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MISSION STATEMENT

Pottery Southwest, a scholarly journal devoted to the prehistoric and historic pottery of the Greater Southwest (<https://potterysouthwest.unm.edu>), provides a venue for student, professional, and avocational archaeologists to publish scholarly articles, as well as providing an opportunity to share questions and answers. Published by the Albuquerque Archaeological Society since 1974, *Pottery Southwest* is available free of charge on its website which is hosted by the Maxwell Museum of the University of New Mexico.

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STYLISTIC RELATIONSHIPS BETWEEN MESA VERDE BLACK-ON-WHITE AND THE WHITE MOUNTAIN REDWARES

Hayward H. Franklin

Research Associate, Maxwell Museum of Anthropology, University of New Mexico

Introduction

The San Juan Valley Archaeological Project (SJVAP) was a massive undertaking directed by Cynthia Irwin-Williams of Eastern New Mexico University between 1970 and 1980. Its focus was the excavation of Salmon Ruin, a 300-room E-shaped masonry Chacoan outlier near Bloomfield in northwest New Mexico. The site had been bought by San Juan County and leased to the San Juan County Museum Association with the stipulations that they would arrange for a professional archaeologist to excavate it, and that they subsequently would build a museum and research facility. About a third of the pueblo was excavated by hundreds of students and volunteers under the direction of Irwin-Williams. The excavations resulted in analysis and curation of millions of artifacts, and offered the opportunity to conduct new and innovative archaeological research. I was the ceramics lab director from 1975 to 1980. This paper was developed during ceramic analysis at Salmon Ruin in 1980 and presented at the Society for American Archaeology annual meeting in Philadelphia in May of that year but was never published. I have made a few revisions for publication, but this is essentially the paper presented in 1980.

Mesa Verde Black-on-White

Mesa Verde Black-on-white (B/w) is commonly divided into two broad categories, “banded” and “allover,” based on design layout. The contrast between the two styles is immediately evident, and the distinction between banded and other styles has been made in studies by Brew (1946); Davis (1964); Hayes (1964); Lancaster, Pinkley, Van Cleave, and Watson (1954); Morris (1939); Reed (1958); Rohn (1971); and Shepard (1976). Detailed descriptions of the sub-styles of the allover class are found in Morris (1939) and Rohn (1971).

Present evidence indicates that both the banded and allover styles of Mesa Verde B/w are essentially contemporaneous and occur together in many localities north of the San Juan River in late Pueblo III times (ca. 1200-1300 CE). Moreover, the ratio of banded to allover seems to be fairly constant spatially; Hayes reports that about 11 percent of the Mesa Verde B/w sherds recovered on the Wetherill Mesa survey were of the allover pattern (Hayes 1964:70). At Mug House, about 20 percent of the designs of McElmo-Mesa Verde B/w vessels were non-banded (Rohn 1971:149). To the south, along the San Juan River at Salmon Ruin, about 16 percent of the Mesa Verde B/w sherds with identifiable layouts are of the allover style. Statistics based on whole or restorable vessels, as opposed to sherds, would probably differ somewhat, but the basic impression is that the ubiquitous allover style is never a large proportion of the type in the region north of the San Juan River.

Influence of White Mountain Redwares

The persistent coexistence of two design styles within Mesa Verde B/w requires an explanation. Many archaeologists have felt that the two varieties had separate origins, specifically that the

allover style owed its inspiration to design developments outside the San Juan region. The use of solid versus hachure in balanced motifs on some Mesa Verde B/w points to an origin in the Cibola Whiteware or Little Colorado Redware traditions to the south. Suggested origins include Puerco-Escavada B/w (Davis 1964) and the “Tularosa style” (Hayes 1964; Rohn 1971). Carlson (1970), Morris (1939), and Reed (1958) have noted the similarity of the Mesa Verde B/w allover designs to White Mountain Redwares. The latter expressed the view that the “allover style, with interlocking hatched and solid elements, is essentially Tularosa style, and very possibly could be derived from Wingate Black-on-red imports” (Reed 1958:98). This hypothesis deserves further consideration.

Shepard (1976:294-305) carried out design analyses for Mesa Verde B/w; Carlson (1970) and Washburn (1977) both carried out design analyses of White Mountain Redwares. Washburn (1978) then utilized symmetry analysis on Mesa Verde B/w from Salmon Ruin in a comparison with White Mountain Redware types from El Morro and the Upper Gila area. She noted similarities in the frequency of certain symmetry classes, and ascribed these to varying degrees of culture contact between the regions. The purpose of this paper is to expand on the evidence of similarity between these types, and to suggest that a process of design transfer operated in this case.

