



# POTTERY SOUTHWEST



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## In This Issue:

Dr. Alison Rautman reports on excavations at a Glaze A pueblo in the Salinas Province of Central New Mexico where evidence of extensive fire damage preserved much occupational evidence that is relatively rare in the archaeological record. In one room, as part of what we interpret as the roof assemblage, we found a small ceramic vessel that resembles a headless duck. This form of effigy vessel has apparently not been reported before from the Salinas region. A brief survey of the literature indicates that this is likely not a cooking vessel (the “culinary shoe-pot”), but is more similar to the painted vessels reported elsewhere in the American Southwest.

Ongoing features include "Summer Reading a.k.a. On the Shelf" and "On View". Finally, we provide some technical tips on submissions. 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).

*Pottery Southwest* is now in its sixth year of publishing on the worldwide web. To continue this effort we need to hear from our readers. Please consider submitting a paper, inquiry, or comment so that we may keep our publication vital. Suggestions and articles are always welcome at our e-mail address: [psw@unm.edu](mailto:psw@unm.edu).

## CONTENTS

	<u>Page</u>
<b>A Bird Effigy Vessel (Patajos) from Central New Mexico</b> by Alison E. Rautman .....	2-11
<b>Summer Reading:</b> Recent Publications of Interest .....	12-17
<b>On View:</b> Exhibits—In the Museums and on the World Wide Web .....	18-19
<b>Mission Statement</b> .....	20
<b>How to Submit Papers and Inquiries</b> .....	21
<b>Order Form for Archival CDs of Pottery Southwest</b> .....	22

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## A Bird Effigy Vessel (Patajos) from Central New Mexico

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Excavations at a Glaze A pueblo in the Salinas Province of Central New Mexico revealed evidence of extensive fire damage, which preserved much occupational evidence that is relatively rare in the archaeological record. These discoveries included quantities of maize in storage rooms, and intact roof and floor assemblages. In one room, as part of what we interpret as the roof assemblage, we found a small ceramic vessel that resembles a headless duck. This form of effigy vessel has apparently not been reported before from the Salinas region. A brief survey of the literature indicates that this is likely not a cooking vessel (the “culinary shoe-pot”), but is more similar to the painted vessels reported elsewhere in the American Southwest.

### Introduction

A headless duck-effigy ceramic vessel from a Glaze A pueblo in the Salinas region of central New Mexico was recovered from a burned room, apparently as part of an assemblage of artifacts and foodstuffs on a roof. The headless hollow vessel is an unusual pottery form for this area, although other duck-effigy vessels are reported elsewhere in the Southwest. These kinds of vessels are called, variously, duck-, shoe-, or boot-shaped vessels. Bird-form pots in Oaxaca are also described as *patajos* (ducklike) or *zapatos* (shoe-shaped).

Several studies in the 1960s and mid 1970s discuss this type of effigy vessel, indicating that it is best interpreted as a small cooking vessel, with the duck-like tail and wing nubbins added to emphasize the overall bird-like shape. The vessel that we found, however, differs from those shoe-pots described in the literature. Our example shows no evidence of use for cooking; it is smaller in size and has black painted decorations. A brief review of bird effigy vessels indicates that it is more similar to those described elsewhere in the American Southwest. However, the Frank’s Ruin effigy also differs from some of the other published examples. This example seems to be the only duck effigy recorded in the Salinas region of central New Mexico.

### Excavations at Frank’s Ruin

Frank’s Ruin (LA-9032) is one of a number of small early plaza-oriented pueblos in the Salinas region (Figure 1). Here, the large pueblos of Gran Quivira, Abo, and Quarai represented multi-component communities with prehispanic and Hispanic occupations before regional abandonment in 1673 (Hayes et al 1981). The archaeological sites of these three pueblos with their large Spanish churches are now preserved as Salinas Pueblo Missions National Monument.



Figure 1. Salinas District Sites. (drawing by Marieka Brouwer)

The early pueblos in this area are called Glaze A pueblos, which refers both to the time period of occupation (during the time when Rio Grande Glaze A pottery was produced, about A.D. 1200-1350) and also to the fact that the first appearance of Glaze A sherds in surface assemblages generally coincides with the architectural form of the masonry plaza-oriented pueblo.

The architecture of Frank's Ruin consists of two large mounded areas where masonry walls could be seen on the ground surface and exposed by pothunter pits (Rautman and Chamberlin 2008, Chamberlin and Rautman 2009). During excavation, we termed the larger group of rooms on the west side of the site the "West Pueblo". The smaller linear mound to the east is the "East Pueblo." At the time, we had no intention of signifying different occupational phases, but further excavation shows that the East Pueblo was in fact most likely occupied later.

