



# POTTERY SOUTHWEST

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## In This Issue:

This issue is dedicated to our dear friend and staunch supporter, Richard "Dick" Bice who passed away in March of this year. Dick was one of the original team who worked at creating and supporting *Pottery Southwest* in the mid-1970's; his commitment and support continued throughout the rest of his life.

Given the size of the articles with their numerous illustrations, the issue is presented in Part I and Part II. Part I features a field guide prepared by Dick in the late 1990s along with an article contributed by Dave Phillips, which describes a Mesoamerican collection contributed to the Maxwell Museum at The University of New Mexico by Dick and his wife, Margaret. Part II presents an article on Prehispanic Pueblo Pottery by Dick Bice along with Suzanne de Borghe and William M. Sundt.

Finally, we provide 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 23 for how-to).

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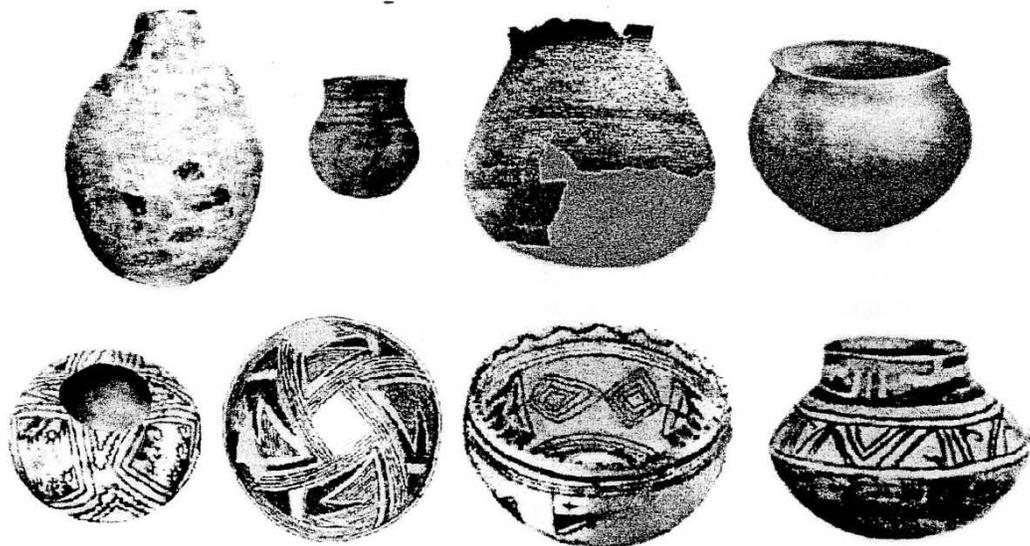
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# FIELD GUIDE TO MID-RIO GRANDE POTTERY

## Design Styles of Surface Decoration as a Guide to Eras



Richard A. Bice

Technical Note No. 4  
Albuquerque Archaeological Society

1997

## Cover Illustrations

### Utility Ware. Left to right top row:

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*Kiatuthlanna B/W Bowl.* From Rio Puerco of the East, Benevides Ranch.

*Santa Fe B/W Bowl.* From near Nambe Falls north of Santa Fe.

*Biscuit B B/W Bowl.* From Tonque Pueblo between Albuquerque and Santa Fe.

*Rio Grande Glaze Polychrome Jar.* From Tonque Pueblo between Albuquerque and Santa Fe.

This document has been prepared as a teaching aid for the Archaeological Society of New Mexico's Certification Program and as an aid in archaeological field research.

## FIELD GUIDE TO MID RIO GRANDE POTTERY

### Design Styles of Surface Decorations as a Guide to Eras

When making site surveys under conditions which do not allow surface sherds to be collected and taken into the laboratory for analysis, the problem arises of identifying pottery types on-the-spot. Even in the laboratory, where such facilities as binocular microscopes and books are available, this is a complex and time-consuming task. Thus, performing the task in the field is difficult at best, but can be aided by the availability in the field of knowledgeable people, type collections or reference material.

This field guide has been prepared to fill one of these needs -- namely reference material on those ceramic types expected to be found in the Mid Rio Grande region centered around Albuquerque. It emphasizes surface design styles that should be recognizable in the field, and provides a rough chronology of the sequence of pottery development. Similarities between pottery types of different names are pointed out, but no attempt is made to supply all data needed for exact type identification.

The attached illustrations list design *Groups* (A through R), *Type* names, approximate *Start* and *End Dates AD*, and the *Pecos Classification* of the eras. The *Cultural Centers* listed are those regions in which the pottery types were originally found or are currently thought to have originated. The *District* is a more localized area within a center. For instance, the term Cibola relates to the Zuni district. The column entitled *Description by Group* speaks mainly of design elements, but occasionally mentions surface treatment or paint type.

### Painted Pottery

The pottery first produced in the Anasazi region was a type now called Lino Gray, a plain ware; it is the ancestor of both painted and utility wares. The surface is rough, displaying the coarse sand that was used as temper. Depending on the clay and the firing techniques, its color is whitish to tan and gray, usually with dark fire-clouds. The time of appearance was about AD 400, during the BM-III era, and it soon became widespread throughout the Anasazi region of the southwest.

In succeeding centuries, the surfaces of Lino Gray were painted with simple designs, a type known as Lino B/G. Other types, such as La Plata B/W and White Mound B/W, were added as the open designs became more complex through the P-I period and into early P-II, or about AD 1000. At this time, far more elaborate paint decorations were being applied, among which the Red Mesa B/W design style became popular. This type is relatively easy to recognize with its interlocking spirals, thin geometric parallel lines (some with ticks or pendent dots), solid triangles and squiggly hatching.