The White Mountain Redware pottery types of Wingate Black-on-red (B/r) and Wingate Polychrome (1030-1175) and St. Johns B/r and St. Johns Polychrome (1150-1300) display numerous similarities to Mesa Verde B/w. Layouts within Mesa Verde B/w may be divided into several categories, depending on how the field is partitioned. Most common are banded layouts parallel to the rim, in which the center of the bowl is left vacant. Allover layouts include bisected, trisected, and quartered layouts, in which the field is divided into two, three, and four portions respectively. Layouts in White Mountain Redware also consist of the four types listed above, but are predominantly bisected or quartered. For this reason, it is postulated that the bisected and quartered layouts of Mesa Verde B/w were derived from the redware tradition in which they were so prevalent (see Figure 1). These layouts have few earlier precedents in San Juan Whiteware prior to Mesa Verde B/w, and are relatively rare compared to bands.

Employment of both Wingate and Tularosa styles of balanced solid and hachured decoration (Carlson 1970) is present in the redwares and the whiteware. The Wingate style is dominant in Wingate B/r, while the Tularosa style predominates in St. Johns Polychrome, although there is no direct relationship between redware type and style (Carlson 1970). In the Wingate and St. Johns types, hatched barbed frets and scrolls are the most common motifs. Likewise, in Mesa Verde B/w, there is an association of these motifs with halved and quartered layouts.

Other similarities include:

- a) Bowls predominate over other vessel forms.
- b) Increased use of thicker slips and high polish in Pueblo III.
- c) Everted or squared rims employed on bowls.
- d) Exterior decoration on bowls either as bands or as isolated motifs.
- e) Specific design elements and motifs commonly employed on both wares include interlocking scrolls and negative (white-on-black) circles.



Figure 1. Top row: Mesa Verde B/w bowl designs from Salmon Ruin. Drawings by Penelope Whitten. Bottom row: Wingate B/r and Wingate Polychrome bowl interiors. Drawings by Holly Franklin, adapted from Carlson (1970).

Banded Mesa Verde B/w can be derived most easily from prior decorative styles in the San Juan Whitewares. Support for the continuity of the banded style is seen in the stratigraphy of several trash-filled rooms at Salmon Ruin (Rooms 91, 100, and 102). In these rooms, a temporal change is seen from McElmo B/w (Sosi and Dogoszhi styles) to McElmo B/w (banded style), and then to Mesa Verde B/w bands (formalized with multiple framing lines). Earlier, in late Pueblo II times, there is even a small amount of Mancos B/w displaying banded decoration. Consequently, the development of the banded layout can be shown to be a gradual and continuous development within the San Juan Whiteware series.

On the other hand, all-over styles such as bisected, trisected, and quartered do not appear in the Salmon sequence until after classic Mesa Verde B/w banded designs are in production during the Pueblo III period (Figure 1). They therefore postdate the appearance of the banded decorations, and appear fully developed when adopted. These layouts entered the Mesa Verde tradition relatively late and apparently together. Present evidence does not suggest any significant time lapse between the initiation of the two, three, or four-part non-banded layouts in Mesa Verde B/w. This Tularosa-style layout originated to the south with Tularosa B/w, and then became common in St. Johns Polychrome, in the White Mountain Redware tradition. From there, it was transmitted to the Mesa Verde B/w potters to the north.

The approximate temporal relationship between San Juan Whitewares and White Mountain Redware types is shown in Figure 2; dates are from Breternitz and others (1974) and Carlson (1970). Wingate B/r and Polychrome are nearly contemporaneous with Mesa Verde B/w. This conclusion is supported by statistical results of ceramic associations at Salmon Ruin, indicating that the most common redware associations of McElmo B/w and Mesa Verde B/w are Wingate B/r and St. Johns Polychrome, respectively. Thus, from the time spans assigned to these types, there would be no temporal discrepancy in the potential design transfer from late Wingate and St. Johns types into Mesa Verde B/w.

