The Analysis of Archaeological Ceramics from Four Sites in the Cañada Alamosa, New Mexico (Part 2 of 3)

By

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Maxwell Museum Technical Series, No. 43
Maxwell Museum of Anthropology
MSC01 1050, 1 University of New Mexico
Albuquerque, New Mexico 87131-0001
maxwellmuseum.unm.edu
2024

Cover Photo: Mimbres Classic Middle Style III from a gopher hole at the Montoya Site (LA 88891)

DEDICATION

Dedicated to the great pioneers in the field of Southwestern ceramic studies. These individuals were among the very best.

Anna O. Shepherd,

Florence H. Ellis,

Emma Lou Davis,

Linda S. Cordell.

Dedication Photo: Magdalena Black-on-white. A virtual rendition created from a single sherd from the Gallinas Springs Pueblo, LA 1178. Courtesy Phil Yost.

A NOTE FROM THE SERIES EDITOR

Ordinarily the Maxwell Museum Technical Series does not include reports not edited and reformatted by the museum. In this case the authors have done such a careful job of preparing the report that the museum will publish the report as submitted. To do any more would be to seriously delay publication of the report. That would be a disservice to the many researchers who will find it to be an essential research reference.

David A. Phillips, Jr.

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MIMBRES STYLE I (MIMBRES BOLDFACE BLACK-ON-WHITE)

(MIMBRES WHITE WARE)

Key Attributes. White chalky slip, black colored designs made with iron-base pigment, designs extend to and touch the rim; open design layout, typical design motifs include squiggle line hachure, spirals, solid triangles attached to linear elements, and occasional life forms.

Dates. Accepted: circa A.D.750 – 900. Anyon et al. (1981:217) place Mimbres Style I in the Three Circle Phase, A.D. 750 -1000, and being well developed as a type by the mid-800s. CAP Period/Phase dates: Late Pit House Period; five sherds were found in the late San Francisco Phase contexts and seventy-five sherds were found in the Three Circle phase temporal context (A.D.750/800 – 900), the remainder of the sherds were found in later contexts where they are considered intrusive.

Basis of the Present Description. Four hundred ninety-eight sherds of Mimbres Style I (Table 29) were recovered from the Victorio Site (LA8889), and twelve from the Montoya site (LA88891). Figures 156 and 157 display sherd distributions by site. Figures 158-165 provide images of representative sherds. See also Bradfield (1931), Haury (1936), Cosgrove and Cosgrove (1932), Anyon and LeBlanc (1984), Shafer (2003), and Brody (2004).

Table 29. Count of Mimbres Boldface Black-on-white (Style I) on the Sites.

Type	1125	2292	88889	88891	Grand Total
Mimbres Style I (Boldface)			498	12	510

Construction. Hand coiling and scraping.

Paste. Medium brown to light gray in color. Texture ranges from fine to medium coarse. Mimbres Boldface recovered from the Victorio Site had small/fine grain sand temper which gave the paste a medium to fine texture.

Surface Color. Unslipped interior and exterior surfaces of both bowls and jars range in color from medium brown to light gray. Interiors of bowls and exteriors of jars (and portions of the interior neck area) are slipped with a chalky white non-iron bearing clay slip. The white slip ranges from very thin, as to almost appear as the same color as the paste below, to thick and quite obvious.

Surface Finish. All surfaces of bowls and jars are usually well scraped and smoothed. Unslipped surfaces, especially bowl exteriors, have a good to lustrous polish. Even jar interiors have intermittent polishing. Slipped surfaces may have

overall or intermittent polish but the focus of the polishing effort is on the painted designs.

Vessel Forms. Hemispherical bowl forms tend to dominate most assemblages. Globular jars with slopping shoulders and direct rims and jars with restricted orifices (seed jars) are typical forms.

Decoration. Designs extend to and touch the rim. Paint on the rim lip is typical. Designs are most often drawn in bold manner with open space between motifs and elements. The design layout may be circular or similar to Mogollon Red-on-brown wherein the design field is divided into two, three, or four paneled fields. Designs include rectilinear and curvilinear motifs, wavy line hachure with framing lines the same width as the hachure lines, spirals, interlocking scrolls, multiple wavy lines, solid elements, and solid elements with scalloped edges. Although rare, life forms (anthropomorphic and zoomorphic) occur on Mimbres Style I/Boldface.

Paint. Sometime during the late San Francisco Phase or early Three Circle Phase, Mimbres potters learned how to create a neutral or reducing firing atmosphere in which the iron-based mineral pigment, commonly utilized earlier to create a red pigment, fired to a black colored pigment. However, there is a significant frequency in which the paint fired to shades of brown or red as the result of poor control or maintaining the needed anoxic firing environment.

Neutron Activation Analysis. Four sherds out of a sample of nineteen were deemed to be of local production. Source areas for the remainder included the Galaz Site, Gila forks, the middle and lower Mimbres Valley, the upper Mimbres Valley (Harris Site), upper Mimbres Valley (Mimbres Forks and Elk Ridge), upper Mimbres Valley (Ranger Station Site) and the middle and upper Mimbres Valley (Wheaton-Smith, Mattocks and Ranger Station) sites (Ferguson et al. 2024).

Remarks. The archaeologists with the Mimbres Foundation working in the Mimbres Valley beginning in the mid to late 1970s (LeBlanc 1976:20; Anyon and LeBlanc 1984:159; Shafer and Taylor 1986; Shafer 2003:182-184) revised the type names for Mimbres pottery developed in the 1930s. Those type names were replaced with Style I for Mimbres Boldface; Style II represents Mimbres Transitional, a new chronological transition type with features like Style I but with some design and layout features similar to those on Style III; and Style III for Mimbres Classic. Most researchers today use both the earlier type name simultaneously with the terms Style I, II, and III.

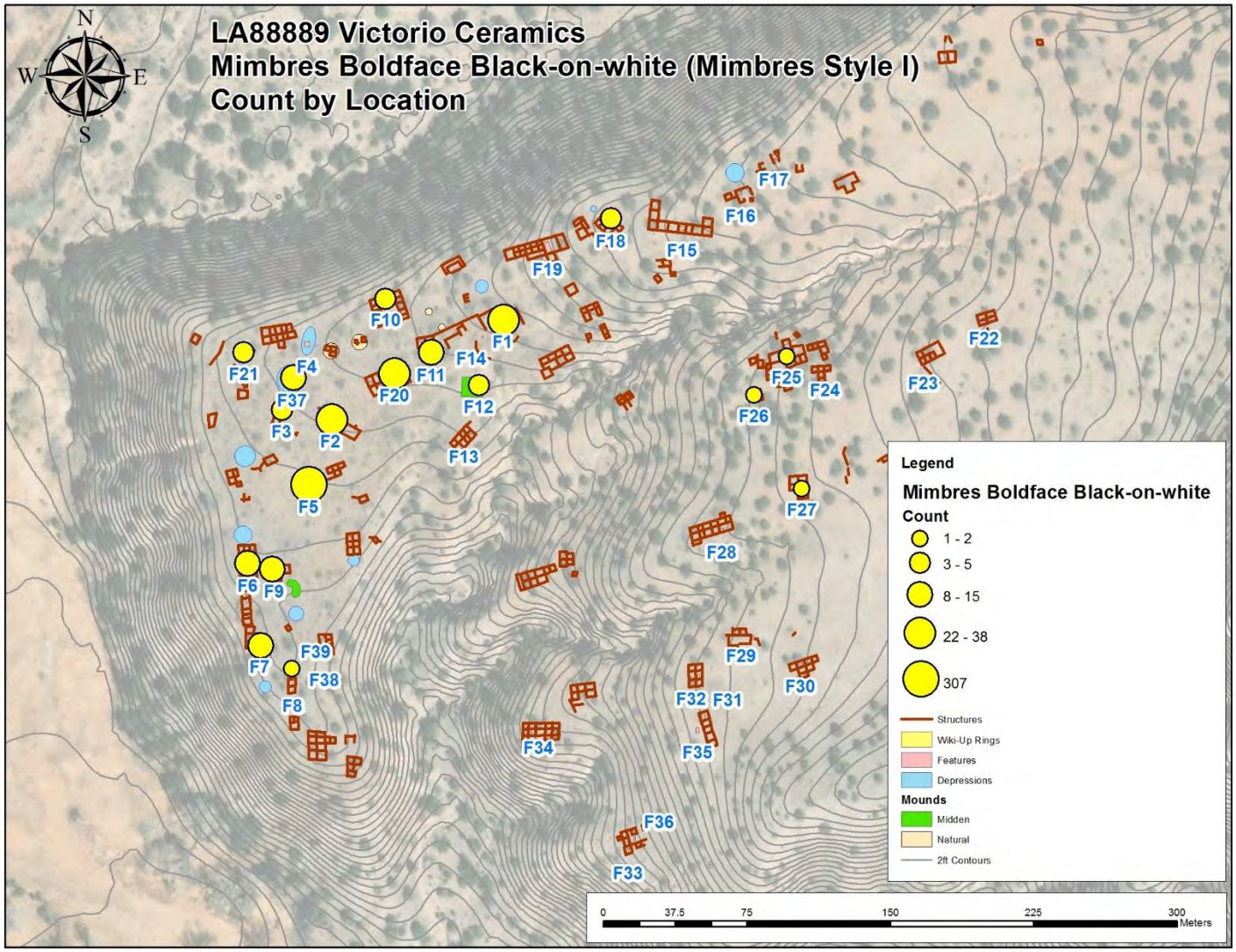


Figure 156. Distribution of Mimbres Style I (Mimbres Boldface Black-on-white) Sherds on LA 88889.

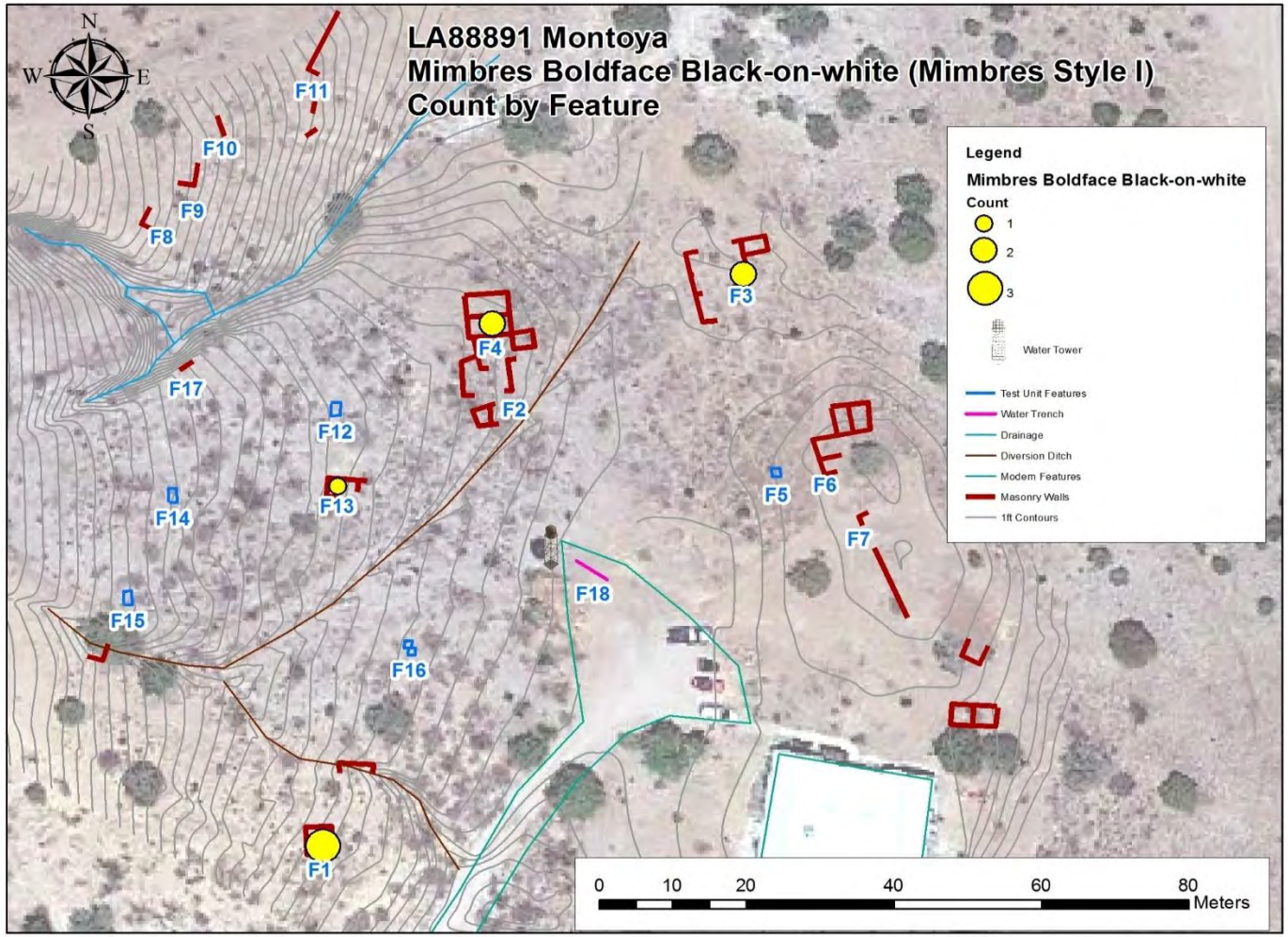


Figure 157. Distribution of Mimbres Style I (Mimbres Boldface Black-on-white) Sherds on LA 88891.

Figure 158. LA 88889: Mimbres Boldface Black-on-white Bowl Rim Sherd (99-9).

Figure 159. LA 88891: Mimbres Boldface Black-on-white Bowl Rim Sherd (04-253) Interior and Exterior Surfaces.

Figure 160. LA 88889: Mimbres Boldface Black-on-white Bowl Sherds (l to r: body 05-81, body 05-78, rim 05-445, body 05-699, rim 05-841).

Figure 161. LA 88889: Mimbres Boldface Black-on-white Bowl Rim Sherd (07-1180).

Figure 162. LA 88889: Mimbres Boldface Black-on-white Bowl Body Sherds (08-774, 08-384).

Figure 163. LA 88889: Mimbres Boldface Black-on-white Bowl Sherds (body 09-26, rim 09-559, rim 09-311, rim 09-425)

Figure 164.LA 88889: Mimbres Boldface Black-on-white Bowl Rim Sherds (09-132, 09-705)

Figure 165. LA 88889: Mimbres Boldface Black-on-white Bowl Body Sherds (09-130, 09-824, 09-162).

MIMBRES STYLE III (MIMBRES CLASSIC BLACK-ON-WHITE)

(MIMBRES WHITE WARE)

Key Attributes. White chalky slip, black colored designs made with iron-base pigment, banded design layout, well-drafted anthropomorphic and zoomorphic motifs as focal designs and complex geometric motifs; designs are separated from the rim by one or more linear elements.

Dates. Accepted: circa A.D. 1000 -1150 Anyon et al. (1981:220-221). CAP Period/Phase dates: Early Pueblo Period, Mimbres and Socorro Phases, circa A.D. 1000 – 1200. Mimbres Style III ceramics were found distributed throughout multiple temporal contexts at the four sites. Those sherds at the Kelly Canyon Site were recovered from the Socorro Phase temporal context (A.D. 1130 -1200 as well as the mixed Socorro – Tularosa context (A.D. 1130 to 1290). Three Mimbres Style III sherds were found in the Glaze – mixed context (A.D. 1300 – 1400). Sherds of the type were located at the Victorio Site within many temporal contexts. They are considered to be intrusive in the Late Pit House Period A.D. 750/800 -900 and in the Late Pueblo Period/ Tularosa Phase (N=187; A.D. 1200 – 1290). They are considered to be in context in the Early Pueblo Period including the Mimbres Classic Phase (N=16; A.D. 1000 – 1130), Socorro Phase (N=59; A.D. 1100 – 1200), and the mixed Socorro – Tularosa Phases (N=44). The Montoya Site had Mimbres Style III sherds (N=44) in the Mimbres Classic Phase context (A.D. 1000 – 1130), mixed Mimbres – Socorro Phase context (N=5; A.D. 1130- 1200), and 20 sherds were found in the mixed Socorro – Tularosa Phase context of A.D. 1100 – 1200; the remaining sherds of this style were recovered from a mixed context (N=38).

Basis of the Present Description. Eighty-two sherds of Mimbres Style III were recovered from the Kelly Canyon Site (LA 1125), only three sherds from the Pinnacle (LA2292), four hundred twenty-eight from the Victorio Site (LA 88889), and one hundred eleven from the Montoya Site (LA 88891). Table 30 provides a count of sherds by site. See also J. Walter Fewkes (1914), Bradfield (1931), Haury (1936), Cosgrove and Cosgrove (1932), Anyon and LeBlanc (1984), Shafer and Brewington (1995), Shafer (2003), Brody (2004), Nelson and Hegmon (2010), Gilman and LeBlanc (2017), and Roth, Gilman, and Anyon (2018).

Table 30. Count of Mimbres Classic Black-on-white (Style III) on the Sites.

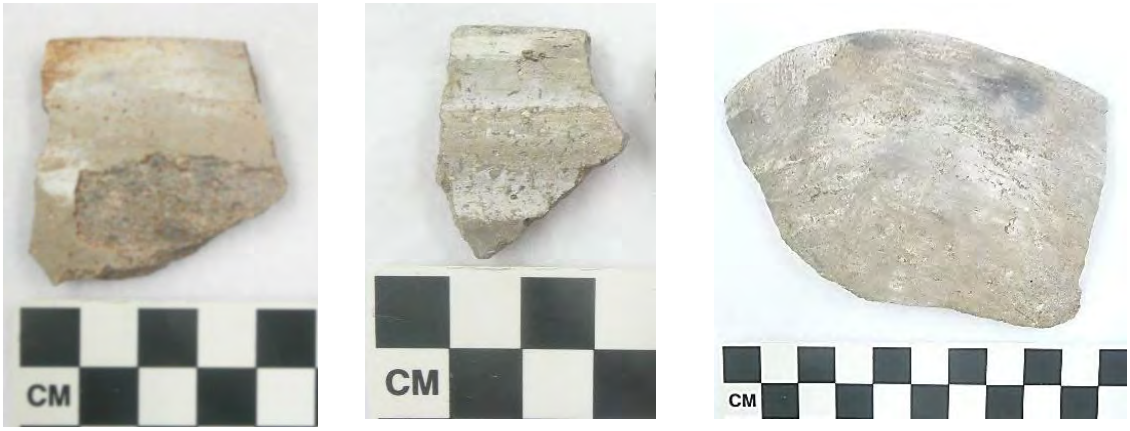
Type	1125	2292	88889	88891	Grand Total
Mimbres Style III (Classic)	82	3	428	111	624

Construction. Hand coiling and scraping.

Paste. Ranges from soft to hard with a medium to fine texture. Paste color ranges from medium brown to light gray, a dull white color towards the surfaces occurs occasionally in association with the gray colored paste. When oxidized, paste colors range from yellow-gray to soft brick red. Temper material consists of angular and rounded particles of quartz sand and/or angular detritus.

Surface Color. Unslipped interior and exterior surfaces of both bowls and jars range in color from medium brown to light gray. Interiors of bowls and exteriors of jars (and portions of the interior neck area) are slipped with a chalky white non-iron bearing clay slip.

Surface Finish. Interiors of bowls were usually well smoothed and slipped uniformly with a chalky white slip. Occasionally, there is "slop-over" slip on the exterior of a bowl within 1 to 2 inches of the rim (Figure 166. Representative examples of slip slopping over the rim to the bowl exterior on Mimbres Classic B/w.



LA 1125/03-76 LA 88891/04-346 LA 88891/Isolated Artifact

Figure 166. Representative examples of slip slopping over the rim to the bowl exterior on Mimbres Classic B/w.

This was likely the result of the potter's slip-wet fingers touching and/or turning the unfired vessel during the slipping process. Polishing over both the slip and paint occurs as well as polish applied only to the paint. Exteriors are well smoothed and unslipped and may show intermittent polishing. Finishing on jar forms is essentially the same as that on bowls. Jars are slipped on the upper two-thirds of the exterior surface. The interior surface of jars was usually well smoothed and may show intermittent polishing stria.

Vessel Forms. Hemispherical bowls dominate, other bowl styles include those with flaring side walls, and a shape known as a "flower-pot" with a narrow base, tall sidewalls, and an orifice wider than the base. Jar forms are generally globular with slopping shoulders and a narrow orifice or small jars with restricted orifices. Effigies in human and animal forms occur but are rare.

Decoration. The basic design layout is a framed band, separated from the rim by a single band or multiple linear elements. Another design layout, particularly known for the early Mimbres Classic Period, is that carried over from Mimbres Style I and II in which the design field was divided into two, three, or four, panels (Shafer 2003:183). There are complex geometric designs; complex geometric designs combined with representational designs; fine line hatching (oblique and parallel) framed by narrow lines, narrow and broad linear elements, opposed hatched and solid elements. Use of zoomorphic and anthropomorphic imagery on interior bottoms of bowls. A painted black line occurs on the lip of the rim. Out of the six hundred twenty-four Mimbres Classic Black-on-white sherds excavated from four sites, only two sherds found at the Kelly Canyon Site, had recognizable zoomorphic images. Two are thought to respectively represent a bird head (Cat. #03-76 and 02-606, Figures 169 and 170) and a third from the Montoya Site with an ungulate snout possibly representing an antelope snout (Cat. #01-133; Figure 164). All of the remaining sherds had geometric designs.

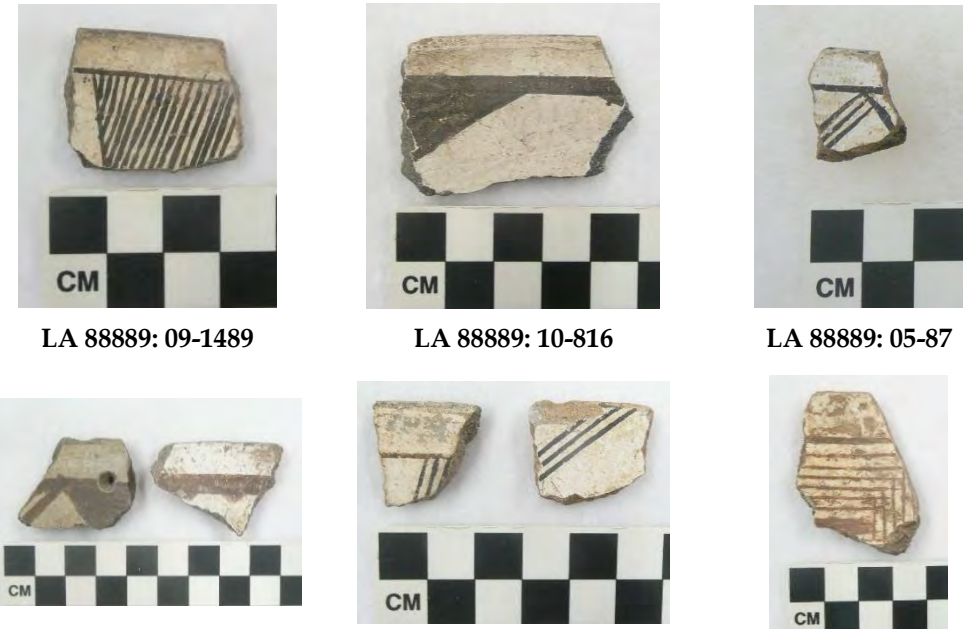
Paint. Designs were done in an iron-based mineral pigment, producing black color when fired in a neutral/oxygen-free firing atmosphere. Oxidation of the paint pigment occurred frequently and rendered all or portions of the design in red, orangish-red, or brown color.

Neutron Activation Analysis. No local production of the type. The majority of the sherds were apparently produced in the upper Mimbres Valley (Elk Ridge and Gonzales sites), other sherds reflect production in the lower Mimbres Valley (Eby Site?), the middle and lower Mimbres Valley, and the upper Mimbres Valley (Ranger Station Site?). A single sherd was produced on the Rio Grande (Rio Vista Site) (Ferguson et al. 2024).

Remarks. Chronologically significant microstyles of Mimbres Classic/Style III were identified during excavations at the NAN Ranch. The specific characteristics of the microstyles are discussed by Shafer and Brewington (1995) who remark that the Mimbres Classic microstyles may only be applicable to Mimbres ceramics produced in the Mimbres River drainage. However, given the overall similarity in Mimbres Style III pottery regionally within the Mimbres Valley, the Gila Valley,

and the eastern Mimbres of the Black Range and Rio Grande regions, the microstyles defined at the NAN Ranch can serve in cross-dating sites with Mimbres Classic Black-on-white pottery (Shafer and Brewington 1995:9). Only rim sherds can be used to determine the three microstyles (Shafer and Brewington 1995:12-22) observed for Mimbres Classic sherds depicted. Figures 175-178 display distribution of sherds on the site.

1) **Early Style III (A.D. 1000 – 1060)**, fine line designs are drawn to the rim or suspended on a fine line located just below the rim (Figure 167).



LA 88889: 09-1489 **LA 88889: 10-816** **LA 88889: 05-87**

LA 88891: 04-185, 04-490 LA 1125: 03-349 LA 1125: 02-850, 02-244

Figure 167. Representative Examples of Mimbres Classic B/w, Early Style III.

2) **<u>Middle Style III (A.D. 1060 – 1110</u>**), one to three wide lines or multiple fine lines are situated between the rim and the design (Figure 168).

LA 88889: 08-305, 08-730, 08-907, 08-1278, 08-1325

LA 88889: 09-748, 09-465, 09-935, 09-1119

LA 88889: 10-816, 10-111

LA88889: 10-824, 10-641, 10-298, 10-603

LA 88891: 01-10, 01-168, 01-138, 01-214

LA 88891: 01-230, 01-646, 01-614 01-545

LA 88891: 04-346, 04-134

LA 88891: 04-19, 04-347, 04-687

LA 1125: 02-473, 02-502, 02-95

LA 2292: 04-330

Figure 168. Representative Examples of Mimbres Classic B/w, Middle Style III.

3) **<u>Late Style III (A.D. 1110 – 1135</u>**), the painted line on top of the rim (rim lip) extends into the interior body of the bowl (Figure 169).

LA: 88889: 09-1319, 09-241, 09-1013, 09-1623, 09-897

LA 88889: 10-022

LA 88891: 01-287

LA 1125: 03-76

Figure 169. Representative Examples of Mimbres Classic B/w, Late Style III.

Middle Style III rim sherds dominated the Cañada Alamosa assemblage from all four sites (Figures 170-174). The dominance of Middle Style III in the assemblage was a result of it being produced during the height of classic Mimbres when there was good rain and is the most prolifically traded (Table 31).

Table 31. Microstyles within the Mimbres Classic Black-on-white (Style III) Assemblages from Each Site.

Site	Early Style III	Middle Style III	Late Style III	Undetermined	Total
Montoya Site LA 88891	3	28	4	4	39
Pinnacle LA 2292	0	1	0	0	1
Victorio Site LA 88889	10	82	7	8	107
Kelly Canyon Site LA 1125	3	18	2	2	25
Total	16	129	13	14	172

Figure 170. LA 1125: Mimbres Style III Bowl Body Sherd (02-606) with a Fragment of a Zoomorphic Bird(?) Design and a Mimbres Style III Bowl Body Sherd with the Representation of an Antelope Snout (LA 88891; 01-133).

Figure 171. LA 88891: Mimbres Style III/Classic B/w, Middle Style III Rim and Body Sherd (both 99-1).

Figure 172. LA 88889: Mimbres Style III Body Sherds (05-216, 05-602, 05-743 Worked Disk Fragment, 05-832, 05-841).

Figure 173. LA 2292: Mimbres Style III/Classic B/w Middle Style III Rim and Body Sherd (09-330, 02-379).

Figure 174. LA 88891: Mimbres Style III/Classic B/w Flare Style Rim (late Middle style III), Interior and Exterior Views.

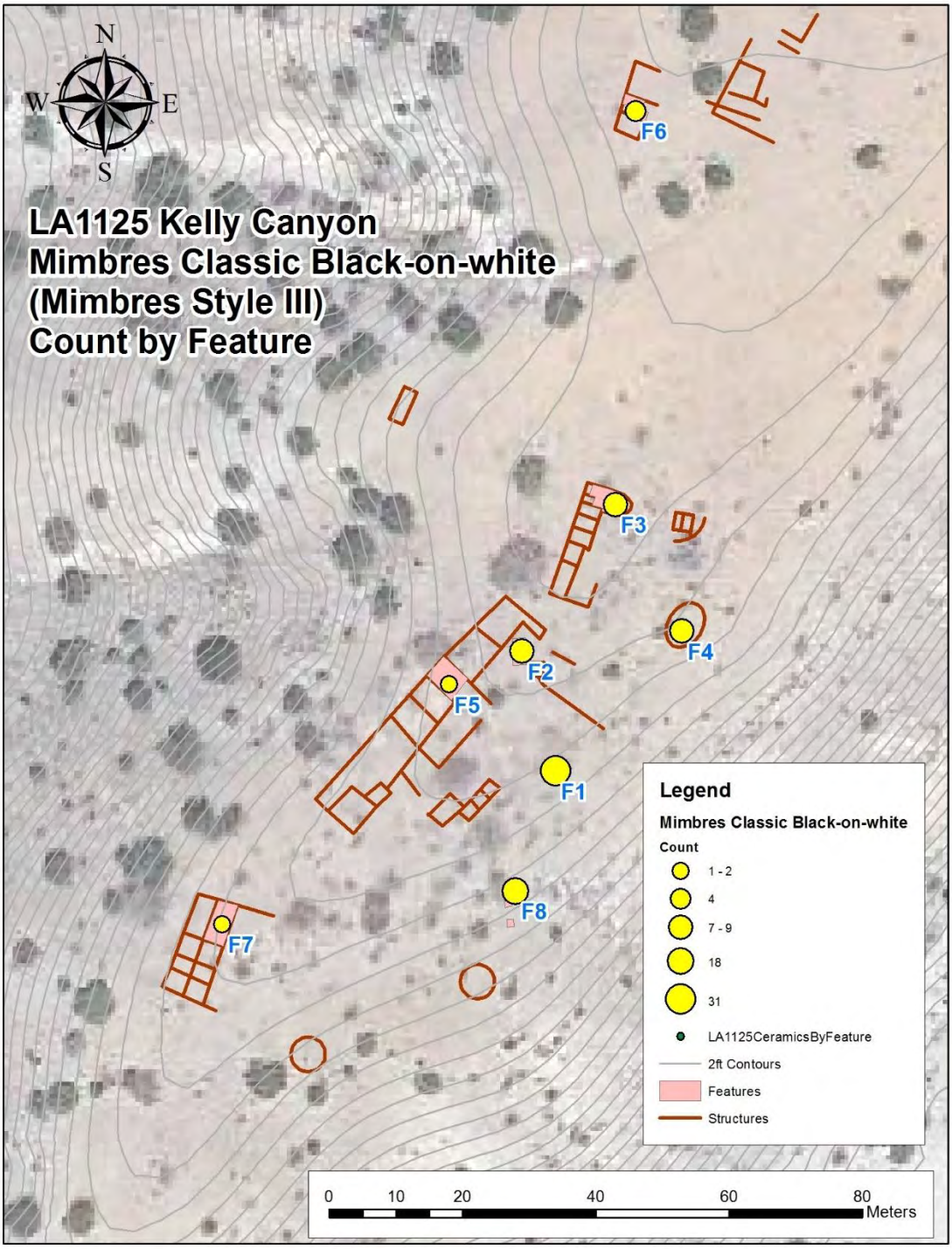


Figure 175. Distribution of Mimbres Classic Black-on-white on LA 1125.

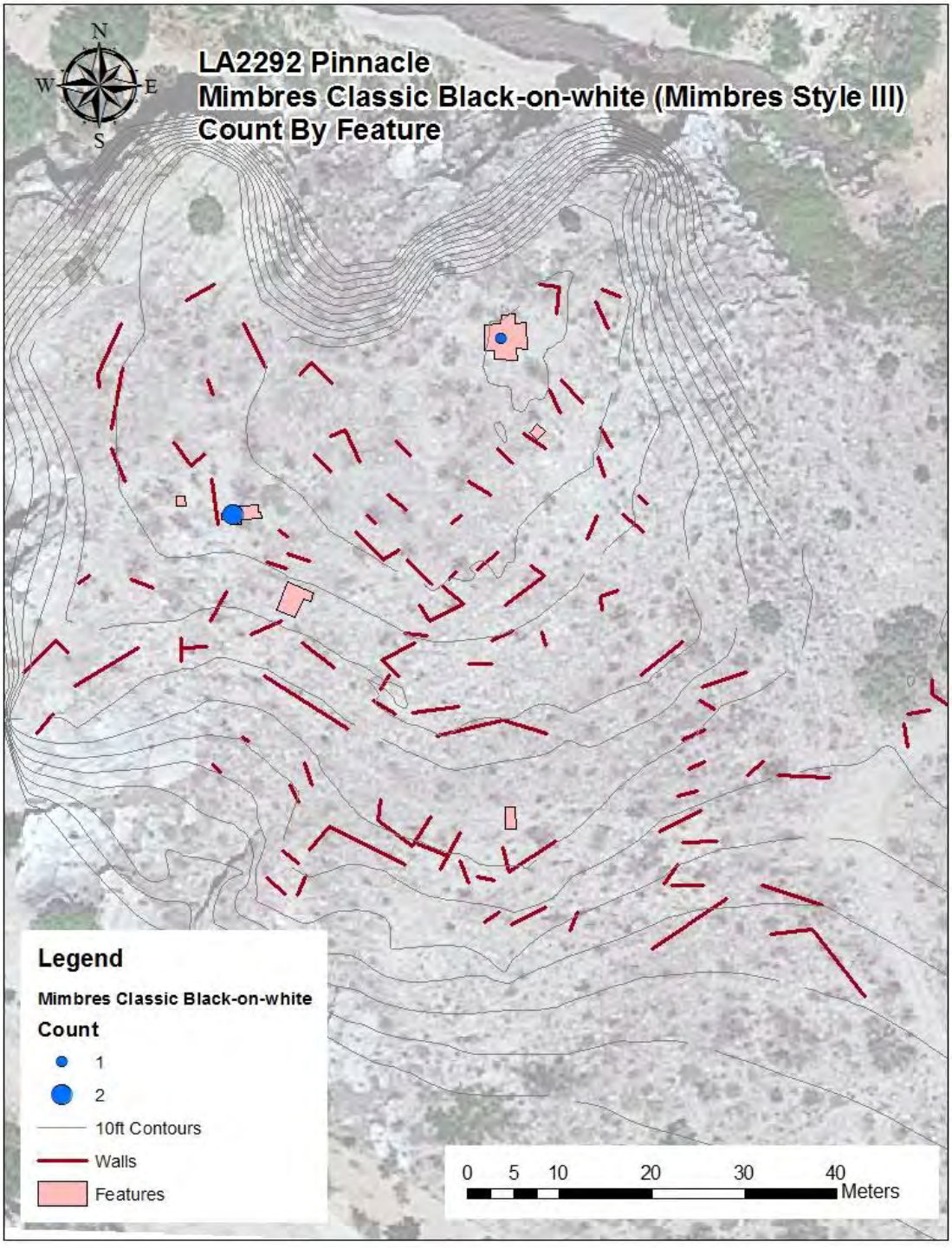


Figure 176. Distribution of Mimbres Classic Black-on-white on LA 2292.

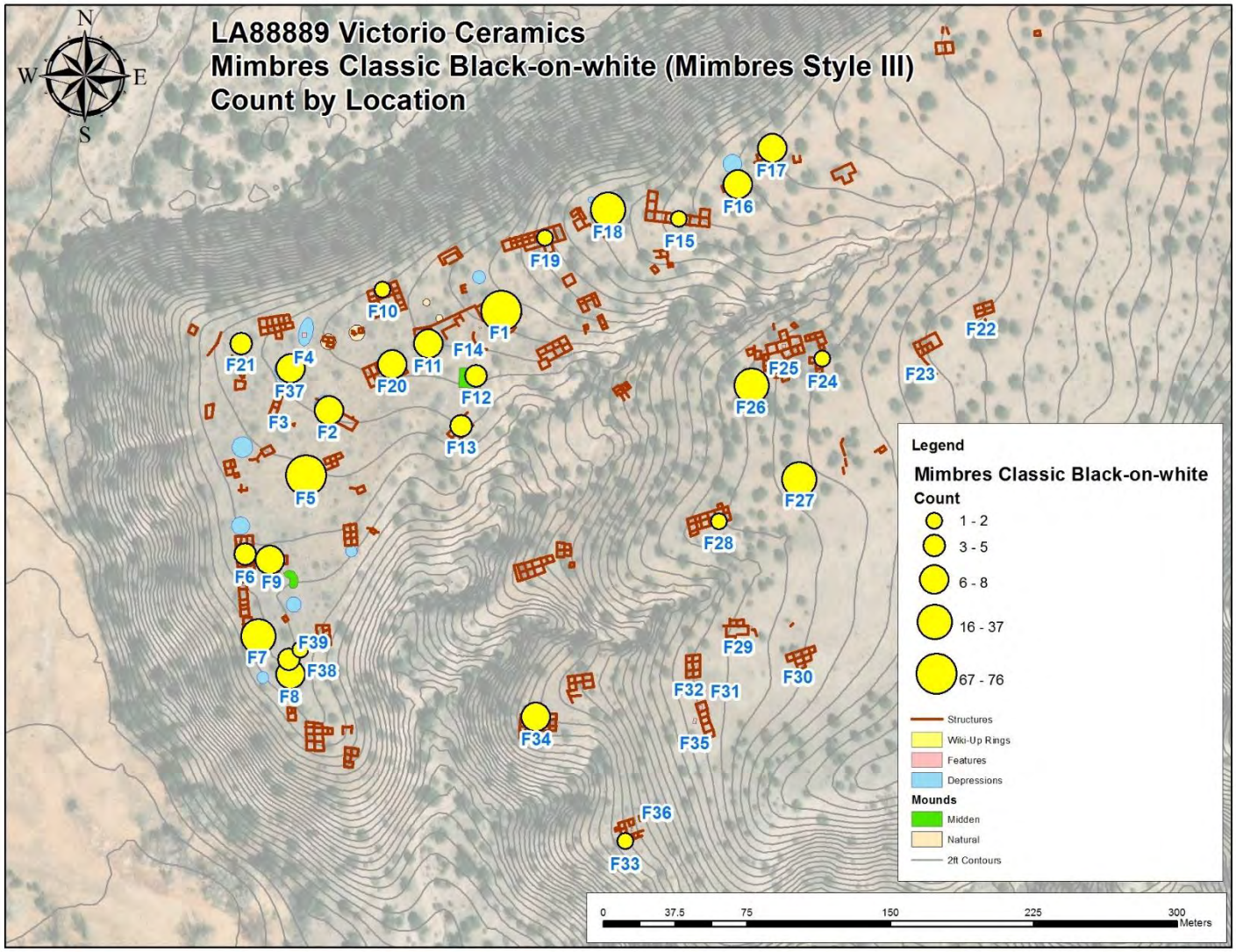


Figure 177. Distribution of Mimbres Classic Black-on-white on LA 88889.

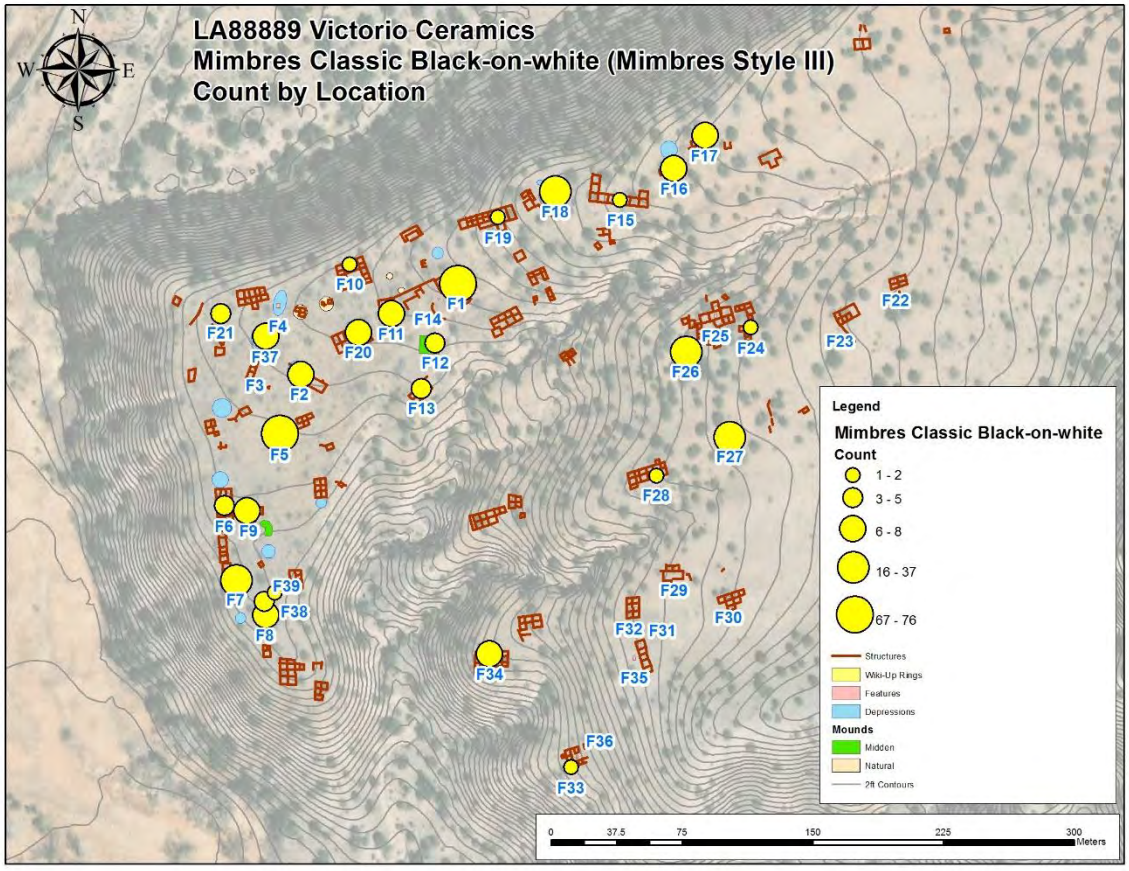


Figure 178. Distribution of Mimbres Classic Black-on-white on LA 88891.

MIMBRES CORRUGATED
(MOGOLLON BROWN WARE)

Key Attributes. Overlapping, clapboard style plain corrugations on the upper one-third of a vessel or covering the vessel from the base of the fillet rim to its bottom. Corrugations may or may not be lightly smoothed and polished.

Dates. Accepted: circa A.D.950-1150. CAP Period/Phase dates: Early Pueblo Period/Mimbres Classic Phase, A.D. 1000 -1130. Mimbres Corrugated was in its best context within Mimbres Classic Phase deposits at the Montoya Site and Victorio Site. Everywhere else the type was found in multiple mixed temporal contexts.

Basis of the Present Description. Eighty-two sherds of Mimbres Corrugated (Table 32) were recovered from the Kelly Canyon Site (LA 1125), fifteen sherds from the Pinnacle (LA 2292), six-hundred eighty-five sherds from the Victorio Site, and seven-hundred forty-nine sherds from the Montoya Site (LA 88891). Figures 179-182 show the distribution of the type on the four sites. Figures 183-186 display representative sherds. See also Cosgrove (1932), Hawley (1936), Hegmon, Nelson, and Ennes (2000), and Shafer (2003).

Table 32. Count of Mimbres Corrugated on the Sites.

Type	1125	2292	88889	88891	Grand Total
Mimbres Corrugated	82	15	684	749	1531

Construction. Hand coiling and scraping.

Paste. Soft to medium hard; color is medium brown to light brown with occasional carbon streaks; texture is fine to coarse depending on quantity and temper particle size. Temper is igneous detritus, prepared rock, or most commonly rounded and angular pieces of sand or quartz sand.

Surface Color. Medium to light brown; may vary to gray and dark brown, occasionally oxidized to reddish brown; fire clouds are common.

Surface Finish. Usually well smoothed and well-polished on uncorrelated surfaces below the neck; interiors scraped and intermittently polished; temper rarely protrudes the surface.

Vessel Forms. Jar and olla forms dominate; small jars and pitchers. Rims are the fillet style and may be direct or slightly everted.

Decoration. Uneven, overlapping (clapboard style) plain coils or coils with shallow indentations. Each corrugation ranges from 3 to 4mm in width, and two to three corrugations per centimeter. Corrugation is located on jar necks and shoulders or extends to the bottom of the jar (coils with shallow indentations are more common on vessels with overall corrugation). Tooling or indentation may be present on the last coil located on the shoulder of those vessels with plain corrugation. Polishing and smoothing on coils is not common but is occasionally observed. Smoothed, uncorrugated areas, including exterior and interior surfaces are smoothed and have intermittent to lustrous polish.

Paint. No painted decorations.

Neutron Activation Analysis. Ten of the eleven sherds of the type were produced locally. A single sherd was produced in the Gila Forks area (Ferguson et al. 2024).

Remarks. Mimbres Corrugated follows and evolves from Three Circle Neck Corrugated with the addition of more corrugations from the neck to the shoulder or extending to the bottom of the vessel. Like Three Circle Neck Corrugated, Mimbres Corrugated, particularly those vessels with plain corrugation from the neck to the shoulder, may have shallow indentations on the bottom-most coil. Mimbres Corrugated may have plain or indented corrugations while Three Circle Neck Corrugated only has plain corrugation. Mimbres Corrugated associated with Classic Mimbres sites may be found with Reserve Plain Corrugated and/or Reserve Indented Corrugated and it can be difficult to separate the three types. Establishing criteria specific to both types, particularly coil width and the number of coils per centimeter is helpful. Specialized analytical techniques that reveal chemical signatures within the paste of the ceramic sample may separate Mimbres Corrugated from the Reserve types. An NAA assessment of both Mimbres Corrugated and Reserve Plain and Indented Corrugated styles illustrated that of those sherds submitted for analysis, the majority of both of types were locally produced at Cañada Alamosa (Ferguson et al. 2024) while a few in both samples were tied to the Gila Forks and the upper Mimbres Valley (Ranger Station). Regardless of identifying a probable production center, both Mimbres Corrugated and Reserve Plain and Indented Corrugated may still pose some difficultly in separating the two with visual criteria.

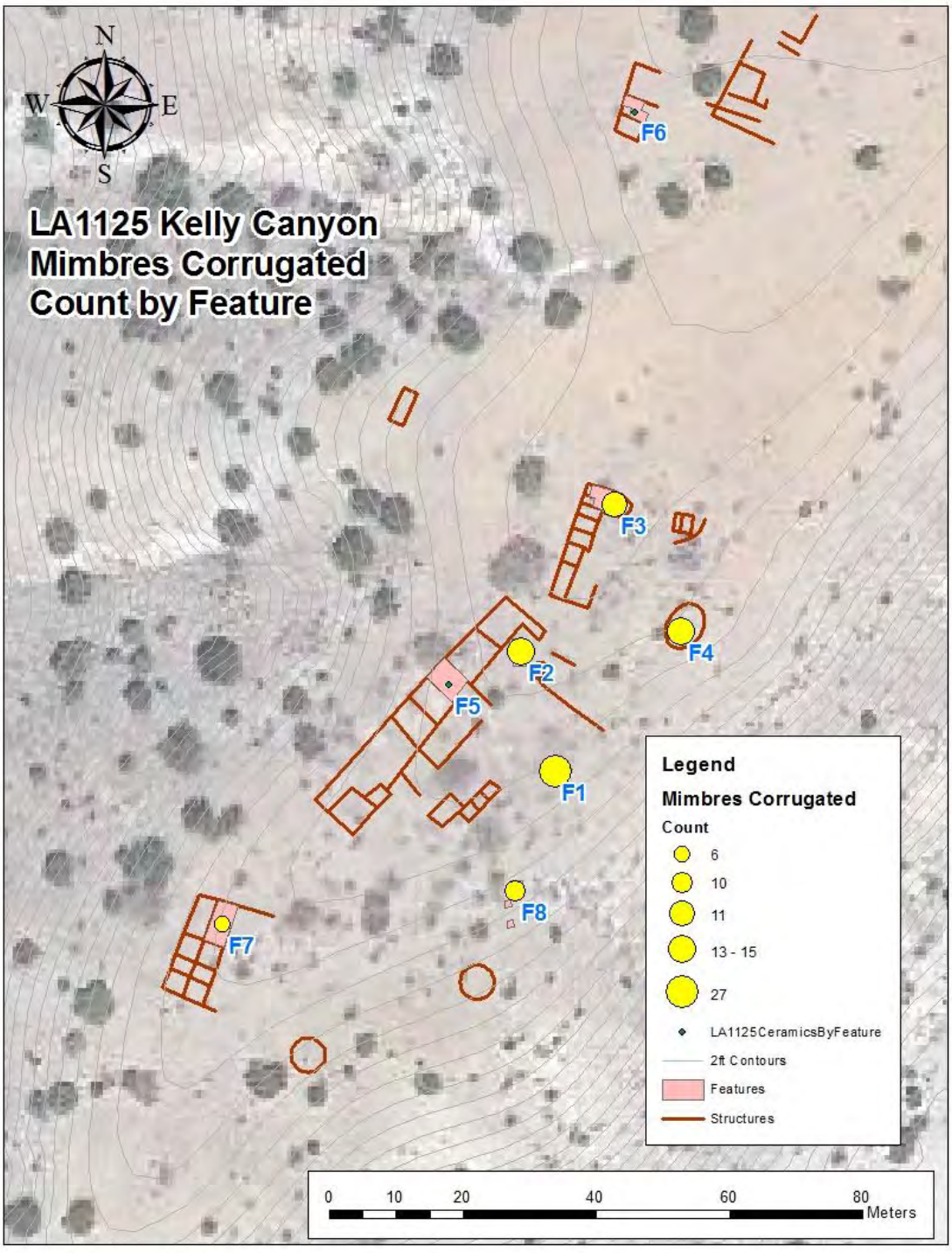


Figure 179. Distribution of Mimbres Corrugated on LA 1125

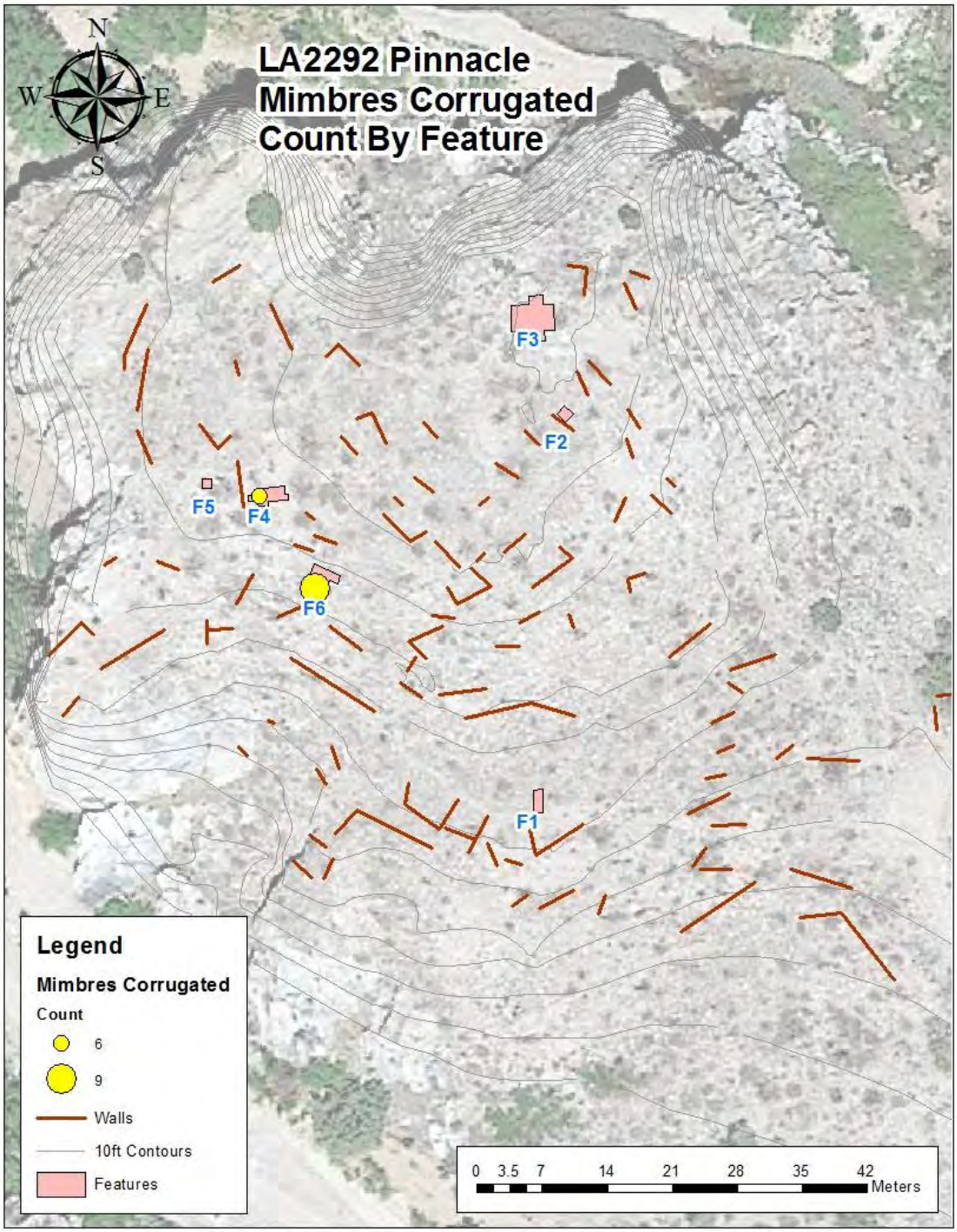


Figure 180. Distribution of Mimbres Corrugated on LA 2292.

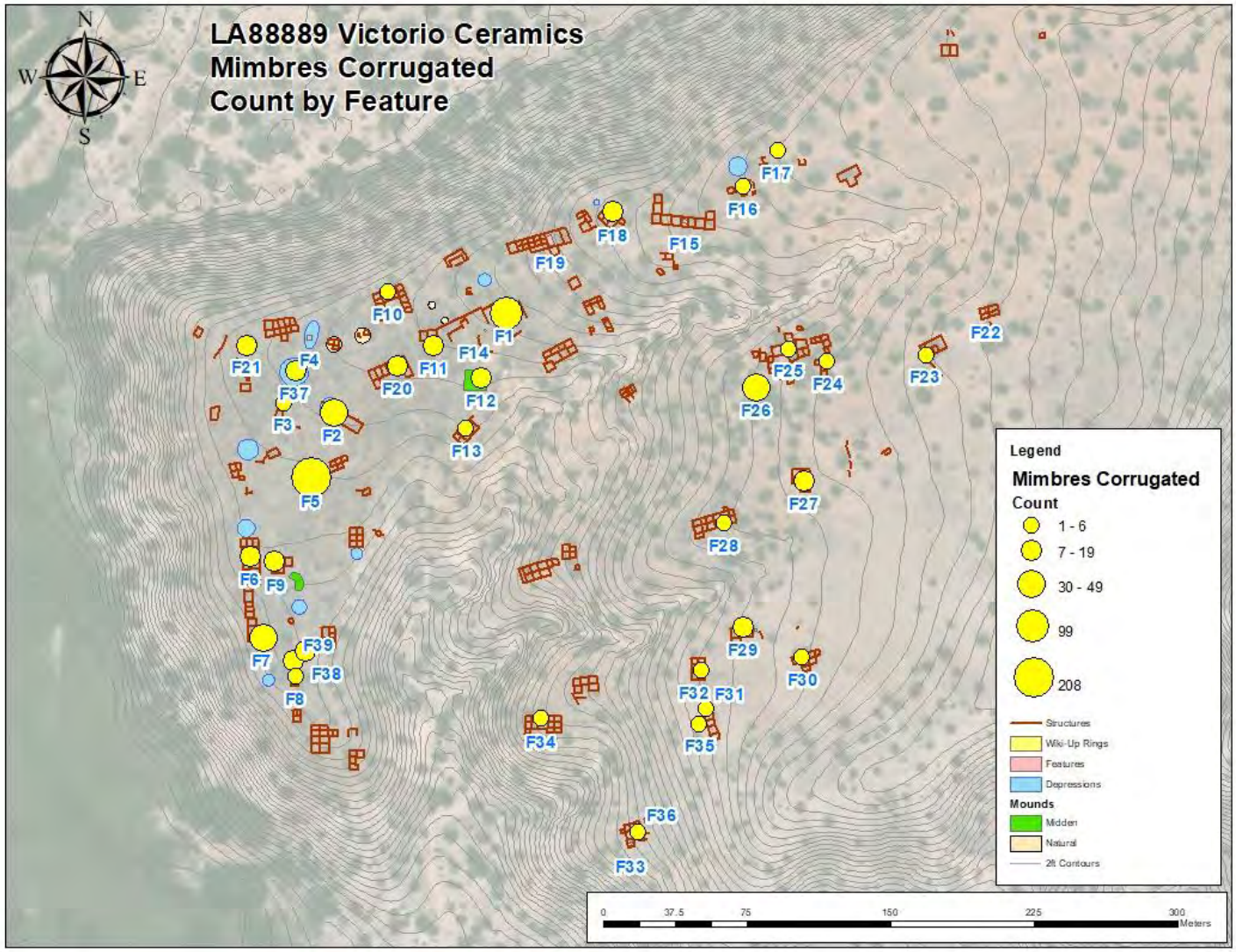


Figure 181. Distribution of Mimbres Corrugated on LA 88889.

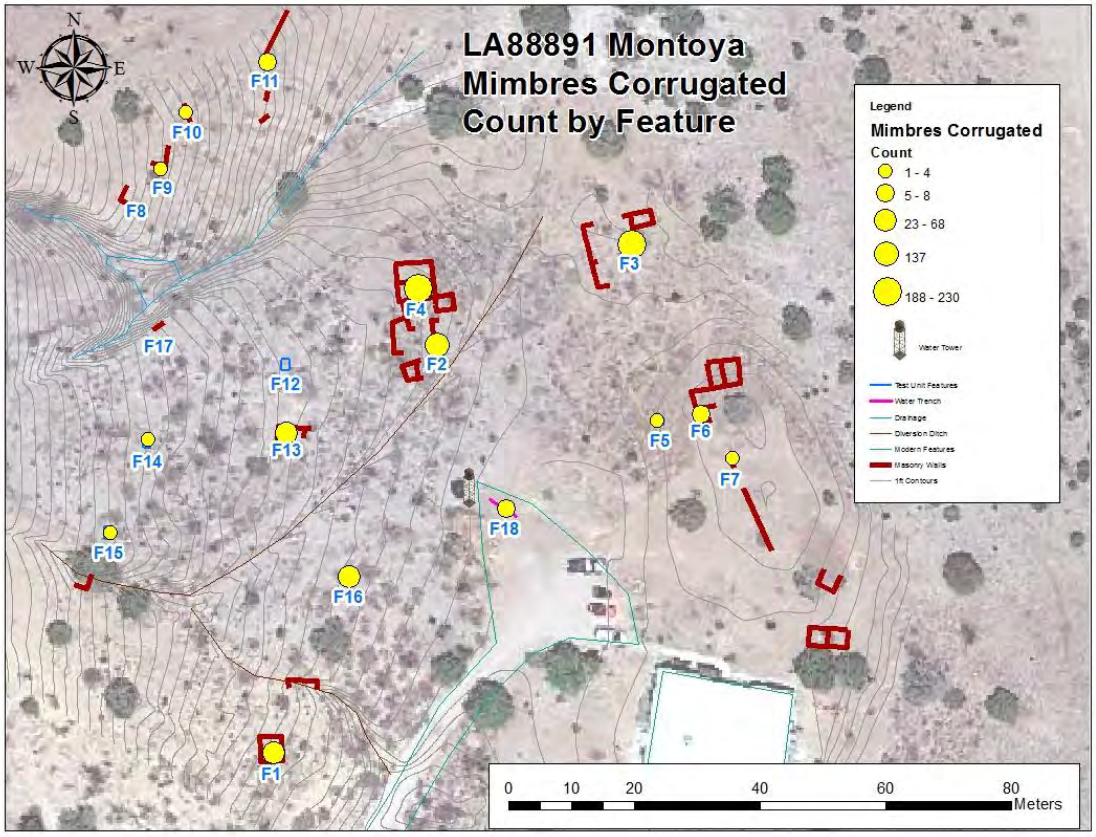


Figure 182. Distribution of Mimbres Corrugated on LA 88891.

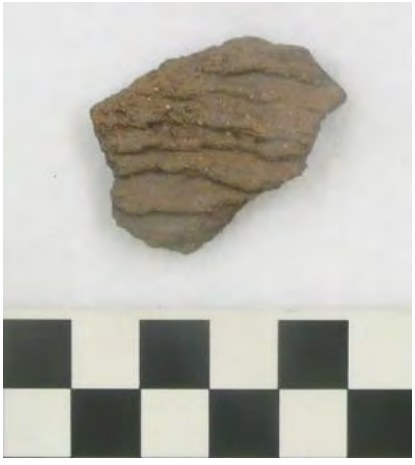


Figure 183. LA 88889: Mimbres Corrugated 09-1814.

Figure 184. LA 88889: Mimbres Corrugated 08-419.

Figure 185. Mimbres Corrugated LA 88891: 01-224.

Figure 186. LA 88891: Mimbres Corrugated 01-428.

MIMBRES RED WASHED

(MOGOLLON RED WARE)

Key Attributes. Brown paste and nonfugitive red-slipped surfaces that are washy in appearance and intermittently to poorly polished.

