Ancestral Pueblo Pottery: Cataloguing, Curation, Mount-Making and More

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ANCESTRAL PUEBLO POTTERY: CATALOGUING, CURATION, MOUNT-MAKING AND MORE

A Thesis Submitted in Partial Fulfillment for Graduation with Honors Distinction and the Degree of Bachelor of Arts

Elizabeth Jennings

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ANCESTRAL PUEBLO POTTERY: CATALOGUING, CURATION, MOUNT-MAKING AND MORE

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Abstract

Ancestral Pueblo pottery is some of the most renowned pottery of its kind in North America, yet outside of the archaeology and art history communities its beauty and complexity is not well known. The University of Northern Colorado has a vast and remarkable collection of artifacts, predominately comprised of Native American pottery and ceramics. This collection was not previously widely accessible, partially because it was not published. The purpose of my research was to create an exhibition highlighting this collection of Ancestral Pueblo pottery in Michener Library at University of Northern Colorado, as well as an interactive touch screen kiosk where an exhibition catalogue and extended research is available for the public. This exhibition and interactive kiosk increases accessibility and awareness of the collection. The research followed qualitative and curatorial methods as necessitated for proper exhibit creation while emphasizing accessibility. The goal of creating an exhibit and accompanying catalogue of artifacts was to provide the general public with the opportunity to experience the unique and exquisite nature of Ancestral Pueblo pottery while encouraging similar research from students and the public.
Introduction and Statement of the Problem

The University of Northern Colorado has a remarkable collection of artifacts, predominately comprised of Native American pottery and ceramics. However, it is not widely known, in part because this collection is not published. This lack of publication is a serious hindrance for public awareness of the collection. The remarkable craftsmanship seen in the artifacts of the University of Northern Colorado’s collection is part of the long and beautiful history of North America. For this reason, it is important to bring Ancestral Pueblo pottery into the public eye. A problem addressed with this work is a general lack of awareness of the Ancestral Pueblo pottery collection, outside of the Anthropology department.

This project has culminated in an exhibition that is both interesting to the general public and easily accessible. The exhibit centers not just on pottery, but on Ancestral Pueblo culture, covering topics such as agriculture, architecture, pottery technique, and a general timeline of the culture. A catalogue of the pottery on exhibit is published alongside the exhibit on an interactive touch screen kiosk. This kiosk is designed to increase accessibility and allow viewers of the exhibit to dive deeper than the basic informational posters and brochures. In doing so, further research into Ancestral Pueblo culture and pottery is encouraged and a greater public awareness of this culture is possible in the local community of the University of Northern Colorado.

The primary research question associated with this project is as follows: What is the proper exhibition procedure of the Ancestral Pueblo pottery which was placed on exhibition in spring 2019? The exhibit was created to replace the previous display of Historic Pueblo pottery which had been on exhibit for several years. The new exhibit is
located in the two vertical display cases near the entrance of the main floor of Michener Library. To ensure the proper care of the artifacts coming off display, storage mounts were created for delicate pieces not on exhibit, in the storage facilities of the Anthropology department.

**Review of the Literature**

To better understand the subject matter of this exhibit, this review covers a variety of topics relating to Ancestral Pueblo culture. Contemporary research into Ancestral Pueblo pottery is limited and takes a general focus on discerning the extent of trade in Ancestral Pueblo communities and among other cultures. However, for this new exhibition, I find it pertinent to produce a general history of Ancestral Pueblo culture. To do this, a more holistic exploration of Ancestral Pueblo culture is necessary. This review explores the relationship between Ancestral Pueblo culture and material objects such as pottery. This research is significant because it allows for a greater comprehension of how Ancestral Puebloans lived and challenges the pervasive erroneous but common belief that complex societies were not existent in North America prior to European contact.

For the purpose of this research, the Ancestral Pueblo period is the time of Pueblo culture from its beginning, perhaps 300 CE, up until the year 1700 CE when European contact is firmly established. Additionally, this time is referenced as the pre-contact period (Irving, 1957). It is also necessary to draw a distinction between the Ute people and the Ancestral Puebloans, as they have both inhabited the Four Corners region and greater the Colorado area. Although the Ute people are the current inhabitants of the Mesa Verde region, they were not always present in this area. Many researchers believe the Ute language is derived from the Uto-Aztecan and Numic language families and likely
originated in California’s Death Valley; researchers believe that the Utes later migrated into the Plains and Great Basin areas (2000). The following information is aimed to support multiple facets of this project, including production of the exhibition and associated kiosk.

**Chronology**

Ancestral Puebloan culture has been categorized into several different date brackets. There are six in total but only five in which pottery is commonly associated. The six periods are as follows: Basketmaker I, Basketmaker II, Basketmaker III, Pueblo I, Pueblo II and Pueblo III. In the Basketmaker I and II periods there is very little evidence of pottery production. Based on what little is known about the Ancestral Pueblo pottery in the University of Northern Colorado’s collection, many of the artifacts are from the Pueblo II and Pueblo III phase. The earliest phase relevant to this research is that of Basketmaker III, which occurred from 500-750 CE (Green, 2010). During this time, Pueblo people typically resided in shallow semi-subterranean pithouses, dispersed along the landscape and not centralized within the communities. There were infrequent but undeniable kivas in use as well (Green, 2010). Green also states that this is the first phase to feature pottery. The vessels were plain grey pottery, with limited black on white wares, and even red ware towards the end of this period (2010).

The subsequent phase is Pueblo I. This period lasted from 750-900 CE (Green, 2010). At this time, pithouses were deeper and now fully subterranean. The dwellings were also less dispersed and now in larger villages. These villages featured both proto-kivas and great kivas (Green, 2010). Pottery during the Pueblo I period is described as, “plain and neck-banded grey pottery, with low frequency of black on white and red ware(s)” (Green, 2010, IV).
The Pueblo II period lasted from 900-1150 CE (Green, 2010). The Pueblo II period is categorized as the peak of Chacoan culture, where Pueblo great houses, great kivas and roads were abundant (Green, 2010). Great houses are essentially larger, multi-roomed structures that have a similar design to pueblos, or individual dwellings (Fagan, 2005). The architecture of Four Corners settlements also begin to follow Chacoan style (Green, 2010).

As for the pottery, there is the beginning of corrugated grey wares as well as more intricate black and white wares, and some polychroming (Green, 2010).