Excavations show that the West Pueblo was originally constructed as a plaza-oriented pueblo made of adobe blocks, with four room blocks surrounding a central plaza (Figure 2). The architectural history of the West Pueblo is best illustrated in test excavations in Area A, where we uncovered two adjoining rooms that shared a common wall made of adobe and masonry. The lower portion of this wall was made of adobe only; the upper portions of the wall were constructed with masonry and adobe. A similar adobe/masonry construction formed a wall that defined the southern extent of both rooms. The doorways in both rooms were remodeled and filled with masonry. The original adobe walls were also remodeled by the addition of masonry courses on top. This unusual construction sequence of initial adobe construction with later

modifications and additions of masonry can be seen in several other areas of the site, including Areas F and C (see Figure 2).

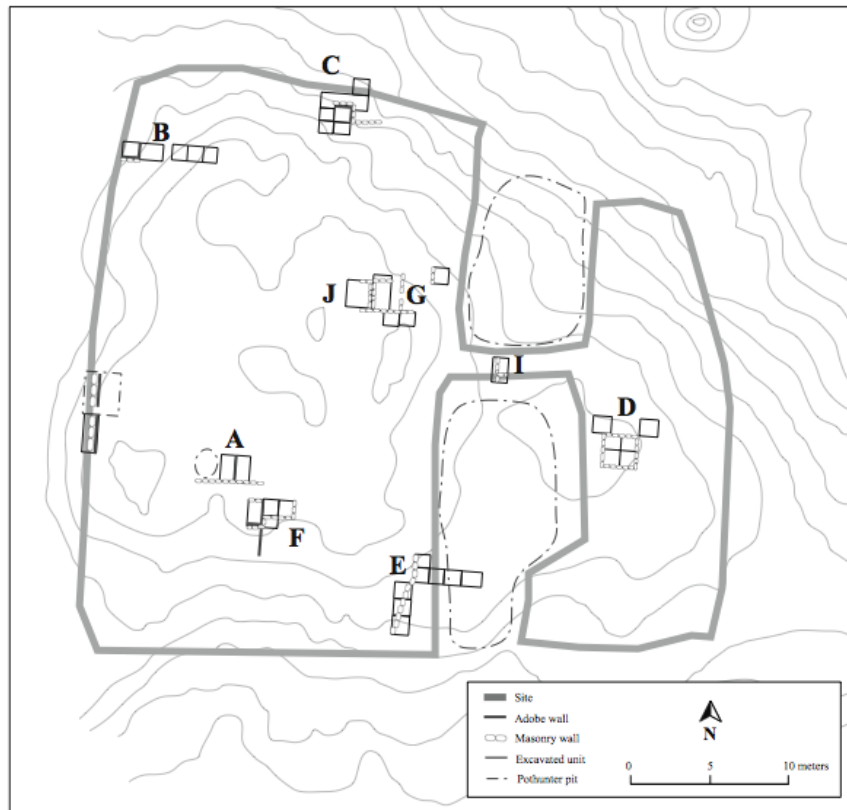


Figure 2. Excavated areas at Frank's Ruin. The duck effigy vessel was found in Area C. (drawing by Marieka Brouwer)

The original adobe pueblo was organized around a central plaza. This plaza was identified from excavations a topographically lower area that we called Area B. Here, we uncovered a trampled adobe surface representing the plaza surface, with adobe rooms forming the western border of the plaza. Excavations in Area B also revealed the edge of a large deep pit that was filled with a dense accumulation of cultural debris. Judging from the shape and size of the excavated portion of this pit, we estimate that it is roughly circular, with vertical sides, and at least 2 m in diameter. Cisterns or water storage features of similar size and shape have been identified at Gran Quivira (Hayes, et al 1981:20) and also at nearby Kite Pueblo (Rautman 2000). We therefore infer that at some point, the site was in fact an adobe-walled, plaza-oriented pueblo, with a cistern located in the plaza.

### Evidence of Burning and Catastrophic Abandonment

Every excavated area in the West Pueblo showed evidence of extensive and thorough burning, with many artifacts found in situ on floors and on top of collapsed roofs, with burned beams and smaller branches. In Area A, the lower portions of both rooms were filled with a thick layer of burned organic and adobe roofing material that lay directly on top of fire-reddened adobe floor.

The crushed and flattened remains of large corrugated vessels and other small artifacts were found in situ on the floor below burned roof fall. The preserved walls are nearly 2 m high, but the observed roof fall appears to represent a one-story structure.

The duck effigy vessel was found in Area C, inside Structure 2. Here, a thick jumble of masonry and adobe wall fall had collapsed on top of a burned stratum dominated by burned maize (both as shelled corn and as corn on the cob), and also a quantity of burned shelled corn amid a cluster of several large sherds.

During excavation, we interpreted this assemblage as representing activities taking place on the roof of the structure. Immediately below these items was a thick layer of burned vigas, carbonized basketry, and scorched ceramics (measuring about 20 cm in thickness). We suggest that when the roof collapsed due to the fire, the corn that was drying on top of the roof fell with the collapsing roof, landing on top of the floor surface.

