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## MISSION STATEMENT

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# TWO UNUSUAL PAINTED BOWLS IN THE CNMA COLLECTIONS: DESCRIPTIONS AND SPECULATIONS

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## Introduction

Ongoing examinations of large numbers of Ancestral Pueblo pottery vessels at the Center for New Mexico Archaeology (CNMA) have provided a further opportunity to describe forms typical of those long described and utilized to define different ceramic traditions and types of pottery produced over specific geographic areas and time spans. This study has also resulted in rare instances of identification of examples that exhibit unusual combinations of characteristics that fall outside of the definition of better known pottery types. The latter group can be particularly difficult to describe, classify, and interpret. During these examinations, it became evident that, while recognition and documentation of typical forms continue to provide valuable data regarding previously documented geographic, temporal and cultural trends, the very unusual or one-of-a-kind pottery vessels can also provide important insights. Such unusual vessels that are difficult to classify and interpret may provide important clues concerning the nature of ceramic technologies and cultural connections that resulted in a unique but temporary combination of technological and stylistic traits. This article attempts to address this second challenge through the description and sharing of information and images about two very distinct, interesting, and previously undescribed vessels recently documented in the CNMA collections.

## Vessel 1 (Rosa Polychrome?)

The first vessel described here had not been previously assigned to a ceramic type or attributed to a specific archaeological site, although it was noted that it originated in the La Plata Valley in Northwest New Mexico (Figure 1). This vessel consists of a small shallow bowl with decorations in black organic paint, verified by XRF analysis, over a white surface. The design consists of two crossing parallel lines with squarish spaced fillings in black organic paint. These decorated lines are oriented in opposite directions resulting in the division of the unpainted field into four different triangular-shaped sections. Except for the area just below the rim, these unpainted fields are covered with a red slip creating a distinct and unusual polychrome effect. This red decoration may reflect the application of hematite or fugitive red slip and appears to have been rubbed into a slightly polished surface. The upper edge of the interior surface just above the slipped area is unpolished and the exterior surface is also unpolished.

My posting of a photo of this vessel on social media resulted in several helpful comments. Like myself, others thought that this vessel was different from anything they had previously seen. It was also noted, however, that it appeared to exhibit a combination of styles and surfaces similar to those noted in examples of Rosa Black-on-white. Rosa B/w is known to have been widely produced over the eastern part of the Northern San Juan and Upper San Juan regions during the Early Pueblo I period. Similar pottery is associated with widely dispersed large sites that reflect early agriculturally based settlements in the northernmost part of the Ancestral Pueblo World. These sites appear to have been adapted to farming at relatively high elevations along locations



Figure 1. Rosa Polychrome (?) Bowl (43768/11). Photograph by Diana Sherman. Image courtesy of New Mexico Office of Archaeological Studies Southwest Ceramic Typology Project. Used with permission of Collections, Laboratory of Anthropology, Museum of New Mexico.

in the upper portions of the San Juan River basin, including the La Plata, Animas, Los Pinos, Piedra, Navajo, and Largo River drainages (Wilson and Blinman 1993). The widespread distribution of similar black-on-white pottery may provide important insights about still poorly understood connections between previously defined cultural traditions including those defined for the Northern and Upper San Juan ceramic traditions. This has resulted in similar pottery sometimes being sometimes described as a subset of Chapin Black-on-white, produced in the very early span of the Mesa Verde or Northern Juan region (Breternitz et al. 1974; Carlson 1963; Lucius 1982; Wilson 1988). Other examples have been assigned to Rosa Black-on-white, a type defined for the Upper San Juan or Gobernador tradition (Allison 2008; Dittert and Eddy 1963; Hall 1944; Reed and Goff 2007; Wilson and Blinman 1993). Thus, the characterization of this vessel as a variation of Rosa Black-on-white may indicate the production of a decorated pottery vessel that denotes connections with different traditions defined by the presence of bold and simply executed designs executed in organic and sometimes glaze pigments. Painted designs in these traditions are sometimes organized into isolated or banded motifs or into a quartered layout made up of bold and simply embellished lines that often radiate from or are organized around a circle in the center.

In places such as the upper drainage of the La Plata Valley, where this vessel seems to have originated, sites with Rosa Black-on-white are fairly common, reflecting a large Early Pueblo I occupation (Morris 1939; Toll and Wilson 2000; Wilson and Blinman 1995). Characteristics noted in pottery with decorations in this style are distinct from mineral painted San Juan White ware types from sites in the area dating to both earlier and later periods, and may indicate influences from villages to the east in the Gobernador or Largo region (Hall 1944). Other pottery forms commonly noted in Early Pueblo I assemblages in this area include plain and neck banded grayware jars and whiteware bowls, sometimes with fugitive red exteriors.

In addition, San Juan Redwares, with orange to red surfaces resulting from the use of high iron clays and oxidizing atmospheres, commonly occur in low frequencies at Rosa phase assemblages and appear to have resulted from exchange ties with the westernmost areas in the Northern San Juan region. These redwares include Abajo Red-on-orange, Abajo polychrome, and Bluff Black-on-red. They exhibit a distinct combination of pastes, temper, mineral paint pigments, and decorative styles (Brew 1946; Lucius and Breternitz 1981) and occasionally include examples decorated with both red iron and black manganese pigments. Some rare examples (Abajo Polychrome) reflect the use of both types of pigments (Allison 2008, 2010; Brew 1946; Hegmon et al. 1997; Lucius 2021).

The combination of characteristics in the distinct vessel described here, including decorations in black organic paint and an iron-based red slip that produce a distinct white, red, and black polychrome effect in the bowl interior, may reflect a combination of materials and decorative conventions indicative of ceramic types occurring in Rosa phase assemblages in the La Plata Valley and surrounding areas. A possibility then is that the vessel described here represents an attempt by a potter to combine effects occurring in the local whiteware as well as redwares acquired through exchange.

## Vessel 2 (Starkweather Smudged Decorated)

The second very unusual vessel described and discussed here represents a small Starkweather Smudged Decorated bowl (Figure 2). It is one of only two examples in the CNMA collections assigned to this type. Very little information is available about this bowl, other than it originated somewhere in the Northern Mogollon region. Starkweather Smudged Decorated refers to a painted form of Reserve Smudged commonly occurring in assemblages in the Northern Mogollon region dating to the Reserve and Tularosa phases or initial stages of the Pueblo period that spanned from about A.D. 1000 to 1300 (Martin 1979; Nesbitt 1939; Rinaldo and Bluhm 1956; Wilson 1999). The interior of this bowl is highly polished and smudged. The exterior surface is brown and moderately polished with smudged areas just below the rim. Pastes are a dark gray to brown reflecting the use of high iron clays fired in a partially reducing atmosphere. Temper consists of small and variable volcanic rock particles.

The most distinct aspect of this bowl is a clear and distinct lighter design within the black smudged interior depicting a view from the top of a horned lizard. The design is a negative image created through the application of a pigment prior to the firing and intentional smudging of the interior surface. While I have seen a single sherd of this type that may also be part of an animal depiction, the overwhelming majority of the designs previously described and illustrated consist of geometric shapes that include simply executed parallel, zigzag, and spiraled lines, as well as triangles, squares, circles, and diamonds, sometimes with dotted fillings. The other Starkweather bowl in the CNMA collection exhibits a geometric design. While the design on the bowl shown in Figure 2 is a relatively accurate animal depiction, the combination of motifs employed is not commonly noted for Starkweather Smudged Decorated. It is tempting to speculate that this design reflects influences from contemporaneous Mimbres Classic Black-on-white produced in the Mimbres regions to the south with similar life form depictions. Naturalistic design in Mimbres vessels, however, are usually located below banded lines which are absent in the vessel described here. Thus, this vessel appears to more closely resemble rare examples of animal depictions noted in early Mimbres as well as other Southwestern pottery types (Brody 1977).

