



POTTERY SOUTHWEST



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In This Issue: This special issue of *Pottery Southwest's* owes a note of appreciation to Hayward Franklin for his exceptional work on the Pottery Mound collection at the Maxwell Museum of the University of New Mexico. One of the first papers resulting from his efforts, *Rio Grande Glazeware Classification at Pottery Mound, New Mexico*, is presented here. As noted in our Fall 2006 issue the Maxwell Museum's *Pottery Mound: The 1954 Field Season* by Jean H. Ballagh and David A. Phillips, Jr. available online at <http://www.unm.edu/~maxwell> is an invaluable companion to Franklin's paper. Continuing features include "Recent Dissertations and Theses", "On the Shelf", and "On View". Finally, we are providing some technical tips on submissions. An electronic publication creates formatting challenges beyond those of conventional printing or photocopying. These tips make publishing in *Pottery Southwest* easier for our contributors. We hope you will take advantage of them and send in your submissions (see Page 30 for how-to). Contact us at: psw@unm.edu or pottery_southwest@hotmail.com.

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Rio Grande Glazeware Classification at Pottery Mound, New Mexico

by

Hayward H. Franklin

I. Introduction

The famous site of Pottery Mound (LA 416) is situated on the bank of the Puerco River some dozen miles west of Los Lunas, New Mexico. Today this large Pueblo IV town is a series of low house mounds covered with abundant artifactual remains. The adobe walls have weathered away, leaving little visible architecture. The meander of the Puerco River has also done considerable damage by eating away at the eastern edge of the site. However, the pottery is abundant, and the site was well named. The sheer abundance and typological variety of ceramic fragments would suggest to the casual observer that this was a major pottery center in its prime, lasting from about A.D. 1325 to 1500.

The University of New Mexico conducted excavations here in the late 1950s and early 1960s under the direction of Dr. Frank Hibben. Although many artifacts of all kinds were collected, the discovery of the famous kiva murals soon shifted attention in that direction. Beautiful layers of murals were laboriously recorded, and formed the basis for Hibben's book, *The Kiva Art of the Anasazi* (1975), the only major published book on Pottery Mound to this day. Hibben himself wrote little else about the excavations, and no detailed site report has ever been produced. Hibben wrote several short articles about the site but little mention was made of the pottery. Thus, it fell to some of the UNM graduate students to begin the study of Pottery Mound ceramics. Charles Voll (1961) began the essential study of the pottery types and their dates, comparing them to earlier landmark works of Kidder and Shepard (1936) at Pecos, and Mera's studies of the geographical distribution of Glazeware types (1933, 1935, 1940). Voll determined the basic identities of the Glazeware types at the site, and deduced that it was occupied mainly during Glaze A times. Voll did note the presence of a few glaze C rims in his small sample, however, and correctly surmised that the site should date from Glaze A through at least part of Glaze C times, following Mera's chronology. With the pioneering descriptions and astute observations of Voll, a promising beginning was made. Following this J.J. Brody (1964) completed a study of the decorative and stylistic aspects of the whole or restorable vessels. He revealed in detail the elements and motifs, as well as the overall stylistic layouts on this elaborate pottery. The resemblance of some elements to the Hopi pottery, seen here as intrusive from the Hopi mesas, was also noted. Thereafter, ceramic studies languished until recently. The dissertation of Suzanne Eckert in 2003 renewed the examination of the pottery collection, especially in its stylistic, iconographic, and social implications. The wide-ranging and stimulating discussions of Eckert gave Pottery Mound ceramics a new and more modern social-regional interpretive framework. More recently David Phillips and Jean Ballagh (2004) have compiled a review of all previous work at Pottery Mound and the site has been re-mapped. (Note: see the Fall 2006 issue (Vol. 25, No. 3) of *Pottery Southwest* to read the preface of this work. The complete text can be found at <http://www.unm.edu/~maxwell>).

Yet, some basic ceramic questions remained. For example, what were the descriptive details of the local types? What variation existed within these types, and in what quantity? What was the

stratigraphic sequence of change, and how did it relate to tree-ring dates? What was the exact sequence of pottery types, and how did this demonstrate the beginning and ending dates for the occupation? In other words, some fundamental questions remained about the typology and ceramic sequence. In order to answer some of these questions, I began a detailed study of the pottery in 2005. On the recommendation of Linda Cordell and David A. Phillips, the initial study collection was that of the 1979 UNM field school excavations. In that year, Dr. Cordell directed the field school in a stratigraphic test trench excavation on the east side of the ruin (Cordell 1980). For this reason, my analysis has concentrated on studying all the ceramics from that test, amounting to about 38,500 sherds. The results of this study, dealing with typological and chronological subjects, has been submitted to the Maxwell Museum at UNM. (Franklin 2006). That fuller report covers complete type descriptions, sherd counts, stratigraphic trends, dendrodates, and a revised site chronology. Hopefully, the detailed report will be published by the museum in the near future. Anticipated future work will focus on source area analyses (refiring and petrographic), and trade/exchange evidence between Pottery Mound and other contemporary P-IV towns in the region. Presently, only the topic of Glazeware typology will be covered here for the benefit of those who are working on other sites of this period in the area or who are simply fascinated by pottery type descriptions. Perhaps some more interpretive topics may be pursued in a future *Pottery Southwest* paper.

II. Classificatory Framework

The locally-produced painted pottery of Pottery Mound is classified into the Middle Rio Grande geographical area and the Pueblo IV Glazeware typologically. Table 1 gives the type names and customary dates for all pottery types identified in this assemblage.

Table 1. Pottery Types and Dates from Pottery Mound.

(from Oppelt 2002 and Museum of New Mexico Guide to Ceramic Identification, 2005)

Indigenous Pottery Types made at Pottery Mound:

Agua Fria Glaze/Red	1315 -1425
Cieneguilla Glaze/Yellow	1325 -1425
Cieneguilla Glaze/Poly	1325 -1425
San Clemente Glaze/Poly	1315 -1425
Kuaua Glaze/Poly	1450 - 1525?
Pottery Mound Glaze/Poly	1400 - 1490
Rio Grande Plain Gray Utility	1300 - 1450?

Intrusive (Trade) Types at Pottery Mound:

Glaze A: Southern Middle Rio Grande:

Los Padillas Poly	1300 -1325?
Arenal Poly	1315 -1350?