Below the roofing material and vigas, a lower deposit of burned maize included both cobs and shelled kernels may have been stored loose, or within ceramic vessels. Large sherds of corrugated brownware and at least one Chupadero black-on-white jar were also found in the room fill, near the floor. A hearth on the floor was made with a raised adobe collar and associated with fine ashy sediment. Near the hearth, five large sherds from a single Chupadero black-on-white jar were found; the jar rim with its tri-lobed handles intact. A burned and fire-reddened adobe jar stopper nearby was sized appropriately for this particular jar. These artifacts were found on a burned adobe floor; the inside portions of the exposed adobe walls were also burned and reddened from the heat of the fire.

In the southwest corner of this unit, where the roofing had fallen directly onto the floor, a cache of 14 side-notched projectile points may have originally been enclosed in some sort of organic bag or bundle, now long gone. The points themselves, however, showed no evidence of scorching. Interestingly, they were not found in contact with the floor, but rather up within the burned roofing material, as if tucked into the ceiling of the room for storage.

### **The Duck Effigy Vessel**

The duck effigy vessel (Figure 3) was found while excavators were cutting back the north profile wall to try to identify the adobe wall, which was not easy to distinguish from the hard-packed adobe roof fall. During this wall-cleaning activity we were working in three levels—Level 6, 7, and 8—and finally exposed the wall on that side of the room. The duck effigy vessel was therefore not recovered in-situ, but came from the approximate elevation of Level 6.



Figure 3. Duck effigy Vessel from LA-9032. Note the painted dots. The pen is 14.5 cm long.

The room floor was uncovered at the base of Level 11; the floor elevation is 97.75. The duck effigy was found approximately 0.56-0.68 m above the floor. We interpreted this context as part of the roof assemblage that had been tipped at an angle and fell into the room when the roof beams burned through.

The duck effigy vessel is made of light colored gray clay (unslipped gray ware or white ware). It was burned on the top of the “body” of the duck and on the left side only, with only a small burned patch on the base of the vessel. There is no handle. The vessel is unbroken, with only a very small chip on the neck rim, and little sign of wear along the rim. Unlike some duck effigy vessels from the northern Southwest, there is no indication that this vessel ever included any head.

On the duck’s breast area, painted black dots cover nearly the entire area that is still visible despite the black carbon deposit. On the duck’s belly below the right wing are two (possibly three) vertical stripes about 2 cm long, running from just in front of the wing toward the base. The dots are approximately evenly spaced in an all-over pattern, and measure 0.4 to 0.5 cm in size, slightly ovoid in shape. The stripes are of similar width (0.4-0.5 cm across), as if painted with the same brush. Decorations on the left side of the body are obscured by soot.

The base was made of an oval piece of clay, about 5.5 by 7.0 cm in size, with nearly vertical edges. The body of the vessel was built up with coils of clay, and apparently the body was then molded into shape. The body was then fitted over the clay base, and pressed into position. The different coils of the body were not smoothed over with any great care, and are still visible near the base, where the potter pressed the two parts of the vessel together. Table 1 below provides some more detailed measurements.

Table 1. Vessel Measurements

Vessel weight	143.5 g
Maximum height (including neck)	6.05 cm
Body height (base to back)	4.7 cm
Maximum length (forward-arching neck to tail)	10.95
Body length (breast to tail)	9.36 cm
Maximum breadth (wing to wing)	7.21 cm
Neck diameter (maximum outside)	3.1 cm
Neck diameter (maximum inside)	2.28 cm
Approximate wall thickness (measured at neck)	0.55 cm
Tail nubbin dimensions (side to side x height)	2.12 cm x 0.86 cm
Right wing nubbin (front to back x height)	1.92 cm x 0.9 cm
Left wing nubbin (front to back x height)	1.93 cm x 0.95 cm

Interestingly, the body of the duck is not simply rounded from side to side, but has something of a raised squared-off ridge running along from neck to tail, visible in Figure 3. This ridge measures about 4 cm across, and 6 cm long from neck to tail. It was not added on to the body, but rather was formed by modeling. No residues are visible inside the vessel. The capacity of the vessel was not measured but is estimated to be less than 0.5 liter.

### **Debating Duck Effigies in the Greater Southwest.**

A survey of the literature from large-scale excavations at the Salinas sites of Abo, Quarai, and Gran Quivira do not picture any bird effigy vessels, although of course much of the excavated material from these sites is later in date and includes the Hispanic occupation.

Pottery common within the Glaze A pueblos of Salinas include Chupadero black-on-white, Corona Corrugated brown ware, and also imported Rio Grande glaze wares. Chupadero Black-on-white vessel forms include flat-bottomed bowls, large globular jars, and rarely, small ladles and scoops. Other forms are rare but not unknown. For example, Hayes et al (1981:figure 90d) also shows a photo of an unusual Chupadero bowl with a sharply everted rim.