The overall effect somewhat resembles well-known pottery described as San Ildefonso Black-on-black first made by Maria and Julian Martinez at San Ildefonso Pueblo during the early twentieth century, characterized by contrasts created between highly smudged and polished surface with decorations applied in a dull black matte paint (Chapman 1970; Harlow 1977). The technique reflected by the vessel described here, however, reflects a slightly different technology, that appears to represent a variation of the resist painting technique where a negative design results from the application of a pigment or wax that flakes off after firing (Shepard 1963; Rice 1987). In examples where surfaces were intentionally smudged, the negative image created is usually a lighter color similar to that of the surface prior to application of black carbon soot. Given the absence of evidence of mineral or matte pigment in decorated areas of Starkweather Smudged Decorated, it is likely decorations were exclusively in an organic or vegetal pigment.

The distinct black-on-black pottery previously described as Starkweather Smudged Decorated seems only to occur in assemblages in trace frequencies anywhere, with virtually all occurrences limited to Pueblo period sites in the Northern Mogollon Highlands in the Reserve area along the Upper San Francisco and Tularosa rivers and Apache Creek (Nesbitt 1939; Rinaldo and Bluhm



Figure 2. Starkweather Smudged Decorated Bowl (36402/11). Photograph by Diana Sherman. Image courtesy of New Mexico Office of Archaeological Studies Southwest Ceramic Typology Project. Used with permission of Collections, Laboratory of Anthropology, Museum of New Mexico.

1956; Wilson 1999). Mogollon Brown Ware types represent about 95 percent of the total pottery at these assemblages (Wilson 1999, 2003, 2007). The distinct characteristics and range of variation noted in Mogollon Brown Wares at Pueblo period sites reflect the characteristics of the self-tempering clays utilized for their production. These clays have weathered from formations associated with the Mogollon-Datil Volcanic Field that cover portions of Southwest New Mexico (Wilson 1994). The bentonitic clays derived from these formations are highly plastic, absorptive, and extremely high in iron content, influencing the characteristics noted in Mogollon Brown Ware types produced during this time. These types are also distinguished based on the presence and characteristics of exterior surface treatments and interior smudging. One is Reserve Smudged, a type that often consists of bowls with plain, polished, and smudged interiors that served the same range of functions as white wares produced in surrounding regions. While potters in the Mimbres country produced Mimbres Black-on-white by adding a white slip over a brownware clay, Mimbres whiteware is extremely rare in the Reserve area and was not produced at Pueblo period sites in the area (Nesbitt 1939; Wilson 1999). Instead, almost all of the decorated pottery at these assemblages appears to represent Cibola White Ware types that are initially represented by Reserve Black-on-white and then Tularosa Black-on-white (Rinaldo and Bluhm 1956; Wilson 1999). Pottery assigned to these types appears to have been acquired through exchange with villages on the Southern Colorado Plateau where low iron clays from shale formations suitable for the production of white wares along with gray ware types are common (Wilson 1999). The mixture of brown, gray, and white wares at Pueblo period villages that straddle the highlands of the northern portion of the Mogollon-Datil Volcanic Field and the Southern Colorado Plateau reflect a mutually advantageous exchange system between groups living in different environments where differences in the local geology resulted in the development of distinct and stunning pottery forms produced in and traded between groups in different geographic areas (Wilson 1999).

### **Final Thoughts**

Despite the visually distinct and appealing qualities reflected by this early example of black-on-black pottery, such forms are extremely rare in any context. This Starkweather Smudged Decorated bowl reflects an extremely brief episode of experimentation with a new and interesting combination of techniques in the Reserve area that seems not to have had an impact on the production of subsequent pottery forms. The rarity of early examples of black-on-black pottery may reflect the importance of the overall appearance and style of pottery vessels in communicating important messages about identity between Pueblo groups across scattered villages (Hegmon 1995). The dominance of distinct ceramic types associated with different geographic areas and time spans seems to further indicate their role in communicating culturally significant messages.

The two very unusual bowls described here thus represent both a single and a brief series of experiments in the production of new and interesting ceramic forms, which seem to represent combinations of techniques and styles resulting from the mingling of ideas from adjacent and contemporaneous pottery traditions, reflecting forms outside the accepted conventions, symbols, or norms of the time. This contrasts with other documented cases where new innovations in such situations seem to have resulted in new pottery forms and conventions that eventually spread across large swaths of the Pueblo World. The documentation and examination of both types of cases ultimately provide insights about the role, meaning, and acceptance of different ceramic regimes and experiments created by Pueblo potters at various communities, times, and moments.

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# INITIAL CERAMIC DATA FROM POINT CEREMONIAL CENTER IN THE MIDDLE SAN JUAN REGION OF NORTHWEST NEW MEXICO

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San Juan College and New Mexico Highlands University, respectively

## Introduction

San Juan College archaeological field schools conducted through the Totah Archaeological Project (TAP) have generated extensive Ancestral Puebloan ceramic data from the Point Ceremonial Center, LA 8619. Point is located on the private B-Square Ranch owned by Tommy Bolack, on the south side of the westward flowing San Juan River adjacent to the city of Farmington in the Middle San Juan (MSJ) region of northwestern New Mexico. Early TAP activities summarized previously (Wheelbarger 2008) and a summary of Point excavation activities to date is forthcoming (Wheelbarger 2023). This article provides preliminary information on analyses of ceramics recovered between 2006 and 2022 at Point.

The 2022 site map (Figure 1) illustrates the dominant architectural units, identified as a Chacoan-style Great Kiva and a San Juan-style Great House with associated blocked-in kiva, court kiva, and arc of rooms. Other architectural units include a Late Basketmaker III/Pueblo I pithouse located directly south of the arc of rooms and two Late Pueblo III architectural units, one located between the Great Kiva and the Great House and the other located northwest of the Great Kiva. Also noted are potential structural depressions recognized during a survey prior to TAP activities (McKenna and Stein 1988). Ceramics extending from Basketmaker II through Pueblo III have been identified (Wheelbarger 2017, 2019, 2020, 2021, and 2022). Early Pueblo II ceramics are found scattered throughout the site due to intensive occupation during that period. The local Northern San Juan ceramic production tradition dominates the site's ceramic assemblage, with lesser quantities of items from the nearby Cibola/Chaco and Chuska traditions, as well as the Mogollon, White Mountain, and Tusayan traditions. Dates identified for ceramic types within the assemblage are utilized here as defined by the classification system in the New Mexico Office of Archaeological Studies Pottery Typology Project (Wilson 2023).

## Great Kiva

Ceramics from Early Pueblo II through Pueblo III time periods were recovered from the Great Kiva. It was possibly constructed as early as the mid-1000s and was subsequently partially dismantled and reconstructed to enlarge its diameter to 18 meters. Although there is not yet an absolute date for that reconstruction event, it likely occurred in the very late 1000s or early 1100s. Both earlier (lower) and later (upper) versions were constructed with Chacoan style architecture appearing to represent Type II masonry (Lekson 1984). Three separate floors are associated with the upper Great Kiva, Floors 1-3, and two floors with the lower Great Kiva, Floors 4-5. Apparent offering pits are associated at the southern edge of each floor. The uppermost floor, Floor 1, is comprised of 6-7 floor laminations resulting in about 20 cm of deposits above Floor 2. Ceramic types associated with Floor 1 consist predominantly of Northern San Juan Pueblo III ceramic types as well as a rather large collection of scattered White Mountain Redware sherds. Figure 2 shows the Mesa Verde Black-on-white (B/w) bowl found on Floor 1 of the upper Great Kiva antechamber and the large McElmo B/w bowl sherd with

banded kachina mask element found in the Floor 1 offering pit. The beautiful whole Mesa Verde B/w vessel shown in Figure 3 came from the small Mesa Verde house east of the Great Kiva.