Dates. Accepted: circa A.D. 1000 – 1150. CAP Period/Phase dates: Early Pueblo Period/Mimbres Classic Phase, A.D. 1000 – 1130; the tightest temporal context for the type was in the Early Mimbres (A.D.950 – 1000) and Mimbres Classic Phase deposits at the Montoya Site, elsewhere it was scattered among mixed and often later temporal contexts. Curiously, none were found in the one Mimbres Classic room excavated on the Victorio Site.

Basis of the Present Description. Three sherds of Mimbres Red Washed were recovered from the Kelly Canyon Site (LA 1125), none were found at the Pinnacle (LA 2292), three hundred sixty-two were excavated from the Victorio Site (LA88889) and one hundred twenty-two from the Montoya Site (LA 88891). Table 33 presents the count by site. Figures 187-189 show the distribution of the type on the three sites. Figures 190-197 display representative sherds. See Cosgrove (1932:79-80) and Hawley (1936:63), both of whom use the term Plain Red—wash and Mimbres Plain Red-wash for their descriptions of what is now called Mimbres Red Washed.

Table 33. Count of Mimbres Red Washed on the Sites.

Type	1125	2292	88889	88891	Grand Total
Mimbres Red Washed	3		362	122	487

Construction. Hand coiling and scraping.

Paste. Yellowish brown to medium brown, sometimes with a gray core sandwiched between brown colored paste closer to the surfaces. Black carbon streaks are rare. The paste is porous and ranges from soft to medium hard, and depending on the amount of temper, the texture ranges from fine to medium. Tempering material consists of rounded and angular, mixed particle (type, color) sand.

Surface Color. Bowl interiors and sometime both interiors and exteriors are slipped an iron-based streaky dull maroon-red or orange-red color. Jar exteriors are usually entirely slipped from the rim to the bottom and inside the vessel neck. Unslipped surfaces look similar to Alma Plain but without the lustrous polish.

Surface Finish. Reasonably well finished and smoothed. Slipped surfaces are washy in appearance and intermittently to poorly polished

Vessel Forms. Hemispherical bowls, necked jars with slightly out-flaring rims. Bowl rims are rarely tapered like San Francisco Red and tend to be direct and off the wall.

Decoration. Slipped surfaces only. Bowls are typically slipped on the interior surface but will occasionally have slip on the exterior surface. Jars are slipped only on the exterior surface.

Paint. No painted designs.

Remarks. Red slipped brown ware (aka. Red ware) was a part of the Mogollon/Mimbres ceramic tradition for a very long time. The first named early red slipped brown ware was San Francisco Red. For the Mimbres region, Anyon (et al. 1981: 213-216) places the initial production of San Francisco Red just before the end of the Early Pit House Period, circa A.D.200-A.D.550, and by the beginning of the Late Pit House Period (A.D.550-650) and the Georgetown Phase, San Francisco Red was being produced and was the hallmark ceramic for this phase. End dates are nebulous, but San Francisco Red production became significantly reduced by the 10th century (Wheat 1955:102-103; Nesbitt 1938:79; Haury 1936:30; LeBlanc 1982:111). However, limited production of a red slipped brown ware continued after A.D. 1000 and into the Mimbres Phase in the form of plain red-washed pottery. Anyon and LeBlanc (1984:158) report on plain slipped red ware they refer to as Misc. Red which, when compared with San Francisco Red, was later in time and poorly made. Low frequencies made chronological comparisons difficult and sample ratios meaningless, resulting in San Francisco Red and Misc. Red being combined for analytical purposes. Hence, at the Galaz Ruin, San Francisco Red was found in deposits that date after its production and may have "ceased to be produced some time in the A.D. 1000s (Anyon and LeBlanc 1984:158)." Whether red slipped brown ware is called San Francisco Red or something else, it does occur after A.D. 1000. At the NAN Ranch site (Shafer 2003:182) red slipped brown ware in the form of San Francisco Red was being made into the A.D. 900s but production changes were being made that resulted in thicker pottery, less emphasis on uniform high polish, and a red slip that was dull and thin. Shafer (2003:182) called this type Mimbres Red-slipped. Production at the NAN Ranch ceases around A.D. 1000. Mimbres Phase slipped redware from the Cañada Alamosa sites is referred to as Mimbres Red Washed and it is not

synonymous with San Francisco Red or any other Mogollon redware associated with the Late Pit House period.

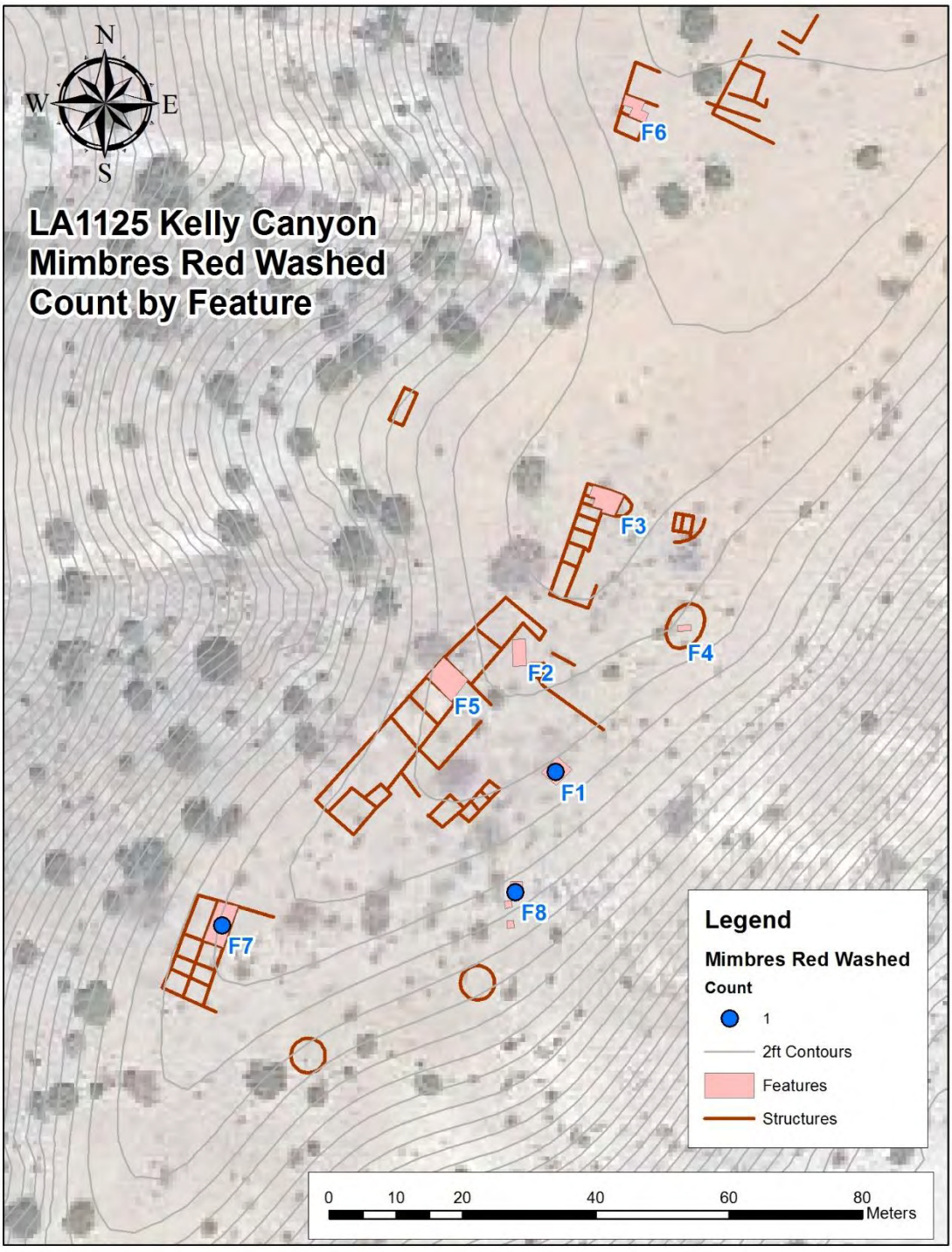


Figure 187. Distribution of Mimbres Red Washed on the Kelly Canyon Site.

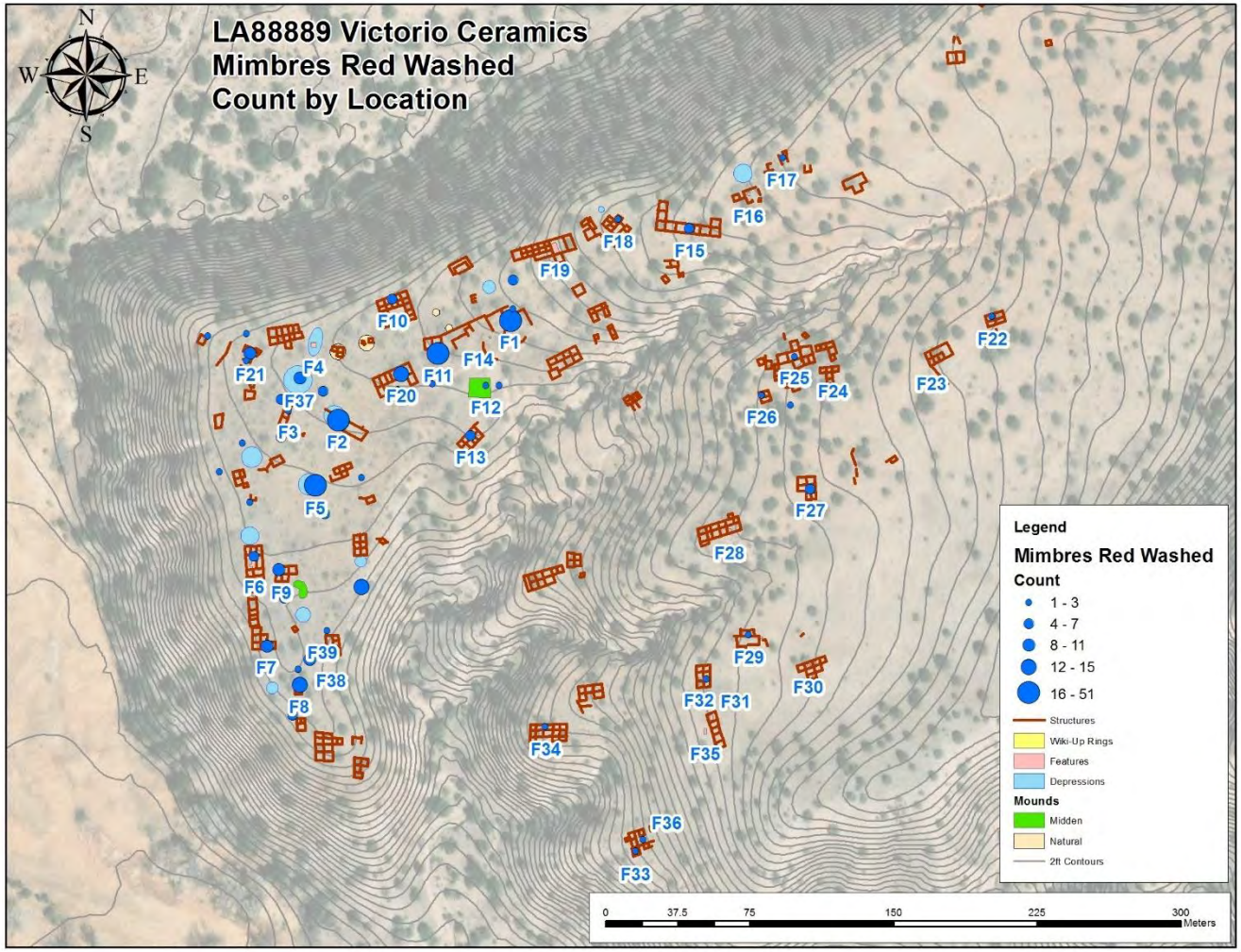


Figure 188. Distribution of Mimbres Red Washed on the Victorio Site.

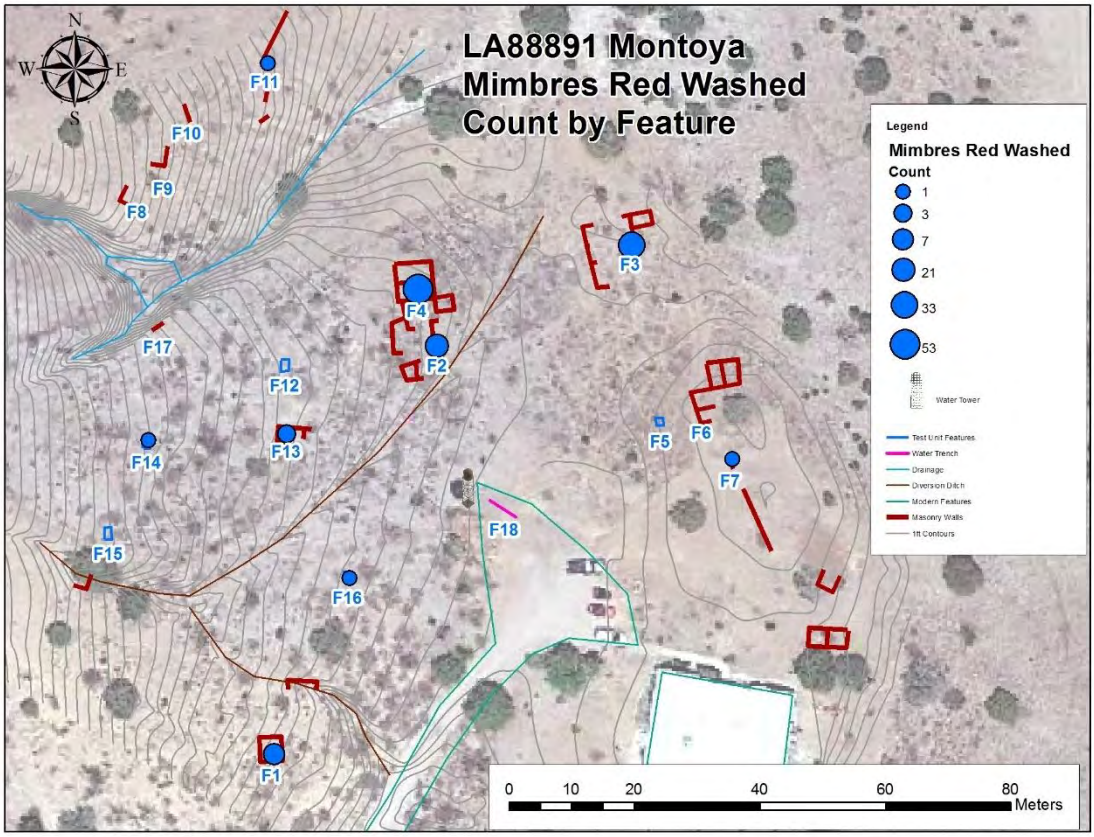


Figure 189. Distribution of Mimbres Red Washed on the Montoya Site.

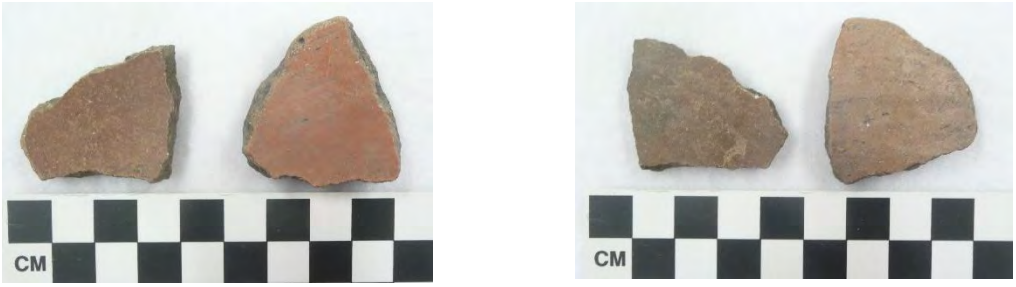


Figure 190. LA 88891: Mimbres Red Washed Bowl Sherds (01-511, 01-288), Interior & Exterior Surfaces.

Figure 191. LA 88891: Mimbres Red Washed Jar Sherds (01-353, 01-28, 01-371).

Figure 192. LA 88891: Mimbres Red Washed Bowl Sherds (04-635, 04-318, 04-100, 04-542).

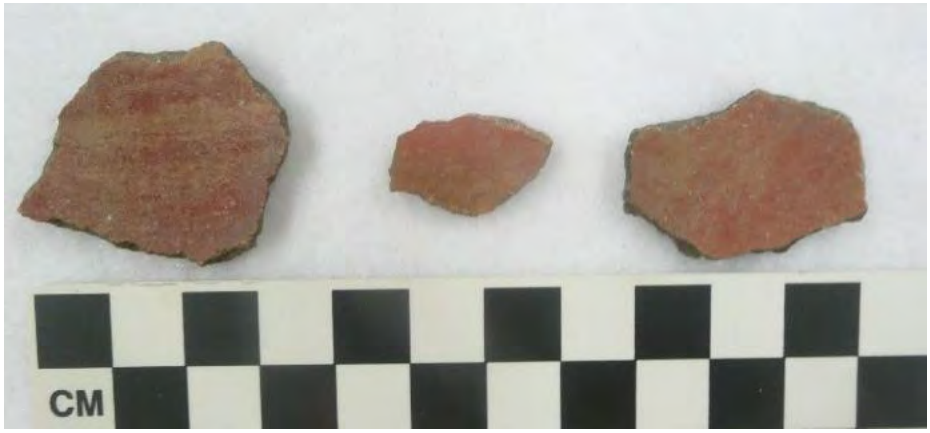


Figure 193. LA 88889: Mimbres Red Washed Sherds (06-221 bowl, 06-305 jar, 06-956 bowl).

Figure 194. LA 88889: Mimbres Red Washed Sherds (07-321 jar exterior, 07-338 bowl interior, 07-14 jar (exterior) and bowl (interior), 07-107 bowl (interior) Showing Slipped Surfaces.

Figure 195. LA 88889: Mimbres Red Washed Sherds (07-321 jar, 07-338 bowl, 07-14 jar and bowl, 07-107 bowl) Showing Opposite Surfaces from Image Above.
Note that 07-107 has slip on the exterior surface.

Figure 196. LA 88889: Mimbres Red Washed Sherds (09-105 bowl, 09-1147 bowl, 09-752 bowl, 09-377) Showing Slipped Surfaces.

Figure 197. LA 88889: Mimbres Red Washed Sherds (09-105 bowl, 09-1147 bowl, 09-752 bowl, 09-377) Showing Opposite Surfaces from Image Above. Note that 09-752 has slip on the exterior surface.

MIMBRES STYLE II (MIMBRES TRANSITIONAL BLACK-ON-WHITE)

(MIMBRES WHITE WARE)

Key Attributes. White chalky slip, black colored designs made with iron-based pigment; the hallmark stylistic attribute are thick framing lines with thinner filler (e.g. hatching or parallel) lines.

Dates. Accepted: A.D. 900-1000. At the NAN Ranch, Shafer and Brewington (1995:13, 17) give dates of A.D.880 – 980 for early Style II vessels, and A.D. 970–1020 for late Style II vessels. CAP Period/Phase dates: Early Pueblo Period/Early Mimbres to Mimbres Classic Phases, A.D. 950–1000. The few sherds of this type were found scattered among mixed temporal contexts on the Montoya and Victorio Sites.

Basis of the Present Description. Eight sherds were excavated from the Montoya Site (LA 88891), and sixty-two sherds were recovered from the Victorio Site (LA 88889) of which forty-three sherds came from the upper six levels of fill in pithouse Feature 5 (Table 34). This fill is composed of ceramic diagnostics that span from ca. A.D. 950 to 1300. It is possible that many of these 49 sherds are from the same vessel although a least two different rim sherds are present. Figures 198 and 199 show the distribution of the type on the two sites. Figures 200-206 display representative sherds. See also LeBlanc (1976), Anyon and LeBlanc (1984), Shafer and Taylor (1986), Shafer (2003), Brody (2004), Shafer and Brewington (1995), Shafer (2003), and Brody (2004).

Table 34. Count of Mimbres Transitional Black-on-white on the Sites.

Type	1125	2292	88889	88891	Grand Total
Mimbres Transitional Black-on-white			62	8	70

Construction. Hand coiling and scraping.

Paste. Medium brown to light gray in color; texture ranges from fine to medium. The temper material is fine grain sand temper.

Surface Color. Unslipped interior and exterior surfaces of both bowls and jars range in color from medium brown to light gray. Interiors of bowls and exteriors of jars (and portions of the interior neck area) are slipped with a chalky white non-iron bearing clay slip. The white slip ranges from thin, revealing patches of color from the paste below, to thick and uniform and adequately covering the surface.

Surface Finish. All surfaces of bowls and jars are usually well scraped and smoothed. Unslipped surfaces, especially bowl exteriors, have a good to lustrous polish. Jar interiors have intermittent polishing. Slipped surfaces may have overall or intermittent polish but the focus of the polishing effort is on the painted designs.

Vessel Forms. Hemispherical bowl forms tend to dominate most assemblages. Globular jars with slopping shoulders and direct rims and jars with restricted orifices (seed jars) are typical forms.

Decoration. Designs become more refined and less bold. The hallmark attribute for this type is a stylistic characteristic that includes thick framing lines with thinner filler lines. Narrow or fine line hachure ultimately replaces the wavy line style seen on the earlier Mimbres Style I/Mimbres Boldface. Other designs include rectilinear and curvilinear motifs, spirals, interlocking scrolls, multiple parallel lines, and solid geometric elements. Earlier Style II bowls have designs that extend to and touch the rim like Mimbres Style I/ Mimbres Boldface, later Style II designs are framed and banded and separated from the rim by a linear element similar to that seen on Mimbres Style III/Mimbres Classic. Mimbres Transitional potter begin to increase the use of life form motifs in the design field.

Paint. Iron- based mineral pigment was used with the desired outcome being black paint. This was achieved in a neutral or reducing firing atmosphere. However, as with Mimbres Boldface and the later Mimbres Classic, there is a significant frequency in which the paint fired shades of brown or red as the result of poor control or maintaining the needed anoxic firing environment.

Remarks. When the early type names for Mimbres pottery were revised in the mid to late 1970s (LeBlanc 1976:20; Anyon and LeBlanc 1984:159; Shafer and Taylor 1986; Shafer 2003:182-184), a new type was identified that was transitional between Mimbres Boldface Black-on-white (Mimbres Style I) and Mimbres Classic Black-on-white (Mimbres Style III). The new type was called Style II or Mimbres Transitional. It represented a new chronological transition type with features like Boldface but with some design and layout features similar to those on Mimbres Classic.

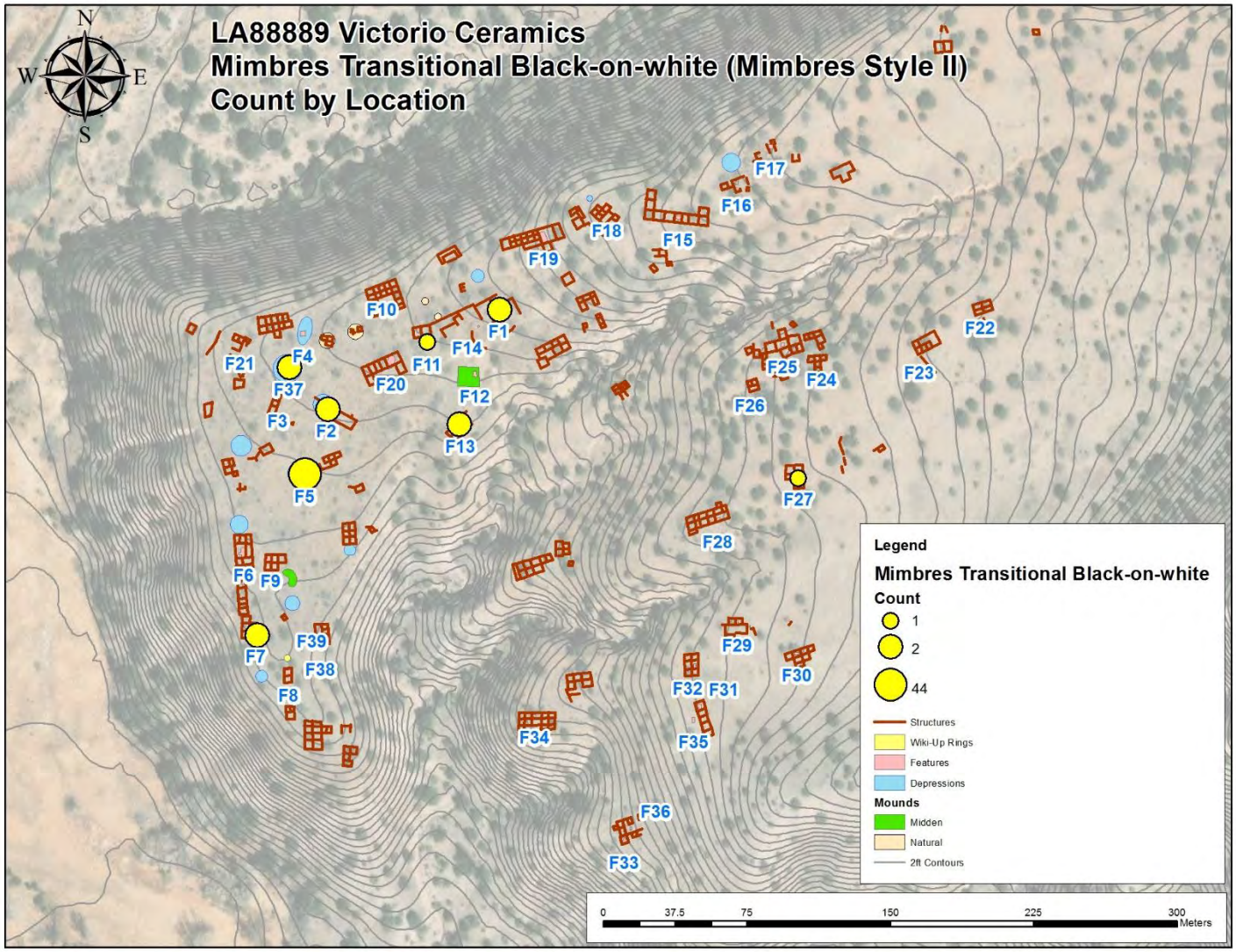


Figure 198. Distribution of Mimbres Transitional Black-on-white on the Victorio Site.

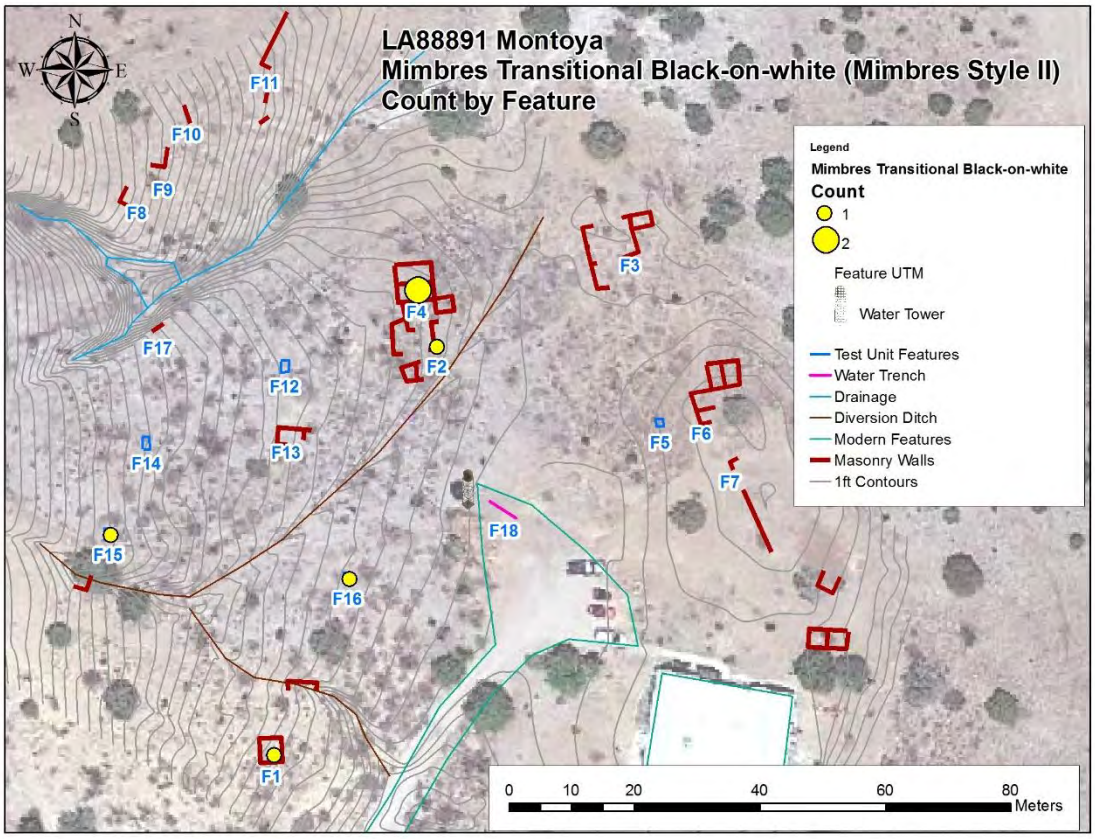


Figure 199. Distribution of Mimbres Transitional Black-on-white on the Montoya Site.

Figure 200. LA 88891: Mimbres Transitional Black-on-white bowl sherd (01-338)

Figure 201. LA 88891: Early Style Mimbres Transitional Black-on-white (01-602 with design to the rim), Interior and Exterior Views.
Note the dimpling and exposed coils of manufacturing on the exterior.

Figure 202. LA88889: Mimbres Transitional Black-on-white Bowl Sherds (05-620, 05-841).

Figure 203. LA 88889: Mimbres Transitional Black-on-white Bowl Sherds (06-695, 06-714, 06-956).

Figure 204. LA88889: Early Style Mimbres Transitional Black-on-white Bowl Sherd (07-210) with Design to the Rim.

Figure 205. LA88889: Mimbres Transitional Black-on-white Bowl Sherds (09-155, 09-59, 09-105).

Figure 206. LA 88889: Early Style Rim (left; 09-86) and Late Style Rim (right; 09-335), Mimbres Transitional Black-on-white.
Both sherds from the uppermost fill of structure Feature 5.

MOGOLLON RED-ON-BROWN

(MOGOLLON RED WARE)

Key Attributes. Well smoothed and highly polished over decorated and slipped areas; iron-rich red paint pigment and slip (when used); rectilinear narrow line elements and motifs cover the entire interior surface of bowls and most of the exterior surface of jars except the very bottom.

Dates. Mogollon Red-on-brown is the painted pottery component associated with the San Francisco Phase which dates A.D.650 – 750 (Anyon et al. 1981:216), decreases through time and becomes virtually nonexistent by the 900s. Haury (1936:116) places the end of the San Francisco Phase at A.D.900 based on four tree-ring dates from Mogollon Village. Wheat (1955:185) associates Mogollon Red-on-brown with his Mogollon 3 period beginning around A.D. 600 and continuing to around A.D. 900. Interestingly, Mogollon Red-on-brown may have been continually produced until at least A.D. 1000 in Mimbres Phase sites in the Gila Valley. Lekson (1990:39) reports that at the Saige-McFarland Site, Mogollon R/b makes up a sizable portion (12.3%) of the later Mimbres assemblages, the alternative is that the sherds were intrusive from an underlying or adjacent component. CAP Period/Phase dates: Late Pit House Period/San Francisco (A.D.675-750/800) and Three Circle Phases, A.D. 750/800 – 900; two hundred fifty-three sherds of the type were recovered from San Francisco and Three Circle Phase temporal contexts at the Victorio Site. All other sherds of Mogollon Red-on-brown were found scattered in later, mixed temporal contexts. Radio carbon dating supports a post A.D.650 date for the occurrence of Mogollon Red-on-brown and two archeo-magnetic dates indicate the end date was circa A.D.800.

Basis of the Present Description. Seven hundred ninety-seven sherds of Mogollon Red-on-brown were recovered from two sites (LA 88889-785 sherds; LA 1125-12 sherds) in the Cañada Alamosa (Table 35). Figures 207 and 208 show the distribution of sherds on the sites. Figures 209-216 display representative sherds. See also Haury (1936), Hawley (1936), and Powell (1991).

Table 35. Count of Mogollon Red-on-brown by Site.

Type	1125	2292	88889	88891	Grand Total
Mogollon Red-on-brown	12		785		797

Construction. Hand coiling and scraping.

Paste. Yellowish brown to medium brown, sometimes with a gray core sandwiched between brown colored paste closer to the surfaces. Black carbon streaks are rare. The paste is porous and ranges from soft to medium hard, and depending on the amount of temper, the texture ranges from fine to medium. Temper is coarse to fine-grained angular and rounded particles of sand and detritus material.

Surface Color. The basic surface color is a natural, post-firing yellow-brown to a medium brown and occurs where there is no painted design. Iron-rich red paint was used to render designs on the interior of bowls and the exterior of jars. Bowl exteriors were left unslipped or were completely slipped with the same red pigment used to create the designs. Fire clouds occur occasionally.

Surface Finish. Slipped and paint decorated areas and the interior and exterior surfaces of bowls and exteriors of jars, including down onto the interior neck portions of jars are polished, often to a luster. A unique form of texturing common on San Francisco Red and rarely on Alma Plain, is seen occasionally on bowl exteriors of Mogollon R/b and is referred to as finger dimpling. This consists of shallow depressions, conceivably created with the tip of a finger, that cover the entire exterior.

Vessel Forms. Bowl forms dominate; jar forms occur in low frequencies.

Decoration. Designs on bowl forms of Mogollon Red-on-brown go up to and touch the rim which has a painted lip. Designs on bowls are laid-out on the interior surface in panels or individual fields that may represent two, three, four, and occasionally five repetitions of the same design or two different designs that oppose one another in four paneled layouts. Designs on jars are laid-out in bands that cover most of the exterior except for the bottom of the vessel. Paneled designs in two or four configurations may have a central panel at the bottom of the vessel. Designs are dominated by rectilinear, narrow line motifs including triangles, Greek keys, pentagons, stair steps, repeated parallel lines, hatching with squiggle-line filler, sawtooths, vees, and spirals used most commonly in combination with other rectilinear elements. Within the Cañada Alamosa assemblage, the line width on all but one of the sherds from the Kelly Canyon site (five total) tends to be wider, with line widths of 6 to 9 millimeters when compared to those observed from the pithouse contexts on the Victorio Site which have an average line width of 3 millimeters.

Bowl interiors are decorated, exteriors are slipped red or may be left unslipped. Jars are decorated on the upper 2/3rds of the vessel and slipped on the lower 1/3rd of the vessel.

Paint. Iron-rich red pigment, likely hematite based, that ranges in color from orange-red to deep, blueish red.

Neutron Activation Analysis. Some local production but imports from the Gila Forks, the lower Mimbres Valley, the upper Mimbres Valley (Harris Site), the upper Mimbres Valley (Mimbres Forks and Elk ridge) and the upper Mimbres Valley (Ranger Station Site). Almost a third of the thirty-three samples were unassigned, perhaps suggesting production in the largely unsampled Reserve/Luna area (Ferguson et al. 2024).

Remarks. Mogollon Red-on-brown is the first pottery type in the Mogollon Ceramic Tradition that utilized painted designs. It follows San Francisco Red in time but the two types overlap and occur together during the San Francisco Phase. San Francisco Red and Mogollon Red-on-brown production is significantly reduced by the 10th century (Wheat 1955:102-103; Nesbitt 1938:79; Haury 1936:30; LeBlanc 1982:111). The designs on Mogollon Red-on-brown are dominated by linear elements, but what makes this type interesting is how designs were laid-out on unslipped interior surfaces of bowls. Typically, designs were laid-out in individual panels that were repeated two, three, four, or five times. This style of design lay-out, in combination with motifs of squiggle-line hachure and spirals seen on Mogollon Red-on-brown is similar to Hohokam styles of pottery and in particular the early pottery of the Dragoon Tradition (circa A.D. 700-1100) found throughout the San Pedro River valley of southern Arizona (Heckman 2000:43-61). Reasons for this similarity likely includes the exchange of ideas and the social connections of communities via trade and other relationships. However, it is this author's opinion that the unique, paneled design layout represents the essence of basic early Mogollon style. With the advent of the Mimbres White Wares, where circular or banded design layouts took over in the latter part of the transitional period between Transitional style Mimbres pottery and Mimbres Classic, examples of the "old style" of paneling the design layout can be seen. By A.D. 1000, the circular/band layout tends to dominate layout style on Style III/Mimbres Classic Black-on-white geometrics and complex geometrics with representational lifeforms integrated into the overall design. However, the paneled layout (in 2, 3, and 4 panels) can still be seen occasionally on Mimbres Classic Black-on-white up to the time when its production ceases around A.D. 1150. North of the Mimbres area into the Reserve and Mogollon Highlands regions, Mogollon people there

stopped using the Mogollon "old style" of paneled design layouts around A.D. 1000 and completely adapted the circular/band layout to their painted ceramics (Reserve and Tularosa Black-on-white; see *Remarks* under Tularosa B/w).

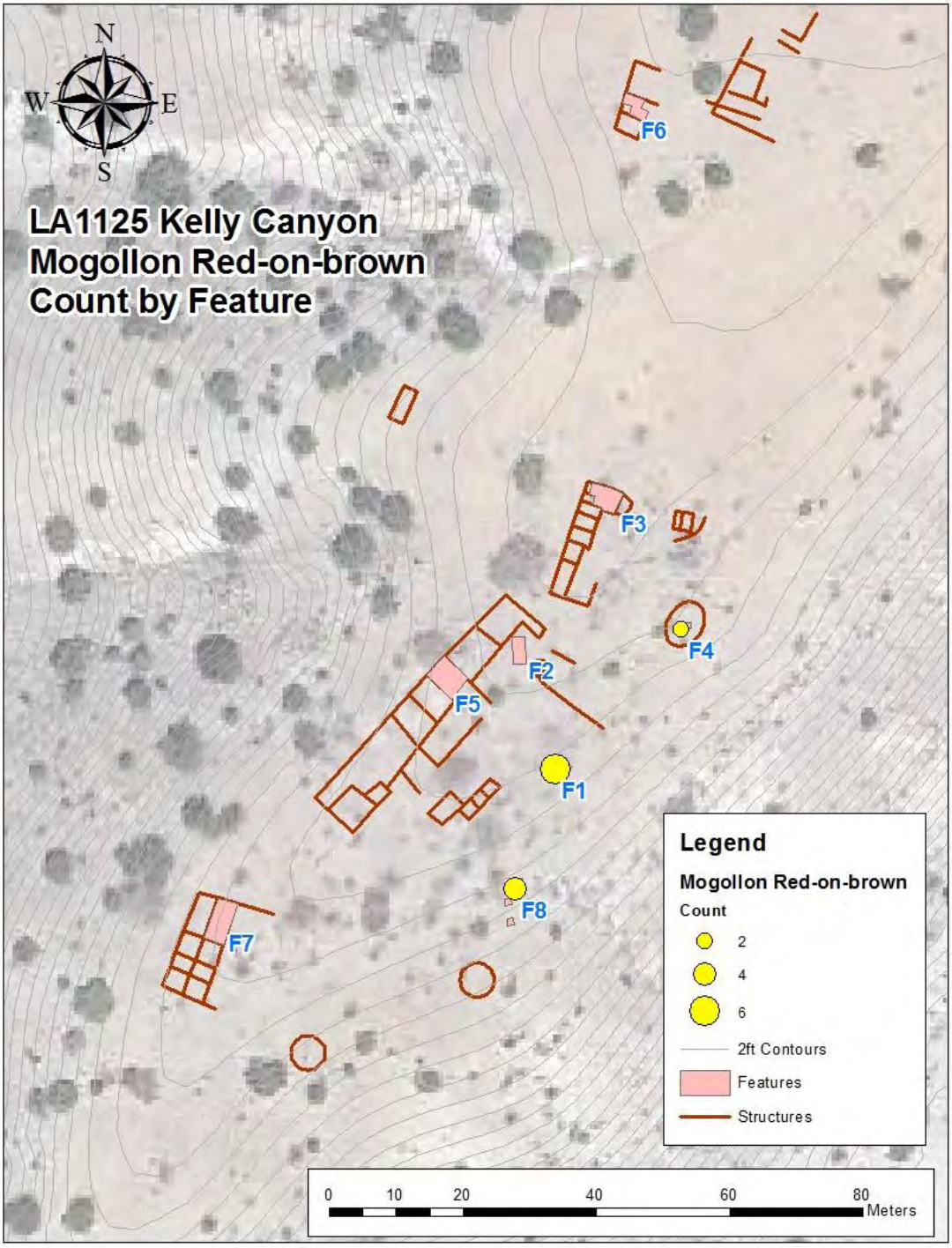


Figure 207. Distribution of Mogollon Red-on-brown on the Kelly Canyon Site.

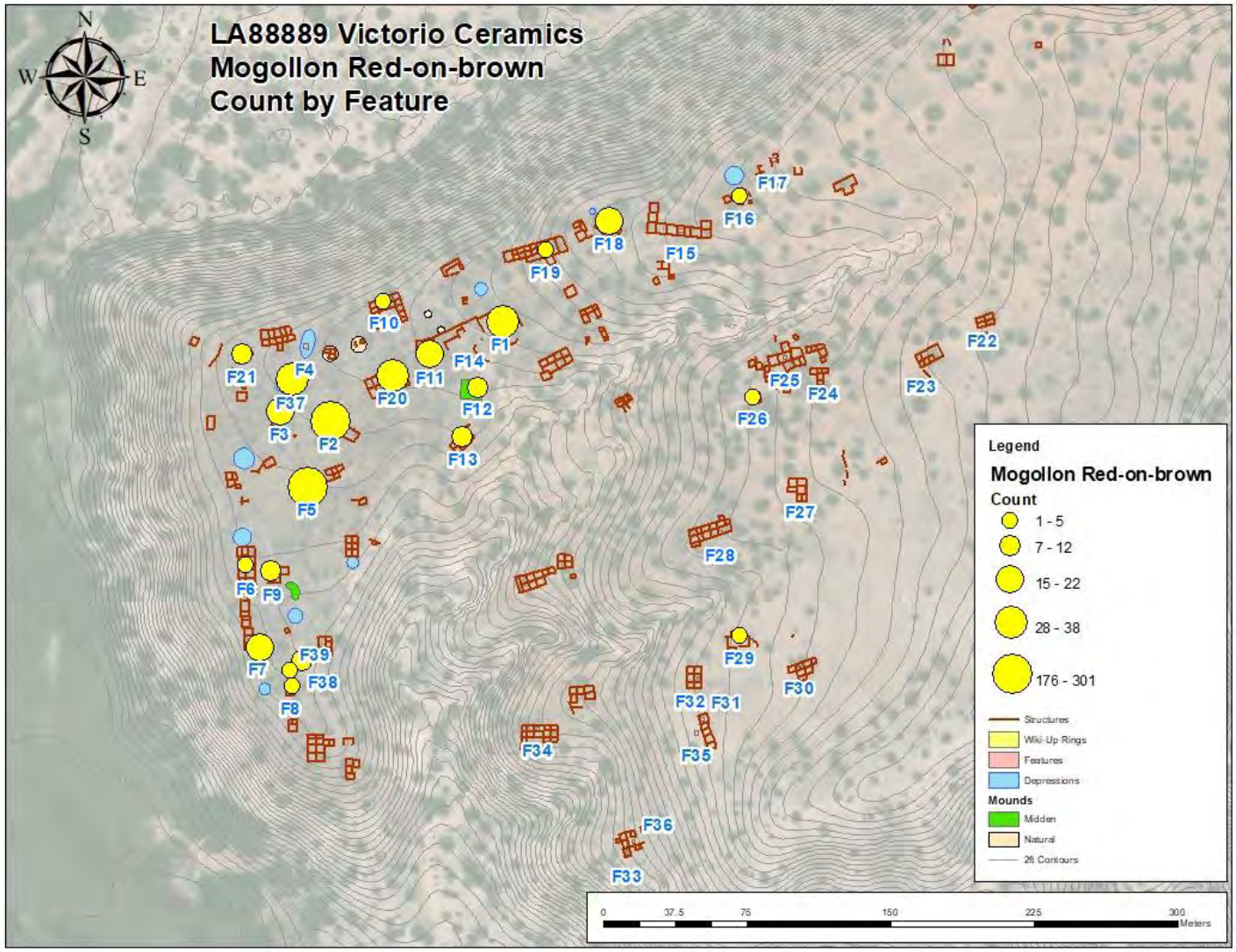


Figure 208. Distribution of Mogollon Red-on-brown on the Victorio Site.

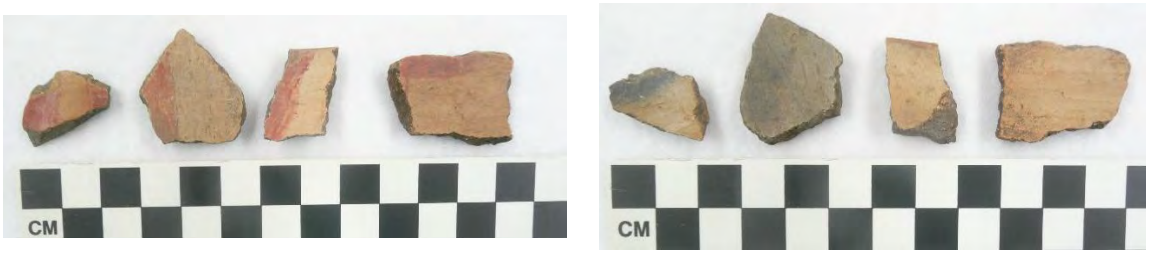


Figure 209. LA 1125: Mogollon Red-on-brown Sherds (03-390 jar, 03-391 jar, 03-391 bowl rim, 03-520 bowl), Painted Surfaces on Left, Opposite Surface on the Right.

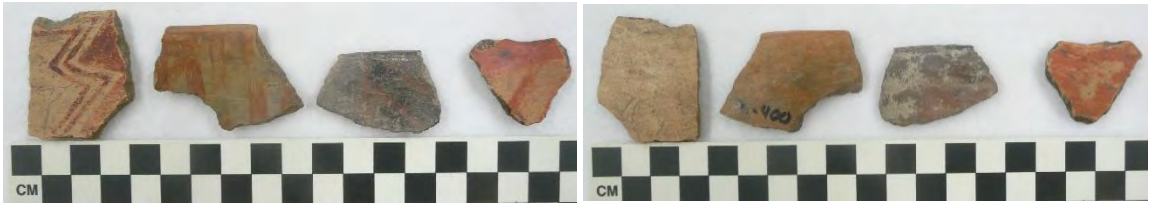


Figure 210. LA 88889: Mogollon Red-on-brown Bowl Rim Sherds (06-876, 06-400, 06-92, 06-664), Painted Surfaces on Left, Exterior Surfaces on the Right.
Note the exterior red slip on two sherds to the far right.

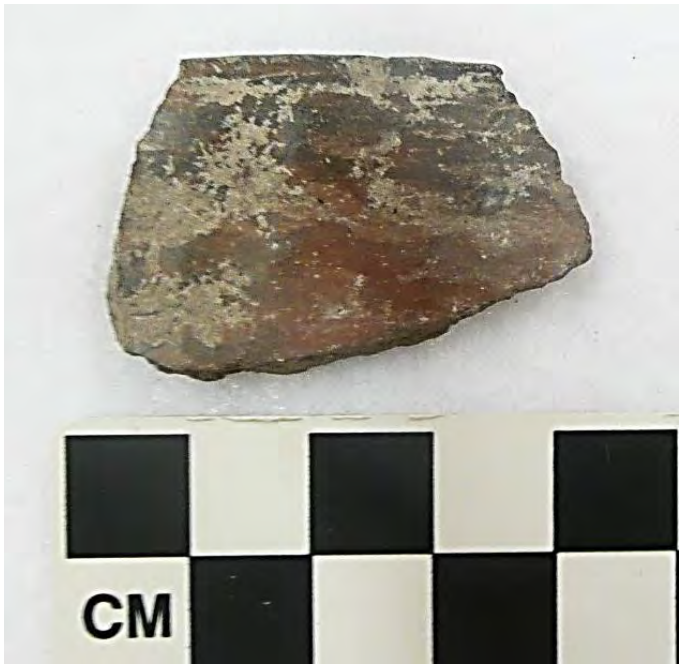


Figure 211. LA 88889: Mogollon Red-on-brown, Close-Up of the Exterior Surface of 06-92 Showing a Slipped and Dimpled Surface.

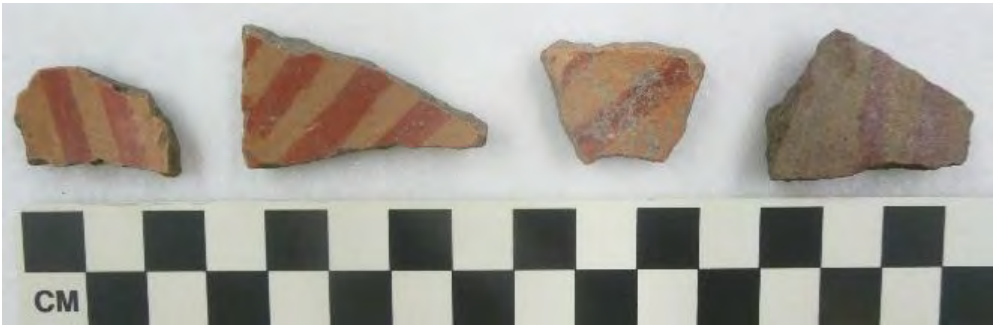


Figure 212. LA 88889: Mogollon Red-on-brown Body Sherds (06-664 bowl, 06-45 bowl, 06-18 bowl, 06-729 jar).

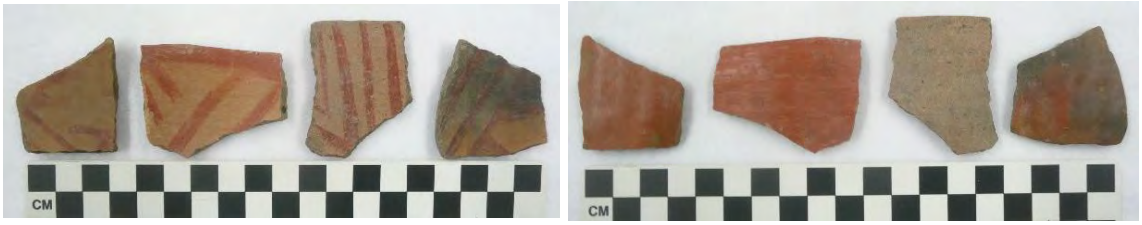


Figure 213. LA 88889: Mogollon Red-on-brown Sherds (07-330 bowl/slipped exterior, 07-338 bowl rim/slipped and dimpled exterior, 07-449 unslipped exterior bowl rim, 07-616 bowl/slipped and dimpled).

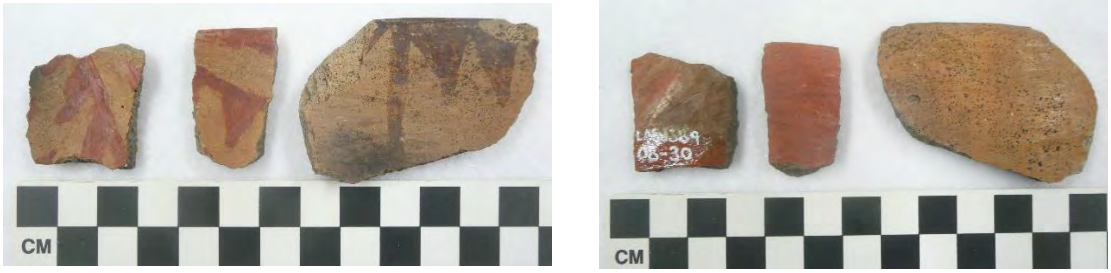


Figure 214. LA 88889: Mogollon Red-on-brown Sherds (08-30 bowl/slipped exterior, 08-44 bowl rim/slipped exterior, 08- 534 bowl rim/unslipped exterior).

Figure 215. LA 88889: Mogollon Red-on-brown Bowl Rim Sherds Interior and Exterior Surfaces (09-525/slipped exterior, 09-59 slipped & dimpled exterior, 09-291 and 09-1031 both with slipped exteriors).

Figure 216. LA 88889: Mogollon Red-on-brown Jar Exterior (09-1632).

PINEDALE BLACK-ON-RED
(WHITE MOUNTAIN RED WARE)

Key Attributes. Red to orange-red slip, mineral-based pigment; well drafted, compact, and symmetrical designs that include parallel hatching and stepped motifs and exterior unit designs done in black; temper material consists of prepared sherd, sand, and rock detritus.

Dates. Accepted: circa A.D. 1250 – 1300. CAP Period/Phase dates: Late Pueblo Period/Magdalena Phase, A.D. 1250 -1290, seven sherds of the type were in the Magdalena Phase context at Pinnacle while the remaining thirty-five sherds were scattered in the Early Glaze period deposits (A.D. 1300 -1400). One sherd of the type was in the Tularosa Phase (A.D. 1200 -1290) temporal context at the Victorio Site.

Basis of the Present Description. There are forty-three sherds of Pinedale Black-on-red in the Cañada Alamosa Assemblage (Table 36). None were recovered from the Kelly Canyon Site (LA1125), forty-two were identified from the Pinnacle (LA2292), one from the Victorio Site (LA88889), and none from the Montoya Site (LA88891). Figures 217 and 218 show the spatial distribution of sherds on the sites. Figures 219 and 220 display representative sherds. See also Colton and Hargrave (1937) and Carlson (1970).

Table 36. Count of Pinedale Black-on-red by Site.

Type	1125	2292	88889	88891	Grand Total
Pinedale Black-on-red		42	1		43

Construction. Hand coiling and scraping.

Paste. The paste is light gray but can range in color between buff and reddish brown. Dark gray carbon streaks are rare but do occur. The paste is hard and the texture may range from fine to coarse, depending on the size and quantity of the temper particles. Temper material consists of prepared sherd, sand, and rock detritus.

Surface Color. Bowl interior and exterior surfaces as well as jar exteriors and the inside of jar necks are slipped with a thick red to orangish-red slip. The slip is evenly applied and polished after drying and before applying decoration.

Surface Finish. Slipped and painted surfaces are generally well smoothed but surfaces will occasionally have minor undulations. Slipped surfaces have a uniform polish. Unslipped/unpolished jar interiors are scraped smooth.

Vessel Forms. Bowls are open and with rounded bottoms, jars have high or low straight necks, high shoulders, globular bodies, and strap or lug-type handles. Rims are direct or slightly incurving and beveled towards the interior or they may be rounded or slightly flattened.

Decoration. Designs on bowl interiors are laid-out in a banded fashion with designs held between two framing lines. Designs are well drafted but are bolder and broader that that seen on earlier White Mountain Red Wares. Interlocking solid and hatched rectilinear and curvilinear motifs are common but are expressed in a much bolder manner than that seen on Tularosa B/w or St. Johns Polychrome. The filler in hatched motifs tend to be parallel to the framing lines which are the same width as the filler elements. Other design elements include, pendant dots, dotted lines, stepped lines, multiple parallel lines, squiggle lines, solid triangles, diamonds, scrolls, steps, frets, and barbs. White colored pigment was often used to outline motifs on the interior surface. Dense, negative design layouts are typical of both Pinedale Black-on-red and Pinedale Polychrome. Bowl exteriors have rectilinear, geometric unit designs positioned around a vessel two to four times. Jar forms have two fields of decoration that include either a design band around the neck or design elements suspended from the rim, and the body portion with the greatest width. See Carlson's (1970:91-94) discussion of Pinedale Style.

Paint. Mineral-based pigment. The pigment color is black or dark brown. This pigment will appear matt against the polished slip or as a subglaze. Pigment on six sherd samples of Pinedale-on-red from the Pinnacle underwent lead isotope analysis to identify potential resources for the ore. Two of these sherds showed lead associated with the Hansonburg mining district near Socorro, New Mexico, two from the Cerrillos mining district in Santa Fe County, New Mexico, one had a lead mix associated with both Hansonburg and Cerrillos Mines and the paint pigment on one sherd had no lead in its composition. Please see Appendix A for the complete results of the analysis.

Neutron Activation Analysis. None of the six sherds submitted from Pinnacle were a match for identified groups in the Zuni area as defined by Peeples (2018) or Safi (2015). However, there is a strong match for Tijeras Group I as defined by Habicht-Mauche and Eckert (2021). Their analysis suggests that Tijeras Group I is produced in the Lower Zuni River/Little Colorado areas and/or areas east of

Zuni. The working hypothesis developed from this project is that these sherds may have been produced even farther east in the area that includes Gallinas Mountains and the lower Rio Salado. This hypothesis is supported by a positive comparison with the Socorro/San Marcial groups from that same region and two of the Pinedale sherds are a match with Group 10, which we believe was produced at Gallinas Springs Pueblo in that same area (Ferguson et al. 2024).

Remarks. In sherd form, Pinedale Black-on-red may be difficult to distinguish from sherds of St. Johns Black-on-red, Springerville Polychrome, and Heshotauthla Black-on-red.

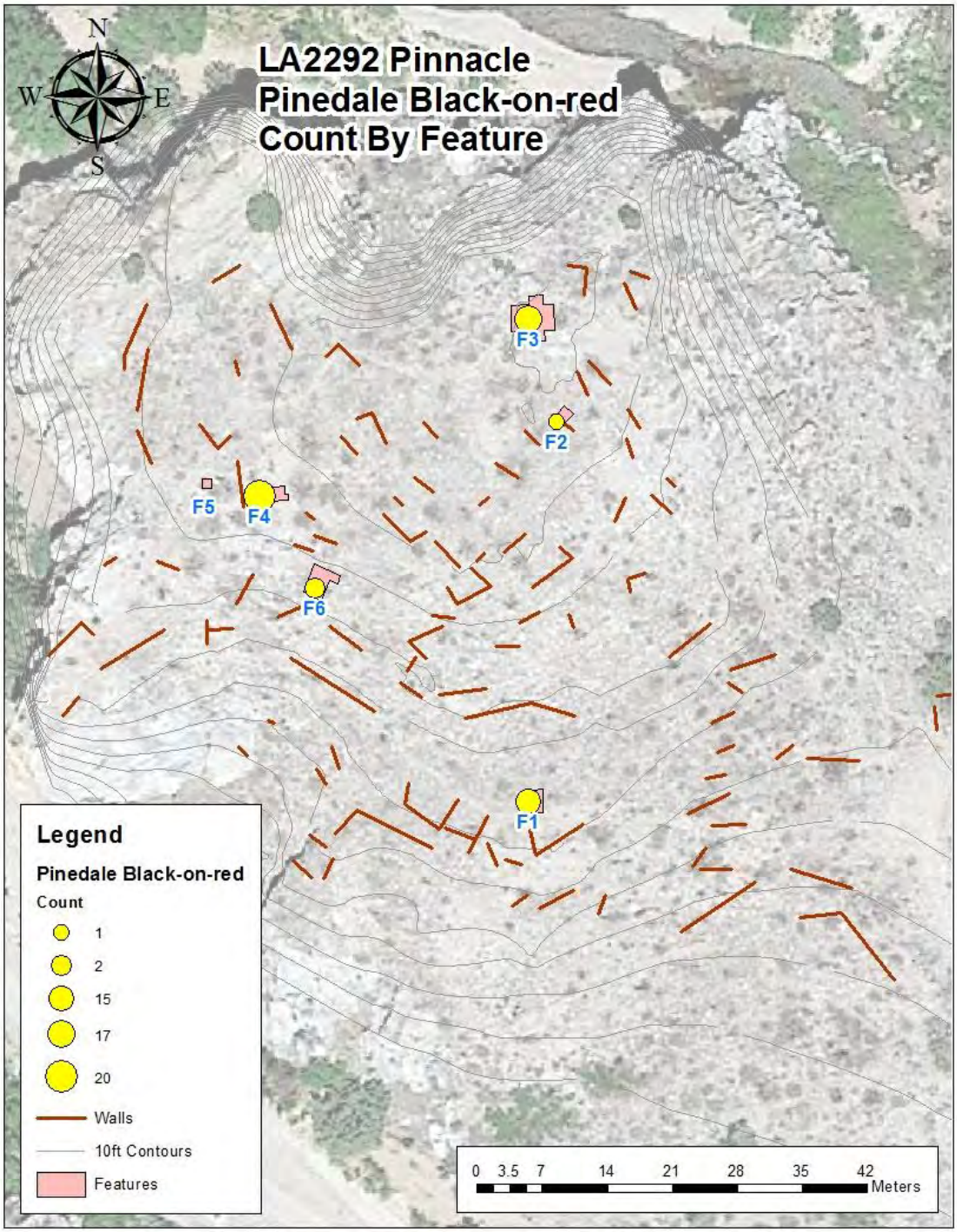


Figure 217. Distribution of Pinedale Black-on-red at the Pinnacle Site.