Not only were appropriate contemporary stylistic models for Mesa Verde all-over designs available in the White Mountain Redware, but it is also likely that thirteenth century potters north of the San Juan River were familiar with traded pieces of White Mountain Redware. At Salmon Ruin, and apparently also at Aztec Ruin, White Mountain Redware ceramic types were the most abundant red-slipped wares in all temporal phases. Based on excavation of about a third of Salmon Ruin, about 1,800 sherds of this series have been documented, of which about 400 are St. Johns Polychrome. Several restorable vessels of this type were recovered.

Although present in the Chacoan occupations of these sites, imported White Mountain Redware types continued to increase after the decline of the Chacoan network (1130 to 1150). This suggests that the wide distribution of White Mountain Redware was at least somewhat independent of the Chacoan distribution network, and possibly distributed independently of it. For example, in the later Mesa Verdean component at Salmon (post-1200), this is the only series of redwares to appear, and constitutes the largest proportion of the limited universe of ceramic imports during late Pueblo III times.

The specific use of general solid-hachure designs is not restricted to White Mountain Redwares; they are also common in the Cibola Whitewares. However, there are several reasons to believe that Cibola Whitewares were not the impetus behind the development of Mesa Verde all-over designs. Although there seems to have been substantial influence from the Cibola Whiteware models on San Juan Whiteware, especially on Cortez B/w and Mancos B/w of Pueblo I and II times, this transference had little carryover into Mesa Verde B/w during the Pueblo III period. In addition, the Chaco series pottery designs of Gallup B/w and Chaco B/w were not contemporaneous with the later appearance of solid and hachure designs in Mesa Verde B/w. Moreover, the earlier employment of solid and hachure is also visually quite unlike that of the Mesa Verde B/w arrangements.