The second floor, Floor 2, and deposits between Floors 2 and 3 are dominated by Early and Late Pueblo III ceramic types with limited Pueblo II types. Floor 3, the original floor of the upper Great Kiva, was revealed to have been cleaned thoroughly, although a few ceramics were recovered, primarily from the Late Pueblo II period.

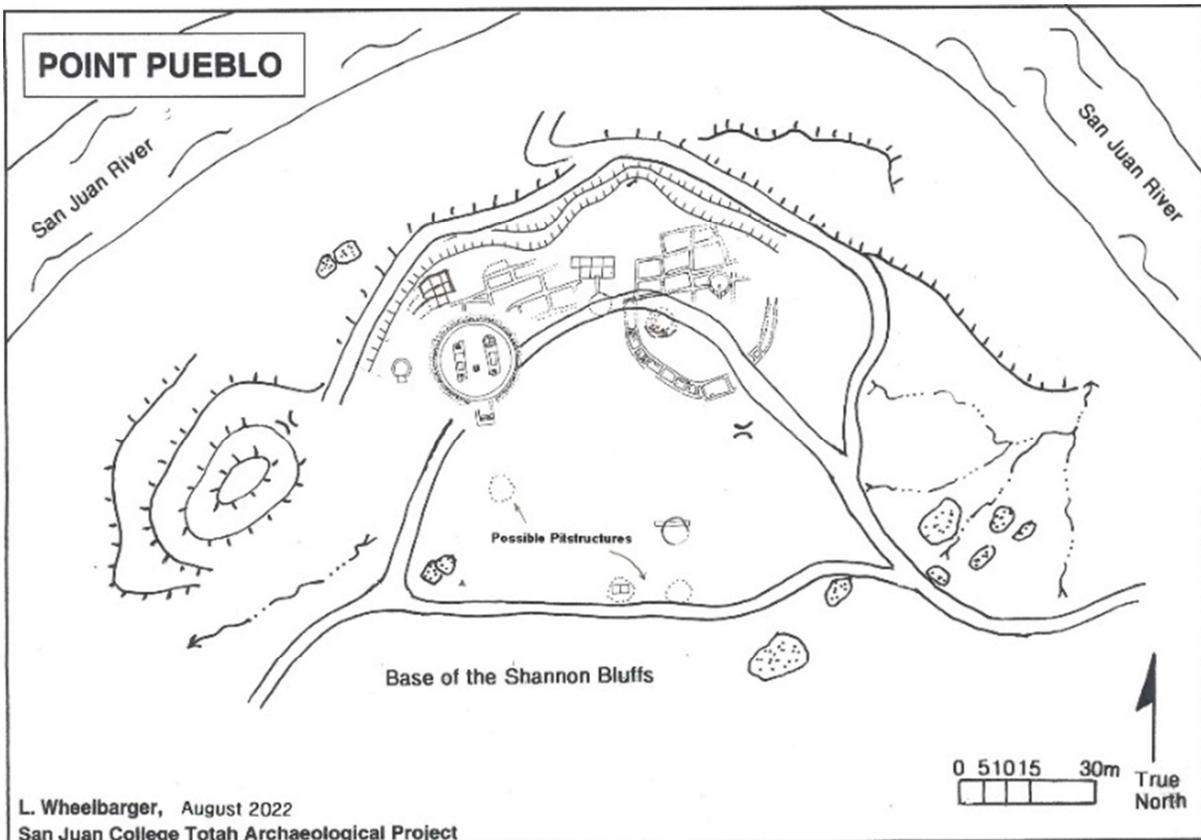


Figure 1. Point Ceremonial Center

## Great House

Most of the Great House rooms excavated thus far in the main roomblock of the structure have contained moderate quantities of predominantly Late Pueblo III Mesa Verde B/w and McElmo B/w sherds. Figure 4 shows two McElmo B/w vessels from the Great House. Room 34, smaller than the other rooms, was an exception in that the artifact count was extremely high with great quantities of pottery, bone, and exotics. Volunteer Elaine Finner reviewed the ceramic collection and was able to identify over 60 partial vessels found to represent Early and Late Pueblo II as well as Early Pueblo III vessels (Figures 5-9). No later Mesa Verde B/w sherds were found except a handful in the uppermost level. The Great House court kiva and arc of rooms have yielded predominantly Pueblo III ceramics including the whole McElmo B/W bowl which we call the “Bean Bowl” (Figure 4).



Figure 2. Left: Mesa Verde B/w (1150-1280 CE) sherd. Right: McElmo B/w (1150-1280 CE) sherd with masked kachina design.



Figure 3. Mesa Verde B/w (1075-1250 CE) bowl.



Figure 4. Left: Northern San Juan Tradition McElmo B/w (1075-1250 CE) bowl from Room 33 of the Great House (the “Bean Bowl”). Right: McElmo B/w bowl found adjacent to outer wall of the arc of rooms.



Figure 5. Top, left: Vessel 34-43 Northern San Juan Tradition Cortez B/w (880-1050 CE); Top, right: Vessel 34-54 Northern San Juan Tradition Deadmans B/r (880-1100 CE); Bottom row: Vessel 34-39 Cibola Tradition Red Mesa B/w (875-1050 CE).



Figure 6. Vessels 34-35 and 34-58 Chuska Tradition: Taylor B/w (mineral paint) (900-1100 CE).



Figure 7. Northern San Juan Tradition: Mancos B/w (980-1150 CE), the bowl and all sherds pictured are assigned to Cibola Pueblo II styles. Vessel 34-2 Mancos B/w, Reserve Style; Vessels 34-6 and 34-12 Mancos B/w, Gallup Style; Vessels 34-19 and 34-52 Mancos B/w, Escavada Style; and Vessel 34-29 Mancos B/w, Puerco Style.



Figure 8. Northern San Juan Tradition: Vessels 34-1, 34-4, 34-5, 34-53, 34-33, 34-34, and 34-51, McElmo B/w.



Figure 9. Top, left: Cibola Tradition: Vessel 34-8 Gallup B/w (980-1150 CE); Top, right: Chuska Tradition: Vessel 34-11 Toadlena B/w (organic paint) (975-1125 CE); Bottom: Mogollon Brownware Tradition: Vessel 34-23 Woodruff Smudged (600-1250 CE).

### The Pithouse (Structure 20-35)

Ceramics from the dense midden fill of the pithouse were dominated by Late Pueblo I and Early Pueblo II types but also revealed some Basketmaker III, Early Pueblo I, and Late Pueblo II ceramics. Figure 10 shows examples of these relatively early ceramic types from the Northern San Juan, Cibola, Chuska, and Tusayan traditions (Wheelbarger 2020). A Northern San Juan Pueblo I Piedra B/w bowl (Figure 11) was found *in situ* associated with an intact mealing bin on the floor of the structure.