Glaze B: Galisteo Basin

Largo Glaze/Yellow	1400 -1450
Largo Glaze/Red	1400 -1450

Glaze C: Northern Middle Rio Grande:		
Espinoso Glaze/Poly		1425 –1500
Glaze D: Middle Rio Grande:		
San Lazaro Glaze/Poly		1490 – 1525?
Middle Rio Grande Developmental:		
Los Lunas Smudged		1200 – 1325?
Socorro Black/white		1050 – 1300
Clapboard Corrugated		1050 – 1250?
Indented Corrugated		1200 – 1300?
Bandelier-Tewa area:		
Biscuit A		1375 – 1450
Biscuit B		1400 – 1550
Rio Chama:		
Sapawe Micaceous		1400 – 1500?
Potsuwii Incised		1400 – 1500?
Acoma-Zuni area:		
Kwakina Glaze/poly		1275 – 1425
Pinnawa Glaze/white		1375 – 1450
Hopi area:		
Jeddito Black-on-yellow		1350 – 1450
Sikyatki Poly		1400 – 1625

Table 2 refers to the Rio Grande glazeware sequence particularly, with types assigned to Mera's (1933) Glaze A thru F sequence model. The Museum of NM Guide (Wilson 2005) illustrates these types in color.

Table 2. Phases and Glazeware types of the Pueblo IV Period.
(From Mera 1933, Eighth Glazeware Conference 1966, Oppelt 2002)

Historic Matte Painted:		
Glaze F	Kotyiti Glaze/poly	1650 – 1700
	Kotyiti Glaze/yellow	1650 – 1700
	Kotyiti Glaze/red	1650 – 1700
	Trenaquel Glaze/poly	1650 – 1700?
Glaze E	Puaray Glaze/poly	1525-1650
Glaze D	San Lazaro Glaze/poly	1490-1525
Glaze C	Kuaua Glaze/poly	1450-1525?
	Espinoso Glaze/poly	1425-1500

Glaze B	Largo Glaze/poly	1400-1450
	Largo Glaze/red	1400-1450
	Largo Glaze/yellow	1400-1450
Glaze A	Pottery Mound Glaze/poly	1400-1490
	San Clemente Glaze/poly	1315-1425
	Cieneguilla Glaze/yellow	1325-1425
	Agua Fria Glaze/red	1315-1425
	Arenal Glaze/poly	1315-1350?
	Los Padillas Glaze/poly	1300-1325?

pre-1300 Developmental – Coalition

The common locally-produced glaze ware types at Pottery Mound include Agua Fria Glaze-on-red (G/r), San Clemente Glaze-polychrome (G/p), Kuaua Glaze-polychrome (G/p), and Pottery Mound Glaze-polychrome (G/p) Table 3 shows a list of these types, and the named subtypes (varieties) recognized and named during this analysis. Traditional pottery types, as described by Mera (1933, 1935, 1940) and others, and as employed by earlier Pottery Mound investigators, were utilized as the major typology. In addition, where these types could be subdivided into subtypes (varieties), based on empirical observation within the collection, these were added to the typology. That is, the existing typology was used and refined according to the patterning within the types at Pottery Mound specifically.

Table 3. Classification of Local Glazeware Types at Pottery Mound.

Agua Fria Glaze-on-red (2 varieties)

- Red slipped variety
- Orange slipped interior variety

Cieneguilla Glaze-on-yellow

- Cieneguilla Glaze-polychrome

San Clemente Glaze-Polychrome (5 varieties)

- White interior, red exterior
 - Chalky white slip
 - Creamy white slip
- Red interior, white exterior
 - Chalky white slip
 - Creamy white slip
- White interior, white exterior

Kuaua Glaze-Polychrome (closely related to San Clemente)
(slanted, beveled rim with exterior decoration only)

Pottery Mound Glaze-Polychrome (2 varieties)

- White slip
- Orange to buff to olive slip

III. Common Attributes in Glazeware

Collectively, the indigenous glaze painted ceramics at Pottery Mound share many aspects in common. Thus, these attributes may be described only once. This is not surprising as they belong to the same ware and are sequent types within the same production environment. In particular, the local materials used in paste and temper remained quite constant. So did basic vessel forms and sizes. Even basic design motifs carried across all the glazeware types with surprising regularity. Specific types differ in only a few respects: the placement of slips and paints as well as vessel rim forms (profiles) are the major separating features. Thus, the common attributes of all the glazeware types are described first; thereafter, the distinct features of each of the types and varieties will be delineated.

A. Paste

Paste clay is red, approximately "brick" red, very consistently. By Munsell Chart, the fired clay is 2.5YR 5/6 or 5/8. This is very consistent for the body clay in all the glazeware types produced at the site. This is a result of collecting the abundant red clay available in the local environment. A carbonaceous or less oxidized core is seen in most sherds' cross-section, indicating that the oxidizing atmosphere of firing was not hot or prolonged enough to fire the whole clay body to a uniform brick red (Shepard 1963). However, the clear and bright colors of the surfaces indicate a consistent control over firing temperature and atmosphere. Uniform and unclouded surfaces on most pots show that potters had good management of the firing process. This is difficult to achieve with regularity given the open above ground fires fueled with wood that were the practice in prehistoric times.

B. Temper

Tempering materials are added by Pueblo potters to bind the clay body more securely and thus increase resistance to breakage. Non-plastic materials also reduce drying shrinkage, which helps prevent cracking during air-drying and subsequent firing. Many materials may be utilized for this purpose. Ideally the material would have no expansion properties that might lead to spalling, and would have jagged edges which would easily bind to clay particles and strengthen the vessel walls (Shepard 1963). Ground potsherd tempers are ideal and were used extensively in the Southwest, particularly by potters in the Cibola-Chacoan ceramic tradition.

Preferred among rock tempers are volcanic rocks, as they were already highly "fired" by nature, and will not change in the pottery firing. Further, they have coarse rough edges and can be ground down to any desired size range. Thus, basalts, tuffs, and pumice make ideal tempers; these were used and are still used by potters in the Bandelier-Cochiti area (pumice and tuff), and in the Middle Rio Grande and Albuquerque area (basalts) (Shepard 1942).

At Pottery Mound, the abundant basalt available from volcanic peaks and flows of the Lower Puerco environment were extensively used (Warren 1982; Eckert 2003). Vesicular basalt (with holes) was particularly used as it makes an ideal tempering material and was available at no great distance from the habitations. Black, red, and gray basalt were all used extensively, in the majority of the glazeware as well as essentially all of the indigenous plainware utility. The surface of the house mounds attest to the prevalence of the material; small chunks litter the

surface everywhere. Manos and metates were frequently made of the same materials, so it is possible that pottery temper was processed down from exhausted grinding implements. Related volcanic rocks used in minor quantities include hornblende latite, olivine basalt, fine grained aphanitic basalt, gabbro and breccia. All of these rocks are available either in the Hidden Mountain volcanic cones about 5 miles to the north or the low hills 3 miles to the east, formed by low flows extruded from vents in the area. Although basalts are not immediately available at Pottery Mound environment, they were obtainable within a reasonable range of 3 to 5 miles from the potters' home.

A fairly common rock temper is an igneous rock which is an intermediate rock such as andesite or diorite. White feldspar accompanied by hornblende are the two major ingredients. No mica or other mafic minerals accompany them. Essentially no quartz is in the rock. Even though this material is quite common as a pottery temper, the parent rock from which it was obtained has not been located at this time. However, Warren (1982) mentions the use of exactly this temper in various pottery types in the Lower Puerco region, so its use is already documented. Locating the parent rock at Pottery Mound has proved futile, and it may be that either the pottery or the rock temper was brought in from some other contemporary P-IV village in the area.