Pueblo III indicates both the peak of architectural and pottery craftsmanship, but also the decline of Pueblo Culture as a whole. As a result of warfare and drought, great houses begin to switch to elaborate cliff dwellings with towers, which were likely a strategic defensive move (Billman et. al, 2000; Green, 2010). The settlements of the Four Corners area, of which Mesa Verde is perhaps the most well-known, were abandoned by 1300 CE (Green, 2010). The pottery of this time was dominated by “corrugated grey and elaborate [black and white] pottery. Red ware [is] dominated by polychromes” (Green, 2010).

Culture Areas and Associated Cultural Information

I believe that it is of critical importance to understand the Ancestral Puebloans and their relationship to the Southwestern Culture Area. According to Irving Rouse, a culture area “consist[s] of a geographically delimited region, all the social groups in which share certain elements of culture not found in surrounding regions” (1957, 123). The Southwest Culture Area in particular is defined as “present-day southern Utah and Colorado, Arizona, New Mexico and northern Mexico” (Rouse 1957, 123). Although Ancestral Pueblo archaeological sites are found throughout the southwest, there are several major sites or
concentrations of sites, which are particularly well studied; this includes Mesa Verde and Chaco Canyon. For the purpose of this review, I will explore the cultural history of the Pueblo II and III periods with emphasis on the Mesa Verde region as this area and time frame is most closely associated with the UNC pottery collection. Mesa Verde is located in the Four Corners region of Colorado and was home to the Ancestral Pueblo people for centuries. According to Linda S. Cordell et. al, “The Mesa Verde region provides a record of continuous Ancestral Pueblo cultural development from about A.D. 50 TO 1300” (2007).

Given the continuous habitation at Mesa Verde, I find the motivation behind the migration to and from the mesa tops intriguing. Robert L. Kelly suggests the that the most profound mystery of the Pueblo III period, which marked the end of the Ancestral Pueblo occupation of Mesa Verde, is the dramatic increase in population density in such a small area. One hypothesis suggests that the movement of non-Pueblo peoples could have forced others to move to the mesa tops for safety, but once the violence followed the inhabitants to the mesa tops it was again time to move (Kelly, 1997). This suggests the intricate culture found at Mesa Verde was created as a sanctuary from the violence of migrating tribes. Additionally, a benefit of inhabiting this location would be the water flow and weak sedimentary rock that formed alcoves, and created secluded springs for the people living within the cliffs. This then lead to the Pueblos building their elaborate great houses in front of the water alcoves (Cordell, 2007). In the last 50 years of habitation survival rates dropped dramatically, in part due to abysmal dental health caused by poor diet and the integration of sand into the grain (Kelly, 1997). Despite this time of crisis, pottery production and trade still continued (Green, 2010).
Migration of Pottery and Trade from Mesa Verde

It is important to note that the Ancestral Pueblo people were not limited to the Mesa Verde region. As a culture, they thrived all across the Four Corners area and throughout the rest of the Southwest. Other Ancestral Pueblo cultural locations of significance include that of Chaco Canyon and the Northern Rio Grande. There is a significant amount of data suggesting that trade was present among the Puebloan populations (Arakawa, 2007; Arakawa, 2011; Glowacki, 1998, 139). There was also significant trade of obsidian into Mesa Verde settlements (Arakawa et al 2011). The obsidian found in Mesa Verde was originally from the Northern Rio Grande and surrounding areas, which indicates waves of both migration and trade from the Northern Rio Grande region (Arakawa et al, 2011). By analyzing distance-decay models, archaeologists determined that although local stone was most abundant and readily available, the people of Mesa Verde preferred stone from other locations in their stone tool procurement. The resources came from great distances, which almost certainly indicates the presence of trade (Arakawa, 2007). Large portions of mudstone at Wetherill Mesa suggest social interactions, and likely migration, was an important means for sociopolitical goings-on in the Mesa Verde region (Arakawa, 2007).

Aside from stone trade, there was a large amount of pottery trade between Mesa Verde’s independent Puebloan subgroups. Glowacki et al. stated that although “ceramics were produced in multiple locations; the data also suggest that vessels were moved between… localities and possibly among sites…” (1998). The localities in reference are those of Sand Canyon and Castle Rock within the Mesa Verde complex. Different pieces of pottery within certain ware types had materials from either one or both locations (Glowacki, 1998). This shows that the trade practices occurred not only between Mesa
Verde and other populations, but within these semi-isolated groups as well. The fact that pottery specifically was traded, implies value of pottery was significant throughout the southwest.

**Ritual Use**

Further establishing the importance of pottery in Ancestral Puebloan culture, is the consideration that some pottery pieces or ceramics were used in ritual practices. One illustration of pottery significance in Ancestral Puebloan culture, is the frequency in which pottery is found associated with burials (Bradley, 2008). The exact purpose of including pottery in burials is unknown, however some archaeologists speculate that the pottery was buried as part of a mortuary ritual (Bradley, 2008). It is also possible that the individuals buried with this pottery used it in their daily life, and as such the pottery retained personal importance, even in death. There is a particular emphasis on the use of mug vessels in this context (Bradley, 2008).

Mugs, bowls, and pitchers were also found to be connected to ritual use. Residue samples from pottery found in Chaco Canyon also indicates the presence of cacao and holly (Crown et. al, 2015). Cacao is a plant commonly associated with ritual tradition in Mesoamerica. Both cacao and holly are used as stimulants for their significant caffeine presence (Crown et. al, 2015). Furthermore, rattles are known ritual items, and are backed by ethnographic evidence (Brown, 2005). Although clay rattles are less common, they are almost exclusively found as mugs or ladles with small stones, sand or shells held inside the vessel (Brown, 2005). This shows that there was a clear ritual importance of pottery to the Ancestral Puebloan people.

**Conclusion**
In analyzing the cultural background, patterns of trade and migration, ritual use and chronology, a clear understanding of the significance of pottery in Ancestral Puebloan culture is achieved. In conducting my own research, I synthesize this connection into education about the Ancestral Puebloans as told through their material culture. The most significant gap in this body of literature is a descriptive account of how these pieces should be curated ethically. I hope to add to the academic canon of literature on this topic, and discern the significance of curation in the context of UNC’s collection.

