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In This Issue:

In Tracking Pueblo I, Mesa Verde Region Orange Pottery Production Bill Lucius offers his views and experiences over a span of time with replication efforts of early pueblo ceramics and some results.

Ongoing features include "Summer Reading a.k.a. On the Shelf" and "On View". Finally, we provide some technical tips on submissions. These tips make publishing in *Pottery Southwest* easier for our contributors. We hope you will take advantage of them and send in your submissions (see Page 23 for how-to).

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

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

Tracking Pueblo I, Mesa Verde Region Orange Pottery Production, Exchange and Cultural Interaction

A Personal Journey of a Ceramic Archaeologist

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While organizing my thoughts for this paper, a grandson brought up the subject of obsessive behavior, a concept that appropriately describes my long term preoccupation with the orange pottery of the Pueblo I period of the Mesa Verde Region of the Northern Southwest. My interest began in the summer of 1967 when, as an undergraduate student excavator at the Bodo Ranch Site - 5LP238 in Ridges Basin, near Durango, Colorado, we uncovered a number of large orange bowl sherds, each which cradled a partial human skull on the edge of a Pueblo I pithouse {1}. My immediate response was to wonder where those pots were made. The next summer, while working at a summer job north of Blanding, Utah, I noted that similar orange sherds were common in local Pueblo I sites and also that Morrison Formation red clay beds, from which they were undoubtedly made, commonly occurred in road cuts. Making and firing various replica vessels convinced me that the orange pottery was made with those clays, which further led me to wonder how and why the pottery was moved from Blanding, Utah to Durango, Colorado.

In 1978, as the newly hired ceramic specialist at the Dolores Archaeological Program {2} and following the pioneering work of Anna O. Shepard {3}, I took the next step and designed a ceramic analysis procedure dedicated to the identification of specific pottery production locales within the larger Mesa Verde Region. The resulting *Resource Approach to Ceramic Analysis* {4} emphasizes technological and compositional analysis that documents unique combinations of temper and clay types and their association with geographic locales with matching resources. Subsequently Dave Breternitz and I formally proposed that Pueblo I diorite tempered, orange pottery was made in the Blanding area {5}.

In 1999 the Institute for Archaeological Ceramic Research www.instituteforceramicarchaeology.org was organized to provide oversight and longevity for the *Blanding Redware Project*, a multiyear program of fieldwork dedicated to identification of the specific Pueblo I communities responsible for orange pottery production {6}. Traditional Southwestern ceramic typology recognizes the orange pottery as either Abajo Red-on-orange or the subsequent type Bluff Black-on-red {7}. Attribute analysis however demonstrates that the term Black-on-red is incorrect, given that the type does not exhibit a red slip. Indeed, refiring analysis and replication studies reveal that the potters who made both types intentionally manipulated the firing atmosphere to create an orange body clay color. For the purposes of this paper this type will be referred to as Bluff Black-on-orange.

The attribute bias of the Resource Approach also requires revision of the traditional ware concept {8}, which conflates functional and color attributes, resulting in such taxonomic oddities such as Obelisk Gray (a polished gray ware) or Lino Black-on-gray (a painted gray ware) {9}. In terms

of technological analysis, the single attribute of surface polish allows for the unambiguous assignment of sherds to Utility Ware (unpolished) or Serving Ware (polished), both of which have color varieties. Gray Variety Utility Ware is associated with the Ancestral Pueblo Culture, whereas the Brown Variety is usually assigned to the Mogollon Culture {10}. In the new scheme Ancestral Pueblo serving ware is divisible into White, Orange and Red Varieties. Tallahogan Red from the Kayenta Region {11} and local copies typed as Dolores Red {12} are the only Red Variety types that occur in Pueblo I assemblages. Despite the name, the primary research focus of the Blanding Redware Project is on Pueblo I Orange Variety pottery.

Four years of fieldwork allows for the proposition that diorite-tempered orange pottery was made by several communities where potters made and fired pottery using specific red clays available in their immediate resource catchment. Those communities form an arc from Alkali Ridge west to White Mesa, to Big Canyon and finally Brushy Basin (Figure 1). Surface collections of sherds from sites within and adjacent to these communities reveals that the ratio of orange to white sherds is consistently 98/2. Application of the *Criterion of Abundance*, a basic sourcing theorem that states "pottery of a specific paste compositional group should normally have been manufactured in the locality in which it is best represented" {13} supports the assertion that we have identified the general production area of that pottery. Published site reports of various locations across the Mesa Verde and Kayenta Regions demonstrates that the ratio reverses in Durango, Colorado {14} sites, with intermediate sites exhibiting predictable distance decay or fall off curves characteristic of down-the-line exchange in pedestrian societies {15}.

