



POTTERY SOUTHWEST

Volume 33, No. 1
SPRING 2017

APRIL 2017
ISSN 0738-8020

MISSION STATEMENT

Pottery Southwest, a scholarly journal devoted to the prehistoric and historic pottery of the Greater Southwest (<http://www.unm.edu/~psw/>), provides a venue for students, professional, and avocational archaeologists in which 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.

CONTENTS

	<u>Page</u>
Sourcing Chupadero Black-on-White:	
Comments on Creel, Clark and Neff (2002) and Ennes (1999)	
Regge Wiseman.....	2-4
The Three Rivers Series Pottery of South-Central New Mexico	
Regge Wiseman.....	5-12
Response to Swink (<i>Pottery Southwest</i> Volume 32 No. 4)	
Andy Ward.....	13
Book Review: <i>Messages From the High Desert</i>	
<i>The Art, Archaeology and Renaissance of Mesa Verde Pottery</i> by Clint Swink	
Reviewed by M. Patricia Lee.....	14-17
Online Content of <i>Pottery Southwest</i> Volumes 24-32	18-24
CDs Available from the Albuquerque Archaeological Society	25-26
How to Submit Papers and Inquiries	27
Order Form for Archival CDs of <i>Pottery Southwest</i> and AAS	28

Editorial Board:

Kelley Hays-Gilpin, Hayward Franklin, M. Patricia Lee, editor
Peter J. McKenna, David Phillips, Kari Schleher, Marc Thompson and Christine S. VanPool.

Pottery Southwest is a non-profit journal of the Albuquerque Archaeological Society

Sourcing Chupadero Black-on-White:
Comments on Creel, Clark and Neff (2002) and Ennes (1999)

Regge N. Wiseman
Emeritus and Research Associate
Office of Archaeological Studies
Center for New Mexico Archaeology
Santa Fe

Darrell Creel, Tiffany Clark and Hector Neff published a seminal paper detailing the results of instrumental neutron activation analyses (INAA) of Chupadero Black-on-white pottery sherds in an effort to identify manufacture regions and exchange patterns of this very important prehistoric pottery type. The analyzed sample consisted of 260 sherds from 87 sites/collections in New Mexico and west Texas. Both excavated and surface collected sherds are represented.

Eighty-four percent of the sherds could be attributed to manufacture in one of two regions, the Salinas of Tarrant County in central New Mexico and the Capitan/Jicarilla Mountains of Lincoln County in south-central New Mexico. Sixteen percent of the sherds (about 40 sherds) could not be assigned to either of the regions, though the authors suggest that once the study sample is enlarged these sherds will probably fall within one of the two source regions.

While this might happen, it is intriguing to examine the possibility that the unassigned cases might indicate the existence of a third source region. To do this, I have mapped the distribution of most of the unassigned cases in New Mexico and adjacent counties in Texas (Figure 1). Table 1 contains the sites sampled by county, the number of sherds that are assigned to sources and the number of unassigned sherds.

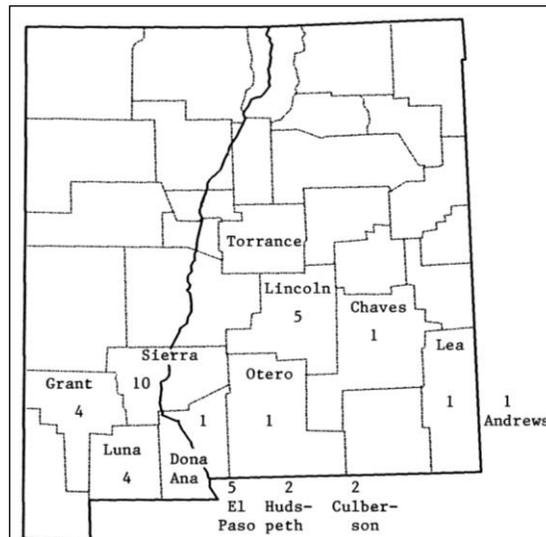


Figure 1. Map of New Mexico showing the counties from which unassigned sherds of Chupadero Black-on-White have been identified. Data from Table 6.1 in Creel et al. 2002. Numbers indicate unassigned sherds from each particular county.

While most counties are represented by only one or two unassigned sherds, five counties, Grant, Luna, Sierra and Lincoln in New Mexico and El Paso in Texas, are represented by four to ten sherds each. Of these counties, four (Grant, Luna, Sierra and El Paso), cluster in southwestern New Mexico and far west Texas. The Lincoln county sample concerns five sherds from one small Corona phase site, LA 51333 or Jack Harkey 1. But, since over 700 sherds of Chupadero were recovered from the surface and excavations at this site, it seems unlikely that all five unassigned sherds represent the same vessel. For now, this sample must remain enigmatic.

If we look at the ratios of assigned to unassigned sherds (**Table 1**, far right column), we find that most of the ratios for the five counties are higher than most of the ratios for the remaining sites/collections. I see this fact, in addition to the clustering of counties in southwestern New Mexico and far west Texas, as suggesting that a third manufacture source for Chupadero may exist west of the Rio Grande in southwestern New Mexico.

Table 1. Proveniences by county and number of sites sampled for Chupadero Black-on-white.

County	Sites / Collection Sampled	Assigned Sherds	Unassigned Sherds	Ratio of Assigned to Unassigned
Grant, NM	5	9	4	2.25:1
Lincoln, NM	2	20	5	4:1
Luna, NM	2	12	4	3:1
Sierra, NM	8	25	10	2.5:1
El Paso, TX	8	17	5	3.4:1
Chaves, NM	2	18	1	18:1
Dona Ana, NM	2	3	1	3:1
Lea, NM	3	4	1	4:1
Otero, NM	5	7	1	7:1
Andrews, TX	6	7	1	7:1
Culberson, TX	12	15	2	7.5:1
Hudspeth, TX	7	9	2	4.5:1
Potter, TX	1	--	1	0:1
Torrance, NM	2	38	--	
Crane, TX	3	11	--	
Floyd, TX	1	1	--	
Hockey, TX	1	1	--	
Howard, TX	1	1	--	
Lubbock, TX	2	3	--	
Pecos, TX	1	2	--	
Presidio, TX	4	6	--	
Reeves, TX	3	4	--	
Ward, TX	3	3	--	

It is also interesting in this regard that Mark Ennes (1999), in a petrographic study of Chupadero from sites located within certain Fort Bliss maneuver areas situated in the Hueco

Basin in Otero county, New Mexico, concluded that a manufacture source for the type existed in the vicinity of the Organ Mountains. The Organs are situated in Dona Ana County not far from the Dona Ana - Otero County line. Ennes's comparative samples include sands collected from a number of drainages emanating from the Organ, Jarilla and Sacramento mountains. The samples from the latter mountains came from as far north as La Luz Creek located north of Alamogordo in north-central Otero County. Unfortunately, he did not include materials from the Capitan/southern Jicarilla mountains (not to be confused with the Jarillas, as just mentioned) another 45 miles farther north. The igneous rocks in the latter region have similar mineralogy to those in Ennes's study sample and must be compared and eliminated before his conclusions can be validated. Ennes indicates that wider comparisons were in progress, but I have not seen the results if they were completed. Hopefully, this situation will be remedied in the near future, for he might have been on the right trail in answering the question posed here.

It might also be remembered that Don Lehmer hypothesized that Chupadero was made in the southern Tularosa Basin. He based this on the fact that Chupadero sherds clustered on the surfaces of some sites in that region. He states:

The other foreign occupation, a southern colonization of Mera's Cedarvale Phase, was represented by strong, localized concentrations of Chupadero Black-on-white within large El Paso Phase villages in the lower Tularosa Basin. Apparently Cedarvale people made up colonies within the El Paso villages and continued to produce their traditional pottery in the alien setting. So far as I know, these settlements never occur as isolated villages. No data is available as to how much of the group's original culture was retained (Lehmer 1948:71).

And so, the archaeological record moves ever so slowly but relentlessly forward. Although it is still a bit premature, mounting evidence suggests that archaeologists need to keep open minds with respect to the question as to whether all of the manufacture source areas of Chupadero Black-on-white have been identified. If not, could one be in south-central New Mexico on one side or the other (east or west) of the Rio Grande?