**Research Approach**

**Methodology**

In creating a catalogue for the University of Northern Colorado’s collection, and an exhibition which will feature both physical displays and digital 3D modeling, my project falls into the pragmatic paradigm. Pragmatism searches for useful points of connection in its research and manifests itself into a physical dimension (Repko, 2012). Due to the fragile nature of the artifacts and the under representation of Native American culture, especially in the arts, it is important for me as the researcher to hold a high ethical standard. Contrary to natural sciences, this research is validated by how effective it is in fulfilling the research goals and not validated by empirical data. The truth regarding proper cataloging and launching of an exhibition is subjective given the resources at University of Northern Colorado, however I use archaeological, historical and technical collections knowledge to inform my research. Additionally, in analyzing the material culture, it is important to take note of their cultural contexts, and not just the western ideals typically associated with art, as many of the pieces which will be used are both works of art, and pragmatic pieces from daily life. These works provide a brief look into their respective
cultures. In keeping with the typical pragmatic approach, I tailored my research to what is best for the collection and its proper curation (Mertens, 2009). I used qualitative and curatorial methods in my research which should culminate into an ideal final product.

**Research Methods**

The methods used to generate the catalogue are of a highly descriptive nature. Qualitative methods of pottery analysis and primary or secondary source analysis are used to discern tribal affiliations, locations of origin, ware types, form, and function, where applicable for each pottery artifact. Primary and secondary sources are also used to describe aspects of Puebloan culture and generate the exhibition materials. Additionally, predetermined terminology is used to describe each phenomenon and ensure continuity throughout the entirety of the catalogue. Various curatorial methods are also employed to ensure the proper conservation and care of the pottery collection.

**The Process of Creating an Exhibition**

In creating an exhibition of Ancestral Pueblo pottery, there are many ethical and practical considerations to be accounted for. As an undergraduate with limited knowledge of museum curatorial practices, I referred to the expert knowledge of museum professionals during this project. In Fall 2017 I attended the Colorado-Wyoming Association of Museums conference to broaden my knowledge and speak to working professionals about curation and exhibition practices. The workshops I attended stressed the importance of proper cataloguing, and promoting the accessibility of collections to the public. With this in mind, I decided that I would explore ways to increase accessibility in my own exhibit. Through my time working on this project, I eventually came to the solution that the catalogue for this exhibition would be published on a touch screen kiosk that viewers of
the exhibit could easily use. This is also accompanied by several other documents and videos.

**The Touch Screen Kiosk**

To program the kiosk, I used Intuiface Kiosk Software, as it had the most potential to be user friendly and cost efficient. This software allowed me to customize almost every parameter in which I present information. I chose to have my information displayed on panels, which rotate by swiping the screen left or right, thus moving the carousel of panels. Each panel includes different information, for example, the first panel plays a documentary on modern Puebloan pottery techniques, but by swiping to the right, viewers are able to interacts with the exhibition catalogue. Every panel was included for an explicit reason, primarily with the intention of encouraging visitors to dive deeper into the exhibit.

The first inclusion made to the touch screen kiosk was the exhibition catalogue (see Appendix D). This catalogue highlights all relevant data from the complete collections database, including the artifacts’ database numbers, collection, material, title, condition, time period, description, photos and curator’s notes. These specific criterion were selected with the motivation, that if viewers want to research the collection more, they have as much pertinent information as possible to guide them. Additionally, the time period and curator’s notes were added to the original database information learned about the collection during my own research.

Another inclusion I chose for the touch screen kiosk was a documentary titled, “Maria Martinez: Indian Pottery of San Ildefonso” (1972). I chose this documentary because it highlights traditional San Ildefonso pottery techniques. The San Ildefonso tribe is descendant of the Ancestral Puebloans, and much the San Ildefonso pottery tradition is
derived from the early practices of the Ancestral Puebloans. The only major distinction between modern San Ildefonso and Ancestral Puebloan pottery production is the presence of burnishing the majority of the pots in modern pottery (Green, 2010; Breternitz et al, 1974). By including a video, the exhibit is able to engage multi-sensory education. Rather than simply viewing the pottery in the cases, viewers are able to utilize their auditory senses as a differential means of retention. New research in the field of museum education indicates that not only is multisensory education becoming more commonplace in exhibitions, but it is also effective in captivating viewers (Bijsterveld, 2015).

The next inclusion in the touch screen kiosk was intended to be a digital 3D model of a Mesa Verde mug, which is part of the exhibit (1967.01.0088). The 3D model was created using photogrammetry and Agisoft software in a previous student led project. By including a 3D model, I strove to continue the multisensory engagement, this time engaging touch. Viewers of the kiosk would be able to manipulate the mug, without ever having to expose the artifact to potentially harmful activities like those associated with handling. This not only promotes museum education, but conservation of the collection. Unfortunately, the file type generated by Agisoft was not compatible with the Intuiface software, and the 3D model could not be uploaded to the kiosk.

The final inclusion is a site map from Sand Canyon Pueblo. The site map shows not only the excavated spaces, but the entirety of the site. The map also illustrates different architectural elements, including kivas, enclosing walls, and rooms. This site map is juxtaposed with a similar site in Chaco Canyon. By juxtaposing the two images, visitors can see the detailed archaeological evidence, and the landscape. This makes the site more
tangible to the public. The map is included as a supplemental material, and demonstrates the scale of Ancestral Pueblo architecture.

**The Exhibit Itself**

**Exhibit Posters**

When planning the exhibition itself, I chose to place an emphasis on Ancestral Puebloan culture as a whole, rather than solely focusing on the pottery (see appendix A). I strove to show the social complexities of pre-contact North America and challenge notions that archaeology in North America is limited and mundane. When selecting topics to cover, I wanted the narrative to flow from exploring who the Ancestral Puebloans were to inevitably finishing with the Ancestral Puebloan connection to pottery. For this reason, I begin the exhibit posters by explaining where the Ancestral Puebloans lived, the time period they inhabited, and their modern descendant groups. I made a point to include a map of the Ancestral Pueblo territory at its peak, by editing an already existing map. In doing so, I again attempt to engage learners who benefit from visuals rather than text. There is also a brief text box which is significantly larger than the majority of the text on this poster. This text box states that the Ancestral Puebloans are also referred to as the Anasazi. I highlighted this particular matter because of a discovery I made when introducing my project to others. I found that although not many people were familiar with the Ancestral Puebloans, a surprising number of people had a vague understanding of the Anasazi, not knowing that the two terms describe the same people.

The second poster discusses Ancestral Puebloan subsistence, agriculture and domestication. The purpose of including this poster is to renounce any expectation that there was not significant agriculture or domestication in North America prior to European
contact. Additionally, there is an emphasis placed on interaction with Mesoamerica, showing trade and a shared culture with the adaptation of teosinte into maize. In a stand-alone text box, there is a list of staples of the Ancestral Pueblo diet, beginning with domesticated plants and animals and then listing horticultural goods and hunted animals. Both domesticated and non-domesticated goods were common concurrently. This illustrates the dichotomy between hunt-gatherer lifeways and domestication, becoming blurred. I highlighted this concept because it is unique to the development of agriculture in North America, and yet rarely discussed outside of academic literature.