Unfortunately, Morrison Formation clay outcrops in the Blanding area are perverse in that clays which refire to the same Munsell colors occur within the 5 kilometer resource catchment {16} of many if not all the suspected production communities, making it impossible to associate any one sherd with one particular production community on the basis of refired clay color alone. In response to this *Red Clay Problem* a formal research program of instrumental chemical compositional analysis using ICP-OES

<http://www.cee.vt.edu/ewr/environmental/teach/smprimer/icp/icp.html> has been developed along with geologist Steven DiNaso of Eastern Illinois University in an attempt to create an elemental fingerprint of each probable clay source and subsequent linkage of collected sherds to their parent clay source. That analysis began in the summer of 2010.

In 2007, on behalf of the Institute, I petitioned Winston Hurst for the opportunity to perform ceramic analysis of the Jensen Site - 42SA22747, an Early Pueblo I hamlet that he excavated in Blanding (Figure 2, Figure 3). The site was of particular interest given that two oval pottery firing kilns (Figure 4) and unfired sherds were found in direct site association. The importance of the site for determination of the nature of ceramic production cannot be overstated. Although compositional analysis results in documentation of a wide range of temper and clay resource combinations, there is no way, short of the adoption of the untenable assumption that most of the pottery found at a site was made at the site {17}, to determine which, if any, of those resource combinations were made locally. The kiln features demonstrate that pottery was being fired at the site, the unfired sherds document the specific temper and clay combinations that were used for pottery production {18} and a companion program of landscape resource voucher sampling served to locate matching temper and clay sources in the immediate resource catchment.

The diorite-tempered orange sherds represent primarily Abajo Red-on-orange bowls and unpainted portions thereof that are characteristic of the time period 750 - 800 A.D. {19}. Although those sherds exhibit nine different refired clay colors (Figure 5) the unfired sherds reveal that only two of those, which refire to the colors 2.5YR5/8 and 10R5/8, represent local manufacture. The remaining refired clay colors arrived at the site through exchange with other production communities in the general Blanding area. Given the aforementioned *Red Clay Problem* and the apparent high level of intercommunity ceramic exchange, it is impossible to determine how much of the pottery with those two refired clay colors represent local manufacture. Similarly, we do not know the number or location of these other ceramic production communities nor how much or where the pottery output of the Jensen Site kilns ended up.

Figure 6 presents the refired clay color data of orange pottery sherds collected from the various sites visited during the Blanding Redware Project, which exhibit primarily Bluff Black-on-orange bowls and unpainted portions, which are characteristic of the time period 800 - 900 A.D. {19} After A.D. 800 clay color variability decreases to four refired colors, with the total absence of the 10R5/8 refired clay color common in the Jensen Site assemblage. An attractive but untested explanation is that Pueblo I population movements related initially to outmigration and later to village formation {20} severed various potter/resource landscape linkages.

As noted earlier, replication studies also aid in understanding the nature of orange pottery production. In particular, an understanding of the processes of clay selection and firing is critical. In 2003 the Institute organized the Leupp Kiln Conference <http://www.leuppkilnconferenceorg.web.officelive.com>, an informal gathering of potters, archaeologists and interested folks which serves as a reliable venue for replication activities that involves the collection of a wide range of native clays that are used to make replica vessels that are fired (sometimes successfully, often not) using various kiln configurations.

The primary lessons learned from replication studies is that within the universe of available clay sources available to a potter, only a small fraction are appropriate for use due to variable constituents, workability and fired characteristics, including maturation temperature and surface color. In other words, not every red clay outcrop could be or was used for orange pottery production. Further, successful replication requires location of the particular clay sources for which the firing technology was developed. Even with the appropriate clays, replication of a firing process that consistently results in the creation of red or black painted orange pottery has proven difficult. In contrast to prehistoric organic paint Black-on-white pottery, which has been successfully replicated {21} by firing in a nominally reducing atmosphere using slab-lined trench kilns based on excavated examples from Pueblo II and Pueblo III contexts {23}, the replication of mineral painted, red-on-orange and black-on-orange pottery has been of limited interest or success. Although no orange pottery kilns have been recognized in the archaeological record, replication studies suggest that the kilns, firing techniques and targeted temperatures were necessarily different from those of Black-on-white production, primarily because of the cultural selection of red clays for the creation of an oxidized body color.

In summary, my long term obsession with orange pottery initially led to an intimate knowledge of Southwestern ceramic typology, the development and application of an alternative technological analysis approach for linking temper and clay type variability with resource

landscapes and a continuing commitment to replication studies of prehistoric ceramic technology. Along the way I earned a doctorate in order to understand the nature of ceramic production and exchange. Although it has been an interesting ride, what is really of interest is the structure of cultural interaction in prehistory. All of this fuss with ceramic analysis, technology and replication is merely a way to create an unambiguous database that will eventually allow me to track pottery from its locale of production to where it was found, which by definition is informative of the nature of the exchange and by extension the structure of cultural interaction. If the last forty plus years are any indication, I can expect a few more decades of involvement with Pueblo I orange pottery.