Sandstone is present on the surface of the site, usually in small red slabs which may have been used as grinding surfaces. It was available in the environment as close as Hidden Mountain, also a source of basalt. However, it seems that sandstone temper is a rarity in the glazeware.

A specific volcanic rock, probably a hornblende latite, occurs in a few glazeware sherds. It often co-occurs with a yellow paste clay. This combination of clay and temper may signify a non-local origin for these glazeware pieces. They do not occur frequently in the collection and very likely represent imports (especially Espinoso G/p) from other contemporary glaze-producing villages.

C. Vessel Walls

Vessel walls tend to be thin and durable. Wall thickness is between 4 and 6 mm. Walls are parallel-sided and even.

D. Surface Treatment

Surfaces of the glazeware pottery were universally smoothed very well.

Even and regular surfaces are the rule; essentially no bumps or irregularities are seen or felt. Smoothing and scraping achieved a uniform result.

E. Slip

Slips of medium red, orange red, tan/fawn/olive, creamy white, and chalky white were attained by the prehistoric potters. The choice of slip and its area of application are definitive attributes separating the pottery types (below). A variety of local and probably imported slip clays were utilized to produce a variety of visual effects on the finished vessel. Contrasting slips on opposite sides of bowls are very common, and are a defining characteristic of San Clemente G/p in particular.

In general, slips are applied evenly and completely to the desired surface (interior or exterior). Very little streaky appearance or missing areas are to be seen. One exception is the chalky white slip, which is always thin, and at times shows streaks where its coverage was uneven. As this slip may have been imported, the material may have been "valuable" and used in sparing amounts, leading to a thin, streaky appearance.

F. Paint

The glazed paint that is noteworthy of this ware contains sufficient lead and other mineral compounds to flux and turn glassy within the normal range of prehistoric firings. This characteristic of the Rio Grande Glazeware tradition is what defines the painted pottery of the Middle Rio Grande during the Pueblo IV period. During Glaze A thru C, glazeware paint was relatively well controlled by the potters; this is true throughout the geographical range of glazeware production. Glazeware at Pottery Mound is no exception. Regardless of pottery type, the glazeware of local output shows well controlled application and firing. The glazed paint vitrified, turned black, and sometimes dark brown. However, it rarely ran away from the line where applied. Bubbles and runs are occasionally observed but seem to show no particular association with pottery type nor are they "late" in the sequence. Occasional examples of greenish or light brownish glazes occur but these are quite rare.

G. Decoration

Although patterns of painted decoration differ somewhat from type to type within the glazewares at Pottery Mound, many of the major elements, motifs, and layouts remain constant throughout the series. (See Brody 1964 and Eckert 2003 for more complete discussion of the decorative and stylistic aspects). Since this study was done on potsherds, obviously much of the design traits were not visible. This study is also not dedicated to design analysis in particular. However, a brief description may be made.

In general, layouts were predominantly banded; that is, enclosed within a "ring" of painted decoration set off by framing lines at the top and bottom of the band. Most bowl interiors were laid out in this way, usually with the bottom of the bowl left unpainted or with an isolated cross or small motif in the bottom center. Within the band, vertical lines tend to separate panels. There may be several of these panels within the overall band. Design elements and motifs within these bands and panels consist of bold geometrics, such as rectangles, triangles, stepped triangles, stepped lines, circles, and dots. Lines are medium width and fine lined decoration would have been difficult to achieve with glazed paint in any case. Indeed, the bold elements seem typical for many of the antecedent pottery types of the Southwest. Similarities to the late White Mountain Redware tradition, from which the glazeware probably evolved, Mesa Verde B/w and Gila Polychrome from Arizona, are some resemblances that come to mind. Consequently, the use of such elements and motifs is actually quite "generic" and typical of previous well known pottery types within the Southwest.

Specific design elements that are more restricted to the glazeware do appear. The use of a circle and dot "eye" elements, usually contained within a solid triangle or rectangle is quite common. Hooked or curved appendages pendant to triangles or rectangles may signify a bird's beak. The use of isolated (non-banded) elements on bowl exteriors is quite reminiscent of late Mesa Verde

B/w of the four corners area. Here, the isolated elements are most commonly crosses (X's), or crosses with a double crossing line. More rarely, there are "shield" motifs, diamond shaped or square, which have internal elements. These also bear a resemblance to the isolated "shields" or emblems noted on Mesa Verde B/w farther north. The possible meaning of such definite isolated motifs is unknown, although interpretation as "clan" or other symbols of social affiliation is tempting.

Zoomorphic and anthropomorphic designs are rare. Birds are the most common, but are typically rudimentary and stylized. Beaks, feet, birds in profile, etc. occur in all these glazeware types. Some may represent parrots or macaws, but most are too generalized for any specific identification. Insects are represented by small black figures, again very general in nature. The most common seems to be the dragonfly, with a stick-like body and perpendicular wings. Resemblance to Hopi designs (Fewkes 1973) has been recognized.

Temporal trends in these designs are hard to study from sherds. Basically, however, the same layouts and use of geometric figures persists through time and all the major glazeware types. The use of stylized life forms, such as bird and insect motifs appears to increase through time, culminating in Pottery Mound G/p.

H. Vessel Forms:

Glazeware types at Pottery Mound share the same basic forms, differing only in rim treatment, a chronological trait. Open-mouthed bowls predominate. Slightly less than hemispherical, the bowls have rounded bases, and sides which are close to vertical. A slight inward curvature is often seen, especially in the Glaze A rims. Vessel wall thickness is uniform throughout, deviating only near the lip, where special rim treatment sometimes thickened the wall. Bowls are hemispherical and vary in size from about 20 to 40 cm. in diameter

Jars are more or less spherical. The neck is generally about 3 cm. high, with the profile being straight or somewhat outcurving, especially near the rim. Rim treatment does not vary as much as with bowls. Variation in the rim treatment of jars has not been shown to be temporally-sensitive.

Other forms include ladles, canteens, and miniature vessels. Many small test (pinch) pots occur, probably representing learning trials of youngsters, or experimental tests by experienced potters.

IV. Specific Glazeware Types.

The types differ from each other in three major respects: slip color, paint placement, and rim form. Each type will now be described; Figures 1-8 show rim profiles, and Figure 9 gives the general glazeware progression of rims as reference.