The following poster discusses Ancestral Pueblo great houses and architecture. This exemplifies the presence of monumental architecture in Ancestral Pueblo culture, and quells any idea that there is not significant architecture of this kind prior to European contact in the area. Great houses, towers and kivas are discussed in this poster as identifying components of late Ancestral Pueblo architecture. For this poster I included photos of each key feature, and a modified archaeological illustration of a kiva’s layout. By including these images, I attempt to bring to life what is described in text, while engaging other learning styles. The images also provide additional information not discussed in the text of the poster.

The fourth poster marks the beginning of information regarding Ancestral Pueblo pottery. This information centers on the processes by which the pottery is created, including the coiling technique, decoration, origins of pottery in Ancestral Pueblo culture and ware types. The description of pottery manufacture is fairly simple, but provides enough detail to express why the technique is used. To visualize these processes photos of Maria Martinez, a modern Pueblo potter, are included. The photos also compliment the
documentary featured on the exhibit kiosk, which follows Maria Martinez’s techniques in detail. Modern Pueblo pottery techniques are not identical to those of the Ancestral Puebloans, however many of the core elements are similar and have been passed down for generations.

The second to last poster highlights four different vessels seen in the exhibit cases, and provides additional detail like the area of origin, ware type, time period and intended use. Each piece represents a common vessel form found in the exhibit. Shown is a mug, pitcher, bowl and ladle. I researched each pottery piece in detail to discern the information described. Alongside each description is a database photo of the pottery. The spotlights in this poster are expected to peak visitors’ interest, and connect them to the pottery seen in the exhibit cases.

The final exhibit poster features a timeline of the different periods in Ancestral Pueblo history. The periods are referenced throughout the other five exhibit posters. This provides a unified breakdown of when the periods were and what significant occurrences took place in each period. By including this timeline, the hope is that visitors will understand the context and progression of Ancestral Pueblo culture in narrative form. Additionally, the bottom of this poster holds the references for the all material discussed in the posters one through six. Although the narrative of the exhibit posters is complete when read in totality, visitors to the exhibit are able to read one poster as if it were stand alone.

**Brochures**

The brochure is a traditional tool in museum exhibitions, however this usage is less common. Rather than explaining the exhibit, this brochure highlights the individual pieces in lieu of descriptions in the case. The brochures are designed to guide visitors through the
exhibit by providing them with the title, database number and photograph associated with each piece (see appendix B). Visitors are also then able to use the title and database number to access more information in the exhibit catalogue. The brochure is not meant to be a main source of information on the collection, but rather a supplemental guide to be used in conjunction with other educational materials provided in the exhibit.

**Display Notes**

The display notes are included in the exhibit cases to provide additional context to specific pottery pieces. A total of eight display notes are featured throughout the exhibit, with five appearing in the first case and three in the second. In deciding what information was most pertinent to the exhibit, I began by expanding on some of the concepts discussed in the fifth exhibit poster. The fifth exhibit poster highlighted individual pottery pieces in the exhibit, but the display notes expanded on these concepts further. Other display notes expressed the value of broken pottery and potsherds in archaeology and exhibitions. Additional commentary provides other cultural information not included elsewhere in the exhibit, such as the use of manos and metates in maize processing.

**Ethical Considerations and Selective Artifacts for Display**

When selecting pottery for display, many ethical considerations must be taken into account. While planning my exhibition, I wanted to follow best practices for conserving UNC’s collection. This typically occurs in the form of preventative conservation. Museum professionals describe preventative conservation as being “common sense,” yet critical to the care of collections (Ambrose & Paine, 2012, 233).

The main concern when planning an exhibition in regard to conservation, is that the artifacts are exposed to varying degrees of light, temperature and humidity as well as
pests, pollutants and disasters (Ambrose & Paine, 2012). In the context of UNC’s pottery collection, light, temperature and humidity are monitored, but typically not of great concern. One exception for this was found in 2017 when a National Endowment for the Humanities conservator came to evaluate the collection. The conservator notified the Anthropology Department staff that a Casas Grandes Owl Effigy Pot (1967.04.0012) was at one point repaired with highly corrosive and possibly flammable adhesive. Until this repair is corrected, the pottery piece is considered unfit to be on exhibit. Although this is an extreme circumstance, it stands as an example of the decisions made when preparing an exhibit. Similarly, pottery which was deemed particularly weak or unstable was not considered for exhibition. I also chose to present a variety of vessel forms, including bowls, mugs, pitchers, ladles, scoops, effigies, vases, and even potsherds.

Once the pottery was selected for exhibition, I determined the placement of specific pieces in the exhibit. Pottery was staged in the Archaeology lab to decide placement prior to being transported to Michener Library where the exhibit cases are located. Staging required several trial runs to determine which pieces would not only complement one another, but be most visible in the display cases. To ensure conservation during this time, the pottery was cushioned using polyethylene foam rings, and volera foam. Nitrile gloves were also used anytime the pottery was handled. Once the exhibit cases were planned, the pottery was transported by myself and another undergraduate anthropology student to the library and into the exhibit cases.

Conclusion
Perhaps the most difficult aspect of creating this exhibition is taking into account the motivation behind it. The point of this exhibit is not to show expertise in curatorial skills,
archaeology, or history, but to engage the public and teach the relevance of this collection. This exhibition is intended to be an interesting education tool that is accessible to the public. I believe that the exhibit has accomplished just this. Additionally, the exhibit procedure established in this project has set a precedent which previously did not exist in this context. The proper procedure for creating an exhibition with UNC’s collection is focused on preventative conservation, education, narrative and accessibility. Although the standards and expectation may change in the future to accommodate the collection and budget, this procedure is appropriate for current circumstances. My hope is that future undergraduate students will be able to learn from this project and improve upon my methods in future exhibits.