At the large Historic (Hispanic period) Salinas pueblos, Tabira Black-on-white includes a wider variety of vessel forms, including pitchers, cuts, squash pots, plates, large flat-backed canteens and some miniature vessels. Hayes, et al (1981) notes that these miniatures tend to be found in the same context as cremation burials. The date of Tabira Black-on-white is significantly later than we would expect at Frank's Ruin, however.

Hayes' comment about the cremation burials is interesting however, because a similar function for duck effigy vessels is described in the literature. Sisson (1975) reports that Late Postclassic and Early Colonial deposits in the Tehuacan Valley show that duck effigy vessels (most with handles) were used to bury cremated remains. His excavations recovered a number of these vessels from three sites, all from contexts below the raised aprons in from the pyramids or beneath household shrines. He concluded that this form was widespread throughout the valley.

This article represented one line of argument in an interesting and spirited debate in the archaeological literature of the 1960s into the mid-1970s, in which several excavators exchanged comments regarding the possible function and meaning—ritual or utilitarian—of these small vessels. Chronologically, the debate began with Compton's map of the occurrence of similar duck effigy vessels, and his noting their use for storing cremation ashes (Compton 1954, cited in Varner 1974). Dixon (1963) documented in some detail the morphology and geographic range of duck vessels throughout the Americas, and concluded that there was considerable geographic variation in form and function.

In a related study, Dixon (1966) also considered the origin and diffusion of another similar vessel form, the ring vessel and the stirrup spouted vessels of the American Southwest. The ring vessels and stirrup spouted vessels occur earlier than the duck-effigy vessels in the northern Southwest; some date as early as A.D. 500. Dixon reports that these unusual small vessel forms were supposedly used only in ceremonial contexts. He cites Fewkes' (1904) suggestion that they might have been used to carry and store ceremonial water, but Fewkes does not cite any known ethnographic examples among the historic Pueblos.

In contrast, Dixon's 1963 study concluded that the vessels used for storing cremation remains represented a secondary use of a cooking vessel. He identified a type of undecorated cook ware vessel, which he terms the "culinary shoe-pot," in distinction to the variety of other duck- or bird-effigy vessels across the Americas. His 1963 study provides a detailed description of the culinary shoe-pot. Briefly, this type of vessel is made of plainware or cooking ware, ranges from 1 to 3 liters in capacity, and has a short, wide orifice ("neck").

He argues that the chance resemblance of this cooking vessel shape to a bird or duck was noted also by the ancient potters, who then elaborated (or not) on this idea with the addition of shaped tails, wings, and in some cases, even heads. Varner (1974) agreed with this basic interpretation of this type of duck effigy as a cooking vessel, dismissing any inferences of "duck death cults" (sic) that people might extrapolate from Compton's earlier interpretation.

Several researchers, including Varner (1974) and Beals (1976) cite ethnographic evidence for their use as cooking vessels among the Mixe of Mexico, and note that a couple of villages were still producing this vessel form in a brown ware with pine pitch designs. The informants described their shape as designed to hold liquids, the body buried in the coals of cooking fires to keep the contents warm, while the spout or neck provided access for stirring.

Varner (1974) added that the Mixe used three duck vessels to support a comal (griddle), citing the use of the little knobs on the end of the vessel (the "tail" of the duck) as bumpers to hold the comal in position. He explicitly draws a parallel between this Mesoamerican example and the "moccasin pot" of the Pueblo Indians of the American Southwest, but does not elaborate on this comment. Beal (1976) agreed with the basic cooking function, but objected to the role of the vessels as comal supports. Sisson (1975) also joined the discussion with the observation of archaeological use in mortuary ritual, re-opening the issue the meaning of the duck (bird) symbolism in association with cremated remains.



In the end, Dixon (1976) seems to settle the debate with a measured discussion of all these observations, re-iterating his interpretation there are many different kinds of bird effigy vessels in the Americas. One sub-group form a coherent functional group, the culinary shoe-pot. In this group of vessels, the utilitarian shape of the vessel does in fact resemble that of a shoe or duck (as one sees it), and in some cases the ancient potters chose to highlight the duck-like resemblance. With (as he says) tongue partly in cheek, he invokes the little-known “Principle of Whimsy” as inspiring the ancient potters to make this visual pun.

He cautions that primary function should be considered separately from any secondary function, as when a cooking vessel may be recycled into later use for cremation burials (Dixon 1976). This kind of secondary use of effigy vessels is apparently not an issue in central New Mexico, however. None of the cremation burials excavated at the large pueblo of Gran Quivira were contained in a ceramic vessel (Hayes, et al 1981:174).