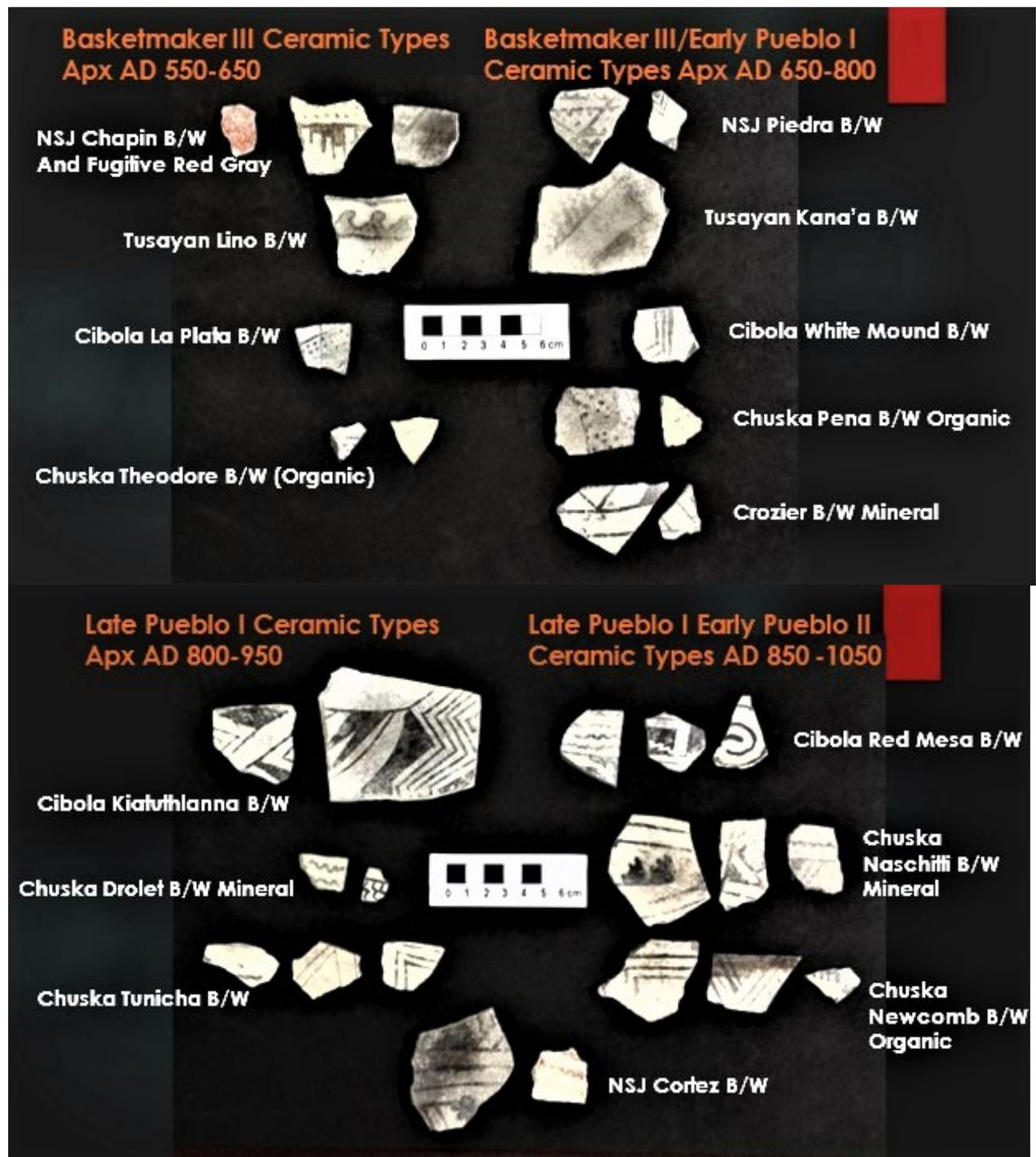


Figure 10. Basketmaker III, Pueblo I, and Early Pueblo II Ceramic Types from Pitstructure 20-35.



Figure 11. Piedra B/w (775-900 CE) bowl found *in situ* adjacent to mealing bin in Pitstructure 20-35.

### Discussion

Preliminary analyses of ceramics collected from Point suggest occupations representative of the entire Ancestral Puebloan sequence in the Middle San Juan region. Pottery identified as coming from great distances in all directions from the site indicates extensive long- and short-term interaction, trade, and exchange relationships with people from those areas. Relationships are with people of the neighboring Northern San Juan areas as indicated by the quantity of Northern San Juan Redware known to have been made in southeast Utah and southwest Colorado. The quantity of White Mountain Redware indicates a strong connection with people to the southwest during Pueblo III. The amount of Chuska whiteware is rather small, but limited analyses of grayware indicates a strong component of trachyte-tempered Chuska vessels. Of particular interest is the identification of a significant quantity of Cibola Early Pueblo II Kiatuthlanna and Red Mesa B/w types indicating possible migration of a group of people coming from the south during that time period, roughly 950-1050 CE. Analyses will continue through the coming years.

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2020 Analysis of Ceramics from the Point Pueblo D-Shaped Chacoan Great House Northwestern New Mexico. Paper presented at the 85<sup>th</sup> Annual Meeting of the Society for American Archaeology, Austin.

2021 Chacoan Trade, Interaction, and Influence at Point Pueblo in the Middle San Juan Region of Northwest New Mexico. Paper presented at the 86<sup>th</sup> Annual Meeting of the Society for American Archaeology, online meeting.

2022 Discovery of a Basketmaker III/Pueblo I Pithouse Occupation at the Point Great House Community in Northwestern New Mexico. Paper Presented at the 87<sup>th</sup> Annual Meeting of the Society for American Archaeology, Chicago.

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# ANALYSIS OF A CERAMIC SAMPLE FROM THE VILLAGE OF LAS CASITAS VIEJAS (LA 917)

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## Introduction

The early historic village known as Las Casitas Viejas (LA 917) is a group of ruins of adobe buildings in the lower El Rito Valley in northern New Mexico. Consisting of adobe houses and a church, the eroded buildings provide little architectural evidence today, although the low walls of the church and residential structures are still visible (Figure 1). Artifacts of Native American and European manufacture are scattered about the site. The village is situated on U.S. Forest Service land about 10 miles downstream from the town of El Rito. Efforts to record and preserve the site were undertaken by Bob Lawrence of the USDA Forest Service El Rito Ranger District starting in 1997. Site recording and preservation work was undertaken, and the site area was fenced to keep cattle away. Subsurface testing was also conducted at the corners of the ruins of the church in order to determine foundation locations, and to prepare for stabilization.

Bob Lawrence asked me to examine a sample of 97 sherds recovered from testing activities, mainly in the vicinity of the church. My examination of the Las Casitas pottery involved typing, limited sourcing, and photographing the ceramics. My report was submitted to Bob on April 29, 2004 (Franklin 2004). At that time he encouraged me to publish the analysis in *Pottery Southwest*, which, finally in 2023, has been accomplished.

Since that time, additional research in the area has focused new attention on the ceramics of the Tewa, Apache, and Hispanic populations who inhabited the Chama River Valley and its tributaries, including the El Rito Valley. Pottery vessels were constantly manufactured, used, and traded between production centers and across cultural boundaries in northern New Mexico, creating a complex and fascinating ceramic landscape.

Newer analyses of the ceramics of the area have contributed to a better understanding of the intricate and culturally varied output of pottery in the Chama region. Charles Carrillo (1997) demonstrated that pottery production and utilization were a basic part of Hispanic village life. Ceramic analyses and sourcing of the many historic wares of northern New Mexico by Sunday Eiselt (2005) and Eiselt and Ford (2007) have made a major contribution toward understanding the variety and sources of ceramics in the area, especially the micaceous utility wares. Samuel Duwe's *Tewa Worlds: An Archaeological History of Being and Becoming in the Pueblo Southwest* (2020) also approaches the Puebloan history and world view in the broader landscape. Jun Sunseri's book, *Situational Identities along the Raiding Frontier of Colonial New Mexico* (2017) examines in detail the social, cultural, and environmental parameters of frontier village life at Las Casitas Viejas. My own ceramic studies have continued at nearby Ghost Ranch, with ongoing analysis of a large sample from the GR-2 rockshelter; some Casitas Red-on-brown pottery also appears there.



Figure 1. Ruins of the church at Las Casitas Viejas in winter. Photo by Hayward Franklin.

I hope that the belated descriptive report that follows, describing and illustrating the ceramics of Las Casitas Viejas, will make a contribution to understanding how pottery was produced and used at this important location in northern New Mexico.