**Written Text for the Exhibition**

**Exhibit Posters**

**Who Were The Ancestral Pueblo People?**

The Ancestral Puebloans were prehistoric Native Americans, and are the ancestors of the modern Pueblo tribes. There are 19 modern Pueblo tribes, including the Acoma, Hopi, Zuni and others (Visiting New Mexico Pueblos, 2018). The Ancestral Puebloans inhabited the southwest culture area of the United States beginning approximately 1 CE (Fagan, 2005). The Southwest culture area consists of present-day southern Utah and Colorado, Arizona, New Mexico and northern Mexico (Rouse, 1957). Until approximately 50 BCE habitation was not permanent, and people were largely nomadic (Matson. 1991). After this point larger settlements became more common, including villages and later Pueblo great houses (Fagan, 2005). The great houses were large, multi-room buildings made of adobe or stone bricks (Fagan, 2005).
Throughout the exhibit, you will see many artifacts from Mesa Verde. Located in the Four Corners region of Colorado, Mesa Verde is unique in that it shows continuous habitation from 50 BCE until approximately 1,300 CE (Cordell, 2007).

It is important to note that Ancestral Puebloan culture existed beyond the Mesa Verde region, in places such as Chaco Canyon. Additionally, there is evidence of extensive trade, especially in pottery, between different groups of Ancestral Puebloans (Arakawa, 2011)( Glowacki, 1998).

**Agriculture and Domestication**

Research shows that extensive agriculture occurred at Mesa Verde and other Ancestral Puebloan sites. Agricultural products such as corn, beans and squash were key components of the Ancestral Puebloan diet (Stiger, 1979). These crops were typically farmed on the mesa tops near the Pueblo great houses or other settlements (Stiger, 1979). Although these agricultural goods accounted for more than half of the Ancestral Puebloan diet, they also made great use of wild plants in the area such as pinyon nuts, chenopods, and prickly pears (Stiger, 1979).

Maize, or corn, was first domesticated in Mesoamerica where it was adapted from a wild grass called teosinte (Fagan, 2005). Maize was eventually adopted in North America, spreading first to what is now the southwestern United States (Fagan, 2005).

Many Ancestral Puebloan groups had domesticated turkeys as early as 900 CE (Rawlings, 2010). According to modern pueblo tribes and the archaeological record, the domesticated turkeys were often kept in enclosed pens and primarily fed leftover corn (Rawlings, 2010). In addition to domestic turkeys the Ancestral Puebloans also hunted animals such as deer, wild birds, and jackrabbits (Rawlings, 2010).
The Pueblo Great Houses

Ancestral Puebloan great houses were elaborate structures, with towers and kivas being among the most noteworthy aspects of their construction. Towers are multistory, vertical structures, and are one of the characteristic features of Ancestral Puebloan great houses in Mesa Verde and the surrounding San Juan Valley (Van Dyke & King, 2010). These towers could be square, rounded, or D-shaped in appearance (Van Dyke & King, 2010). Archaeologists believe that these were defensive structures. It is also believed that they represent the influence of the Chacoan style of architecture from two centuries earlier (Van Dyke & King, 2010).

The kiva is another key feature of Ancestral Pueblo great houses and other Ancestral Puebloan settlements. Kivas are considered to be communal, subterranean structures with a single room, usually having a rounded shape (Crown & Wills, 2003). For many years archaeologists believed that Kivas were used primarily for ritual practices, but it is now believed that the prehistoric Kivas were used as a practical living space, even if some ritual did occur there (Crown & Wills, 2003).

It is important to note that both towers and Kivas began to be used later in Ancestral Puebloan culture, with towers becoming common in the Pueblo III period (Van Dyke & King, 2010), and Kivas appearing as early as Pueblo I (Crown & Wills, 2003). Although the design elements of Ancestral Puebloan great houses are numerous and complex, the use of towers and Kivas are exemplary of the style.

How Ancestral Pueblo Pottery Was Made

Ancestral Puebloan pottery has many similarities with modern and historic Pueblo pottery, especially in the way it is made. Ancestral Puebloan pottery was typically made
using the coiled method in which concentric coils of clay are placed on top of each other and smoothed out to give the pottery its shape (Breternitz et. al, 1974). Sometimes a rounded base was created from a mold before coils were added to build the walls (Breternitz et. al, 1974). Archaeologists believe that pottery in this area was originally made by molding clay to baskets that the Ancestral Puebloan people had been making for centuries prior (Ortman, 2006). From this point pottery evolved into the complex and beautiful pieces seen in this exhibit (Ortman, 2006).

Ancestral Puebloan pottery often has unique styles and characteristics depending on the area and time period it was from (Schroeder et. al, 1982). These are often called ware types or pottery wares. The color and decoration would be applied to the pottery either before or after firing the pottery depending on the technique (Ortman, 2006). In some cases, decoration was added by creating texture with clay appliques (Ortman, 2006). This could either appear in the form of detail, such as neck bands, or in the form of corrugation, where the vessel had patterns imprinted in the clay coils (Ortman, 2006).

**More about Ancestral Pueblo Pottery**

This is a Mesa Verde style mug. They are said to be derived from the earlier Chaco Canyon style pitcher (Bradley, 2008). Some archaeologists believe that these served both every day and ritual purposes (Bradley, 2008).

Although the exact origins of this bowl are uncertain, it is most likely either a McElmo or Mesa Verde Black-on-White ware pottery piece (Green, 2010). The triangular design and “tick marks” are very common in the McElmo ware type (Green, 2010).

This is an Ancestral Puebloan ladle. Because of the small holes in the handle, and the fact the handle itself is hollow, this ladle could also serve as a rattle (Brown, 2005).
Due to these traits this ladle is likely from the Four Corner region during the Pueblo III period (Brown, 2005). One of the remarkable aspects of this ladle is that the delicate handle is still attached to the base after hundreds of years.

This pitcher is likely from the Mesa Verde region. It is likely part of the Cortez Black-on-White ware (Green, 2010). If the pitcher is from this ware type, it would have been made between 900-1000 CE (Green, 2010).

**Timeline: Key Moments in Ancestral Puebloan Culture**

Basket Maker II (Late) 400 BCE - 500 CE. There are few village settlements. farming is the main way of attaining food, with most of the population’s calories coming from Maize (Green, 2010).

Basket Maker III 500 - 750 CE. More villages appear, and Great (large) kivas are in use. Many settlements are subterranean, meaning that they were at least in part below ground, with multiple examples in each settlement (Green, 2010). Pottery also appears at this time but in small amounts (Green, 2010).

Pueblo I 750 - 900 CE. There are now large villages in some areas. Wild turkeys become domesticated in this period (Rawlings, 2010). Unit style (multi-room, block buildings) Pueblos begin to appear and pottery becomes fore common (Green, 2010).