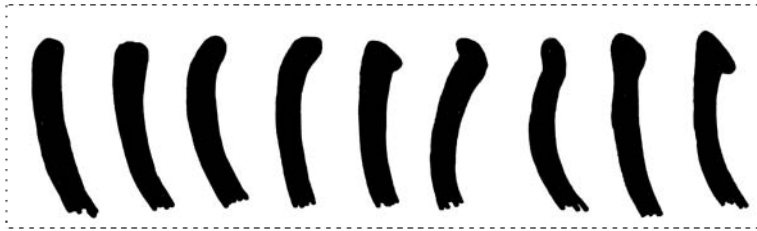


Figure 1. Agua Fria Glaze/red rim profiles (interior toward right).
(more common to left, rarer to right).

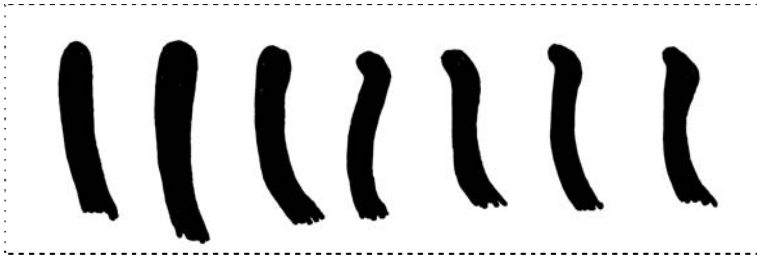


Figure 2. Cieneguilla Glaze/yellow rim profiles.

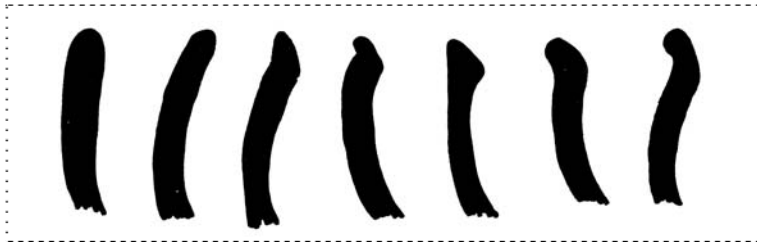


Figure 3. San Clemente Glaze/polychrome rim profiles.



Figure 4. Kuaua Glaze/polychrome rim profiles.

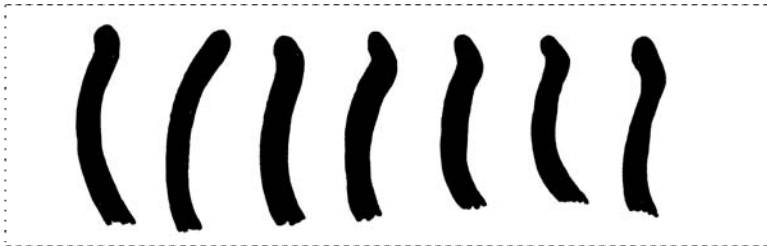


Figure 5. Pottery Mound Polychrome Rim Forms (early).



Figure 6. Pottery Mound Polychrome bowl rim forms (late).



Figure 7. Late Glaze C and Glaze D rims forms on Pottery Mound Poly and San Lazaro G/p.

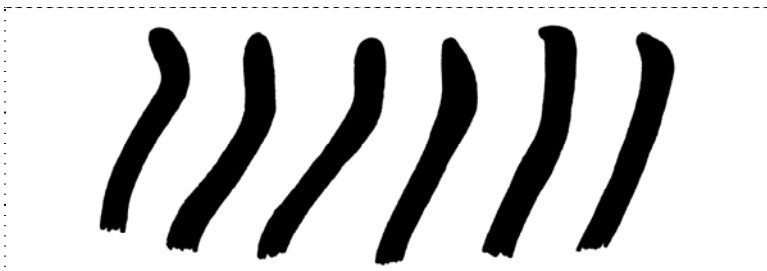


Figure 8. Glazeware painted jar rim forms.

Rio Grande Glaze Ware – Bowl Rim Type Distinctions

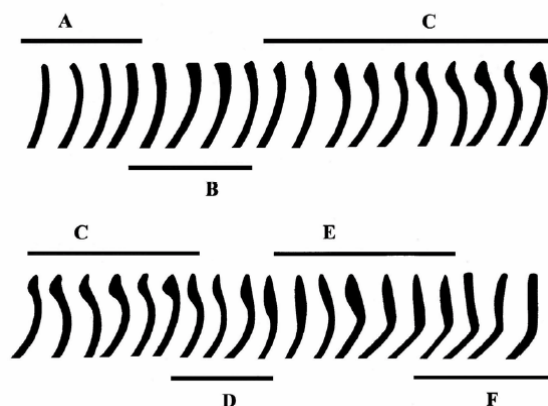


Figure 9. Glazeware Bowl Rim Forms. (from Archaeological Support Services, Santa Fe, as illustrated in Lab of Anthropology Guide to Ceramic Identification, Wilson 2005).

A. Early Glaze Types

Los Padillas and Arenal Glaze-polychrome are the earliest glazed types in the Rio Grande. They probably derived from earlier prototypes such as St. Johns Polychrome and Heshtauthola Polychrome in the White-Mountain redware series of northern Arizona (Mera 1933, 1940, Carlson 1970). St. Johns was a very popular type, occasionally shows incipient glazing on the black paint and painted exterior decoration of bowls in white. Heshotauthla continued this trend and intentionally glazed the black paint consistently for the first time. Both of these late 1200s types in Arizona were widely traded, and pieces are found in many Puebloan sites to the north, as far away as the four corners region. As a result of such influences, as well as immigration of people, the late White Mountain Redware made an appearance on the middle Rio Grande in the very late 1200s. Local variants on the same theme started to be made. These early glaze types of the Rio Grande are not plentiful and not well defined. At the 1966 Ceramic Seminar, the opinion was that Los Padillas was so close to Heshotauthla as to be called a variety of it (Eighth Southwestern Ceramic Seminar, 1966). Two named types, Los Padillas and Arenal G/p represent the earliest locally made glaze ware on the Rio Grande. Both imitate White Mountain Redware progenitors. Red slip on both sides, black interior glaze paint, and white exterior paint are characteristic. However, the difference between Los Padillas and Arenal seems to be in the use of sherd vs. rock temper. The difference is so minor that only a variety status is warranted. Very few sherds of these early types appear at this site, indicating that they pre-date the major occupation.

B. Agua Fria Glaze-on-red (Glaze A red)

This is the classic Rio Grande glazeware type (Figures 10, 11). It typifies the whole series, and is plentiful in almost all glazeware ruins during the early glazeware development. Produced in massive quantities, this type remained the single most popular type at Pottery Mound for its entire occupation. Conforming to the generalized glazeware description above, this type is defined by the glaze paint which is well-controlled and dark black. A sheen of glaze is always apparent, but the glaze is not runny and holds the line edge well. A few brownish or greenish

glaze paints are seen, but very rarely. The slip covers both bowl interior and exterior surfaces evenly and is stone polished, but not reflectively.