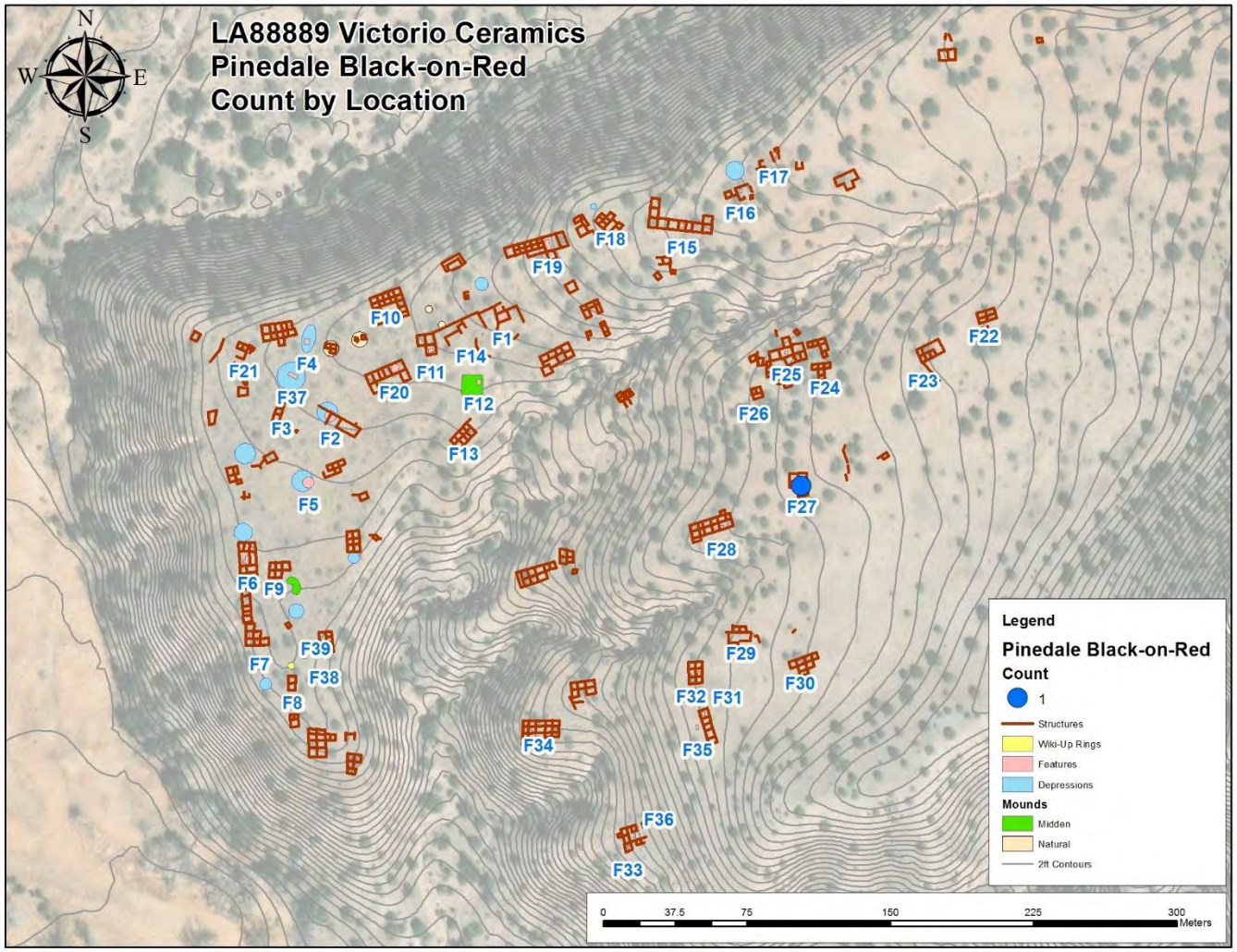


Figure 218. Distribution of Pinedale Black-on-red at the Victorio Site

Figure 219. LA 88889: Pinedale Black-on-red (09-615, bowl rim sherd, left- interior surface, right- exterior surface).

Figure 220. LA 2292: Pinedale Black-on-red (rim and body sherds, 02-70, 02-151, 02-34, 02-365, & 00-308, left- interior surfaces, right- exterior surfaces).

PINEDALE POLYCHROME
(WHITE MOUNTAIN RED WARE)

Key Attributes. Red to orange-red slip, mineral-based pigment; well drafted, compact, and symmetrical designs that include parallel hatching and linear stepped motifs and exterior unit designs done in black or a combination of white and black; temper material consists of prepared sherd, sand, and rock detritus.

Dates. Accepted: circa A.D. 1275 – 1325. CAP Period/Phase dates: Late Pueblo Period: at the Pinnacle all sherds of the type were found in the Early Glaze period of A.D. 1300 – 1400, the one sherd recovered from the Victorio Ruin was in the Tularosa Phase context of A.D. 1200 – 1290.

Basis of the Present Description. A total of twenty-three sherds of Pinedale Polychrome are in the Cañada Alamosa assemblage (Table 37). None were found at the Kelly Canyon Site (LA 1125), twenty-two sherds were recovered from the Pinnacle (LA 2292), one was identified at the Victorio Site (LA 88889), and none were recovered from the Montoya Site (LA 88891). Figures 221 and 222 show the location of sherds on the two sites. Figures 223 and 224 display representative sherds. See also Haury and Hargrave (1931), Colton and Hargrave (1937), Rinaldo (1959), and Carlson (1970).

Table 37. Count of Pinedale Polychrome by Site.

Type	1125	2292	88889	88891	Grand Total
Pinedale Polychrome		22	1		23

Construction. Hand coiling and scraping.

Paste. Light gray is common, but paste color can range to buff and reddish brown. Dark gray carbon streaks are rare but do occur. The paste is hard and the texture may range from fine to coarse, depending on the size and quantity of the temper particles. Temper material consists of prepared sherd, sand, and rock detritus.

Surface Color. Bowl interior and exterior surfaces as well as jar exteriors and the inside of jar necks are slipped with a thick red to orangish-red slip. The slip is evenly applied and polished after drying and before applying decoration.

Surface Finish. Slipped and painted surfaces are well smoothed but surfaces will occasionally have minor undulations. Slipped surfaces have a uniform to somewhat streaky polish. Unslipped/unpolished jar interiors are scraped smooth.

Vessel Forms. Open bowls with rounded bottoms; jars have high or low straight necks, high shoulders, globular bodies, and strap or lug-type handles. Rims are direct or slightly incurving and beveled towards the interior or they may be rounded or slightly flattened.

Decoration. Designs on bowl interiors are laid-out in a band with design motifs held between two framing lines. Designs are well drafted but are bolder and broader than those seen on earlier White Mountain Red Wares. Interlocking solid and hatched rectilinear and curvilinear motifs are common but are expressed in a much bolder manner than that seen on Tularosa B/w or St. Johns Polychrome. The filler in hatched motifs tend to be parallel to the framing lines which are the same width as the filler elements. Other design elements include, pendant dots, dotted lines, stepped lines, multiple parallel lines, squiggle lines, solid triangles, diamonds, scrolls, steps, frets, and barbs. White colored pigment occurs on the interior surface, the exterior surface, or both. On bowl interiors, white color was used to outline motifs. On exterior surfaces, white color was used to either outline black motifs or serve as a background color for black colored unit designs. Occasionally there may be black and white motifs that may alternate with each other. Unit designs on bowl exteriors are rectilinear and geometric and are repeated around a vessel two to four times. Dense, negative design layouts are typical of both Pinedale Black-on-red and Pinedale Polychrome. Jar forms have two fields of decoration that include either a design band around the neck or design elements suspended from the rim, and the body portion with the greatest width. Designs on jars may be outlined in white. See Carlson's (1970:91-94) discussion of Pinedale Style.

Paint. Mineral-based pigment. The pigment color is black or dark brown and will appear matt against the polished slip, or as a subglaze, or as a true glaze. Pigment on four sherd samples of Pinedale Polychrome from the Pinnacle underwent lead isotope analysis to identify potential resources for the ore. Two of these sherds showed lead associated with the Hansonburg mining district near Socorro, New Mexico, one had a lead mix associated with both the Hansonburg and Cerrillos (Santa Fe County) mining districts, and the pigment on one of the sherd samples contained no lead. Please see Appendix A for the complete results of the analysis.

Neutron Activation Analysis. None of the six sherds submitted from Pinnacle were a match for identified groups in the Zuni area as defined by Peeples (2018) or Safi (2015). However, there is a strong match for Tijeras Group I as defined by Habicht-Mauche and Eckert (2021). Their analysis suggests that Tijeras Group I is produced in the Lower Zuni River/Little Colorado areas and/or areas east of

Zuni. The working hypothesis developed from this project is that these sherds may have been produced even farther east in the area that includes Gallinas Mountains and the lower Rio Salado. This hypothesis is supported by a positive comparison with the Socorro/San Marcial groups from that same region and two of the Pinedale sherds are a match with Group 10, which we believe was produced at Gallinas Springs Pueblo in that same area. (Ferguson et al. 2024).

Remarks. In sherd form, Pinedale Polychrome may be difficult to distinguish from sherds of St. Johns Polychrome, Springerville Polychrome, or Heshotauthla Glaze Polychrome.

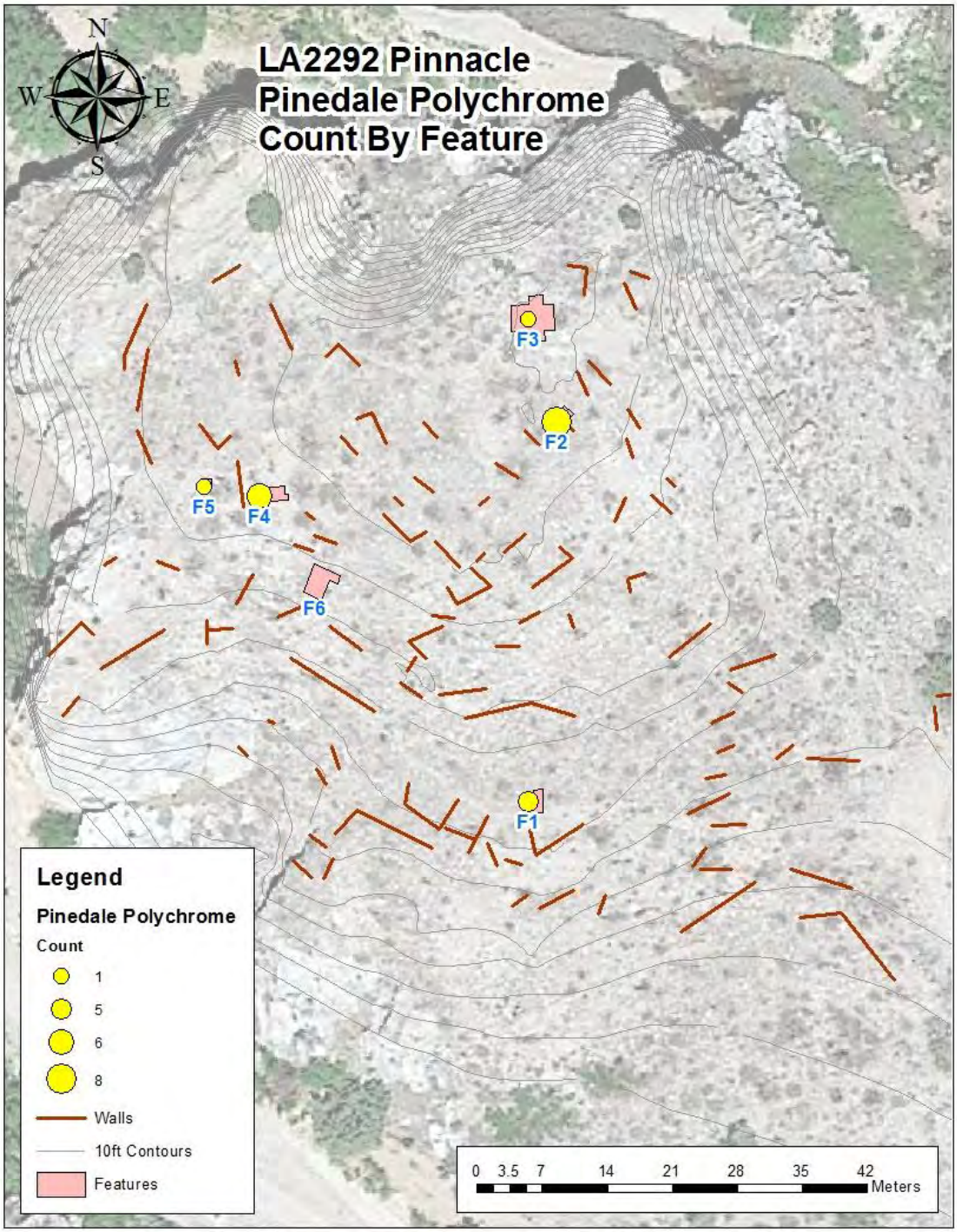


Figure 221. Distribution of Pinedale Polychrome on the Pinnacle.

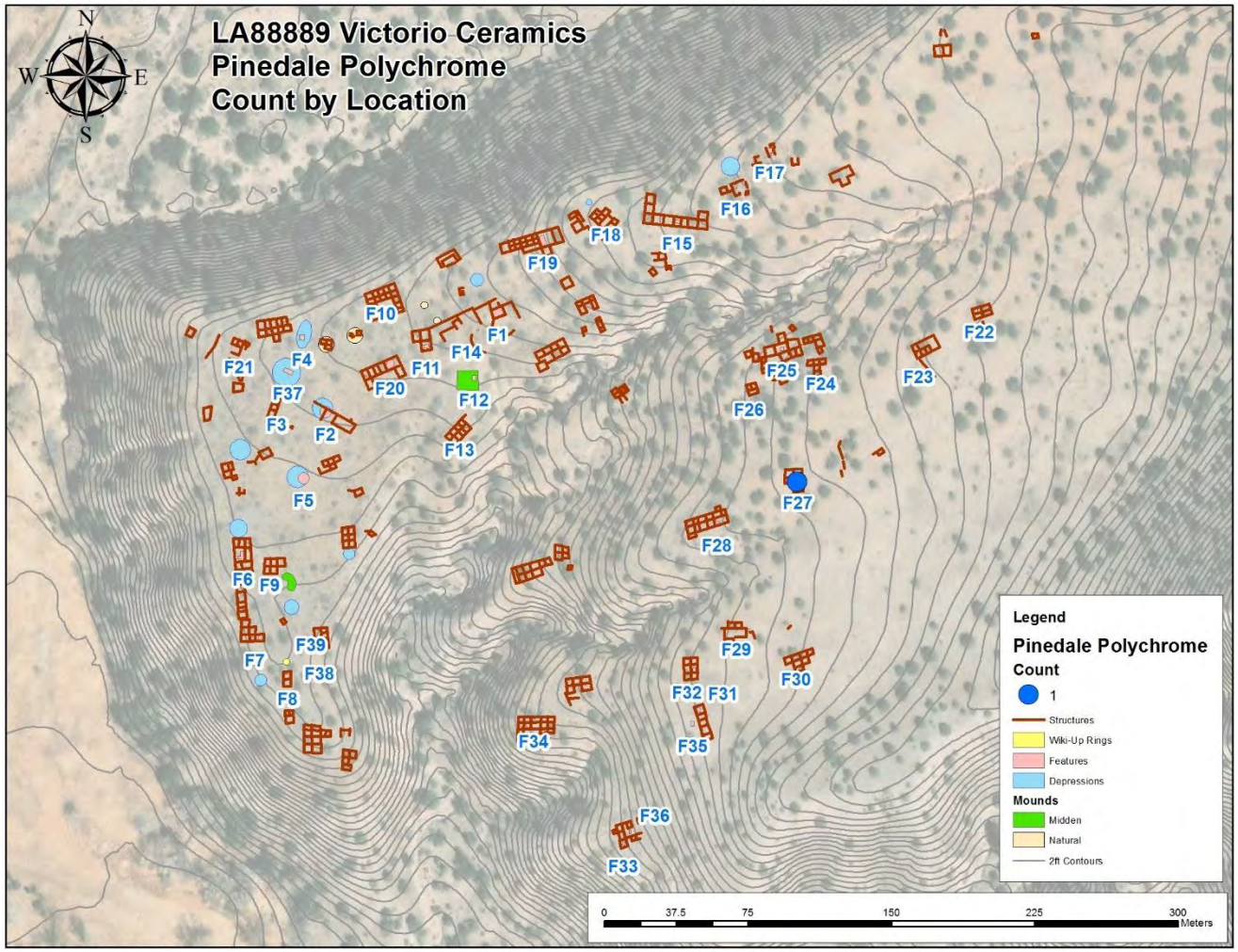


Figure 222. Distribution of Pinedale Polychrome on the Victorio Site.

Figure 223. LA 2292: Pinedale Polychrome (02-697, Bowl Body Sherd, left-interior surface, right-exterior surface).

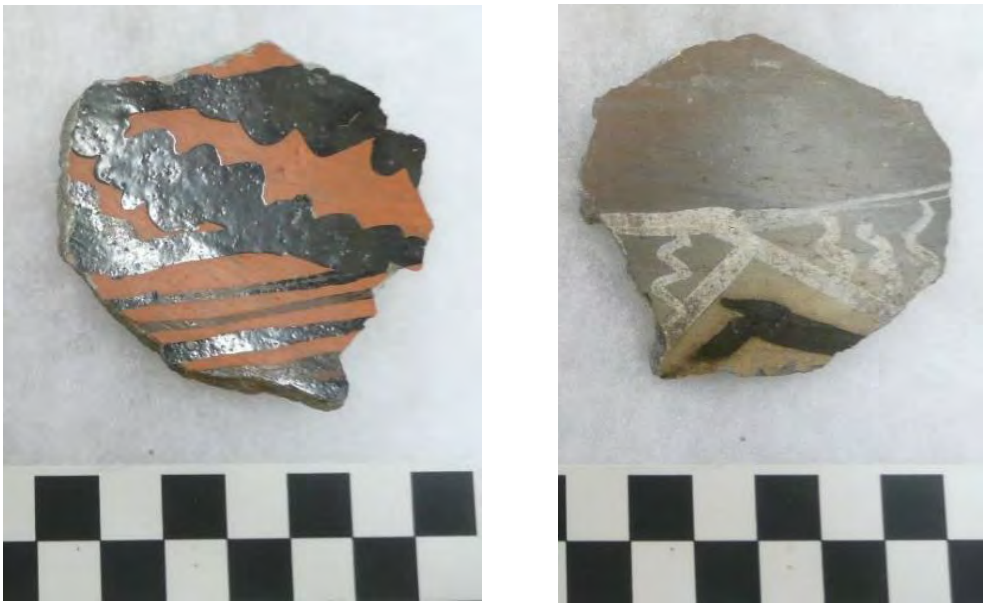


Figure 224. LA 2292: Pinedale Polychrome (00-167, Bowl Body Sherd, left-interior surface, right-exterior surface).

PINNAWA GLAZE-ON-WHITE

(ZUNI GLAZE WARE)

Key Attributes. Thick and well-polished white slip, glaze pigment, and designs held in bands or single element designs.

Dates. Accepted: A.D. 1325 – 1400. CAP Period/Phase dates: Late Pueblo Period/Early Glaze Phase, A.D. 1300 – 1400, the one sherd of the type found at Pinnacle was recovered from the Glaze-mixed context dated A.D. 1300 – 1400.

Basis of the Present Description. Only one sherd of Pinnawa Glaze-on-white was recovered from the upper levels of the midden on Pinnacle (LA 2292; Table 38) and none were found at the other three sites (LA 1125, LA 88889, and LA 88891). Figure 225 shows the location of the sherd on Pinnacle and Figure 226 displays the sherd. See also Reed (1955), Woodbury and Woodbury (1966), Eckert (2008), and Huntley (2008).

Table 38. Count of Pinnawa Glaze-on-white.

Type	1125	2292	88889	88891	Grand Total
Pinnawa Glaze-on-white		1			1

Construction. Hand coiling and scraping.

Paste. Coloration of the paste ranges from light gray to white, carbon streaks are uncommon. Temper material is coarse to fine-ground sherd temper or sherd in combination with prepared rock. Paste texture ranges from coarse to fine/compact depending on how much and how well the sherd temper was prepared.

Surface Color. White to creamy white slip applied evenly to both interior and exterior surfaces of bowls and exterior surfaces of jars.

Surface Finish. The slip is thick, hard and well-polished. Unslipped surfaces in jar interiors are well scraped and smooth.

Vessel Forms. Jar forms with globular bodies and low, straight sided necks predominate (Woodbury and Woodbury 1966:317). The one sherd recovered from the Pinnacle was a bowl rim sherd. Bowl rims tend to be inwardly curved with rounded or inwardly beveled rim lips.

Decoration. There are two open and simple styles; one consists of a banded layout with a broad band below the rim (this was the extent of the visible design on the

one Pinnacle sherd). Motifs that are not complex fill the banded area and include parallel linear elements, hatching, stepped triangles and linear elements, scrolls, and checkerboards with dots. The other style is characterized by single element/motif decoration (Eckert 2008:111). There are exterior designs on bowls that are repeated unit designs or a continuous band of simple linear or solid elements (Woodbury and Woodbury 1966:317).

Paint. Mineral based subglaze to glaze pigment that ranges in color from black to green.

Remarks. Pinnawa Glaze-on-white is observably different from Pinedale and Heshotauthla Glaze Polychrome and other Zuni glaze ware with its white coloration and simplistic, open designs. It is similar style-wise to bowl forms of Cieneguilla Glaze-on-yellow. Both types date to approximately the same time period, but Cieneguilla G/y is a glaze ware, tempered with prepared igneous rock, and found most commonly in the middle and upper Rio Grande areas.

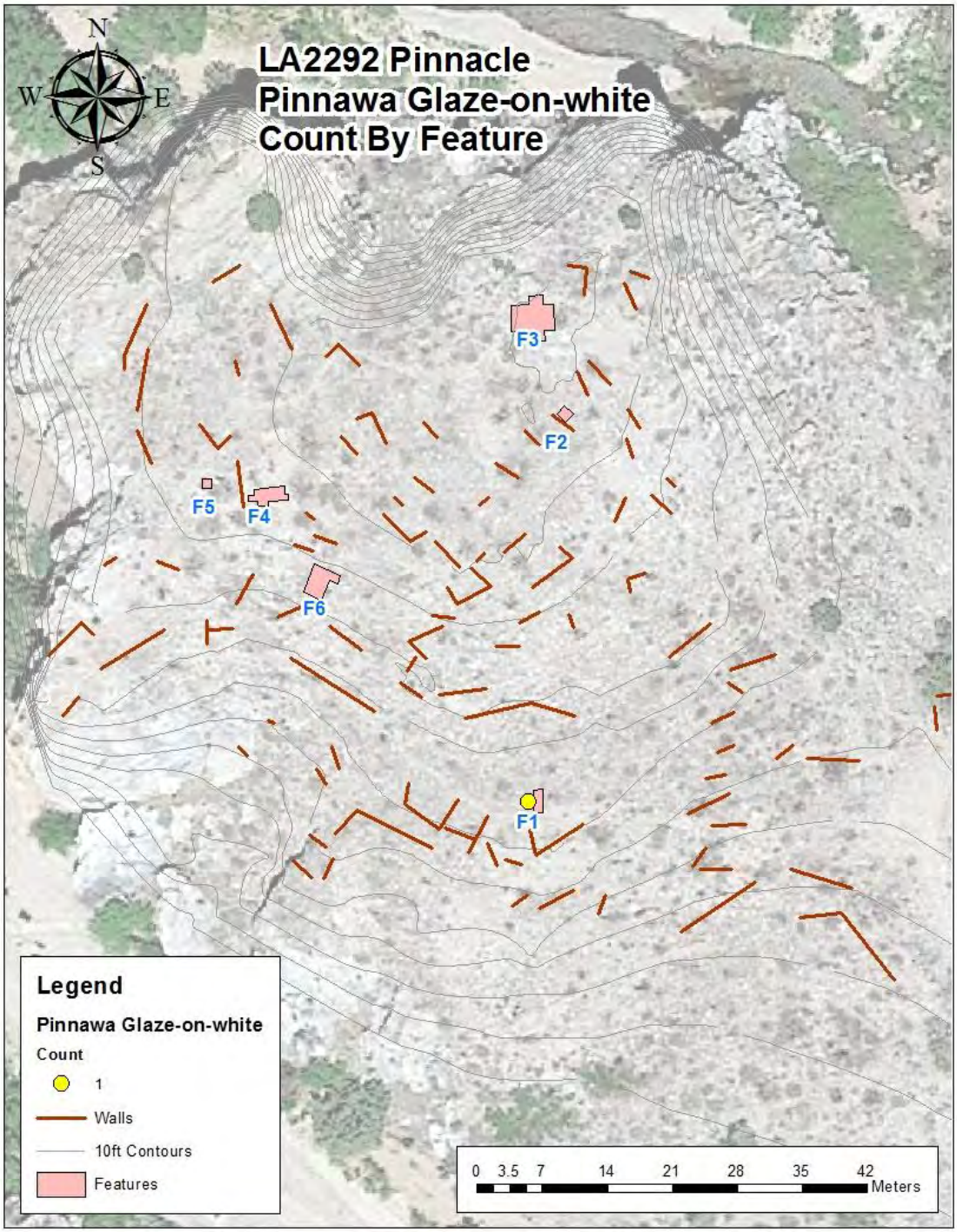


Figure 225. Location of sherd in the midden on Pinnacle.

Figure 226. LA 2292: Pinnawa Glaze-on-white (99-27, bowl rim sherd, left-interior surface, right-exterior surface).

PITOCHE RUBBED RIBBED

(PITOCHE BROWN WARE/CIBOLA BROWN WARE)

Key Attributes. Jar forms only. Fine, slightly flattened, bands/corrugations on exterior surface averaging 2 to 3 mm in width; visible polishing on-top of corrugations; everted fillet rim.

Dates. Marshall and Walt (1984:77,95) place Pitoche Rubbed Ribbed in both early and late Elmendorf Phases of the Rio Abajo dating circa A.D. 950 to A.D. 1300. In the Cebolleta Mesa Region, Dittert (1959:415) equates his newly named Pilares Fine Banded (having corrugation widths of 2 to 3 mm) with Mera's (1935) Pitoche Rubbed Ribbed and states his Pilares Fine Banded is distributed within both the Pilares and Kowina Phases dating circa A.D. 1100 to A.D. 1400. CAP Period/Phase dates: Early to Late Pueblo Period/Socorro – Tularosa phases, circa A.D. 1130 – 1290. Although the type was scattered through all phases at the Kelly Canyon Site, Victorio Site, and Montoya Site, the majority of Pitoche Rubbed Ribbed was recovered from Socorro and Socorro – Tularosa temporal contexts.

Basis of the Present Description. A total of 2,696 sherds (Table 39) of Pitoche Rubbed Ribbed were identified in the Cañada Alamosa assemblage with 1,845 sherds and one partially restored jar (50%) coming from the Kelly Canyon Site (LA 1125), none from the Pinnacle (LA 2292), 671 from the Victorio Site (LA 88889), and 180 sherds from the Montoya Site (LA 88891). Figures 227 and 228 compare Pitoche Rubbed Ribbed with two Mogollon corrugated types. Figures 229 and 231 show the distribution of sherds on the sites and Figures 232-235 display representative sherds. See also Mera (1935), Dittert (1959), Human Systems Research (1973), Warren (1982), Marshall and Walt (1984), and Windes and McKenna (2009).

Table 39. Count of Pitoche Rubbed Ribbed.

Type	1125	2292	88889	88891	Grand Total
Pitoche Rubbed Ribbed	1845		671	180	2696

Construction. Hand coiling and scraping.

Paste. Paste color ranges from a uniform yellowish brown to light gray, carbon do streaks occur, and it tends to be soft and friable. Paste texture ranges from moderately coarse to fine and is dependent upon the amount and particle size of the tempering material which is rhyolitic detritus and quartz sand.

Surface Color. Surface color tends to be uniformly yellowish brown; fire clouds do occur.

Surface Finish. Jar exteriors are characterized by plain, fine corrugations averaging 2-3 mm in width. Corrugations are slightly flattened with no overlapping or smearing between coils creating a uniform/even surface; coils generally appear even. Polish is visible on corrugations.

Vessel Forms. Jar forms only.

Decoration. Fine corrugations extend from the base of the everted fillet rim to the jar shoulder. The area below the shoulder to the base of the vessel has no corrugations and is scraped, smoothed, and polished. Some vessels have two to three rows of indented corrugation below the base of the fillet rim and at the shoulder immediately below the rows of plain corrugation.

Paint. None.

Neutron Activation Analysis. This type along with Los Lunas Smudged are commonly found with Socorro Black-on-white assemblages. The majority of the Cañada Alamosa samples appear to be produced in the Gallinas Mountains/lower Rio Salado area northwest of Magdalena, New Mexico (Ownby 2017). These samples dominated the assemblage from the Kelly Canyon Site which is considered to be the first enclave constructed by Socorro migrants from the Rio Salado and thus was dominated by imported utility wares. On the other hand, the Victorio and Montoya sites had Mimbres components that were eventually overlain by Socorro components and assemblages from those sites contain locally produced examples of Los Lunas Smudged and Pitoche Rubbed Ribbed that were produced after the Socorro community had settled into the Cañada Alamosa (Ferguson et al. 2024).

Remarks. H. P. Mera (1935:29) likely derived the name "Pitoche" for the pottery type from a summit in Cibola County, New Mexico, which is located approximately five miles southeast of Acoma Pueblo. The name on the map is "Petoch Butte." The butte is displayed on the Marmon Ranch USGS quad topo map. Like Los Lunas Smudged, Pitoche Rubbed Ribbed is a part of the southern brown ware tradition originating in early Mogollon types that include Alma Plain and Alma Neck Banded.

Within Mera's 1935 discussion of Los Lunas Smudged (pp.28-29), he describes a brown paste utility ware jar form. The paste of this utility ware does not differ significantly from that of Los Lunas Smudged although the color may range to a lighter brown. Additionally, the jar forms were not smudged on the interior

surface. In the sample of jar forms Mera observed, he noted and described three variations of plain corrugation (1935:29):

1. flat corrugations in which the edges of each corrugation have minimal relief and do not project much above the surface,

2. clapboard corrugations in which each corrugation clearly overlaps the one below, and,

3. corrugations that are "narrowly but prominently ribbed."

Mera (1935:29) concludes his discussion by stating "only one of these several coiled forms, the plain ribbed, has been singled out for especial attention and a name submitted" and suggests the name Pitoche Rubbed Ribbed. This would be variation #3 (above) with corrugations that are "narrowly but prominently ribbed."

Very little work has been done since Mera's to study the technology, distribution, description, and interpretation of Pitoche Brown Ware. In 1936, one year after Mera's published description of Los Lunas Smudged and Pitoche Rubbed Ribbed, Hawley incorporates both pottery types into her discussion (1936:37) of ceramics indigenous to the Middle Rio Grande district. Pitoche Rubbed Ribbed is described as being a "brown paste utility ware with a coiled body showing narrow plain ribs evened by rubbing." Hawley references Mera. Additionally, in her notes (1936:37) associated with the description of Los Lunas Smudged, Hawley acknowledges the association of several brown wares with Los Lunas Smudged and states "Pitoche Rubbed Ribbed, a plain ribbed ware, being the only one yet named."

Marshall's (1973:356) and Marshall and Walt's interpretation (1984:31-32) of Pitoche Rubbed Ribbed is often cited in the literature. Both Mera (1935) and Hawley (1936) are cited in Marshall's 1973 description, and all three "variations" of plain coiling on brown ware jars as described by Mera (1935) are lumped under the name Pitoche Rubbed Ribbed. In a like manner, Pitoche Rubbed Ribbed is not clearly separated from the other two unnamed brown wares in the 1984 discussion (Marshall and Walt 1984:77-78,98). Another example of not separating Mera's three variations and lumping them is seen in the images and description of Pitoche Rubbed Ribbed in Dyer (2008c:38-39). The images that were used to illustrate Pitoche Rubbed Ribbed are inaccurate as they show variation in corrugation typical for Reserve Indented Corrugated; these images simply are not Pitoche Rubbed Ribbed. A third example of lumping Mera's three variations of plain corrugation into Pitoche Rubbed Ribbed is the description of Pitoche Brown Ware

by Hill and Larson (1995:100) wherein it is stated, "the term Pitoche Brownware is used here to encompass a wide-range [emphasis is mine] of surface treatments." Unfortunately, all of this confuses the issue as Mera clearly stated that only one of the plain coil variations (RE: #3, plain ribbed) warranted "especial attention" and suggests the name Pitoche Rubbed Ribbed. As described, Mera's plain coil "variations" are distinct and suggest the probability of three different typologies. Although Mera's (1935) description offers no other data other than three plain coil variations of surface manipulation, the variations are distinct and differ from one another. And, he points to variation #3 with corrugations that are "narrowly but prominently ribbed" as being Pitoche Rubbed Ribbed.

Rubbed ribbed brown ware pottery is described by Dittert (1959:415) in the Cebolleta Mesa region of central New Mexico. He uses the name Pilares Fine Banded to describe corrugated pottery with corrugations measuring 2mm to 3mm in width. Dittert states Pilares Fine Banded, and its predecessor Pilares Banded, were "previously termed Pitoche Rubbed Ribbed (Mera 1935)." However, the temporal span and surface manipulation were, in Dittert's opinion, "different enough to warrant new type names (1959:413). Quite frankly, this author is not real sure what the differences are. The temporal distribution of Pilares Fine Banded spans Dittert's Pilares and Kowina Phases for the Cebolleta Mesa region and represents the period of A.D. 1100 to A.D. 1400 (Dittert 1959:415). Los Lunas Smudged begins to occur in the Pilares Phase and becomes an important brown ware in the Kowina Phase circa A.D. 1200-1400. Dittert explains that both Pilares Fine Banded and Los Lunas Smudged are derived from smudged and textured brown ware styles to the south (1959:413,416).

It is clear that Pitoche Rubbed Ribbed is a Cibola Brown Ware and not a Southern Rio Grande/Rio Abajo Brown Ware (Wilson 2013 http://ceramics.nmarchaeology.org/typology/type?p=346). It most often accompanies Socorro Black-on-white and Los Lunas Smudged, and the production area is likely the same as Socorro Black-on-white and Los Lunas Smudged and that is west of the Rio Grande on the Rio Salado and Rio Puerco and points west (El Malpais). In the 1982 publication (Warren 1982:142) of survey of the Lower Rio Puerco Drainage, Central New Mexico, Helen Warren wrote:

"Socorro Black-on-white is commonly associated with Pitoche and Pilares Banded and Los Lunas Smudged, all produced with buff to brown-burning clays. The two latter types generally occur in Group 5 [Late Socorro/Early P-III, A.D. 1150 -1300 (Warren 1982:143)]. Although the brown wares have been considered to be

"Mogollon," the source of the wares remains unknown and to my knowledge a "Pitoche" or "Los Lunas Smudged" site has yet to be identified or described."

It is very clear that the Kelly Canyon Site (LA 1125) in the Cañada Alamosa is a Socorro/Las Lunas Smudged/Pitoche ceramic tradition site, and it is also clear that Los Lunas Smudged and Pitoche Rubbed Ribbed are the utility wares that accompany Socorro Black-on-white. Sherd counts of these three types, 2,176 sherds of Socorro Black-on-white, 967 sherds of Los Lunas Smudged, 1,845 sherds of Pitoche Rubbed Ribbed, stand-out in the site assemblage.

A comparison of corrugation styles:

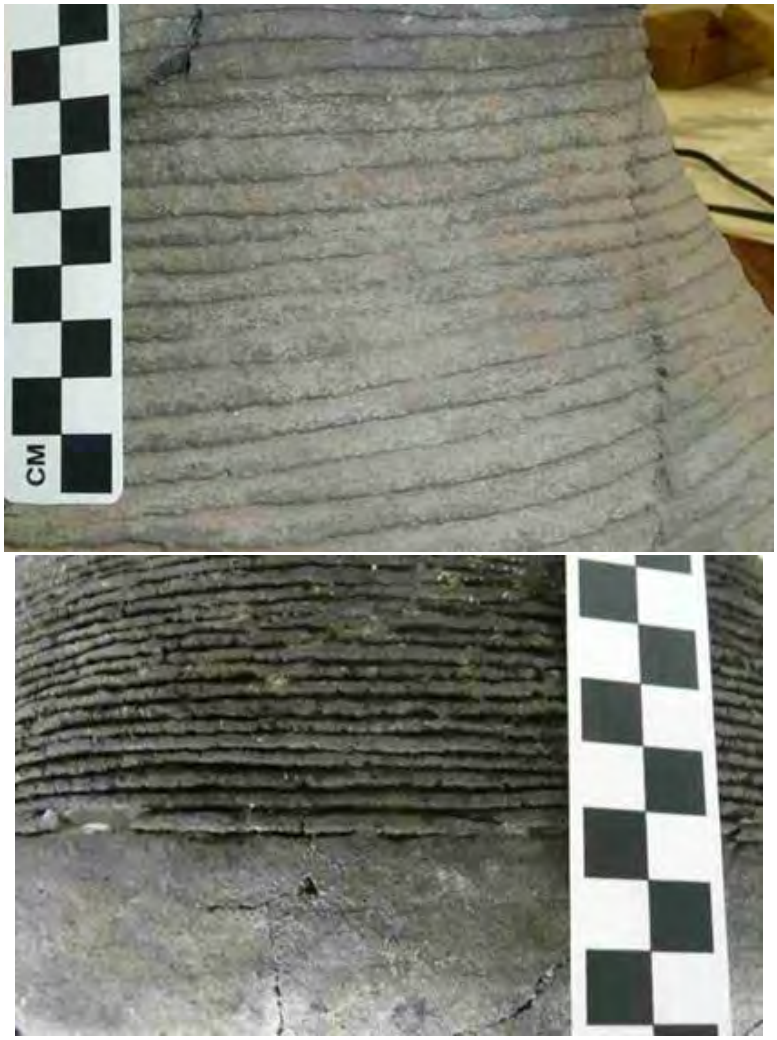


Figure 227. Mimbres Corrugated (upper) and Pitoche Rubbed Ribbed (lower).

Mimbres Corrugated

Pitoche Rubbed Ribbed

Reserve Plain Corrugated

Figure 228. Mimbres Corrugated, Pitoche Rubbed Ribbed, and Reserve Plain Corrugated represent distinct ceramic traditions. Each of these types have their unique features that distinguishes them from one another.

Mimbres Corrugated: individual plain corrugations are 3mm to 4mm in width. Corrugations may be even or uneven and overlap in a clapboard style. Polishing on corrugations is not consistent and occasionally specimens will be observed to have light polish on high-points.

Pitoche Rubbed Ribbed: plain corrugations are 1/16 inch to 2mm in width. Corrugations tend to be fairly even and slightly flattened. There is no over lapping or smearing of corrugations. Polish is visible on each corrugation.

Reserve Plain Corrugated: plain corrugations are 3mm to 4mm in width. Corrugations on any given piece may be even or uneven. Corrugations are flattened and polished over and may have a raised or beaded edge.

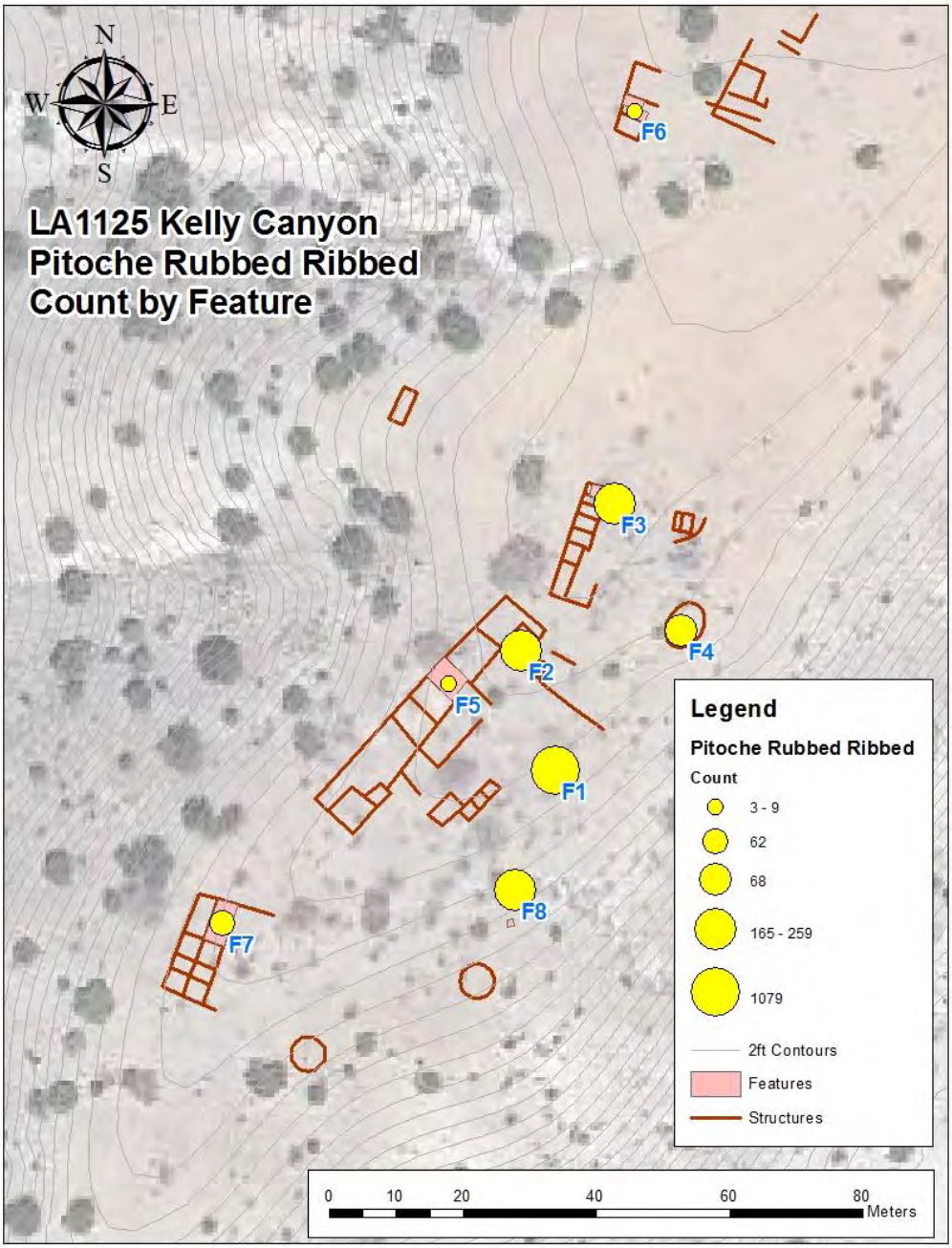


Figure 229. Distribution of Pitoche Rubbed Ribbed on the Kelly Canyon Site.

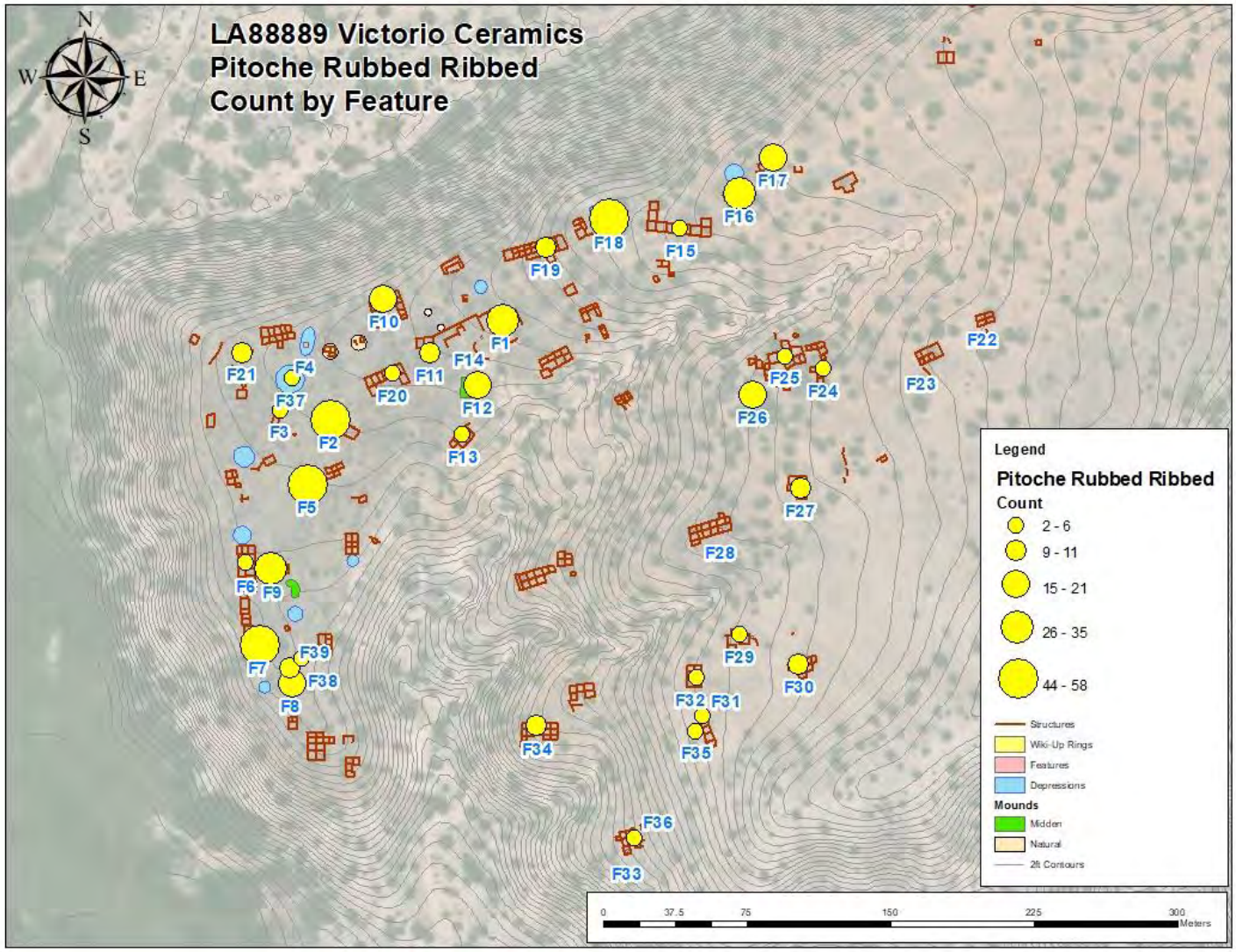


Figure 230. Distribution of Pitoche Rubbed Ribbed on Victorio Site.

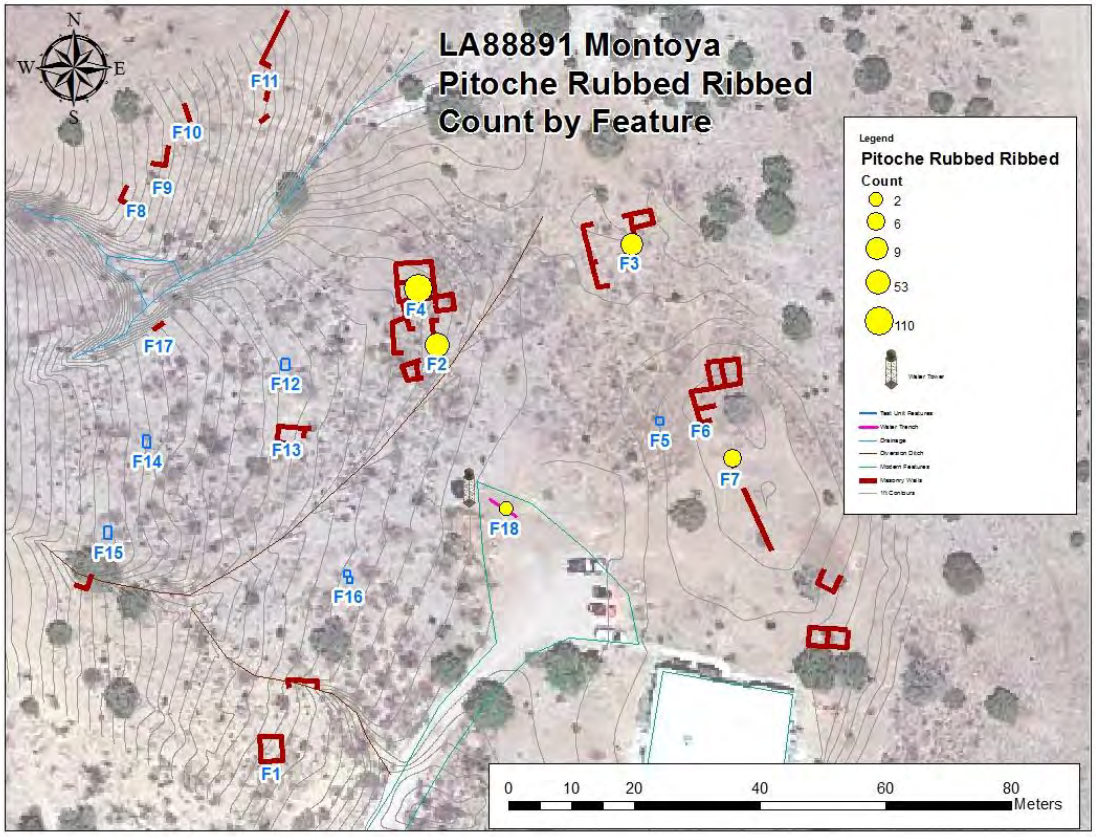


Figure 231. Distribution of Pitoche Rubbed Ribbed on the Montoya Site.

Figure 232. LA 1125 (left; 02-308) Pitoche Rubbed Ribbed Jar Rim and LA 88889 (right; 07-244) Pitoche Rubbed Ribbed Jar Body Sherd.

Figure 233. LA 1125: Pitoche Rubbed Ribbed (02-755, jar body sherd).

Figure 234. LA 1125: Pitoche Rubbed Ribbed Partially Restored Jar (02-512,755,756).

Figure 235. Close-up of the Jar in Figure 234.

PLAYAS RED AND TEXTURED VARIETIES

(CHIHUAHUAN RED WARE)

Key Attributes. Smooth and polished red slipped surfaces that are plain or occur with a variety of exterior surface treatments (incised, corrugated, cord impressed, punctated, etc., known as textured variants).

Dates. Accepted: Playas Red and its textured variants are attributed to the Medio Period/Paquimé, Casas Grandes, with estimated dates of circa A.D. 1200/1250 to 1450 (Rakita and Raymond: 2003). CAP Period/dates: Early to Late Pueblo Period. At the Kelly Canyon Site, Victorio Site, and Montoya Site, sherds of Playas Red and its variants were found primarily in Tularosa phase contexts circa A.D. 1200 – 1290, at Pinnacle the type and its variants were recovered from the Magdalena Phase context, A.D. 1250 – 1290, and the Early Glaze period temporal context of A.D. 1300 - 1400.

Basis of the Present Description. Seven hundred and two sherds were typed as Playas Red or one of its variants (Table 40). Eleven sherds of the type were recovered from the Kelly Canyon Site (LA 1125: 2 plain, 8 incised, 1 punctated), 256 sherds and one partially restored Playas Red Incised jar from the Pinnacle (LA 2292: 176 plain, 41 incised, 38 punctate, 1 cord marked), 434 from the Victorio Site (LA 88889: 115 plain, 253 incised, 65 punctate, 1 cord marked), and three from the Montoya Site (LA 88891: 1 plain, 2 incised). Figures 236-247 show the distribution of Playas Red, Playas Red Incised and Playas Red Punctate on each site. Figures 248-259 provide images of representative sherds. See also Carey (1931), Brand (1935), Sayles (1936), DiPeso et al. (1974), VanPool et al. (2008), Kurota and Rogers (2018).

Table 40. Count of Playas Red and Its Varieties.

Type	1125	2292	88889	88891	Grand Total
Playas Red	2	176	115	1	294
Playas Red Cord Marked			1		1
Playas Red Incised	8	41	253	2	304
Playas Red Punctate	1	38	65		104

Construction. Hand coiling and scraping.

Paste. Color will range from reddish-brown, yellowish-red, to light-brown or tan. Texture tends to be fine to medium-fine and granular in appearance. Temper is a mix of prepared igneous detritus with both opaque and translucent particles. Carbon streaks occur.

Surface Color. The red slip used on Playas Red and its variants is red to orangish red with some variation toward maroon, brownish red, and lighter to reddish orange. It should be noted that the slip does erode particularly when sherds have been exposed to the elements. Bowl forms may have slip only on the interior surface with the exterior left unslipped, both surfaces may be slipped, or only the exterior surface is slipped. Those areas where there in no slip material on bowls and jars is light brown/tan color. The entire exterior surface of jar forms is slipped as well as onto the interior surface of jar necks.

Surface Finish. Surfaces on bowl interiors and exteriors and jar exteriors are generally well smoothed and polished. Smoothing/polishing streaks may be visible. Jars interiors are well smoothed but unpolished. Samples that are poorly finished occur.

Vessel Forms. Jar shapes dominate bowl and other forms. Jar rims are recurved or everted with rounded rim lips. This same rim style may be seen on bowl forms. Bowl rims are most commonly direct or inwardly curved with rounded rim lips.

Decoration. Playas Red *per se* does not have decoration beyond the polished red colored slip. The textured varieties of Playas Red are pattern textured in a variety of ways as well as being red-slipped. Texturing is done while the clay is still plastic during the course of manufacturing after the original building coils have been obliterated and the surfaces are smooth. Three styles of texturing on Playas Red were identified in the Cañada Alamosa assemblage. Incising, which the most common of the texturing styles, involves cutting or engraving with a pointed tool and it may be combined with other texturing styles. Puncturing involves a similar tool to pierce or poke the plastic clay to create a hole or puncture in the upper surface. Cord marking is accomplished by pressing twisted fiber cord into the plastic clay surface. These texturing types were applied to the exterior surface of bowl and jars. Parallel linear rows of punctate or cord mark texturing may be seen in several rows below the exterior rim of both bowls and jars. Jars typically have patterned decorative texturing on the between the rim and the base of the shoulder portion of the rim or the entire surface from rim to bottom may have textured decoration.

Paint. Pigment was used as slipping material to cover vessel surfaces. Pigment was not used to create painted designs on Playas Red.

Neutron Activation Analysis. Five sherds of incised variety and one sherd of punctate variety were submitted for analysis. Local production is strongly

indicated for four of the six sherds in the sample. Two sherds are unassigned despite comparisons with established southern groups (Ferguson et al. 2024).

Remarks. Playas Red and its textured variants have their counterparts in Casas Grandes Plain and its textured variants. The basic difference being the addition of the red slip on Playas Red and its variants.

The source of Playas Red and its textured variants is to the south and to the east of the Cañada Alamosa Project area and within the Casas Grandes culture area of the Mexican state of Chihuahua and the Jornada Mogollon culture area of southern New Mexico and far west Texas. Some researchers have shown that there was local manufacture of Playas Red in the Tularosa Basin (Kurota, Smith, and Dello-Russo 2018:42/65; Kurota 2008:151-186) and the Sierra Blanca and Roswell areas (Wiseman 1981; Wiseman 2004) of southern and southeastern New Mexico. Local manufacture has been illustrated through advanced analytical technics including XRF (X-Ray Fluorescence) and Neutron Activation Analysis (NAA). For a listing of compositionally distinct and regional areas for local production of Playas Red and references, see Table 2, page 37, in Textured Surfaces on Playas Red Pottery (Kurota and Rogers 2018). These local versions of the red-slipped type appear to have what are described as local pastes, meaning those that are similar to El Paso Brown Ware having granitic detritus temper, and the presence of a common temper found in Three Rivers Red Ware consisting of gray felspar within syenite rock temper. A partially restored jar of Playas Red recovered from the Victorio Site is thought to have been manufactured outside of the Casas Grandes culture area but not in the Cañada Alamosa project area. The primary indication is the crudeness/sloppiness in the rendering of the incised decoration and the coarse paste. These elements of poor manufacturing are visible on the large, partially restored Playas Red Incised olla (09-Multiple Unique #s) recovered from the Victorio Site which may have been locally made but we have no NAA data for this vessel. Additionally, this vessel of Playas red has a vessel shape similar to jar forms of the early Rio Grande Glaze Ware types (Figure 250) also suggesting production outside of the Casas Grandes culture area.

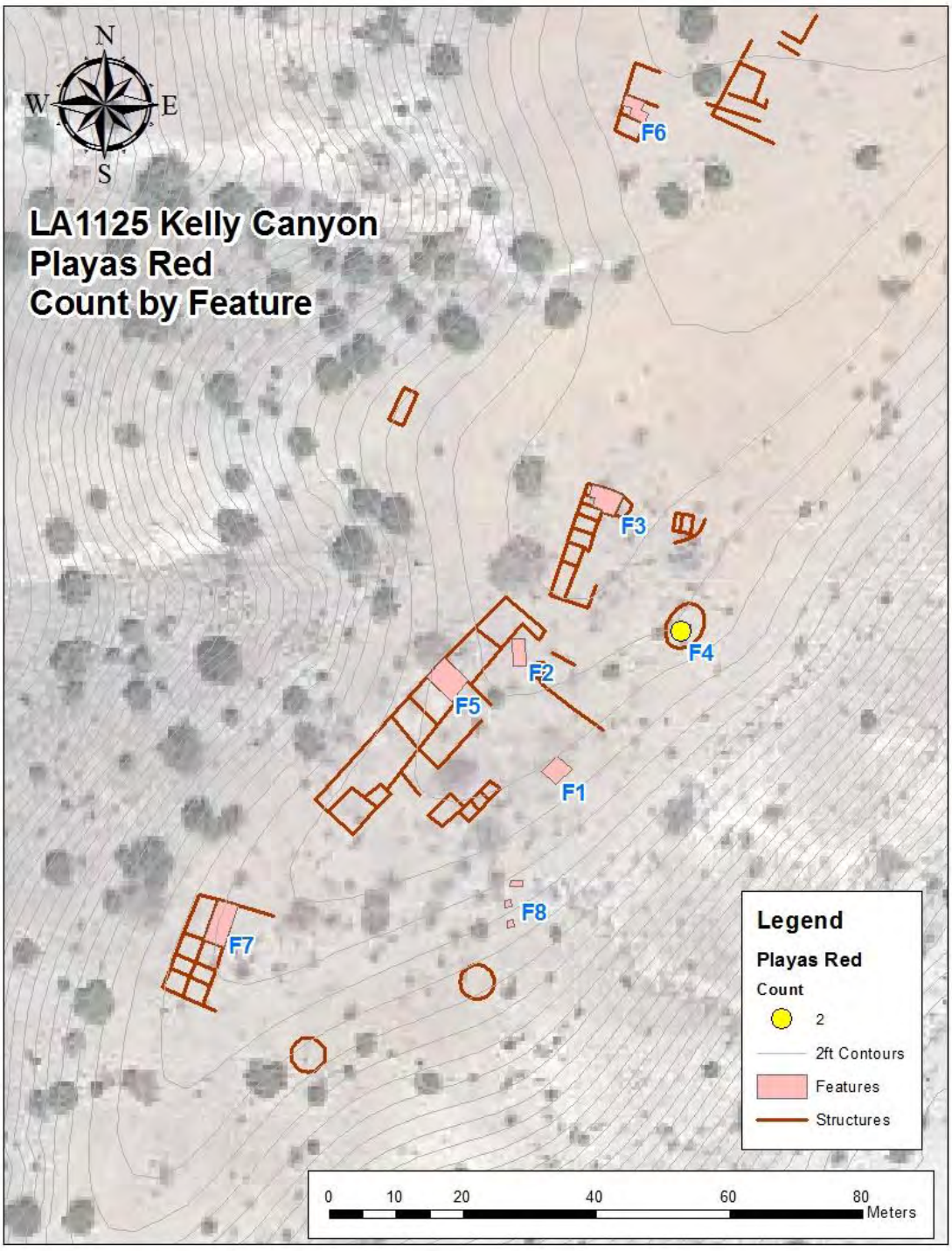


Figure 236. Distribution of Playas Red on the Kelly Canyon Site.

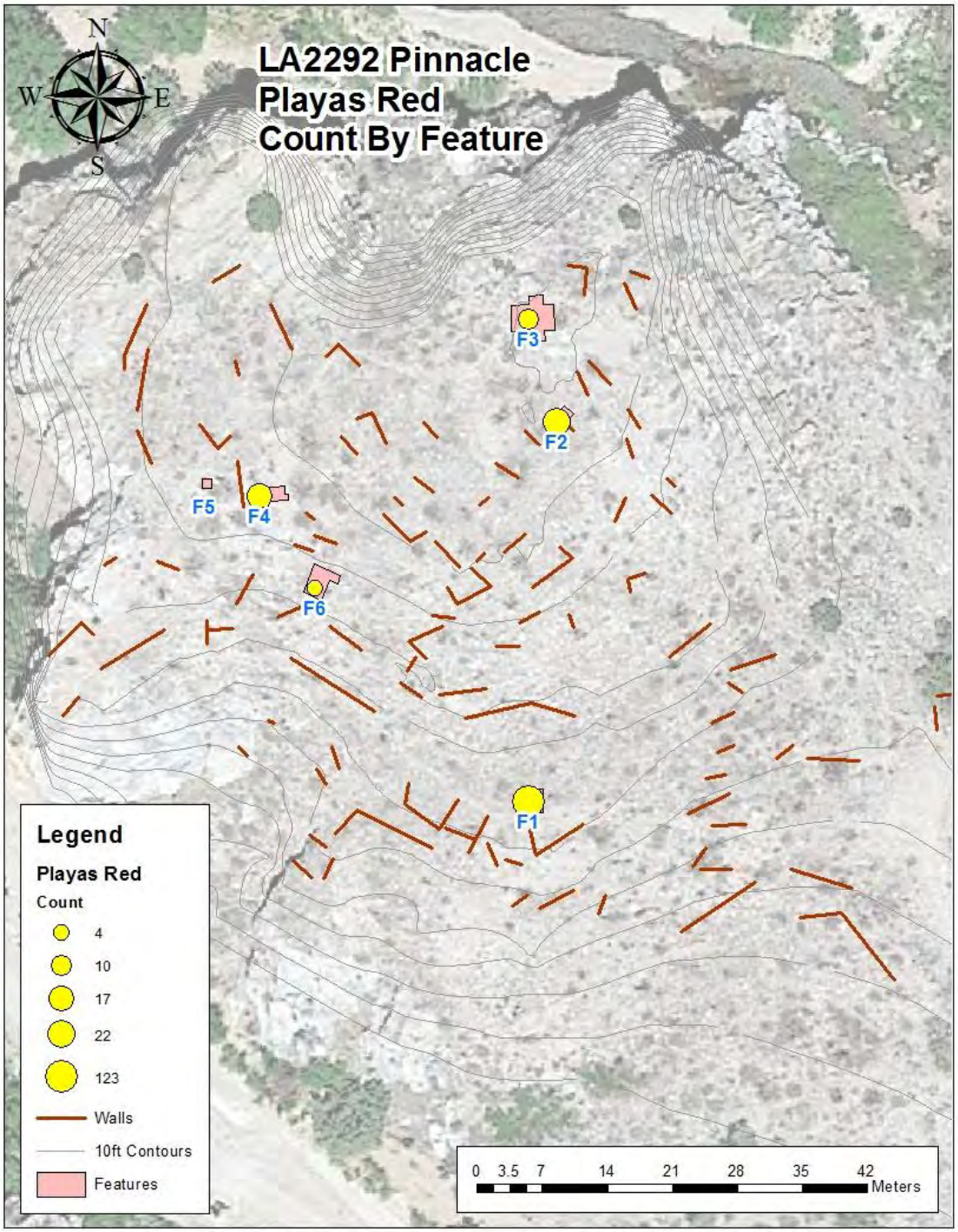


Figure 237. Distribution of Playas Red on the Pinnacle.