Pueblo II 900 - 1150 CE. Chaco Canyon is at its peak, with Pueblo great house, roads and great kivas (Green, 2010). Settlements in the Four Corners region begin to resemble the Chaco style, including Mesa Verde’s great houses (Green. 2010). More elaborate pottery is seen in this period (Green, 2010).

Pueblo III 1150 - 1350 CE. Many settlements include large Pueblo villages with some smaller settlements (Green, 2010). There are more kivas found in every settlement,
and towers start to be constructed more frequently (Green, 2010). There is extensive pottery trade in this time. Settlements in the Four Corners region are mostly abandoned by 1300 CE (Fagan, 2005).

**Exhibit Display Notes**

This pitcher features geometrically opposed panels and thin framing lines which suggest it is part of the Cortez Black-on-white pottery ware type. This would be from the early Pueblo II period (900-1000 CE) (Green, 2010).

These are mugs from the Mesa Verde complex. Their form is inspired by the top portion (neck) of earlier pitcher-style vessels. See number ‘3’ in this display case for examples of pitcher style vessels (Bradley, 1996).

Despite being broken, these Ancestral Pueblo potsherds are still valuable in pottery analysis. The potsherds display various pottery wares and stylistic designs from throughout the history of Puebloan pottery production.

Here is both corn and yucca. Corn was a primary component of the Ancestral Puebloan diet, and cultivated by native people. Yucca is a fibrous material, and was used for various manufacturing purposes including clothing and shoes (Fagan, 2005; Reinhard et. al, 2012).

A similar and yet distinct pottery style developed at the Casas Grandes site in Northern Mexico. Although this piece of pottery is not Ancestral Puebloan, many geometric patterns are similar, as is the technique used to create the vessel (Whalen & Minnis, 2003).
Broken pottery is commonly found in archaeological contexts because of the pottery’s fragile nature. Despite the imperfections and weakened structure, there is still great opportunity to learn from broken pottery vessels.

This pottery piece is an Ancestral Puebloan effigy pot. The exact animal portrayed is unknown, however quadrupedal effigy pots typically depicted carnivorous animals. There are several other potential effigy pots displayed in this exhibit (Fewkes, 1923).

These are Ancestral Puebloan ladles. Because of the small holes in the handles, and the fact the handles themselves are hollow, this ladle could also serve as a rattle. These rattles could have served ceremonial use (Brown, 2005).

Brochures

1. Prehistoric Black on White Triangular Effigy Pitcher. (1967.07.0018)
6. Ancestral Pueblo Potsherds. (LK 325) & (LK 327)
8. Prehistoric Jug with Strings Attached. (1967.02.0001)
9. Corn.


15. Prehistoric Pitcher. (1967.07.0044)


17. Prehistoric Effigy Pot. (1967.04.0017)

18. Prehistoric Bowl of Unusual Shape. (1967.01.0067)

19. Ancestral Pueblo Potsherds. (LK 325)

20. Prehistoric Mesa Verde Dipper. (1967.01.0087) & Prehistoric Rattle Dipper (1967.07.0004) & Prehistoric Mesa Rattle Dipper. (1967.07.0047)


22. Prehistoric Bowl with Zig-Zag and Straight Line Patterns. (1967.07.0052)

23. Prehistoric Mesa Verde Bowl. (1967.07.0024)

24. Prehistoric Broken Pottery. (1967.03.0005)

Additional Information on Ancestral Pueblo Mugs
Appendices

a. APPENDIX A – Exhibit posters
b. APPENDIX B – Brochures
c. APPENDIX C – Display Notes
d. APPENDIX D – Exhibit Catalogue
e. APPENDIX E – Site Map of Sand Canyon Pueblo (not original work)
f. APPENDIX F – Photos of Exhibit Cases
APPENDIX A – EXHIBIT POSTERS

WHO WERE THE ANCESTRAL PUEBLO PEOPLE?

The Ancestral Puebloans were prehistoric Native Americans, and are the ancestors of the modern Pueblo tribes. There are 19 modern Pueblo tribes, including the Acoma, Hopi, Zuni and others.¹ The Ancestral Puebloans inhabited the southwest culture area of the United States beginning approximately 1 CE.² The Southwest culture area consists of present-day southern Utah and Colorado, Arizona, New Mexico and northern Mexico.³ Until approximately 50 BCE habitation was not permanent and people were largely nomadic.⁴ After this point larger settlements became more common, including villages and later Pueblo great houses.⁵ The great houses were large, multi-room buildings made of adobe or stone bricks.⁶

Throughout the exhibit, you will see many artifacts from Mesa Verde. Located in the Four Corners region of Colorado, Mesa Verde is unique in that it shows continuous habitation from 50 BCE until approximately 1,300 CE.⁷ It is important to note that Ancestral Puebloan culture existed beyond the Mesa Verde region, in places such as Chaco Canyon. Additionally, there is evidence of extensive trade, especially in pottery, between different groups of Ancestral Puebloans⁸⁹¹⁰.

The Ancestral Puebloans were previously known as the Anasazi, which is a Navajo term meaning “early ancestor”⁸.

Curator of the Exhibit: Liz Jennings

Mesa Verde National Park, Cliff Palace Pueblo.
This is one of the many spectacular Pueblo great houses that can be found throughout the mesas and cliffs of the Four Corners region.

Photo by Liz Jennings
Staples of the Ancestral Puebloan Diet

- Domesticated
  - maize (corn), beans and squash
  - turkey
- Non-Domesticated
  - pinyon nuts, chenopod, prickly pear
  - deer, wild birds, jackrabbit

Maize, or corn, was first domesticated in Mesoamerica where it was adapted from a wild grass called teosinte. Maize was eventually adopted in North America, spreading first to what is now the south-western United States.

Research shows that extensive agriculture occurred at Mesa Verde and other Ancestral Puebloan sites. Agricultural products such as corn, beans and squash were key components of the Ancestral Puebloan diet. These crops were typically farmed on the mesa tops near the Pueblo great houses or other settlements.

Although these agricultural goods accounted for more than half of the Ancestral Puebloan diet, they also made great use of wild plants in the area such as pinyon nuts, chenopods, and prickly pears.