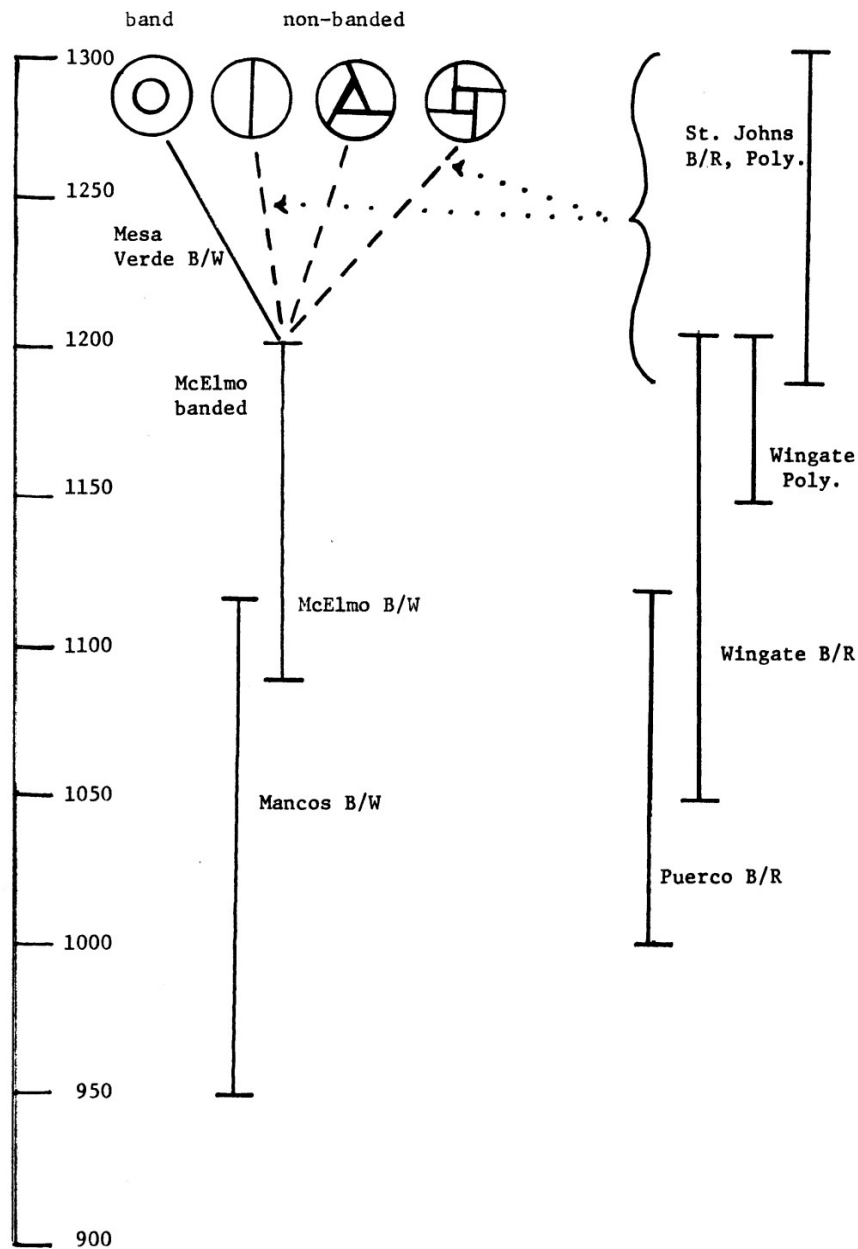


Figure 2. Temporal relationship between San Juan Whiteware and White Mountain Redware. Dates are from Breternitz and others (1974) and Carlson (1970).

In regions north of the San Juan River along the Animas and La Plata drainages, Cibola Whiteware types are present as imports during Pueblo I and II (Whalley 1980). However, it is clear that importation of Cibola whitewares virtually ceased with the collapse of the Chacoan trading system and the end of the Chacoan components at outliers such as Salmon and Aztec, about 1130-1150. Thus, these Cibola Whiteware types would not have served as models for later San Juan potters farther north.

Geographic variability within the production area of Mesa Verde B/w needs further investigation. It may be, however, that the greatest deviation from the Wingate and Tularosa stylistic prototypes occurred in the northern range of the San Juan Whiteware, farther from the source of the influence. Intrusive White Mountain Redware examples seem to be most common in the southern part of the northern San Juan ceramic production zone; Wingate and St. Johns types are fairly common at sites such as Salmon and Aztec along the southern border of the area. In contrast, Pueblo III sites to the north at Mesa Verde National Park generally produce few examples, perhaps less than half a dozen sherds, judging by Wetherill Mesa data (Hayes 1964). It appears that the availability of the southern redware ceramics to San Juan tradition potters decreased from south to north. This resulted in a preponderance of White Mountain Redware influence at sites near the San Juan River, with lesser influence at sites farther north. Additionally, the northernmost areas of the Mesa Verde B/w production zone also received red-slipped ceramic imports from elsewhere. Tsegi Orangeware was imported from the west, and resulted in the production of similar designs on local San Juan Redware.

Within the northern San Juan region, the allover layouts of Mesa Verde B/w, especially the offset quartered pattern, seem to match the White Mountain Redwares more closely at Salmon than at Mesa Verde. On the other hand, trisected layouts (rare in the redware) are more common at Mesa Verde than at Salmon Ruin. Mug House at Mesa Verde yielded 14 bowls with three-part layouts out of 170 bowls (Rohn 1971:165). A similar vessel was recovered at Sun Point Pueblo (Lancaster et. al. 1954). By contrast, the Mesa Verde B/w sample at Salmon, consisting of about 150 vessels, included no examples of this variant of the allover style. The isolation of the Mesa Verde itself, characterized as a "remote and peripheral corner" by Davis (1964:301), may be expressed in stylistic variants of Mesa Verde B/w not commonly found in other areas of the type's manufacture.

The process by which design transference occurred may be hypothesized as involving the imitation of redware trade pieces by northern San Juan potters, especially at sites bordering the San Juan River itself. Once adopted, however, the stylistic ideas were applied to Mesa Verde B/w widely, even in northern areas not directly exposed to abundant White Mountain Redware series imports from the southwest. In this process, Mesa Verdean potters took some artistic liberties with the allover design style. Although many examples are faithfully based on White Mountain Redware prototypes, others display only a general similarity expressed in novel concepts of layout and solid-hachure combinations. The new use of trisected layouts and solid-hachure arrangements may be evidence of further stylistic evolution within the Mesa Verdean tradition, trending away from the strict decorative canons provided by the White Mountain Redware vessels originally imitated.

Conclusions

In sum, temporal-spatial considerations, documented intrusive pottery, and specific design and non-design parallels suggest an origin for Mesa Verde allover layouts in the contemporaneous White Mountain Redware series. Colton's (1953) "principle of analogous types" illustrates the fact that design styles often cross-cut localized traditions of manufacture and reappear in different regions through trade and exchange. Applied to this example, the direction of transmission was undoubtedly northward into the San Juan Whiteware, rather than the reverse,

since the similarities have historical precedent in the redware tradition, but not in the whiteware. In this instance, the appearance of a new design style within Mesa Verde B/w illustrates the cultural process of influence, imitation, and adoption of decorative aspects of valued imported ceramics.