Acknowledgement is due to Steve Rospopo, a Leupp Kiln Conference attendee and member of the Albuquerque Archeological Society for asking me to write the paper, to Winston Hurst, who supplied various illustrations of the Jensen Site and provided editorial assistance and Irene Lopez-Wessell, my wife and field assistant and constant partner throughout the Blanding Redware Project.

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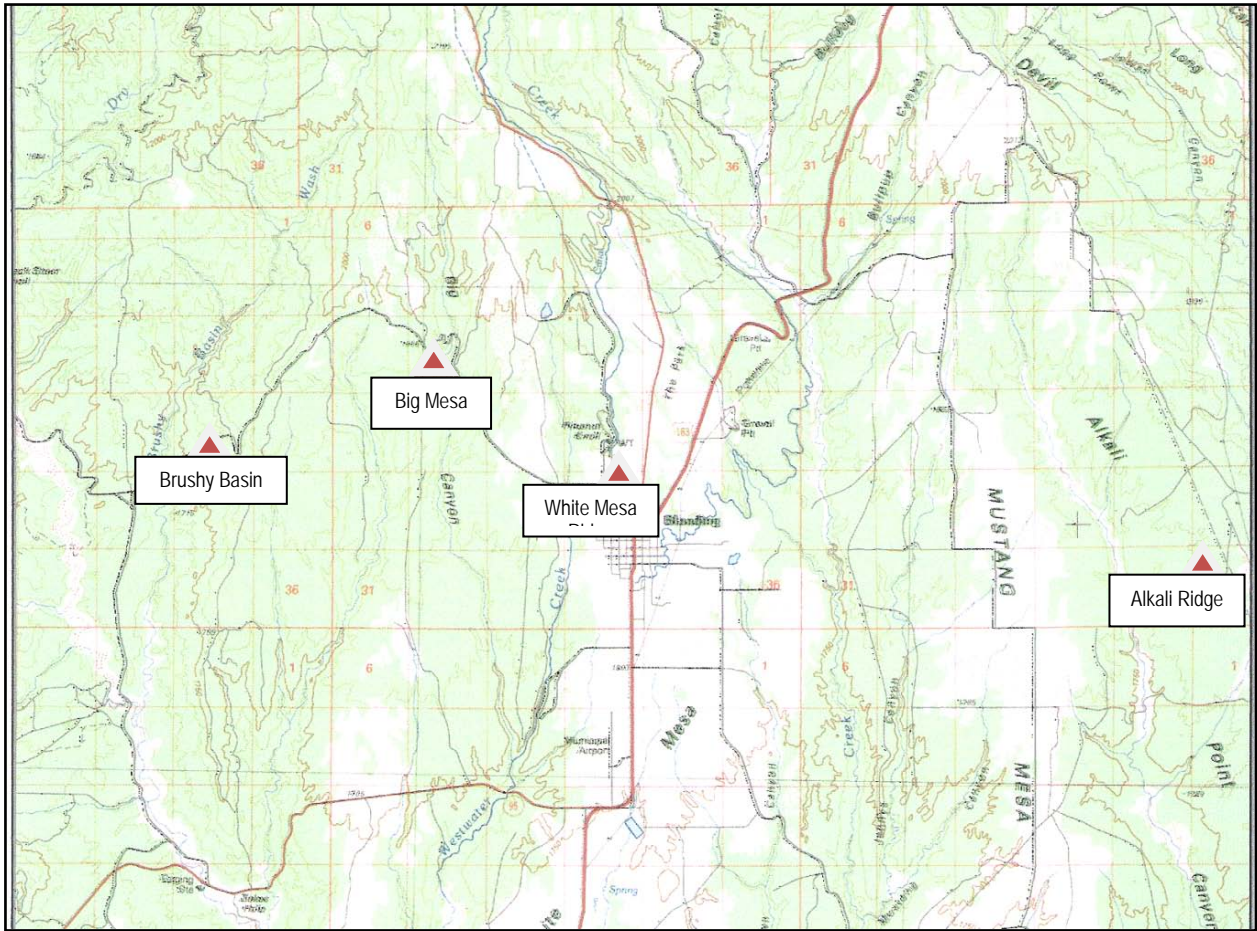
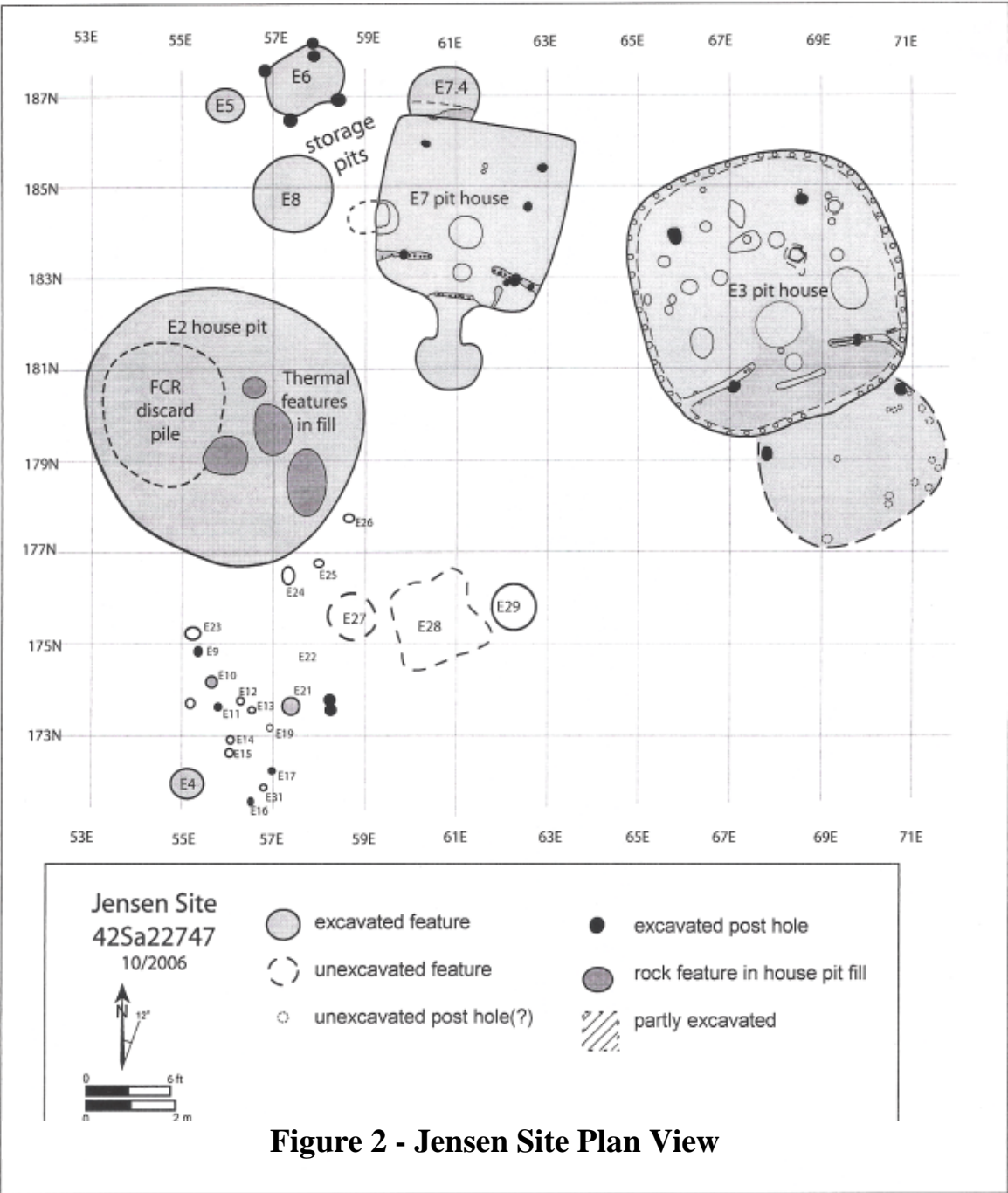