References Cited

- Creel, Darrell G., Tiffany C. Clark and Hector Neff
2002 Production and Long-Distance Movement of Chupadero Black-on-White Pottery in New Mexico and Texas. In *Geochemical Evidence for Long-Distance Exchange*, edited by Michael D. Glascock, pp. 109-132, Bergin and Garvey, West Port, Connecticut and London, England.
- Ennes, Mark J.
1999 The Local Production of Intrusive Ceramics: The Mineralogy of Chupadero Black-on-White in Maneuver Areas 7C and 7D, Fort Bliss, New Mexico. *The Artifact* 37(1):33-55, El Paso Archaeological Society.
- Lehmer, Donald J.
1948 *The Jornada Branch of the Mogollon*. Social Science Bulletin 17, University of Arizona, Tucson.

The Three Rivers Series Pottery of South-Central New Mexico

Regge N. Wiseman
Research Associate
Office of Archaeological Studies
Center for New Mexico Archaeology
Santa Fe

Introduction

Three Rivers Red-on-terracotta pottery was named by the Cosgroves (1925/1965); however, it was first described in 1931 by Mera and Stallings (1931). This very distinctive prehistoric pottery was made in the Sierra Blanca country of Lincoln and Otero counties in south-central New Mexico. The inception date of manufacture for the type is not yet established with certainty; however it apparently took place after A.D. 1100. Production continued into the 14th century and was a distinctive component of later-dating pottery assemblages. Although a recent publication (Wiseman 2014) presents the results of research on Three Rivers R/t since the Cosgroves and Mera and Stallings, even more recent studies have revealed more details of interest and are summarized here.

Three Rivers R/t owes its distinctiveness and name to the fact that it has red designs on a light orange background. The lines, often on the order of 2 to 3 millimeters wide, are the primary characteristic of the Three Rivers style. Solid elements such as triangles are usually present, but they are definitely embellishments and play a subsidiary or incidental role to the line work. Design layouts are very open, tend to encompass the entire space of bowl interiors and usually are reminiscent of fiber nets used to suspend pottery jars and baskets (see Stewart 1979 and 1981 for examples). Use of the Three Rivers style continued for a time on the derivative type, Lincoln Black-on-red.

Three Rivers R/t is part of a series of related types that started with Jornada Red (Southward 1979), a red-slipped vessel on a refined Jornada Brown paste. That is, the shift from plain brown was accomplished by grinding the temper of Jornada Brown a little more finely and firing the vessels in an increased oxidizing atmosphere to turn the dark to light brown surfaces into light orange ones. A slipping material was added to bowl interiors and jar exteriors to create redder surfaces, but these materials were not always successful in fully adhering to the clay body. Thus, the red coloration of Jornada Red vessels varies from a good red overall color, to thin and/or spotty red coverage, to small red accumulations in low spots on vessel surfaces. These last examples are sometimes detectable only by the use of magnification at 20 or even 30 diameters.

The second type in the Three Rivers series is Broadline R/t, whereon the slip material is used to create simple, wide-lined designs rather than an overall slip. These lines can be as wide as 20 to 30 millimeters. In a 1962 article, Eugene McCluney assigned a subset of Broadline R/t sherds bearing lines that are 5 to 8 mm wide to a new type name, San Andres R/t. That left the Three Rivers R/t as having lines that are 4 (or 4.999) mm or less in width. As will be related

shortly, these distinctions within the red-on-terracotta members of the Three Rivers series are purely arbitrary, as many archaeologists have suspected all along.

Several studies of details of Three Rivers R/t and its companion types have appeared in print in recent years (Wiseman 2002, 2004). They deal mainly with the relationship between Three Rivers R/t and its successor type, Lincoln Black-on-red, by comparing and refining the distinctions between the two types. This approach was necessitated by variability found within assemblages from the Roswell area. Tempering material, vessel wall thickness, vessel surface color and design line width are the primary attributes considered. While examples of Broadline and San Andres red-on-terracottas are often found within late-dating pottery assemblages such as these, sherds of these types are usually few in number and too small to provide sufficient data for comparisons with Three Rivers R/t and Lincoln B/r.

This situation has changed in recent months because of the opportunity to study all of the red-on-terracotta types in the Three Rivers series from three sites within the presumed heartland of their manufacture. The three sites are LA 5377, LA 5378 and LA 5380 of the Hondo-Glencoe project. These sites, located along the Rio Ruidoso in Lincoln County, New Mexico, were excavated by the Museum of New Mexico in 1971 for a highway project (Broilo 1973). The analysis results summarized here are taken from the site report currently under preparation (Wiseman in prep.).

The three Hondo-Glencoe sites are pithouse settlements belonging to the Glencoe phase of the Sierra Blanca region (Kelley 1984). All appear to have been relatively short occupations, probably on the order of a few years at most. At LA 5378, four pithouses were fully excavated; two of the structures appear to have been occupied prior to A.D. 1000 and the other two about A.D. 1100. At LA 5377, one pithouse was fully excavated and two others were tested; the occupation occurred about A.D. 1200. And, at LA 5380, one pithouse was fully excavated and another one was tested; occupation occurred about A.D. 1300 or a little later.

Wood specimens submitted to the Laboratory of Tree-Ring Research were undatable. Several radiocarbon samples (one of wood charcoal, one corn cob and carbon crusts on four pottery sherds) have been submitted to the LEPRS (Low Energy Radiocarbon Sampling) laboratory at the Center for New Mexico Archaeology in Santa Fe and will be dated by the AMS technique in Zurich, Switzerland in the near future.

All dates of occupation at this time are predicated on pottery seriation and the dates of some intrusive pottery types. Overall, the placement of each assemblage is possible by calculating the percentages of total plain brown pottery (in this case, mostly Jornada Brown) in each assemblage and ordering them from highest to lowest percentage, representing earliest to most recent respectively (Table 1).

This procedure suggests the presence of four components among the three sites, LA 5378 Early (95% plain brown, plus small amounts of Jornada Red and Broadline R/t and/or San Andres R/t), LA 5378 Late (92% plain brown, plus small amounts of Jornada Red, Broadline/San Andres, Mimbres B/w and Chupadero B/w), LA 5377 (70% plain brown, plus

small amounts of Jornada Red, Broadline / San Andres, Three Rivers R/t and El Paso Polychrome and a large amount of Chupadero) and LA 5380 (54% plain brown, plus small amounts of Jornada Red, Broadline / San Andres, Three Rivers, Lincoln B/r and Rio Grande G/r and large amounts of Chupadero and El Paso Polychrome).

Table 1. Percentages of pottery categories by site and component*.

Site	Plain Brown	Mimbres	Chupadero	El Paso P.	Red Slip	Broad/S.A.	3 Rivers	Lincoln	RG Glaze	No. Sherds
LA 5378 Early	95	0	0	0	3	1	0	0	0	1079
LA 5378 Late	92	<1	3	0	3	1	0	0	0	579
LA 5377	70	0	22	2	2	3	<1	0	0	191
LA 5380	54	0	14	10	2	4	2	<1	<1	1376

* Percentages do not add up to 100% because two categories, Corona Corrugated and Other, are not included in this version of the table. (Data taken from Table 6 in Wiseman in prep.)

A Summary of New Information on the Three Rivers Series of Red-on-Terracotta Types

The pottery assemblages from the three Hondo-Glencoe sites contain the largest number of sherds as well as the largest sherds of Broadline R/t and San Andres R/t (including large sections of vessels) that I have ever had the privilege of studying. Sherds of Three Rivers R/t, including partial vessels and one complete bowl, are also present. However, as is commonly the case in regional pottery assemblages, each of these types constitutes only a small percentage (3% or less) of each assemblage.

Three aspects of the Three Rivers series pottery types are of especial note. The first is that, as many archaeologists have suspected through the years, the three types bearing designs that are distinguished from one another by line widths do not form discrete entities (Broadline, San Andres and Three Rivers). During the analysis, I measured the lines of all sherds of these types, including the average widths and the ranges in widths. The results, when graphed (Figure 1), display a smooth, continual, gradual shift from the thickest lines to the thinnest ones, right across the presumed breaking points between the types. In effect, there is no real reason for us to continue use of the three “type” names except perhaps as a descriptive device.