## Conclusion

The vessel found at Frank’s Ruin is interpreted as a bird or duck effigy vessel-- in Spanish, *patajos*. In some respects it resembles a culinary shoe pot in basic shape and the elaboration of the duck-like features. However, it also differs significantly from the described examples from Mesoamerica and South America. It is smaller in size than the typical culinary shoe-pot and was decorated with painted designs. There is no handle, and no sign of use for cooking.

No other comparable duck effigy vessels are known from the Salinas area pueblos, but similar archaeological examples of painted headless duck effigy vessels have been found in the northern Southwest (e.g., Mathien 1997) and also in the Mimbres area (Shafer 2003; see Figures A.23g, A.24b). These published examples differ, however, in having handles, and (in the case of the Mimbres examples) painted anthropomorphic faces. It is apparent that even this cursory literature review indicates that there is indeed a wide variety of bird-form vessels across the Southwest.

There is some suggestion in the literature that these duck effigy vessels had some ceremonial function, but much further study is needed to investigate this possibility. From its context at Frank’s Ruin, it seems likely that use of the duck effigy vessel did not entail its use in a dedicated or secluded location. Its excavated provenience as part of a rooftop assemblage, among foodstuffs, pottery, and basketry, suggests that any ritual or ceremonial function that it may have had was not incompatible with its inclusion in daily activities within public view.

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### **Ancestral Zuni Glaze-Decorated Pottery**

*Viewing Pueblo IV Regional Organization through Ceramic Production and Exchange* by Deborah L. Huntley, 112 pp. / 8.5 x 11.0 / 2008 Paper (ISBN 978-0-8165-2564-5)

The Pueblo IV period (AD 1275–1600) witnessed dramatic changes in regional settlement patterns and social configurations across the ancestral Pueblo Southwest. Early in this interval, Pueblo potters began making distinctive polychrome vessels, often decorated with technologically innovative glaze paints. Archaeologists have linked these ceramic innovations with the introduction of new ideologies and religious practices to the area. This research explores interaction networks among residents of settlement clusters in the Zuni region of westcentral New Mexico during the thirteenth and fourteenth centuries AD. Using multiple analytical techniques, this research provides a case study for documenting multiple scales of interaction in prehistory. Ceramicists will find a wealth of technological and contextual data on glaze-decorated pottery, and archaeologists interested in power and leadership in ancestral Pueblo societies will be intrigued by the implication that strategies like the manipulation of interpueblo alliances or control over long-distance resources may have been used to concentrate social power.

### **Burnt Corn Pueblo**

*Conflict and Conflagration in the Galisteo Basin, A.D. 1250–1325* Edited by James E. Snead; Mark W. Allen 160 pp. / 8.5 x 11.0 / 2010 Paper (ISBN 978-0-8165-2949-0)

The Galisteo Basin of northern New Mexico has been a staple of archaeological research since it was first studied almost a century ago. This first book on the area since 1914 lays out an overview of the area, with research provided by the Tano Origins Project and funded by the National Science Foundation.

This volume covers the region's history (including the Burnt Corn Pueblo, Petroglyph Hill, and Lodestar sites) during the Coalition Period (AD 1200–1300). Including chapters

on architecture, ceramics, tree-ring samples, groundstone, and rock art, the book also addresses the stress that development has placed on the future of research in the area.

**Ancestral Landscapes of the Pueblo World** by James E. Snead 258 pp. / 6.0 x 9.0 / 2008

Cloth (ISBN 978-0-8165-2308-5)

The eastern Pueblo heartland, located in the northern Rio Grande country of New Mexico, has fascinated archaeologists since the 1870s. In *Ancestral Landscapes of the Pueblo World*, James Snead uses an exciting new approach— landscape archaeology—to understand ancestral Pueblo communities and the way the people consciously or unconsciously shaped the land around them. Snead provides detailed insight into ancestral Puebloan cultures and societies using an approach he calls “contextual experience,” employing deep mapping and community-scale analysis. This strategy goes far beyond the standard archaeological approaches, using historical ethnography and contemporary Puebloan perspectives to better understand how past and present Pueblo worldviews and meanings are imbedded in the land. Snead focuses on five communities in the Pueblo heartland—Burnt Corn, T’obimpaenge, Tsikwaiye, Los Aguajes, and Tsankawi—using the results of intensive archaeological surveys to discuss the changes that occurred in these communities between AD 1250 and 1500. He examines the history of each area, comparing and contrasting them via the themes of “provision,” “identity,” and “movement,” before turning to questions regarding social, political, and economic organization. This revolutionary study thus makes an important contribution to landscape archaeology and explains how the Precolumbian Pueblo landscape was formed.