Soon thereafter the Dogoszhi design appeared with its geometric shapes that are defined by thin or thick outlines filled with parallel lines called hatchure. Gallup B/W, starting at about AD 1025 is typical of this style. The Sosi design style then appeared; composed of generally broad lines forming geometric shapes, some of the lines having saw-tooth edges. This style is typified by Puerco B/W, which is thought to have lasted a little later than Gallup B/W. It should be noted that *Dogoszhi* and *Sosi* were originally pottery types named after their places of discovery, but the use

of the names has now been broadened to define styles of design.

With the exodus of peoples from the Chaco and Mesa Verde areas, starting in the 1100's AD and ending about AD 1300, transfers of design styles from these regions began to appear in the mid-Rio Grande watershed. Among the first was a reflection of a style called Chaco-McElmo B/W, the Chaco variant of a San Juan-Mesa Verde type. It flourished in the Canyon for only 50 years starting about AD 1100. When found in the Rio Grande region associated with much later dates, its continued vitality caused some confusion and it was labeled *Late Chaco McElmo B/W*. For purposes of clarity, the name San Ignacio B/W is now being applied to this version.

Santa Fe B/W is a Tewa colleague of San Ignacio B/W, both persisting into the early 1300's AD, the beginning of P-IV. Although they share many of the same complex design elements, Santa Fe B/W may tend to contain more densely filled fields. The other diagnostic difference is in the temper with the Santa Fe B/W usually containing a very fine silt and San Ignacio B/W embracing crushed sherds.

Significant numbers of trade vessels began to come into the Rio Grande basin by about AD 1200. They were Tularosa B/W and St Johns B/R and Polychrome. They originated along the central border between New Mexico and Arizona and were contemporaneous in many of those regional sites. Tularosa is an example of B/W Anasazi manufacturing techniques being transferred into the Mogollon region of the south; the products then finding their way back to the north as tradewares.

The execution of intricate black designs on white slip was superbly done in the Tularosa ware, and many of these same design elements and mineral paint were shared with St Johns ware. Both wares contain coarse sherd temper and the St Johns Polychrome has white designs, mostly on the outside.

Another pottery type called Galisteo B/W appeared in the eastern reaches of the Mid Rio Grande basin starting in early P-IV. It is considered to represent a continuation of Mesa Verde B/W designs from the San Juan tradition. In its local Galisteo form, the surface tended to have a crazed or crackled finish after firing.

Locally, two important wares were being developed in the Mid-Rio Grande area during P-III and early P-IV times. They were Chupadero B/W in the Salinas Province and Biscuit A and B on the Pajarito plateau and north of Santa Fe.

Chupadero compositions usually cover much of the field with straight and curved wide lines and hatching. This pottery type seldom spread very far north from the Salinas area.

The Biscuitwares were made of a light-weight paste. Biscuit A (Abiquiu B/W) was painted only on the inside of bowls and Biscuit B (Bandelier B/W) on both inside and outside. The interior decorations were divided into half, quarter or third sectional motifs often containing designs resembling a feathered headpiece. The type saw wide usage, particularly north of Albuquerque.

Rio Grande Glazeware was developed at the beginning of the P-IV period, about AD 1300. Glaze paint contains iron and manganese mixed with lead (from galena ore) to make it flow. The glazing is believed to have been an offshoot from White Mountain Redwares and perhaps incipient glazes

from the Zuni area. St Johns Polychrome belongs to the White Mountain series, of which later versions such as Springerville Polychrome had an incipient glaze.

Glaze A (B/R or B/Y) is typified by painted designs on either a red or yellow (cream) slip. Glazes B through E were polychromes using a mixture of slips and/or red painted areas as backgrounds for the glaze designs. Prominent elements on many vessels throughout the later glaze wares are stylized versions of parrots or macaws and terraces. Some design similarities with Sitkyatki and Biscuit wares have also been noted.

Early painting was usually precise, but by the time of Glazes D and E (starting somewhat before AD 1500), the workmanship appears to have deteriorated. However, much of this reaction by today's viewers comes from noting the glaze paint running into non-design areas of the vessel surface. It may be that later glaze formulae were more liquid under heat than their predecessors and therefore more difficult to use, or that the runny complexion was pleasing to the artists.

Another characteristic of the glaze series was the emergence of uniquely shaped large ollas. These were open-mouthed jars with slightly sloping necks that expanded to a wide shoulder above an hemispherical bottom.

With Rio Grande Glaze sherds, the cross-sections of the rims serve as the primary method for series classification, but identification of exact types requires also the study of other detailed attributes.

Sitkyatki Polychrome from the Hopi area has been found occasionally in Mid-Rio Grande sites. It has a black or dark brown paint on yellow/orange slip with red fill in certain areas. The designs are very fluid and done with precision. Firing the pottery with coal may have contributed to good control of the firing process. Hano polychromes taken from prehistoric designs have been produced in modern times following techniques redeveloped by Nampeyo late in the nineteenth century.

### **Utility Wares**

Utility wares had the same origin in Lino Gray as did the painted wares. This type began in BM-III times and continued into early P-II. However, by about AD 800 a neck-band design typified by Kana'a Gray came into being, also lasting into the early P-II period.

Soon thereafter, broad use of corrugations came into style. The small strands of clay, coiled to form the vessels, were not obliterated by smoothing, but were left exposed on the outside surface. In some cases the coils were overlapped and individually tailored to form a clapboard surface, and in others, they were left rounded to produce plain corrugations. When the edge of the thumb or a tool was used on the outside to help join the coils together, indented corrugations came into being.