### **Background of Research**

The village of Las Casitas Viejas was occupied by Hispanic and possibly also Native American villagers in the nineteenth century, possibly earlier. Hispanic colonists began occupying the central part of northern New Mexico in about 1700, following the reconquest of the region. Settlers moved up into the upper Rio Grande Basin, and from there into the Chama Valley and its tributaries, including the El Rito drainage. Arriving in an area previously heavily occupied by Tewa residents in the pre-conquest era (at nearby Sapawe Ruin, for example), the new settlers established residences at Abiquiu, Santa Rosa de Lima, and Las Casitas, and expanded farther up the El Rito Valley to the town of El Rito itself. Mountain villages were founded at even higher elevations at La Madera, Petaca, and El Vado.

The ruins of Las Casitas Viejas consist of several eroded adobe roomblocks, plazas, ruins of the church walls, and the camposanto. The chronological span is somewhat uncertain; a prehistoric component might be present, but the major historic occupation spanned the period between 1750 and 1870 (NMCRI 2022).

Early excavations were undertaken by Herb Dick at the Las Casitas Viejas ruins in the 1960s, but no excavation report was published. The distinctive local ceramics—red slip and paint on a light brown or tan background—prompted Dick to name the type for this site. Dick later fully described Casitas Red-on-brown and other newly named types from Hispanic villages (Dick 1968:78).

Charles Carrillo included Las Casitas Viejas in his discussion of Hispanic New Mexican pottery (Carrillo 1997:110-112), and illustrated Casitas Red-on-brown, polished blackware, and redware sherds from the site. On the northern frontier, the villagers were self-reliant, including manufacturing their own pottery. “Fancy” majolica was a rarity. However, trade with the northern Rio Grande Pueblos, especially the Tewa, brought well-made utility wares, as well as elaborately decorated vessels, to upstream communities. These wares influenced local production; a functional assortment of ceramic wares was the result.

Sunday Eiselt (2005) described in detail the varieties of micaceous wares in northern New Mexico. There are natural supplies of clay and mica in this area, and in places, micaceous clays where the paste and temper are naturally combined. These resources have been utilized for centuries, resulting in numerous micaceous pottery types.

Jun Sunseri (2017) discussed a wide range of topics in *Situational Identities along the Raiding Frontier of Colonial New Mexico*. Among these is a discussion of ceramics, especially related to vessel forms and their functions at the Las Casitas site (Sunseri 2017:120-126). As noted in prior studies, the local ceramics of the site were strongly influenced by Tewa Pueblo vessels in many respects. He found that vessel forms were quite varied, including both Hispanic (soup plates, candelabra, jars with handles) and native Puebloan (large storage jars with flared rims) forms. Micaceous jars were used for storage and cooking of liquids and solids. Construction, vessel forms, and functional utilization of ceramic vessels were influenced by both Native Puebloan and European models.

### **Analysis Methods**

Each potsherd of the 97-piece sample was examined with a binocular microscope at 10x or 30x. Observations included the type of temper, rock or mineral suite present, and the color and texture of the clay body. Based on these observations compared to published criteria for the established pottery types in the region, the specimen was assigned to a known pottery type. A tally of types and paste-temper combinations is shown on Table 1. Photographs of the most diagnostic pieces were taken during the analysis in 2004.

### **Type Descriptions of Pottery Types Found at Las Casitas Viejas**

Identified pottery types at the site include two previously described painted decorated types, Casitas Red-on-brown (Dick 1968) and Powhoge Polychrome (Harlow 1973; Frank and Harlow 1974). Although the decorated types of Hispanic and Pueblo traditions fall readily into the standard Southwestern typology, the plain unpainted wares do not fit so easily. Abundant use of black and red slipped wares occurred at this and other settlements on the northern Hispanic frontier. These were made primarily at the northern Tewa villages of Santa Clara and Ohkay Owingeh (formerly known as San Juan Pueblo) during the period of 1650-1900. Ohkay Owingeh and Santa Clara pueblos have produced abundant polished blackware and polished redware during early historic times (Batkin 1987; Frank and Harlow 1974; Harlow 1973). In the Tewa pueblos, these are referred to as Kapo Black, Kapo Gray, and San Juan Red-on-tan (Harlow 1973). However, similar blackwares, and possibly redwares appear to have been manufactured in Hispanic villages as well (Carrillo 1997:111). Redwares include slipped and

polished examples, sometimes smudged on the interior. San Juan Red-on-tan is best known, made since the mid-nineteenth century at Ohkay Owingeh. Micaceous pottery has been widely made in northern New Mexico by Native Americans at Picuris and Taos pueblos, and by Jicarilla Apaches (Anderson 1999; Eiselt 2005). At the same time, Hispanic production of micaceous ware has flourished in many villages where desirable micaceous sources are close at hand (Carrillo 1997). This multi-cultural ceramic tradition is reflected in the Las Casitas assemblage.

Table 1. Pottery Type by Paste Clay & Temper Group

Pottery Type	#1	#2	#3	Unidentified	Total
1) Casitas Red/brown	6				6
2) Powhoge Polychrome		6		1	7
3) Polished Redware	17	8			25
4) Polished Blackware	6	16		1	23
5) Polished Grayware	2				2
6) Micaceous Utility			22		22
7) Plain Brown Utility	6			2	8
8) Other or unknown	3			1	4
<b>Totals</b>	<b>40</b>	<b>30</b>	<b>22</b>	<b>5</b>	<b>97</b>

Key to Paste Clay & Temper Groups: #1 = medium-fine paste with granitic temper (quartz-feldspar & some mica)  
 #2 = fine paste with very fine quartz sand; oxidizes to light tan  
 #3 = hard dark paste with abundant biotite mica

### *Casitas Red-on-brown*

Casitas Red-on-brown is of Hispanic manufacture (Dick 1968; Carrillo 1997), but is analogous to the Pueblo type known as San Juan Red-on-tan (Harlow 1973:82). The similarities between Pueblo and Hispanic manufacture of red paint and/or slip on a brown or tan background are obvious.

Paste clay for Casitas red-on-brown is medium in texture, well sorted, and light brown-to-tan in color. Lithic temper is a medium textured coarse sand, probably derived from granitic rocks, including grains of quartz, feldspar, and muscovite and biotite mica. Very little hornblende, augite, or other mafic minerals are visible. Surfaces are smoothed and stone polished. A dark-to-medium red slip is applied to the rim in all cases. Interiors are coated with a tan-brown slip. Exteriors may be completely red slipped near the rim, with the lower section unslipped, stone polished, and tan-brown in color.

Painted decoration consists of occasional red painted simple geometric designs applied to bowls below the red slipped rim area (Figure 2). Vessel forms are open-mouthed bowls and flared-rim soup plates almost exclusively. Dates are not well verified, but probably 1730 to 1850. Dates of 1762-1900 are listed on the Office of Archaeological Studies Ceramic Typology website (Wilson 2022).



Figure 2. Casitas Red-on-brown sherds from Las Casitas Viejas. Photo by Hayward Franklin.

### *Powhoge Polychrome*

Powhoge Polychrome, one of the early Tewa painted types obtained by residents at Las Casitas Viejas, is quite distinctive. The paste is fine, hard, and compact. The temper is Tewa type; very fine sand, potsherd, possibly fine vitric tuff, and “dusty” textured tempers are typical. Surfaces are slipped ivory white, polished, and painted. Painted decorations in black organic paint include bold layouts (Figure 3). Motifs are mainly geometric but some have feather and cloud symbols. Harlow (1973) and Frank and Harlow (1974) provide details and illustrations. Vessel forms are open mouthed bowls and large ollas. The type is dated to between 1750 and 1850.