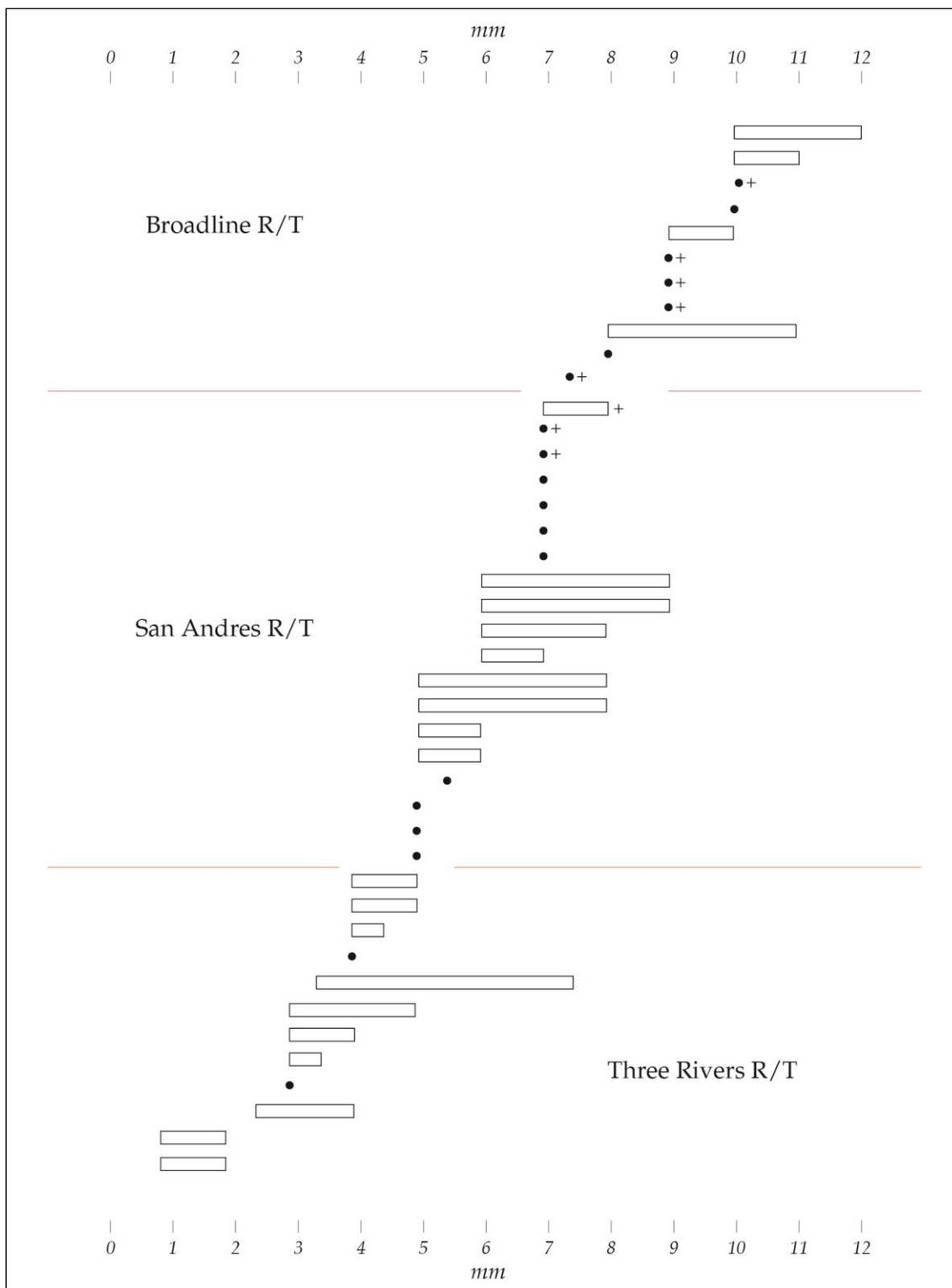


Figure 1. Line thicknesses measured for 42 sherds of Broadline R/t, San Andres R/t and Three Rivers R/t. Dots refer to lines that are of consistent thickness (usually on small sherds) and bars refer to lines of variable thickness (usually on larger sherds).

Another aspect of the Three Rivers series is that, as all workers have noted through the years especially among the latest assemblages, one almost always encounters examples of either Broadline or San Andres or both among the (usually) predominant Three Rivers type. My reaction to this fact generally has been to consider the broadline types (Broadline and San Andres) to be either taphonomic contaminants from earlier occupations or heirloom pieces. It is true that the broadline types were developed prior to the Three Rivers type, since the latter type does not occur on the earliest sites. However, even after the Three Rivers thin lines were developed, it now appears that all three “types” were made into the late Glencoe sub-phase. Throughout the production period of the Three Rivers series of types, all three types were made in consistently small numbers. This suggests that the red-on-terracotta pottery held a special place in the hearts and minds of the Glencoe people. Perhaps it was important in the realms of social identity and/or ritual?

If true, the sanctity of the series was broken to some extent during the middle to late Glencoe sub-phases when some potters in some villages began to make Three Rivers R/t for exchange with other, non-Glencoe villages. The exchange of Three Rivers R/t is also demonstrated by the fact that sherds of the type occur widely across southern New Mexico, including the Mimbres country and eastward out onto the plains of eastern New Mexico and Texas.

The final aspect of note about the Three Rivers series concerns the execution of the designs. At a glance, the designs are simple in layout. But, after close study of many examples, it is clear that the concept of creating the designs is very complex. I discovered the ultimate expression of that complexity when I attempted to draw the pattern in a burial bowl from LA 5380. (The vessel could not be glued together in order to photograph it because that would require the introduction of a foreign substance onto what is presumed to be a sacred grave good.)

The final discovery about the design of that particular vessel is that it had been drawn by painting a single line from beginning to end, through each panel and each element and continuing from one panel to the next, in an orderly, evenly spaced manner (Figure 2). The only deviation from the single line process came when the two solid triangles were formed and then filled in with color. Otherwise, the precision of the line work and the constancy of paint thickness and line width, including the continuations made after reloading the brush with paint, are remarkable.

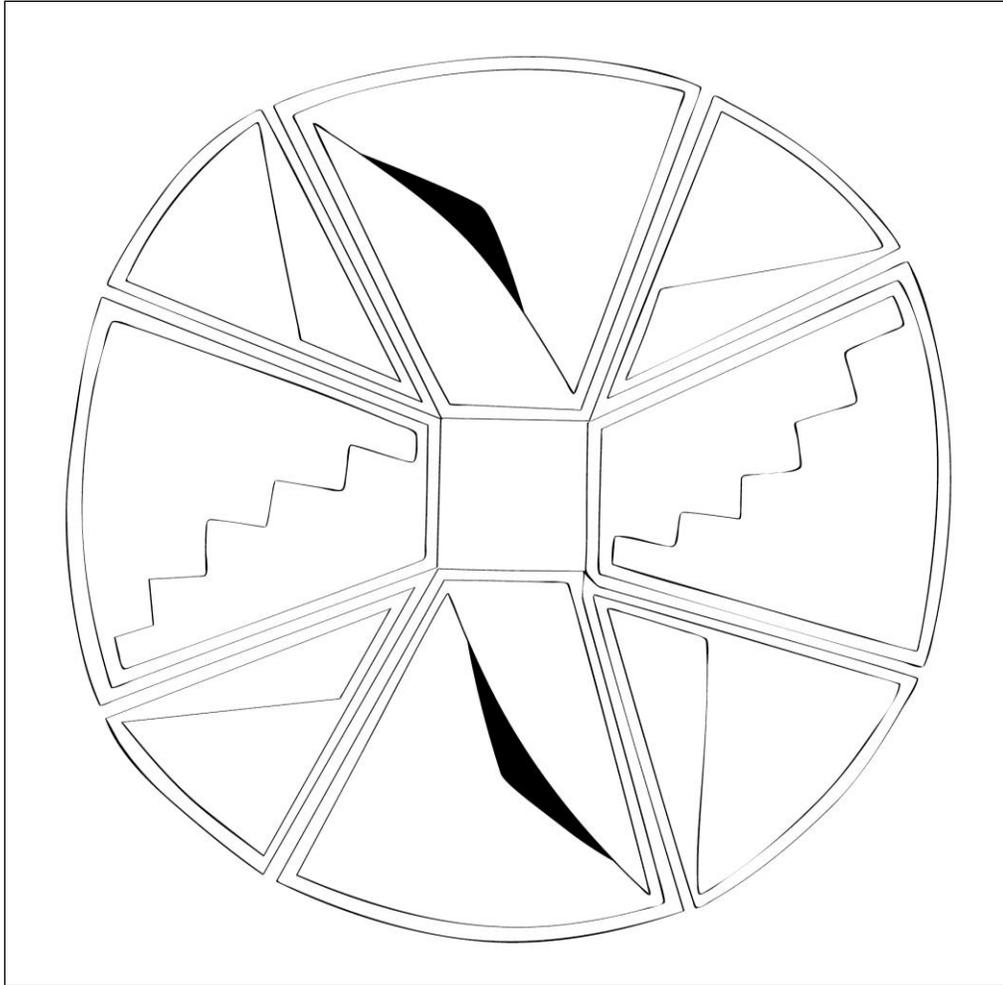


Figure 2. Design on a Three Rivers R/t bowl that was drawn with a single line from start to finish. Irregularity of angle at lower right of bottom square appears to have been both the starting point and the ending point.