**Chaco and After in the Northern San Juan**

*Excavations at the Bluff Great House* by Catherine M. Cameron 280 pp. / 8.5 x 11.0 / 2008

Cloth (ISBN 978-0-8165-2681-9)

Chaco Canyon, the great Ancestral Pueblo site of the eleventh and twelfth centuries, remains a central problem of Southwestern archaeology. Chaco, with its monumental “great houses,” was the center of a vast region marked by “outlier” great houses. The canyon itself has been investigated for over a century, but only a few of the more than 200 outlier great houses—key to understanding Chaco and its times—have been excavated. This volume explores the Chaco and post-Chaco eras in the northern San Juan area through extensive excavations at the Bluff Great House, a major Chaco “outlier” in Utah.

Bluff’s massive great house, great kiva, and earthen berms are described and compared to other great houses in the northern Chaco region. Those assessments support intriguing new ideas about the Chaco region and the effect of the collapse of Chaco Canyon on “outlying” great houses.

New insights from the Bluff Great House clarify the construction and use of great houses during the Chaco era and trace the history of great houses in the generations after Chaco’s decline. An innovative comparative study of the northern and southern portions of the Chaco world (the northern San Juan area around Bluff and the Cibola area around Zuni) leads to new ideas about population aggregation and regional abandonment in the Southwest. Appendixes on CD-ROM present details and descriptions of artifacts

recovered from Bluff: ceramics, projectile points, pollen analyses, faunal remains, bone tools, ornaments, and more.

This book is one of only a handful of reports on Chacoan great houses in the northern San Juan region. It provides an in-depth study of the Chaco era and clarifies the relationship of “outlying” great houses to Chaco Canyon. Research at the Bluff Great House begins to answer key questions about the nature of Chaco and its region, and the history of the northern San Juan in the Chaco and post-Chaco worlds.

### **Engendering Households in the Prehistoric Southwest**

Edited by Barbara J. Roth 344 pp. / 6.0 x 9.0 / 2010 Cloth (ISBN 978-0-8165-2816-5)

The French anthropologist Claude Lévi-Strauss once described a village as “deserted” when all the adult males had vanished. While his statement is from the first half of the twentieth century, it nonetheless illustrates an oversight that has persisted during most of the intervening decades.

Now Southwestern archaeologists have begun to delve into the task of “engendering” their sites. Using a “close to the ground” approach, the contributors to this book seek to engender the prehistoric Southwest by examining evidence at the household level.

Focusing on gendered activities in household contexts throughout the southwestern United States, this book represents groundbreaking work in this area. The contributors view households as a crucial link to past activities and behavior, and by engendering these households, we can gain a better understanding of their role in prehistoric society. Gender-structured household activities, in turn, can offer insight into broader-scale social and economic factors. The chapters offer a variety of theoretical and methodological approaches to engendering households and examine topics such as the division of labor, gender relations, household ritual, ceramic and ground stone production and exchange, and migration.

*Engendering Households in the Prehistoric Southwest* ultimately addresses broader issues of interest to many archaeologists today, including households and their various forms, identity and social boundary formation, technological style, and human agency. Focusing on gendered activities in household contexts throughout the southwestern United States, this book represents groundbreaking work in this area. The contributors view households as a crucial link to past activities and behavior, and by engendering these households, we can gain a better understanding of their role in prehistoric society. Gender-structured household activities, in turn, can offer insight into broader-scale social and economic factors.

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### **Pecos Pueblo Revisited**

*The Biological and Social Context*, edited by Michele E. Morgan

Papers of the Peabody Museum 85

Alfred V. Kidder’s excavations at Pecos Pueblo in New Mexico between 1914 and 1929 set a new standard for archaeological fieldwork and interpretation. Among his other

innovations, Kidder recognized that skeletal remains were a valuable source of information, and today the Pecos sample is used in comparative studies of fossil hominins and recent populations alike.

In the 1990s, while documenting this historic collection in accordance with the Native American Graves Protection and Repatriation Act before the remains were returned to the Pueblo of Jemez and reinterred at Pecos Pueblo, Michèle Morgan and colleagues undertook a painstaking review of the field data to create a vastly improved database. The Peabody Museum, where the remains had been housed since the 1920s, also invited a team of experts to collaboratively study some of the materials.

In *Pecos Pueblo Revisited*, these scholars review some of the most significant findings from Pecos Pueblo in the context of current Southwestern archaeological and osteological perspectives and provide new interpretations of the behavior and biology of the inhabitants of the pueblo. The volume also presents improved data sets in extensive appendices that make the primary data available for future analysis. The volume answers many existing questions about the population of Pecos and other Rio Grande sites and will stimulate future analysis of this important collection.

### **Remembering Awatovi**

*The Story of an Archaeological Expedition in Northern Arizona, 1935-1939* by Hester A. Davis

Peabody Museum Monograph 10

*Remembering Awatovi* is the engaging story of a major archaeological expedition on the Hopi Reservation in northern Arizona. Centered on the large Pueblo village of Awatovi, with its Spanish mission church and beautiful kiva murals, the excavations are renowned not only for the data they uncovered but also for the interdisciplinary nature of the investigations. In archaeological lore they are also remembered for the diverse, fun-loving, and distinguished cast of characters who participated in or visited the dig.