### *Polished Redware*

Slipped and polished redware is common to both Tewa (Pueblo) and local Hispanic production. The sample from Las Casitas includes pieces assignable to both traditions, including sherds of Tewa (San Juan Red-on-tan) and Hispanic (local Casitas Red-on-tan) manufacture. Tewa redwares of Santa Clara and Ohkay Owingeh pueblos are described by Harlow (1973:43). The Tewa redware series evolved from Tewa Polished Red (1620-1930) (Wilson 2023) into Nambé Red, and the modern redwares of Santa Clara and Ohkay Owingeh Pueblos. The type in that series found at Las Casitas Viejas, San Juan Red-on-tan, was made at Ohkay Owingeh from about 1750 to about 1920 (Wilson 2023).



Figure 3. Powhoge Polychrome from Las Casitas Viejas. Photo by Hayward Franklin.

At about the same time (1750-1850), a polished redware similar to San Juan Red-on-tan was made at Las Casitas Viejas, although it is not as well known or well described as San Juan Red-on-tan. This Casitas Polished Red is analogous to Tewa Polished Red, but made with the same local paste and temper as Casitas Red-on-brown. The paste is a medium-textured brown-tan clay, similar to Casitas Red-on-brown. Lithic temper is medium-sized sand grains, from decomposed granitic rock. The temper includes quartz, feldspar, and mica. Surfaces are smoothed and stone polished. Slip is medium to dark red, covering all of bowls and the exteriors of jars. Smudging may occur on either surface, but typically on the interiors of bowls. Vessel forms are large ollas, jars, and bowls.

#### *Polished and Smudged Blackware*

Many contemporaneous varieties of smudged and polished blackwares are known to have been made at Native American and Hispanic settlements throughout New Mexico from the early 1700s through the mid-1800s. Pinning down their exact origins is difficult. Indeed, smudged and polished blackwares remain in production at the Tewa pueblos of Ohkay Owingeh, Santa Clara, and San Ildefonso today. The Pueblo pottery type in production at the time Las Casitas was occupied was Kapo Black (1720-1760) (Harlow 1973:81). In general, Kapo Black as made in the Tewa pueblos would have a very fine, dusty paste and an almost invisible vitric tuff temper. Kapo Black occurs as 16 pieces in this sample (Table 1) (Figure 4).



Figure 4. Kapo Black from Las Casitas Viejas. Photo by Hayward Franklin.

The Hispanic equivalent in the Central Rio Grande and Albuquerque East Mountain area is known as Manzano Black (Carrillo 1997:111; Dick 1968). Here at Las Casitas, it is generically called Polished Black. At Las Casitas, the paste and temper of the local polished blackware is the same as Casitas Red-on-brown and the local redware, discussed above. It includes the same medium coarse sand or weathered granitic rock with micaceous flakes (Table 1). Surfaces are slipped and polished. The slip was presumably red prior to intentional smudging during firing. Interiors of jars are not slipped or polished; bowls are slipped and polished on both sides. Vessel forms include bowls and open-mouthed jars. Both forms are present at Las Casitas.

Kapo Black was succeeded by Santa Clara Black. A modern revival has brought back polished blackware at San Ildefonso and Santa Clara pueblos. Although Hispanic blackwares are not well dated, Carrillo (1997:205) believes that they were made between 1730 and 1880.

#### *Polished Grayware*

This is a variant of polished blackware (Figure 5). In some cases, it may represent incompletely smudged or burned out examples of Polished Black (above). However, Harlow (1973:80) separates Kapo Gray (1650-1720) temporally from Kapo Black (1720-1760). Dick (1968) and Carrillo (1997) do not specifically recognize a polished gray, but combine it with the blackware (Carrillo 1997:205). Indeed, the gray variant is identical to the polished black except for the extent of smudging. It may not have been slipped, as the techniques of slipping, polishing, and smudging improved during the historic period. Two pieces of polished grayware in this sample have local temper (Table 1).



Figure 5. Kapo Gray from Las Casitas Viejas. Photo by Hayward Franklin.

### *Micaceous Utility Ware*

Micaceous pottery has been made by so many groups in northern New Mexico, prehistorically and historically, that it has become an archaeologist's identification nightmare. Made Pprehistorically in the form of Potsuwi'i Incised and Sapawe Micaceous Washboard, and historically at Ohkay Owingeh and Nambe pueblos (and sporadically at San Ildefonso Pueblo), the Tewa pueblo tradition of micaceous clays and particularly micaceous slips is a long one. In addition, the Tiwa pueblos of Picuris and Taos have long been known for their micaceous pottery. Micaceous ceramics are dated as far back as 1600 at Picuris, and possibly at Nambe and Pojoaque as well. The Jicarilla Apache also have a deep tradition of micaceous pottery, which is intertwined to some degree with that of Taos Pueblo. Eiselt (2005) has analyzed and differentiated the micaceous types of northern New Mexico, detailing probable origins and dates of manufacture. Anderson (1999) summarizes the history and status of historic Pueblo micaceous wares in northern New Mexico. Micaceous wares continue to be made by potters at Taos and Picuris Pueblos, and in some Tewa villages, especially Nambe and Pojoaque. Micaceous wares are also produced by Hispanic-Native potters like Felipe Ortega (Hispanic-Jicarilla Apache), and by Apache potters. Today, micaceous wares, including functional bean pots, are also being created by Anglo potters. The beauty and practical aspects of micaceous wares continue to attract potters to this day.

Carrillo (1997:206) provides a summary description of several micaceous types in the Las Casitas area, including Vadito Micaceous, Peñasco Micaceous, and El Rito Micaceous. Micaceous sherds from the nearby village of Santa Rosa de Lima are illustrated by Carrillo (1997:115). Comparing the micaceous sherds of Las Casitas to Eiselt's descriptions, the best match appears to be to Petaca Micaceous. This micaceous culinary ware was produced in the upper El Rito Valley and in the area of the villages of La Madera and Petaca. However, the typology of regional manufacture of micaceous wares is complicated in this district, and more research is needed for precise identification. Overlaps among these regional types makes it difficult to assign a type name; it may be sufficient to refer to it as generic Micaceous Utility (Figure 6). Dates for the locally made Micaceous Utility at the Las Casitas site are probably 1750-1850. Culturally, it would be Hispanic-Apache in this context.

The paste of the Micaceous Utility ware found at Las Casitas Viejas is dark, laminar, and coarse. Vessel walls are thick. Temper is small to large flakes of gold and white biotite mica. Mica shows prominently on the surfaces. This may have been a micaceous clay rather than added micaceous temper. Vessel forms are entirely jars in this Las Casitas sample. Surfaces are smoothed on the exteriors but not polished. Interiors are rough. Exteriors often show signs of sooting from use over a fire. Vessel forms include large ollas, jars with handles, bean pots, and lidded pots. Figure 7 shows a micaceous candleholder and a piece of clay.

#### *Plain Brown Utility*

Eight plain brown utility jar sherds were identified, all lacking slip or polish. The clay-temper is local, like that of Casitas Red-on-brown and the locally made redware and blackware.



Figure 6. Micaceous Utility from Las Casas Viejas. Photo by Hayward Franklin.



Figure 7. Candleholder fragment, piece of clay, and micaceous pebble from Las Casitas Viejas. Photo by Hayward Franklin.

### Paste Clays and Tempering Materials

Analysis of paste clay and tempering materials can give clues about the source areas of manufacture. At Las Casitas, three paste clay and temper combinations were seen consistently during analysis. These pastes are correlated with the pottery types. Table 1 shows the pottery types associated with the paste-temper categories. The small size of the sherd count does not permit statistical treatment, but trends may be discerned.

**Paste #1:** This is actually a clay-temper combination, consisting of a medium-fine paste texture of well sorted clay. It oxidizes to a medium yellowish-red color, judging from the original-fired examples. Kiln refiring analysis with Munsell color matching was not possible on this project, but would have been desirable. The tempering material contains fine quartz grains with some moderately rounded feldspar. Small amounts of white muscovite mica are included in this temper. It likely was derived from decayed granitic rocks. It is tentatively interpreted to be locally available, so the pottery is thought to be made in or in the vicinity of the Las Casitas site.