Many Ancestral Puebloan groups had domesticated turkeys as early as 900 CE. According to modern pueblo tribes and the archaeological record, the domesticated turkeys were often kept in enclosed pens and primarily fed leftover corn. In addition to domestic turkeys the Ancestral Puebloans also hunted animals such as deer, wild birds, and jackrabbits.
Ancestral Puebloan great houses were elaborate structures, with towers and kivas being among the most noteworthy aspects of their construction. Towers are multistory, vertical structures, and are one of the characteristic features of Ancestral Puebloan great houses in Mesa Verde and the surrounding San Juan Valley. These towers could be square, rounded, or D-shaped in appearance. Archaeologists believe that these were defensive structures. It is also believed that they represent the influence of the Chacoan style of architecture from two centuries earlier.

The kiva is another key feature of Ancestral Pueblo great houses and other Ancestral Puebloan settlements. Kivas are considered to be communal, subterranean structures with a single room, usually having a rounded shape. For many years archaeologists believed that Kivas were used primarily for ritual practices but it is now believed that the prehistoric Kivas were used as a practical living space, even if some ritual did occur there.
Ancestral Puebloan pottery has many similarities with modern and historic Pueblo pottery, especially in the way it is made. Ancestral Puebloan pottery was typically made using the coiled method in which concentric coils of clay are placed on top of each other and smoothed out to give the pottery its shape. Sometimes a rounded base was created from a mold before coils were added to build the walls. Archaeologists believe that pottery in this area was originally made by molding clay to baskets that the Ancestral Puebloan people had been making for centuries prior. From this point pottery evolved into the complex and beautiful pieces seen in this exhibit.

Ancestral Puebloan pottery often has unique styles and characteristics depending on the area and time period it was from. These are often called ware types or pottery wares. The color and decoration would be applied to the pottery either before or after firing the pottery depending on the technique. In some cases, decoration was added by creating texture with clay appliques. This could either appear in the form of detail, such as neck bands, or in the form of corrugation, where the vessel had patterns imprinted in the clay coils.
More About Ancestral Pueblo Pottery

This is a Mesa Verde style mug. They are said to be derived from the earlier Chaco Canyon style pitcher. Some archaeologists believe that these served both everyday and ritual purposes.

This piece can be seen at number 4 in the display cases.

Although the exact origins of this bowl are uncertain, it is most likely either a McElmo or Mesa Verde Black-on-White ware pottery piece. The triangular design and “tick marks” are very common in the McElmo ware type.

This piece can be seen at number 5 in the display cases.

This is an Ancestral Puebloan ladle. Because of the small holes in the handle, and the fact the handle itself is hollow, this ladle could also serve as a rattle. Due to these traits this ladle is likely from the Four Corner region during the Pueblo III period. One of the remarkable aspects of this ladle is that the delicate handle is still attached to the base after hundreds of years.

This piece can be seen at number 20 in the display cases.

This pitcher is likely from the Mesa Verde region. It is likely part of the Cortez Black-on-White ware. If the pitcher is from this ware type, it would have been made between 900-1000 CE.

This piece can be seen at number 3 in the display cases.
400 BCE - 500 CE
Basket Maker II (Late)
There are few village settlements, farming is the main way of obtaining food, with most of the population's calories coming from maize. There is also no pottery at this time.

750 - 900 CE
Pueblo I
There are now large villages in some areas. Wild turkeys become domesticated in this period. Unit style (multi-room, block buildings) Pueblos begin to appear and pottery becomes more common.

1150 - 1350 CE
Pueblo III
Many settlements include large pueblo villages, with some smaller settlements. There are more Kivas found in every settlement, and towns start to be constructed more frequently. There is extensive pottery trade in this time. Settlements in the Four Corners region are mostly abandoned by 1300 CE.

REFERENCES

APPENDIX B - BROCHURES

ANCESTRAL PUEBLO ARTIFACTS

1. Prehistoric Black on White Triangular Effigy Pitcher
   1967.07.0018

2. Prehistoric Bowl with Geometric Line Designs and Firing Marks
   1967.07.0020

3. Prehistoric Ute or Mesa Verde Pitcher
   1967.07.0046
   &
   Prehistoric Chaco Pitcher
   1967.07.0012

4. Prehistoric Mesa Verde Mug
   1967.01.0088
   &
   Prehistoric Mesa Verde Kiva Mug
   1967.07.0030
   &
   Prehistoric Mesa Verde Mug
   1967.07.0038

5. Prehistoric Mesa Verde Bowl
   1967.07.0059
   &
   Badly Broken Prehistoric Bowl
   1967.07.0058

6. Ancestral Pueblo Potsherds
   LK 325 (2) & LK 327

7. Mesa Verde Prehistoric Olla
   1967.01.0086
   &
   Prehistoric Double Spouted Jug
   1967.04.0016
8. Prehistoric Jug with Strings Attached
1967.02.0001

9. Corn

10. Prehistoric Mesa Verde Bowl
1967.07.0032
&
Prehistoric Mesa Verde Bowl
1967.07.0045

11. Mano
2016.1.2
&
Metate
2016.1.25

12. Prehistoric Red and Black Pottery
1967.04.0005

13. Prehistoric Chaco Canyon Jar
1967.07.0008

14. Prehistoric Mesa Verde Bowl
1967.07.0017

15. Prehistoric Pitcher
1967.07.0044

16. Prehistoric Bowl with Thick Line Designs
1967.07.0048
&
Prehistoric Broken Bowl with Checkered Design
1967.07.0002
&
Black on White Bowl
1967.01.0089
17. Prehistoric Effigy Pot
1967.04.0017

18. Prehistoric Bowl of Unusual Shape
1967.01.0067

19. Ancestral Pueblo Potsherds
LK 325

20. Prehistoric Mesa Verde Dipper
1967.01.0087
&
Prehistoric Rattle Dipper
1967.07.0004
&
Prehistoric Mesa Rattle Dipper
1967.07.0047

21. Prehistoric Mesa Verde Dipper
1967.07.0007
&
Prehistoric Mesa Verde Ladle
1967.07.0006
&
Prehistoric Mesa Verde Dipper
1967.07.0001

22. Prehistoric Bowl with Zig-Zag and Straight Line Patterns
1967.07.0052

23. Prehistoric Mesa Verde Bowl
1967.07.0024

24. Prehistoric Broken Pottery
1967.03.0005
APPENDIX C – DISPLAY NOTES

This pitcher features geometrically opposed panels and thin framing lines which suggest it is part of the Cortez Black-on-white pottery ware type. This would be from the early Pueblo II period (900-1000 CE).

Louis A. Green, Layman’s Field Guide to Ancestral Puebloan Pottery Northern San Juan/Mesa Verde Region. (Montgomery: Minuteman Press, 2010), 31-39

These are mugs from the Mesa Verde complex. Their form is inspired by the top portion (neck) of earlier pitcher-style vessels. See number ‘3’ in this display case for examples of pitcher style vessels.