Figure 10. Agua Fria Glaze/red red slip variety



Figure 11. Agua Fria Glaze/red orange slip variety

Red slip is medium to dark red in most examples, but becomes increasingly orange-red with time. Indeed, some pieces are very light orange, and blend into Cieneguilla G/y in their coloration. The orange-slipped variety was encoded separately from the dark red in the analysis. However, no other attributes seem to correlate with the red to orange color change. These orange slipped pieces may have been called San Clemente or Cieneguilla by other workers who did not recognize an orange variant of Agua Fria. Here in this analysis, San Clemente must have a white or cream slip, not orange.

Painted decorations are according to the above description, typically highly geometric in a banded layout.

Rims are almost always straight in profile, with rounded lips. This is the typical Glaze A form. However, flattened lips, as in Glaze B and thickened-beveled lips (Glaze C) also occur in the

type (Figure 9). This suggests a great variety of treatment of rims within the type, varying between potters and perhaps with time. The everted-rim variant of Agua Fria was given separate status as Sanchez G/r at the Eighth Ceramic Seminar (1966:4). This type was not coded as such on this project, being only one of several rim variants within Agua Fria. The small quantities of B rims and slightly larger numbers of C rims also imply a long lifespan for the type.

Rims are sometimes ticked in the manner of Mesa Verde B/w. This may be seen as a persistence of a common Pueblo III trait. Rim ticking may be straight or diagonal, applied in black glazed paint.

Bowls are hemispherical, ranging widely in size, from 20 to 40 cm. in diameter. Jars are globular with straight or slightly everted rims.

C. Cieneguilla Glaze-on-yellow (Glaze A yellow)

The use of a yellow slip instead of a red one began early in the Rio Grande glazeware trajectory. As a variant on the glazeware theme, yellow slipped Cieneguilla is essentially the same as Agua Fria in all other respects. Here, Cieneguilla is the only completely yellow-slipped type, and on both surfaces (Figure 12). No white or orange slipped pieces were included. However, admittedly; the color continuum can create a sorting bias. This possibly diminished the "yellow ware" count as compared to the tallies of other investigators.



Figure 12. Cieneguilla Glaze/yellow bowl interior

The paint characteristics are the same as the Glaze/red, with a tendency to slightly larger bolder designs. The paint usage, decorative areas, and design elements are also similar. Almost the only change is the slip color. Here again, rims are mostly A in style, but a slight increase in B rims and C rims is noted. This might indicate a slightly later inception than Agua Fria. This would agree with the slightly later beginning date assigned to Glaze A yellow ware vs. Glaze A redware (Table 2). This type is common at Pottery Mound, although never near the popularity of the glaze/red. It is also more frequent in the earlier strata than the later; it declined thru time but never completely stopped production.

A version of this type having small red-filled areas outlined by black paint was recognized as Cieneguilla Glaze/polychrome at the Eighth Ceramic Conference (1966: 10). However, it is almost completely absent here. Instead, the polychrome niche was filled by San Clemente and later Pottery Mound polychromes. Cieneguilla polychrome is similar to Pottery Mound G/p in terms of 3-color polychromy on a single surface but they differ in slip color. The polychrome version of Cieneguilla G/y would have creamy yellow on both surfaces and would never be chalky white, olive, or tan, as in Pottery Mound G/p. Nor would it include some of the more intricate slip/paint combinations or fine painted motifs of Pottery Mound G/p. However, the possibility of typological overlap is present, however.

D. San Clemente Glaze-polychrome

San Clemente G/p pottery type was very popular at Pottery Mound, and includes within it substantial variation in use of slips (Figures 13-15). Although it is the first major polychrome type in the series, it is important to realize that the polychrome derives from use of different slips on opposing sides of the bowl, not on the same side. The later types of Pottery Mound G/p and other Glaze C and D types such as Espinoso and San Lazaro G/p involved polychromy on a single side; San Clemente does not. According to the Eighth Ceramic Seminar (1966:6), this type is distinguished by white slip on one bowl surface and red on the opposite surface. Most commonly the white is on the interior and the red on the exterior, although this pattern may be reversed. In this analysis another variant involves white slip on both interior and exterior surfaces. In this respect, this variant comes close to being Cieneguilla G/y, except with a white instead of yellow slip. In this analysis five variations were recorded, based on arrangements of slip location and chalky vs. creamy white slip. These variants were encoded:

- Chalky white slip interior, red slip exterior
- Creamy white slip interior, red slip exterior
- Chalky white slip exterior, red slip interior
- Creamy white slip exterior, red slip interior
- White slip on both surfaces, no red used



Figure 13. San Clemente G/p chalky slip (L), creamy slip (R)



Figure 14. San Clemente G/p white exterior (L), red interior (R)



Figure 15. San Clemente G/p interior (L) and exterior (R)

The contrast between the creamy and chalky slip is quite noticeable in both the San Clemente and Pottery Mound G/p types, and marks a difference in slip materials utilization. (Voll 1961, Brody 1964). First noticed by Voll (1961); the concurrent arrangements of distinct white vs. red slips is noteworthy. The exact temporal or social implications of the five varieties based on slip type and slip placement are not immediately apparent at this time. However, considerable amount of variation exists within the type, however. In frequency, the white interior, red exterior is the most common. Also, creamy white slips are more common than chalky white slips.

Closer inspection reveals a pattern of chalky slips used on exterior surfaces rather than interior surfaces. Conceivably, this pattern is related to the common use of exterior chalky white slips on Acoma and Zuni bowls of the period, some of which were imported to Pottery Mound.

Furthermore, the chalky white slip itself may have been brought from Acoma or environs, as it does not exist in the immediate Pottery Mound vicinity. Then, the slip may have been utilized on San Clemente in a way that mimicked Acoma or Zuni usage. Whether this practice amounts to conscious copying of Acoma and Zuni vessels which were obtained by trade is not known. It is an intriguing possibility.

In design and vessel form respects San Clemente is similar to the glaze/red.

Rim forms again span the gamut of Glaze A straight sides with rounded lips to Glaze B and C rims. An increase in C type rims relative to Agua Fria indicates a later time placement, at least for some San Clemente. Rim ticking is common, especially on rims which are thickened and flared so that extra rim area is exposed.

E. Kuaua Glaze-polychrome

Originally defined by Mera (1933:6), Kuaua Poly was subsumed within the Glaze C Espinosa G/p by the Eighth Ceramic Seminar (1966:18). Essentially confined to bowls only, the term applied to a bowl with an incurving rim or even a marked "shoulder" (Figures 16, 17). That is, the rim diameter is smaller than the maximum bowl diameter. Because of this, painted decoration is frequently confined to the vessel exterior. The rim curves inwards and then ends in a sharply slanted or beveled lip. The combination of incurving shape, beveled lip, and exterior paint only would be the distinctive traits of this little-known type, named for the ruin of the same name at Coronado Monument. It was placed into the Glaze C time frame by both Mera and the Eighth Ceramic Seminar (1966). The latter group saw it as a variety within the Glaze C Espinosa G/p. Eckert (2003:205) redefined the type as "Hidden Mountain Polychrome".