Perhaps the most difficult part of the process was developing the proper size and spacing of each panel. In our case example, the only irregularity occurs at the point where the design was started and ended. There, the symmetry deviates a little because the join is a little off the mark. As shown by numerous examples depicted in Figure 45 of the Abajo de la Cruz report (Wiseman 2016), many potters really messed up the flow of the design by creating mis-connections, especially where the lines came up from out of the bowls to the points just below the rims where the next panel was to be begun.

References Cited

Broilo, Frank J.

- 1973 The Glencoe Project: Archaeological Salvage Investigations Along U.S. Highway 70 Near Ruidoso, Lincoln County, New Mexico. Laboratory of Anthropology Note 68a, Museum of New Mexico, Santa Fe.

Cosgrove, Harriet S. and Cornelius B.

- 1965 *The Cosgrove Report*. El Paso Archaeological Society Special Report No. 1.

Kelley, Jane Holden

- 1984 *The Archaeology of the Sierra Blanca Region of Southeastern New Mexico*. Anthropological Paper No. 74, Museum of Anthropology, University of Michigan, Ann Arbor.

McCluney, Eugene B.

- 1962 A New Name and Revised Description for a Mogollon Pottery Type from Southern New Mexico. *Southwestern Lore* XXVII (4):49-55.

Mera, H.P. and W.S. Stallings, Jr.

- 1931 *Lincoln Black-on-Red*. Laboratory of Anthropology Technical Series Bulletin No. 2, Santa Fe.

Southward, Judith A.

- 1979 A Summary of Ceramic Technology, Plant Remains and Shell Identification Analyses from LA 4921, Three Rivers, New Mexico. In *Jornada Mogollon Archaeology: Proceedings of the First Jornada Conference*, edited by Patrick H. Beckett and R.N. Wiseman, pp. 94-100. Cultural Resources Management Division, Department of Sociology and Anthropology, New Mexico State University, Las Cruces and the Historic Preservation Division Bureau (now Division), State Planning Office, Department of Finance and Administration, State of New Mexico, Santa Fe.

Stewart, Joe D.

- 1979 The Formal Definition of Decorative Traditions in the Jornada Area: A Case Study of Lincoln Black-on-Red Designs. In *Jornada Mogollon Archaeology: Proceedings of the First Jornada Conference*, edited by Patrick H. Beckett and R.N. Wiseman, pp. 295-344. Cultural Resources Management Division, Department of Sociology and Anthropology, New Mexico State University, Las Cruces and the Historic Preservation Bureau (now Division), State Planning Office, Department of Finance and Administration, State of New Mexico, Santa Fe.

- 1981 Structural Analysis of Three Rivers Redware Designs. *The Kiva* 49 (1-2):39-65.

Wiseman, Regge N.

2002 Pottery. In *The Fox Place: A Late Prehistoric Hunter-Gatherer Pithouse Village near Roswell, New Mexico*, pp. 83-109. Archaeology Notes 234, Office of Archaeological Studies, Museum of New Mexico, Santa Fe.

2004 The Pottery of the Henderson Site (LA 1549): The 1980-1981 Seasons. In *Life on the Periphery: Economic Change in Late Prehistoric Southeastern New Mexico*, edited by John D. Speth, pp. 67-95. Museum of Anthropology Memoir 37, University of Michigan, Ann Arbor.

2016 The Abajo de la Cruz Site (LA 10832) and Late Prehistory in Northern Otero County, New Mexico. *Maxwell Museum of Anthropology Technical Series* electronic series, University of New Mexico, Albuquerque.

In prep. The Hondo-Glencoe Project: Early 1970s Excavations in the Valley of the Rio Ruidoso, Lincoln County, New Mexico. Manuscript in possession of the author.

Response to Swink's "Slip Experimenting"
(Pottery Southwest, Vol. 32, No. 4)

by

Andy Ward

As a fellow replicator I very much appreciated the article by Clint Swink outlining the process he uses for testing clays and the reasons for doing so. Almost anyone who makes pottery replicas like Swink has done similar experiments as we try to get the paste, slip and paint all correct and matching the prehistoric record. But even though I was intimately familiar with the process, Swink has a way of writing that made me want to read on to see how far that frog was going to jump.

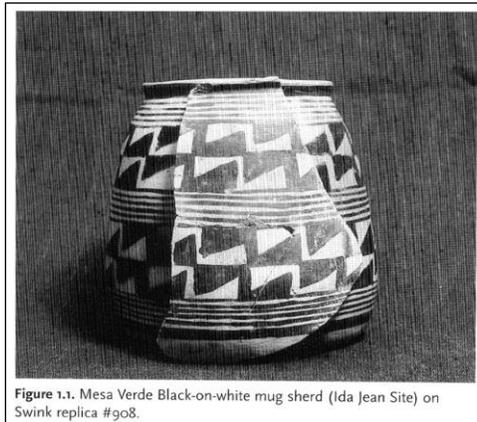
The sketchy part of his report was that involving the firing. Having read Clint's book and watched the process of his and many other replicators styles of firing, I was left a bit confused by his description of this firing. It would have been nice to see a photo or two or even a sketch to help show the firing process. Swink says "In detailed firing discussions presented by Shepard (1956)... the emphasis was on the difficulty and complexity of "controlling" "atmospheres", his response was to simply throw dirt on the fire; this method obviously works well for creating snow white Mesa Verde ware. Its usefulness in creating oxidized organic paint pottery remains to be seen; it obviously didn't work out so well for this bowl. I would suggest that to control a fire's atmosphere in order to produce black organic paint alongside oxidized reds involves walking a tightrope between too much and not enough oxygen, a very tricky thing to do. An outdoor pottery firing has thousands of variables and even the most experienced potter can occasionally have a misfire through no fault of their own, if this was simply a misfire for what is an established and successful firing regime, then I hope to learn more about this process, perhaps in a future article in *Pottery Southwest*. On the other hand if this was an experimental firing regime, than I would suggest that when firing an experimental bowl of this nature it is not the best time to experiment with the firing as well.

BOOK REVIEW

Clint Swink, *Messages From the High Desert: The Art, Archaeology and Renaissance of Mesa Verde Pottery*. Bayfield, Redtail Press, 2004. Hardcover edition \$55.

Reviewed by M. Patricia Lee

Clint Swink's excellent "how-to" book provides a new perspective on the pottery of the early occupants of the Mesa Verde plateau. Written from an artist's perspective, Swink's well-organized guide to replication of this fine pottery is replete with detailed images and drawings. The Anasazi Heritage Center's extensive collection is utilized for authentic visual references for his instruction as shown in Figure 1.1.



(p.17)

Messages is divided into three major sections. The Introduction provides a brief overview of the prehistory of the Mesa Verde area as well as pottery types and references. Chapters 1 through 5 cover the basics while Chapters 6 through 9 focus on specific vessel shapes. Chapter 10 covers the "nuts and bolts of the painting business," Chapter 11 discusses corrugation techniques and Chapter 12 takes the reader through the final steps for firing. The book concludes with a Glossary as well as References and extensive Index.