Hester Davis's lively account—part history of archaeology, part social history—is told largely in the words of the participants, among whom were two of Davis's siblings, artist Penny Davis Worman and archaeologist Mott Davis. Life in the remote field camp abounded with delightful storytelling, delicious food, and good-natured high-jinks. Baths were taken in a stock tank, beloved camp automobiles were given personal names, and a double bed had to be trucked across the desert and up a mesa to celebrate a memorable wedding.

*Remembering Awatovi* is illustrated with over 160 portraits and photographs of camp life. Essays by Eric Polingyouma and Brian Fagan enrich the presentation.

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**Re-creating the Word: Painted Ceramics of the Prehistoric Southwest** by Barbara L. Moulard

**Introduction by Bill Schenk**

*Re-Creating the Word: Painted Ceramics of the Prehistoric Southwest* is a survey of prehistoric ceramic art created by anonymous artists of the Southwest. Through an analysis of the ceramic artworks, author Barbara L. Moulard examines the cultural and mythological traditions and worldviews of the Hohokam, Mogollon, and Pueblo (Anasazi) societies. This book introduces fresh discussion and interpretation of prehistoric Southwest ceramics, and new insight and appreciation of the artisans and societies that created them.

The 130 artworks presented here have been culled from thousands of examples for more than thirty years. They are some of the most exquisite prehistoric ceramics known to exist, and span a time period of nine hundred years from roughly A.D. 750 to 1680. In *Re-Creating the Word*, you will see twenty-eight Mimbres bowls, the finest group of Sikyatki Polychromes ever assembled in a private collection, and beautiful and rare Salado, Hohokam, and White Mountain Red Wares.

Barbara L. Moulard is also the author of *Within the Underworld Sky: Mimbres Ceramic Art in Context*, a volume that continues to be an important resource for scholars and collectors of prehistoric Southwestern art. She is currently a faculty member of the Art Department at Arizona State University in Tempe. She is also a freelance curator and has developed exhibits for the Pueblo Grande Museum, Dallas Museum of Art, and Phoenix Art Museum, among others.

*Schenk Southwest Publishing* 11 x 10 240 pages 134 color plates, 24 duotones, 71 halftones ISBN 978-0-9719150-0-8

**Pot Luck**

*Adventures in Archaeology* by Florence C. Lister

**Foreword by R. Gwinn Vivian**

Husband and wife archaeologists Florence C. and Robert H. Lister and their two children traveled the archaeological world from 1940 to 1990. They produced numerous respected studies in the field of Southwestern archaeology and ceramics. *Pot Luck*, however, takes the Lister bibliography in a new a direction. Written in the years following Robert Lister's death in 1990, *Pot Luck* describes professional archaeology in personal terms, offering lively portraits of premier archaeologists and archaeological expeditions alongside vignettes of the Lister children at play and the Lister marriage at work.

*Pot Luck* follows the Listers on expeditions in Mexico, the Middle East, Spain, and the Southwest. Lister offers a happy mix of expert knowledge, professional experience, personal reflection, and wonderful writing.

6 x 9 197 pages 45 halftones ISBN 978-0-8263-1760-5





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.

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## ON VIEW

### **SCHOOL FOR ADVANCED RESEARCH:**

#### **SAR Documentaries** [http://sarweb.org/?promo\\_video](http://sarweb.org/?promo_video)

In honor of the 100th anniversary of the founding of the School for Advanced Research, three short videos were produced that describe the history and programs of the School. The first, *Welcome to SAR*, provides an overview of the institution. The second video, *Creative Expressions: Indian Arts Research Center at SAR*, provides more in-depth information about the history of the IARC collection and describes its current programs. Viewers of *Worlds of Thought: Academic Research at SAR* learn about the School's scholarly programs. Each video is approximately 10 minutes long.

#### **Digital Publications** [http://sarweb.org/?publications\\_digital](http://sarweb.org/?publications_digital)

The School for Advanced Research (SAR) is developing Web-based interactive resources that make knowledge on human culture, society, evolution, history, and Native art available to a wide audience.

#### **The School for Advanced Research (SAR)** [http://sarweb.org/?tallmadge\\_exhibit\\_main](http://sarweb.org/?tallmadge_exhibit_main)

##### **Indians 4 Sale: Using Culture as a Commodity**

Curated by Kendall Tallmadge

Native American participation in the tourist industry extends over 100 years. The purpose of this exhibit is to introduce you to two different regions of Native America and provide an overview of the ways in which various tribes capitalized on or were affected by tourist presence. In the American Southwest, much of the tourism focuses on traditional arts and crafts, creating a strong artisan presence that continues in the area today. In Wisconsin, the non-reservation Ho-Chunk participated mainly in live cultural displays and interactions. Both regions continue to participate in some form of tourism to this day.