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WE HAVE QUESTIONS (RAISED BY HAYWARD'S PAPER). DO YOU?

The preceding paper was written in 1980, 44 years ago. We decided to publish the paper very much as it was written in 1980, but recognize that there are several questions that could have been brought up if the paper had been updated. Even after 44 years, it seems that there are still questions without answers. Because this paper dates so far back, we are hoping that *Pottery Southwest* readers may have comments about developments between 1980 and 2024!

Editorial Board member Kelley Ann Hays-Gilpin was especially interested in the White Mountain Redware connection. If the paper had been updated, the volume edited by Kelley and Eric van Hartesveldt, *Prehistoric Ceramics of the Puerco Valley*, would certainly have been cited.

Her first comment towards updating the paper pertains to this statement on page 2: “The persistent coexistence of two design styles within Mesa Verde B/w requires an explanation. Many archaeologists have felt that the two varieties had separate origins, specifically that the allover style owed its inspiration to design developments outside the San Juan region. The use of solid versus hachure in balanced motifs on some Mesa Verde B/w points to an origin in the Cibola Whiteware or Little Colorado Redware traditions to the south.” She points out that “Little Colorado Red Ware is now called Puerco Valley Red Ware, if you mean Showlow Black-on-red.”

Similarly, about Hayward's discussion of Wingate style on page 4, she points out that Wingate style may be the same as Reserve style.

In terms of unanswered questions, she writes: “I am curious about where the Puerco Black-on-red banded designs fit in this scenario. I don't know the answer because I know what Puerco-style designs look like on White Mountain Red Ware and Cibola White Ware, but haven't paid enough attention to Mesa Verde banded designs to know if they are similar. Puerco Black-on-red does not seem to be as widely distributed as Wingate, and of course St. Johns is one of the most widely distributed types in the Southwest. So I think it all fits, if you can show that the Mesa Verde banded designs are NOT like the Puerco B/r ones.”

And she goes further: “Puerco Black-on-red has banded designs. Are they at all similar to banded designs in the Mesa Verde area? Given temporal overlap in Puerco style (bands, usually panelled, lots of checkerboards and parallel line sets, interlocking keys, and triangles) and Reserve/Tularosa (Wingate/St. Johns) interlocking solid and hatched designs in the White Mountain Red Ware, I'd want to know why the solid/hatched designs went north but not the Puerco bands?”

Finally for Kelley's comments, we find that there is a divide in terminology between Arizona and New Mexico. *Pottery Southwest's* editorial policy has long been to spell whiteware and redware as one word. She points out that in Arizona, white ware and red ware would be two words. In the future, *Pottery Southwest* may cross this divide by letting individual authors choose which style they normally use. But we are looking for comments from our readers.

If you have comments on any topic relevant to Hayward's paper, but especially the Puerco Black-on-red questions raised by Kelley, and the question of whiteware/redware vs. white ware/red ware, please send them to Peter McKenna (pmckenna101@comcast.net).

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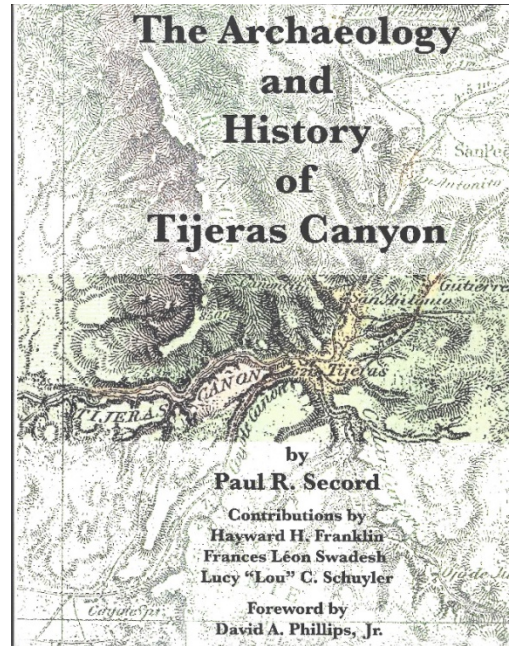
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REVIEWS

The Archaeology and History of Tijeras Canyon. Paul R. Secord. 2022. The Friends of Tijeras Pueblo and Secord Books, Albuquerque. ISBN: 9798787457902, 130 pages, 69 Figures (57 color), 4 Tables, 7 Appendices, \$20 at Amazon.