Chapter 1: Replication: a new look at old pottery. In this chapter, Swink provides a brief overview of the archaeological record of Anasazi ceramics including Alfred Kidder's Pecos Classification from Basketmaker II to Pueblo V as well as an artist's perspective.

Replication: to reproduce as closely as possible to the original in all aspects including the use of only materials, tools and techniques originally available. (p. 15)

"That is not to say that our work must look like the artist's original work, it can't. Instead **it must be created the same way – same song, different singer**" (p. 15).

Chapter 2 Clay and Temper: The Warp and Weft of Ceramic Weaving. Here the reader explores the various clays utilized by the potter and how it must be processed. The author

describes three primary clay types. **Carbonaceous Clays** are “from stratified argillaceous (clay bearing) shale deposits found in sedimentary geological formations.” The smell of the clay is “rich and earthy.” According to Swink, “Carbonaceous clays were used extensively by Mesa Verde potters as claybody.” **Montmorillonites** were another clay type utilized by the Anasazi potters and “are characterized as very fine-grained, open clays... Montmorillonites are decomposed volcanic ash... [they] are used as slip or as claybody plasticizers.” **Alluvial Clays** are described as erosional. “They are useful as claybody additives providing an iron ‘firing kick’ to clays usually requiring greater firing temperatures.” (p. 19)

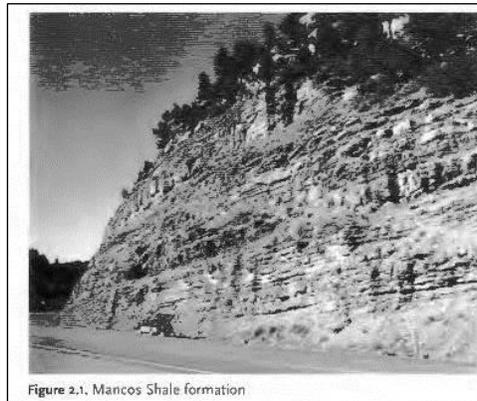


Figure 2.1. Mancos Shale formation

(p. 20)

Chapter 2 continues with details on the sourcing of clays as well as instructions on collection and field testing of clays. From the field the reader is taken “back home” for claybody processing, slip processing, temper, temper processing and claybody preparation. Chapter 2 concludes with discussions on clay aging and storage, hygroscopic spalling and water quality.

Chapter 3 *Basics: Wedging, Coiling and Tools of the Trade.* This chapter explains the need for wedging or kneading to remove any trapped air as well as to promote homogeny. Swink describes the technique in detail with precise instructions and illustrations (Figures 3.1 and 3.2). From wedging, the author moves on to coils “the building blocks of Anasazi pottery.” Next he elaborates on the necessary tools such as scrapers for scraping, shaping and smoothing. (pp. 27-31)

Chapter 4 *Forms: The Containers of Functional and Social Expression.* Mugs, bowls, dippers, kiva jars, ollas, canteens, corrugated jars and effigy vessels are described in detail in this chapter along with an illustration of each type from the Anasazi Heritage Center’s collection (Figures 4.1 to 4.9). (pp. 32-37)

Chapter 5 *Construction: Techniques, Methods and Magic* “For their white ware, the Anasazi primarily used the coil and scrape method of building in which rings of clay coils were attached to each other, modeled and scraped. It is a remarkably simple process ruled by common sense. (p. 39)” Chapter 5 lays out the steps for building, smoothing, forming and finishing the vessel. In this chapter, slipping, burnishing, polishing and drying are illustrated in Figures 5.2 through 5.8.

Chapter 6 Mugs: A Mesa Verde Original opens with sample images of Anasazi mugs. The detailed instructions start off with a sample photo of the recommended amount of clay needed for a mug (Figure 6.5) and continue through all the steps required, i.e. flattening the clay for the mug base, rolling the coil for the barrel of the mug, creating and affixing the handle, to the finished double mug as pictured in Figure 6.56.

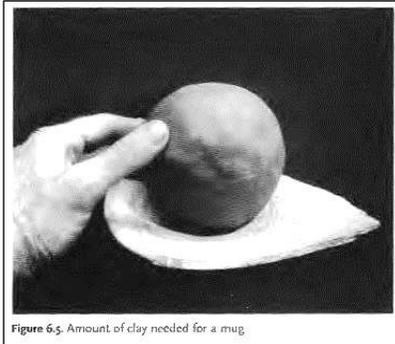


Figure 6.5. Amount of clay needed for a mug



Figure 6.56. Double mug assembled

(pp. 46-64)

Pages 65 to 93 provide images of Reference Mugs from the Anasazi Heritage Center. The description of each reference mug includes information on the collection, dimensions, form and handle placement (Figures 6.57 to 6.114).

Chapter 7 Bowls: Basic and Beautiful starts with a discussion of the *puki* and provides detailed instructions on the construction of the *puki* (Figure 7.4 to 7.16). From this point the coil is attached and the bowl is built. The instructions are clear about blending the clay, smoothing with a scraper, trimming with a yucca fiber and building the rim.

Chapter 8 The Dipper: A Bowl with a Handle offers an array of handle type instructions including hollow, solid and slab as well as the inclusion of pellets. Figures 8.1 to 8.21 provide instructions on shaping, assembling and attaching the handle to the bowl. The Reference Section contains images from the Anasazi Heritage Center (Figures 8.22 to 8.33).

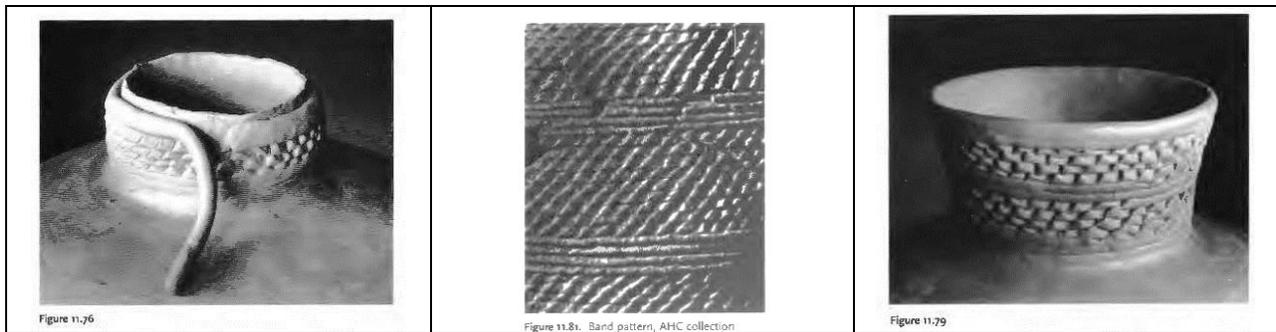
Chapter 9 The Painted Jars: The Big Three – The Kiva Jar, The Olla and The Canteen.
The Kiva Jar: “Kiva jars are uniquely Mesa Verde. Just like the mug, they are a temporal and spatial Mesa Verde Black-on-white exclusive (p. 153).” The instructions begin with indenting the jar bottom (Figure 9.3) and conclude with finishing the jar lid (Figure 9.24); Figures 9.25 to 9.43 are images of kiva jars from the AHC collection.

The Olla: “The classic Mesa Verde Black-on-white olla is a squat globe (p. 171).” The instructions for the olla begin with a bowl bottom to which handles are attached. From there the upper walls are built and the jar neck is created (Figures 9.47 to 9.53).

The Canteen: “... They are built exactly like kiva jars except, at some point above the girdle, canteens have a pair of small clay loops or handles for bail or strap attachment (p. 181).” Figure 9.62 illustrates various canteen handles while 9.65 through 9.68 illustrate attaching the handles and finishing the canteen.

Chapter 10 *Mesa Verde Ceramic Language: The “Nuts and Bolts” of the Painting Business.* This chapter journeys from the selection of yucca plants to fleshing the leaf, making and holding the brush, to creating slip mops. Next paint plants are gathered and processed. Here Swink includes his own recipe for basic organic paint as well as storage recommendations and tips for painting with organic paints. In the section subtitled “Mesa Verde Visual ABCs” Swink states that “Mesa Verde Black-on-white pottery artwork is based on congruent geometric designs that balance the positive (black) and negative (white) in roughly equal proportion. A checkerboard is a perfect example of this relationship (p. 200).” This is illustrated with examples of band layouts and all-over layouts as well as pictorial layouts. Figures 10.37 to 10.135 illustrate the process.