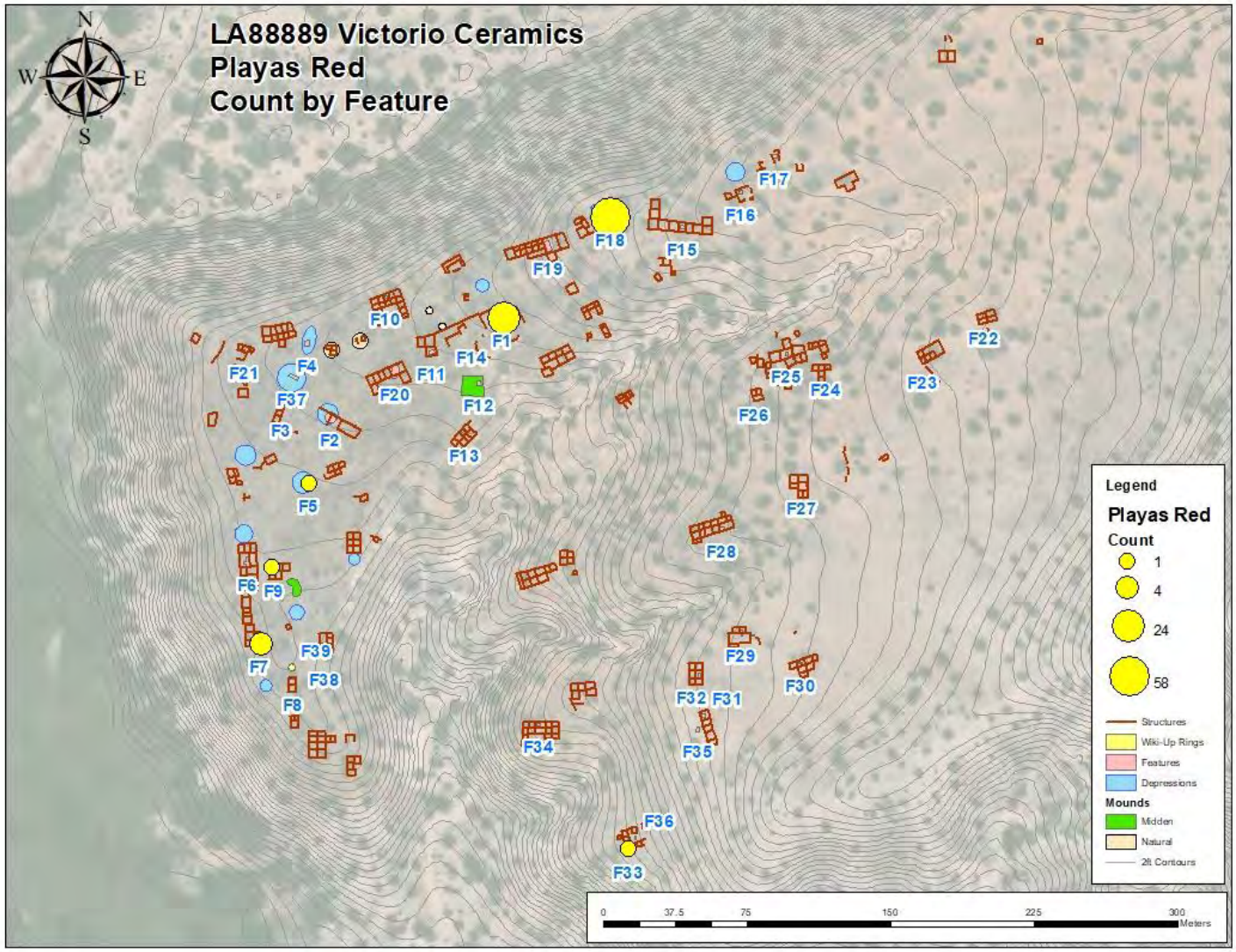


Figure 238. Distribution of Playas Red on the Victorio Site.

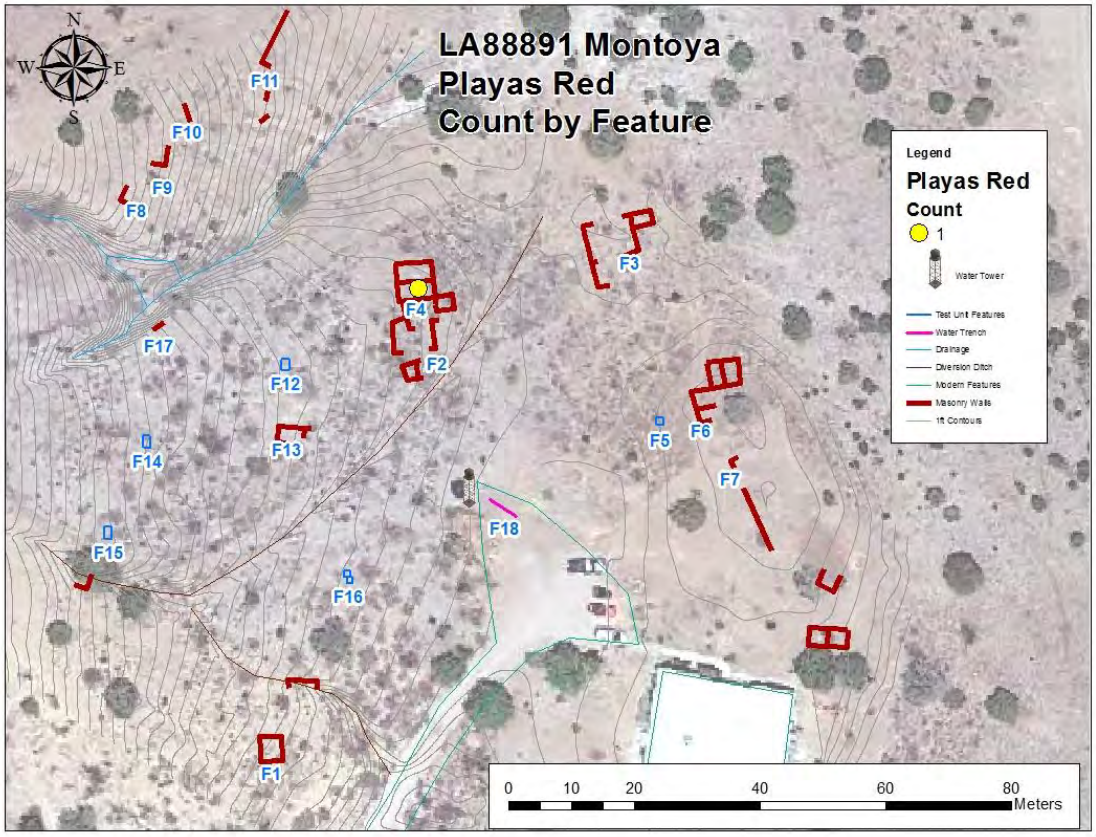


Figure 239. Distribution of Playas Red on the Montoya Site.

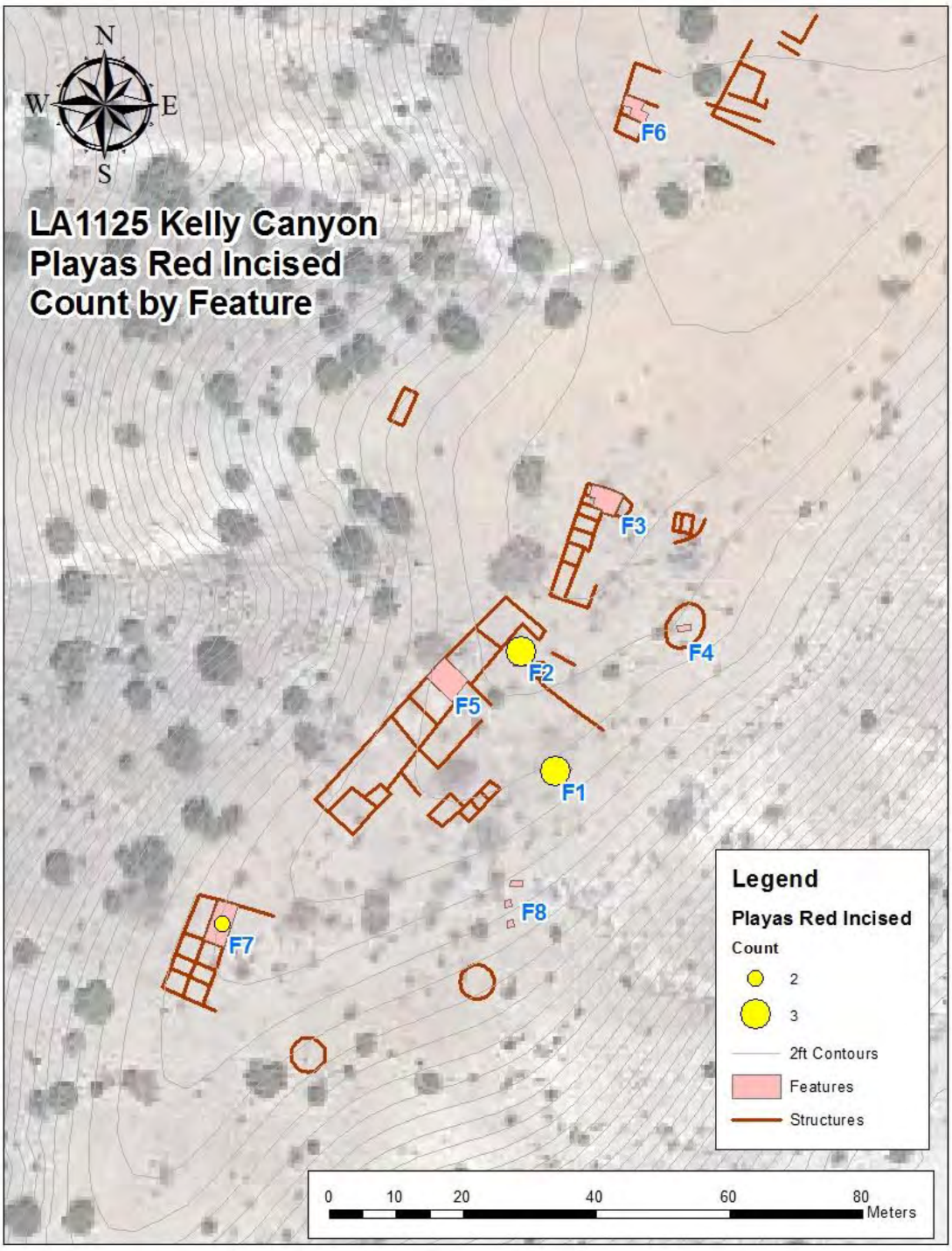


Figure 240. Distribution of Playas Red Incised on the Kelly Canyon Site.

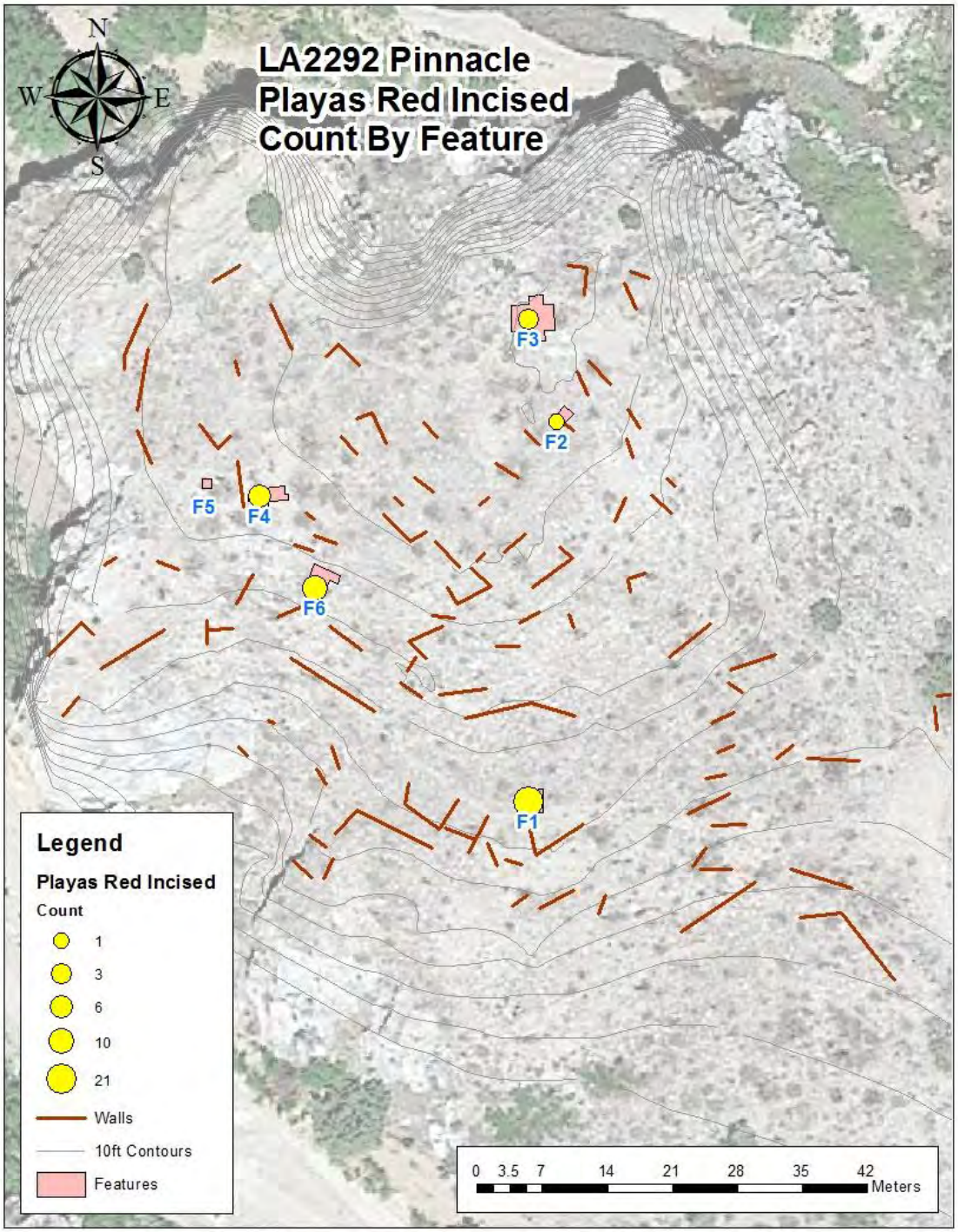


Figure 241. Distribution of Playas Red Incised on the Pinnacle.

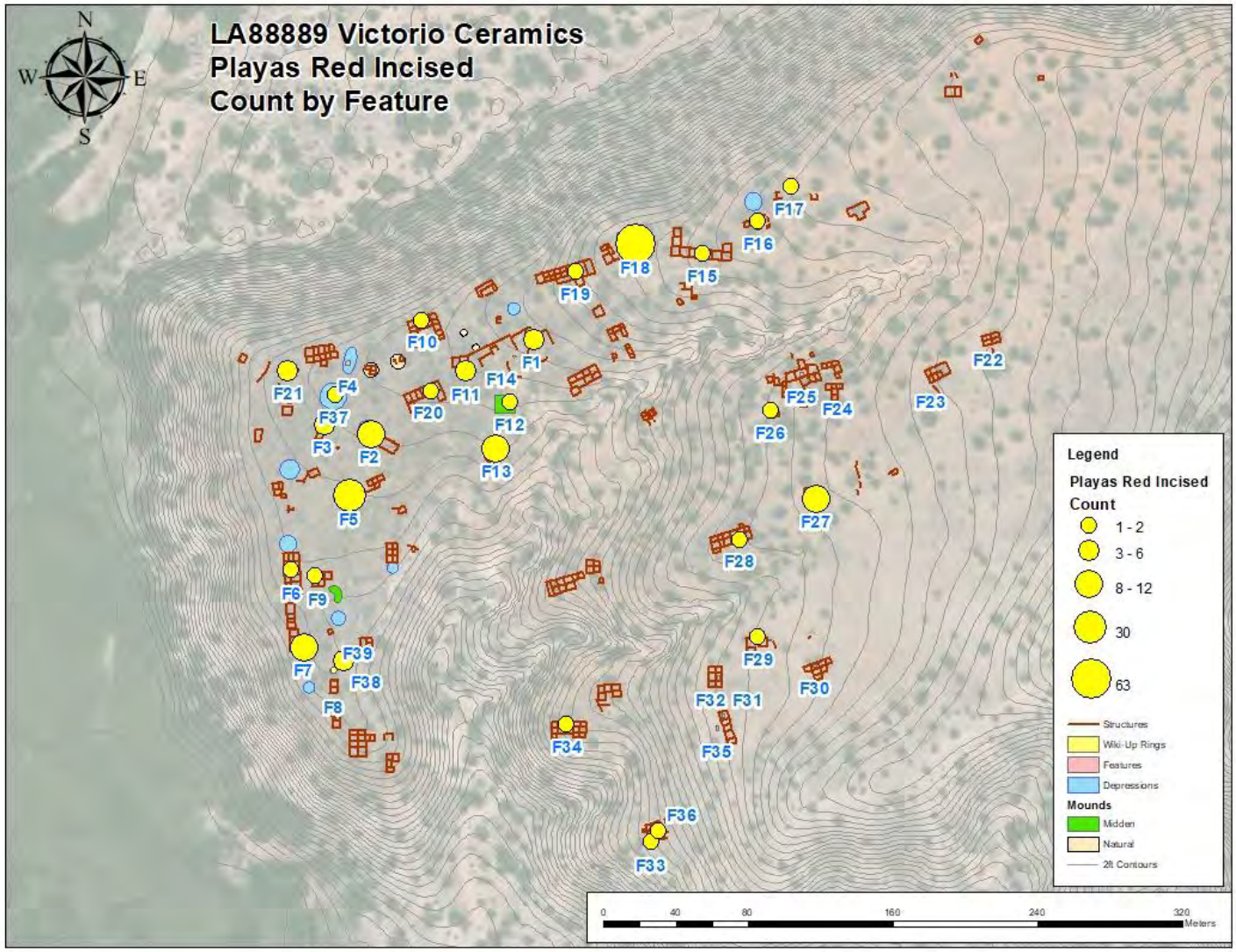


Figure 242. Distribution of Playas Red Incised on the Victorio Site.

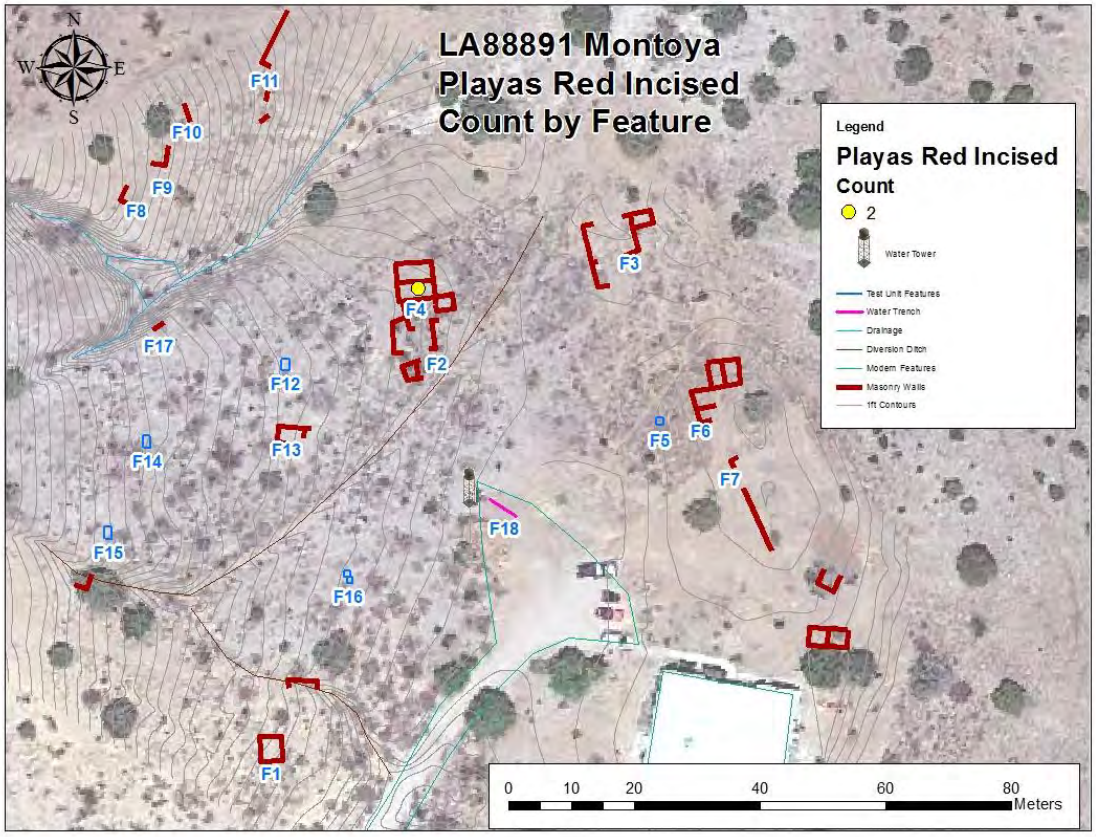


Figure 243. Distribution of Playas Red Incised on the Montoya Site.

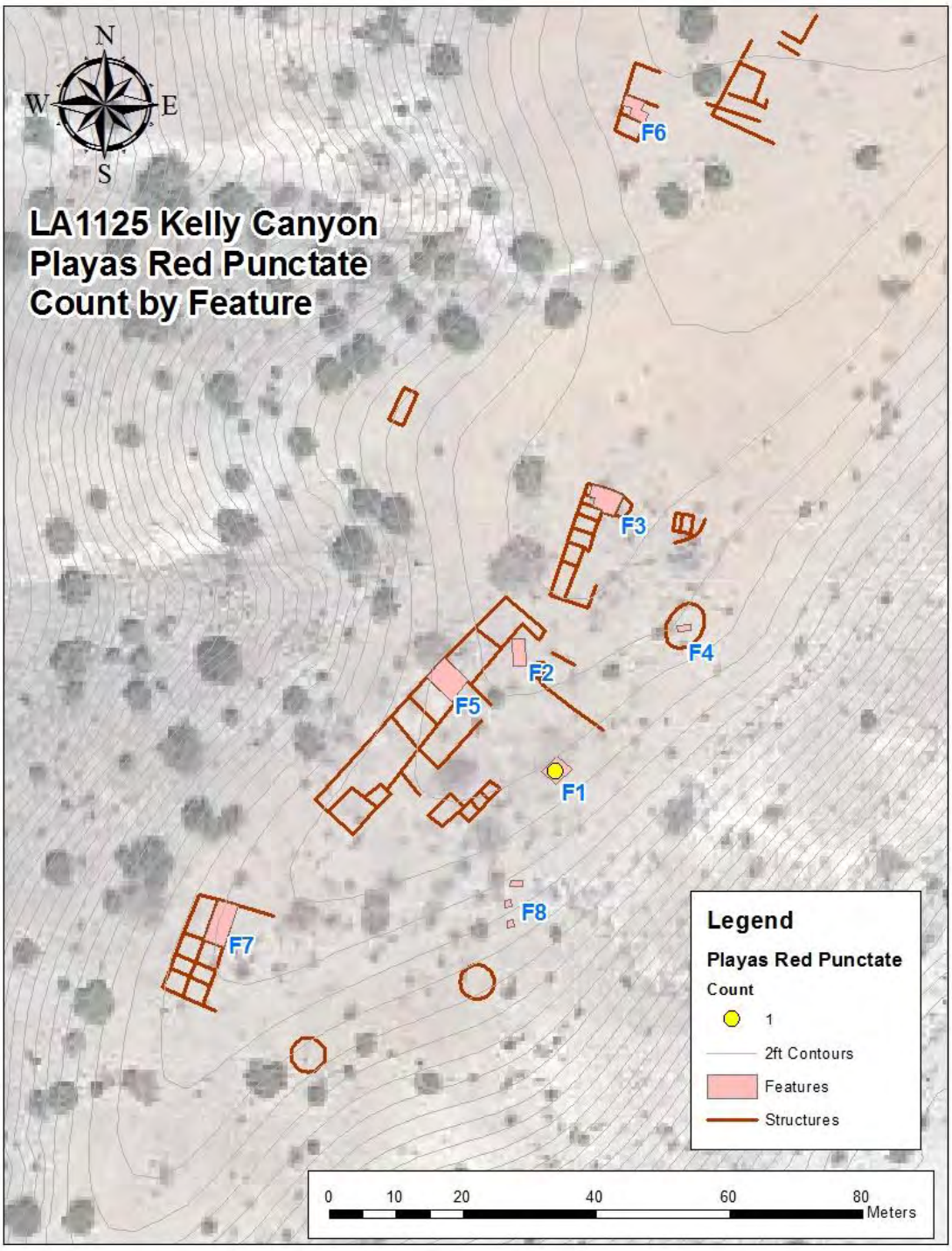


Figure 244. Distribution of Playas Red Punctate on the Kelly Canyon Site.

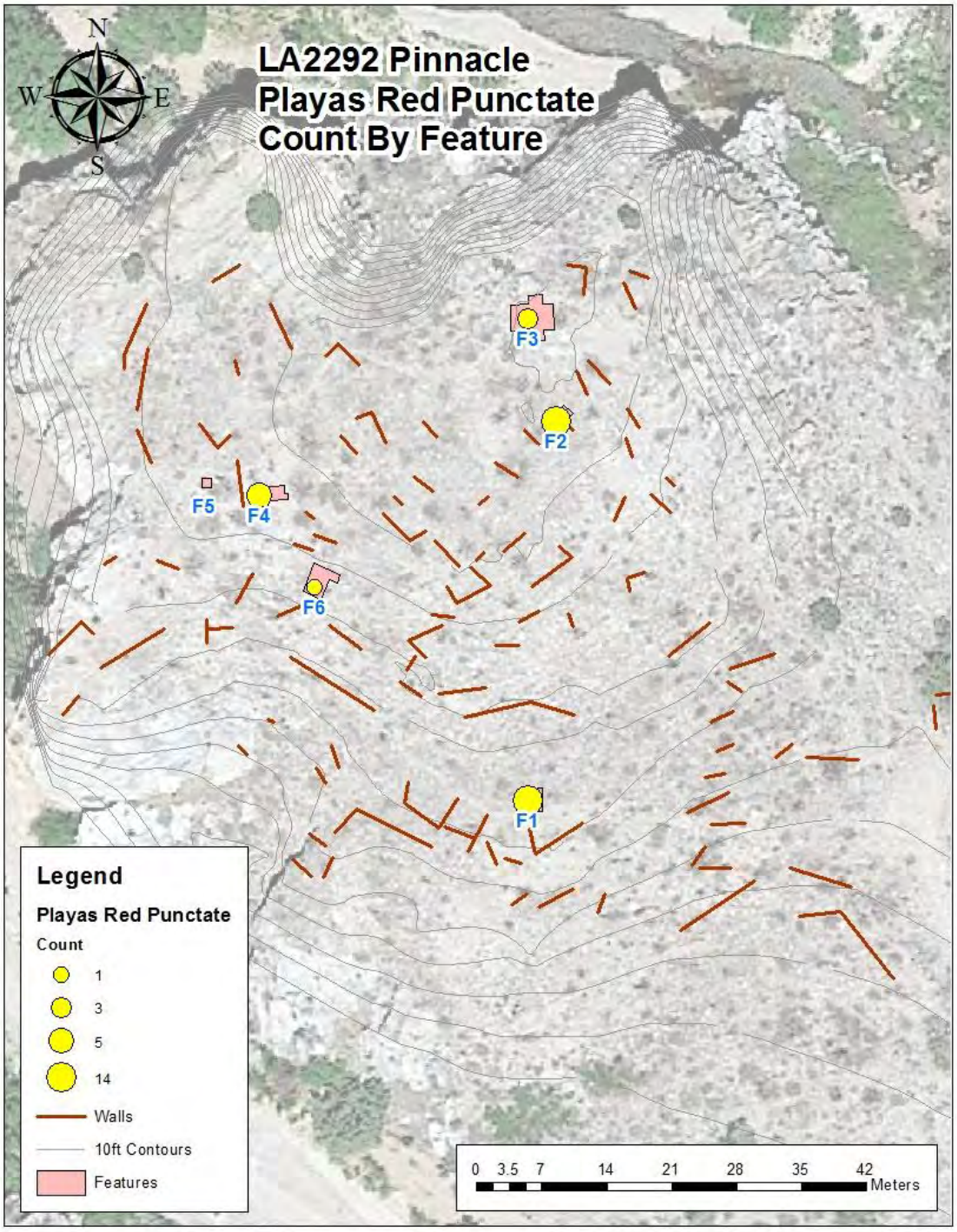


Figure 245. Distribution of Playas Red Punctate on the Pinnacle.

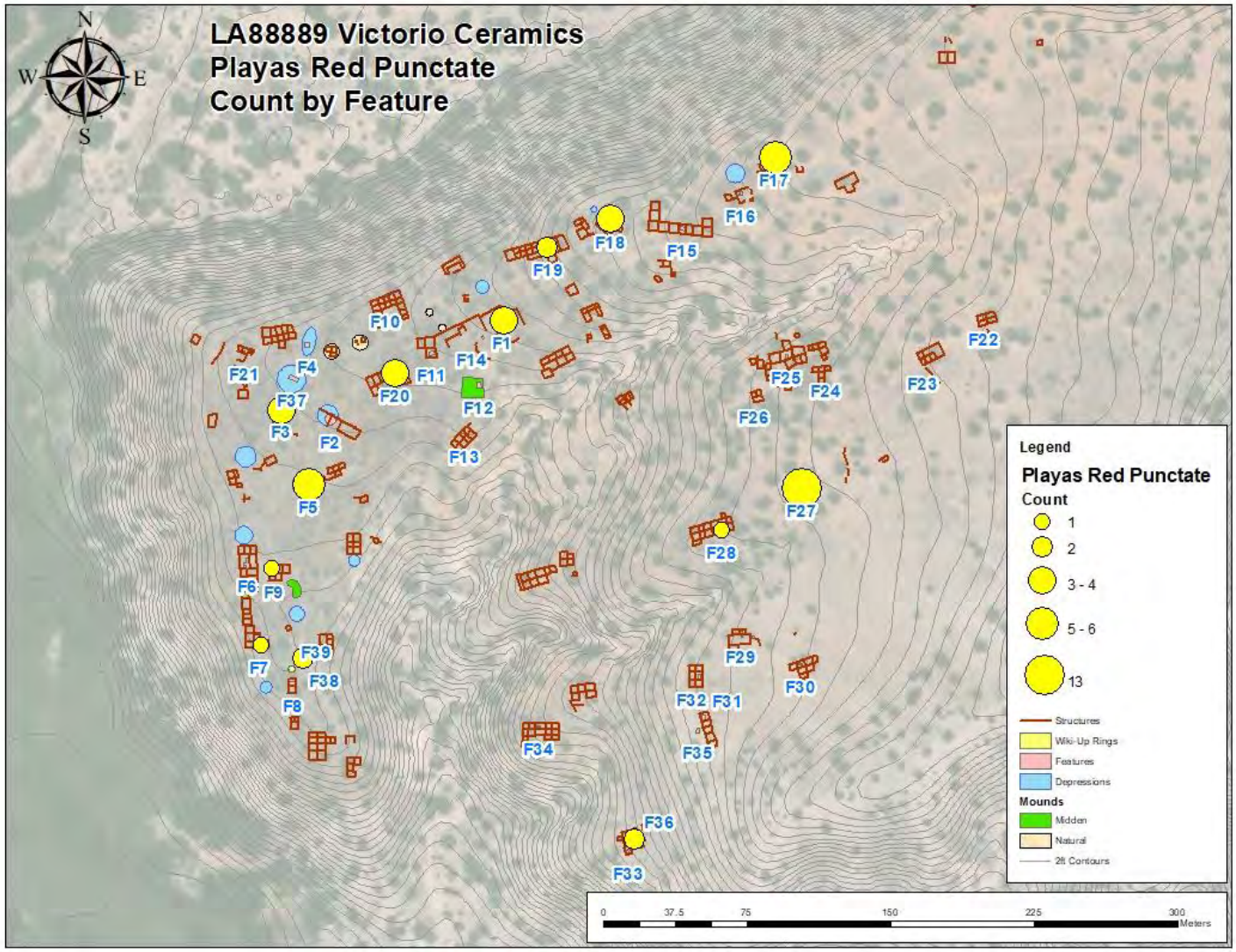


Figure 246. Distribution of Playas Red Punctate on the Victorio Site.

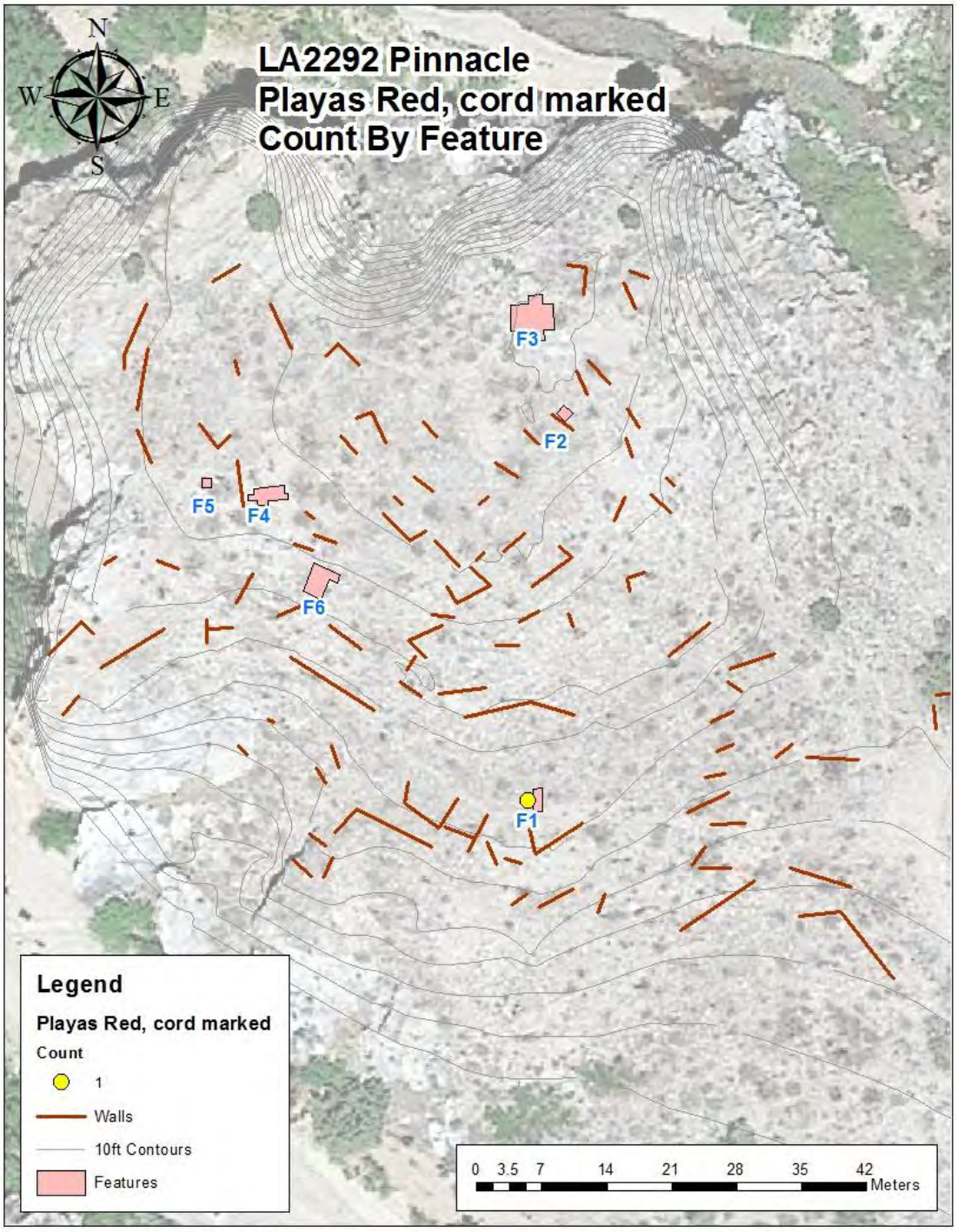


Figure 247. Distribution of Playas Red Cord Marked on Pinnacle.

Figure 248. LA 2292: Playas Red Jar Rim and Body Sherds (00-190, 02-227, 02-519, 02-450).

Figure 249. LA 1125: Playas Red Incised Jar Sherds (02-362, 02-624, 02-429).

Figure 250. LA 1125: Playas Red Incised Jar Sherds (03-597, 03-317, 03-371).

Figure 251. LA 2292: Playas Red Incised Jar Sherds (02-114, 02-240, 00-127, 02-523).

Figure 252. LA 88889: Playas Red Incised Jar Sherds (09-481, 09-100, 09-664).

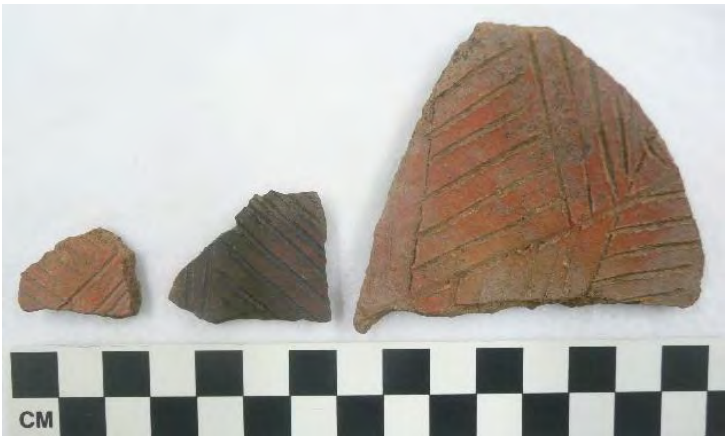


Figure 253. LA 88889: Playas Red Incised Jar Sherds (07-404, 07-1236, 07-291).

Figure 254. LA 88889: Playas Red Incised Jar Sherds (09-08, 09-519, 09-335).

Figure 255. LA 88891: Playas Red Incised Jar Rim (04-190).

Figure 256. LA 88889: Playas Red Incised Partially Restored Jar ((09-Multiple Unique #s). Note that this jar of Playas red has a vessel shape similar to jar forms of the early Rio Grande Glaze Ware types also suggesting production outside of the Casas Grandes culture area.

Figure 257. LA 2292: Playas Red Punctate Jar Sherds (03-59, 02-83, 00-377).

Figure 258. LA 2292: Playas Red Punctate Jar Sherds (00-214, 00-333).

Figure 259. LA 2292: Playas Red Cord Marked (00-21).

PUERCO BLACK-ON-RED
(WHITE MOUNTAIN RED WARE)

Key Attributes. Unevenly polished deep red slip, mineral-based paint pigment, alternating panels of non-interlocking designs laid-out in a band, and prepared sherd, sand, and rock detritus temper.

Dates. Accepted: circa A.D. 1000 -1200. CAP Period/Phase dates: Early Pueblo Period, circa A.D. 1000 – 1200. Puerco Black-on-red was recovered from the Mimbres, Socorro, and Socorro-Tularosa phase contexts dating circa A.D. 1000 – 1200. Seven sherds of the type were in the Tularosa/Tularosa-mixed context (A.D. 1200 – 1290) at the Victorio Site, and one sherd was in the Early Glaze context (A.D. 1300 – 1400) at Pinnacle.

Basis of the Present Description. There are thirty-four sherds in the Cañada Alamosa assemblage (Table 41). Eleven sherds were excavated from the Kelly Canyon Site (LA1125), one from the Pinnacle (LA2292), nineteen were recovered from the Victorio Site (LA88889), and three from the Montoya Site (LA88891). Figures 260-263 show the distribution of sherds on the sites. Figures 264-270 display representative sherds. See also Gladwin and Gladwin (1934), Hawley (1936), Colton and Hargrave (1937), Carlson (1970), and Hays-Gilpin (1998).

Table 41. Count of Puerco Black-on-red.

Type	1125	2292	88889	88891	Grand Total
Puerco Black-on-red	11	1	19	3	34

Construction. Hand coiling and scraping.

Paste. Color ranges from light brown to orangish tan or light gray to white; hard with a straight to crumply fracture; texture is medium to coarse depending on size and quantity of temper; tempering material consists of prepared sherd, sand, and rock detritus.

Surface Color. Slip color ranges from deep red, dark orangish red, to maroon red, and was applied to the exterior surface of jars and both interior and exterior surfaces of bowls.

Surface Finish. Slipped and painted surfaces are generally well smoothed but surfaces will occasionally have minor undulations. Slipped surfaces typically have an uneven (intermittent) polish. Unslipped jar interiors are scraped smooth.

Vessel Forms. Hemispherical bowls and jars with globular bodies, sloping shoulders, and straight necks, jars with a defined shoulder, and pitcher forms with globular bodies and sloping shoulders, vertical necks and rounded handles. Rims on bowls and jar/pitcher forms are direct with rounded or flattened rim-lips.

Decoration. Slip and painted decoration is confined to jar exteriors, and while bowls are slipped on both surfaces, designs are only painted on the interior surface. The slip is thick enough to been seen with an unaided eye. Slipped surfaces were unevenly polished and designs were applied on top of the polished slip. Designs are positioned immediately below the rim and were commonly laid-out in a banded fashion with motifs held between two framing lines. Within the design band and similarly to Puerco B/w, sets of non-interlocking multiple parallel lines, checkerboard, connected solid triangles, broadline linear elements, cross hatching, or stemmed keys make up varying panels that alternate with one another. Designs were boldly drawn and with a degree of openness between elements and motifs. See Carlson's (1970:88-89) discussion of the "Puerco style."

Paint. Iron-based mineral pigment. Color ranges from a strong black to brown

Remarks. Puerco Black-on-red is associated with Mimbres Classic Style III and Socorro Black -on-white assemblages at the Cañada Alamosa.

Puerco Black-on-red, along with Wingate Black-on-red, are the earliest White Mountain Red Ware ceramic types described by Carlson. White Mountain Red Ware were produced in the Cibola region of west-central New Mexico and east-central Arizona between A.D. 1000 – 1500 (Carlson 1970:1). Puerco B/r and the other White Mountain Red Wares share certain technological features such as a relatively thick and polished red to orangish-red slip, the use of black or black and white decoration and sherd temper. They differ in design and choice of motifs that becoming increasingly more complex with the passage of time.

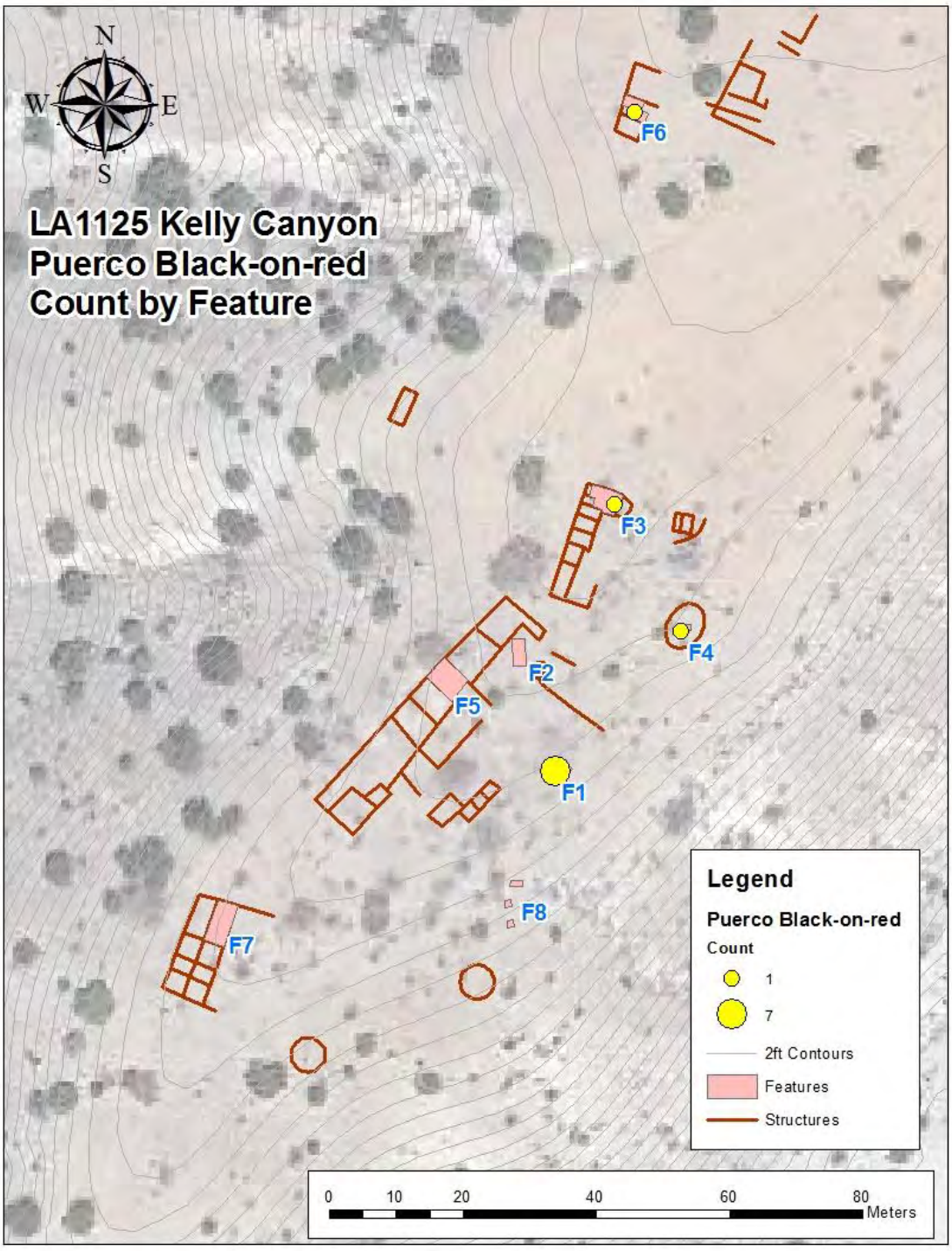


Figure 260. Distribution of Puerco Black-on-red on the Kelly Canyon Site.

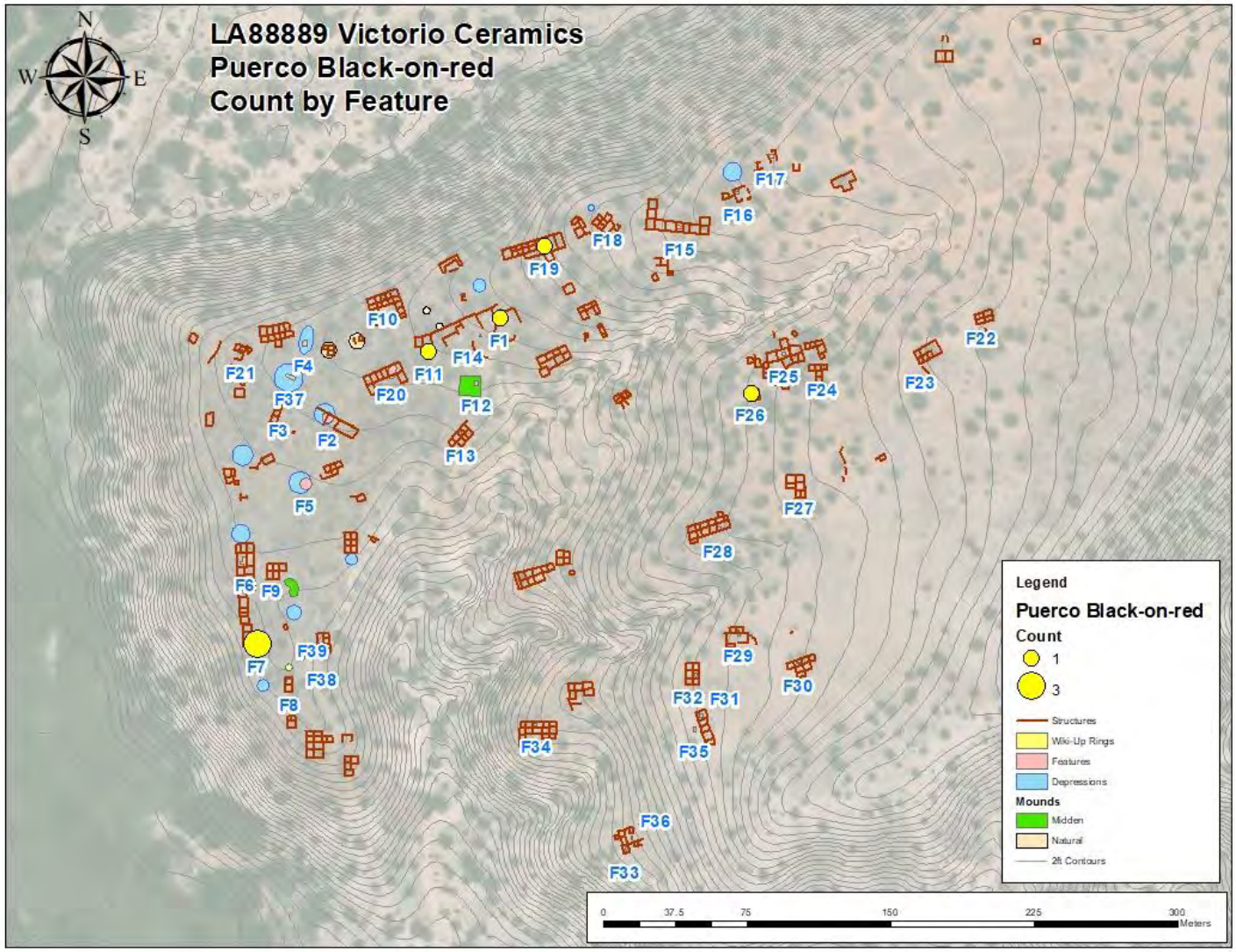


Figure 261. Distribution of Puerco Black-on-red on the Victorio Site.

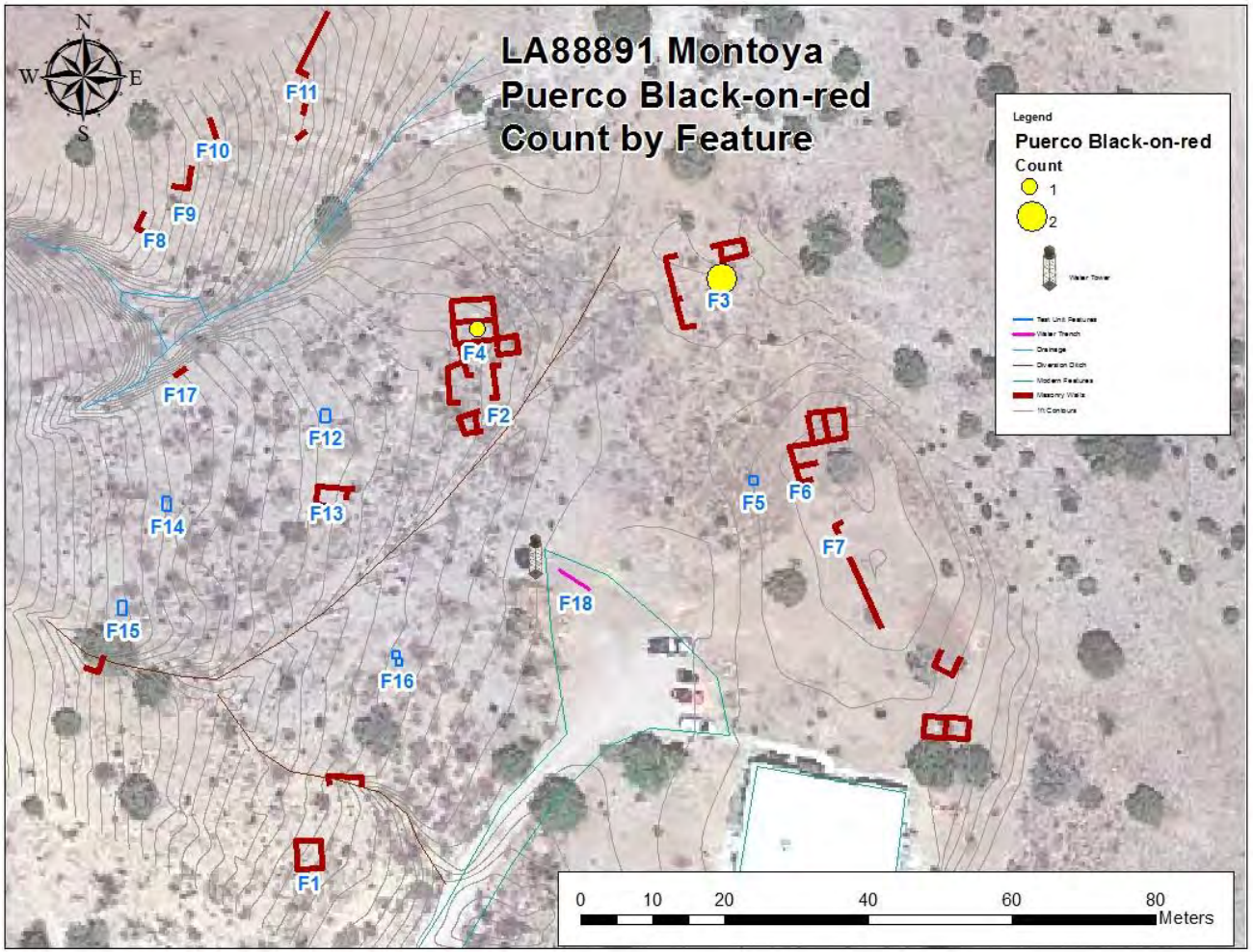


Figure 262. Distribution of Puerco Black-on-red on the Montoya Site.

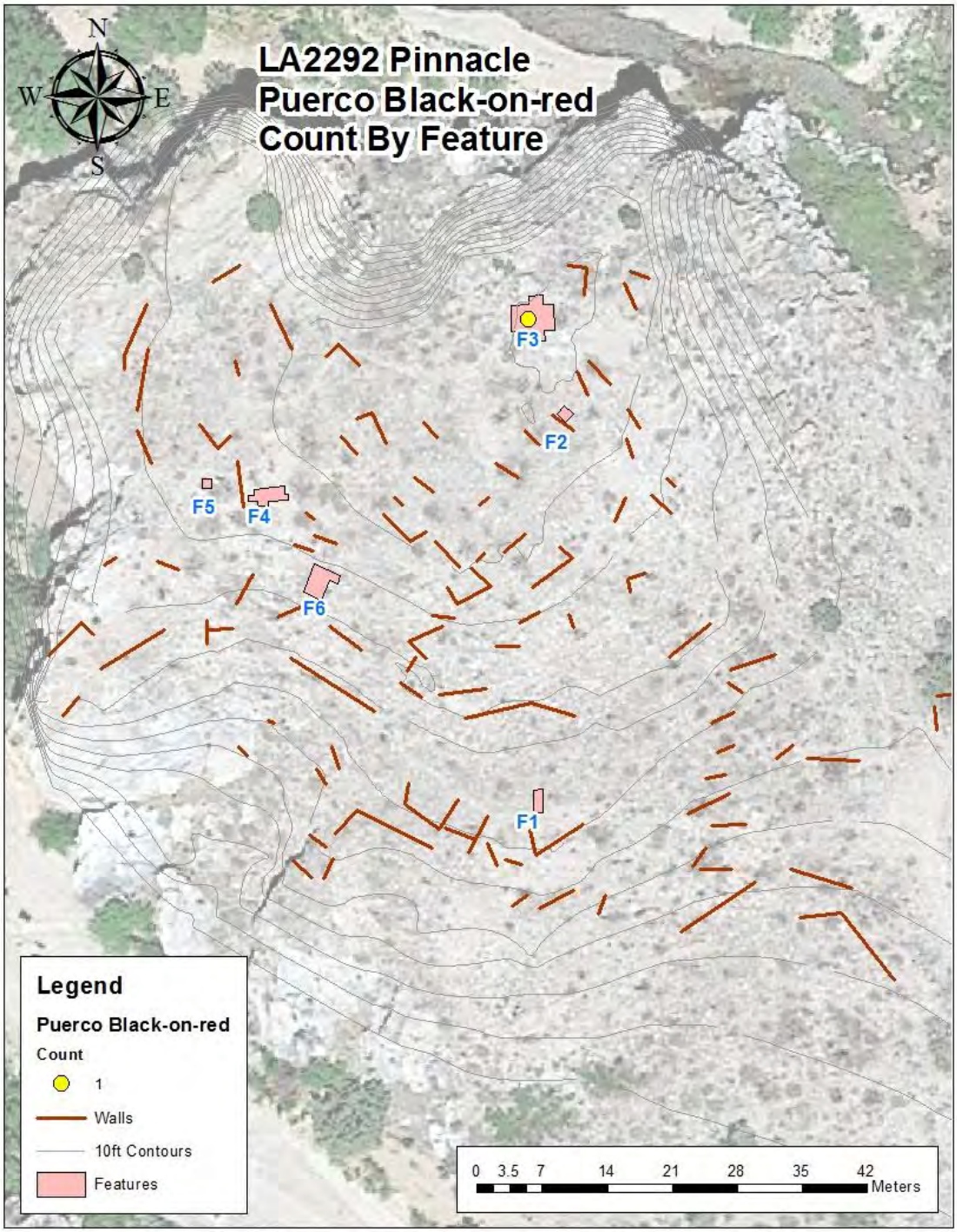


Figure 263. Distribution of Puerco Black-on-red on the Pinnacle.

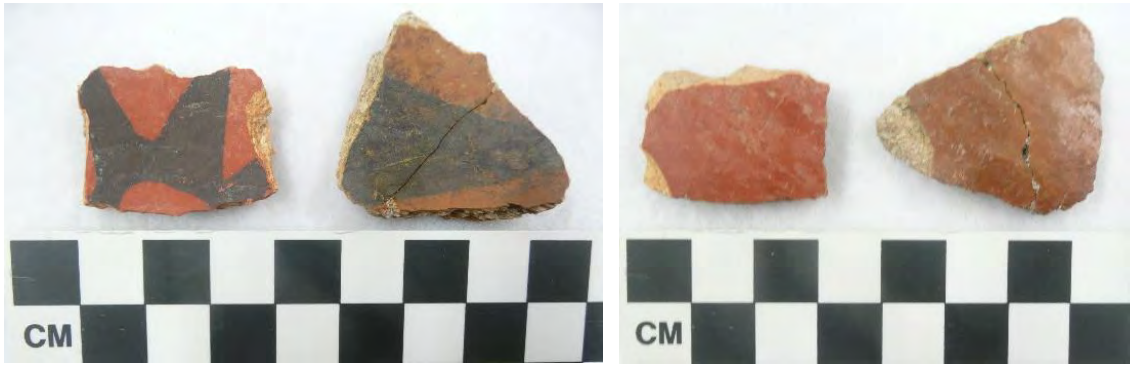


Figure 264. LA 1125: Puerco Black-on-red Bowl Body Sherds (02-189, 02-53; left-interior surfaces, right-exterior surfaces).

Figure 265. LA 1125: Puerco Black-on-red Bowl Rim Sherd (03-3; note the two painted "ticks" on the rim).

Figure 266. LA 88889: Puerco Black-on-red Bowl Sherd (06-518).

Figure 267. LA 88889: Puerco Black-on-red Bowl Sherd (07-1389).

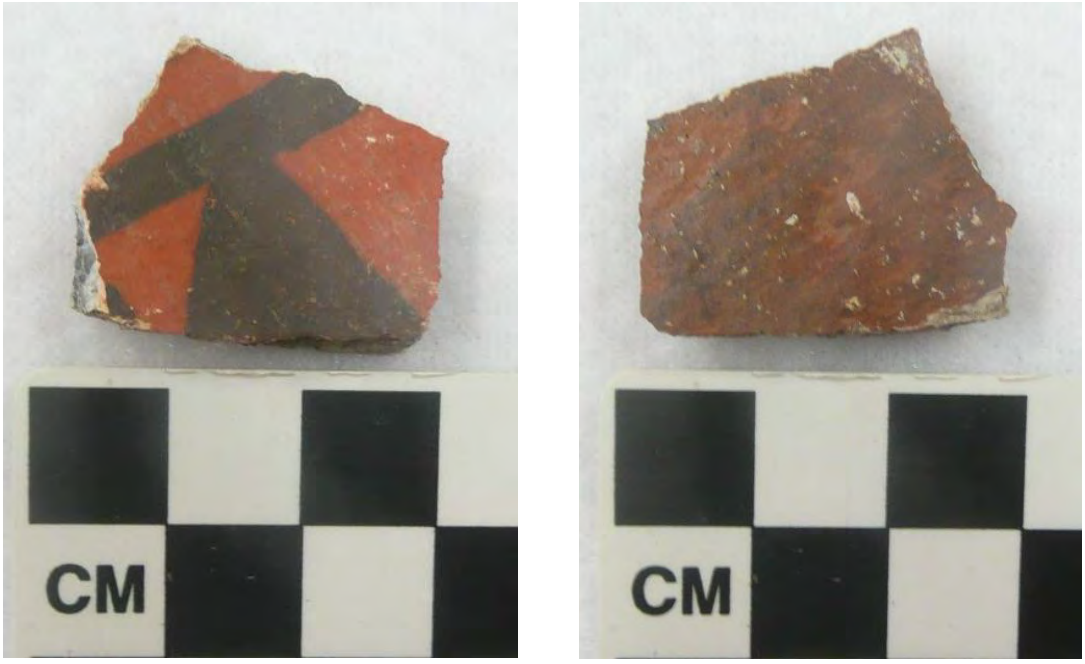


Figure 268. LA 88889: Puerco Black-on-red Bowl Sherd (09-1400; left-interior surface, right-exterior surface).