Reviewed by Peter J. McKenna

The issuance of this book by the Friends of Tijeras Pueblo endeavors to bring to the general public the main threads of special interest, and detailed and technical study that have been ongoing since the study of Tijeras Pueblo began in earnest in 1971. Though for *Pottery Southwest* the book is not dedicated to matters of the pot, it does present an overview of the ceramics found at Tijeras Pueblo, and, in particular provides color plates (not often included in technical papers), and short descriptions of the main pottery types found at Tijeras Pueblo. The emphasis in this book is on readable summaries of everything Tijeras Pueblo/Tijeras Canyon from the environment, to the peoples of the canyon, a summary of excavations and key features and artifacts at Tijeras Pueblo, archaeological survey and known canyon sites, as well as the historic era in the canyon. The volume is richly illustrated with maps (historic and recent), color photographs, charts, and site plans. Points of clarification and detail are present in seven well-constructed appendices, although some readers may find the font in Appendix A too small for easy reading. Because pottery is not the focus of the book, we include reviews of two recent articles on Tijeras Pueblo pottery that were contributory to this book.



The Life and Times of Tijeras Utility Ware. Judith A. Habicht-Mauche and Hunter D. Jones Burgess. 2016. In *History and Archaeology—Connecting the Dots: Papers in Honor of David H. Snow*, edited by Emily J. Brown, Carol J. Condie, and Helen K. Crotty, pp. 69-86. Papers of the Archaeological Society of New Mexico No. 42. Archaeological Society of New Mexico, Albuquerque.

Reviewed by Peter J. McKenna

This report is an outgrowth and contribution to the Tijeras Pueblo Ceramics Project (Habicht-Mauche 2022), whose overall goal is to examine the changes in pottery technology, production, and distribution relating to large-scale regional and inter-regional processes such as migration and community formation during the Pueblo IV period. As the dominant ware at Tijeras Pueblo, Tijeras Utility Ware is examined and described from a technological, stylistic, and comparative standpoint. Tijeras Utility Ware is primarily defined by a coarse paste made from silver

muscovite schist/gneiss, the use of which makes Tijeras Utility Ware difficult to characterize as a “gray” or “brown” ware respectively associated with northern or southern pottery traditions in the Ancestral Pueblo region of the Southwest. The authors present key points of these two traditions and find that Tijeras Utility Ware tends to favor characteristics of Mogollon Brownware in firing regime, texturing practices, and form ratios—notably in the production of more bowls than occur in northern assemblages. However, while contemporaneous Mogollon-area bowl forms favor a unimodal bowl-size distribution, Tijeras Utility Ware bowls were found to be distinctly bimodal in size distribution, similar to more westerly painted wares (red, yellow, and polychrome vessels). It is argued this reflects a change in foodways and a broadening of social and functional roles for utility ware at Tijeras. This pattern mirrors that of more readily recognized feasting activities attributed to the red, yellow, and polychrome vessels at Tijeras and was felt to be another dimension in a complex history of multi-ethnic community development among western, northern, and local peoples in creating a pueblo at Tijeras.

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Habicht-Mauche, Judith A.

2022 Linda Cordell and the Tijeras Pueblo Ceramic Project. In *Linda S. Cordell: Innovating Southwest Archaeology*, edited by Maxine E. McBrinn and Deborah L. Huntley, pp. 47-54. Museum of New Mexico Press, Santa Fe.

The White Ware Pottery from Tijeras Pueblo (LA581): Learning Frameworks and Communities of Practice and Identity. Judith A. Habicht-Mauche. 2022. *Kiva* 88(2):232-24.