Chapter 11 *Corrugation: That “Other Pottery”* The timeline for the development of Mesa Verde corrugated wares begins with a description of corrugated Moccasin Gray neckbands (c. AD 800) and corrugated Mancos Gray neckbands (c. AD 900) and concludes with the full blown corrugation of AD 1030 onward. Christopher Pierce’s unpublished 1999 Ph.D. dissertation is utilized to explain why corrugated became the prevalent style for Mesa Verde cookware. The uses, forms, finishes, rims and coil widths are defined and illustrated and the technique for achieving patterned corrugation is explained.



(pp. 271-272)

Chapter 12 *Firing: The Final Exam.* This chapter “... not only deals with trench kilns but also with their history and archaeological implications. (p. 279)” The actual firing instructions are presented in bold italics. Drawings of trench kiln stratigraphy and a replicated trench kiln firing sequence (Figures 12.7, 12.9) illustrate the structure and steps in trench kiln firing. Figures 12.10 to 12.47 provide images of actual firing. The chapter concludes with a list of references.

Chapter 13 *Reflections* provides a brief look at Swink’s personal insights.

Messages concludes with a Glossary, Reference Section, Acknowledgements, Metric Conversion and Index.

* * * * *

Messages from the High Desert with its extensive and precise instructions, reminded me of Julia Child’s *The Art of French Cooking*. If you carefully follow all the directions, assemble the right ingredients and don’t skip any steps, you may wind up with the perfect *soufflé*.

ONLINE ARCHIVE CONTENTS

Volume 24, Nos. 1 and 2

From the Editors: The Return of *Pottery Southwest*.....2-3
Description of a Tewa-Ute Vessel from near Cripple Creek, Colorado
by Michael P. Marshall Corrales, New Mexico
(Vol. 1, No. 4, October, 1974) 4-7
Analysis of Five Anasazi Mineral Paint Samples
by Paul T. Kay (*Pottery Southwest*, Vol. 21, No. 2, April, 1994)8-16
Protohistoric Ceramics from Sites Near Datil, New Mexico
by C. Dean Wilson (Vol. 23, No. 1, January, 1996)17-23
Order Form for Archival CD of *Pottery Southwest*.....24

Volume 24, Nos. 3 and 4

Migration or Local Development? Technological Analysis of
Corrugated Wares at the Pinnacle Ruin, Southwest New Mexico
by Kari L. Schleher and Susan M. Ruth.....2-14
Inquiries and Updates
A Query: Basket-Imprinted Pottery in the Mimbres Region
by Leslie Cohen15-17
A New Provisional Type Description
by Norman "Ted" Oppelt.....18-19
From the Archives (October 1980, Vol. 7, No. 4)
Views: Potsherds: the records of prehistory
by A. H. Warren.....20-22
Chemical Examination of Prehistoric Smudged Wares
by Florence M. Hawley (1930).....22-24
How to Submit Papers and Inquiries.....25
Order Form for Archival CD of *Pottery Southwest*.....26

Volume 25, Nos. 1 and 2

Reflected-Light Petrography Identifies Precursor Iron-Bearing
Minerals of Post-Fired, Prehistoric Ceramics in the Southwestern USA
by Paul T. Kay 2-9
Ramos Negro: The Black Sheep of the Chihuahuan Wares
by Gordon F.M. Rakita10-14
Prehistoric Ceramics from Northwestern Chihuahua: Annotations
of Selected Works (from 1828 to 1958) by Gordon F.M. Rakita.....15-25
Inquiries and Updates: Tewa Pottery Design Inquiry from Wayne Keene26
Earhart Pot Inquiry from John Williams26
Recent Dissertations and Theses Abstracts from ProQuest
The Evolution Of Exchange In Small-Scale Societies
of The Southern High Plains by Scott D. Brosowske Ph.D... ..27-28
Pottery and mobility: A functional analysis of Intermountain
Brownware (Nevada, Utah, Arizona) by Britt J. Betenson MA28
On the Shelf: Recent Publications of Interest.....28-31

On View: Exhibits—In the Museums and on the World Wide Web.....	31-34
How to Submit Papers and Inquiries.....	35
Order Form for Archival CD of Pottery Southwest.....	36

Volume 25 No. 3

Introducing <i>Pottery Southwest's</i> editorial board members	2-3
Ceramic Studies in Chaco Canyon	
by Frances Joan Mathien	4-13
Maker's Marks on Chacoan Black-on-White Ceramics	
by Meghan Trowbridge	14-20
Excerpt from Pottery Mound: The 1954 Field Season	
by Jean H. Ballagh and David A. Phillips, Jr.	21-22
Recent Dissertations and Theses Abstracts from ProQuest	
<i>Production, exchange and social identity: A study of Chupadero</i>	
<i>black-on-white pottery (New Mexico)</i> by Tiffany C. Clark Ph.D.....	23
<i>The emergence of Jicarilla Apache enclave economy during the</i>	
<i>19th century in northern New Mexico</i>	
by Bernice Sunday Eiselt Ph.D.....	24
<i>Community reorganization in the southern zone of the Casas Grandes</i>	
<i>culture area of Chihuahua, Mexico</i> by Karin Burd Larkin Ph.D.	24-25
On the Shelf: Recent Publications of Interest.....	25-27
On View: In Museums and on the World Wide Web	27-28
How to Submit Papers and Inquiries.....	29
Order Form for Archival CD of Pottery Southwest.....	30

Volume 25 No. 4

Rio Grande Glazeware Classification at Pottery Mound, New Mexico	
by Hayward Franklin.....	2-24
Recent Thesis:	
Parowan Pottery And Fremont Complexity:	
Late Formative Ceramic Production And Exchange by Christopher N. Watkins	25
On the Shelf: Recent Publications of Interest.....	25-27
On View: In Museums and on the World Wide Web	28
How to Submit Papers and Inquiries.....	29
Order Form for Archival CD of Pottery Southwest.....	30

Volume 26 Nos. 1 and 2

Observations on Isleta Red on Tan	
by Peter J. McKenna	2-15
Human Resource Expenditure for Mesa Verde Black-on-White Pottery Production	
by Maxwell Lee Sokol	16-28
Recent Dissertations and Theses Abstracts from ProQuest	
<i>El Paso Polychrome in the Casas Grandes Region, Chihuahua, Mexico: Ceramic exchange</i>	
<i>between Paquime and the Jornada Mogollon</i> by Jessica Prue Burgett, Ph.D.....	29
<i>Production, exchange and social identity: A study of Chupadero black-on-white pottery (New</i>	
<i>Mexico)</i> by Tiffany C. Clark, Ph.D.....	30

The emergence of Jicarilla Apache enclave economy during the 19th century in northern New Mexico by Tiffany C. Clark, Ph.D. 31

On the Shelf: Recent Publications of Interest..... 32-34

On View: Exhibits—In the Museums and on the World Wide Web..... 35-36

How to Submit Papers and Inquiries..... 37

Order Form for Archival CD of Pottery Southwest..... 38

Volume 26 No. 3

Ceramics from LA 5 (Los Aguajes)
by Hayward Franklin and David Snow 2-18

The Appearance of Chupadero Black-on-White and Red-on-Terracotta Ware
in South Central New Mexico
by Meade F. Kemrer 19-25

On the Shelf: Recent Publications of Interest..... 26-30

On View: Exhibits—In the Museums and on the World Wide Web..... 31

Mission Statement..... 32

How to Submit Papers and Inquiries..... 33

Order Form for Archival CD of Pottery Southwest..... 34

Volume 26 No. 4

LA 149323: Evidence For The Production Of Rio Grande Glazeware
During The Early Eighteenth Century
by Douglas Boggess and David Hill 2-11

Prehistoric Pueblo Pottery North and West of the Colorado River:
Museum of Northern Arizona Ceramic Conference
by Kelley Hays-Gilpin and Margaret 12-20