It has been suggested that the increased surface area provided by corrugations led to more efficient heating of the vessel.

Many designs were developed by staggering the indentations, mixing plain and indented corrugations, using incising or punctating tools and leaving part of the vessel with a plain surface. In addition, occasional handles or decorative appliques were placed at the base of the rim.

With the appearance of corrugations, some trends developed in the vessel shapes. In some areas, the vessels of the P-II period tended to be tall with a wide neck. Later vessels merging into early P-III displayed round, squatty shapes with somewhat narrower necks. The vessel rims differ between those of P-II and P-III in the sharpness of the flare. In P-II rims the flare was gradual, while in P-III vessels it became angular.

The next step in design change, starting in P-III perhaps as early as AD 1150, was the smearing of the corrugations. At first this seems to have been done to provide a greater variety of external finishes; pleasing effects could be achieved by smearing slanted stripes across the corrugations. However, it progressed to the point where the corrugations were almost obliterated and close inspection is required to detect the original coil joints.

The ultimate design change arrived in early P-IV when the coils were completely smoothed and plain surfaces reappeared. Back to square one of Lino Gray! By this time, the lower bodies of the utility wares associated with Rio Grande Glazes became globular, usually with wide mouths. Those vessels associated with Biscuitware were also globular at the base, but bore wider openings and longer necks.

**A word of Caution:**

The preceding discussion of style and design trends is very general. Individual cases provide a myriad of variations. Thus, as in most human endeavors, there are no absolutes.

**Credits**

The bibliography contains the list of references from which illustrations were taken. These sources are gratefully acknowledged.

In preparing the illustrations, some pictures from the A.A.S. and ASNM collections are sketches of the original items. All drawings and photographs were scanned by computer; when necessary, design elements were enhanced, dense shadows softened and backgrounds removed. Some missing elements are denoted by flat tones.

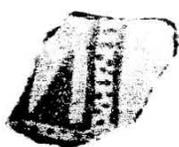
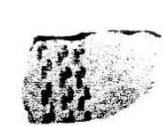
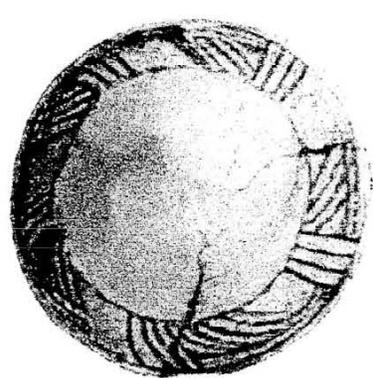
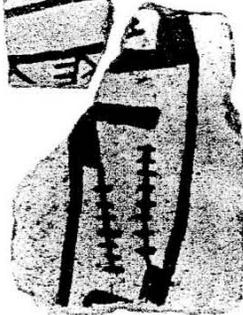
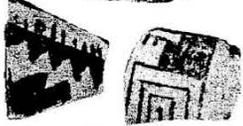
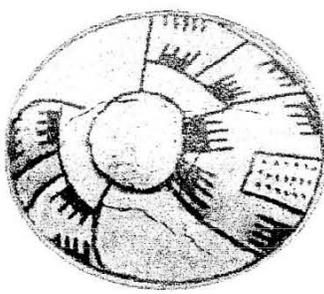
The author wishes to thank those who helped focus this manuscript: Jerry Body for suggestions on contents and nuances of interpretation; Margaret Bice and Phyllis Davis for discriminating editorial reviews and proof reading; and Dave Kirkpatrick, Meliha Duran, Dudley King and Tom Windes for advice on publication policy.

**FIELD GUIDE TO ERAS OF CERAMICS THAT OFTEN APPEAR IN THE MID-RIO GRANDE REGION**

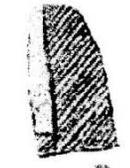
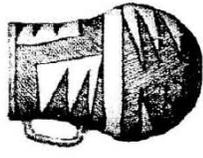
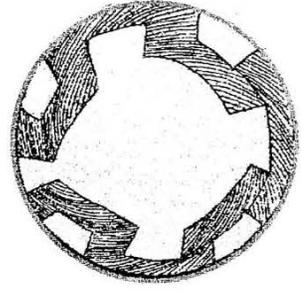
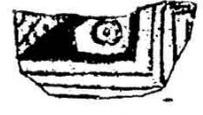
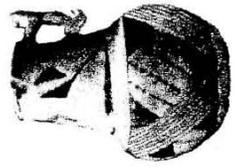
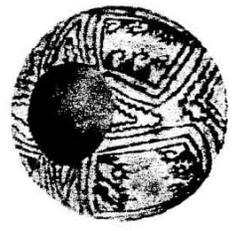
**Boldface Types are Most Likely to be Found.**

GROUP	TYPE	DATE AD.	START	END	PECOS CLASSIF	CULTURE CENTER	DISTRICT	DESCRIPTION BY GROUP
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**PAINTED WARES**

<b>A</b>	<b>Lino B/W</b>	500	850	BM-III, P-I	San Juan	Kayenta	Sandy surface, no slip. Heavy triangles and ticks along usually thin lines.									
		<b>B</b>	<b>La Plata B/W</b>	550	900	BM-III, P-I		San Juan	Upper San Juan	Unslipped surface. Individual fine-line designs on quarter, half or third spacing. Much open space.						
			<b>Chapin B/W</b>	575	900	BM-III, P-I		San Juan	Mesa Verde							
			<b>Piedra B/W</b>	775	900	P-I		San Juan	Upper San Juan							
			<b>White Mound B/W</b>	800	950	P-I, P-II		Little Colo.	Cibola							
			<b>San Marcial B/W</b>	800	950	P-I, P-II		Rio Grande	Mid Rio Grande							