Figure 1 - Proposed Pueblo I Orange Pottery Production Communities in the Blanding, Utah area



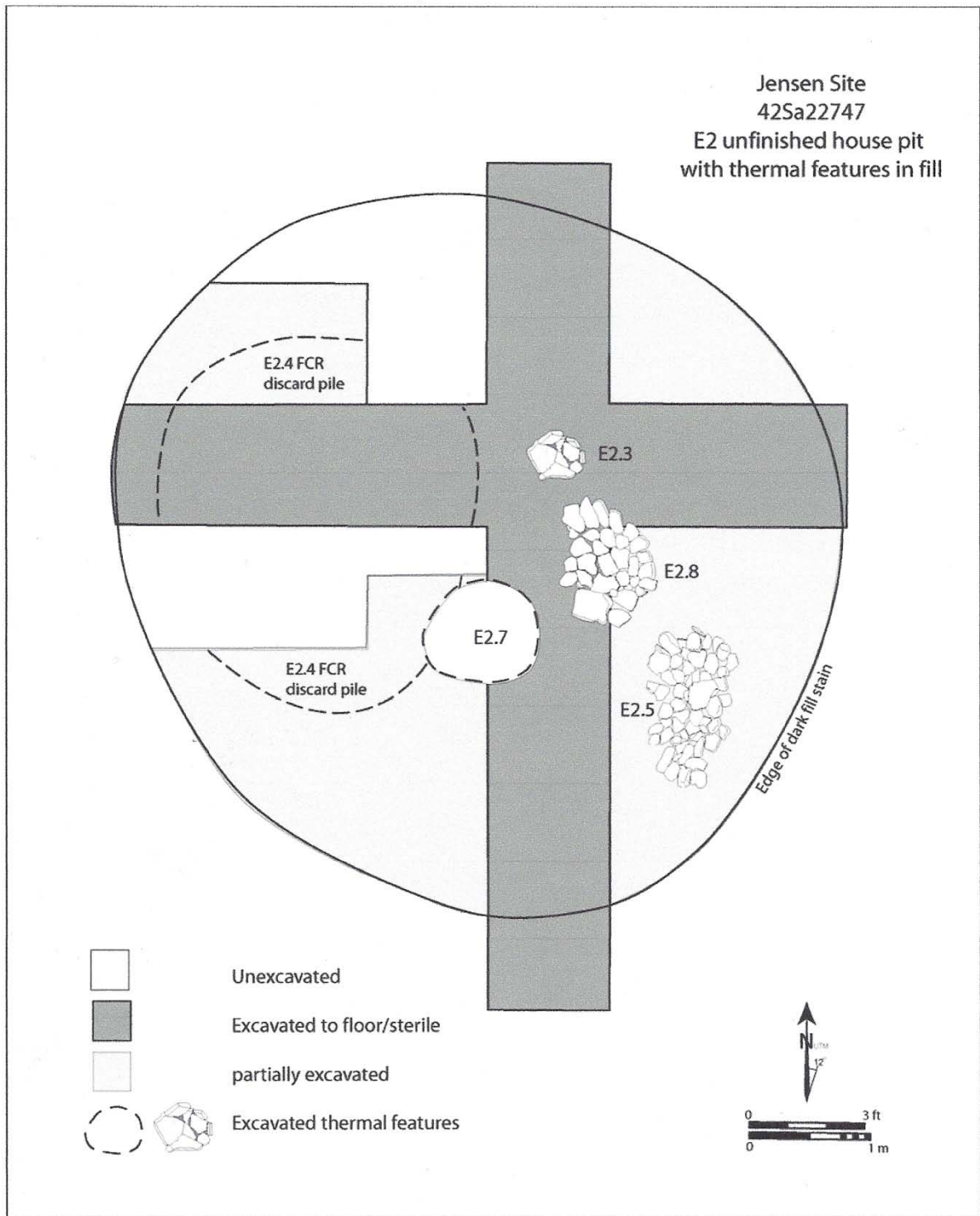


Figure 3 - Jensen Site Excavated Kilns



Figure 4 -Jensen Site Pueblo I Kilns, Various Views

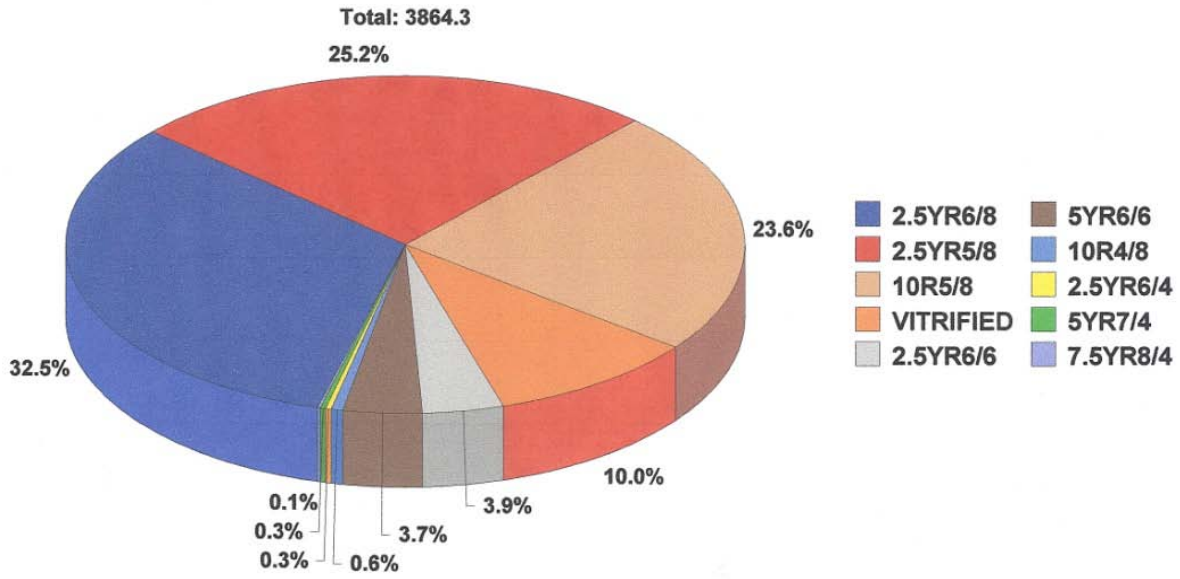


Figure 5 - Jensen Site Orange Variety Serving Ware, Refired Clay Colors, % by Weight

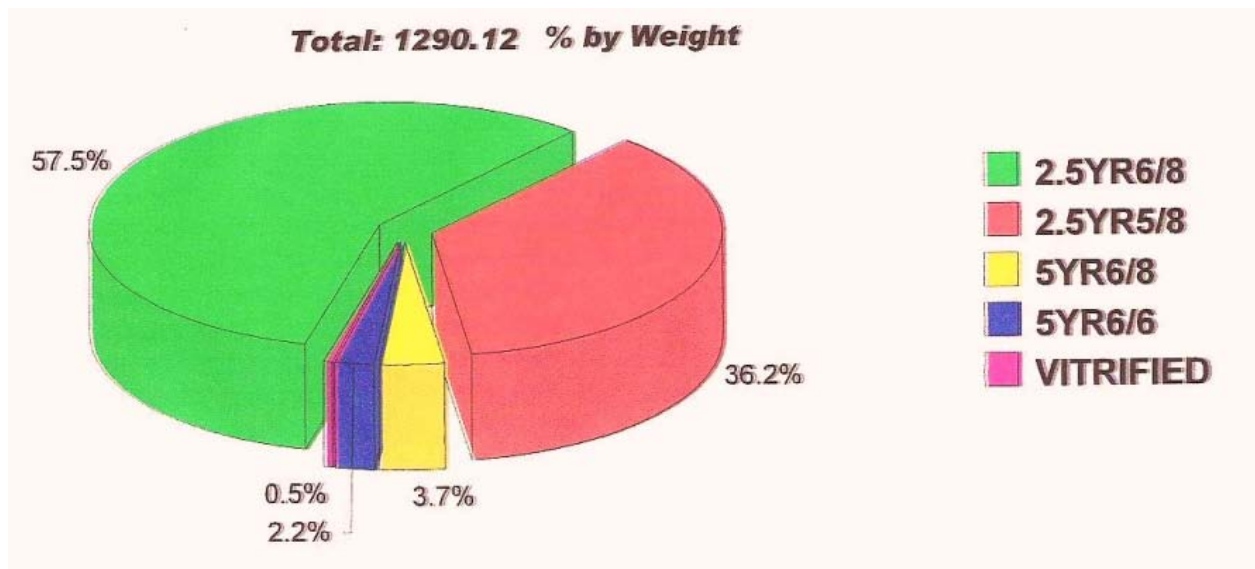


Figure 6 -Blanding Redware Project Orange Variety Serving

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In the Aftermath of Migration

Renegotiating Ancient Identity in Southeastern Arizona by Anna A. Neuzil 136 pp. / 8.5 x 11.0 / 2008 Paper (ISBN 978-0-8165-2736-6)

The Safford and Aravaipa valleys of Arizona have always lingered in the wings of Southwestern archaeology, away from the spotlight held by the more thoroughly studied Tucson and Phoenix Basins, the Mogollon Rim area, and the Colorado Plateau. Yet these two valleys hold intriguing clues to understanding the social processes, particularly migration and the interaction it engenders, that led to the coalescence of ancient populations throughout the Greater Southwest in the fourteenth and fifteenth centuries A.D. Because the Safford and Aravaipa valleys show cultural influences from diverse areas of the pre-Hispanic Southwest, particularly the Phoenix Basin, the Mogollon Rim, and the Kayenta and Tusayan region, they serve as a microcosm of many of the social changes that occurred in other areas of the Southwest during this time.

This research explores the social changes that took place in the Safford and Aravaipa valleys during the thirteenth through the fifteenth centuries A.D. as a result of an influx of migrants from the Kayenta and Tusayan regions of northeastern Arizona. Focusing on domestic architecture and ceramics, the author evaluates how migration affects the expression of identity of both migrant and indigenous populations in the Safford and Aravaipa valleys and provides a model for research in other areas where migration played an important role.