Figure 269. LA 88891: Puerco Black-on-red Bowl Sherd (01-158).

Figure 270. LA 88891: Puerco Black-on-red Worked Bowl Sherd (04-41).

PUERCO BLACK-ON-WHITE

(CIBOLA WHITE WARE)

Key Attributes. Thin and intermittently (unevenly) polished white slip, mineral-based paint pigment, alternating panels of non-interlocking designs laid-out in a band, and prepared sherd and sand temper.

Dates. Accepted: circa A.D. 1000/1030 – 1200. CAP Period/Phases dates: Early Pueblo Period circa A.D. 1000 -1200. Temporal context for the type is not good in the Cañada Alamosa sites as the single sherd recovered from the Kelly Canyon Site was in a Socorro – Tularosa phase context (A.D. 1130 – 1290). Sherds of Puerco B/w from the Victorio Site were in undetermined mixed contexts, two were in a Late Pit House context and four were found in the Tularosa Phase context of A.D. 1200 – 1290 and in surficial contexts.

Basis of the Present Description. Only 13 sherds of Puerco Black-on-white were identified in the Cañada Alamosa assemblage (Table 42). One from the Kelly Canyon Site (LA 1125), none from the Pinnacle (LA 2292), twelve were recovered from the Victorio Site (LA 88889) and none from the Montoya Site (LA 88891). Figures 271 and 272 show the distribution of sherds on the sites. Please note that sherds individually collected on the surface of the sites do not show on the Victorio map. Figures 273 and 274 display representative sherds. See also Gladwin and Gladwin (1931), Hawley (1936), Carlson (1970:88-89), and Hays-Gilpin (1998).

Table 42. Count of Puerco Black-on-white.

Type	1125	2292	88889	88891	Grand Total
Puerco Black-on-white	1		12		13

Construction. Hand coiling and scraping.

Paste. Color ranges from uniformly white to light gray, occasional dark gray cores or those with a medium gray center sandwiched between white to light gray color close to the surface. Hard paste with a fine texture. Temper material consists of prepared sherd mixed with some sand.

Surface Color. Light gray to white on both interior and exterior surfaces of bowls and jars.

Surface Finish. Slipped and painted surfaces are generally well smoothed but surfaces will occasionally have minor undulations. Slipped surfaces typically have

an uneven (intermittent) polish. Unslipped bowl exteriors and jar interiors are scraped smooth.

Vessel Forms. Hemispherical bowls and jars with globular bodies, sloping shoulders, and straight necks, and pitcher forms with globular bodies and sloping shoulders, vertical necks and rounded handles. Rims on bowls and jar/pitcher forms are direct with rounded or slightly flattened rim-lips.

Decoration. A thin, white slip was applied to the interior surfaces of bowls and the exterior surfaces of jar/pitcher forms. At times the slip is so thin that it may require the use of a 10X handlens to be seen, or in rarer cases, a slip was never applied. The slipped surfaces were unevenly polished and designs were applied on top of the polished slip. Designs were commonly laid-out in a banded fashion with motifs held between two framing lines. Designs were also appended from the vessel rim and were opposed with a design band that encircled the lower half of a vessel. Within the design band, sets of non-interlocking multiple parallel lines, checkerboard, connected solid triangles, broadline linear elements, cross hatching, or stemmed keys make up varying panels that alternate with one another. Designs were boldly drawn and with a degree of openness between elements and motifs. See Carlson's (1970:88-89) discussion of the "Puerco style."

Paint. Iron-based mineral pigment. Hawley (1936:32) remarks that organic pigment was mixed with the iron-based pigment.

Remarks. Puerco Black-on-white is one of several post-Red Mesa Black-on-white styles roughly dating from circa A.D. 1000 to 1180. In addition to Puerco Black-on-white, this group includes the pottery types of Gallup B/w, Escavada B/w, Reserve B/w, and Socorro B/w, all of which are Cibola White Wares. Stylistically, these ceramic types share similar design elements and motifs (diagonal hatching, solid lines and geometrics, diagonal hatching with opposed solids, and some of design elements that were derived from Red Mesa B/w such as solids bracketed by multiple lines and ticked lines), mineral pigment, thin white slips (or none at all), poor to moderate polishing, sherd or sherd and sand temper, and, can be difficult to distinguish from one another. However, the basic design styles observed on this group of Cibola White Wares may be the key to differentiating them.

Terminology was developed (Colton 1953:46-47) to describe specific design styles on black-on-white pottery types from the Tusayan White Ware tradition, namely Sosi B/w and Dogozhi B/w, both produced circa A.D. 1000 – 1180 in the northeast

quadrant of Arizona. Colton's design style terminology for Sosi and Dogozhi is sometimes used as criteria for recognizing and defining design style on some Pueblo II Cibola White Wares (dating circa A.D. 1000 – 1180) produced in New Mexico. Basically, the Dogozhi style represents the use of diagonal hatching as the dominate design, while Sosi style represents broad lines and lines with solid triangles. Among the five Cibola White Wares mentioned above, the dominate design styles observed are diagonal hatching as observed on Gallup B/w (this would be Dogozhi style from the Tusayan White Ware tradition), multiple wide lines and solids laid-out in panels in the same design style as Puerco Black-on-red and Puerco B/w (hence Puerco style, Carlson 1970:88-89), broad solid lines with solid triangles as seen on Escavada B/w (this is Sosi style from the Tusayan White Ware tradition) and combinations of these such as diagonal hatching with opposed lines and solids as in Wingate design style (Carlson 1970:89-90) and includes Wingate Black-on-red, Reserve B/w, and Socorro B/w. Ideally, design style is best observed on partial or whole vessels. Sherds present a challenge as so much of the overall design is missing. In the Southwest, specific regions and subregions of pottery production were exposed to influence from one another through trade and movements of people. These interactions would have a degree of influence on ceramic styles resulting in shared patterns of design style.

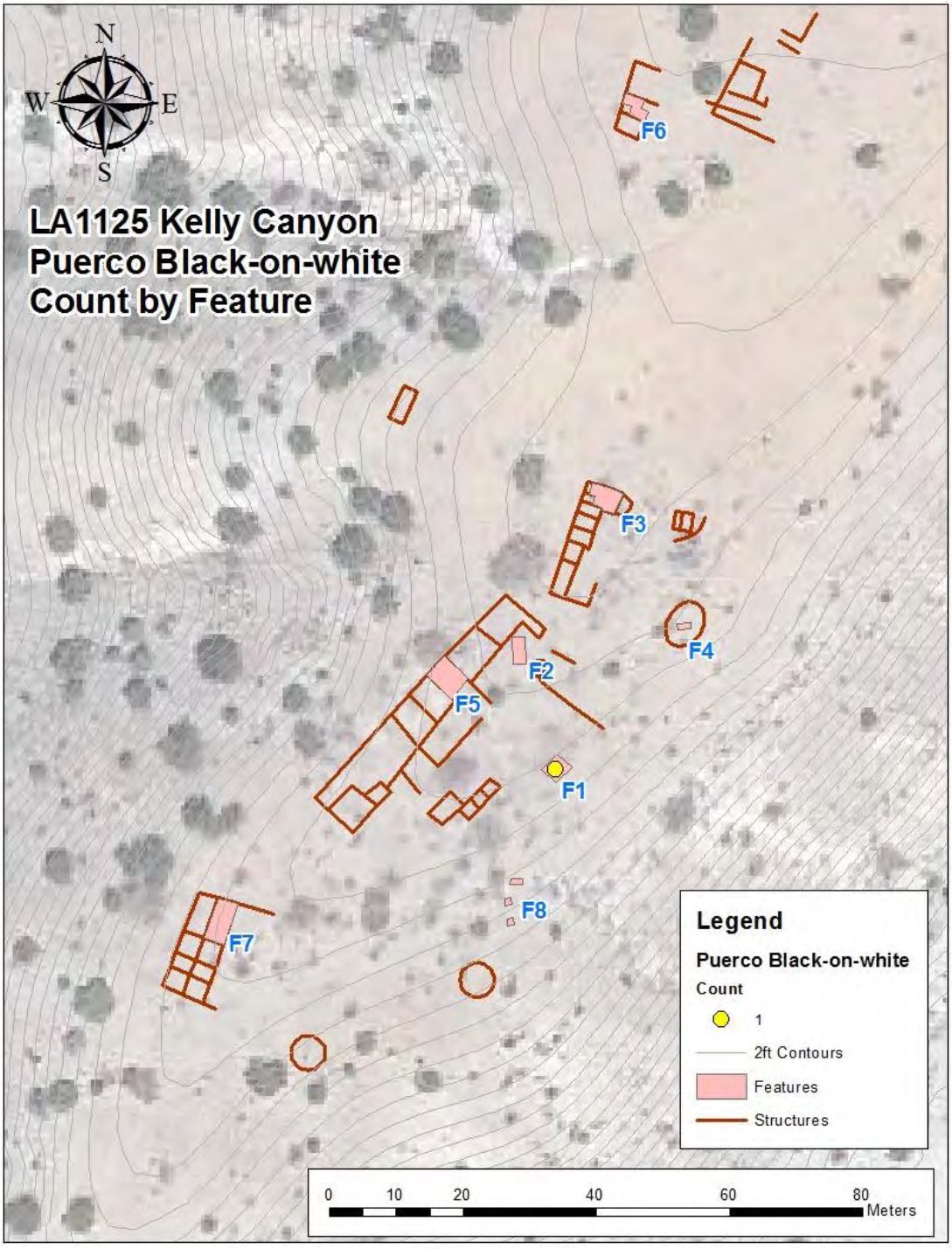


Figure 271. Distribution of Puerco Black-on-white Sherd on the Kelly Canyon Site.

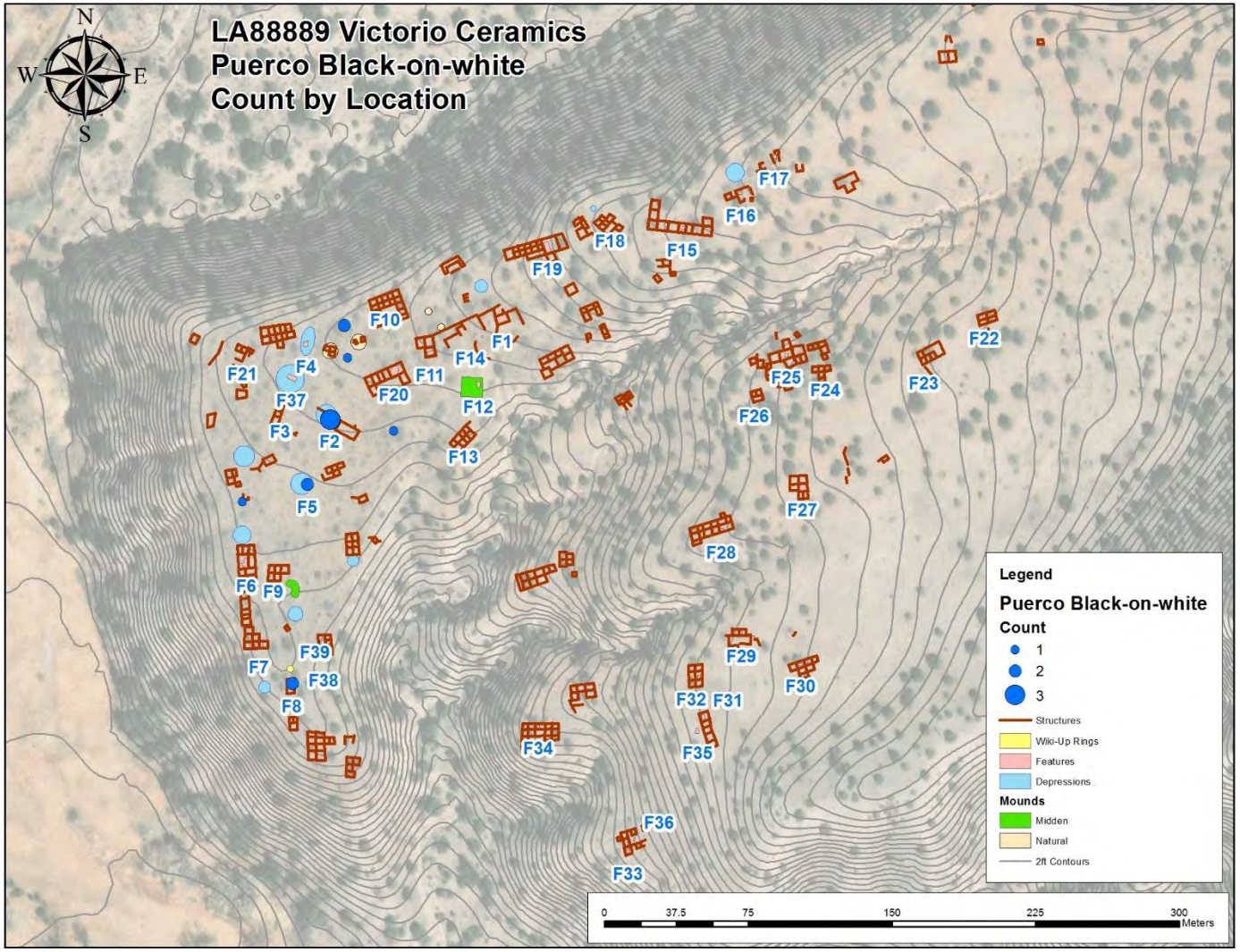


Figure 272. Distribution of Puerco Black-on-white on the Victorio Site.

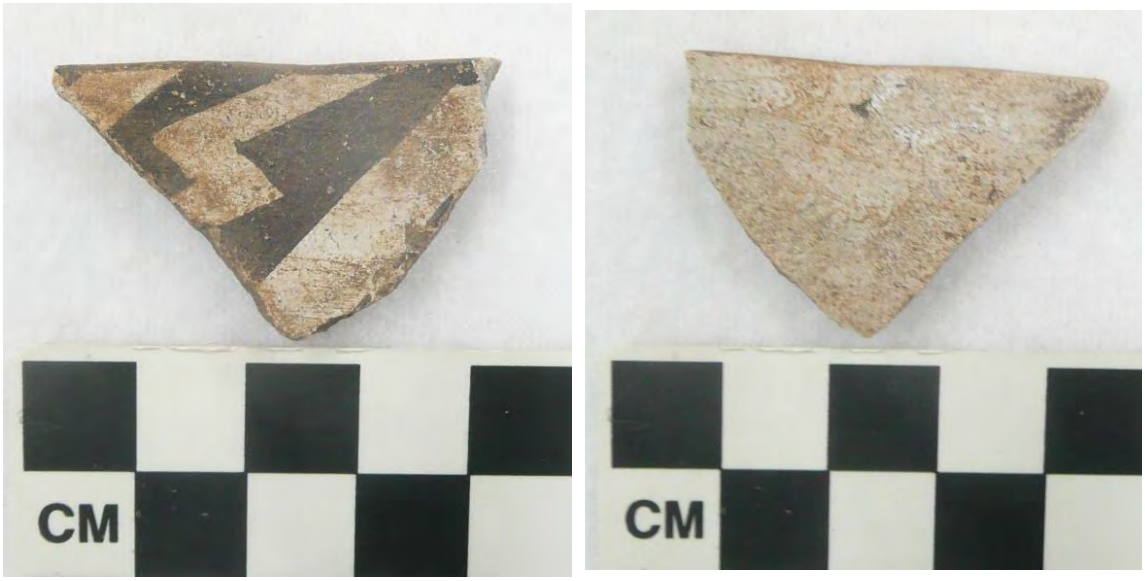


Figure 273. LA 1125: Puerco Black-on-white Bowl Rim Sherd (03-599; left-interior surface, right-exterior surface).

Figure 274. LA 88889: Puerco Black-on-white Bowl Body Sherds (05-128, 05-426).

RED MESA BLACK-ON-WHITE

(CIBOLA WHITE WARE)

Key Attributes. Sherd and sand temper; unevenly polished thin white slip; matte, mineral-based paint; complex geometric designs featuring rectilinear and curvilinear solid elements in combination with multiple linear elements laid-out within a framed band.

Dates. Accepted: A.D. 850/875 – 1050/1100. Cap Period/Phase dates: Limited amounts of Red Mesa B/w were found in good temporal context at the Victorio and Montoya sites. Most sherds of the type were recovered from Early Pueblo/Socorro Phase context (A.D. 1130 – 1200) and the Late Pueblo Period/Tularosa Phase (A.D. 1200 – 1290) context. Red Mesa B/w was also found within the Early Pueblo Period/Mimbres Classic Phase contexts (A.D. 1000 – 1130) at the Montoya and Victorio Sites. One jar sherd with a perforated lug handle (09-1810) recovered from the Victorio Site (Feature 9, Floor 3) was associated with a one sigma radio carbon date of A.D. 980 to 1020, which is considered to be the best context for the type at Cañada Alamosa. Sherds of Red Mesa B/w were found in the Mimbres Classic component at the Montoya Site where it is believed to be in context.

Basis of the Present Description. A total of 101 sherds of Red Mesa Black-on-white are in the assemblage (Table 43), four from the Kelly Canyon Site (LA 1125), eighty-one were recovered from the Victorio Site (LA 88889), sixteen from the Montoya Site (LA 88891), and none were found at the Pinnacle (LA 2292). Figures 275-277 show the distribution of sherds on the sites. Figures 278-287 display representative sherds. See also Gladwin (1945), Windes (1977), Hays-Gilpin (1998), and Windes and McKenna (2009).

Table 43. Count of Red Mesa Black-on-white.

Type	1125	2292	88889	88891	Grand Total
Red Mesa Black-on-white	4		81	16	101

Construction. Hand coiling and scraping.

Paste. The white to light gray paste is generally hard with a fine to medium texture, carbon streaks do occur; temper material consists of prepared sherd and sand.

Surface Color. The slip is a white to light gray color, tends to appear chalky, and was thinly applied and unevenly polished. Bowls appear to be slipped on both

interior and exterior surfaces while jars are slipped only on the exterior surface and the interior surface of jar necks.

Surface Finish. All surfaces of bowls and jars are usually well scraped and smoothed, but often polished unevenly. Interiors of jars are scraped smooth but may undulate slightly.

Vessel Forms. Hemispherical bowls, jars, pitchers, ladles, and effigies were produced. Rims tend to be direct with rounded to slightly tapered rim lips.

Decoration. The lip of bowl and jar rims are painted black. Designs are laid-out in a framed band and tend to complex (detailed). Design elements include multiple parallel lines, chevrons, scrolls, checkerboard, solid triangles, pendant dots, ticked lines, squiggle lines, squiggle and straight-line diagonal hachure, and scalloped edged triangles.

Paint. Black to dark brown Iron-based mineral pigment.

Remarks. Red Mesa Black-on-white is the omnipresent marker for the Pueblo II period, circa A.D.900 – 1150, in the Chaco and greater Cibola regions. Over its production time, Red Mesa Black-on-white occurs with utility ware from the Chaco series (Kana'a Gray, Tohatchi Banded, and Coolidge Corrugated). The A.D. 900s was the period in which Red Mesa Black-on-white saw its greatest production.

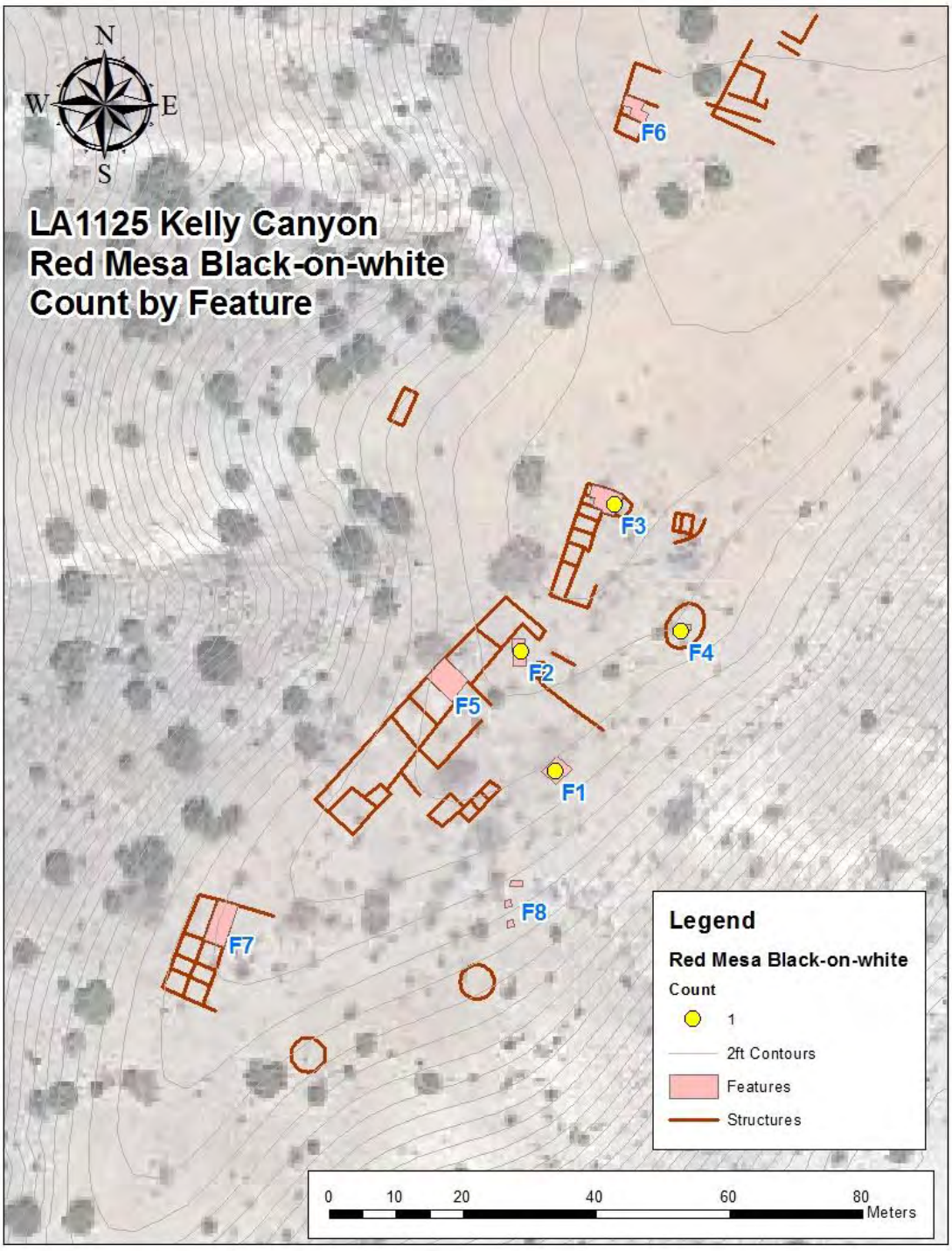


Figure 275. Distribution of Red Mesa Black-on-white on the Kelly Canyon Site.

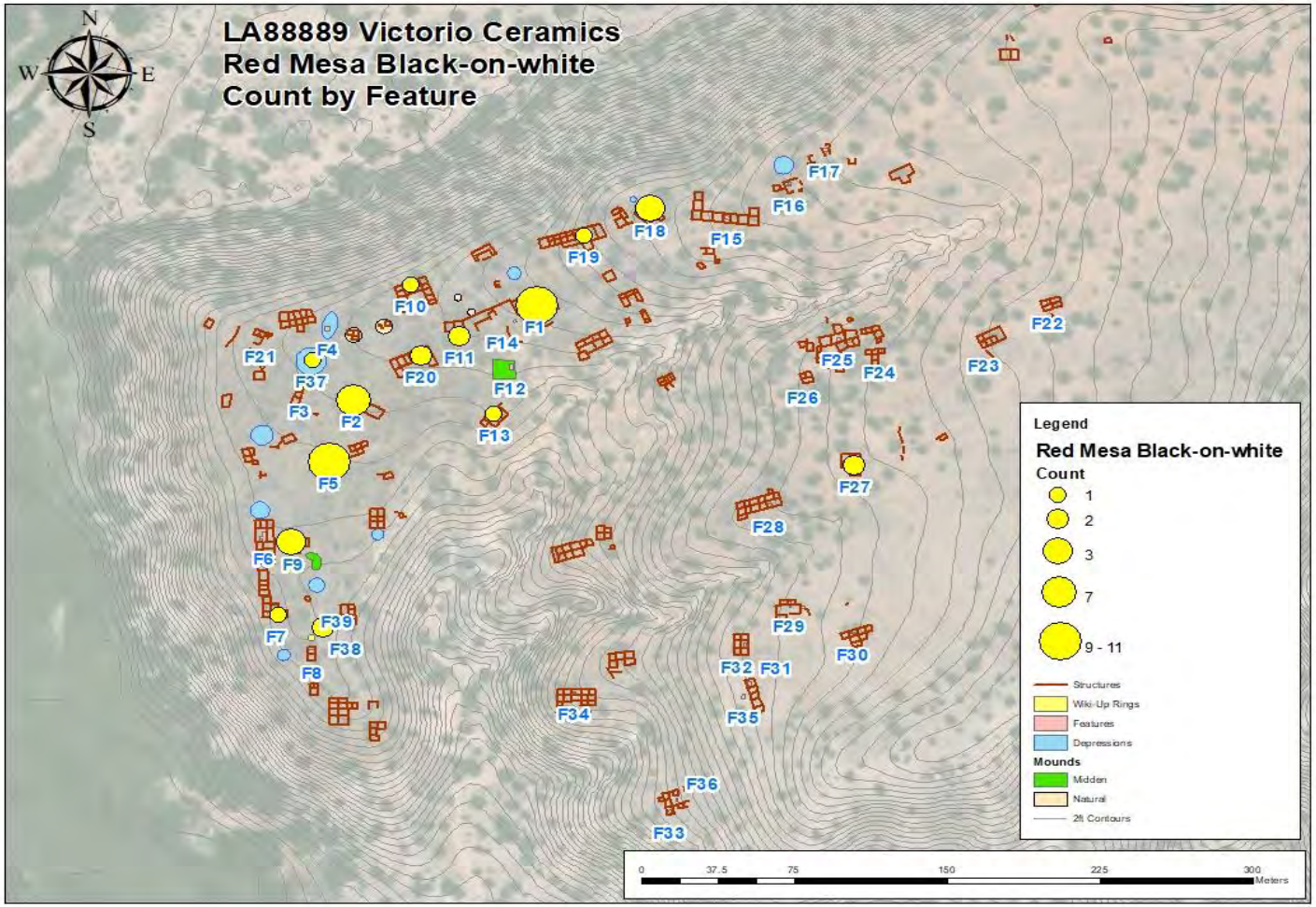


Figure 276. Distribution of Red Mesa Black-on-white on the Victorio Site.

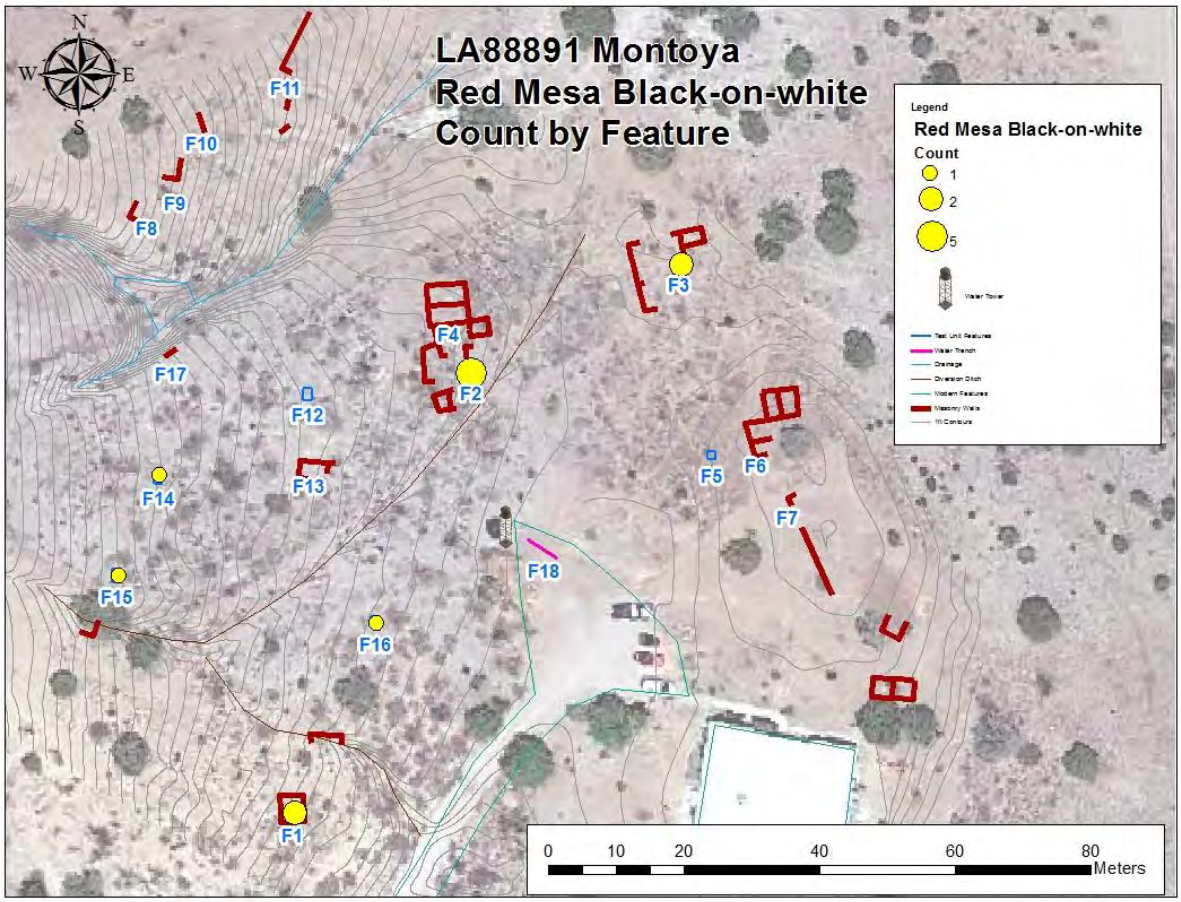


Figure 277. Distribution of Red Mesa Black-on-white on the Montoya Site.

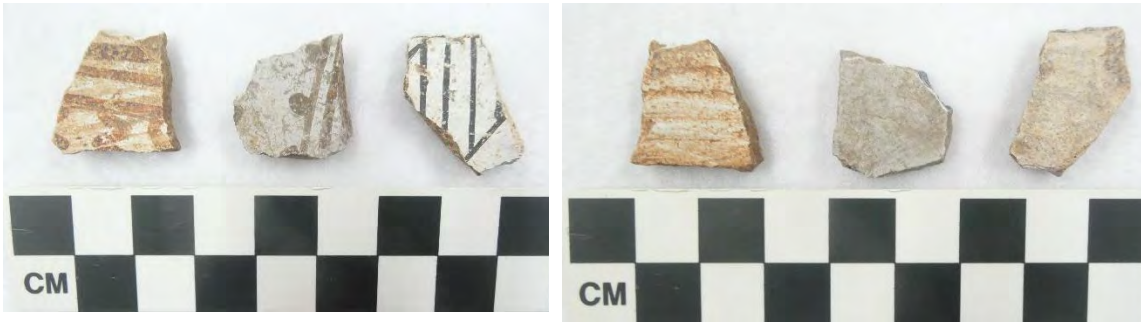


Figure 278. LA 1125: Red Mesa Black-on-white Bowl Sherds (02-344, 02-723, 02-150; left-interior surfaces, right-exterior surfaces).

Figure 279. LA 88889: Red Mesa Black-on-white Bowl Sherds (05-103, 05-379, 05-485 rim, 05-484 worked edge, 05-598 rim).

Figure 280. LA 88889: Red Mesa Black-on-white Body Sherds (06-19 jar, 06-263 jar, 06-667 bowl).

Figure 281. LA 88889: Red Mesa Black-on-white Bowl Body Sherds (06-387, 06-583, 06-680).

Figure 282. LA 88889: Red Mesa Black-on-white Body Sherds (07-482 bowl, 07-1389 jar).

Figure 283. LA 88889: Red Mesa Black-on-white Sherds (09-438 jar body, 09-1711 bowl rim).

Figure 284. LA 88889: Red Mesa Black-on-white Jar Sherd with Perforated Lug Handle (09-1810). This sherd was in secure floor context in Room Feature 9.

Figure 285. LA 88891: Red Mesa Black-on-white Bowl Body Sherd (99-2).

Figure 286. LA 88891: Red Mesa Black-on-white Sherds (01-141 bowl rim, 01-288 bowl, 01-418 jar, 01-96 jar).

Figure 287. LA 88891: Red Mesa Black-on-white Body Sherds (11-125 bowl, 11-286 jar, 11-31 bowl).

RED SLIPPED CORRUGATED, RESERVE AND SECO VARIETIES

(NEW CLASSIFICATIONS)

(MOGOLLON BROWN WARE)

Key Attributes. Smoothed, polished and somewhat flattened indented or plain corrugation, uniformly spaced from a fillet rim to the bottom of the vessel and slipped red. Rare bowl forms have smudged interiors. Corrugation style on the Reserve variety is the oblique corrugation noted on Reserve Indented Corrugated (both smudged and unsmudged styles). Corrugation style on the Seco variety is the vertical indented smeared corrugation seen on Seco Corrugated (both smudged and unsmudged style). The Seco Variety of Red Slipped Corrugated was found only on the Pinnacle. The Reserve Variety of Red Slipped Corrugated was found on both Victorio Site and Pinnacle.

Dates. CAP Period/Phase dates: Late Pueblo Period, A.D. 1200 – 1300 plus; six sherds of the type were recovered from the Socorro-Tularosa Phases context dating circa A.D. 1130 – 1290, the majority of the sherds were found in the Magdalena Phase (N=4, A.D. 1250 – 1290) and the Early Glaze Phase context (N=70) dating A.D. 1300 – 1400

Basis of the Present Description. A total of 83 Red Slipped Corrugated sherds are represented in the Cañada Alamosa assemblage (Table 44). Only one sherd was documented at the Kelly Canyon Site (LA 1125), seventy-five from the Pinnacle (LA 2292), seven from the Victorio Site (LA 88889) and none from the Montoya Site. Mention of this style of Reserve Corrugated is very scanty in the literature. Although not described in detail, Wilson (1999:52) includes "red slipped with corrugated exterior" under the rubric of "Mogollon Slipped Red Types." He states this "style refers to later red ware forms" that are rare and "most common during the Tularosa Phase." Figure 288 compares sherds of the red corrugated ware to red clay found in nearby Red Paint Canyon. Figures 289-291 show the distribution of sherds by site. Figures 292-293 display representative sherds of both corrugated varieties.

Table 44. Count of Red Slipped Corrugated Ware.

Type	1125	2292	88889	88891	Grand Total
Red Slipped Corrugated	1	75	7		83

Construction. Hand coiling and scraping.

Paste. Soft and friable. Color is commonly medium brown and ranges from yellowish tan and reddish tan through brown, gray-brown, to dark brown and black. Temper consists of rounded and angular particles of sand.

Surface Color. Exterior surface color of both jars and bowls is a thick, orangish-red to maroon-red slip (similar to that found on San Francisco Red). Interior color of jars is usually medium brown but red, unpolished slip is carried down into jar necks. Interiors of bowls are purposefully smudged black. Neutron Activation Analysis data has indicated that Reserve Series brown utility ware at the Pinnacle and the Victorio Site was made locally. It is also likely that the Red Slipped Corrugated, Reserve and Seco Varieties, were also locally made and the thick, red colored iron-bearing slip used on these vessels was derived from local resources. An enormous deposit of iron rich clay, referred to today as Red Paint Canyon, is located up-canyon and only three miles north from the Pinnacle (McLemore 2010:65-66).

Figure 288. Examples of Both Reserve and Seco Varieties of Red Slipped Corrugated Compared with a Sample of Iron-Rich Clay from Red Paint Canyon.

Surface Finish. Interior surfaces of jars range from smooth to somewhat rough and they may exhibit intermittent polishing stria. Interior surfaces of bowls are smoothed, smudged black, and polished. Exterior surfaces of jars have either Reserve style (oblique) or Seco style (vertical stacked) indented corrugation, or plain corrugation which is not as common, from the base of the fillet rim to the

vessel bottom. Bowl exteriors are similar to jars in that indented, or plain corrugation begins at the base of a fillet rim and may extend downward to cover one-third of the upper vessel wall or extend all the way to the vessel bottom.

Vessel Forms. Wide-mouthed jar forms with everted rims dominate. One sherd, classified as a jar, represents a "double vessel" form seen in Reserve Indented Corrugated assemblages. DiPeso (1974: Vol. 6, p.89) used the term "jar-bowl" to describe the same vessel form seen in the Casas Grandes plainware, Ramos Black, and Babicora Polychrome This form (see Rinaldo and Bluhm 1956:162, Fig. 61, item d and Fig. 73, item b; Cosgrove and Cosgrove 1932: Plate 88, Item a; Nesbitt 1938: Plate 40) appears to be constructed using an outwardly flaring bowl shape with a direct fillet rim as a base for the vessel. Set into this base, a shouldered vessel shape is formed upward and terminates in an everted fillet rim. Bowl forms are hemispherical or have outward flaring sidewalls and direct, fillet rims.

Decoration. Two corrugation styles are represented. Reserve style has narrow, slightly flattened indented corrugation that measures 3 to 4 millimeters in width that is laid-out obliquely across the corrugated portion of the vessel. The range of indentation style is the same as that described for Reserve Indented Corrugated. Seco style has smeared indented corrugation that measures 3 to 4 millimeters in width and laid out vertically (an indentation appears to be on top of the one below and directly under the one above). The corrugation on both styles is well covered by a rich, red colored slip.

Paint. No painted decorative elements.

Neutron Activation Analysis. Two sherds of Red Slipped Corrugated (Reserve Indented Variety) were analyzed (Ferguson et al. 2024). Both were assigned to Creel's Mimbres Group 25 (2022) which was produced at Cañada Alamosa. No sherds of Red Slipped Corrugated (Seco Variety) were submitted for NAA. It is important to note that Red Paint Canyon at Cañada Alamosa is a wonderful source for iron rich red clay (McLemore 2010:65-66) which is thought to be a source for slipping material.

Remarks. Red slipped brown ware was a part of the Mogollon/Mimbres ceramic tradition for a very long time. San Francisco Red was the first named early red slipped brown ware occurring just before the end of the Early Pit House Period (circa A.D.200-A.D.550). Mimbres Red Washed is associated with the Mimbres Phase circa A.D. 1000 – 1150. Red wares from other culture areas are found in late and post- Mimbres Phase sites, these being predominately Playas Red and its

textured varieties from the Casas Grandes/Chihuahua Culture Area. In the Reserve and Tularosa Phases in the Mogollon highlands of western of New Mexico, slipped red wares are not common but do exist. There is Reserve Red (Nesbitt 1938:98-99) which is a red slipped/smudged pottery that parallels Reserve Plain (plain brown/smudged pottery). Wilson (1998a:203) comments on "ceramics with red slipped exteriors and smudged interiors" which he states are a "modification of a previously defined type," specifically referring to Tularosa Fillet Rim (Kidder 2000:283; Gladwin and Gladwin 1934:18) which has a smudged interior but exterior surfaces are typically unslipped. Wilson also comments on a "smudged red ware" under the heading of "Mogollon Slipped Red Types" (1999:52), and states this pottery "represents a red slipped version of Reserved Smudged (Plain)" which is most abundant during the Tularosa Phase. Another mention of red slipped utility brown ware associated with the Mogollon during the A.D. 1200 – 1400 period is "Tularosa Red" as seen on the website www.rarepottery.com under Mogollon Brown and Red Wares. Interestingly, several of the Tularosa Red jar vessels pictured on this website have a distinct Salado shape and therefore may be misidentified.

Red slipped corrugated brown ware is quite rare although there are Salado obliterated corrugated types that are redwares but are not slipped. Wilson (1999:52) mentions a red slipped corrugated ware under "Mogollon Slipped Red Types" but does not describe it. In all probability, given Wilson's analysis of ceramics from the Mogollon Highlands (1999:5-85), this red slipped corrugated ware could be typologically similar if not the same as our Red Slipped Corrugated, Reserve Variety.

Because of the rarity of red slipped corrugated pottery in late Mogollon ceramic assemblages, one speculates as to its purpose in ancient times. Seventy-five of the 83 sherds of the type were found at the Pinnacle, establishing the type as a Late Pueblo Type. This is further supported by the presence of artifact 02-294 from the Pinnacle, which represents a sherd of an unusual "double vessel" shape associated with Reserve/Tularosa utility ware assemblages (Rinaldo and Blume 1956:162, Fig.61, item d; and p. 172, Fig. 73, item b). None of the 83 sherds exhibited exterior fire clouding that might suggest their use as cooking vessels. Their deposition and contextual associations within the Pinnacle leave no clues as to their use. Obviously, more research is needed to better understand Reserve and Seco Red Slipped Corrugated. Given its rarity, it may be only specific late Mogollon sites and perhaps served, an unknown social, political, or religious function within the ancient Puebloan society.

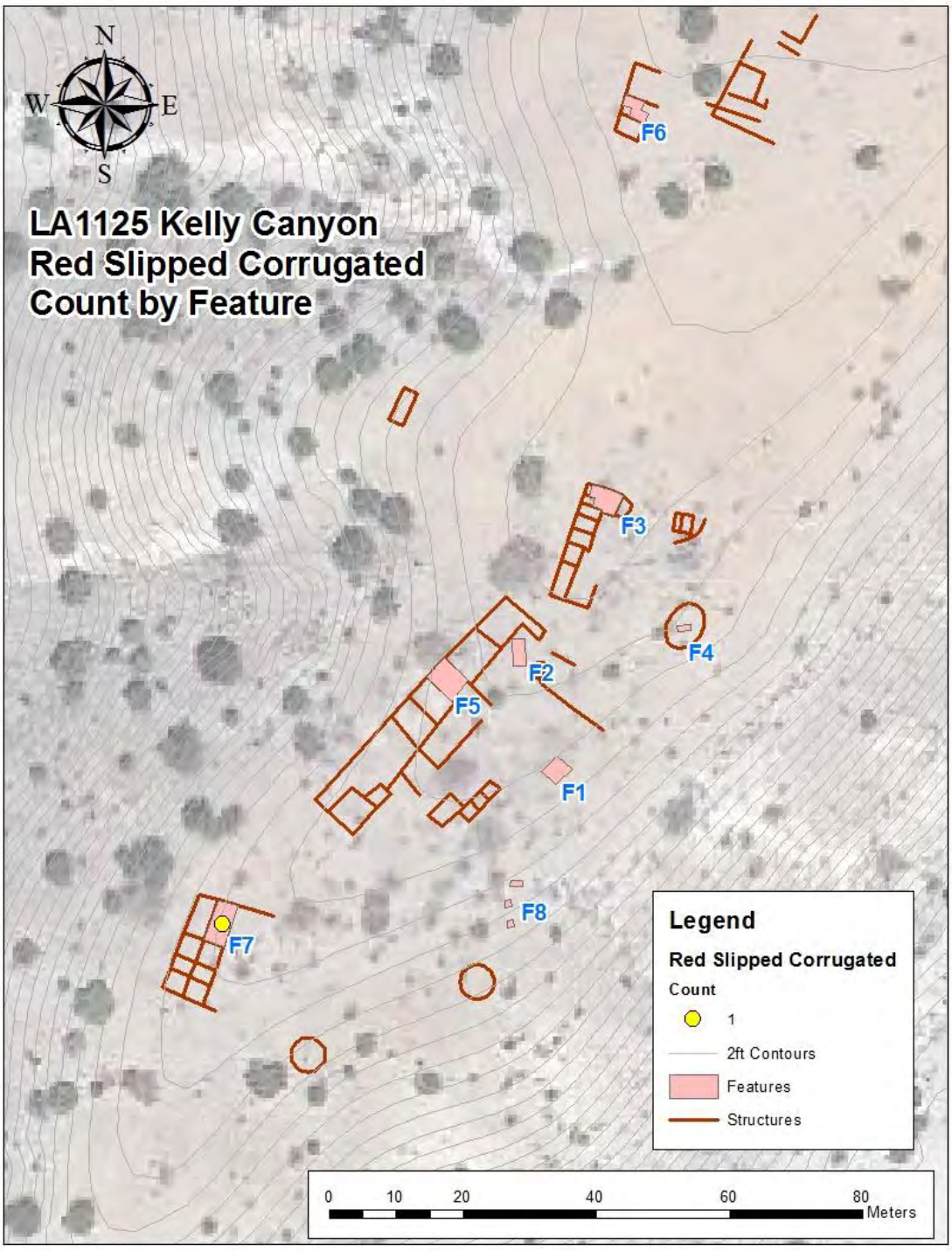


Figure 289. Distribution of Red Slipped Corrugated Ware on the Kelly Canyon Site.

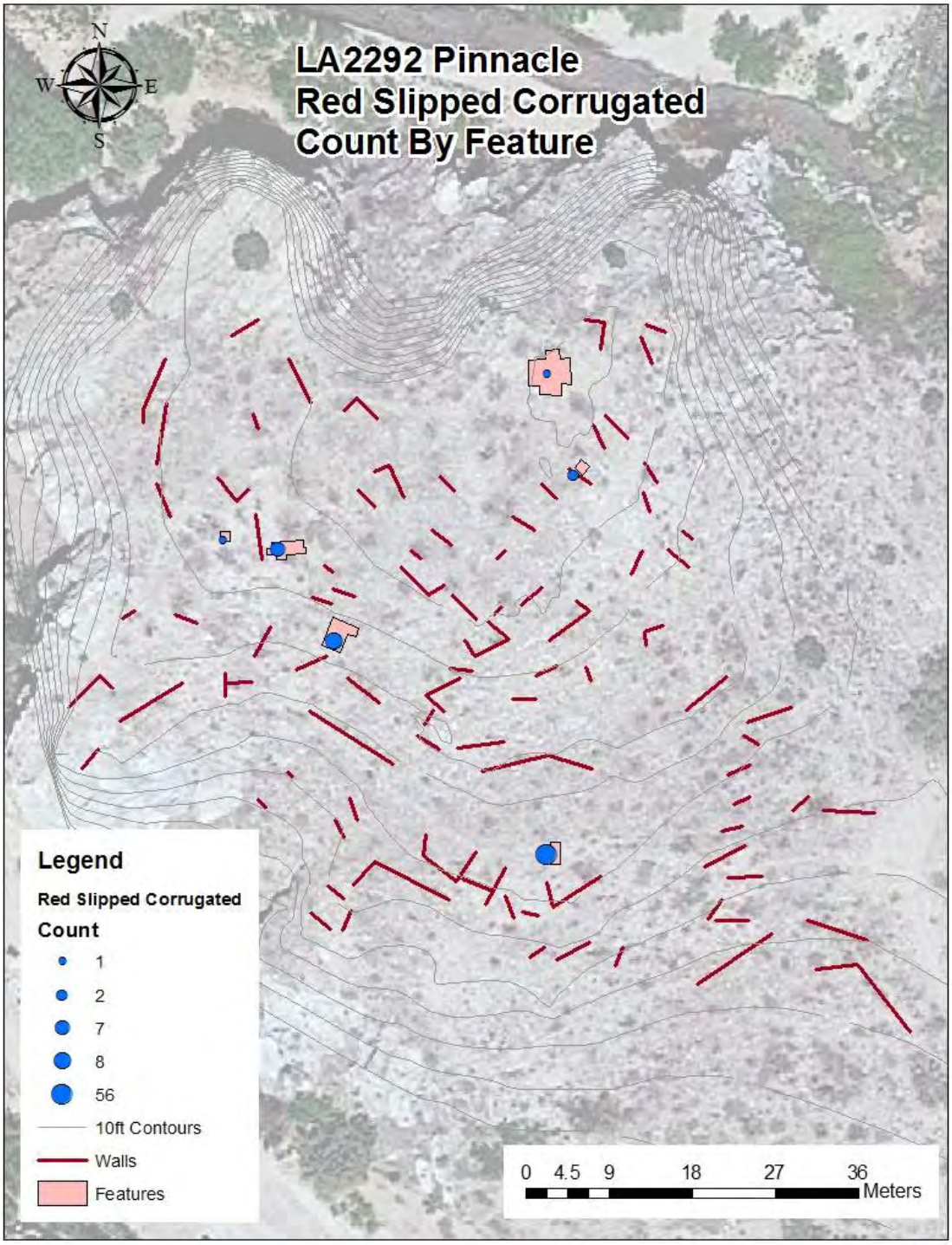


Figure 290. Distribution of Red Slipped Corrugated Ware on the Pinnacle.

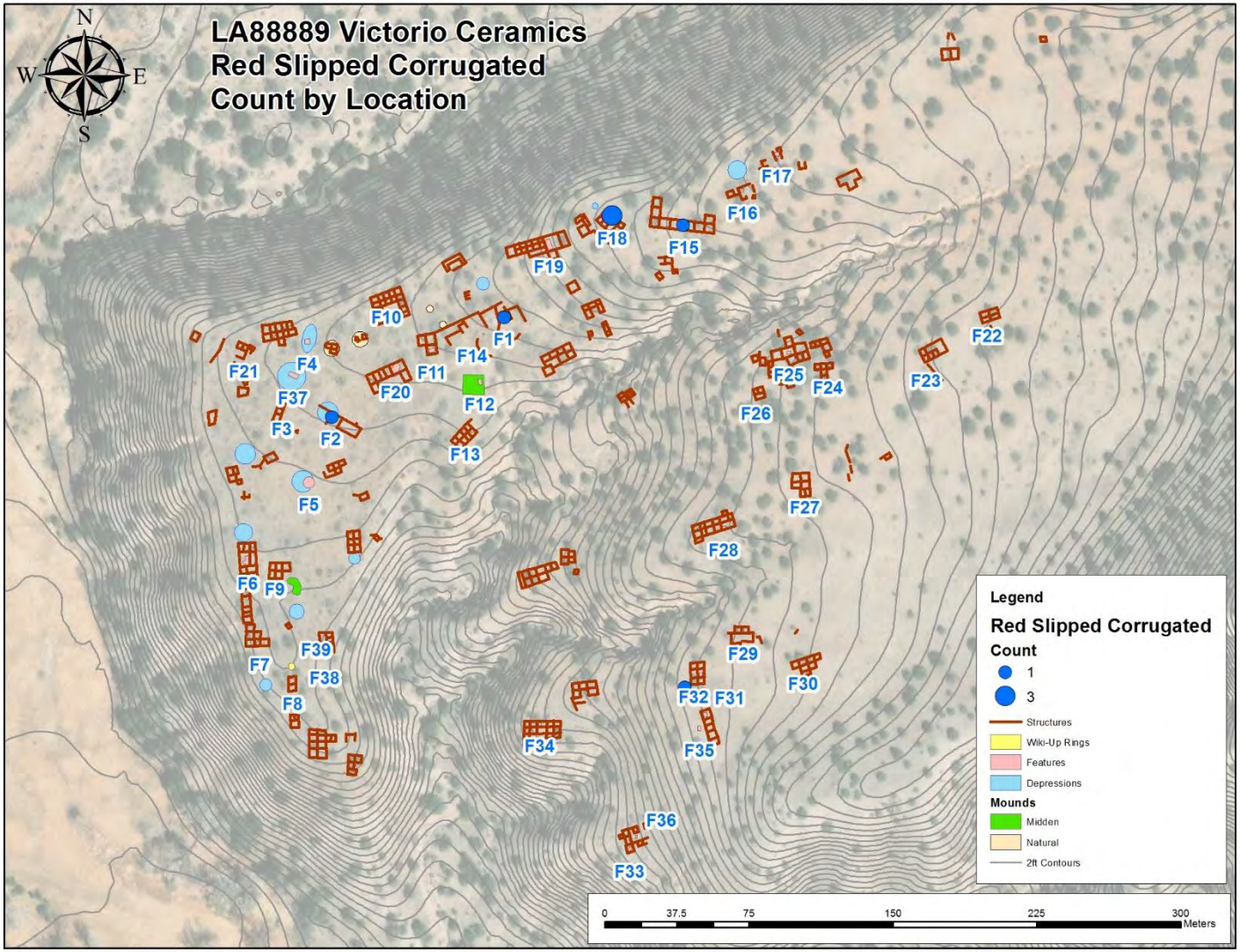


Figure 291. Distribution of Red Slipped Corrugated Ware on the Victorio Site.

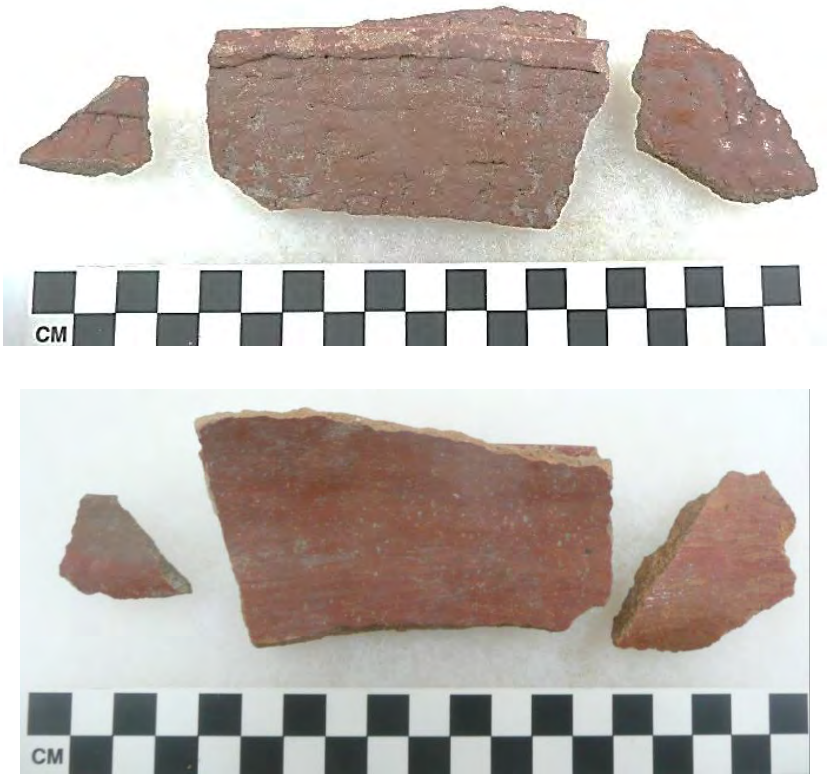


Figure 292. LA 2292: Red Slipped Corrugated/Seco Style Jar Body Sherds. Note the shape of the large sherd in the center as representative of the unusual "double vessel" associated with Reserve/Tularosa utility ware assemblages (02-81, 02-294, 00-323); left-exterior surfaces, right-interior surfaces).

Figure 293. LA 2292: Red Slipped Corrugated/Reserve Style Bowl and Jar Body Sherds (04-384 bowl sherd with smudged interior, top row far left, the remaining sherds are jar sherds (02-450, 04-431, 02-467, 99-29, 04-363, 02-17).

RED SLIPPED SMUDGED WARE/RESERVE RED

(MOGOLLON RED WARE)

Key Attributes. Bowl forms with smudged and polished interior surfaces and red-slipped and polished exteriors.

Dates. CAP Period/Phase dates: Late Pueblo Period, Tularosa Phase, Magdalena Phase and Early Glaze period, circa A.D. 1250 – 1400. The majority of sherds of the type were in the Early Glaze period context at the Pinnacle.

Basis of the Present Description. Forty-four sherds of red slipped smudged ware are in the Cañada Alamosa assemblage (Table 45). None were excavated at the Kelly Canyon Site (LA 1125), thirty-two sherds were recovered from the Pinnacle (LA 2292), twelve were found in mixed contexts at the Victorio Site (LA 88889), and none from the Montoya Site (LA 88891). Nesbitt (1938:98-99) uses the term Reserve Red to identify a red slipped/smudged pottery that parallels Reserve Plain (plain brown/smudged pottery). Nesbitt remarks that there is a resemblance between Reserve Red and Sacaton Red (Haury 1976:222-223), a Sedentary Period Hohokam smudged and slipped red ware. Wilson (1999:52) remarks on a "smudged red ware" under the heading of "Mogollon Slipped Red Types." He states this pottery "represents a red slipped version of Reserved Smudged (Plain)" and is most abundant during the Tularosa Phase. Figures 294 and 295 show the distribution of sherds on the sites. Figures 296 displays representative sherds.

Table 45. Count of Red Slipped Smudged Ware.

Type	1125	2292	88889	88891	Grand Total
Red Slipped Smudged Ware		32	12		44

Construction. Hand coiling and scraping.

Paste. Soft; medium brown to black; texture is coarse to fine depending on temper quantity and particle size. Temper material is coarse and chunky sand temper mixed with white and black particles of rock detritus.

Surface Color. Exterior surface slip color is similar to that seen on San Francisco Red and ranges from reddish orange to orangish red brown and it is well polished and lustrous; fire clouds are common. Bowl interiors range from those that are deeply smudged and highly polished to those that are dull with evidence of only intermittent polish. Interior smudging may continue to just below the base of the rim on exterior.

Surface Finish. Both exterior and interior surfaces are well smoothed with the original coils of manufacturing obliterated. Exterior surfaces may be intermittently to well-polished; bowl interiors are usually very well polished but these surfaces can also appear dull and intermittently polished.

Vessel Forms. Bowl forms dominate; some jar forms have been recognized (see Wood 1987, Wilson 1999:54).

Decoration. None.

Paint. No painted decoration.

Remarks. During analysis, encountering the few red-slipped smudged sherds from the Pinnacle and the Victorio Site was cause to throw hands in the air and gnash teeth because there was no clear understanding as to what these sherds might be. The problem is that there are all kinds of red slipped ware and red slipped ware with smudged interiors known from across southern Arizona and New Mexico and northern Mexico. Initially, the Cañada Alamosa specimens were thought to be of Salado origin, but with further investigation, it was found that Salado Red looks nothing like the sherds in the Cañada Alamosa assemblage. Although smudged and having an oxidized red colored exterior, Salado Red has smeared indented corrugation on the exterior. Further afield, and ultimately considered to be not plausible, were the smudged varieties of Gila and Salt Red. These Classic Period Hohokam red wares are thought to be outside of the range of trade networks for the Pinnacle and Victorio ruins. The Cañada Alamosa red slipped smudged ware is similar to Cliff Red found on Salado sites in the Mimbres and Upper Gila River valleys (Nelson & LeBlanc 1986:134). Cliff Red is slipped on an untextured surface with thick, deep red to light "raspberry colored" slip and is highly polished. Temper is fine to medium white particles. However, Cliff Phase ceramics are too late (circa A.D. 1350 – 1450) for the Pinnacle and Victorio sites. At Ormand Village (Wilson1998:203), undifferentiated red utility ware types have been reported that include ceramics with smudged interiors and red-slipped exteriors similar to "red slipped areas on Salado polychromes." These were classified collectively as "Salado Red Utility Ware Types" because the Ormand Village sample had certain vessel forms and variations of surface treatment similar to that described at other fourteenth-century Salado sites (Wilson 1998:259).

There is but a tiny presence of Salado painted ceramics on the Pinnacle. These include two possible sherds of Gila White-on-red, three of Maverick Mountain Polychrome, and three Gila Polychrome. It is possible that the forty-four sherds of

red-slipped smudged ware ended up on the site with these other Salado types very late and possibly after the site was abandoned. The red-slipped smudged sherds were found deposited from levels 1 through 9, all within post circa A.D. 1300/1310 to 1360 to 1400 (?) Glaze-Mixed contexts, once again making it possible that these sherds are late and possibly Salado in origin. None of these sherds were submitted for NAA analysis which may or may not have tied them closer to a Mogollon or a Salado ceramic tradition.