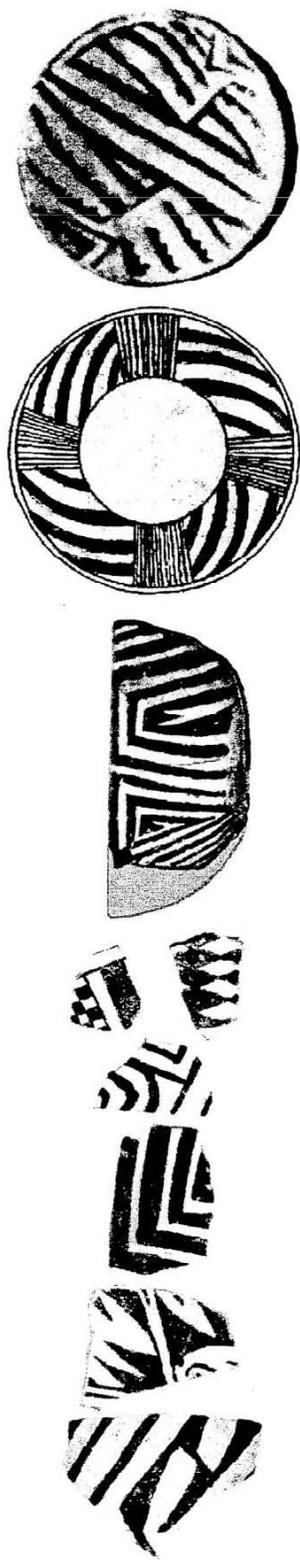
GROUP	TYPE	DATE AD. START	DATE AD. END	PECOS CLASSIF	CULTURE CENTER	DISTRICT	DESCRIPTION BY GROUP
C *	Kiatuthlanna B/W	825	900	P-I	Little Colo.	Cibola	Minimum Slip. Curved interlocking scrolls, licks on lines, heavy fill on triangles, fine parallel angular lines and wavy hatching.
	Red Mesa B/W	900	1040	P-II	Little Colo.	Cibola	
	Cortez B/W	900	1050	P-II	San Juan	Mesa Verde	
D	Mancos B/W	1000	1150	P-II, P-III	San Juan	Mesa Verde	Dogszhi Style on modest slip: embodies hatching within borders of rectilinear light or heavy lines.
	Gallup B/W	1025	1150	P-II, P-III	Little Colo.	Cibola	
	Chaco B/W	1075	1150	P-II, P-III	San Juan	Chaco	



Note: \* Early Red Mesa

GROUP	TYPE	DATE AD.		PECOS START	END	CLASSIF	CULTURE CENTER	DISTRICT	DESCRIPTION BY GROUP
		1030	1200						

E	Pureco B/W	1030	1200	P-II, P-III	Little Colo.	Cibola	Sosi Style on modest slip; embodies heavy-line triangles and/or interlocking angular scrolls.
	Socorro B/W	1050	1300	P-II, P-III	Little Colo.	Mid Rio Grande	

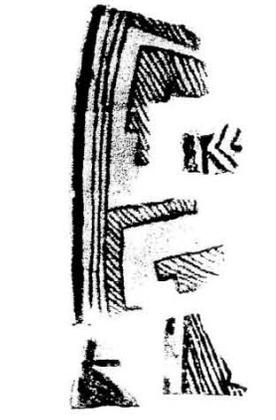
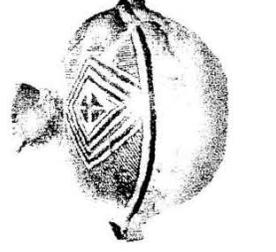
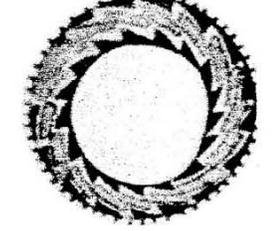
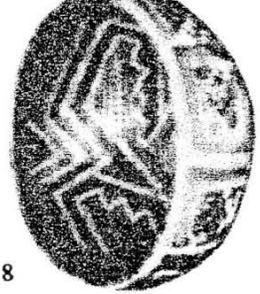
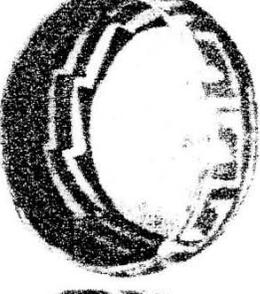


F	McElmo B/W	1150	1200	P-III	San Juan	Mesa Verde	Surfaces usually slipped and polished.
	Chaco McElmo B/W	1100	1150	P-III	San Juan	Chaco	Complex designs, mostly angular not curved.
**	San Ignacio B/W	1175	1315	P-III, P-IV	Rio Grande	Mid Rio Grande	include wide lines, triangular hatching and checkerboard.
	Santa Fe B/W	1170	1300	P-III	Rio Grande	Mid Rio Grande	