On the Shelf: Recent Publications of Interest..... 25-30

Mission Statement..... 27

How to Submit Papers and Inquiries..... 28

Order Form for Archival CD of Pottery Southwest..... 29

Volume 27 No. 1

Remembrances of Richard A. Bice 2

New and Revised Prehistoric Pueblo Pottery Wares and Types
from North and West of the Colorado River: Gray Wares from
the Western Area
by Margaret M. Lyneis, Assembler 3-20

Shinarump Red Ware and Other Red Ware Pottery:
North and West of the Colorado River
by James R. Allison 21-34

On the Shelf and Online: Recent Publications of Interest..... 35-39

Mission Statement..... 40

How to Submit Papers and Inquiries..... 41

Order Form for Archival CD of Pottery Southwest..... 42

Volume 27 Nos. 3 and 4 (Part 1 of 2)

Field Guide to Mid-Rio Grande Pottery: Design Styles of Surface Decoration
as a Guide to Eras
by Richard A. Bice (1997).....2-17
Yet Another Contribution to Archaeology from Dick Bice
by David A. Phillips.....18-19
On the Shelf and Online: Two of Dick Bice’s works are available on CD.....20-21
Mission Statement.....22
How to Submit Papers and Inquiries.....23
Order Form for Archival CD of Pottery Southwest.....24

Volume 27 Nos. 3 and 4 (Part 2 of 2)

Prehistoric Pueblo Pottery: (1975)
by Richard A. Bice, Author, Suzanne de Boryghi, Museum Director and
William M. Sundt, Volunteer Pottery Curator2-25
On the Shelf and Online26-27
Mission Statement.....28
How to Submit Papers and Inquiries.....29
Order Form for Archival CD of Pottery Southwest.....30

Volume 28 No. 1

Analysis of a Pueblo III Potsherd Collection from LA 161967
South Valley, Albuquerque, New Mexico
by Hayward H. Franklin2-23
Depletion of Sherds in Surface Assemblages Due to Human Impact
by Don Schiffler.....24-35
On the Shelf and Online36
Mission Statement.....37
How to Submit Papers and Inquiries.....38
Order Form for Archival CD of Pottery Southwest.....39

Volume 28 No. 2

Shinarump Gray and White Ware: A 75-year Retrospective, Part 1
by Jim M. Collette.....2-11
Ceramics From LA 20,000: A 17th century *estancia* Near Santa Fe
by David H. Snow.....12-18
On the Shelf and Online: Recent Publications and Exhibits of Interest19-24
Mission Statement.....25
How to Submit Papers and Inquiries.....26
Order Form for Archival CD of Pottery Southwest.....27

Volume 28 No. 3

Ancient Voices-murals and pots speak! *more prehistoric tales of Datura*
by Paul T. Kay2-9
Seeking the Individual in Casas Grandes Pottery: A Progress Report
by David A. Phillips, Jr. and Christine S. VanPool10-16

An Unusual and Unpublished Cacao Cup from Pueblo Bonito by Judith Strupp Green.....	17-18
On the Shelf: Recent Publications of Interest.....	19-21
On View: Exhibits—In the Museums and on the World Wide Web.....	22-23
Mission Statement.....	24
How to Submit Papers and Inquiries.....	25
Order Form for Archival CD of Pottery Southwest.....	26

Volume 28 No. 4

On the Reincorporation of Sherds into Pots by Andrew L. Christenson.....	2-14
Ceramic Vessels with Interior Lug Handles from Pottery Mound, New Mexico by Hayward H. Franklin.....	15-22
On the Shelf: Recent Publications of Interest.....	23-25
On View: Exhibits—In the Museums and on the World Wide Web.....	26-28
Mission Statement.....	29
How to Submit Papers and Inquiries.....	30
Order Form for Archival CD of Pottery Southwest.....	31

Volume 29 No. 1

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

Volume 29 No. 2

Tracking Pueblo I, Mesa Verde Region Orange Pottery Production, Exchange and Cultural Interaction: A Personal Journey of a Ceramic Archaeologist by William A. Lucius, Ph.D.	2-12
Summer Reading: Recent Publications of Interest.....	13-18
On View: Exhibits—In the Museums and on the World Wide Web.....	19-20
Mission Statement.....	21
How to Submit Papers and Inquiries.....	22
Order Form for Archival CDs of Pottery Southwest.....	23

Volume 29 No. 3

The Pottery of Jaral Pueblo (LA 47875), a PIV Settlement in the Foothills of the Sandia Mountains by Hayward H. Franklin.....	2-17
Online: Chaco Research Archive from Steve Plog.....	18-19
On the Shelf and On View.....	20-21
Mission Statement.....	22
How to Submit Papers and Inquiries.....	23

Order Form for Archival CDs of Pottery Southwest 24

Volume 30 Nos. 1 to 4

Meet the Editorial Board 2-3
Anasazi Organic Black-On-White Pottery: A New Paradigm
by Rod Swenson4-33
Resources: Announcements, Exhibitions and Publications34-38
How to Submit Papers and Inquiries..... 39
Order Forms for CDs40

Volume 31 No. 1

Motifs 1-7 Overview: A Study of Basketmaker III Black-on-white Bowl Motifs
in the Four Corners Region, Linda Honeycutt.....2-24
Southeastern Utah – It's Not Southwestern Colorado:
Milk Ranch Point's Contribution to A Revised Ceramic
Sequence For Southeastern Utah, Owen Severance25-37
Since Mera: The Original Eleven Bulletins with Essays and Opinions
Derived from Recent Research, Reviewed by David H. Snow38-47
CDs Available from the Albuquerque Archaeological Society.....48-49
How to Submit Papers and Inquiries..... 50
Order Form for Archival CDs of Pottery Southwest and AAS 51

Volume 31 No. 2

Class Size Matters: An Examination of Size Classes in Ceramic Bowls
from Classic Era Sites in New Mexico, P. F. Przystupa2-22
What Mean These Mimbres Bird Motifs? Marc Thompson,
Patricia A. Gilman and Kristina C. Wyckoff.....23-29
Comments on Anasazi Organic Black-on-white Pottery:
A New Paradigm, *Pottery Southwest*, Vol. 30, Nos. 3-4
Owen Severance.....30-31
Joe Lally32-35
Response Rod Swenson.....36-38
CDs Available from the Albuquerque Archaeological Society.....39-40
How to Submit Papers and Inquiries..... 41
Order Form for Archival CDs of Pottery Southwest and AAS 42

Volume 31 No. 3

Motifs 1-9 at Two Early Basketmaker III Sites in New Mexico
Linda C. Honeycutt2-17
Knife-Wing Imagery on El Paso Polychrome: Using Dstretch to Reveal
Obscured Ceramic Designs, Myles R. Miller and Marc Thompson18-26
CDs Available from the Albuquerque Archaeological Society.....27-28
How to Submit Papers and Inquiries..... 29
Order Form for Archival CDs of Pottery Southwest and AAS 30

Volume 31 No. 4

The Biscuit Ware “Awanyu”: Re-Thinking a Curious Motif
David H. Snow2-23
CDs Available from the Albuquerque Archaeological Society24-25
How to Submit Papers and Inquiries 26
Order Form for Archival CDs of Pottery Southwest and AAS27

Volume 32 No. 1

Human Effigy Vessels from Chaco Culture Outlying Communities
Hayward H. Franklin and Lori S. Reed2-19
Addendum to Franklin and Reed
Peter J. McKenna19-22
CDs Available from the Albuquerque Archaeological Society23-24
How to Submit Papers and Inquiries25
Order Form for Archival CDs of Pottery Southwest and AAS26

Volume 32 Nos. 2 and 3

Pottery Kilns and Their Relationship to Unit Pueblos in Southeastern Utah
Owen Severance2-11
Chupadero Black-on-white Coiled Variety and Its Placement
among the Southwestern Ceramics
Alexander Kurota12-33
CDs Available from the Albuquerque Archaeological Society34-35
How to Submit Papers and Inquiries36
Order Form for Archival CDs of Pottery Southwest and AAS37

Volume 32 No. 4

Corona Corrugated, Capitan Variety –
A New Manufacture Source for Corona Corrugated
Regge N. Wiseman 2-7
Chupadero Black-on-white: Communities of Practice and Expression at the Hiner Ruin
Leon Natker8-26
Slip Experimenting
Clint Swink27-35
Albuquerque Archaeological Society Celebrates Its 50th Anniversary
Marc Thompson (photos by Hayward Franklin)36-37
CDs Available from the Albuquerque Archaeological Society38-39
How to Submit Papers and Inquiries40
Order Form for Archival CDs of Pottery Southwest and AAS41

Albuquerque Archaeological Society
Publications: 1968 – 2003 in PDF Format
Available as a 2 CD Pack for \$15.00
(See Order Form on Page 41)

CONTENTS

Bice, Richard A. and William L. Sundt

1968 *An Early Basketmaker Campsite – Report on AS-1*, a Field Project of the Albuquerque Archaeological Society. Albuquerque Archaeological Society, Albuquerque.