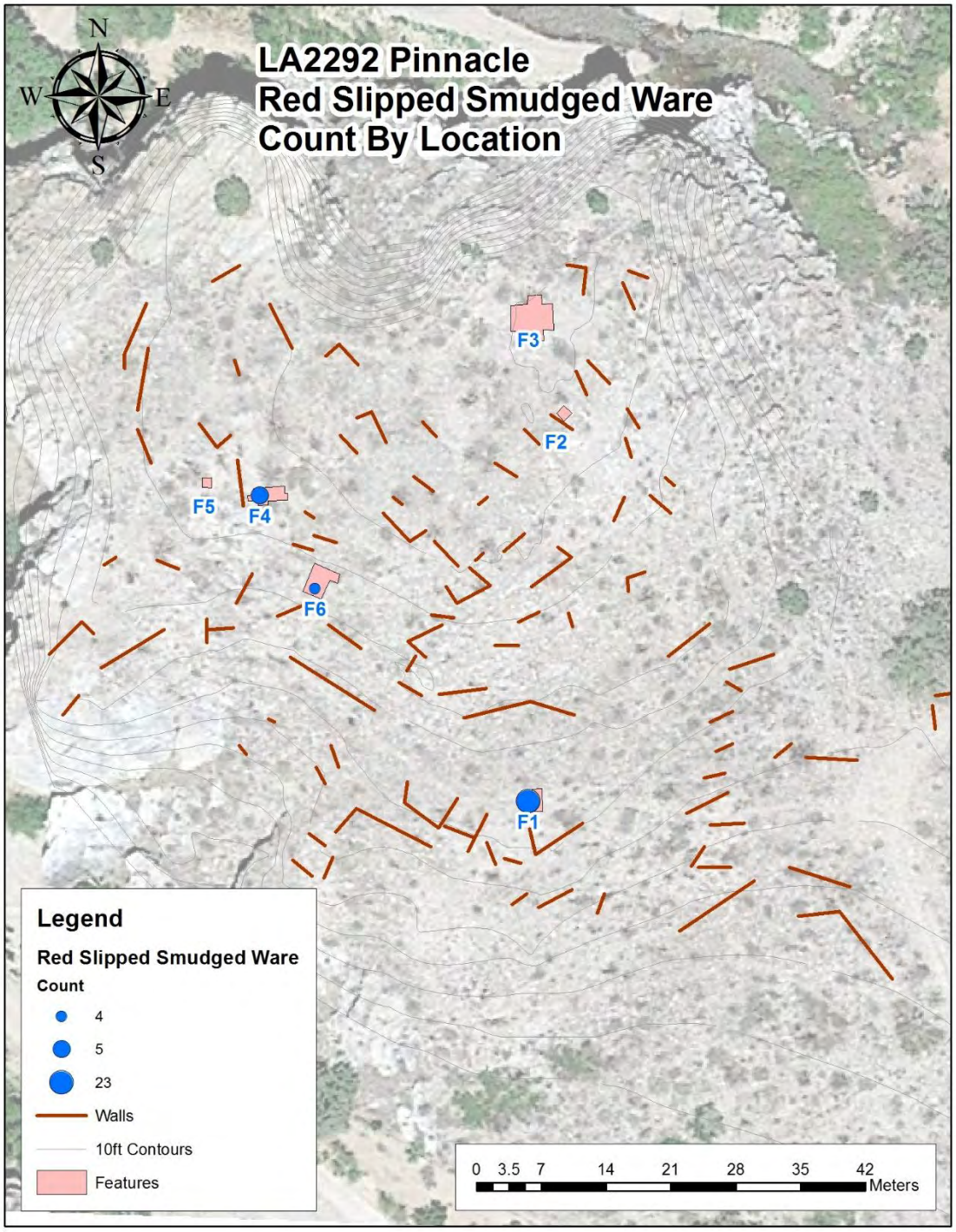


Figure 294. Distribution of Red Slipped Smudged Ware on the Pinnacle.

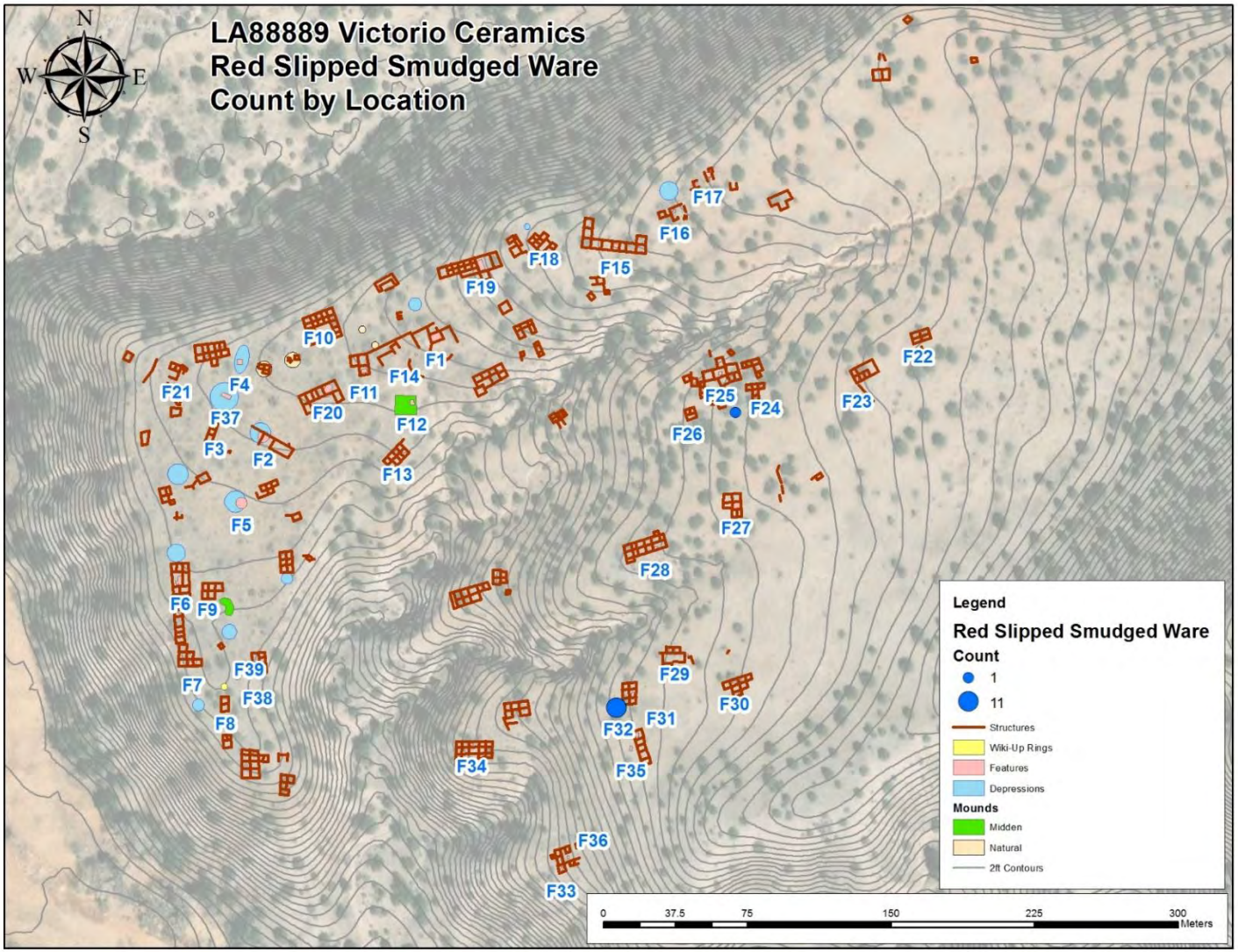


Figure 295. Distribution of Red Slipped Smudged Ware on the Victorio Site.

Figure 296. LA 2292: Red Slipped Smudged Ware Bowl Body Sherds (00-4, 02-443, 99-27); (top-exterior surfaces, bottom-interior smudged surfaces).

RESERVE BLACK-ON-WHITE

(CIBOLA WHITE WARE)

Key Attributes. Thin and intermittently (unevenly) polished white slip, mineral based paint pigment, and designs that are primarily rectilinear solid elements opposed by hatched elements; prepared sherd and sand temper.

Dates. Accepted: circa A.D. 1030 – 1200. CAP Period/Phase dates: Early Pueblo Period/Mimbres Classic and Socorro phases, A.D. 1000 – 1200. The majority of sherds of this type were recovered from Mimbres, Mimbres-Socorro, Socorro, and Socorro-Tularosa phase contexts. Twelve sherds of Reserve B/w were in the Early Glaze Phase temporal context (A.D. 1300 – 1400) at Pinnacle.

Basis of the Present Description. There are two hundred thirty-nine sherds of Reserve B/w in the Cañada Alamosa assemblage (Table 46). Thirty-four from the Kelly Canyon Site (LA 1125), twelve were recovered from the Pinnacle (LA 2292), one hundred fifty-three from the Victorio Site (LA 88889), and forty from the Montoya Site (LA 88891). See also Nesbitt (1938), Martin and Rinaldo (1950a and b), Martin et al. (1952) and Reid et al. (1995). Figures 297-300 show the distribution of sherds on the sites. Figures 301-310 display representative sherds.

Table 46. Count of Reserve Black-on-white.

Type	1125	2292	88889	88891	Grand Total
Reserve Black-on-white	34	12	153	40	239

Construction. Hand coiling and scraping.

Paste. Color commonly ranges from uniformly white to light gray, occasional dark gray cores or those with a medium gray center sandwiched between white to light gray color close to the surface. Relatively hard paste that will break with a snap. Temper material consists of prepared sherd mixed with some sand.

Surface Color. Light gray to white on both interior and exterior surfaces of bowls and jars.

Surface Finish. Slipped and painted surfaces are generally well smoothed but surfaces will occasionally have minor undulations. Slipped surfaces typically have an uneven (intermittent) polish. Bowl exteriors and jar interiors are scraped smooth but may undulate and have intermittent low ridges which are indicative of the scrapping and smoothing process.

Vessel Forms. Hemispherical bowls and shallow bowls with outward flaring side walls, jars with globular bodies and straight, narrow necks, pitcher forms with globular bodies and sloping shoulders, short vertical necks and flat strap handles, and ladles. Rims on bowls and jar/pitcher forms are direct with rounded or slightly flattened rim-lips.

Decoration. A thin, white slip with intermittent polishing is located on the interior surfaces of bowls and the exterior surfaces of jar/pitcher forms. At times the slip is so thin that it may require the use of a 10X handlens to be seen, or in rarer cases, a slip was never applied. Designs were applied on top of the unevenly polished slip. Designs were laid-out in a banded fashion with motifs held between two framing lines. Designs were boldly drawn and with a degree of openness between elements and motifs. The most common design motifs are solid, rectilinear broad lines opposed by diagonal hatching. Solid triangles and sawteeth, solid stepped elements, and interlocking key elements are commonly integrated with the basic motif of solids with opposed hatching. Curvilinear motifs are rare but do occur. There is a painted linear element on the lip of rims on bowls and jars, some vessels may have ticked rims, while others are left undecorated. The design system on Reserve Black-on-white is very similar to that seen on Wingate Black-on-red.

Paint. Iron-based mineral pigment. Subglazing of the pigment does occur.

Remarks. Reserve Black-on-white is associated with a group of five post-Red Mesa B/w Cibola White Ware types being produced across west-central New Mexico circa A.D. 1000 to A.D. 1180. In addition to Reserve B/w, the other types are Gallup B/w, Escavada B/w, Puerco B/w, and Socorro B/w. All five of these ceramic types share similar design elements and motifs (some of which were derived from Red Mesa B/w such as solids bracketed by multiple lines and ticked lines), mineral pigment, thin white slips (or none at all), poor to moderate polishing, sherd or sherd and sand temper, and, can be difficult to distinguish from one another especially in sherd form. Reserve B/w and Socorro B/w share the Wingate design style (Carlson 1970:89-90) of diagonal hatching opposed by solid linear or geometric elements distinguishing them from Gallup B/w which has the Dogozhi design style (Colton 1953:46-47) dominated by diagonal hatching, and from Escavada B/w with the Sosi design style (Colton 1953:46-47) dominated by solid linear element with attached triangles, and from Puerco B/w design style Carlson (1970:88-89), dominated by multiple wide lines and solids laid-out in panels.

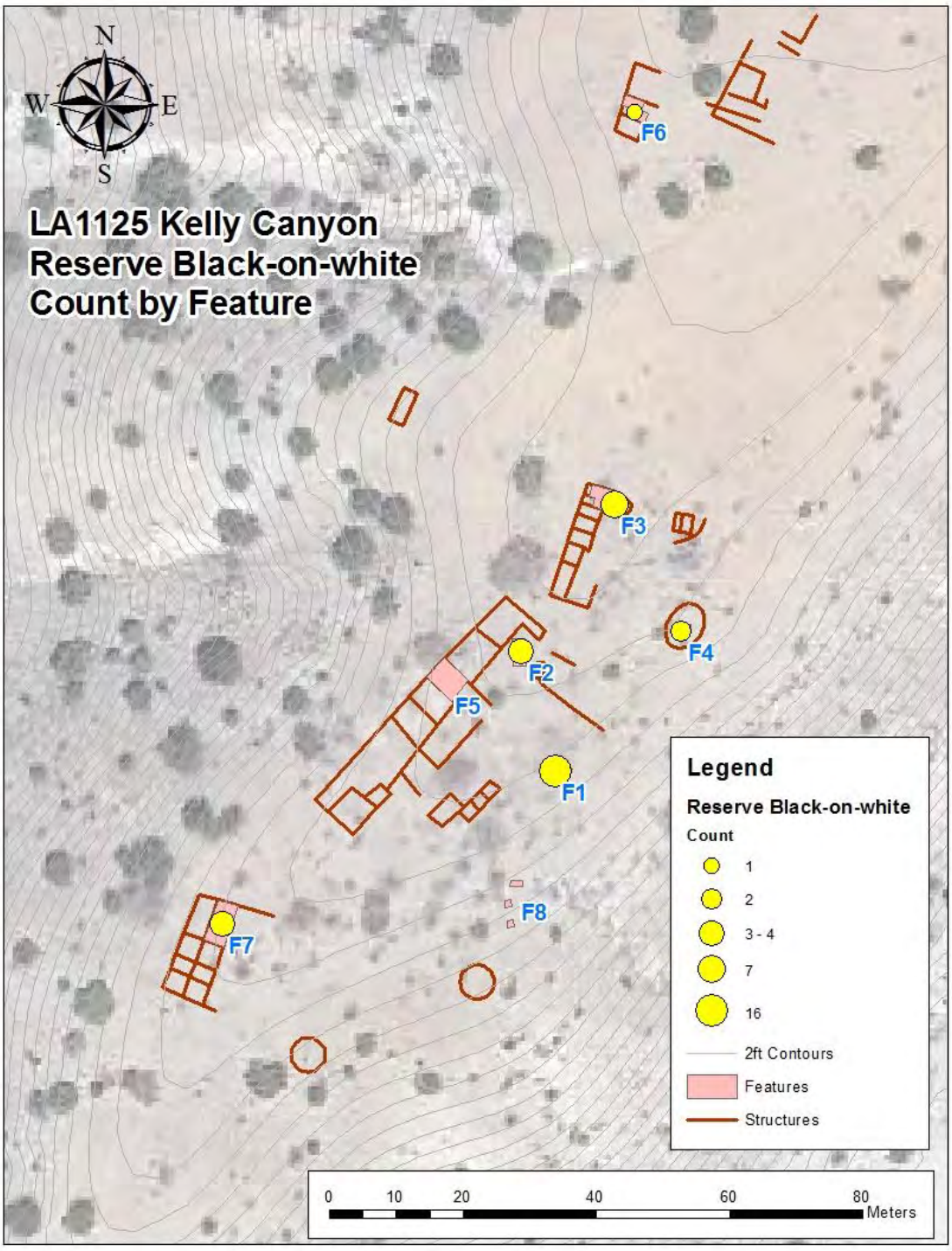


Figure 297. Distribution of Reserve Black-on-white on the Kelly Canyon Site.

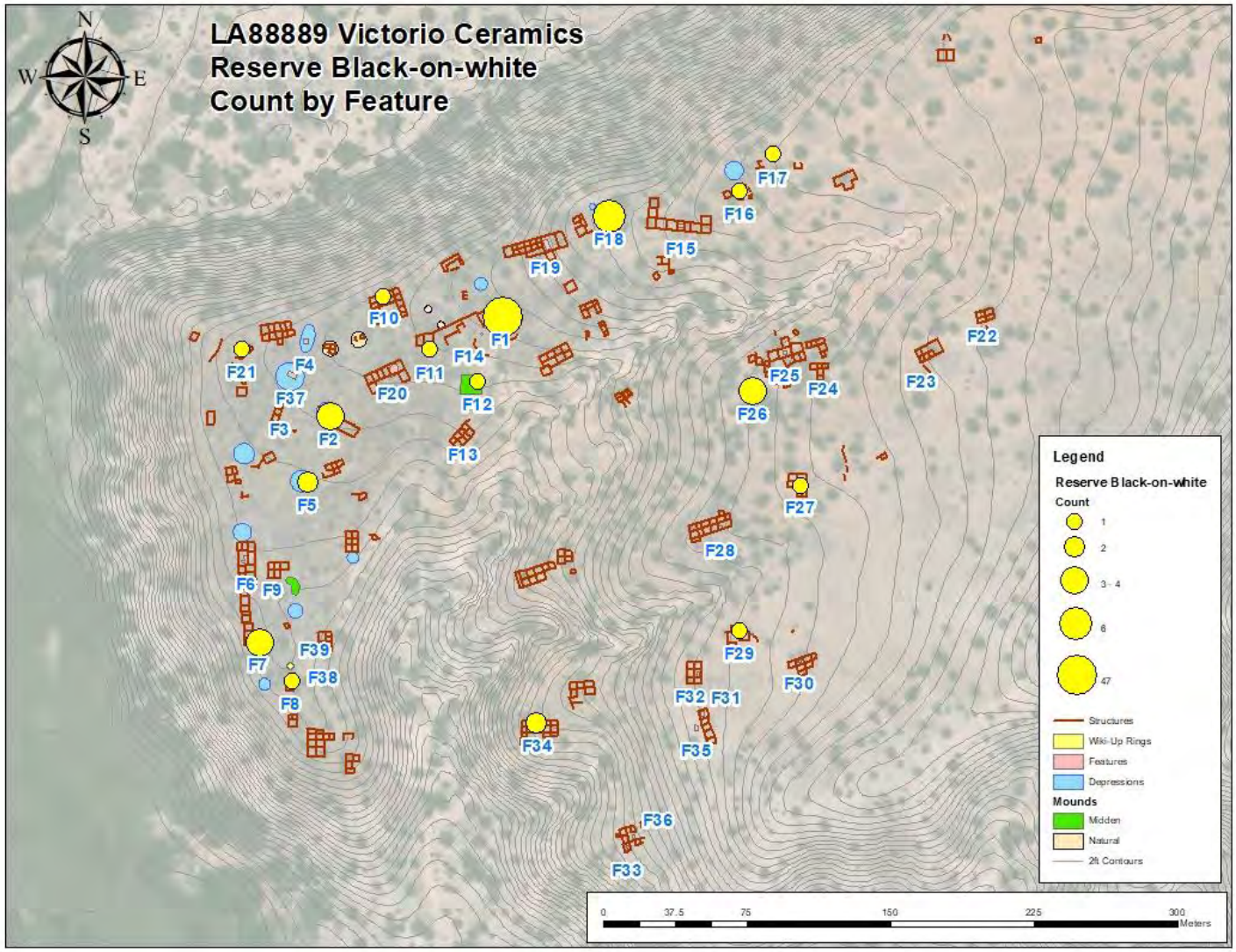


Figure 298. Distribution of Reserve Black-on-white on the Victorio Site.

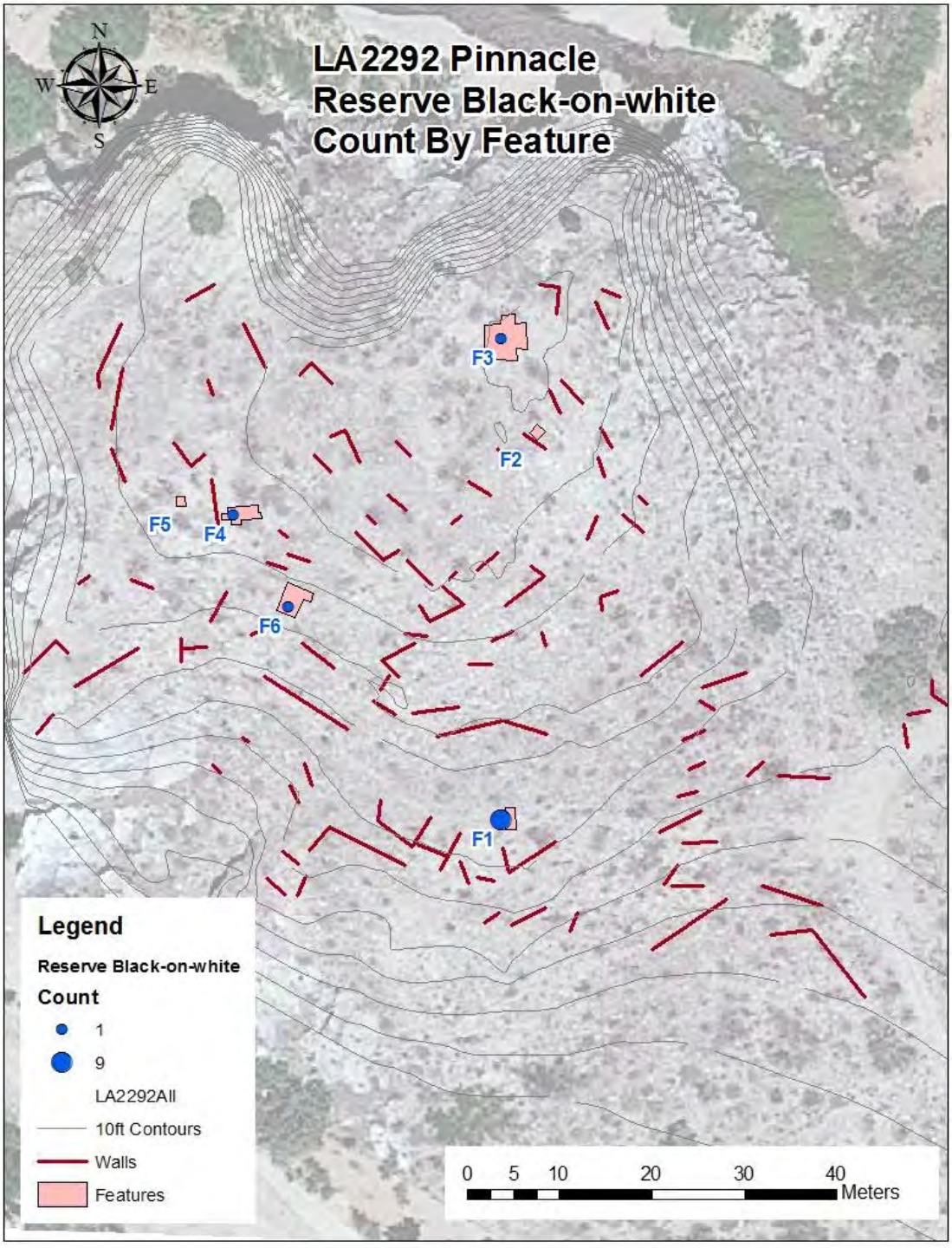


Figure 299. Distribution of Reserve Black-on-white on Pinnacle.

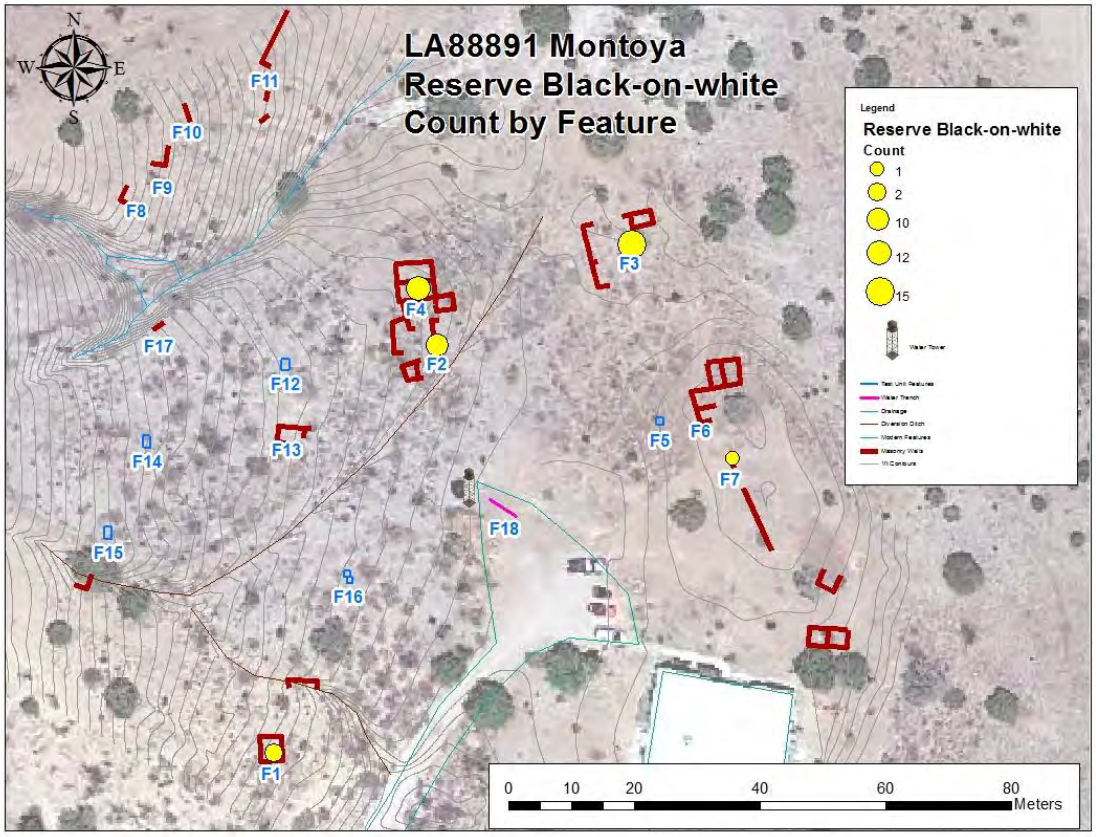


Figure 300. Distribution of Reserve Black-on-white on the Montoya Site.

Figure 301. LA 1125: Reserve Black-on-white Bowl and Jar Body Sherds (02-290 bowl, 02-578 bowl, 02-353 jar, 02-34 bowl)

Figure 302. LA 1125: Reserve Black-on-white Body and Rim Sherds (03-395 bowl, 03-599 bowl, 03-246 jar rim, 03-4 jar rim).

Figure 303. LA 2292: Reserve Black-on-white Body Sherds (04-453 bowl, 99-9-19 jar, 00-4 jar).

Figure 304. LA 88889: Reserve Black-on-white Jar Body and Rim Sherds (05-464, 05-515, 05-591 rim, 05-610, 05-673, 05-774, 05-826).

Figure 305. LA 88889: Reserve Black-on-white Bowl Rim and Jar Body Sherd (06-49, 06-939).

Figure 306. LA 88889 Reserve Black-on-white Body Sherds (08-420 bowl, 08-486 bowl, 08-881 jar).

Figure 307. LA 88889: Reserve Black-on-white Jar Body Sherd (09-1620).

Figure 308. LA 88889: Reserve Black-on-white Bowl Body Sherd (10-006).

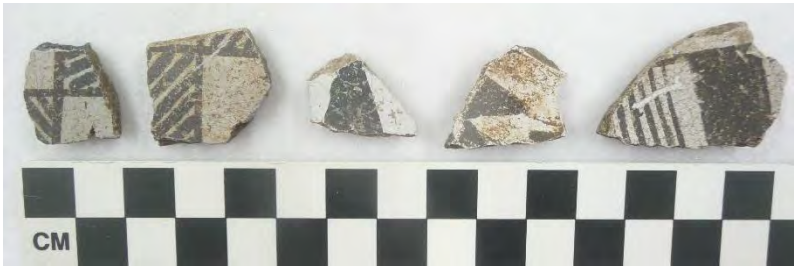


Figure 309. LA 88891: Reserve Black-on-white Body Sherds (01-166 [first two from left-jars], 01-116 bowl, 01-158 bowl, 01-543 bowl with worked edge).

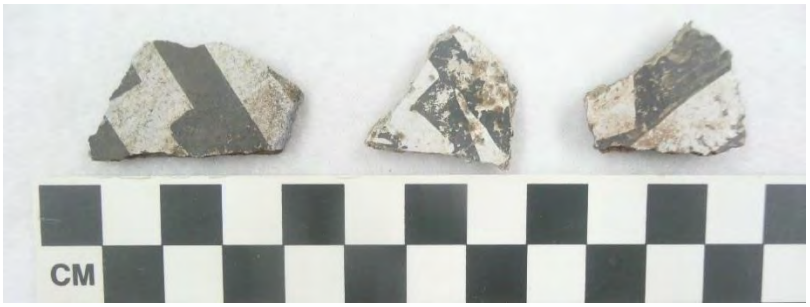


Figure 310. LA 88891: Reserve Black-on-white Bowl Body Sherds (01-556, 01-627, 01-611).

RESERVE INDENTED CORRUGATED AND RESERVE INDENTED CORRUGATED, SMUDGED INTERIOR VARIETY

(MOGOLLON BROWN WARE)

Key Attributes. Smoothed, polished and somewhat flattened indented corrugation, uniformly spaced from the fillet rim to the base of the vessel shoulder or all the way to the bottom of the vessel. Bowl forms have smudged interiors. Bowls have direct rims and jars have everted rims.

Dates. Accepted: A.D. 1150 – 1300. CAP Period/Phase dates: Early to Late Pueblo Period, A.D. 1000 – 1300. Sherds of this type were found in the Late Pit House Period to the Late Pueblo Period contexts, but the majority were recovered from Socorro (Early Pueblo), Socorro – Tularosa, and Tularosa phase (Late Pueblo) contexts. This type was found in both Magdalena and Glaze-mixed contexts in the Pinnacle.

Basis of the Present Description. 8,055 sherds of Reserve Indented Corrugated were analyzed for the project (Table 47); 687 sherds are from the Kelly Canyon Site; 2,249 from the Pinnacle; 4,836 sherds, two near complete bowls, two restored bowls, two ollas, and seven partially restored bowls were recovered from the Victorio Site, and 283 sherds from the Montoya Site. See also Martin and Rinaldo (1950), Martin et al. (1952), and Rinaldo and Bluhm (1956).

Table 47. Count of Reserve Indented Corrugated.

Type	1125	2292	88889	88891	Grand Total
Reserve Indented Corrugated	687	2249	4836	283	8055

Construction. Hand coiling and scraping.

Paste. Soft and friable. Color is commonly medium brown and ranges from yellowish tan and reddish tan through brown, gray-brown, to dark brown and black. Temper consists of rounded and angular particles of sand or detritus.

Surface Color. Surface color is predominately a medium brown but ranges to a yellowish or reddish brown, and dark brown. Interior color of jars is usually medium brown but may range to dark brown and black. Interiors of bowls are purposefully smudged black. Fire clouds and sooting are common on exterior surfaces of both bowls and jars.

Surface Finish. Interior surfaces of jars range from smooth to somewhat rough and they may exhibit intermittent polishing stria. Interior surfaces of bowls are well

smoothed, smudged black, and polished often to a luster. Exterior surfaces of jars have indented corrugation from the base of the fillet rim to the shoulder of the vessel or extended all the way to the vessel bottom. Bowl exteriors are similar to jars in that indented corrugation begins at the base of a fillet rim and may extend downward to cover one-third of the upper vessel wall or extend all the way to the vessel bottom. Those portions of bowl or jar exteriors that do not have indented corrugation are smoothed and polished.

Vessel Forms. Jars and bowls. Jars are wide-mouthed with everted fillet rims. Bowls have straight or slightly out-flaring side walls and direct fillet rims

Decoration. Exteriors of both jars and bowls have narrow, indented corrugation that measures 3 to 4 millimeters in width. Indentations are laid-out obliquely across the corrugated portion of the vessel. There are eight observed styles of indented corrugation in the Cañada Alamosa assemblage that include:

Corrugation Style #1-Finger-formed indentations with the result being corrugation with an overall wavy or scalloped lattice-look (Figures 311-313).

Figure 311. Corrugation Style #1 (jar 05-341 LA88889).

Figure 312. Corrugation Style #1 (bowl & jar 00-366 LA 2292).

Figure 313. Corrugation Style #1 (jars 05-786 LA 88889).

Corrugation Style #2- Broad, deep, scoop-like indentations with well-defined edges (Figures 314-316).

Figure 314. Corrugation Style #2 (jar 02-576 LA 2292).

Figure 315. Corrugation Style #2 (jar 09-02 LA 88889).

Figure 316. Corrugation Style #2 (jar 03-619 LA 1125).

Corrugation Style #3- Similar to Style #2, but the scoop-like indentations are smaller and closer together (Figure 317).

Figure 317. Corrugation Style #3
(left to right: jar body 01-564 LA 88891,
bowl rim 09-1317 LA 88889,
bowl rim 01-368 LA 88891,
bowl rim 00-78 LA2202, jar body 05-768 LA 88889).

Corrugation Style #4- Sharp, well-defined indentations done with a tool "stabbing obliquely" into the clay coil (Figure 318).

Figure 318. Corrugation Style #4
(jar body 05-341 LA 88889).

Corrugation Style #5- Shallow, not well-defined finger indentations that are flattened (Figure 319).

Figure 319. Corrugation Style #5
(left to right-jar body 03-243 LA 1125,
jar body 02-529LA 2292,
bowl rim & jar body 02-529 LA 2292,
jar 02-819 LA 88889, jar body 02-95 LA 1125).

Corrugation Style #6- Shallow finger indentations embellished with shallow incisions drawn obliquely onto the clay coil (Figure 320).

Figure 320. Corrugation Style #6
(jar body LA 88889 08-1146, jar body LA 88889 10-118).

Corrugation Style #7- Well defined indentations that look "knob-like" and were formed with a tool that was pressed into the plastic clay coil at either end of each of each knob (Figure 321).

Figure 321. Corrugation Style #7.
(left image- jar rim LA88889 09-1566)
right image l to r: bowl rim & jar body LA 88889 08-1376,
bowl body LA 88889 08-1179, bowl rim LA 88889 08-149,
bowl & jar body LA 88889 08-1459).

Corrugation Style #8-Shallow, scoop-like finger indentations that end with a fingernail impression (Figure 322).

Figure 322. Corrugation Style #8.
(bowl and jar body LA 88889 08-1459).

Paint. No painted decorations.

Neutron Activation Analysis. The majority of this type was locally produced at Cañada Alamosa (Ferguson et al. 2024). However, some sherds were produced at the Gila Forks and the upper Mimbres Valley (Ranger Station Site). Seven sherds were unassigned.

Remarks. After the 1999 field season while first developing the coding system for ceramic analysis, we were uncertain which specific pottery types from the Reserve group of related utility wares might be encountered over the course of the project excavations. Initially, the term "Reserve-Tularosa Series" was selected to be an all-encompassing category that would include Reserve Indented and Plain Corrugated and Tularosa Patterned Corrugated types and the smudged varieties of these three types. After a couple of seasons in the field, it became clear that it was time to dismiss the category of "Reserve-Tularosa Corrugated Series" and ultimately sort sherds of Reserve Indented and Plain Corrugated and Tularosa Patterned Corrugated and the smudged varieties into their separate typologies. Hence, please be aware that the 1999 ceramic database will reflect the use of the term "Reserve-Tularosa Series." It primarily affects the analysis of Room Feature 1 on the Victorio Site.

Reserve Indented Corrugated and Reserve Plain Corrugated were the corrugated utility ware styles common across the traditional Mogollon area during the 1100s and 1200s. These culinary styles are typically associated with Reserve and Tularosa Black-on-white. The style is also found on Classic Mimbres Sites.

Figures 323-326 show the distribution of sherds on the Cañada Alamosa sites. Figures 327-339 display representative partially restored vessels.

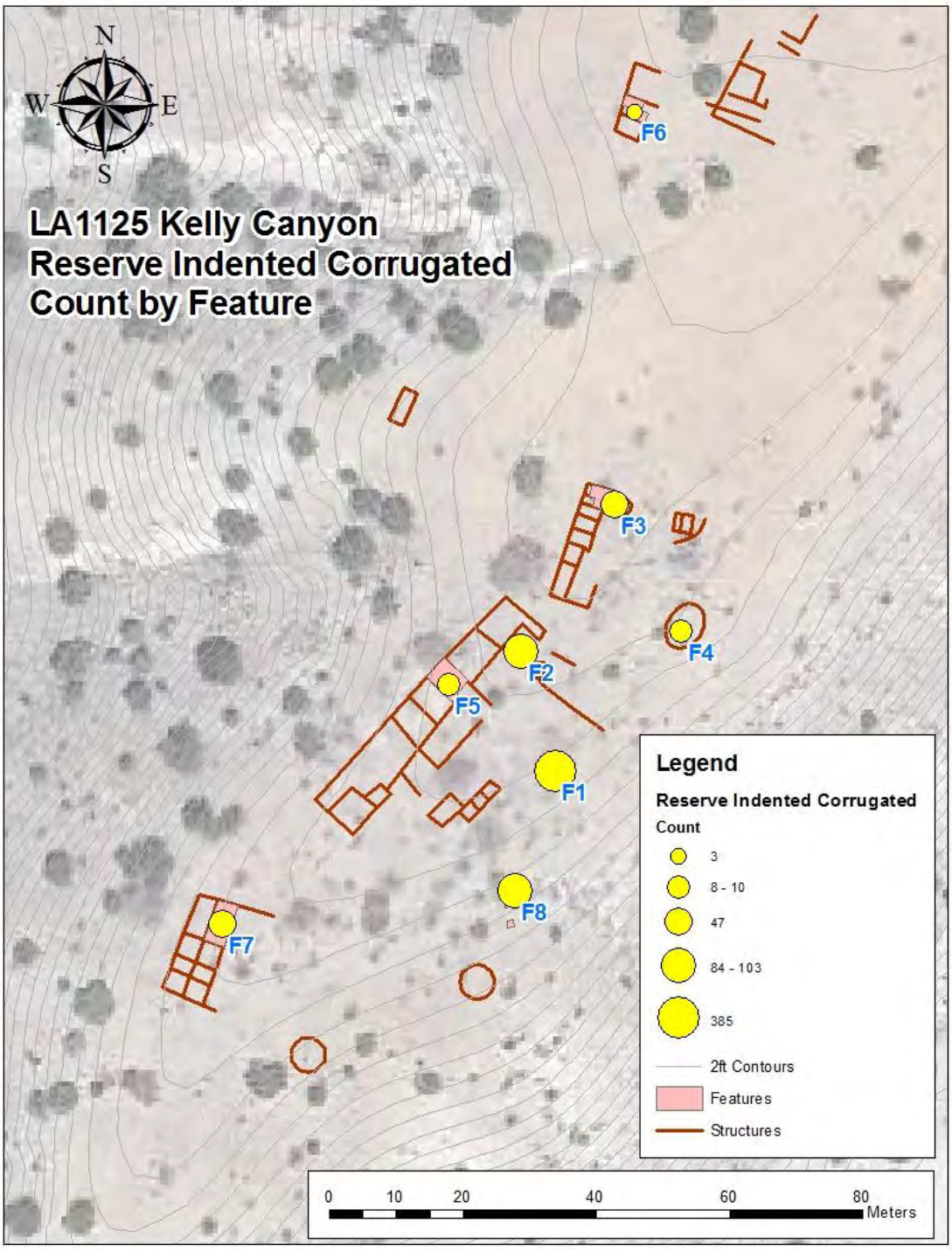


Figure 323. Distribution of Reserve Indented Corrugated on the Kelly Canyon Site.

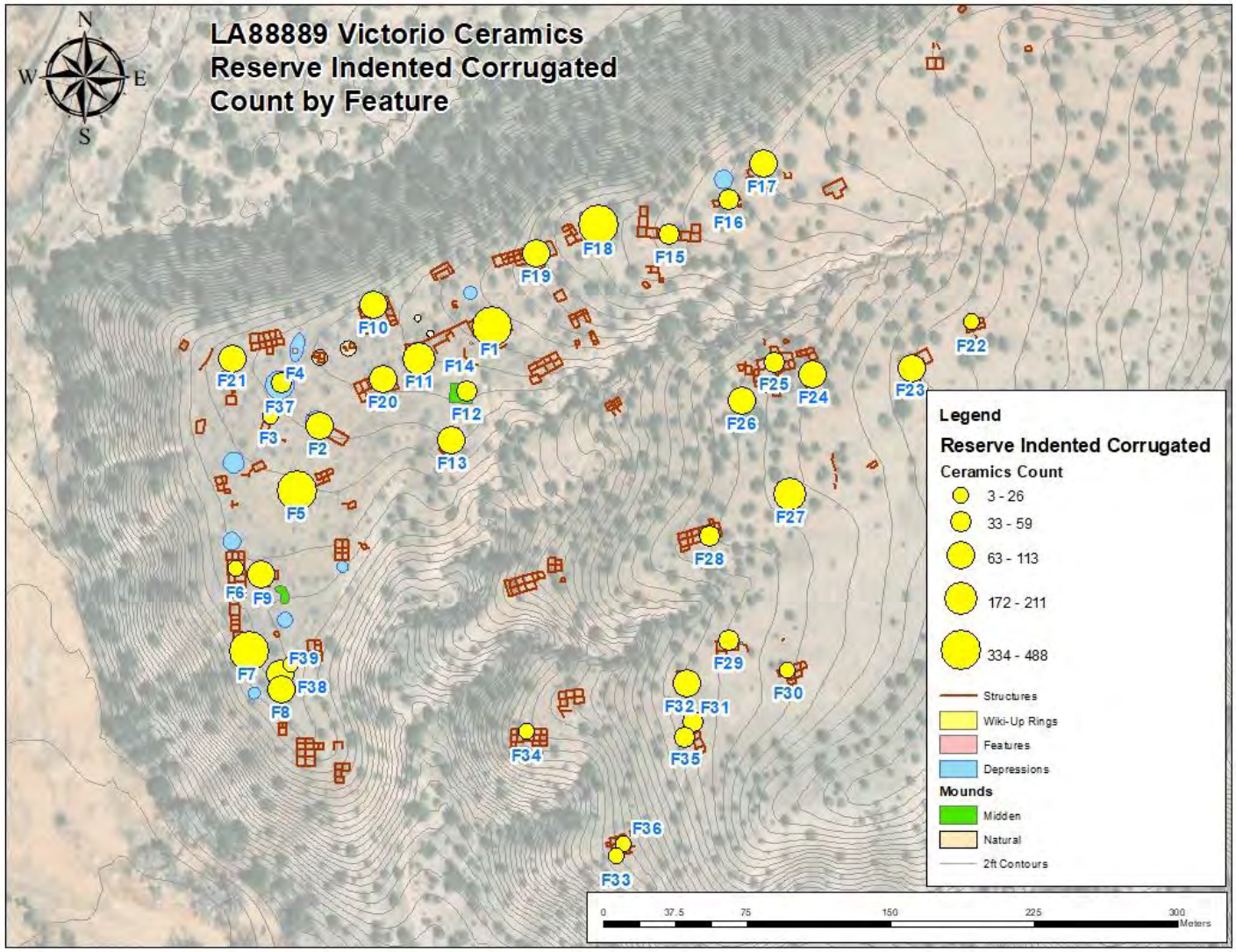


Figure 324. Distribution of Reserve Indented Corrugated on the Victorio Site.

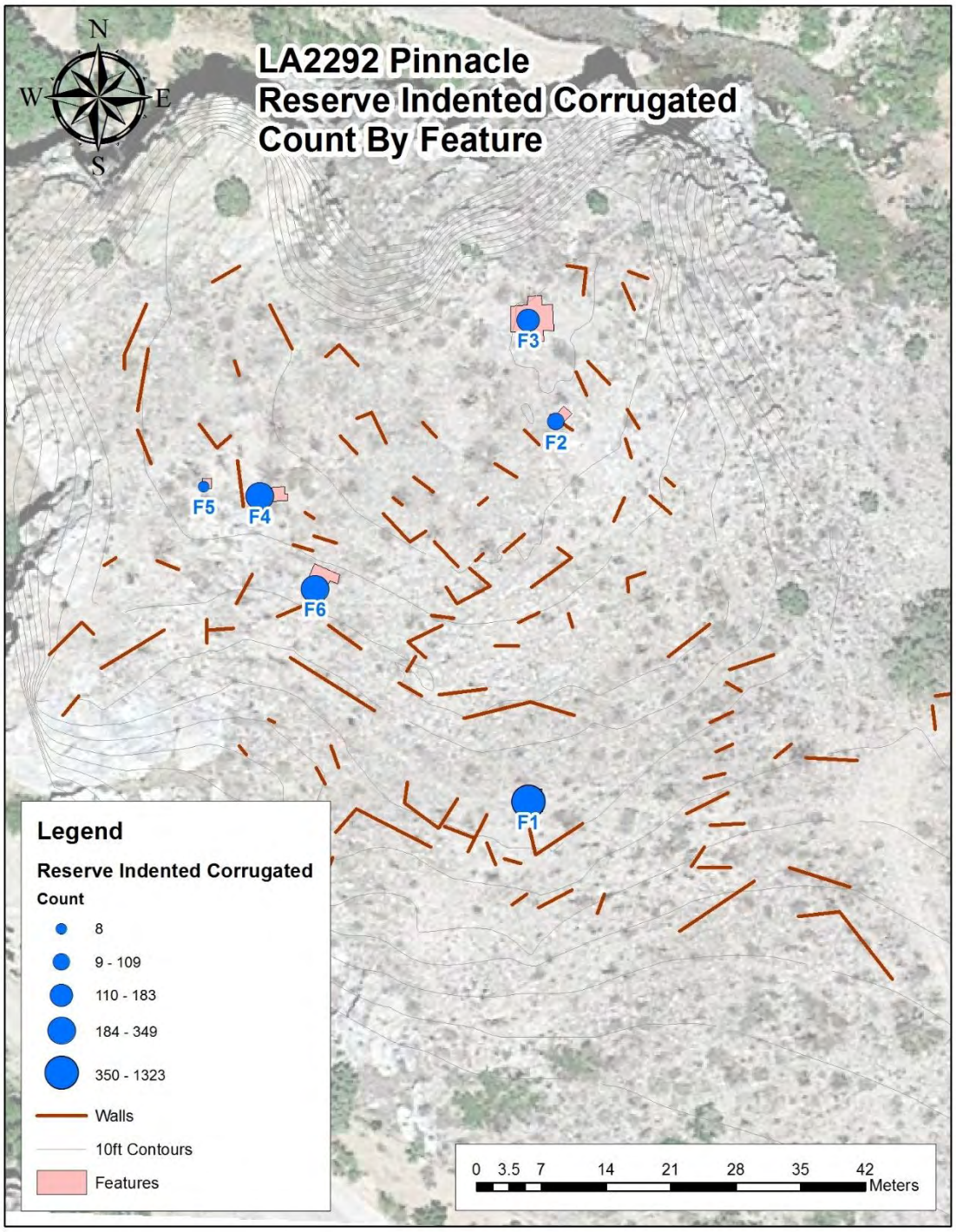


Figure 325. Distribution of Reserve Indented Corrugated on the Pinnacle.

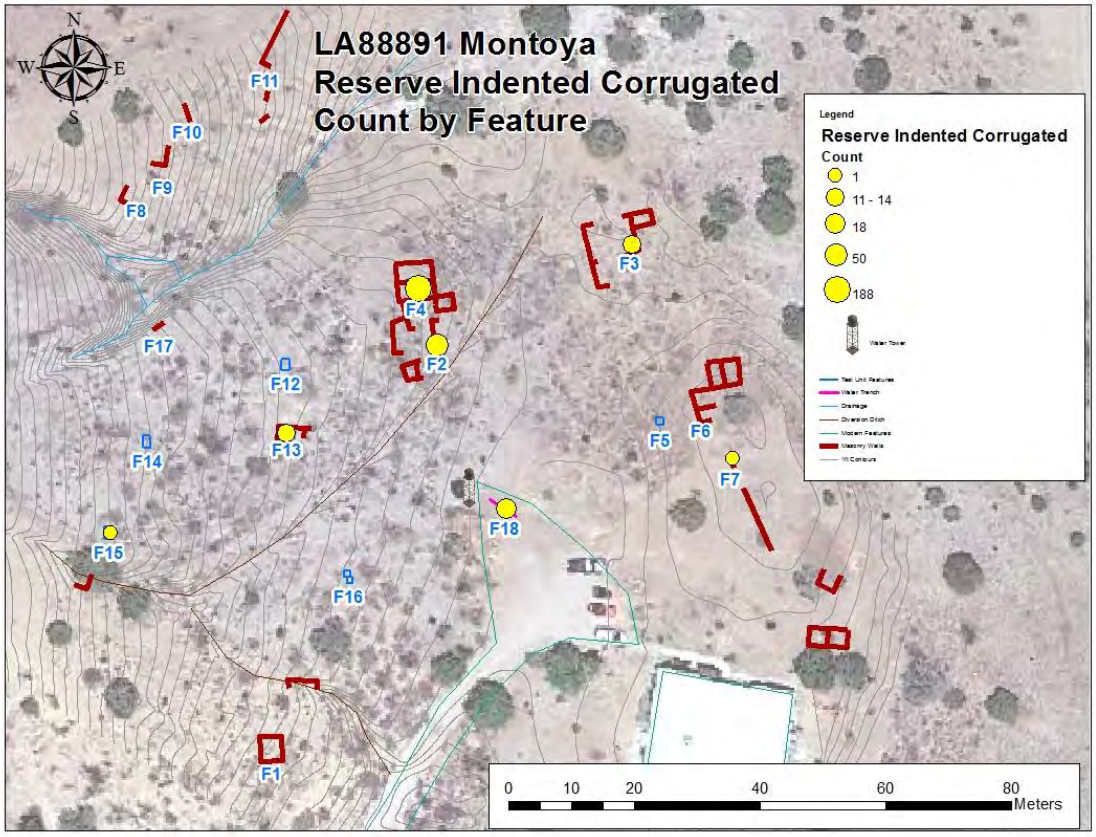


Figure 326. Distribution of Reserve Indented Corrugated on the Montoya Site.

Figure 327. LA 88889: Reserve Indented Corrugated Partial Bowl (99-1317 exterior and interior surfaces).

Figure 328. LA 88889: Reserve Indented Corrugated Partial Bowl (99-978 exterior and interior surfaces).

Figure 329. LA 88889: Reserve Indented Corrugated Partial Bowl (07-507, exterior and interior surfaces).

Figure 330. LA 88889: Reserve Indented Corrugated Partial Bowl (07-1430, exterior and interior surfaces).

Figure 331. LA 88889: Reserve Indented Corrugated Partial Bowl (07-881, exterior and interior surfaces).

Figure 332. LA 88889: Reserve Indented Corrugated Partial Bowl (07-1309, exterior surface).

Figure 333. LA 88889: Reserve Indented Corrugated Partial Jar, Two Views (07-699 & 07-700).

Figure 334. LA 88889: Reserve Indented Corrugated Partial Bowl (08-1336).

Figure 335. LA 88889: Reserve Indented Corrugated Partial Bowl (08-1067, exterior and interior views).

Figure 336. LA 88889: Reserve Indented Corrugated Bowl (08-1066, exterior and interior views).

Figure 337. LA 88889: Reserve Indented Corrugated Partial Jar (08-334).

Figure 338. LA 88889: Reserve Indented Corrugated Jar (09-1028).

Figure 339. LA 88889: Reserve Indented Corrugated Partial Bowl (09-1813).

RESERVE PLAIN CORRUGATED AND RESERVE PLAIN CORRUGATED, SMUDGED INTERIOR VARIETY

(MOGOLLON BROWN WARE)

Key Attributes. Smoothed, polished and somewhat flattened plain, undecorated corrugation, evenly spaced from the fillet rim to the bottom of the vessel; bowl forms have smudged interiors. Bowls have direct rims and jars have everted rims.

Dates. Accepted: A.D. 1000 – 1300. CAP Period/Phase dates: Early to Late Pueblo Period, A.D. 1000 – 1300. Sherds of this type were found in all contexts. The majority were recovered from Mimbres Classic Phase (A.D. 1000-1130), Socorro Phase (Early Pueblo Period, A.D. 1130-1200) and Tularosa phase (Late Pueblo Period, A.D. 1200-1290) contexts. The type is not thought to predate A.D. 1050.

Basis of the Present Description. 7,450 sherds of Reserve Plain Corrugated (Table 48) were analyzed for the project; 2,049 sherds came from the Kelly Canyon Site, 476 from the Pinnacle, 4,639 sherds, one restored olla and three partially restored bowls were recovered from the Victorio Site, and 286 sherds were recovered from the Montoya Site. See also Martin and Rinaldo (1950), Martin et al. (1952), and Rinaldo and Bluhm (1956).

Table 48. Count of Reserve Plain Corrugated.

Type	1125	2292	88889	88891	Grand Total
Reserve Plain Corrugated	2,049	476	4,639	286	7,450

Construction. Hand coiling and scraping.

Paste. Soft and friable. Color is commonly medium brown and ranges from yellowish tan and reddish tan through brown, gray-brown, to dark brown and black. Temper consists of rounded and angular particles of sand or detritus.

Surface Color. Surface color is predominately a medium brown but ranges to a yellowish or reddish brown, and dark brown. Interior color of jars is usually medium brown but may range to dark brown and black. Interiors of bowls are purposefully smudged black. Fire clouds and sooting are common on exterior surfaces of both bowls and jars.

Surface Finish. Interior surfaces of jars range from smooth to somewhat rough and they may exhibit intermittent polishing stria. Interior surfaces of bowls are well smoothed, smudged and polished, often to a luster. Exterior surfaces of jars have plain corrugation from the base of the fillet rim to the shoulder of the vessel or

extended all the way to the vessel bottom. Bowl exteriors are similar to jars in that plain corrugation begins at the base of a fillet rim and may extend downward to cover one-third of the upper vessel wall or extend all the way to the vessel bottom. Those portions of bowl or jar exteriors that do not have plain corrugation are smoothed and polished.

Vessel Forms. Jars and bowls. Jars are wide-mouthed with everted fillet rims. Bowls have straight or slightly out-flaring side walls and direct fillet rims.

Decoration. No painted decorations. Exteriors of both jars and bowls have narrow, plain, corrugation that measures 3 to 4 millimeters in width. There are three observed styles of finishing plain corrugations in the Cañada Alamosa Reserve Plain Corrugated assemblage that include:

Corrugation Style #1: Narrow, over-lapping corrugation with rounded outer edges; there is polish on the high-points of the outer edges (Figures 340 and 341).

Figure 340. LA 88889: Reserve Plain Corrugated Jar Body Sherd (08-924).

Figure 341. LA 88889: Reserve Plain Corrugated Jar Body Sherds (99-1316, 08-1376, & 09-100).

Corrugation Style #2: Flattened corrugations that are polished on the outer edges (Figure 342).

Figure 342. LA 88889: Reserve Plain Corrugated Sherds (08-1376 jar body, 09-1521 bowl rim, 09-1569 jar body, 09-1243 jar body with smearing across coils).

Corrugation Style #3: Each coil making-up a corrugation is flattened and has a raised or "beaded" edge which is polished (Figure 343).

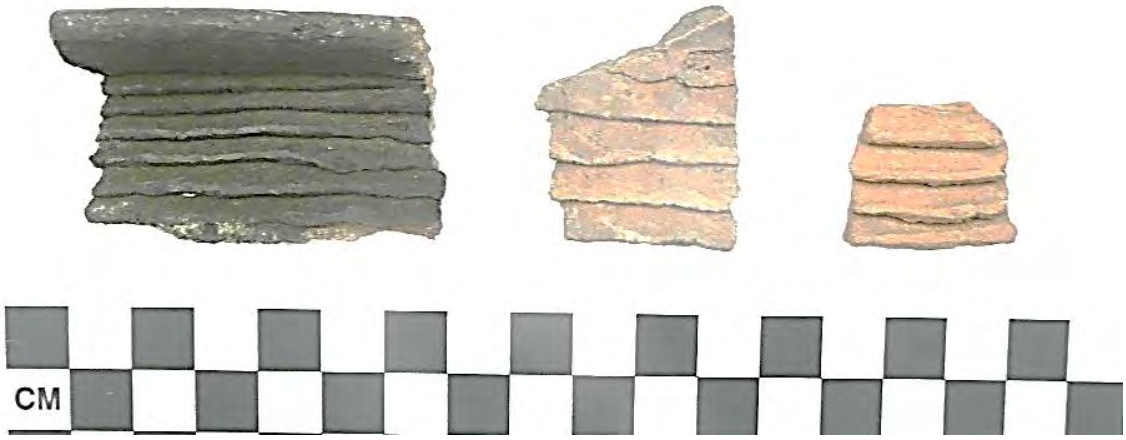


Figure 343. LA 88889 and LA 1125: Reserve Plain Corrugated Jar Rim and Body Sherds (LA 88889 09-1521 rim and 09-100 body; LA 1125 02-272 body).

Neutron Activation Analysis. All but one sherd of the sample (N=12) was locally produced. The lone outlier was unassigned (Ferguson et al. 2024).

Figures 344-347 show the distribution of sherds on the sites. Figures 348 and 349 display representative partially restored vessels.

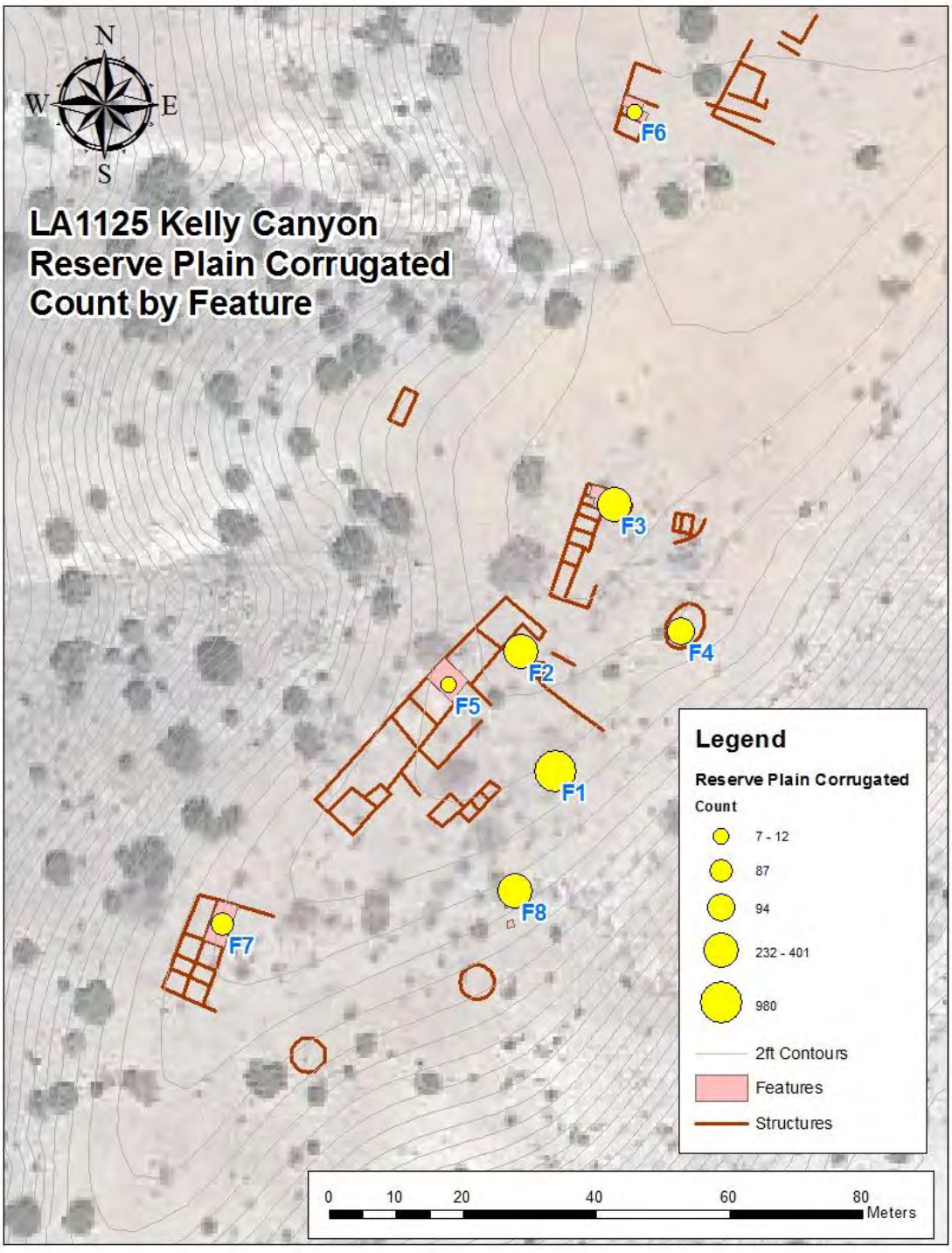


Figure 344. Distribution of Reserve Plain Corrugated on the Kelly Canyon Site.