Reviewed by Peter J. McKenna

Ceramics from Tijeras Pueblo are used in this study to discuss the diversity of certain technological traits (paste and slip) in black-on-white carbon-painted pottery as they relate to systems of learning and how the transmission and regulation of such practices might inform on community formation. During the classification phase of analysis, the author found that carbon-painted pottery proved difficult to sort into traditional types, resulting in a large Indeterminate group based on paste varieties. This, combined with (at least) two a-temporal slipping strategies, opened the discussion of learning practices in potting communities and how basic modes of learning (open and closed) inform on community formation. It has been argued that closed systems of learning tend to produce homogeneous products, in contrast with open systems which produce less homogenous products and often emerge in potting communities during times of social and economic stress. The development and discussion of the methods, results, and interpretative outcomes are clear, well organized and illustrated, and interestingly presented by Habicht-Mauche. This paper is highly recommended as a study in the craft-transmission causes of ceramic variability and in understanding formation processes in the emergence of multi-ethnic communities from a ceramic perspective. Those interested in further studies regarding Tijeras Pueblo should refer to the *Kiva* issue above as it is a volume dedicated to the site and contains seven other articles of interest.

Mounds, Mounding, and Polychrome Pottery: Roosevelt Red Ware and Platform Mounds in the Tonto Basin of Central Arizona. Katherine A. Dungan. 2023. In *Vapaki: Ancestral O'Odham Platform Mounds of the Sonoran Desert*, edited by Glen E. Rice, Arleyn W. Simon, and Chris Loendorf, pp. 183-198. The University of Utah Press, Salt Lake City. ISBN 9781647691196, 305 pages (book), 4 Figures (no color), 4 Tables, \$80 at Amazon or University of Utah Press.

Reviewed by Peter J. McKenna

In the chapter reviewed, Dungan focuses on the potential role of Roosevelt Red Ware (RRW/Salado Polychromes) in elite associations and in special uses of platform mounds during the Gila phase (A.D. 1325-1450). Before moving on, readers should be aware that *Vapaki* has been reviewed comprehensively by Lekson (2024), and that a fuller appreciation of the architectural terminology, on which so much of the ceramic comparative discussion relies, is best appreciated by first reading Chapter 8 (When is a Platform Mound by Richard Ciolek-Torello).

Though Dungan also summarizes the main types of “platform mounds” she acknowledges that the criteria for defining these structures is sufficiently vague (variable) as to have cause for some uncertainty in what constitutes a relationship between pottery and platform mounds. Prior research on Roosevelt Red Ware summarizes its inception, the question of immigrant origins (or not), and the affiliation of the pottery with the “Southwestern Cult” as one explanation for its rapid and widespread occurrence. The data sets of the Roosevelt Project are summarized, noting that Roosevelt phase floor assemblages are sparser than Gila phase floor assemblages because of purposeful abandonment and destruction during the Gila phase, leaving large, intact sets of artifacts on floors. Roosevelt Red Ware sherd data is presented through time and different sites with consideration of minimal numbers of vessels from floor contexts for a comparison of relative frequencies in site assemblages. Comparisons of assemblages do not suggest strong associations of Roosevelt Red Ware with platform mounds nor with concentrations away from mounds. Examination of pastes with NAA and petrography suggest that the majority of Roosevelt Red Ware was made with a distinctive recipe (Armer petrofacies-based) implying close communication amongst a fairly limited group of potters. No distinct production group is associated with platform mounds.

Dungan deserves much credit for forthrightly, and thoroughly, reporting negative evidence. *Vapaki*, however, is not a book in which one can simply nibble select chapters. For an alternate to Dungan’s presentation, one must turn to Borck and Clark’s Chapter 13 where Salado Polychromes (RRW), a talisman of that social movement, were aimed at “...contesting locally centralized power...” by dispersal. This contribution in *Vapaki* is complementary to Dungan’s findings and deserves a read.

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Lekson, Stephen H.
2024 Book Reviews: *Vapaki: Ancestral O'Odham Platform Mounds of the Sonoran Desert*. *Kiva* 90(1):130-134.

EXHIBITS AND EVENTS

The **NM Archaeological Council Annual Conference** will take place on November 9, 2024 at the Hibben Center on the University of New Mexico campus.

The **Archaeological Society of New Mexico** will hold its annual meeting in Albuquerque, May 2-4, 2025 at the Nativo Hotel. Hosted by the Albuquerque Archaeological Society, the theme is “Archaeology of the Greater Middle Rio Grande.” Further information will soon be available at <https://archaeologicalsocietynm.org/events/asnm-annual-meeting-2025>.

Here, Now and Always, the new permanent exhibition at the Museum of Indian Arts and Culture on Museum Hill in Santa Fe, is open through July 2, 2028. The exhibit centers on the voices, perspectives, and narratives of the Indigenous peoples of the American Southwest. The groundbreaking exhibition features more than six hundred objects from MIAC’s extraordinary collection of ceramics, jewelry, paintings, fashion, and more. Additional information at <https://indianartsandculture.org>.