Figure 16. Kuaua G/p bowl exterior



Figure 17. Kuaua G/p interior (L) and exterior (R)

At this site, Kuaua is clearly an outgrowth of San Clemente in the same way that it was seen earlier as a variant of Espinosa by others. Presumably, late in the site's time frame this variant was typified by the same traits already noted. Usually, there is not polychromy on a single side; very often it is red on the interior and white slipped on the exterior in the general San Clemente pattern. Bowls with polychromy on a single side, that is all 3 colors on the exterior surface, would be classed as Pottery Mound G/p. Also at Pottery Mound there are vessels with interior painting as well as exterior. Thus, the primary attribute of vessel shape, including rim and beveled lip, are usually, but not always accompanied by white exterior slip with paint and red slipped interior (with or without paint).

Rims, being thickened and sharply beveled, are always Glaze C in shape.

F. Pottery Mound Glaze-polychrome

The culmination of the potters' art at this site was Pottery Mound G/p (Figures 18-21). It was probably the latest to develop temporally and has often the most elaborate decoration of any of the types.



Figure 18. Pottery Mound G/p interior (L), exterior (R)



Figure 19. Pottery Mound G/p, white slip variety



Figure 20. Pottery Mound G/p tan slip variety



Figure 21. Pottery Mound G/p

Placed into the Glaze A time frame by the Eighth Ceramic Seminar (1966), the participants never defined the type in any detail. Basically, the type is an outgrowth of San Clemente G/p, but in Pottery Mound the three colors of white, red, and black are all used on the same surface. Indeed polychromy was carried to an extreme level, with three and even four colors of slips and paints being used on a given surface (Figure 18). On one particular sherd, there are 4 colors on the interior surface and three on the exterior! Analysis separated this type into two major variants, one uses the thin washy white chalky slip, the same as San Clemente G/p. The other uses a slip which varies from tan to buff to fawn to olive green. Most can be separated into one or the other variety. However, the variability and multiple combinations of colors are remarkable. One of the beautiful features of the type is the extravagant use of multiple colors on the same vessel.

The contrast between chalky white slips and creamy to tan to olive slips mirrors the situation within San Clemente. In the case of Pottery Mound G/p, the chalky white slip variety is always in the minority, as it is within San Clemente.

Other attributes are not greatly different from the Pottery Mound glazeware norm. Paste and temper are the same as other local glazeware at the site, so there is no doubt of its local origin.

Vessels are very well formed, slipped and decorated. Attention to detail marks the best examples of the type. Vessel forms do not differ markedly from other glaze types, with both bowls and large jars being common.

Glaze A rims still predominate, but a significant amount of the rims are beveled, or incurved and everted/beveled. Approximately 40 percent of the type contains rims that could be classed as Glaze C, based on thickening, eversion, beveling, or incurved slant (Figures 6 and 7). Bowls with the distinctive incurved and beveled rim were classed as Kuaua G/p (above). Thus, the type is clearly not exclusively Glaze A, even though Glaze A rims are still numerically in the majority. As with other local glaze types, the rims range from A to B to C in shape. However, a larger proportion of C rims is found on Pottery Mound G/p than Agua Fria G/r.

Design work is well-handled, in keeping with the good workmanship applied to the vessel walls, slipping, etc. A continuation of geometric motifs arranged in bands around the vessel is seen, augmented by three or more colors on a single side of the bowl. Line work is excellent and glaze does not seem to run. Use of white and red as painted lines as well as background slips is notable. Formerly used only as slips, red and white may enter the design scheme as painted line motifs, giving an added dimension to the overall effect. Despite the riot of color and complexity of design, basic designs typically derive directly from antecedents in Agua Fria and San Clemente types. Banded designs on the interior together with isolated exterior motifs are the norm. However, the use of all-over layouts rather than banded increases, as does more extensive use of the bowl exterior for banded as well as isolated motif application. This trend away from banded layouts can also be seen in the late White Mountain Redware as well as the all-over style variant within Mesa Verde B/w.

Also relatively infrequent but increasing, are stylized life forms. Birds' eyes, bird beaks, dragonflies, and other insects are incorporated into an otherwise geometric background of painted motifs. These are not as naturalistic as in the Mimbres style in any way; they are highly stylized and geometric in nature. Previous workers (Brody 1964) have remarked on the similarities of these designs to those on contemporary Hopi pottery (Jeddito and Sikyatki styles). In addition, there is considerable traded-in Hopi pottery at Pottery Mound, as is well known. It is probably true that the Hopi decoration style influenced some of the village artists. The sweeping diagonal lines, red-filled small irregular areas, the bird beak, parrot or macaw elements, and use of thin parallel lines are trademarks which link the Hopi and Pottery Mound types. As a clear example of trade pottery influencing a local pottery design style, the phenomenon is outstanding. However, the effect seems to be limited to a few motifs and a sub-style of painting within on the Pottery Mound type only. It should be remembered that paste, temper, potters materials, and rim forms are all typical of other locally-made glazeware types preceding it. Indeed, the "Hopi-like" elements are seen on only a few of the pots, and form a minority of the elements and motifs on such pots. Therefore, it must be concluded that Pottery Mound G/p is the culmination of a local pottery tradition that resulted in some of the best examples of ceramics in the prehistoric Puebloan world. The clear use of local materials and attribute evolution out of previous Pottery Mound types is undeniable. At the same time, influences from Hopi and probably also Acoma, worked their way into the decoration palette, resulting in a very rich assortment of colors and painted designs. The pinnacle of Pottery Mound pottery making was reached in this type.

Pottery Mound G/p was never a dominant type numerically, although unavoidable sorting bias may have assigned some sherds to other types. Fragments from some vessel surfaces might be assigned to glaze/red or glaze/yellow types. In spite of this problem, the type seemingly was never produced in as great quantities as the other glaze types cited above. It is tempting to speculate that it may have been made by a small number of individuals or for specialized purposes. The type was also not widely traded (Franklin 1997).

G. San Lazaro Glaze-polychrome (Glaze D)

A few sherds of Glaze D were noted in the test trench collection as well as scattered about on the surface (Figure 22). They are identified by the elongated and thickened rims, sometimes in an "S" shape in profile (Figure 9). The lips are no longer beveled or flattened but rounded again. Slip surfaces are tan or fawn or buff colored. The red and white slips are gone. Paint is red solid elements surrounded by black glaze paint. Lines are often not very straight, and paint application is somewhat undisciplined and "washed out". Typologically these conform exactly to the definition of San Lazaro G/p as defined by Mera (1933:5) and the Eighth Ceramic Seminar (1966:21). From what is known at this time, the examples appear to be locally made containing a typical red paste, carbon core, and basalt temper. Although numerically minor, this indicates that at least part of the site was in occupation into Glaze D times, perhaps into the early 1500s.