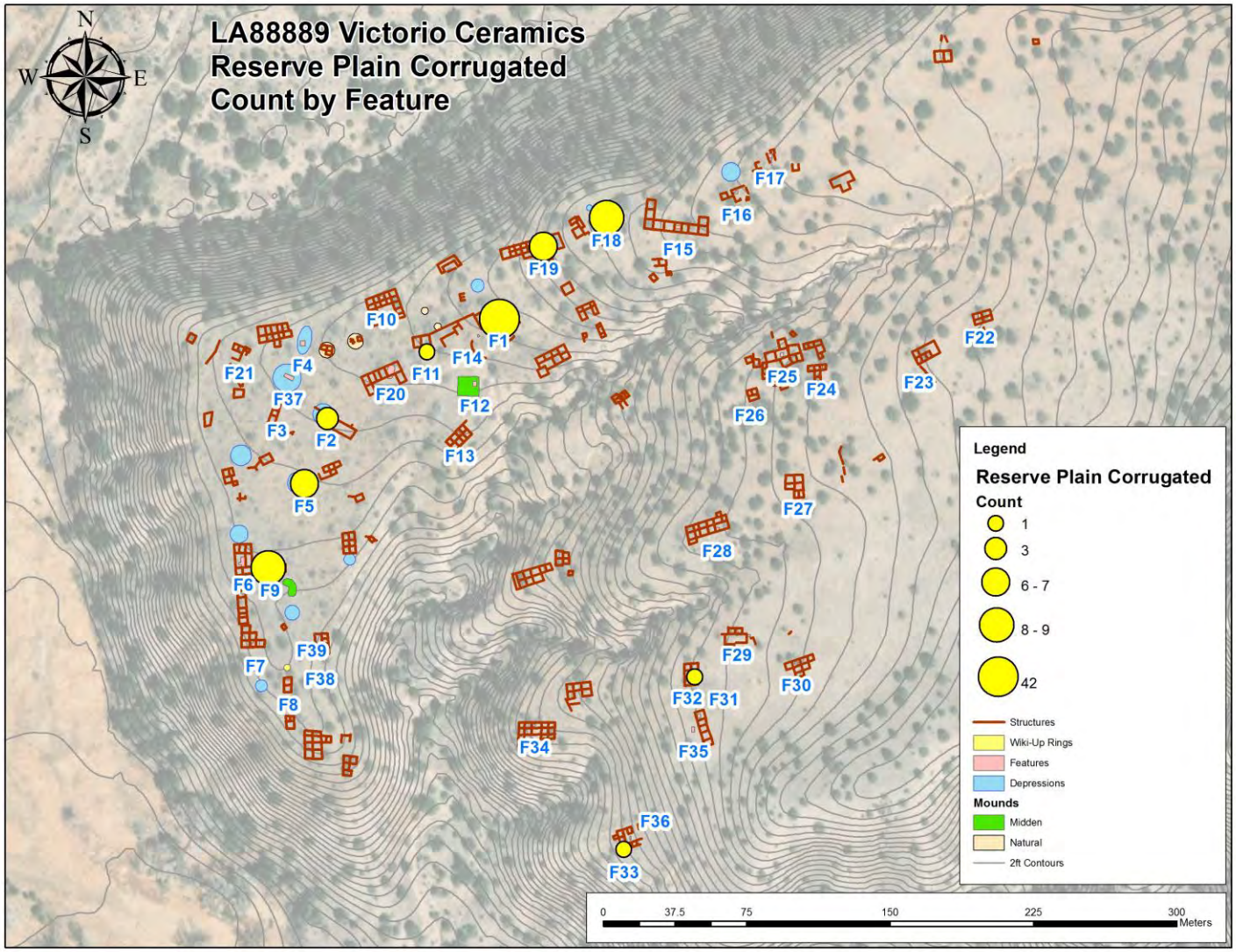


Figure 345. Distribution of Reserve Plain Corrugated on the Victorio Site.

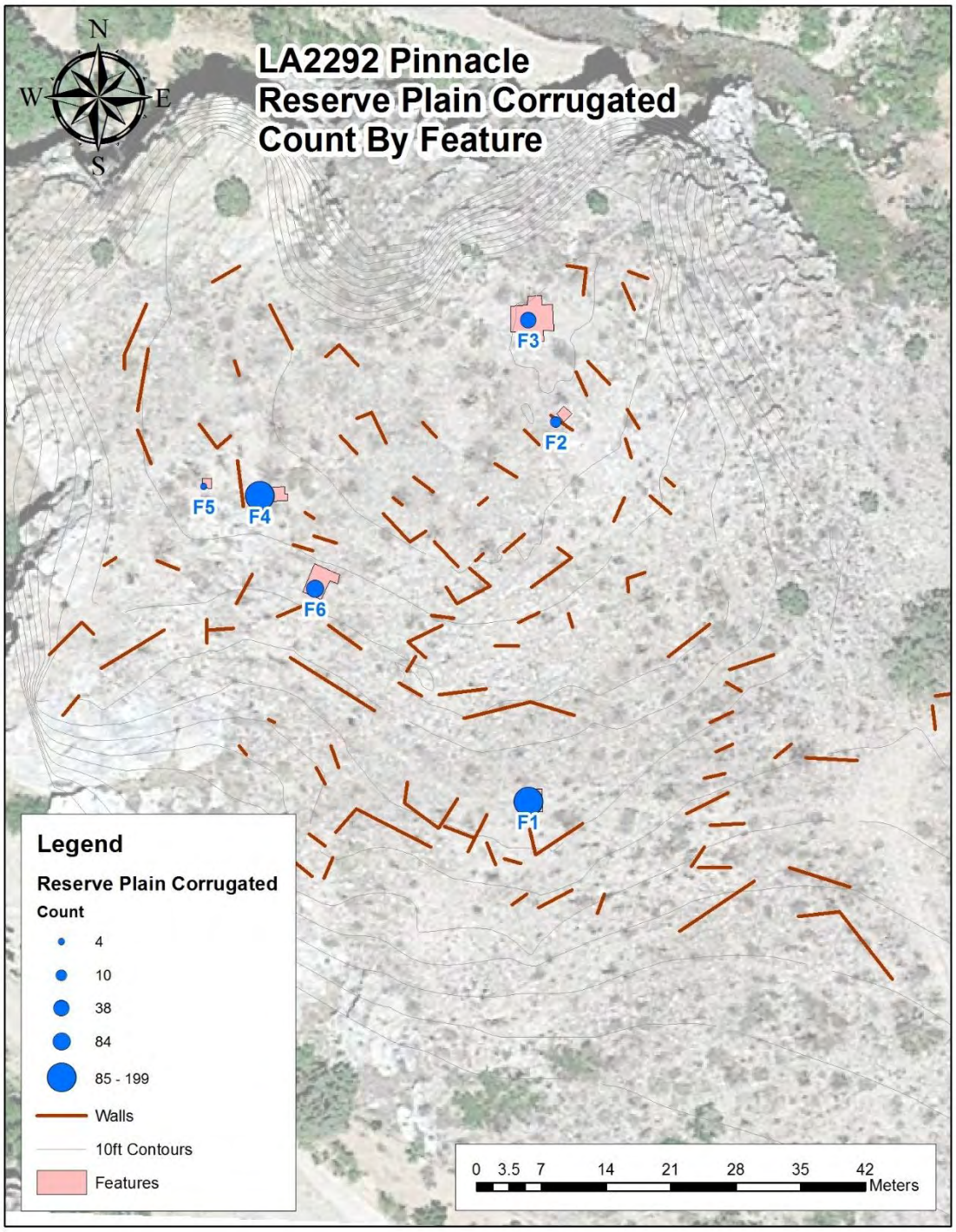


Figure 346. Distribution of Reserve Plain Corrugated on the Pinnacle.

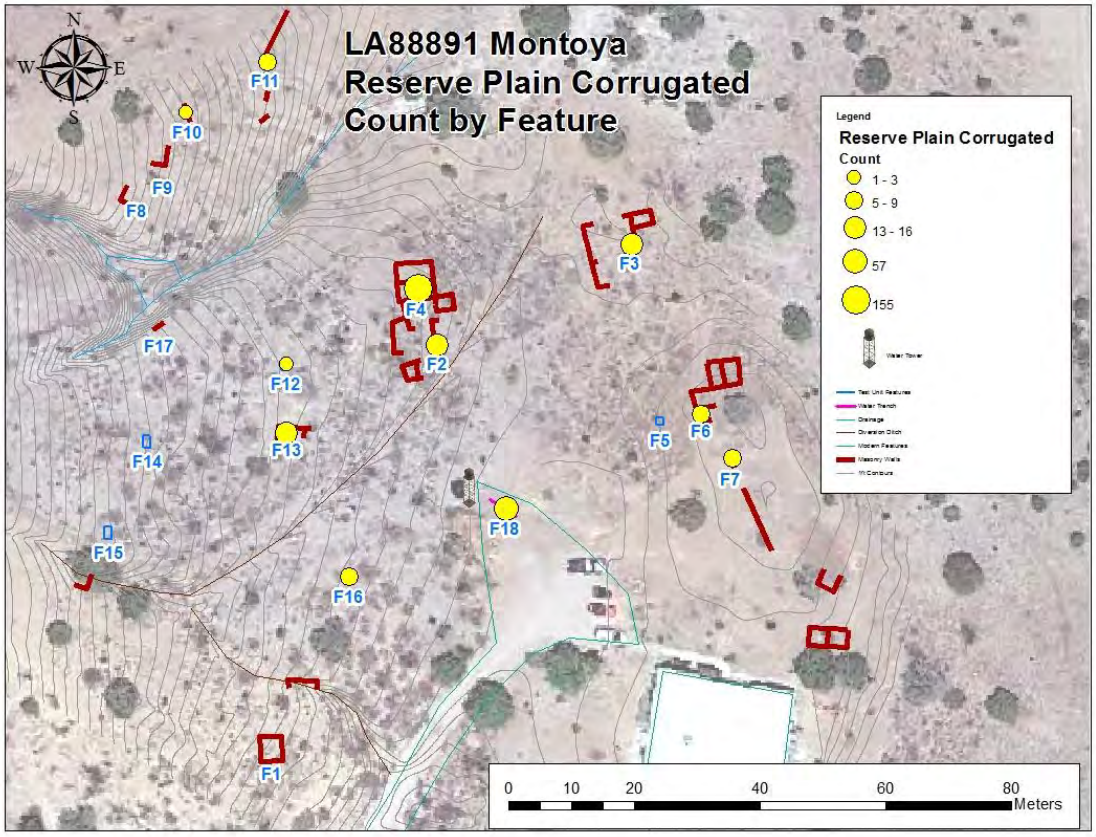


Figure 347. Distribution of Reserve Plain Corrugated on the Montoya Site.

Figure 348. LA 88889: Reserve Plain Corrugated Partial Jar (99-501).

Figure 349. LA 88889: Reserve Plain Corrugated Large Bowl Sherd (09-1667).

RESERVE PLAIN (AKA RESERVE SMUDGED)

(MOGOLLON BROWN WARE)

Key Attributes. Bowl forms only with plain, polished brown exterior surfaces and moderately to highly polished smudged interiors. Because smudging is common on bowl forms of Reserve and Tularosa Phase corrugated wares, a rim sherd of Reserve Plain is critical for identification.

Dates. Accepted: circa A.D. 1000 – 1300. Haury (1940:87-90), Wheat (1955:219-220) indicate that the development of smudged pottery may have begun as early as A.D. 600 basically as an interior smudged variety of Alma Plain. Smudging has its roots in the Mogollon ceramic tradition (Haury 1936:44; 1940:93-95: Martin and Rinaldo et al. 1952:55), and makes a strong appearance in the Reserve and Tularosa Phases (circa A.D. 1000-A.D. 1300). CAP Period/Phase dates: Early to Late Pueblo Period, circa A.D. 1000 – 1290. Although sherds of this type were found in Mimbres Classic to the Early Glaze phase contexts, the majority were recovered from Socorro Phase (A.D. 1130-1200), Socorro-Tularosa, and Tularosa phase (A.D. 1200-1290) temporal contexts.

Basis of the Present Description. Rim sherds are required to identify this type. A total of 108 rim sherds (Table 49) are present in the Cañada Alamosa assemblage, eight from the Kelly Canyon Site (LA 1125), twenty-one from the Pinnacle (LA 2292), seventy-six from the Victorio Site (LA 88889), and three from the Montoya Site (LA 88891). Nesbitt (1938:97-98) defined and used the term Reserve Plain to describe a plain brown, smooth surfaced, undecorated pottery with a smudged and polished interior. The term Reserve Smudged is common in the literature authored by Martin and Rinaldo (1950a:359-360; 1950b:500, 529), Martin, Rinaldo et al. (1952:60-65) and Martin, Rinaldo, and Bluhm (1956:154) to describe the plain brown, undecorated bowls with smudged interiors associated with the Reserve and Tularosa Phases. Figures 350-353 show the distribution of sherds on the sites. Figure 354 presents a representative sherd.

Table 49. Count of Reserve Plain.

Type	1125	2292	88889	88891	Grand Total
Reserve Plain	8	21	76	3	108

Construction. Hand coiling and scraping.

Paste. Soft; medium brown to black; texture is coarse to fine depending on temper quantity and particle size. Temper material is prepared rock detritus, or most commonly rounded and angular pieces of sand or quartz sand.

Surface Color. Color ranges from light brown or buff and may vary to gray and dark brown, occasionally oxidized to reddish brown; fire clouds are common. Bowl interiors range from those that are deeply smudged and highly polished to those that are dull with evidence of only intermittent polish. Interior smudging may continue to just below the base of the rim on exterior.

Surface Finish. Both exterior and interior surfaces are well smoothed with the original coils of manufacturing obliterated. Exterior surfaces may be intermittently to well-polished; bowl interiors are usually very well-polished but these surfaces can also appear dull and intermittently polished.

Vessel Forms. Bowl forms only. Rims are plain and direct with rounded rim-lips. When a fillet rim (basically a clay strip or banded rim) occurs on smudged brown pottery, the term Reserve or Tularosa Fillet Rim is used. The fillet rim is a hallmark on Mogollon utility ware in the Reserve and Tularosa Phases. Reserve Plain is more akin to Alma Plain as neither type has a fillet rim.

Decoration. None.

Paint. No painted decoration.

Remarks. In a Mogollon world of brown pottery bowls with smudged interiors, Reserve Plain is difficult to separate from the rest. A plain and direct bowl rim is necessary for identification. Sometimes, identification is made difficult when a plain brown ware direct rim sherd gets burned or fire clouding of the outer surface of the rim occurred during the firing process. An identification of Reserve Plain might be made on the degree of polish present on the interior and exterior of the rim. Interior surfaces of Reserve Plain are usually very well-polished and lustrous while the exterior surface may be intermittently polished.

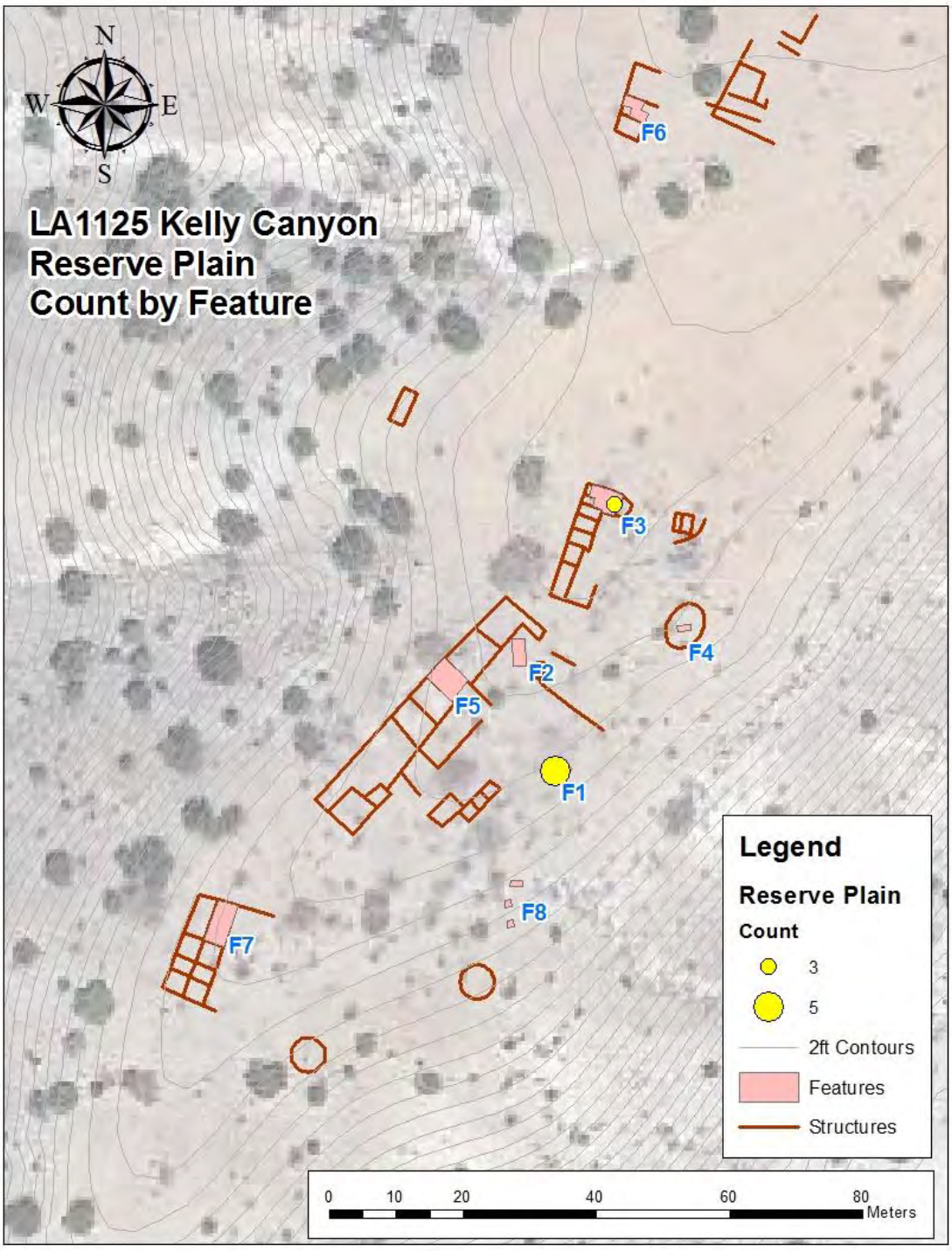


Figure 350. Distribution of Reserve Plain on the Kelly Canyon Site

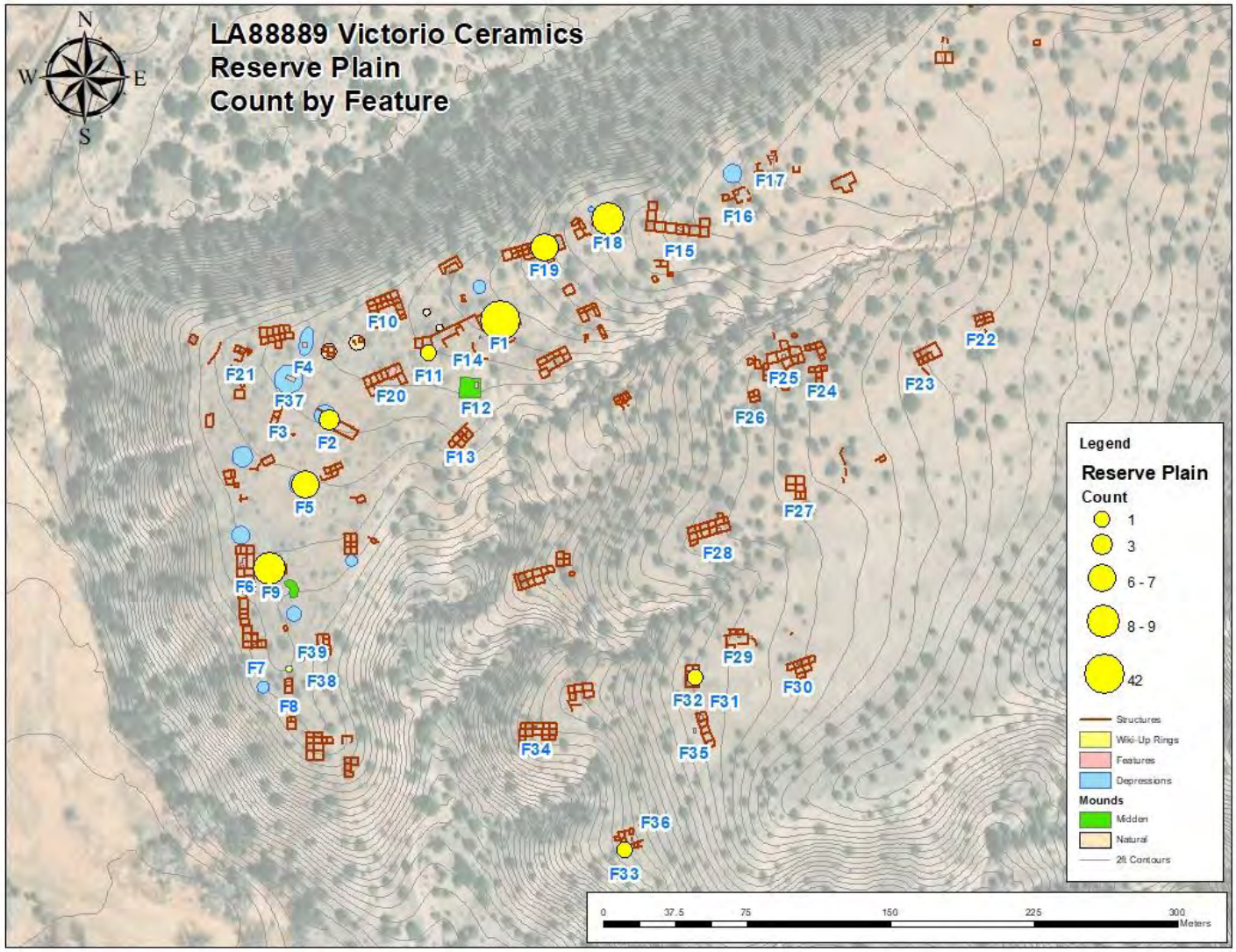


Figure 351. Distribution of Reserve Plain on the Victorio Site.

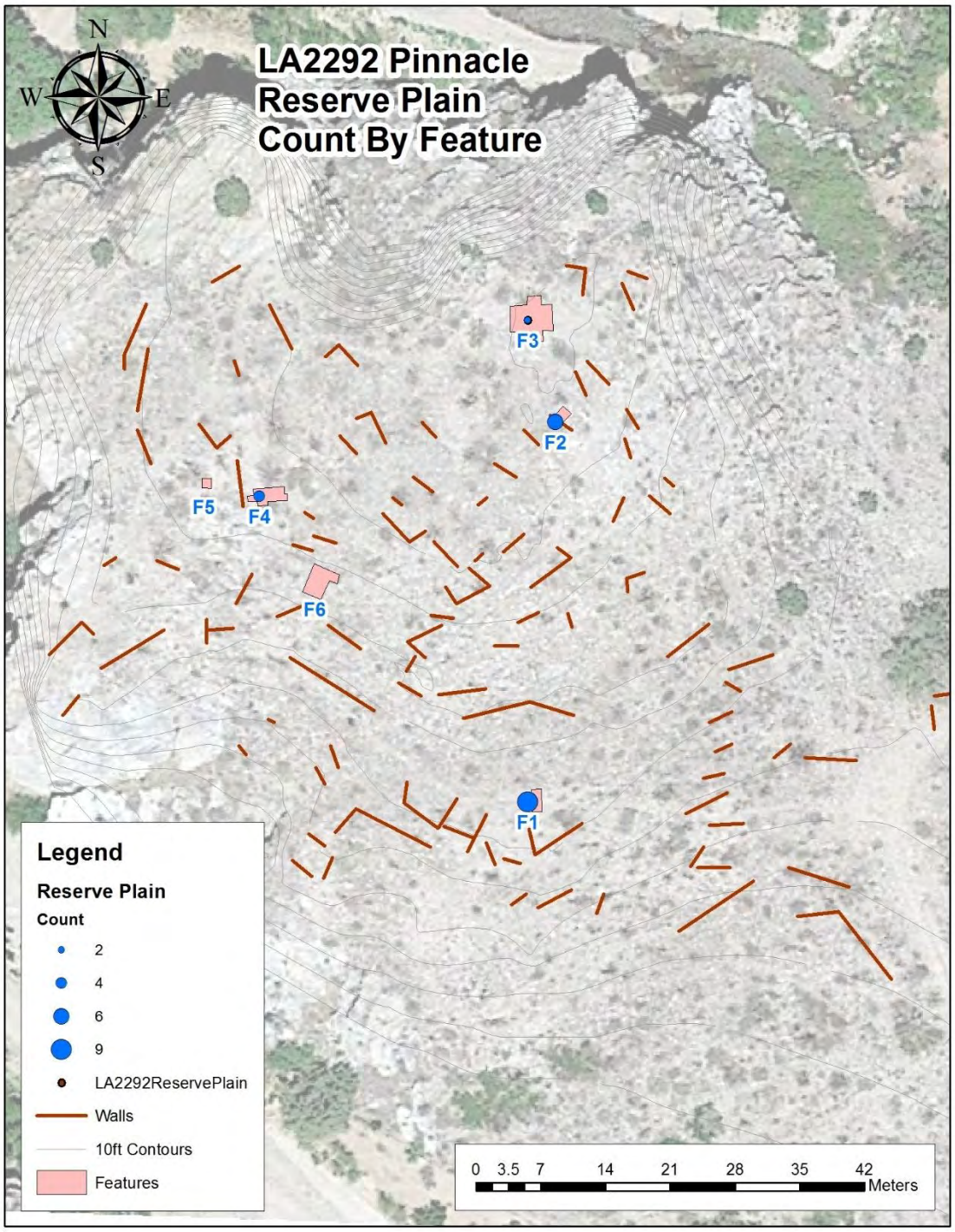


Figure 352. Distribution of Reserve Plain on the Pinnacle.

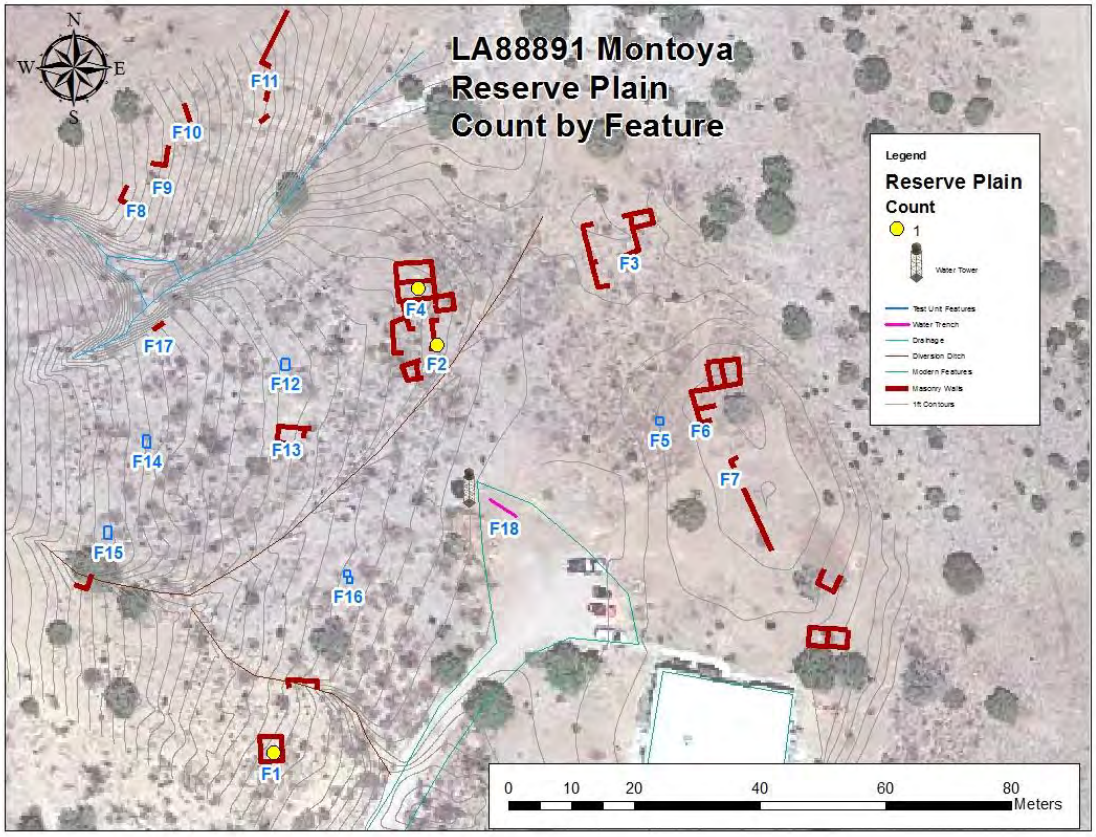


Figure 353. Distribution of Reserve Plain on the Montoya Site.

Figure 354. LA 2292: Reserve Plain Rim Sherd
(00-102, interior and exterior surfaces).
This sherd doesn't fully exemplify the color differences between the smudged and polished interior surface and the exterior surface as this sherd is burned and intermittently polished.

RESERVE PUNCHED CORRUGATED AND RESERVE PUNCHED CORRUGATED, SMUDGED VARIETY

(MOGOLLON BROWN WARE)

Key Attributes. Smoothed, polished and somewhat flattened plain corrugation, uniformly spaced from the fillet rim to the base of the vessel shoulder or all the way to the bottom of the vessel. Bowl forms have smudged interiors. Bowls have direct rims and jars have everted rims.

Dates. Accepted: A.D. 1050 – 1250 (A.D. 1000-1150, Rinaldo and Bluhm 1956:164). CAP Period/Phase dates: Early to Late Pueblo Period, A.D. 1000 – 1300. Although sherds of this type were found in the Late Pit House Period, in the Mimbres Classic phase, and the Early Glaze phase contexts, the majority were recovered from Socorro (Early Pueblo Period, A.D. 1130-1200), Socorro-Tularosa, and Tularosa (Late Pueblo Period, A.D. 1200-1290) phase contexts.

Basis of the Present Description. Seventy-seven sherds of Reserve Punched Corrugated (Table 50) the Victorio Site; 23 sherds from the Montoya Site. See also Martin and Rinaldo (1950a and b), Martin et al. (1952), and Rinaldo and Bluhm (1956). Figures 355-358 show the distribution of sherds on the sites. Figures 359 and 360 present representative sherds.

Table 50. Count of Reserve Punched Corrugated.

Type	1125	2292	88889	88891	Grand Total
Reserve Punched Corrugated	9	1	44	23	77

Construction. Hand coiling and scraping.

Paste. Soft and friable. Color is commonly medium brown and ranges from yellowish tan and reddish tan through brown, gray-brown, to dark brown and black. Temper consists of rounded and angular particles of sand or detritus.

Surface Color. Surface color is predominately a medium brown but ranges to a yellowish or reddish brown, and dark brown. Interior color of jars is usually medium brown but may range to dark brown and black. Interiors of bowls are purposefully smudged black. Fire clouds and sooting are common on exterior surfaces of both bowls and jars.

Surface Finish. Interior surfaces of jars range from smooth to somewhat rough and they may exhibit intermittent polishing stria. Interior surfaces of bowls are well smoothed, smudged black, and polished, often to a luster. Exterior surfaces of jars

have plain corrugation from the base of the fillet rim to the shoulder of the vessel or extended all the way to the vessel bottom. Bowl exteriors are similar to jars in that plain corrugation begins at the base of a fillet rim and may extend downward to cover one-third of the upper vessel wall or extend all the way to the vessel bottom. Those portions of bowl or jar exteriors that do not have corrugation are smoothed and polished.

Vessel Forms. Jars and bowls. Jars are wide-mouthed with everted fillet rims. Bowls have straight or slightly out-flaring side walls and direct fillet rims.

Decoration. Exteriors of both jars and bowls have narrow, plain, corrugation that measures 3 to 4 millimeters in width. Designs were created with a pointed tool, applied directly into a plastic clay coil to create linear motifs using multiple punctates. The motifs include multiple stacked punctated lines, stacked chevrons, and punctated unit designs that have a diamond shape or that of an amorphous cluster.

Paint. No painted decorations.

Remarks. Incising and punctating utility pottery as a decorative modality have been well embedded in the Mogollon Ceramic Tradition. First seen as a decorative variety of Alma Plain in the early Pit House Period, the use of these texturing methods continues into the later Pueblo Period and is observed on Reserve Punched Corrugated and Tularosa Patterned Corrugated.

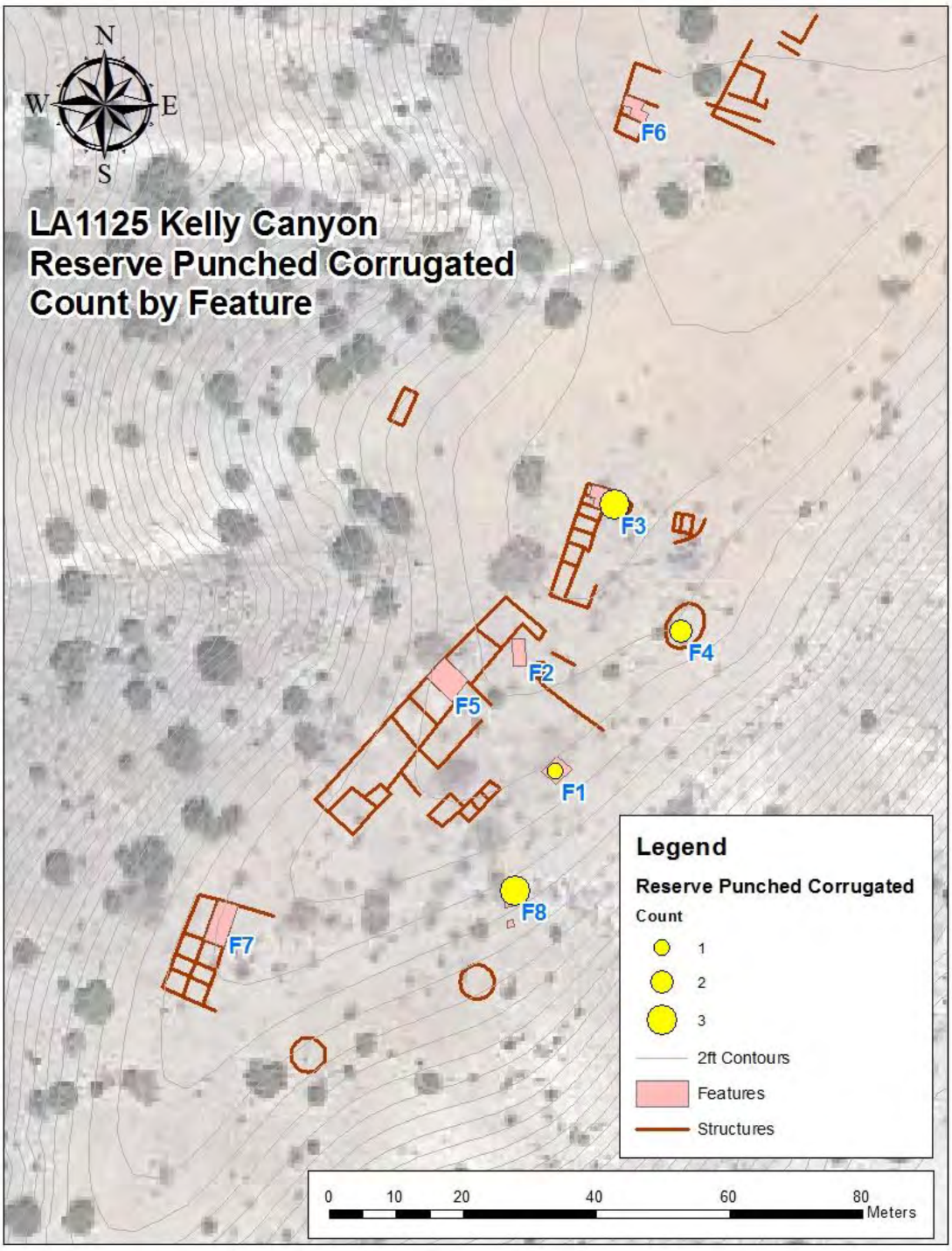


Figure 355. Distribution of Reserve Punched Corrugated on the Kelly Canyon Site.

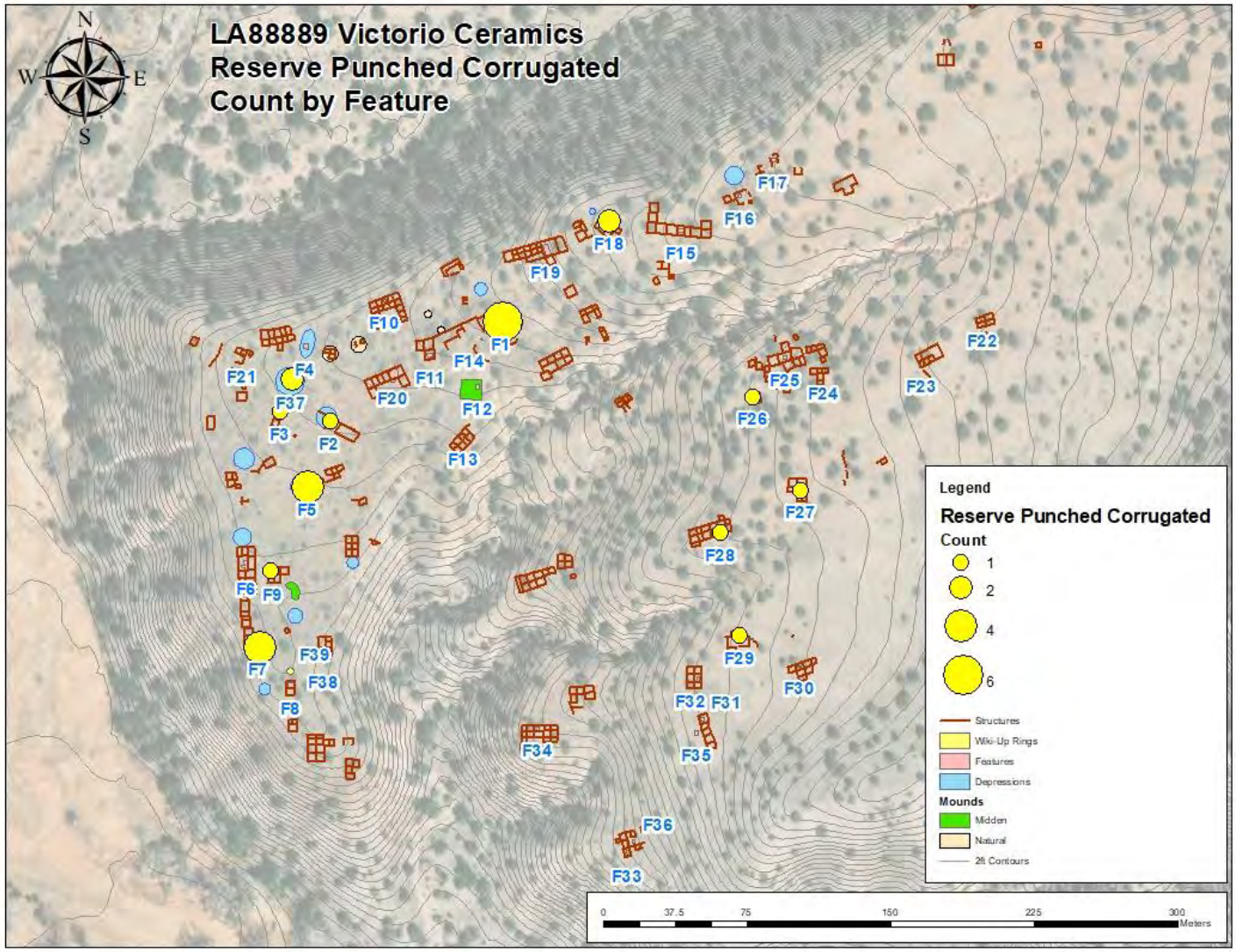


Figure 356. Distribution of Reserve Punched Corrugated on the Victorio Site.

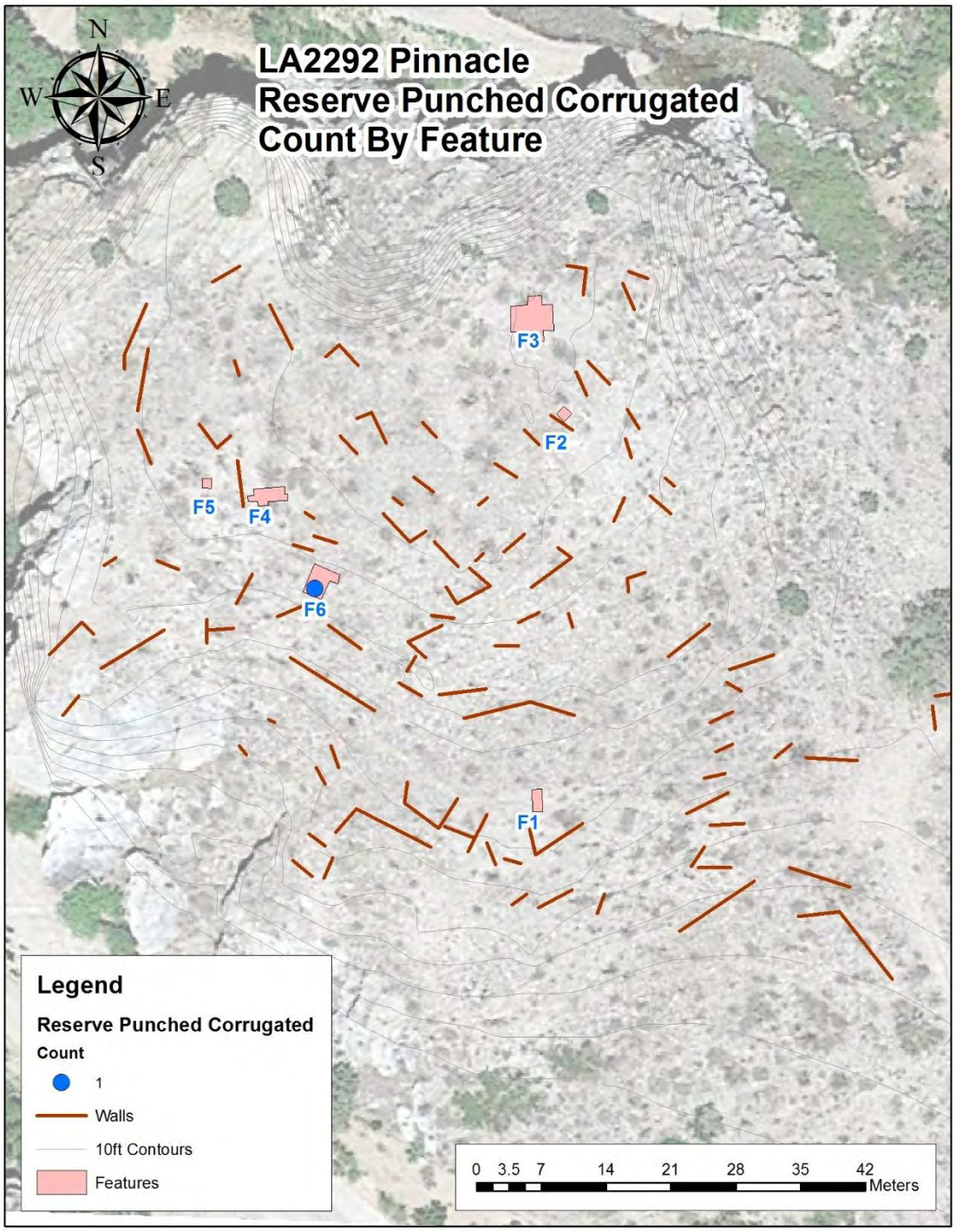


Figure 357. Distribution of Reserve Punched Corrugated on the Pinnacle.

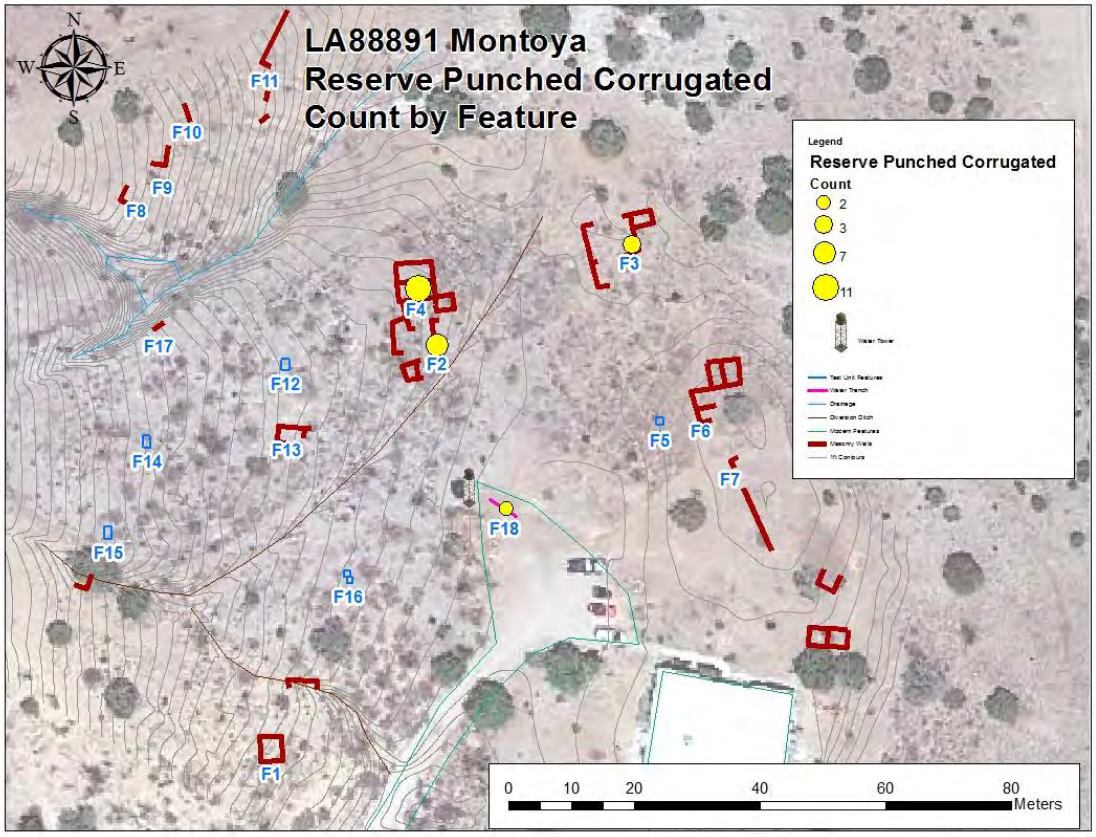


Figure 358. Distribution of Reserve Punched Corrugated on the Montoya Site.

Figure 359. LA 88889: Reserve Punched Corrugated Bowl and Close-Up of Punctated Corrugations (08-474).

Figure 360. LA 88889: Reserve Punched Corrugated Bowl and Close-Up of Punctated Corrugations (10-405).

SAN ANDRES RED-ON-TERRACOTTA

(THREE RIVERS RED WARE)

Key Attributes. Adequately smoothed and floated decorated surfaces, iron-based clay or mineral paint pigment, and designs rendered in simple, linear broadline elements.

Dates. There are no clear-cut dates from reliable dating resources for this type. Dates of A.D. 650+ to around A.D. 1200-1300 (Wiseman: 2014:381) are based on the association of San Andres Red-on-terracotta with other pottery types from a few sites across southern New Mexico. CAP Period/Phase dates: Early Pueblo Period, Socorro Phase, A.D. 1130 – 1200.

Basis of the Present Description. In the Cañada Alamosa, only one sherd of San Andres Red-on-terracotta (Table 51) was recovered from Feature 4 in the upper portion of Level 4 in a Socorro -Tularosa phase context at the Montoya Site (LA 88891). Feature 4 is a Mimbres jacal structure that was remodeled during the Socorro Phase. The one sherd of San Andres R/t was more likely associated with the Mimbres Classic component, and over time ended-up in the upper levels (Socorro Phase context) but is not thought to date to the later phase. Figure 361 shows the location of the sherd on the Montoya Site. Figure 362 presents a representative sherd.

Table 51. Count of San Andres Red-on-terracotta.

Type	1125	2292	88889	88891	Grand Total
San Andres Red-on-terracotta				1	1

Construction. Hand coiling and scraping.

Paste. Color ranges from light brown, medium brown to light reddish brown, and carbon streaks do occur. The temper is most commonly fine-grained sand or sand with mixed particles of feldspar.

Surface Color. Light yellowish brown, light orangish brown to a terracotta color which ranges from brownish-orange to a light brownish-red.

Surface Finish. Both interior and exterior surfaces are well smoothed although in some instances may be pitted and undulating. Both paint and surfaces are intermittently polished.

Vessel Forms. Hemispherical bowls; narrow and wide-mouthed jars.

Decoration. Single and multiple parallel linear elements are most common. Linear element may cross to create simple triangles, diamonds, or squares. The rim-lip is painted.

Paint. The red colored, iron-based pigment is derived from either iron rich clay or hematite.

Remarks. A broadline, red-on-brown type (see discussion for Undifferentiated Red-on-brown, this volume), thought to have been inspired by the Western Mogollon type Mogollon Red-on-brown, is considered to be the "first type" within the Three Rivers Red Ware sequence (Wiseman 2014:37). Mera and Stallings (1931:2-4) recognized a distinct and early form of broadline red-on-terracotta pottery that they believed developed into Three Rivers R/t. Mera also believed (1943:7) that the early Western Mogollon brown ware and red-slipped pottery complexes gave rise to the "basic pottery types" in eastern and southeastern New Mexico.

McCluney (1962) named a type called San Andres Red-on-terracotta which he thought was earlier as well as contemporary with Three Rivers R/t and featured linear designs in widths of 5 to 8 millimeters. He used this tight range in line-width to distinguish San Andres R/t from its successor, Three Rivers Red-on-terracotta, which generally has line-widths of 2 to 4 millimeters. However, researchers have found red-on-terracotta sherds with line widths greater than 5 to 8 millimeters and have called these sherds San Andres R/t contrary to McCluney's description (see for example see Wilson: San Andres (broadline) Red-on-terracotta, http://ceramics.nmarchaeology.org). As long as basic attributes (construction, surface finishing, paint type, and design style) are present in any given sample, this writer would not necessarily conform to strict adherence to the McCluney line-width description for San Andres Red-on-terracotta. Even though ancient potters, in any given time period, followed a tradition-based set of rules to make their pottery, they were still human and are subject to internal and exterior factors that will affect any one person's rendering of the painted design. Researchers need to be cautious about focusing on or singling out minute details on pottery that may or may not have real meaning. If there is valid meaning to line width in this case, future research should focus on chronometric dating rather than cross dating methods to better understand the relationship between broadline red-on-terracotta as defined by Mera and Stallings (1931), San Andres Red-on-terracotta, and Three Rivers Red-on-terracotta.

The sherd identified and described as San Andres Red-on-terracotta and recovered from the Montoya Site, could well be broadline red-on-terracotta because the line

width averages about 8 to 10 millimeters. On the other hand, the sherd has the surface attributes of San Andres R/t, and it was the temper—mixed size, angular sand particles, dominated by light colored opaque quartz and feldspar mixed with black and brown particles—that was the most convincing attribute.

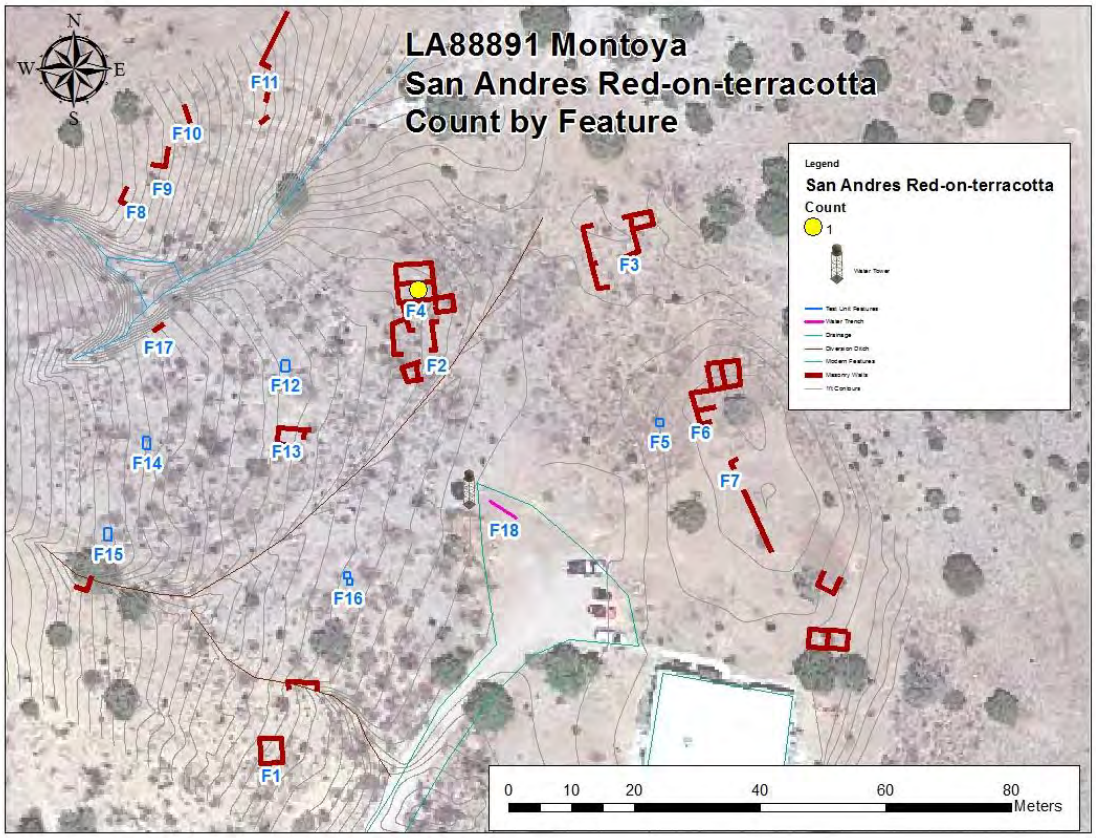


Figure 361. Distribution of San Andres Red-on-terracotta on the Montoya Site.

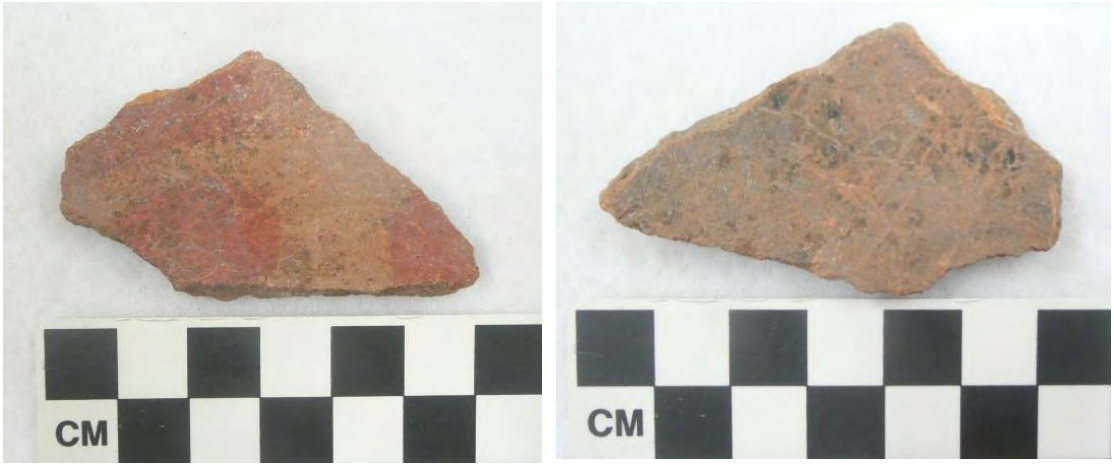


Figure 362. LA 88891: San Andres Red-on-terracotta Jar Sherd, Exterior and Interior Views (#04-470).

SAN CLEMENTE GLAZE POLYCHROME
(RIO GRANDE GLAZE WARE/GLAZE A)

Key Attributes. Dark red to orange-red slip on bowl exteriors, chalky-white or cream-colored slip on bowl interiors; both slip colors occur on jar exteriors. Subglaze to glaze pigment, designs laid out in a narrow band; rims are direct and inwardly curved with flat to rounded rim lips (Glaze A rim).

Dates. Accepted: A.D. 1325 – 1425. CAP Period/Phase dates: Late Pueblo Period, Early Glaze period, A.D. 1300 – 1400, all sherds of this type were found in the upper levels of a midden (a Glaze-mixed temporal context) at Pinnacle.

Basis of the Present Description. Eight sherds of San Clemente Glaze Polychrome (Table 52) were excavated at the Pinnacle (LA 2292). See also Mera (1933), Hawley (1936), Eighth Southwest Ceramic Seminar (1966), Eckert (2006), Dyer (2008a), and McCluney (2008a). Figure 363 presents representative sherds. Figure 364 shows the distribution of sherds on the Pinnacle.

Table 52. Count of San Clemente Glaze Polychrome.

Type	1125	2292	88889	88891	Grand Total
San Clemente Glaze Polychrome		8			8

Construction. Hand coiling and scraping.

Paste. Hard; medium texture; color ranges from reddish brown to gray with reddish brown margins; occasionally a dark core. Temper in the Cañada Alamosa Agua Fria G/r assemblage was predominately mixed igneous rock. A variety of rock types used for temper have been reported including the occasional use of sherd (Eckert 2008:114).

Surface Color. Self-slipped or thin deep red to orange-red slip applied to bowl exteriors with chalky-white, yellow-white, or light tan slip on bowl interiors. Jar exteriors will have red slip on the neck and the interior neck surface as well as the lower body of the vessel. White slip on jar exteriors is located on the vessel shoulder.

Surface Finish. All bowl surfaces are smoothed and polished as are the exterior surface and interior neck surface of jars. The polish ranges from intermittent to well done.

Vessel Forms. Open bowl forms with rounded bottoms are typical. Jars have a low neck and globular body.

Decoration. Similar to that seen on Agua Fria Glaze-on-red. Bowls have rectilinear and paneled designs framed within a narrow upper/lower band on the upper interior. Designs include wide, narrow, and oblique lines, triangles, hatching and cross hatching, stepped lines (crenulated lines), dots, ticks, checkerboards, dotted eyes, stylized birds and feathers, and occasionally life-forms. Bowl exteriors are usually undecorated but may have glaze painted paired slashes, dots, or a cross motif, which are repeated on opposite sides of the exterior just below the rim. Jars have a wide paneled band design between two framing lines on the vessel shoulder. The neck is left plain.

Paint. Mineral-based pigment that is usually a strong black color and may look matte, but may range to a matte appearance with patches of subglazed pigment, or to a full, glassy appearance. Regardless of appearance, the paint pigment is controlled in that it holds the line creating sharp edges.

Remarks. The color combination that makes Rio Grande glaze ware San Clemente Polychrome a polychrome, are red/orange red, white/light tan, and black pigment. This combination of color is very similar to the Zuni Glaze Ware type called Kwakina Glaze Polychrome. Kwakina Glaze Polychrome, however, has decoration done in fine white lines on the exterior of bowl forms similar to that seen on the exteriors of Heshotauthla Glaze Polychrome bowls. In sherd form, the two types can be confused especially when the specimen lacks the fine line decoration on the exterior. The Cañada Alamosa Project analysis was able to separate the two types based on the presence of prepared igneous rock temper present in those sherds typed as San Clemente Glaze Polychrome versus the presence of prepared sherd temper in the Kwakina Glaze Polychrome.

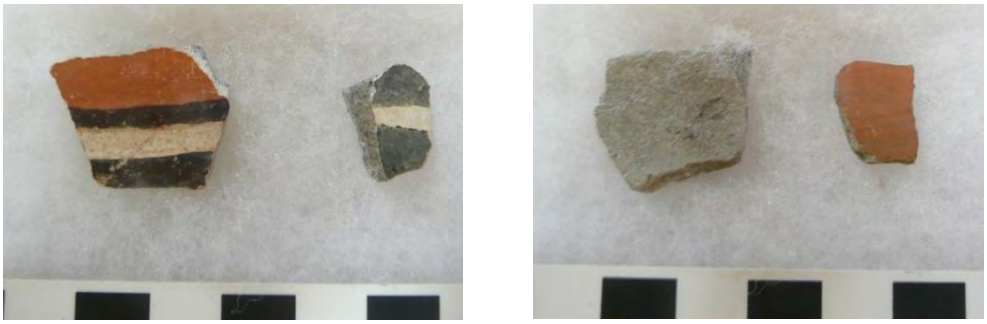


Figure 363. LA 2292: San Clemente Glaze Polychrome Jar and Bowl Body Sherds, Interior/Exterior Views (99-5)

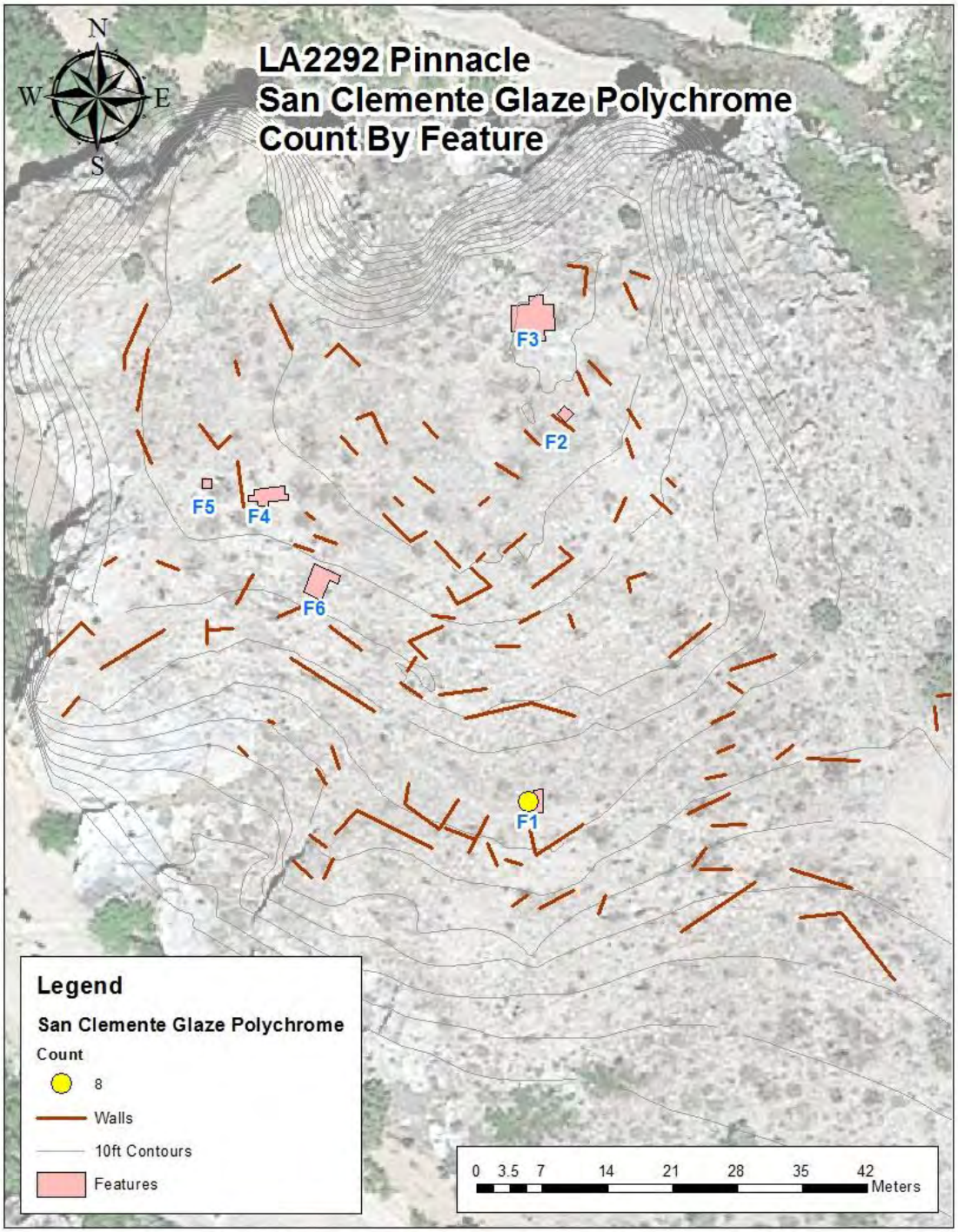


Figure 364. Distribution of San Clemente Glaze Polychrome on the Pinnacle.