Note: \*\* Late Chaco McElmo

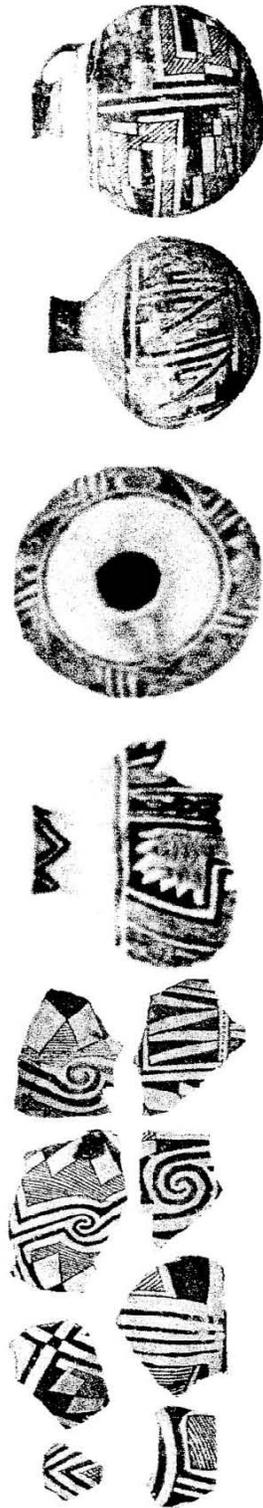
GROUP	TYPE	DATE AD. START END	PECOS CLASSIF	CULTURE CENTER	DISTRICT	DESCRIPTION BY GROUP
G	Tularosa B/W	1100 1250	P-III	Little Colo. Upper Gila	Upper Gila	White slip and intricate fine-lines. Often hatched scrolls. Superior workmanship.
H	St Johns B/W & Poly	1175 1300	P-III	Little Cono. Central	Central	Tularosa designs of B/R plus broad white lines
I	Mesa Verde B/W Gallisteo B/W	1180 1300 1300 1400	P-III P-IV	San Juan Rio Grande	Mesa Verde Upper Rio Grande	Slipped and highly polished. Banding lines at top. Complex design elements fill the fields. Gallisteo often has checked surface.



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GROUP	TYPE	DATE AD.	PECOS START	PECOS END	CLASSIF	CULTURE CENTER	DISTRICT	DESCRIPTION BY GROUP
J	Chupadero B/W	1100	1545	P-III, P-IV	Rio Grande	Salinas		Surface unevenly slipped and polished. Hatched and solid designs applied carelessly.

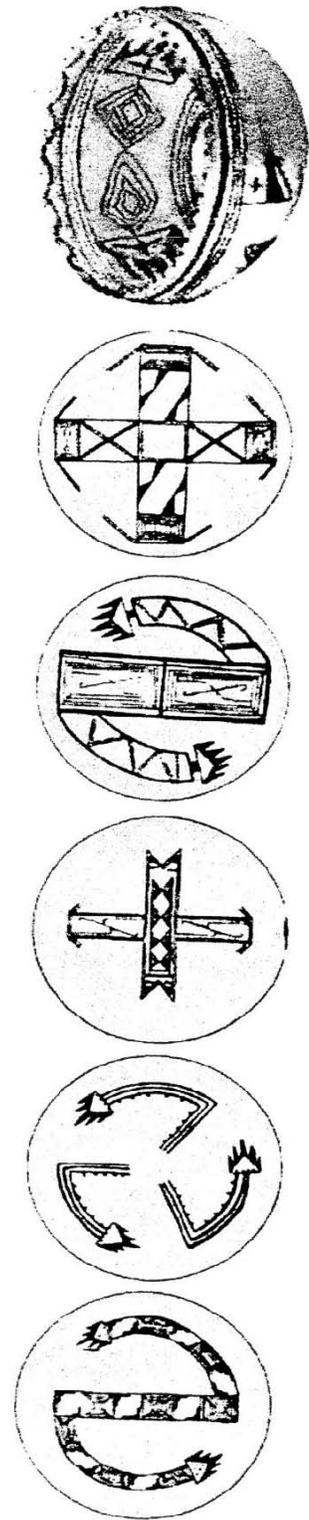
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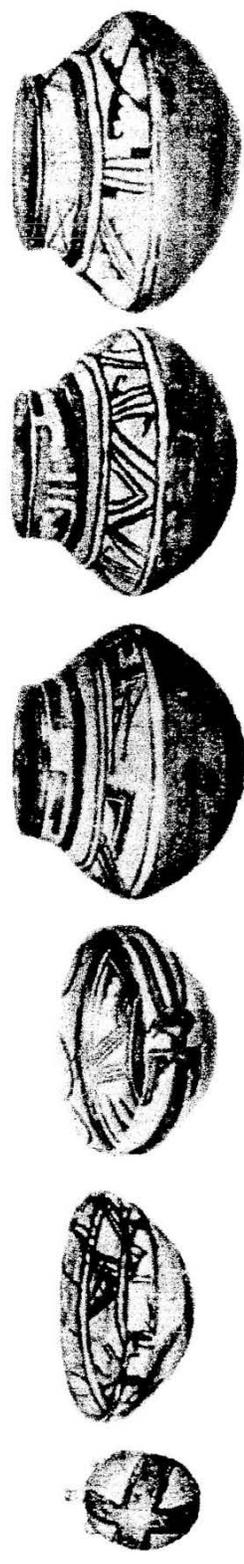
K	Biscuit A, B B/G	1360	1475	P-IV	Rio Grande	Mid-Upr Rio Grande		Thick walls of light weight paste, slipped and painted "A" on inside; "B" on both sides.
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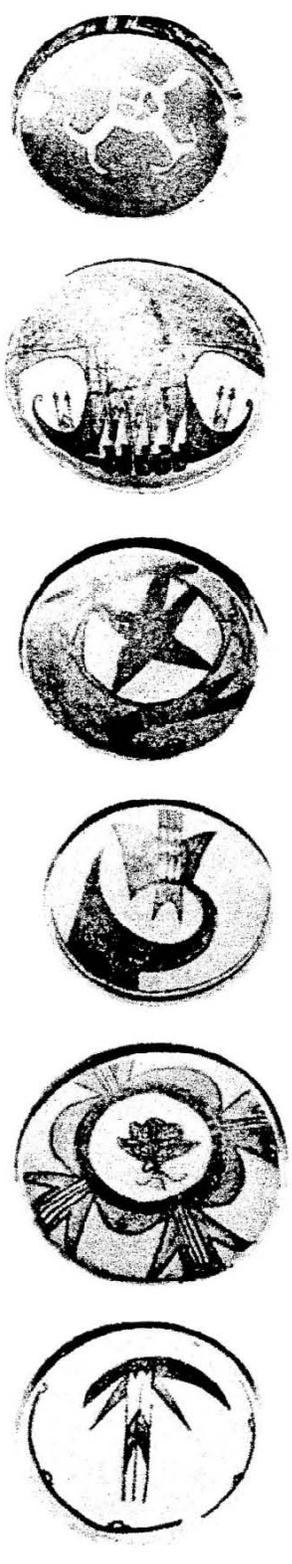
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		START	END				