Archaeologists interested in the Greater Southwest will find a wealth of information on these little-known valleys that provides contextualization for this important and intriguing time period, and those interested in migration in the ancient past will find a useful case study that goes beyond identifying incidents of migration to understanding its long-lasting implications for both migrants and the local people they impacted.

Pottery Economics in Mesoamerica, edited by Christopher A. Pool; George J. Bey III 336 pp. / 6.0 x 9.0 / 2007 Cloth (ISBN 978-0-8165-2577-5)

Pottery is one of the most important classes of artifacts available to archaeologists and anthropologists. Every year, volumes of data are generated detailing ceramic production,

distribution, and consumption. How these data can be interpreted in relation to the social and cultural framework of prehistoric societies in Mesoamerica is the subject of this book.

Nine chapters written by some of the most well known and respected scholars in the field offer readers an in-depth look at key advances from the past fifteen years. These scholars examine ethnoarchaeological studies and the Preclassic/Formative, Classic, and Postclassic periods and cover geographic areas from eastern to central Mesoamerica. In a series of case studies, contributors address a range of new and developing theories and methods for inferring the technological, organizational, and social dimensions of pottery economics, and draw on a range of sociopolitical examples. Specific topics include the impacts and costs of innovations, the role of the producer in technological choices, the outcomes when errors in vessel formation are tolerated or rectified, the often undocumented multiple lives and uses of ceramic pieces, and the difficulties associated with locating and documenting ceramic production areas in tropical lowlands.

A compelling collection that clearly integrates and synthesizes a wide array of data, this book is the definitive text on pottery economics in Mesoamerica and an important contribution to the fields of anthropology, archaeology, ancient history, and the economics of pre-industrial societies.

The Social Life of Pots

Glaze Wares and Cultural Dynamics in the Southwest, AD 1250-1680 edited by Judith A. Habicht-Mauche; Suzanne L. Eckert; Deborah L. Huntley 376 pp. / 6.0 x 9.0 / 2006 Cloth (ISBN 978-0-8165-2457-0)

The demographic upheavals that altered the social landscape of the Southwest from the thirteenth through the seventeenth centuries forced peoples from diverse backgrounds to literally remake their worlds—transformations in community, identity, and power that are only beginning to be understood through innovations in decorated ceramics. In addition to aesthetic changes that included new color schemes, new painting techniques, alterations in design, and a greater emphasis on iconographic imagery, some of the wares reflect a new production efficiency resulting from more specialized household and community-based industries. Also, they were traded over longer distances and were used more often in public ceremonies than earlier ceramic types. Through the study of glaze-painted pottery, archaeologists are beginning to understand that pots had “social lives” in this changing world and that careful reconstruction of the social lives of pots can help us understand the social lives of Puebloan peoples. In this book, fifteen contributors apply a wide range of technological and stylistic analysis techniques to pottery of the Rio Grande and Western Pueblo areas to show what it reveals about inter- and intra-community dynamics, work groups, migration, trade, and ideology in the precontact and early postcontact Puebloan world. Through material evidence, the contributors reveal that technological and aesthetic innovations were deliberately manipulated and disseminated to actively construct “communities of practice” that cut across language and settlement groups. *The Social Life of Pots* offers a wealth of new data from this crucial period of prehistory and is an important baseline for future work in this area.

Trails, Rock Features, and Homesteading in the Gila Bend Area

A Report on the State Route 85, Gila Bend to Buckeye Archaeological Project edited by

John L. Czarzasty; Kathleen Peterson; Glen E. Rice; J. Andrew Darling 284 pp. / 8.5 x 11.0 / 2010
Paper (ISBN 978-0-9723347-3-0)

Based on archaeological investigations along State Route 85, this fourth installment in the Gila River Indian Community Anthropological Research Papers provides a close look at the subtle interface between the archaeological cultures of the western Hohokam and eastern Patayan, including chapters on geomorphology, ceramics, lithics, shell, pollen, and ethnobotanical remains. An abundance of well-preserved trails and historical roads, including the Anza and Butterfield Trails, also provides the foundation for historical overviews and incisive theoretical discussion. This unique collaboration between ASU's Office of Cultural Resource Management and the Gila River Indian Community's Cultural Resource Management Program also provides an unusual account of Depression-era African American homesteading at the Warner Goode Ranch based on oral history, archival research, and archaeological data. Historic transportation corridors, homesteads, and prehistoric occupations on trails traversing cultural and geographic transitions make this a coherent and engaging view of this centuries-old crossroads and a valuable reference for the archaeology and history of the Gila Bend.