SAN FRANCISCO RED
(MOGOLLON RED WARE)

Key Attributes. Highly polished, iron-rich red slip on a yellow-brown paste that may have a gray core. Finger dimpling type texturing may occur on the exterior of bowls.

Dates. Accepted: circa A.D. 550 – 900. CAP Period/Phase dates: San Francisco Red sherds were recovered from the Late Pit House Period, San Francisco Phase (A.D.675-750/800) and Three Circle Phase (A.D.750-800/900) contexts at the Victorio Site where they are believed to be in context. Sherds of the type were also found in Mimbres components at the Victorio and Montoya Sites. Numerous sherds were found in Tularosa Phase contexts where they are considered to be intrusive.

Basis of the Present Description. A total assemblage of 6,937 were recovered and examined (Table 53), 6,904 from the Victorio Site (LA 88889), 31 from the Montoya Site (LA 88891), and two from the Kelly Canyon Site (LA 1125). See also Hawley (1936), Haury (1936), Nesbitt (1938), Wheat (1955), Anyon, Gilman, and LeBlanc (1981). Figures 365-367 show the distribution of sherds on the sites. Figures 368-374 present representative sherds.

Table 53. Count of San Francisco Red.

Type	1125	2292	88889	88891	Grand Total
San Francisco Red	2		6,904	31	6,937

Construction. Hand coiling and scraping.

Paste. Yellowish brown to medium brown, sometimes with a gray core sandwiched between brown colored paste closer to the surfaces. Black carbon streaks are rare. The paste is porous and ranges from soft to medium hard, and depending on the amount of temper, the texture ranges from fine to medium. Tempering material consists of rounded and angular, mixed particle (type, color) sand.

Surface Color. Deep red to orangish red slip is applied uniformly to the interiors of bowl forms, or to both interior and exterior surfaces of bowls. Jars are slipped on exterior surfaces, usually from just inside the rim/neck portion of the vessel to the bottom. Unslipped surface areas on bowls and jars are yellowish brown to medium brown color.

Surface Finish. The coils of manufacturing are obliterated and the surfaces are well smoothed and well-polished, often to a reflective luster. Polishing striae are often visible and run parallel to the rim. The exterior surfaces of bowls may exhibit traceable, partially obliterated coils of manufacture or a less than perfect smoothing job leaving an undulating surface. However, this exterior surface is most often well smoothed and polished. A unique form of texturing is seen occasionally on bowl exteriors which is referred to as finger dimpling. This consists of shallow depressions, conceivably created with the tip of a finger, that cover the entire exterior. Jar exteriors are consistently, smoothed and polished, but do not occur with finger dimpling or other style of texturing.

Vessel Forms. Hemispherical bowl forms, and shallow bowls with outward flaring sidewalls and rims are common. Jars with a restricted orifice (seed jar) and globular, necked jars with direct rims or slightly outwardly flared rims are typical. Bowl rims tend to be pinched/tapered while jar rims are direct, off the wall and are slightly everted and tapered at the lip. Some bowl rims may also direct and off the wall and the lips are rounded. Some bowl rims may be beveled just below the rim lip towards the interior of the vessel.

Decoration. There are no painted designs on San Francisco Red.

Paint. Slipping material used to colorize the surfaces of San Francisco Red is an iron-based, mineral pigment likely derived from hematite.

Neutron Activation Analysis. Almost half of the sample was locally produced. The other six samples are unassigned, perhaps from the same production area as the unassigned Mogollon Red-on-brown (Ferguson et al. 2024).

Remarks. Breternitz (1966:94) remarks that San Francisco Red is found in sites occupied from about A.D.750 to A.D. 950 but acknowledged that "these dates probably do not represent the actual beginning and end dates" for San Francisco Red. For the Mimbres region, Anyon et al. (1981:213-216) place the initial production of San Francisco Red just before the end of the Early Pit House Period (circa A.D. 200-A.D. 550). By the beginning of the Late Pit House Period (A.D. 550-650) and the Georgetown Phase, San Francisco Red is being produced as the hallmark ceramic for this phase. Production continues into the San Francisco Phase (A.D. 650-A.D. 750). End dates for the type are nebulous, but San Francisco Red production is significantly reduced by the 10th century (Wheat 1955:102-103; Nesbitt 1938:79; Haury 1936: 30; LeBlanc 1982:111). However, production of a slipped red ware continued after A.D. 1000 in the form of Plain Red-wash pottery

(Cosgrove 1932:79-80), also known as Mimbres Red Wash or Mimbres Plain Red Wash (Hawley 1936:63).

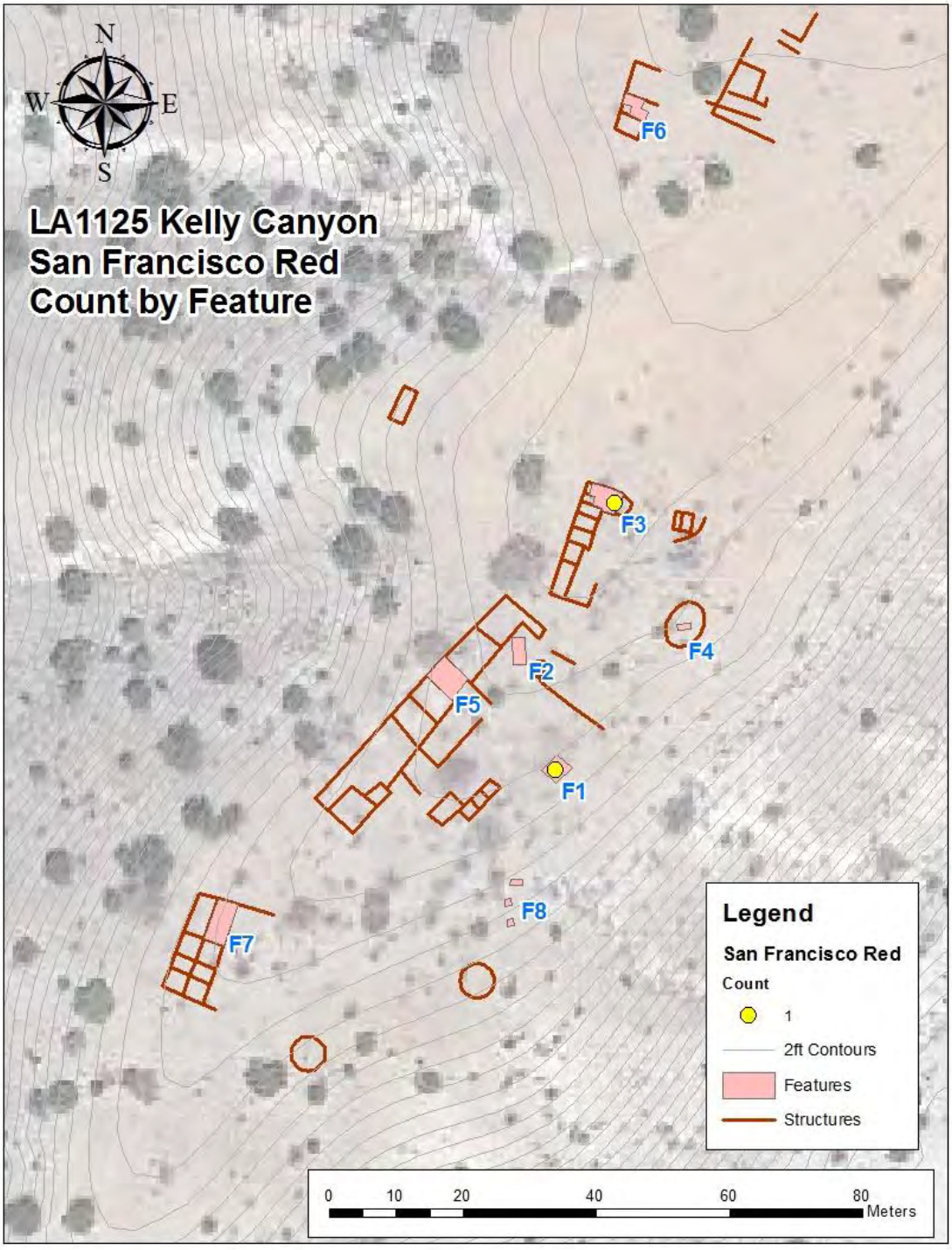


Figure 365. Distribution of San Francisco Red on the Kelly Canyon Site.

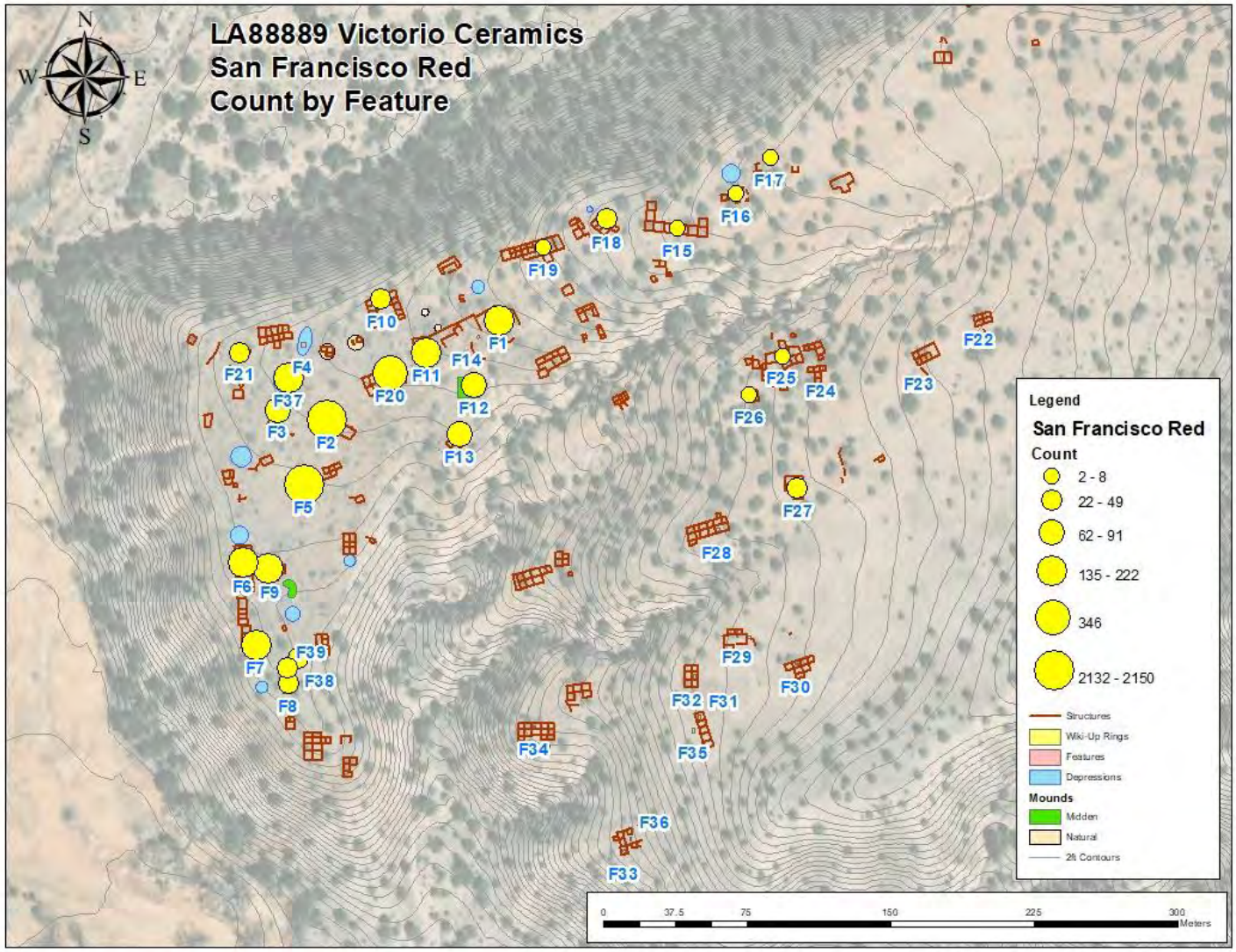


Figure 366. Distribution of San Francisco Red on the Victorio Site.

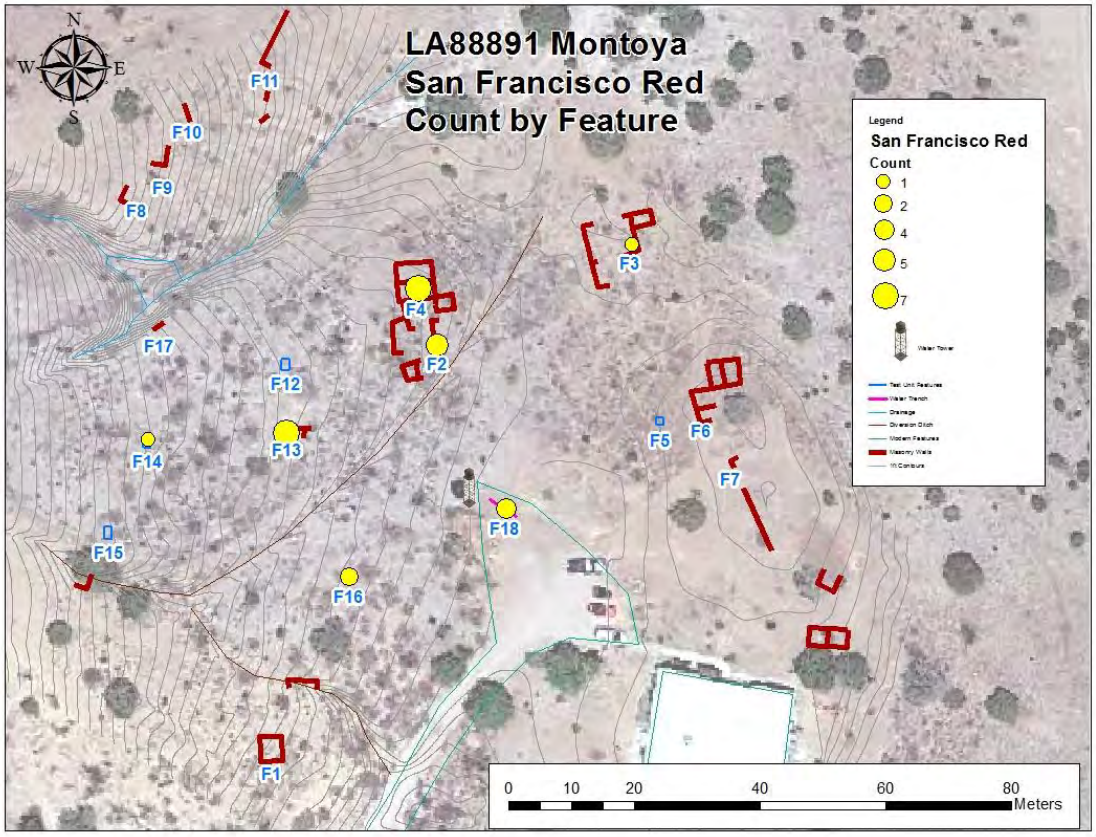


Figure 367. Distribution of San Francisco Red on the Montoya Site.

Figure 368. LA 88889: San Francisco Red (l to r- four bowl rim interior views one jar rim exterior view 06-289,06-370,06-458, 06-470, & 06-562).

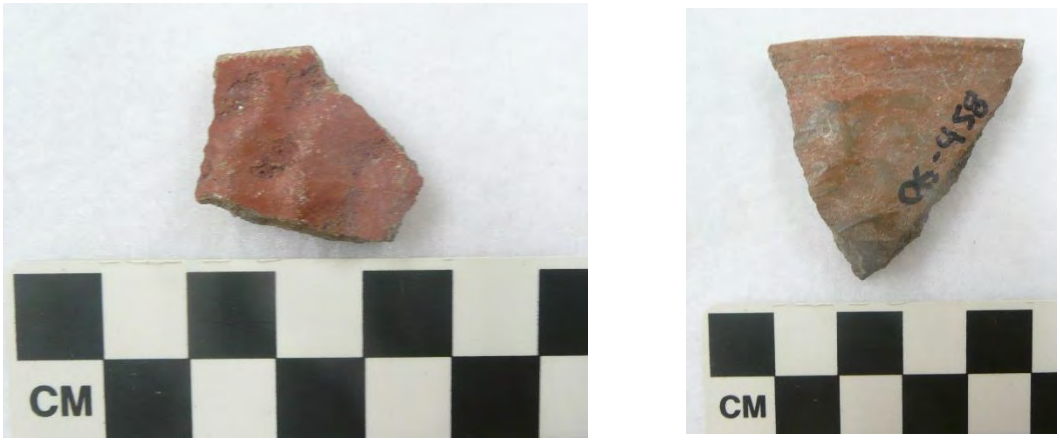


Figure 369. LA 88889: Exterior views of San Francisco Red Bowl Rims (06-470 and 06-458) Showing Dimpling.

Figure 370. LA 88889: San Francisco Red.
(l to r- interior views of 06-657 bowl body, 06-739 bowl rim
06-799 jar rim, 06-956a jar body, 06-956b bowl body, 06-800 bowl body).

Figure 371. LA 88889: San Francisco Red
(l to r- exterior views of 06-657 bowl body, 06-739 bowl rim,
06-799 jar rim, 06-956a jar body, 06-956b bowl body, 06-800 bowl body).

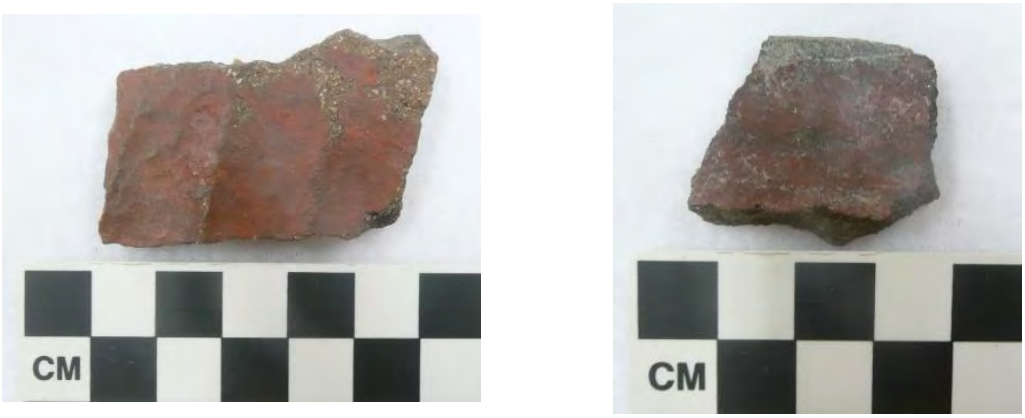


Figure 372. LA 88889: San Francisco Red, Close-Up of Bowl Exteriors Showing Finger Smears (Left, 06-657) and Shallow Dimples (Right, 06-739).

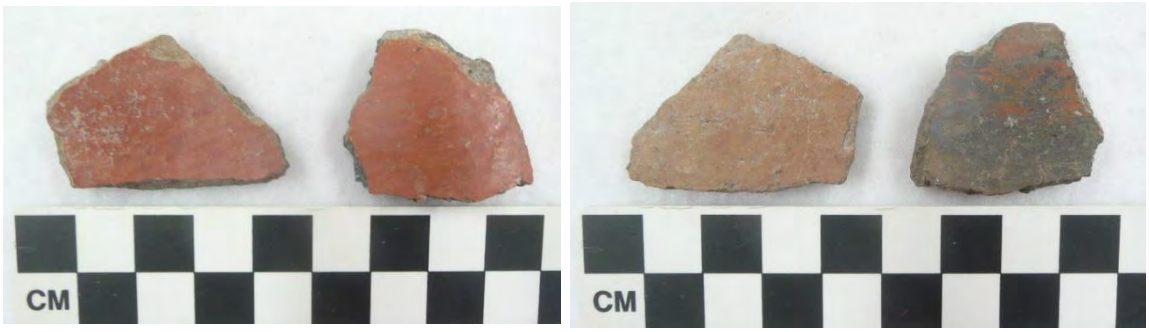


Figure 373. LA 88891: San Francisco Red (left-interior 01-280 bowl body, right-exterior jar rim 01-379; opposite image left-bowl exterior, right-jar rim interior, note the remnants of slip on this surface).

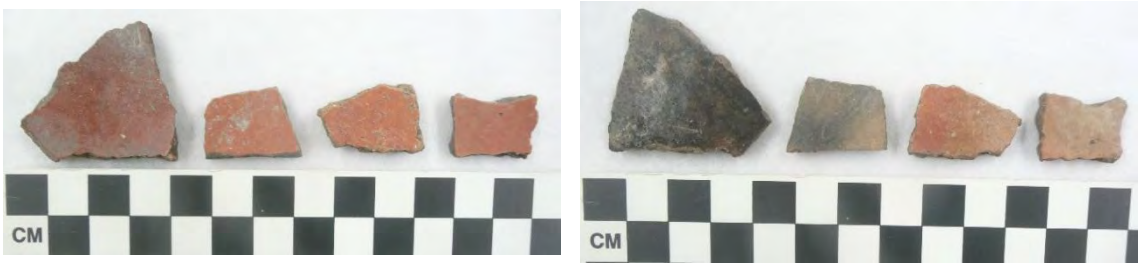


Figure 374. LA 88891: San Francisco Red Bowl Body Sherds (left-interior view, 11-83 and Bag 2 O'Toole Trench last three sherds; right-exterior view same sherds).

SAN LAZARO GLAZE POLYCHROME
(RIO GRANDE GLAZE D)

Key Attributes. Polished slip in tan/reddish brown color with matte red designs outlined in glaze pigment; Glaze D rim which is thickened and recurved with a carination at the base of the thickening.

Dates. Accepted: A.D. 1460 – 1550+. CAP Period/Phase dates: Proto-historic/ Apache period, A.D. 1400 to 1600 plus.

Basis of the Present Description. Four sherds that refitted to one rim sherd (Table 54) were recovered from shallow contexts at the Victorio Site (LA88889). Also see Mera (1933), Hawley (1936), Eighth Southwest Ceramic Seminar (1966), Eckert (2006; 2008), Dyer (2008b), McCluney (2008b). Figure 375 presents the location of the sherds on the Victorio Site. Figures 376-378 provide images of the reconstructed sherd.

Table 54. Count of San Lazaro Polychrome.

Type	1125	2292	88889	88891	Grand Total
San Lazaro Glaze Polychrome			4		4

Construction. Hand coiling and scraping.

Paste. Color ranges from brown to light brown to reddish brown and tends to be medium coarse in texture. Temper materials include mixed prepared igneous rock and sand.

Surface Color. The slip is neither thick or thin but adequate enough to add color and cover the interior and exterior surfaces of bowls. Slip color ranges from shades of tan to buff to an orangish tan color. Although no jar sherds were found in the assemblage, it is known that jar forms will also have the same slip color on exterior surfaces.

Surface Finish. All bowl surfaces are smoothed and polished as are the exterior surface and interior neck surface of jars. The polish ranges from intermittent to well done.

Vessel Forms. Both bowl and jar forms were produced. The Glaze D rim style is a thickened, slightly recurved rim with a carina/projection at the base of the thickening.

Decoration. Bowl interiors have designs that are framed within a broad band or the design band itself may be paneled. The interior designs may be red motifs outlined in black glaze or only designs done in black glaze. Design elements include parallel lines, dashes, zig-zags, crosses, key and pendant dot motifs, and anthropomorphic figures. The exterior surface may also have red designs outlined with black glaze. A shouldered bowl form was also made and only has designs on the exterior surface. Rim ticking in black glaze may occur. No jar sherds were found in the Cañada Alamosa assemblage, but these too will have the color and design patterns seen on bowl forms.

Paint. Mineral-based glaze pigment that ranges from true black to brownish black. This pigment may appear to have sharp edges or be slightly runny. The glaze pigment was typically used to outline design motifs done with matte, non-glaze, red-colored, mineral-based pigment.

Remarks. Glaze C and D vessels are reported to have been popular and moved across the landscape via exchange networks with Tonque Pueblo and villages in the Galisteo Basin (Eckert 2006:55). The rim sherd of San Lazaro Glaze Polychrome is interpreted as representative of an early Apache presence on the Victorio Site. It has been well established that the raiding and trading relationship between the Apache and pueblo communities resulted in late pueblo ceramics being brought to Apache camps (Seymour 2010:165-167).

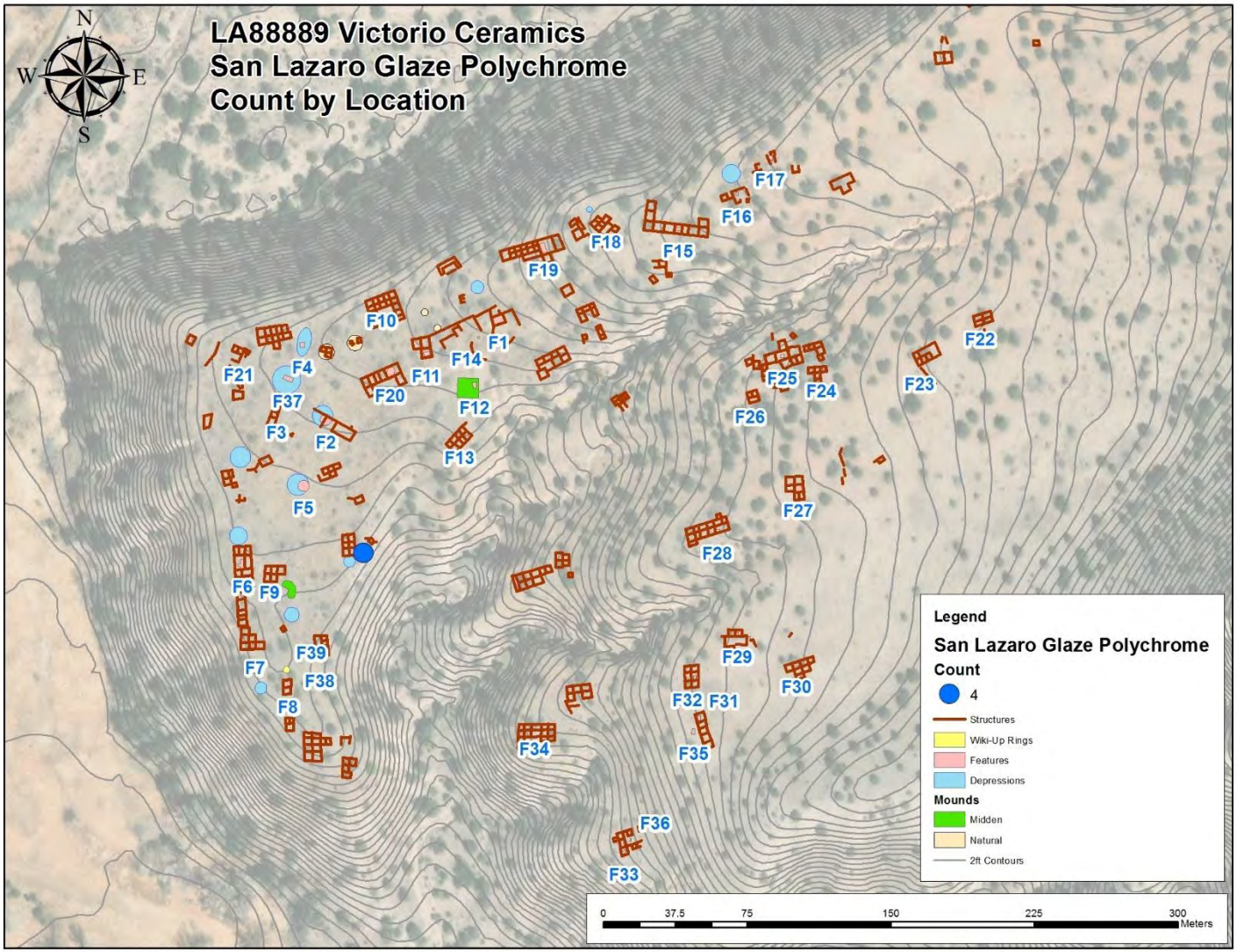


Figure 375. Distribution of San Lazaro Glaze Polychrome on the Victorio Site.

Figure 376. LA 88889: San Lazaro Glaze Polychrome bowl rim sherd (05-163 interior surface).

Figure 377. LA 88889: San Lazaro Glaze Polychrome Bowl Rim Sherd (05-163 exterior surface).

Figure 378. LA 88889: San Lazaro Glaze Polychrome Bowl Rim Sherd (05-163 showing profile of the Glaze D rim with a thickened, slightly recurved rim with a carina/projection at the base of the thickening; the interior surface is on the left side of the sherd in the image).

SAN MARCIAL BLACK-ON-WHITE

(CIBOLA WHITE WARE)

Key Attributes. Gritty appearing surfaces, no slip, no polish until late in the production period, mineral pigment, simple linear designs that go to the rim.

Dates. Marshall and Walt (1984:35) place San Marcial Black-on-white in the latter part of the San Marcial Phase. The San Marcial Phase represents the earliest "sedentary riverine adaptation" in the Rio Abajo area and date it circa A.D. 300 – 800. CAP Period/dates: Late Pit House Period. A.D. 650 – 750, San Francisco Phase. Based on two archeo-magnetic dates and a range of C14 dates from the Victorio Site, a date range is indicated for San Marcial at A.D. 650 – 750 and perhaps a little later.

Basis of the Present Description. There are 2,073 sherds in the Cañada Alamosa assemblage (Table 55). None were recovered from the Kelly Canyon Site (LA 1125) or the Pinnacle (LA 2292). Only two sherds of the type were recovered from the Montoya Site (LA 88891) with the remaining 2,071 sherds coming from the Victorio Site (LA 88889). They are considered to be in appropriate context in the San Francisco Phase and perhaps the early Three Circle Phase. Numerous sherds were found in later contexts where they are considered to be intrusive. See also Mera (1935), Hawley (1936), Frisbe (1967), Human Systems Research Technical Manual (1973,) Marshall (1980), Warren (1982), Marshall & Walt (1984), Wilson (1995), and Ownby (2017). Figures 379 and 380 display three complete vessels found near Magdalena. Figures 381 and 382 show the distribution of sherds on the two sites. Figures 383-395 present representative samples of the sherds and bowls found near Magdalena.

Table 55. Count of San Marcial Black-on-white and San Marcial White Ware.

Type	1125	2292	88889	88891	Grand Total
San Marcial Black-on-white			1288	1	1289
San Marcial White Ware			785	1	786

Construction. Hand coiling and scraping.

Paste. The paste may be hard, blocky and compact because of moderate amounts of temper being utilized. The paste can also be coarse and crumbly because it has abundant temper. Color ranges from dark to light gray, to light tan to ivory white; carbon streaks are rare. The temper is mixed, small and large, rounded and angular particles of sand temper or sand temper mixed with prepared black

igneous rock (hornblende latite). When using a strong hand lens or 20X microscope to observe the paste, one will observe the tiny, smooth pellets of shale in many sherd specimens. These pellets were not purposefully added but are a component of the clay utilized to build the pottery.

Surface Color. Ranges from gray white to ivory white. On some specimens, the surfaces and particularly the surface with decoration are floated. No slip was observed on sherds in the Cañada Alamosa assemblage. However, it's probable that a thin, white slip was used on decorative surfaces late in the production period.

Surface Finish. The original coils of manufacture are adequately obliterated by scraping and smoothing on bowl interiors/exteriors and jar interiors/exteriors. Temper protrudes vessel surfaces, but depending on the abundance of temper in the paste, surfaces on some vessels will look and feel gritty while others will look gritty but are smoother to the touch. Floated surfaces also reduce the amount and appearance of grittiness on the surfaces. The type does occasionally have streaky polishing. The occurrence of polish tends to increase towards the later end of the production period as polishing becomes common on late Pithouse/early Pueblo period ceramics (For example: Kiatuthlana Black-on-white).

Vessel Forms. Both bowl and jar forms are common. Bowls are small (18cm to 20cm diameter), deep, hemispherical vessels with straight sides. Necked jars are common while very small, neckless jars were rare. Lugs handles are common on jars. No whole or partial vessels of San Marcial Black-on-white were recovered from sites in the project area.

Rim-lips range from rounded to flat. This rim area is commonly painted with a single linear element. Occasionally, there are specimens that do not have the painted rim-lip.

Decoration: Painted designs are done in a late Basketmaker style characterized by an openness between the placement of motifs on the design field. Additionally, design elements and motifs are not complex and are dominated by repeated solids in combination with, or opposed by linear elements. Motifs include repeated triangles or hooked triangles, ticked lines with short or long ticks ("railroad track"), multiple parallel lines that may be elaborated with ticks or pendant dots, nested chevrons, nested chevrons outlining solid triangles, linear motif consisting of repeated solid triangles, appended triangles, outlined dots and dashes, and wide zig-zag linear elements. Also, characteristic of the Basketmaker style are

designs that go to the rim. This feature dominates the San Marcial Black-on-white assemblage. However, there was one rim sherd that had a design consisting of connected triangles ("sawtooth" motif) that were suspended from the rim suggesting that perhaps later in the production period, there may have been a trend toward having the design follow the rim.

Paint. Mineral/iron-based pigment that ranges in color from a strong deep black, dark brown, reddish brown, to red. Sub-glazing does occasionally occur. The application of paint pigment was done fairly uniformly to ensure linear and solid elements were adequately covering the underlying paste color.

Neutron Activation Analysis. No local production. Sample matches samples from the lower Rio Salado and the Gallinas Mountains near Magdalena (Ferguson et al. 2024). While it is possible that the ceramics were produced elsewhere, Ownby's petrographic analysis indicates production in the eastern Gallinas Mountains (Ownby 2017).

Remarks. San Marcial Black-on-white was first described by H.P. Mera (1935:25-26) based on sherds associated with type site LA 1151 located near the modern community of San Marcial and situated in the Lower Rio Grande region. Mera included San Marcial B/w in his "southern division" of ceramic traditions which he believed to be local to the lower Rio Grande and southern New Mexico. Described as resembling a Basketmaker III type, San Marcial has a coarse paste, heavily tempered with water worn particles. The paste color is described as more of an ivory color than pure white or shades of gray. The paint pigment is a dense black color and the surfaces range from unslipped to slipped. The slipping is described as being of the same material used to build the pottery. It is this slipping that Mera states "definitely removes this type from the classic Basketmaker category." Mera also observes that San Marcial B/w is commonly found with brown utility wares and Mogollon Red-on-brown which he thought were intrusive to LA 1151 (1935:26). Mera observed that San Marcial B/w seemed to be a northern type in a "seemingly foreign cultural setting (1935:26)." If the type was intrusive, did "pure sites" with San Marcial B/w exist? The other side of the query was perhaps San Marcial B/w was being copied by local brown ware producers or it was a remnant (without subsequent pottery styles evolving out of it) of an immigrant population moving-in with local brown ware producers.

San Marcial Black-on-white is the earliest painted, white ware pottery observed in the middle and lower Rio Grande region (Marshall and Walt 1984:37). Ceramics excavated from the Artificial Leg Sites, located near Corrales, NM in the middle

Rio Grande region, included sherds of what were thought to be locally-made San Marcial B/w associated with trade wares of Lino Gray, Lino Fugitive Red, Kana'a Neck Banded, and brown wares sherds of Alma Plain, Incised, and Punched, and San Francisco Red (Frisbee 1967:167-171). Site III (one of the three sites in the Artificial Leg complex), yielded very small amounts of Lino B/g, La Plata B/w, White Mound B/w, and Kana'a B/w (1967:168-171). Frisbee recognized three means of finishing on San Marcial B/W at the Artificial Leg Sites that included 1) floated, unpolished surfaces, 2) floated and polished surfaces, and 3) slipped surfaces. Frisbee (1967:174-175) suggests that slipping on San Marcial B/w seems to occur late in the sequence at the Artificial Leg Sites and during the transition (circa A.D.850) from Basketmaker III to Pueblo I. Frisbee also recognized a range of temper types for San Marcial, predominately sand in combination with cinder, clay, trachyte, and sherd (1967:165). Like the slipping phenomena, the use of sherd temper occurs late in the production sequence (1967:174-175). In response to Mera's query as to whether or not any "pure sites" of San Marcial B/w existed, Frisbee states that the Artificial Leg Sites are of that type (1967:165).

Research directed at San Marcial Black-on-white has been relatively limited over the years (Laumbach 1974). A pit house site near Santa Ana Pueblo was excavated and reported by Allen and McNutt (1955). San Marcial b/w was found there in association with Lino Gray and a variety of brown utility wares. These phenomena were explained as being a mix of Anasazi and Mogollon traditions.

Large surveys along the Rio Salado and lower Puerco drainages (Wimberly and Eidenbach 1980) and the lower Hidden Mountain floodplain of the lower Puerco drainage (Eidenbach 1982) recorded sites assigned to the Basketmaker III and Pueblo I horizons where San Marcial Black-on-white occurs with brown ware types along with Lino Black-on-gray and White Mound Black-on-white which are both Basketmaker III types. A.H. Warren (in Eidenbach 1982:152) believes that the cultural affiliation of San Marcial appears to be with the Cibola region. She postulates, given the dominant temper type which she identified as hornblende-latite and the white burning clays she observed for San Marcial Black-on-white, that it was likely produced "along the Alamocita Creek and Rio Salado drainages north of the Bear, Gallinas, and Datil Mountains (1982:152)."

John P. Wilson (1995:192-194) remarks that sites with San Marcial Black-on-white in context with brown utility wares are more common and widely distributed in the northwest quadrant of the state than most researchers realize. In addition to those sites in the lower Rio Grande that Mera encountered and the Artificial Leg Sites in the middle Rio Grande, Wilson reports Basketmaker III sites with San

Marcial pottery in the middle Rio Grande including the Denison Site (Vivian and Clendenen 1965), in Pithouse #1 near Zia Pueblo (Vytlacil and Brody 1958), at LA 2506 southeast of Tohatchi, New Mexico, and in sites east of Tohatchi (LA 11222, LA 11223, LA 11357, LA 22358). Wilson (1995) also cites other areas with San Marcial phase ceramics near Newcomb, NM, north and east of Chaco Canyon, and the Quemado region. As of particular interest to this project, Wilson recorded LA 85844, a large, late San Marcial phase site in the Gallinas Mountains, just north of the community of Magdalena and on the eastern slope of the Gallinas Mountains.

Further north and located in the northwest quadrant of New Mexico is Shabik'eshchee Village, which Roberts (1929) described as "A Late Basket Maker Site in the Chaco Canyon New Mexico." The site is situated on top of a mesa forming the southern side of the canyon and nine miles east of Pueblo Bonito and Chettro Kettle (Roberts 1929:10). Here too is a site with San Marcial Black-on-white as the dominant painted ware in association with smudged, brown ware utility pottery (Roberts 1929:115-116). Robert's research was conducted long before standardized nomenclature and pottery classification were developed. He did not use ceramic classifications like San Marcial Black-on-white or Mogollon Brown Ware but his descriptions and images of the black-on-white ceramic artifacts (Roberts 1929: Plate 14) make it clear what they would be identified as today.

What is San Marcial Black-on-white and What Isn't?

San Marcial Black-on-white is a Basketmaker III, transitional to Pueblo I, pottery type. It is derived from a Northern Pueblo ceramic tradition and in New Mexico constitutes a variety of White Mound Black-on-white. Like White Mound B/w, the earliest specimens of San Marcial have unpolished, floated surfaces through which temper protrudes, giving a bumpy, coarse feel and appearance to the surfaces. Temper materials between the two types are different whereas San Marcial commonly has a volcanic detritus and sand and White Mound has quartz sand/prepared sandstone. Design elements and motifs are very similar and include repeated, rectilinear elements creating motifs of ticked, cross-ticked, and fringed lines, parallel lines, appended flagged triangles, framed dots, and zig-zag linear motifs, solid triangles outlined by nested chevrons, and checkerboards. Some researchers have described the designs on San Marcial to be "boldly" rendered (Wilson 2012: http://ceramics.nmarchaeology.org/typology/type?p=274; Marshall and Walt 1984:37; Marshall 1980 in Wimberly and Eidenbach 1980:181). In some cases, this is true, but a bold expression of designs is not uniformly typical for San Marcial as

designs are also rendered with fine, narrow lines. Where San Marcial B/w begins to differ from White Mound appears to be late in the production period. Makers of San Marcial began to intermittently polish the floated surfaces and by the end of the production period (circa A.D. 700-800), began to focus on uniform polishing. By this time, slipping, and slip polishing on the interior surface of bowls and exterior of jars also became common. When sherd temper appears in San Marcial, the change takes San Marcial B/w away from its Basketmaker III origins and it becomes a pueblo period ceramic type—namely the Pueblo I type called Kiatuthlana Black-on-white. During the course of analyzing the ceramics for the Cañada Alamosa Project, it was initially difficult to distinguish San Marcial from Kiatuthlana. In the final analysis Kiatuthlana Black-on-white was distinguished by the presence of slipped and polished surfaces and the presence of sherd temper. Sherds that exhibited Basketmaker III production features such as unpolished floated surfaces, simplistic and repeated solid and linear design elements, and the use of sand and/or volcanic tempering materials were classified as San Marcial. Those sherds with intermittent polishing on floated and unslipped surfaces were also classified as San Marcial B/w.

San Marcial Black-on-white is not a member of the Mogollon ceramic tradition. It predates, but becomes contemporary with the earliest of the Mogollon/Mimbres white slipped and painted type called Three Circle Red-on-white (A.D.700-800). Technologically, San Marcial B/w looks nothing like any of the Mimbres White Wares. Even when compared with Mogollon Red-on-brown (A.D.400-900), the Mogollon painted ceramic type closest in time to San Marcial, it does not exhibit Mogollon stylistic trends. Designs and particularly linear elements on Mogollon Red-on-brown are consistently rendered in a bold manner, those on San Marcial are not. Designs on Mogollon Red-on brown go to the rim and are laid-out in panels. This layout features a set of motifs that are laid on a design field which is cut in half, thirds, or quarters. A design field cut in half has a distinct motif on one half of the vessel and a different one on the other half of the vessel. When the design field is sectioned-off in thirds, the motif is usually repeated three times. A design field that is quartered and paneled with have either, 1. A motif that is repeated in a panel four times, or 2. Two distinct motifs that are placed to oppose one another within the design field. In contrast, the unpaneled design field on San Marcial follows the rim and designs go to or are appended from the rim.

If It's not Mogollon, where is the Cañada Alamosa San Marcial B/w coming from?

Very little research has focused on the origins of San Marcial Black-on-white. It's association with Mogollon brown wares and southerly occurrences made

Laumbach (1974:8-11) question its origins. When substantial amounts of the ceramic type were found in context with a San Francisco Phase pithouse village at Cañada Alamosa, it provided the impetus to utilize NAA and petrographic analysis in an attempt to better define a production area. Previous survey by Karl Laumbach on the Rio Salado had provided a familiarity with sites in the area suggested by Helene Warren (1982) as a possible production area and John Wilson's treatise (1995) on San Marcial sites in the Gallinas Mountains and elsewhere provided additional fodder for the search. Under agreements with both the Bureau of Land Management, Socorro District and the United States Forest Service, Cibola Forest, a search for sites and sherds was conducted. Six USFS, eight BLM, and three privately owned sites were visited from north of Magdalena on the Rio Salado, the Gallinas Mountains, the Datil Mountains and the area north of Quemado, New Mexico. Samples of local soil and clays from on or near sites with San Marcial were also collected, including extensive collection in the Gallina Mountains. These samples were analyzed with NAA to create an analytic baseline. Subsequently a selected sample of sherds, soil and clay was subjected to a petrographic analysis by Dr. Mary Ownby (2017).

Ownby (2017; also see Ferguson et al. 2024) has performed one of the first in-depth studies of the ceramic type using chemical analysis (NAA) and petrography to examine temper inclusions and clay and detritus samples. For the study, samples of San Marcial B/w were chosen from the Victorio Site located in the Cañada Alamosa as well as samples from four sites in the Gallinas Mountains located north of the Cañada Alamosa and north of Magdalena New Mexico. These were supplemented by additional samples from two small vessels found by the United States Forest Service on a tributary from the Eastern Gallinas to the Rio Salado and an additional sample from the Rio Salado near the mouth of the Eastern Gallinas tributary at Riley Spring. Some samples were acquired on the northwest side of the Datil Mountains, northwest of the Gallinas Mountains, from a site located south of Alamocita Creek and west of White Deer Canyon.

Figure 379. San Marcial Black-on-white Bowls (CAP784 and CAP785), Both Found by the U.S. Forest Service on a Tributary from the Eastern Gallinas to the Rio Salado, Sampled for NAA and Petrographic Analysis. Courtesy Cibola National Forest.

Figure 380. A third San Marcial Black-on-white Bowl Found by the U.S. Forest Service on a Tributary from the Eastern Gallinas to the Rio Salado. Note the Zia symbol in the design. Courtesy Cibola National Forest.

Ownby was unable to identify a specific site for the production of San Marcial Black-on-white. Her analysis points to "a common set of inclusions" (Ownby 2017:19) found in sand temper and clay samples located near felsic and intermediate volcanic deposits which are primarily rhyolite and rhyodacite (Ownby 2017:29). Evidence from both petrography and chemical analysis, paste characteristics, estimated firing temperatures and chemical variation indicate three things:

1. that the Cañada Alamosa, Gallinas Mountains, and the Rio Salado/Riley Springs areas as "having shared similar exchange networks for San Marcial Black-on-white and acquired them from the same producers (Ownby2017: 19)," and,

2. the analyzed pottery was not made in the Cañada Alamosa area as deposits of shale for the production of white-firing clays do not occur along the Rio Alamosa (Ownby 2017:29), and

3. the analyzed clay samples provide evidence to support the Gallinas Mountains as a principal production area for San Marcial Black-on-white (Ownby 2017:34).

As stated earlier, A. H. Warren (in Eidenbach 1982:152) believed that the cultural affiliation of San Marcial appears to be with the Cibola region. Looks like she was right. And her thoughts, given the dominant temper type which she identified as hornblende-latite and the white burning clays she observed for San Marcial, that it was likely produced "along the Alamocita Creek and Rio Salado drainages north of the Bear, Gallinas, and Datil Mountains were also right on.

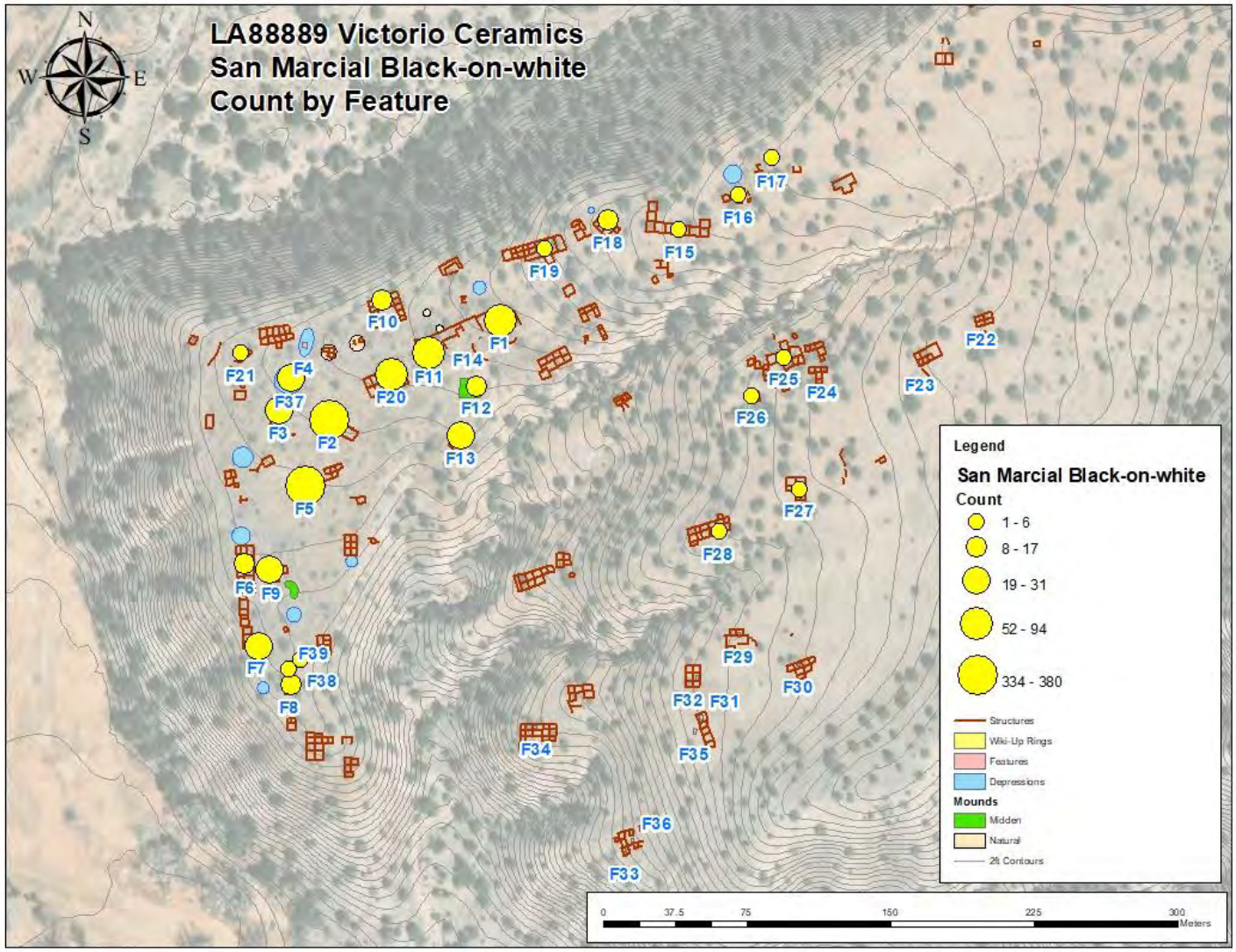


Figure 381. Distribution of San Marcial Black-on-white on the Victorio Site.

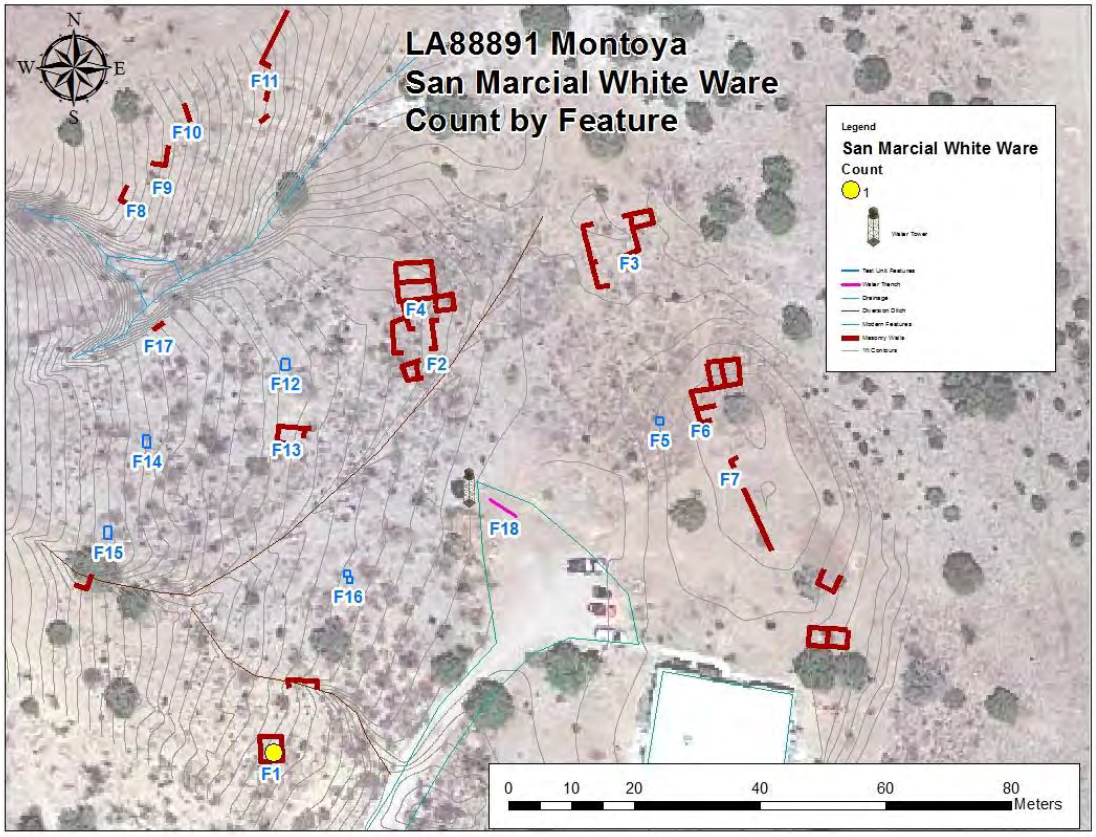


Figure 382. Distribution of San Marcial Black-on-white on the Montoya Site.

Figure 383. LA 88891: San Marcial Black-on-white Bowl Body Sherd (99-42).

Figure 384. LA 88889: San Marcial Black-on-white Bowl Sherds (05-183 rim & body, 05-264 body, 05-283 two body, 05-326 body, and 05-334 body).

Figure 385. LA 88889: San Marcial Black-on-white Bowl Sherds (left to right- 05-334 body, 05-346 body, 05-414 body, & 05-437 body).

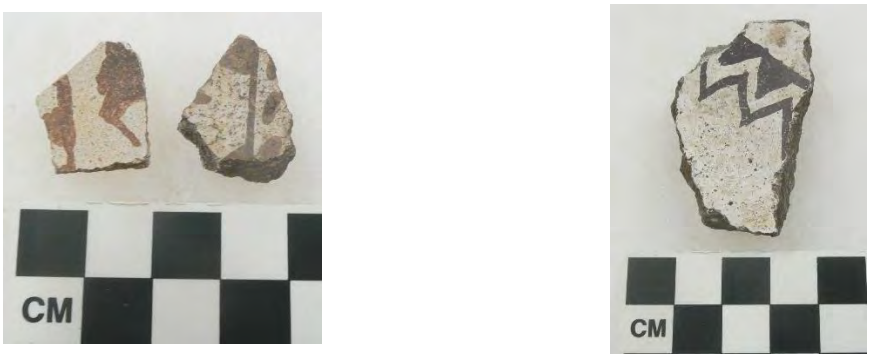


Figure 386. LA 88889: San Marcial Black-on-white Bowl Sherds (left to right 05-458 two body and 05-672 rim).

Figure 387. LA 88889: San Marcial White Ware Jar Lug or Effigy Fragment (06-556).

Figure 388. LA 88889: San Marcial Black-on-white Jar and Bowl Body Sherds (06-680 and 06-739).

Figure 389. LA 88889: San Marcial black-on-white Rim Sherds (07-188 bowl, 07-210 bowl, 07-338 bowl 07-370 bowl, & 07-466 jar).

Figure 390. LA 88889: San Marcial Black-on-white Sherds (07-209 bowl rim, 07-466 bowl rim, 07-1172 bowl body, & 07-1394 bowl body).

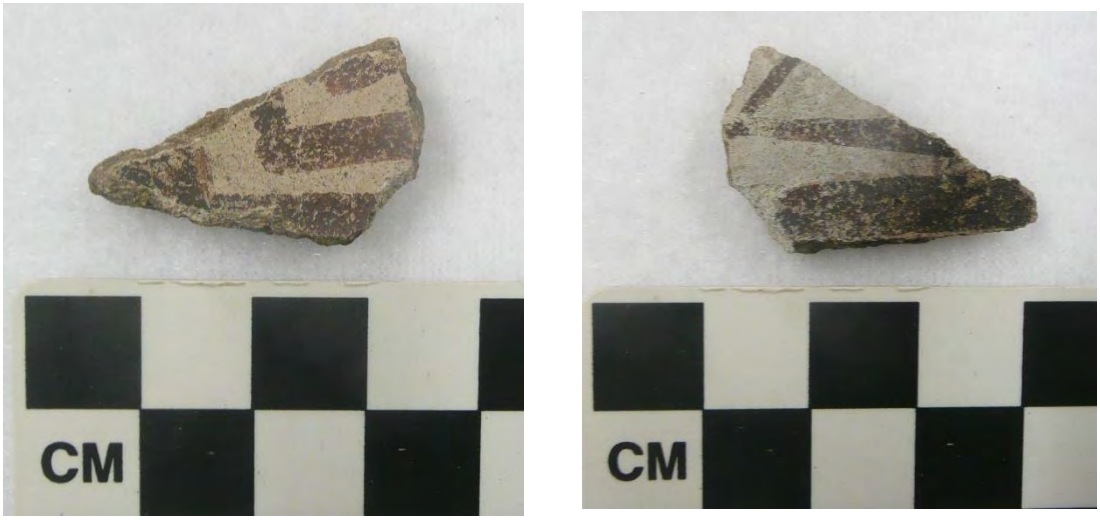


Figure 391. La 88889: A Bowl Sherd of San Marcial Black-on-white (07-17), Painted on the Interior Surface (left) As Well As the Exterior Surface (right).

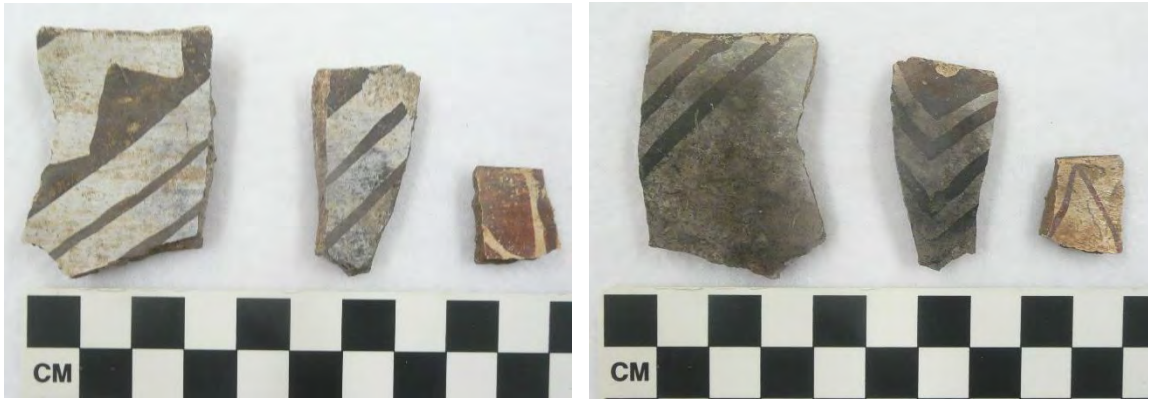


Figure 392. LA 88889: San Marcial Black-on-white Bowl Rim Sherds (09-1071, 09-821, 09-1466) Painted on the Interior Surface (Left) As Well As the Exterior Surface (right).

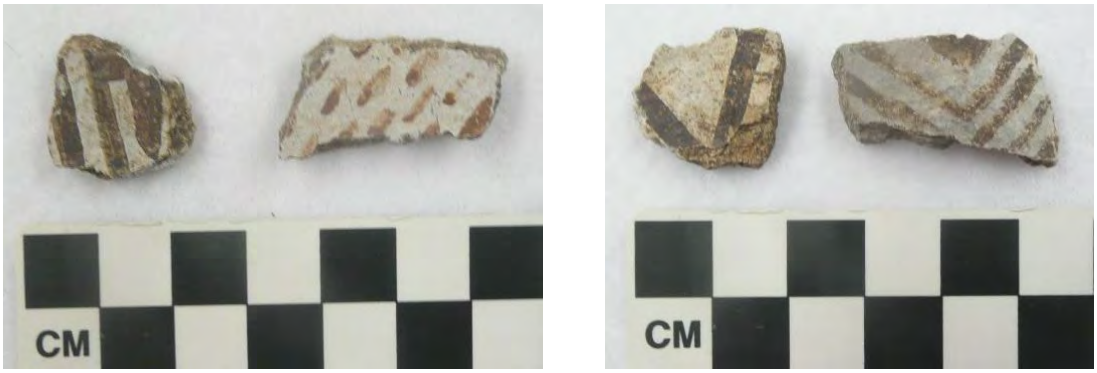


Figure 393. LA 88889: San Marcial Black-on-white Bowl Body Sherds (09-338, 09-603) Painted on the Interior Surface (left) As Well As the Exterior Surface (right).

Figure 394. LA 88889: San Marcial Black-on-white Sherds (09-311 bowl rim, 09-700 bowl rim, & 09-72 bowl body).

Figure 395. LA 88889: San Marcial Black-on-white Bowl Rim (10-118).