L	RG Glaze A B/R,B/Y	1315	1425	P-IV	Rio Grande	Mid-Upr Rio Grande	Paint of iron and manganese with lead for glazing. Slips of red, cream and yellow used for polychrome effect following Glaze A B/R or B/Y.
	RG Glaze B Poly	1400	1450	P-IV	Rio Grande	Mid-Upr Rio Grande	
	RG Glaze C Poly	1425	1490	P-IV	Rio Grande	Mid-Upr Rio Grande	
	RG Glaze D Poly	1490	1515	P-IV	Rio Grande	Mid-Upr Rio Grande	
	RG Glaze E Poly	1515	1650	P-IV, P-V	Rio Grande	Mid-Upr Rio Grande	



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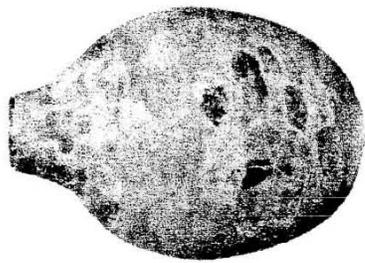
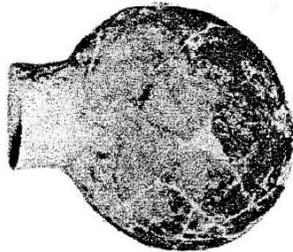
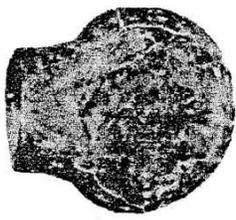
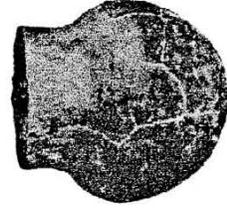
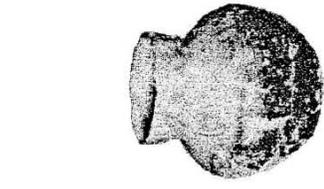
M	Sitkiatki Poly	1375	1625	P-IV, P-V	San Juan	Kayenta	Yellowish orange slip with black paint and red-orange details make beautiful polychrome. Excellent workmanship.
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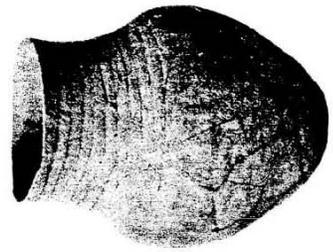
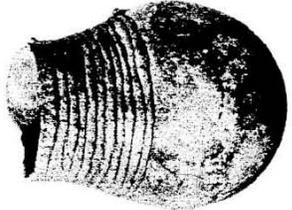
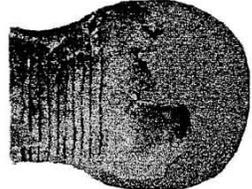
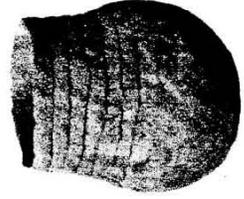
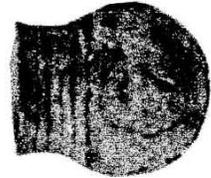
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**UTILITY WARES**