This paste-temper is by far the most common at the site, typically found in almost all of the Casitas Red-on-brown, and it also occurs in some of the local polished redware, blackware, grayware, and brown utility at the site. Polished gray-, black-, and redware are also typical of Tewa manufacture at the Rio Grande Pueblos. However, the paste-temper data here imply that at least some of these unpainted and polished wares were manufactured at Las Casitas. This is consistent with evidence from northern Hispanic villages, including Las Casitas itself, that some polished gray and black, and possibly red pottery was made locally (Carrillo 1997:111).

**Paste #2:** The paste is fine, with very fine quartz sand, and little or no mica present. There is occasional crushed potsherd in the temper. The clay oxidizes to a light tan color. Fine vitric tuff may be present. There is no mica in this paste, and the minerals are mostly typical of fine quartz sand. This paste may likely indicate imported pottery, probably from the northern Rio Grande Tewa pueblos. It may mark pottery manufactured during the period in which Las Casitas was occupied. Powhoge Polychrome, of definite Tewa origin, also contains this paste-temper. In addition, some of the polished redware and polished blackware also has this temper. These pieces appear to be imported historic blackwares and redwares from the Tewa pueblos of the Rio Grande.

**Paste #3:** The sheen of mica and the durability of micaceous ware have intrigued both Puebloan and Hispanic potters of the area from prehistoric times to the modern day. At Sapawe, only a few miles upstream from Las Casitas, micaceous clays and slips were employed prehistorically in the manufacture of Sapawe Micaceous Washboard and Potsuwi'i Incised. Micaceous gravels near Sapawe were a possible source of ceramic materials.

Micaceous Utility is common in this sample (22 sherds) (Figure 6). The paste-temper of this group is marked by very obvious and abundant mica. The paste is hard, laminar, and black-to-brown. Flakes of gold-colored biotite are scattered through the paste, and may have been part of the original clay body, rather than being added specifically as temper. This paste-temper occurs in only one named and described ceramic type, identified tentatively as Petaca Micaceous in Eiselt's 2005 typology, and the micaceous ware found at Las Casitas fits with Eiselt's description of Petaca Micaceous. The local Las Casitas environment does not contain raw materials for manufacture of micaceous vessels. Geologically, micaceous materials are unlikely to occur in the vicinity of Las Casitas and inspection of the site area did not reveal the presence of micaceous clays or rocks in the gravel terraces.

Thus, the origin of the paste and clay for the Micaceous Utility found at Las Casitas is undoubtedly somewhere in the nearby Sangre de Cristo Mountains. Several known sources of micaceous clay and/or micaceous temper occur between the villages of El Rito, Vadito, and eastward to La Madera, Petaca, Picuris, and Taos. The sources near La Madera and Petaca are geographically and logistically closest. Jun Sunseri (personal communication 2022) believes that the micaceous ware at Las Casitas was produced from La Madera source clay. His tests indicate a close match between La Madera clay and the Micaceous Utility at Las Casitas.

It therefore appears that micaceous clay was collected and brought to Las Casitas for the manufacture of pottery, or that pottery made in the La Madera district was brought to the village. Sunseri suspects that Las Casitas potters had access rights to clay sources near La Madera and brought clay back to make vessels. However, the alternative, that finished vessels made in the La Madera district were brought down to Las Casitas, is much more efficient than transporting the amounts of clays and temper required to make vessels at a distant location. At present the question remains unresolved.

## Discussion

The above analysis gives a view of the typological and technological variation within a small sample of Las Casitas Viejas pottery, and as such it is mainly descriptive. Research has only begun to elucidate the details of the complex geographical and cultural origins of this pottery. Nevertheless, broad outlines emerge from earlier investigations at the site, and the current analysis adds new information to its ceramic history.

### *Chronology*

Documentation for the historic period in the El Rito area is fragmentary. On the northern frontier such records were sparse, and often lost. There are some written records of settlements and occasional drawings of towns. However, even basic dates of construction and abandonment are often vague. Fortunately, dated pottery types have been useful in assessing the time in which a settlement was occupied. Cross-dating of similar pottery types from different sites allows time estimates to be made for undated sites. In this case, the end of occupation at Las Casitas may also be dated by the historic European and American items found there, as well as the Pueblo and Hispanic ceramics.

The New Mexico State ARMS files (NMCRIS 2022) give an overall broad date range of 1750 to 1870 for Las Casitas Viejas. However, Carrillo (1997:112) estimates that the site dates to sometime before 1820 to 1890, based on archival sources. The pottery fits well into this time frame. But the founding of Las Casitas Viejas may predate 1820, based on known dates from the settlement and church at the nearby Santa Rosa de Lima, dating from the early 1700s (Carrillo 1997:112).

The best dated ceramic type at Las Casitas is Powhoge Polychrome (1760-1850; Harlow 1973:78), suggesting also that earliest occupation could precede 1820. The other Tewa slipped and smudged wares present in the sample are not as temporally sensitive. The series of Kapo Gray, Kapo Black, and San Juan Red-on-tan occurred in the northern Tewa pueblos between about 1650 to the early 1900s. All of these types are present at Las Casitas. Dates of Casitas Red-on-brown listed on the OAS Ceramic Typology database are 1762-1900 (Wilson 2022). The types identified form a continuous sequence from as early as 1650 until as late as about 1850, although the village was not occupied for that entire span of time. In all, the best dates for Las Casitas Viejas fall between about 1750 and 1850.

### *Local Production and Ceramic Trade*

The above paste and temper analysis and Table 1 have revealed some trends in production zones. Paste-temper type #1 (41.2% of total) represents local manufacture, for two reasons. First, the nature of the tempering materials would be typical for the environment at Las Casitas, including the medium-textured decayed intermediate igneous rock. This is granitic material that has been weathered and transported along the El Rito drainage, and also occurs in terrace gravels to the west of the site. Second, it is by far the most common paste-temper at the site, found in all the Casitas Red-on-brown, and all the plainware that does not have micaceous temper. Carrillo (1997) stated that he knows of a source of clay near Las Casitas which could have been used by its potters; it is likely that it would yield clay matching these ceramics.

Paste-temper type #2 (31% of total; Table 1) represents imported ceramic vessels that were brought to the village from the Tewa Pueblos on the Rio Grande, a distance of 25-30 miles. The category includes both painted Powhoge Polychrome and some polished plain redware and blackware. It is clear evidence of substantial continuous trade with these settlements over a long period.

Paste-temper type #3 (22.6% of total; Table 1) is a distinctive micaceous clay. No natural sources of micaceous clays or lithics occur in the local Las Casitas vicinity. Undoubtedly, its geological source is in the uplands to the north in the La Madera-Petaca district. Thus, the micaceous ceramics at Las Casitas may have been made at villages close to those clay sources in the mountains. Alternatively, mica temper and/or micaceous clay may have been brought from the mountain sources into Las Casitas to be made into vessels, as proposed by Sunseri (personal communication 2022).

In sum, paste-temper group #1 represents locally made ceramics (41.2%). However, group #2 (31%; from Rio Grande Pueblos), and group #3 (22.6%; micaceous possibly from highlands to the north) represent 53.6% of the total sherds (Table 1). It is therefore evident that a substantial amount of painted and utility pottery was brought to Las Casitas from other places in northern New Mexico.