#### **Southwest Crossroads** <http://www.southwestcrossroads.org/>

*Southwest Crossroads: Cultures and Histories of the American Southwest* is a dynamic, interactive, on-line learning matrix of original texts, poems, fiction, maps, paintings, photographs, oral histories, and films that allows users of all ages to explore the many contentious stories that diverse peoples have used to make sense of themselves and the region. This resource is especially designed for use by New Mexico grade-school students.

### **THE ARCHAEOLOGY OF THE AMERICAS DIGITAL MONOGRAPH INITIATIVE**

<http://www.archaeologyoftheamericas.com/>

The Archaeology of the Americas Digital Monograph Initiative (AADMI) is a collaborative project funded by the Andrew W. Mellon Foundation. Its goal is to develop and publish a new generation of peer-reviewed "enhanced" monographs that will incorporate--in a stable online environment--the full data sets that serve as the basis for their scholarly analyses and arguments. Data sets may include data collection sheets, databases, digital still and moving image files (such as color GIS maps, 3-D laser scans, rotatable objects, and video clips) and supplementary text. AADMI will initially focus on book-length works authored or edited by junior scholars in the field of New World

archaeology. AADMI publications shall be available on a digital delivery platform that permits, within reasonable limits, the search, display, updating, analysis, and downloading of digital monographs and their associated data sets. AADMI is intended to capitalize on the growing movement among individual and institutional buyers towards e-book acquisition and the inherent advantages of Web-enabled dissemination, analysis and collaboration. AADMI will facilitate partnerships with other digital initiatives to optimize the effectiveness and impact of its projects. Finally, AADMI envisions the production of enhanced monographs as a true instance of multiplatform design and delivery, with print and digital editions appearing concurrently.

**ARIZONA STATE MUSEUM** <http://www.statemuseum.arizona.edu/exhibits/pproj/index.asp>

Some 20,000 Southwest Indian whole-vessel ceramics combine to form the focus of ASM's POTTERY PROJECT. Spanning 2000 years of life in the unique environments of the American desert Southwest and northern Mexico, the collection reflects almost every cultural group in the region. Of particular interest may be the availability of select 3-D images. This feature requires downloading the Quick Time Player from Apple which is well worth the time.

**LOGAN MUSEUM OF ANTHROPOLOGY**

[http://www.beloit.edu/logan/exhibitions/virtual\\_exhibitions/north\\_america/southwest/index.php](http://www.beloit.edu/logan/exhibitions/virtual_exhibitions/north_america/southwest/index.php)

The Logan Museum of Anthropology at Beloit College in Beloit, Wisconsin, possesses a superb collection of artifacts from the ancient Southwest. The vast majority were collected during excavations undertaken by the Museum in the 1930s under the direction of Paul Nesbitt. From 1929 to 1931, field work was done at the Mattocks Ruin in the Mimbres Valley of New Mexico resulting in an extensive collection of pottery and other artifacts from the Mimbres people. From 1931 to 1939 focus shifted to another group of Mogollon sites in the Reserve area of New Mexico. Work at the main site, the Starkweather Ruin, was supplemented by exploratory digs at the Hudson and Wheatley Ridge Ruins. These sites yielded a large number of Mogollon artifacts of all types. To these were added extensive surface sherd collections from important sites all over the Southwest.

## MISSION STATEMENT

*Pottery Southwest* is a scholarly journal devoted to the prehistoric and historic pottery of the Greater Southwest, 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.

<http://www.unm.edu/~psw>

## SUBMISSIONS TO POTTERY SOUTHWEST

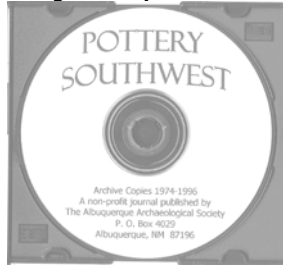
The availability of *Pottery Southwest* in electronic format creates opportunities for communicating with a wide audience in a sophisticated manner. It also creates formatting challenges far beyond those of printing and/or photocopying. Some of our contributors have requested that we provide guidelines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

<b>Author Information</b>	Please include all the information you want in the publication including your contact information so that readers may contact you directly.
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<b>Page Margins</b>	Top, bottom, left and right margins should all be 1 inch.
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<b>Paragraph Format</b>	Paragraphs should be single space, flush left, double space or 12 points between each paragraph.
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<b>Text Boxes</b>	We recommend avoiding text boxes; use a table format instead.
<b>Format Of Spreadsheets, Tables, etc.</b>	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.
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"Camera ready" submissions should be sent to [psw@unm.edu](mailto:psw@unm.edu).

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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