The Maxwell Museum’s People of the Southwest permanent exhibit at the University of New Mexico in Albuquerque celebrates the cultural history of the Southwest, especially the close relationship Southwestern peoples have had with the land around them. It includes a collection of pottery from the Colorado Plateau to the Sonoran desert dated 975-1600 CE, with samples of prehistoric Mimbres, Cibola, Rio Grande, and Casas Grandes objects.

The **Western New Mexico University Museum** in Silver City is the home of the NAN Ranch Collection—the largest and most complete collection of Mimbres materials in existence from a single prehistoric Mimbres site, and the largest and most comprehensive permanent interpretative exhibition of Mimbres pottery and artifacts in the world. Other collections include the Eisele Collection of prehistoric Southwestern pottery and artifacts, including basketry; and the Back Collection of historic Maria and Julian Martinez San Ildefonso Pueblo pottery and Santa Clara Pueblo pottery.

The **El Paso Museum of Archaeology’s** permanent exhibit **Paquimé and the Casa Grandes Culture** features its collection of Casas Grandes pottery, one of the largest in the Southwest. Pieces from the Naylor Collection donated a few years ago are on display for the first time.

The **Museum of Northern Arizona** in Flagstaff has an ongoing exhibition called **Histories in Clay** in the Babbitt Gallery. MNA co-founder Harold Colton was instrumental in creating the classification system still in use to sort the vast array of prehistoric Southwestern ceramic design styles, manufacturing techniques, and cultural traits. The coalescence of these views is expressed in the exhibit *Histories in Clay*, which features about 150 prehistoric and contemporary ceramic vessels from both the Babbitt Collection and MNA Collections. Also in the Babbitt Gallery is a display specifically covering ancient to modern Zuni pottery, a display of contemporary Navajo pottery, and the Tim’s Cave pottery and basket fragments. Tim’s Cave, a site abandoned for 500 years, was discovered in 1991 in cliffs near Sedona. The display covers the discovery, the loss, and return of the objects in the cave, and the touching story of how the cave got its name. The Archaeology Gallery exhibits also include many ceramic artifacts.

The **Arizona State Museum** in Tucson has an ongoing exhibit called **The Pottery Project** which celebrates indigenous pottery-making traditions in the U.S. Southwest and Mexican Northwest by showcasing 500 specimens from the larger, renowned collection of 24,000 whole vessels. The exhibit features interactive displays, interviews with archaeologists and Native potters, videos, and hands-on experiences.

The **Edge of the Cedars State Park Museum** in Blanding, Utah contains one of the largest collections of Ancestral Puebloan (Anasazi) pottery and artifacts in the Southwest. Permanent exhibits feature one-of-a-kind objects such as a macaw feather sash (dated to AD 1150) and rare items such as the Horse Rock Ruin basket collection and turkey feather blankets. One of the most popular exhibits, Visible Storage is a combination of laboratory space and exhibit. Glass walls allow visitors to observe the curator at work and to see an extensive collection of pottery from southeast Utah. The pottery dates from the late Basketmaker III period to the Pueblo III period.

The **BLM Canyons of the Ancients Visitor Center and Museum** in Dolores, Colorado contains permanent and temporary exhibits that focus on Ancestral Puebloan, Native American, and historic cultures in the Four Corners region. Many ceramic items from their extensive collection are on display. The Museum also houses a research collection of more than 3 million artifacts and records from archaeological projects in Southwest Colorado.

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When *Pottery Southwest's* editor emerita was asked where to find Ted Oppelt's *Prehistoric Southwestern Pottery Types and Wares: Descriptions and Color Illustrations*, Ted's widow, Pat Oppelt, generously offered us her only remaining copy of Ted's 2010 expanded edition. At our suggestion, she agreed that AAS could digitize the volume to make it available on a CD. This volume responded to Ted's concern that "written descriptions were inadequate to understand what a pottery type looked like" (Oppelt 2010:i). Thus, he scanned sherds and whole vessels to produce a volume with illustrations and descriptions of 27 wares and 228 types. The order form for this CD is on the last page of this volume.

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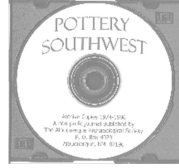
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