Figure 22. Glaze D San Lazaro G/p interior (L), exterior (R)

V. Discussion of the Glazeware Typology

In perspective, the sequence of glazeware types at Pottery Mound is a sample of the wider glazeware progression of types across the middle Rio Grande region. The basic type definitions, the rim styles, etc. all mirror the wider progression of glazeware forms throughout the P-IV time period. These previously defined types comprise, in fact, a continuous series of varieties, representing changes in primarily slip type and paint placement, painted elements, and rim shapes. Conversely, consistent use of paste clays, tempers, and basic vessel forms illustrate that some things did not change. In the large picture, Pottery Mound's place among the premier glazeware pueblos of the area is secure.

At the same time, the types defined above do show some unique characteristics that deserve comment. These features may be noted from the typology alone, irrespective of the other evidence such as stratigraphy, tree-ring dates, etc. (Franklin 2006). Some of the salient characteristics that mark the Pottery Mound glaze assemblage are:

1) In general, the glazeware types represent a collection that is typical of Rio Grande glazeware. The major types have been described at other sites since the time of Kidder and Mera. In large respect, these types conform to the basic descriptions given in the Eighth Ceramic Seminar (1966), and in the newer MNM Ceramic Guide (Wilson 2005). In the larger picture, the Pottery Mound types represent basic continuity with the rest of the Rio Grande Glazeware region.

2) At the same time, certain types (Pottery Mound G/p, San Clement G/p) are much more popular here than at Glazeware sites to the north and represent regional differences within the larger Rio Grande Glazeware. Similarly, the paucity of Glaze B rims, as well as the lack of Espinoso-like polychromy during Glaze C mark a departure from practices to the north.

3) Variability can also be recognized within most of these gross level types. For example, Agua Fria was divided between a red and an orange-slipped variety. The San Clemente group has the most variability, with five sub-types recognized based on slip color and slip placement. These varieties represent either synchronic variation in ceramic production by different families, clans, etc. or micro-temporal changes in the preference for certain attributes.

4) Pottery Mound G/p represents a clear outgrowth of the preceding types and retains the paste and temper characteristics of all local pottery production. As the culmination of a long period of development, this type exemplifies the best qualities of the ceramic art. Attention paid to detail, the expressive use of multiple colors per side, and the quality of the painted decoration are noteworthy. Decorative influences from Hopi, Zuni, and Acoma are evident, as a reflection of the imported ceramics from those western sources.

5) In its physical development, the Rio Grande glazeware types clearly illustrate a continuous and unbroken chain of "attribute events" which led from one type into the other.

At the same time, previous design styles coexisted with newer ones. Moreover, the evolution of rims types within a pottery design style (type) with few other concomitant changes is remarkable and affects most of the indigenously made glazeware types at Pottery Mound. The rim forms present in all these types collectively range in profile from Glaze A to Glaze C and even D. Figures 1-8 illustrate the range of variation in rim forms of each of the glazeware types. In comparing these rim forms to those of the Rio Grande Glazeware in general (Figures 9), it is apparent that collectively, rims typical of Glazes A through D are contained within the overall assemblage. Furthermore, within each pottery type there is considerable rim variation, sometimes typifying more than one stage in the Glazeware rim sequence. This, by itself, suggests that these types overlap with each other in time and that changes in decoration do not coincide completely with changes in rim form. This temporal overlap between these types in time is also suggested by their previously-assigned date ranges (Tables 1 and 2). In any case, the evolution of slip/decorative styles ("Glaze A red", Agua Fria G/r, etc.) does not coincide precisely with the changes in rim shape at this site.

This phenomenon makes the typology complex. For this reason, the B rims in Glaze-red and Glaze-yellow have not been identified as Largo (G/y, G/r, etc.), unless clearly intrusive based on paste and temper criteria. Nor have the C rimmed examples been classified as Espinoso G/p unless the sherd is clearly intrusive to Pottery Mound and exhibits all the Espinoso trademarks. Gradual rim changes within several parallel design-styles pose a taxonomic dilemma.

6) Persistence of design styles across several rim forms implies parallel synchronous production of multiple pottery types over a considerable period of time. Indeed the concurrent production of multiple styles of pottery within the same production environment marks a new development. Previous Puebloan phases during P-III and earlier were typified and identified by single pottery types (e.g. Mesa Verde B/w). Now however, the P-IV landscape changed that. Production of multiple design-styles concurrently, some of which exhibit external influence, is a new phenomenon. Whether this is due to difference between societal groups (persons, clans, etc.), or whether the variability owes its origin to different use functions within the community is not known presently. Nevertheless, the complexity and variability of the ceramic assemblage at Pottery Mound marks a departure from the relative simplicity of earlier times. In fact, it more closely resembles the wider variability shown by modern Pueblo pottery.

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Recent Dissertations and Theses

PAROWAN POTTERY AND FREMONT COMPLEXITY: LATE FORMATIVE CERAMIC PRODUCTION AND EXCHANGE

Christopher N. Watkins
Department of Anthropology
Brigham Young University
Master of Arts Thesis

ABSTRACT

"The Fremont, a Formative culture located in the Eastern Great Basin and Colorado Plateau, have been primarily studied from an ecological perspective. This research addresses issues that are not ecological, the organization of production and exchange of ceramic vessels. Following criteria suggested by Brown et al. (1990), I argue that the following need to be addressed prior to a useful discussion of intergroup trade: the source of the raw materials of the exchanged objects, the associated pattern of distribution, the relative value of the objects, and their context of manufacture, use, and consumption. I specifically address three of these issues regarding the Snake Valley pottery series, asking what is the source of Snake Valley Black-on-gray pottery, what is the distribution of Snake Valley Gray, Snake Valley Black-on-gray, and Snake Valley Corrugated, and in what context was Snake Valley Black-on-gray manufactured? These questions are approached via two data sets -- a chemical assay and a distributional analysis. I argue that Snake Valley pottery was probably produced in a restricted area, the Parowan Valley, and that production was organized as community craft specialization, though I acknowledge that more research on this topic is ultimately required."

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On the Shelf

Archaeological Fieldwork Opportunities Bulletin 2006

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Gillman, Patricia A. and Valli S. Powell-Marti

2006 Mimbres Society, University of Arizona Press, Tucson.

"The enchanting pottery created by the Mimbres people of southwestern New Mexico is considered by many scholars to be unique among all the ancient art traditions of North America. Distinguished by their elaborate hand-painted black-on-white designs, Mimbres vessels have inspired artists and collectors, and many insist that they are unrivaled in several millennia of pottery making. While the attention to the extraordinary Mimbres painted pottery is well merited, the focus on its artistry alone has obscured other equally remarkable achievements and compelling questions about this unique and sophisticated society. Was the society as truly egalitarian as it has often been suggested? Was the pottery produced by specialists? How did Mimbres architecture—among the first to break living spaces into apartment-style room blocks—reflect the relationships among individuals, families, and communities? Did aggregate housing units translate into social equality, or did subtle hierarchies exist? Tracing the way technology evolved in ceramic decoration, architecture, and mortuary practices, this collection of eight original contributions brings new insights into previously unexplored dimensions of Mimbres society. The contributors also provide vivid examples of how today's archaeologists are linking field data to social theory."