**N Lino Plain** 400 900 BM-III, P-I San Juan Broad Southwest Initial Anasazi pottery. Plain, sandy surface.

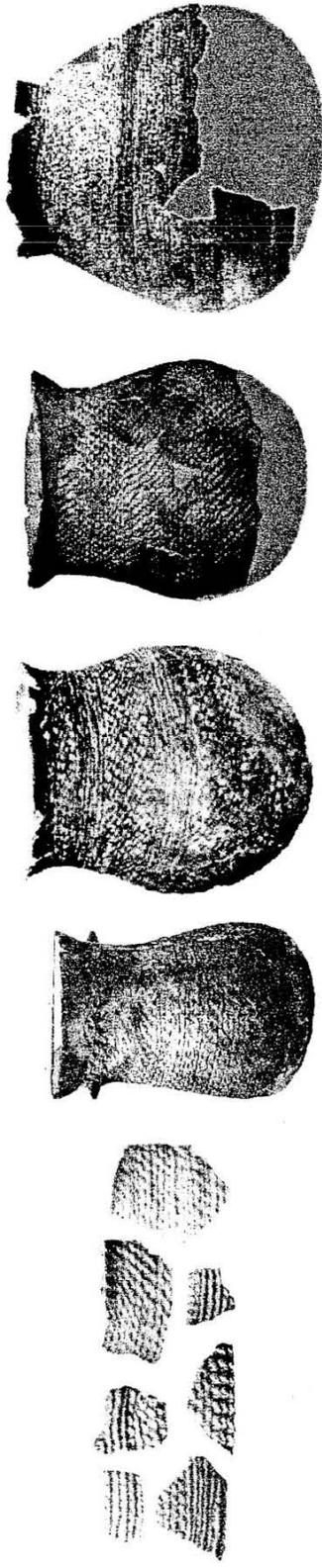


**O Kana'a Neckbanded** 800 1000 P-I, P-II and similar.

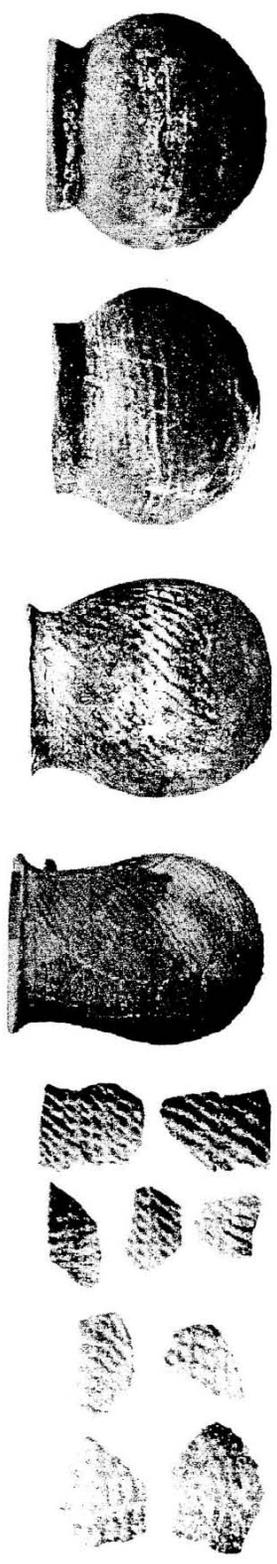


Neck banding of clapboard or plain corrugations. Plain surface below neck.

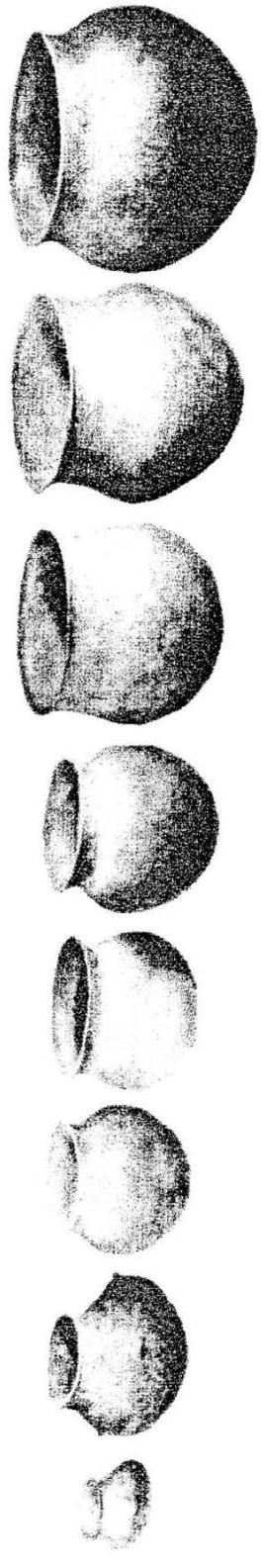
GROUP	TYPE	DATE AD.	PECOS START	END CLASSIF	CULTURE CENTER	DISTRICT	DESCRIPTION BY GROUP
P	Corrugated Plain and Indented	1040	1200	P-II, P-III	AI.	AI.	Corrugated on all or part of surface. Plain and indented corrugations with many patterns.



**Q Smearred Indented Corrugated** 1200 1300 P-III Rio Grande Rio Grande  
 Corrugation smearing is slight-to-patterned, through nearly complete obliteration.



**R Plain Surface** 1300 1600 Rio Grande Rio Grande  
 Plain surface, sometimes rough, but otherwise striations from wiping with matted material.



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**Reference and Page or Plate Number for each Item in Groups A through R**

Items in the illustrations of each group are listed from left to right.

GROUP	ITEM	REFERENCE	YEAR	PAGE	PLATE	GROUP	ITEM	REFERENCE	YEAR	PAGE	PLATE
A	Sherds	Roberts	1929	--	14	J	Sherds	Hayes, Young, Warren	1981	70	--
	Two Bowls	Mills, Goetz, Zedeno	1993	316-17	--		Three Bowls	Hayes, Young, Warren	1981	70	--
B	Sherds	AAS	--	--	--	K	Four Bowls	Kidder	1915	--	XX
	Bowl	Bice	1970	3	--		Bowl	Bice	1969	229	--
	Two Bowls	Roberts	1930	--	28	L	Canteen	Bice	1969	228	--
C	Sherds	ASNM Vidal Site	--	--	--		Two Bowls	Bice	1969	228	--
	Pitcher	ASNM Slide Collection	--	--	--		Three Ollas	Bice	1969	225	--
	Bowl	Bice	1970	3	--	M	Six Bowls	Martin, Willis	1940	115	--
	Jar	Bice, de Borhegyi, Sundt	1975	4	--	N	Four Jars	Martin	1938	448-49	--
D	Sherds	ASNM Vidal Site	--	--	--		Jar	Bice	1970	3	--
	Pitcher	ASNM Slide Collection	--	--	--	O	Sherds	Bice	1970	3	--
	Bowl	AAS	--	--	--		Jar	Bice	1970	3	--
	Bowl	Mathien, Windes	1987	49	--		Jar	Roberts	1930	--	14
E	Sherds	AAS	--	--	--		Jar	Windes	1993	314	--
	Bowl	ASNM Vidal Site	--	--	--		Jar	Roberts	1940	--	4
	Bowl	AAS	--	--	--		Jar	Roberts	1930	--	13
	Bowl	Judd	1954	--	54	P	Sherds	AAS AS-8	--	--	--
F	Sherds	AAS	--	--	--		Jar	ASNM Vidal Site	--	--	--
	Bowl	Skinner	1980	144	--		Jar	Mills, Goetz, Zedeno	1993	303	--
	Two Bowls	AAS AS-8	--	--	--		Jar	ASNM Vidal Site	--	--	--
G	Sherds	AAS	--	--	--		Jar	Bice, Sundt	1972	149	--
	Bowl	Martin, Willis	1940	179	--	Q	Sherds	AAS AS-8	--	--	--
	Two Jars	Barnett	1974	53	--		Jar	ASNM Vidal Site	--	--	--
H	Five Bowls	Barnett	1974	47	--		Jar	Steen	1966	84	--
I	Sherds	AAS AS-8	--	--	--		Two Jars	Jeancon	1923	--	39
	Jar	Hayes	1964	68	--	R	Duck Pots	Bice, Bice	1969	232	--
	Half Bowl	Morris	1939	--	318		Six Jars	Bice, Bice	1969	232	--
	Bowl	Morris	1939	--	311						
	Bowl	Morris	1939	--	318						