Harvard University Press <http://www.hup.harvard.edu/>

Pecos Pueblo Revisited

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

Papers of the Peabody Museum 85

Alfred V. Kidder's excavations at Pecos Pueblo in New Mexico between 1914 and 1929 set a new standard for archaeological fieldwork and interpretation. Among his other innovations, Kidder recognized that skeletal remains were a valuable source of information, and today the Pecos sample is used in comparative studies of fossil hominins and recent populations alike.

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

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

Remembering Awatovi

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

Peabody Museum Monograph 10

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

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

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

University of New Mexico Press <http://www.unmpress.com/>

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

Introduction by Bill Schenk

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

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

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

developed exhibits for the Pueblo Grande Museum, Dallas Museum of Art, and Phoenix Art Museum, among others.

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

Pot Luck

Adventures in Archaeology by Florence C. Lister

Foreword by R. Gwinn Vivian

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

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

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



Publications available from the Albuquerque Archaeological Society

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

2003 AS-5 Indian of Mining of Lead for use in Rio Grande Glaze Paint. Albuquerque Archaeological Society. Albuquerque

From the Foreword

"Although three decades have passed between the beginning of the Albuquerque Archaeological Society's field work and the completion of this report, this report is still an historic first not just for New Mexico but for the entire country. This is a major milestone in archaeology, the first recorded excavation of a prehistoric lead and early historic lead/silver mine in the United States of America.

"Lead isotope studies have demonstrated that Rio Grande Pueblo potters almost exclusively used galena (lead) from the veins within 800 meters of the Bethsheba mine in the early 14th century (Habicht-Mauche, et al., 200, 2002). This report and the work conducted by Warren (1974) confirm that the Bethsheba and/or other veins within one-half mile were mined by AD 1300. . . "

"This report is also the first published report on the excavation of a Spanish or Mexican silver/lead or lead mine in the country." Homer E. Milford, Abandoned Mine Lands Bureau, New Mexico Mining and Minerals Division.

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

1998 The AS-8 Pueblo and The Canada de las Milpas: A Pueblo III Complex in North-Central New Mexico. Albuquerque Archaeological Society. Albuquerque

From the Foreword

"This volume is the latest in a long series of important contributions made by the Albuquerque Archaeological Society over the past 30 years. The project which is reported here involved excavations at a 13th century Anasazi pueblo and investigation of the larger community of which it was a part. Excavations focused on AS-8, a 46 room pueblo located near San Ysidro, New Mexico. AS-8 is the largest site in a cluster of mostly contemporaneous farmsteads which includes at least 48 other architectural sites located along a two mile long portion of Cañada de las Milpas. This cluster appears to represent a distinct community, and AS-8 is the preeminent site within the cluster. Several lines of evidence suggest that initial settlement in this area occurred around AD 1160, and that occupation continued until around 1305, with the period of most intensive occupation about AD 1245. . . .

"The cornerstone of the analytical and interpretive sections of the report is an innovative ceramic seriation. . . . The ceramic seriation is combined with other lines of evidence to infer the construction sequence at AS-8 and the settlement history of the community as a whole." John R. Roney, Albuquerque.

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

ON VIEW

SCHOOL FOR ADVANCED RESEARCH:

SAR Documentaries http://sarweb.org/?promo_video

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

Digital Publications http://sarweb.org/?publications_digital

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

The School for Advanced Research (SAR) http://sarweb.org/?tallmadge_exhibit_main

Indians 4 Sale: Using Culture as a Commodity

Curated by Kendall Tallmadge

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

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

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

THE ARCHAEOLOGY OF THE AMERICAS DIGITAL MONOGRAPH INITIATIVE

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

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

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

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

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

LOGAN MUSEUM OF ANTHROPOLOGY

http://www.beloit.edu/logan/exhibitions/virtual_exhibitions/north_america/southwest/index.php

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

MISSION STATEMENT

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

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

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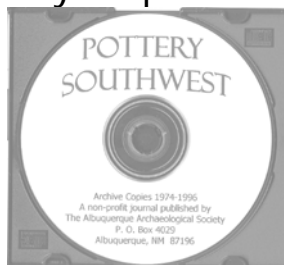
The availability of *Pottery Southwest* in electronic format creates opportunities for communicating with a wide audience in a sophisticated manner. It also creates formatting challenges far beyond those of printing and/or photocopying. Some of our contributors have requested that we provide guidelines for submissions. Readers with dial-up connections have requested that we keep the size of the publication under 1,000 KB. Following are some tips on how to make this electronic transition as painless as possible:

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"Camera ready" submissions should be sent to psw@unm.edu.

Finally, please don't be shy about contacting us if you have questions about submissions; we'll be happy to help. Your contributions are needed to keep *Pottery Southwest* viable. Additional formatting tips are at SAA's site at <http://www.saa.org/publications/Styleguide/styframe.html>.

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