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9 Material Differences and Social Differentiation in Mimbres Mogollon Prehistory. Michael W. Diehl



Publications available from the Albuquerque Archaeological Society

Bice, Richard A., Phyllis S. Davis, and William M. Sundt

2003 AS-5 Indian of Mining of Lead for use in Rio Grande Glaze Paint. Albuquerque Archaeological Society. Albuquerque

From the Foreword

"Although three decades have passed between the beginning of the Albuquerque Archaeological Society's field work and the completion of this report, this report is still an historic first not just for New Mexico but for the entire country. This is a major milestone in archaeology, the first recorded excavation of a prehistoric lead and early historic lead/silver mine in the United States of America.

"Lead isotope studies have demonstrated that Rio Grande Pueblo potters almost exclusively used galena (lead) from the veins within 800 meters of the Bethsheba mine in the early 14th century (Habicht-Mauche, et al., 200, 2002). This report and the work conducted by Warren (1974) confirm that the Bethsheba and/or other veins within one-half mile were mined by AD 1300. . . ."

"This report is also the first published report on the excavation of a Spanish or Mexican silver/lead or lead mine in the country." Homer E. Milford, Abandoned Mine Lands Bureau, New Mexico Mining and Minerals Division.

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Bice, Richard A., Phyllis S. Davis, and William M. Sundt

1998 The AS-8 Pueblo and The Canada de las Milpas: A Pueblo III Complex in North-Central New Mexico. Albuquerque Archaeological Society. Albuquerque

From the Foreword

"This volume is the latest in a long series of important contributions made by the Albuquerque Archaeological Society over the past 30 years. The project which is reported here involved excavations at a 13th century Anasazi pueblo and investigation of the larger community of which it was a part. Excavations focused on AS-8, a 46 room pueblo located near San Ysidro, New Mexico. AS-8 is the largest site in a cluster of mostly contemporaneous farmsteads which includes at least 48 other architectural sites located along a two mile long portion of Cañada de las Milpas. This cluster appears to represent a distinct community, and AS-8 is the preeminent site within the cluster. Several lines of evidence suggest that initial settlement in this area occurred around AD 1160, and that occupation continued until around 1305, with the period of most intensive occupation about AD 1245. . . ."

"The cornerstone of the analytical and interpretive sections of the report is an innovative ceramic seriation. . . . The ceramic seriation is combined with other lines of evidence to infer the construction sequence at AS-8 and the settlement history of the community as a whole." John R. Roney, Albuquerque.

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On View

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November 5, 2005–May 30, 2007

George Gustav Heye Center, New York

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The Secrets of Casas Grandes

November 5, 2006 – October 2007

Museum of Indian Arts & Culture / Laboratory of Anthropology, Santa Fe



Ramos Polychrome jar with horned serpent iconography, Casas Grandes, AD 1200-1450. 16.2 cm. x 19.0 cm.
Edward Ledwedge collection, Museum of Indian Arts & Culture / Laboratory of Anthropology, 8313/11

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There are many valuable resources now available on the World Wide Web. Here are just a very few relating to Southwestern pottery. Please feel free to send your suggestions and/or comments for inclusion in future issues of *Pottery Southwest*.

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Logan Museum of Anthropology

The Logan Museum of Anthropology at Beloit College in Beloit, Wisconsin, possesses a superb collection of artifacts from the ancient Southwest. (<http://www.beloit.edu/~museum/logan/>)

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"Through the Eyes of the Pot: A Study of Southwest Pueblo Pottery and Culture,
The Morgan Collection of Southwest Pottery"
Wichita State University, Wichita, Kansas

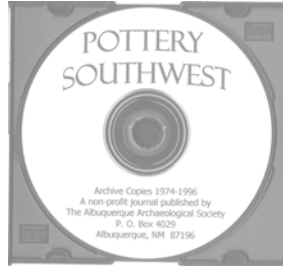
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The availability of *Pottery Southwest* in electronic format creates opportunities for communicating with a wide audience in a sophisticated manner. It also creates formatting challenges far beyond those of printing and/or photocopying. Some of our contributors have requested that we provide guidelines for submissions. Readers with dial-up connections have requested that we keep the size of the publication under 1,000 KB. Following are some tips on how to make this electronic transition as painless as possible:

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Length of Paper (word count)	Major papers should try to be in the range of 3,000 to 5,000 words or a maximum of 30,000 characters counting spaces. (To find out the length of your paper in MS Word go to Tools and click on Word Count.) Inquiries and Updates as well as dissertation abstracts and notices should be in the 500 to 1,500 word range.
Page Margins	Top, bottom, left and right margins should all be 1 inch.
Headers and Footers	Please note that any headers and footers will be removed before inclusion in the complete issue. It is best not to include them in your submission.
Font Type and Size	Our preferred font and size is Times New Roman, 12 point.
Spelling and Grammar	Please be certain to use the spell check and grammar check features of your word processor before submission. Authors are responsible for the accuracy of their work.
Paragraph Format	Paragraphs should be single space, flush left, double space or 12 points between each paragraph.
Images (number & pixels)	Please limit all images to 640 x 480 pixels maximum in jpg. Whenever possible please try to limit the number of images to no more than six. Images should be submitted as a separate file as well as within the document. When lining up images the easiest way is to create a table and insert the image into a cell. The row below the image can be used for its label. This is much easier than trying to line up text under an image. To learn more about size see http://www.microscope-microscope.org/imaging/image-resolution.htm .
Text Boxes	We recommend avoiding text boxes; use a table format instead.
Format Of Spreadsheets, Tables, etc.	Importing spreadsheets, pie charts, etc. from Excel into a Word document should not present a problem. However, if you do this, please send us a separate copy of what you use so that we may assure that the transition works smoothly.
Bibliographies	In order to make formatting go smoothly, we are requesting that bibliographies not include any tabs or spaces to make text line up. This causes havoc for conversions. Thus, please follow this format: Author (last name, first name) year title, etc. We will insert hanging indents so that the text lines up properly.
Tips On Using Ms Word	If you are in doubt as to where paragraph returns, tabs and/or spaces have been used to line up text in your document, click on the paragraph symbol in your tool bar at the top of your screen. This will reveal where these formats have been used.

Over the summer we may change our internet service provider. In the interim "Camera ready" submissions should be sent to psw@unm.edu with a copy to pottery_southwest@hotmail.com. Finally, please don't be shy about contacting us if you have questions about submissions; we'll be happy to help. Your contributions are needed to keep *Pottery Southwest* viable. Additional formatting tips are at SAA's site at <http://www.saa.org/publications/Styleguide/styframe.html>.

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