**YET ANOTHER CONTRIBUTION TO ARCHAEOLOGY FROM DICK BICE**

by  
Dave Phillips  
Curator of Archaeology  
Maxwell Museum  
University of New Mexico



Sample Assemblage of just a few Nayarit and Jalisco ceramics from the Bice Contribution to the Maxwell Museum at the University of New Mexico

Those who knew Dick Bice will not be surprised to hear that before he passed away, he and his wife Margaret donated a collection of Mesoamerican objects to the Maxwell Museum, University of New Mexico. Totaling 36 items and appraised at almost \$20,000, the collection is dominated by figurines and other pottery from Mexico. The Bices acquired the collection in the 1950s and 1960s, a fact Dick was careful to point out when he offered the collection to the museum.

Richard Avery Bice was born in Colorado in 1914, and joined the Manhattan Project in Los Alamos in 1944, later becoming one of the original engineers at Sandia National Laboratories. He retired as a vice president of Sandia in 1978. Dick also served on the Albuquerque City Commission for eight years, and played roles in the founding and early leadership of the Albuquerque Museum and the New Mexico Museum of Natural History and Science. In addition

to this impressive career, Dick invested enormous amounts of time and energy into New Mexico archaeology, including through the Albuquerque Archaeological Society (which he helped organize in 1966) and the Archaeological Society of New Mexico.

Dick was the irresistible force behind a number of field opportunities enjoyed by New Mexico's avocational community, and published a number of reports on that fieldwork. The Maxwell Museum was pleased when the Albuquerque Archaeological Society chose the Maxwell to serve as the depository for Dick Bice's archaeological field notes and collections. We are also pleased to have a ceramic collection so closely associated with one of New Mexico's leading archaeological citizens.

The Maxwell Museum's collection of Mesoamerican pottery is a small one, but a series of gifts over the years has built that collection into an effective tool for teaching and student training. Most *PSW* readers think of Dick Bice as a Southwestern archaeologist, but in this instance his positive influence extends beyond the region where he worked.

Following is a small sample of the collection donated by the Bices to the Maxwell Museum.



Close-up of Nayarit figurine, ca.  
100 B.C.-A.D. 250



Close-up of man with bowl and straw,  
from Jalisco culture, 100 B.C.-A.D. 250



Seated mother holding a child in her right arm, and touching her left cheek.  
Nayarit, ca. 100 B.C.-A.D. 250



Close-up of seated woman with skirt,  
Nayarit culture, A.D. 100-800.



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 14<sup>th</sup> 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.

Paperback: \$22.00 plus \$3.50 shipping and handling, CD in pdf format: \$12. Please make checks payable to: The Albuquerque Archaeological Society, P. O. Box 4029, Albuquerque, NM 87196

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 13<sup>th</sup> 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.

Paperback: \$22.00 plus \$3.50 shipping and handling, CD in pdf format: \$12. Please make checks payable to: The Albuquerque Archaeological Society, P. O. Box 4029, Albuquerque, NM 87196

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*Pottery Southwest* is a scholarly journal devoted to the prehistoric and historic pottery of the Greater Southwest, (<http://www.unm.edu/~psw>) that provides a venue for professional and avocational archaeologists to publish scholarly articles as well as providing an opportunity to share questions and answers. This highly respected journal makes publishing more accessible for younger scholars and practicing archaeologists. *Pottery Southwest* regularly features information about new publications and exhibitions relating to prehistoric and historic pottery of the Greater Southwest. Published by the Albuquerque Archaeological Society from 1974 to 1996, it was revitalized on the World Wide Web in 2004. *Pottery Southwest's* website is hosted by the Maxwell Museum of the University of New Mexico. It is a publication of the Albuquerque Archaeological Society.

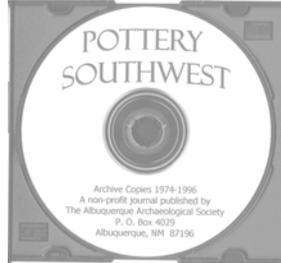
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The availability of *Pottery Southwest* in electronic format creates opportunities for communicating with a wide audience in a sophisticated manner. It also creates formatting challenges far beyond those of printing and/or photocopying. Some of our 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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