Bice, Richard A.

1968 *Tonque Pueblo, Docent Handbook*, for Exhibition Prepared by the Albuquerque Archaeological Society for the Museum of Albuquerque, September 7, 1968.

Barnett, Franklin

1969 *Tonque Pueblo: A report of partial excavation of an ancient pueblo Indian ruin in New Mexico*. Albuquerque Archaeological Society, Albuquerque.

Bice, Richard A.

1970 *Basketmaker III – Pueblo I Manifestations on the Rio Puerco of the East*. Technical Notes, No. 1, Albuquerque Archaeological Society, Albuquerque.

Bice, Richard A. and William M. Sundt

1972 *Prieta Vista: A Small Pueblo III Ruin in North-Central New Mexico*. Report of the Excavation of the AS-3 Site by the Albuquerque Archaeological Society in Cooperation with Eastern New Mexico University. Albuquerque Archaeological Society, Albuquerque.

Barnett, Franklin and William M. Sundt

1973 *San Ysidro Pueblos: Two Prehistoric Pueblo IV Ruins in New Mexico*. Albuquerque Archaeological Society, Albuquerque.

Barnett, Franklin

1974 *Sandstone Hill Pueblo Ruin, Cibola Culture in Catron County, New Mexico*. Albuquerque Archaeological Society, Albuquerque.

Wiseman, Regge N.

1986 *An Initial Study of the Origins of Chupadero Black-on-white*. Technical Note No. 2, Albuquerque Archaeological Society, Albuquerque.

Schroeder, A. H.

1987 *Vidal Great Kiva Site, LA 16254, Progress Report for 1986*. Albuquerque Archaeological Society, Albuquerque.

Sundt, William M. and Richard A. Bice

1989 *Tijeras Canyon Sites AS-10: Preliminary Report*. Albuquerque Archaeological Society, Albuquerque.

Bice, Richard A., Sheila Brewer, Bettie Terry, Phyllis Davis, Gordon Page, Elizabeth Kelley, William Sundt and Joan Wilkes.

1990 *The Vidal Great Kiva Near Gallup, New Mexico*, Summary Status Report. Albuquerque Archaeological Society, Albuquerque.

King, Dudley W. and Richard A. Bice

1992 *Subfloor Channels in Prehistoric Ruins: Anasazi Region of the Southwest*. Albuquerque Archaeological Society, Albuquerque.

Olson, Nancy H. and Richard A. Bice, edited by Alan, M. Shalette

1995 *The Albuquerque Archaeological Society: the first Twenty-Five Years, 1966-1991*. Albuquerque Archaeological Society, Albuquerque.

Bice, Richard A.

1997 *Field Guide to Mid-Rio Grande Pottery*. Technical Note No. 4. Albuquerque Archaeological Society, Albuquerque.

Bice, Richard A.

1998 *Prehispanic Pueblo Pottery*, second edition, Albuquerque Archaeological Society, Albuquerque.

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.

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

2003 *AS-5, Indian Mining of Lead for Use in Rio Grande Glaze Paint*, Report of the AS-5 Bethsheba Project Near Cerillos, New Mexico. Albuquerque Archaeological Society, Albuquerque.

Also Available from AAS:

**Prehistoric Southwestern Pottery Types and Wares
Descriptions and Color Illustrations CD**
by Norman "Ted" Oppelt

When *Pottery Southwest's* editor 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 Norm'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 Norm'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. (See Order Form on Page 42)

SUBMISSIONS TO POTTERY SOUTHWEST

The availability of *Pottery Southwest* in electronic format creates opportunities for communicating with a wide audience in a sophisticated manner. Following is a brief list of some guidelines to follow in preparing submissions:

Style: Please adhere to the Society for American Archaeology's Style Guide or the Arizona State Museum Style Guide, Second Edition.

Author Information: Please include all the information you want in the publication.

Length of Paper: Major papers should be approximately 15 to 20 pages including bibliographies and endnotes. Inquiries and Updates as well as notices should be in the 500 to 1,500 word range. Comments and Responses are limited to no more than 4 pages (900 words) and must be submitted within six months of the publication date.

Page Set-up: Top, bottom, left and right margins must be 1 inch. Do not use any headers and footers in your submission. The preferred font and size is Times New Roman, 12 point. Figure labels should be in Times New Roman, 10 point. Paragraphs should be single space, right justified, 12 after. Please do not use the tab key, the enter key, or the space bar to line up text.

Spelling and Grammar: Please be certain to spell check and grammar check your work before submission. Authors are responsible for the accuracy of their work.

Images (number & pixels): Please limit all images to 640 x 480 pixels maximum in jpg. Images should be submitted as a separate file as well as within the document.

Inserts: Please do not import spreadsheets, pie charts, etc. from Excel into a Word document. They must be converted to a jpg to be inserted as a picture. Do not use text boxes.

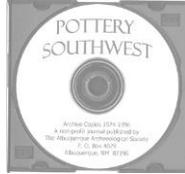
Returns or Rejections: *Pottery Southwest* reserves the right to reject or return for revision, any material submitted on the grounds of inappropriate subject matter or material of poor quality or of excessive length or if the material contains defamatory or otherwise illegal references. Manuscripts may also be returned for reformatting when they do not comply with the style provisions. Papers under consideration for publication elsewhere will not be accepted. Comments must be submitted no later than the deadline for the second subsequent issue.

Questions, comments, or inquiries should be sent to the editor at psw@unm.edu.

***Pottery Southwest* Copyright:** The Albuquerque Archaeological Society has held the copyright for *Pottery Southwest* since 1974. Standard copyright procedures apply, i.e., an author who contributes a paper to *Pottery Southwest* may distribute the paper in its entirety as long as he or she references *Pottery Southwest* as the source, i.e., <http://www.unm.edu/~psw/> and the volume reference. The same holds true for citations in bibliographies. The author may not offer the same article in its entirety to any other publication. Downloads of *Pottery Southwest* are offered free of charge. Thus, it is unrealistic for an author to assume to hold an individual copyright on a specific paper. Copyrights for individual photographs which are utilized to illustrate a point in the text and referenced therein as "figures," are part of the submission and are treated as such. Authors are responsible to ensure that material presented for publication does not infringe upon any copyright held by a third party.

ORDER FORMS

for POTTERY SOUTHWEST Vols. 1-23, 1974-1996 Archive CD
and/or Five Years in Cyberspace Archive CD Vols. 24-28



TO: Albuquerque Archaeological Society
P. O. Box 4029
Albuquerque, NM 87196

Number & Choice	POTTERY SOUTHWEST CDs PLEASE PRINT CLEARLY	Price per CD	Total
<input type="checkbox"/> Vol. 1-23 <input type="checkbox"/> Vol. 24-28	Name: _____ Address: _____ City: _____ State: _____ Zip Code: _____ E-Mail (optional): _____	\$5.00 for AAS members and students \$7.50 for non-members	
No. of Oppelt CDs	PREHISTORIC SOUTHWESTERN POTTERY TYPES AND WARES by Norman Oppelt PLEASE PRINT CLEARLY	Price per CD	
<input type="checkbox"/>	Name: _____ Address: _____ City: _____ State: _____ Zip Code: _____ E-Mail (optional): _____	\$6.00 for AAS members & students, \$7.50 for non-members plus \$3.00 shipping & handling	
Number of AAS CD Sets	Albuquerque Archaeological Society CDs Sets PLEASE PRINT CLEARLY	Price per CD Set of 2	
<input type="checkbox"/>	Name: _____ Address: _____ City: _____ State: _____ Zip Code: _____ E-Mail (optional): _____	\$15.00 shipping & handling included	
	AMOUNT ENCLOSED:		\$ _____