### **Regional Ceramic Perspective**

In the larger view, both Hispanic and Pueblo villages shared a common body of ceramic manufacturing technology, and even some decorative elements and motifs. The interaction between the Pueblo villages along the Rio Grande and the Hispanic villages of the Chama River and its tributaries led to continuous exchanges of finished pottery, as well as adoption of concepts of ceramic technology. Snow (1984) and Levine (1990) discuss the topic of cultural ethnicity of occupants and potters at the Hispanic villages of northern New Mexico. The issue of the kinds and quantities of ceramics produced in Hispanic towns versus pottery imported from the Pueblos remains unresolved. Carrillo (1997) proposed that a series of plainwares, micaceous wares, and red-on-brown pottery was manufactured in these Hispanic villages. Snow (2022), on the other hand, concludes that those ceramics were almost entirely obtained from the nearby Pueblo villages. In his view, the abundant and well-made Puebloan wares were sufficient to fulfill the need for containers in Hispanic settlements.

This sample of ceramics from Las Casitas Viejas suggests that substantial amounts of pottery were made locally as well as brought in from the nearby pueblos (Table 1). The locally produced pottery was a combination of redware, blackware, and Casitas Red-on-brown, 41.2 percent in all. But nearly 54 percent was probably made elsewhere. Powhoge Polychrome, San Juan Red-on-tan, and Kapo Black were from the Tewa pueblos. Additionally, micaceous vessels were most likely brought in from towns upstream, where they were made by Hispanic-Apache potters near La Madera and Petaca. There is little doubt about the mixed origins of the Las Casitas pottery.

Most of the ornately painted pottery was specialized Puebloan production. These painted types are better known, and thus more specifically diagnostic, than the undecorated red-on-tan, polished red, polished black, and micaceous utility wares made and used by Tewa, Tiwa, and Hispanic villagers alike throughout northern New Mexico from the early 1700s to the late 1800s, including the villagers of Las Casitas Viejas. Common production methods and shared decorative ideas led to a similarity in attributes of form and in paste-temper selection. Culturally there is an overlapping, shared tradition in these unpainted types.

Elsewhere, many Hispanic settlements along the mountain chains of northern and central New Mexico produced a ware loosely termed red-on-tan or red-on-brown. From the Manzano Mountains settlements to Placitas at the north end of the Sandia Mountains, and up to the Chama River and its tributaries, this style of pottery is abundant at Hispanic villages of the eighteenth and early nineteenth centuries. In the southern Tiwa district, Isleta Pueblo south of Albuquerque produced similar red slipped and red-on-tan pottery in historic times (Batkin 1987). Valencia Pueblo (LA 953), along the Rio Grande further south of Albuquerque, yielded sherds of Isleta Red-on-tan and its northern analogous type Casitas Red-on-brown (Franklin 1997). A similar assemblage occurred at Los Ranchos (LA 46638), a Spanish Colonial settlement in the Rio Grande Valley near Albuquerque (Franklin 2007). At Los Ranchos, decorated ceramics were obtained from nearby Santa Ana and Zia with smaller amounts from Cochiti and Acoma. Also present were pieces of red-on-brown and red-on-tan pottery, some probably from Isleta Pueblo. Polished redwares, graywares, and blackwares were abundant, made with a local paste and temper. The Las Casitas assemblage studied here is analogous to the assemblage from Los Ranchos in that it exhibits well-made painted wares from nearby pueblos, alongside locally made plain and polished redwares and blackwares made by its Hispanic residents. Indeed, many studies confirm the close affiliation of Puebloan and Hispanic wares across New Mexico.

Ultimately, the historical impetus behind Casitas Red-on-brown, as well as the polished red- and blackwares may have originated in old Mexico, where such pottery is still made in abundance today, especially in the Guadalajara area. Spanish missions in California from the eighteenth century also yield quantities of polished red and blackware pottery. For instance, the museum at Mission San Carlos Borromeo de Carmelo in Carmel displays red-on-tan pottery that is startlingly similar to Casitas Red-on-brown (Figure 8). Widespread manufacture of polished redwares and blackwares occurred throughout the Spanish borderlands.

In the Las Viejas area, micaceous pottery was made prehistorically by the ancestors of the modern Tewa at Sapawe and other pueblos in the Chama River drainage. Modern San Juan Micaceous Incised is a direct descendant of that tradition. Somewhat similar micaceous pottery has been made historically at Picuris and Taos Pueblos, and by Jicarilla Apache groups, extending out onto the eastern New Mexico plains prior to the establishment of the current reservation. It should be no surprise then that Hispanic potters settling in the valleys of northern New Mexico also valued functional micaceous cooking ware, and produced their own versions of micaceous wares in various vessel forms.



Figure 8. Red-on-tan pottery in the museum at Mission San Carlos Borromeo de Carmelo. Photo by Hayward Franklin.

This small study examined the pottery types and some of their constituent paste and tempering materials at Las Casitas Viejas. This limited sample suggests that Las Casitas potters produced most of their polished redware, polished grayware, and polished blackware locally, along with all of their Casitas Red-on-brown. However, substantial amounts of polychrome decorated redware and blackware ceramics were imported from the Rio Grande Pueblos. Quantities of micaceous utility ware were also probably brought in from the La Madera-Petaca district to the north. In all, residents of Las Casitas utilized a variety of painted pottery, polished plainwares, and micaceous utility ceramics made throughout northern New Mexico. This limited study indicates that sourcing of ceramic production will be the key to accurately identifying production zones. Hopefully, future research will expand our knowledge of these ceramics in the context of early historic ceramics in northern New Mexico.

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## EXHIBITS AND EVENTS

The Archaeological Society of New Mexico will hold its annual meeting in Ruidoso May 5-7, 2023. Presentations will focus on the archaeology of southeastern New Mexico. Further information is available at <https://archaeologicalsocietynm.org/events/asnm-annual-meeting-2023>.

The Utah Historic Preservation Conference sponsored by the Utah State Historic Preservation Office and Preservation Utah will be held Friday June 9, 2023 at the historic Columbus School/Columbus Community Center, 2531 S 400 E, South Salt Lake, Utah. The theme of the conference is “Preservation Engaged: Celebrating Utah’s Communities.”

The Pecos Conference will be held in the Flagstaff, Arizona area August 10-13, 2023. See their website, <https://www.pecosconference.org>, for further details.

The 2023 **Southwest Kiln Conference** will be held from August 29<sup>th</sup> to September 1<sup>st</sup> at the Edge of the Cedars Museum in Blanding, Utah. Keep an eye on their website for details if you are interested: <https://www.swkiln.com>.

The **Museum of Indian Arts and Culture** on Museum Hill in Santa Fe has two exhibits of interest:

**Grounded in Clay Clay: The Spirit of Pueblo Pottery**, a unique exhibition curated by the Native American communities it represents, features more than 100 historic and contemporary works in clay from the School of American Research (SAR) collections. Organized by SAR and the Vilcek Foundation, the exhibition offers a visionary understanding of Pueblo pots as vessels of community-based knowledge and personal experience. The exhibition will be open at MIAC through May 29, 2023 when it will move to The Metropolitan Museum of Art and the Vilcek Foundation in New York (July 2023-June 2024), The Museum of Fine Arts in Houston (October 2024-January 2025), and the Saint Louis Art Museum (March-June 2025).

More than 60 members of 21 tribal communities known as the Pueblo Pottery Collective (including New Mexico’s 19 Pueblos, the Ysleta del Sur Pueblo of West Texas and the Hopi Tribe of Arizona) selected and wrote about artistically distinctive pots from the collections of the SAR Indian Arts Research Center in Santa Fe and the Vilcek Foundation in New York. The innovative exhibition commemorates the 100th anniversary of SAR’s Pueblo Pottery Fund pottery collection and the 90th anniversary of the completion of the Laboratory of Anthropology (the Lab). During the Santa Fe presentation of the exhibit, MIAC and the Lab also will feature 11 pottery pieces that will include examples from the Pueblos in present day New Mexico to enhance the exhibition. Additional information at <https://indianartsandculture.org>.

**Here, Now and Always**, open through July 2, 2024, 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 celebrates the cultural history of the Southwest, especially the close relationship southwestern people 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.

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