Despite being broken, these Ancestral Pueblo potsherds are still valuable in pottery analysis. The potsherds display various pottery wares and stylistic designs from throughout the history of Puebloan pottery production.

Here is both corn and yucca. Corn was a primary component of the Ancestral Puebloan diet, and cultivated by native people. Yucca is a fibrous material, and was used for various manufacturing purposes including clothing and shoes.


A similar and yet distinct pottery style developed at the Casas Grandes site in Northern Mexico. Although this piece of pottery is not Ancestral Puebloan, many geometric patterns are similar, as is the technique used to create the vessel.


Broken pottery is commonly found in archaeological contexts because of the pottery’s fragile nature. Despite the imperfections and weakened structure, there is still great opportunity to learn from broken pottery vessels.
This pottery piece is an Ancestral Puebloan effigy pot. The exact animal portrayed is unknown, however quadrupedal effigy pots typically depicted carnivorous animals. There are several other potential effigy pots displayed in this exhibit.

J. Walter Fewkes, "Designs on Prehistoric Pottery from Mimbres Valley New Mexico." Smithsonian Miscellaneous Collections, 74, no. 6 (1923): 1-47.

These are Ancestral Puebloan ladles. Because of the small holes in the handles, and the fact the handles themselves are hollow, this ladle could also serve as a rattle. These rattles could have served ceremonial use.

APPENDIX D – EXHIBIT CATALOGUE

THE EXHIBIT CATALOGUE/DATABASE

The following includes much of the database information, for the pieces seen in this exhibit. This information was examined and updated recently by former UNC Anthropology students Shelby Hart and Shelby Scrivner. The Curator of this exhibit, Elizabeth Jennings made edits, format changes, added curators notes and estimated the time periods for pottery pieces. This aims to make the original database more readable to the public.
<table>
<thead>
<tr>
<th>Collection</th>
<th>Edgar Lee Hewitt Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>Pottery</td>
</tr>
</tbody>
</table>
| Title            | “Prehistoric Bowl of Unusual Shape”  
                    | Curator’s note: Now to be classified as a “Scoop” |
| Condition        | Good                        |
| Condition Notes  | No Visible Damage           |
| Time Period      | Pueblo I to IV              |

**Description**

Prehistoric bowl, unusual shape. This piece is likely from Mesa Verde. There are black designs inside of the bowl and outside as well. Triangle patterns are the most prominent throughout.

Curator's Notes:
According to Crow Creek Archaeological Society, this is considered a “scoop” style vessel.
This is piece is likely a prehistoric Mesa Verde Olla or cooking vessel. It features a black on white design with a relative birdlike shape. There are also remains of a sticker on the neck of the vessel from previous curation.
This is a prehistoric Mesa Verde Dipper. The piece is also referred to as a “ladle” in older database records. It has a black on white design motif. There are remains of a tan stick on the handle and another on the base.
This is a prehistoric Mesa Verde style mug with light brown design on cream.

Curator’s Notes: This may be a red ware mug, due to the coloration.
This is a prehistoric bowl, with black on white style motif. There is only design on the side of the bowl. There is a sticker on the outside that reads, “284 152 377” The old database states, “Kari L. Schleher: Pueblo II/III, Mancos/ McElmo, b/w”
**Database Number:** 1967.02.0001

- **Collection:** Edgar Lee Hewitt Collection
- **Material:** Pottery
- **Title:** "Prehistoric Jug with Strings Attached"
- **Condition:** Good
  - Condition Notes: Some Worn Paint and Slightly Chipped Rim.
- **Time Period:** Pueblo I to IV

**Description**

This piece is a black on white designed jug with a long, tan cord attached to two small looped handles on the sides of the item. The bottom of this vessel is marked with the following: "212424, Scorse ranch, Ariz Scorse Coll Colby W. Hugh 5154733416."
**Description**

This piece is prehistoric pottery, with a black on white style. It features diamond designs inside two lines near the body and rim junction. It is difficult to discern the original shape of the pottery due to the extensive damage.
**Database Number:** 1967.04.0005

**Collection**
- Edgar Lee Hewitt Collection

**Material**
- Pottery

**Title**
- "Prehistoric Red and Black Pottery"

**Condition**
- Good
- Condition Notes: The neck of the vessel shows slight chipping.

**Time Period**
- Prehistoric

**Description**
This piece is likely from Casa Grandes. According to the old database, "Polychrome. Geometric designs in red, black and neutral colors. Kari L. Schleher. Northern Mexico/Paquime"
This piece is a black on white, double-spouted jug. There is a sticker on the bottom that reads, "47 18 230."

Curator's Notes: The form of this vessel closely resembles historic and modern "wedding vases" and also appears to have some type of animal motif at the spouts. These may be birds.
**Description**

This is a prehistoric effigy pot. It features a black on grey design motif. The piece is shaped into an animal, and is believed to be some type of bovine. There is a tan sticker at the bottom that reads, “47 19 231”
<table>
<thead>
<tr>
<th>DATABASE NUMBER: 1967.07.0001</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Collection</strong></td>
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<td>• Edgar Lee Hewitt Collection</td>
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<tr>
<td><strong>Material</strong></td>
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<tr>
<td>• Pottery</td>
</tr>
<tr>
<td><strong>Title</strong></td>
</tr>
<tr>
<td>• &quot;Prehistoric Mesa Verde Dipper&quot;</td>
</tr>
<tr>
<td><strong>Condition</strong></td>
</tr>
<tr>
<td>• Good</td>
</tr>
<tr>
<td>• Condition Notes: The handle is broken off and missing. There is a hole where the handle used to be.</td>
</tr>
<tr>
<td><strong>Time Period</strong></td>
</tr>
<tr>
<td>• Pueblo I to IV</td>
</tr>
</tbody>
</table>

**Description**

This is a prehistoric Mesa Verde style dipper. It features a Black and grey motif and the bottom is blackened by fire damage. There appears to be a star pattern on the vessel as well.
DATABASE NUMBER: 1967.07.0002

Collection
- Edgar Lee Hewitt Collection

Material
- Pottery

Title
- “Prehistoric Broken Bowl with Checkered Design”

Condition
- Fair
- Condition Notes: Broken with pieces missing. Approximately a third of the bowl is missing.

Time Period
- Pueblo I to IV

Description
This is a black on grey pottery bowl with a checkered, square design. The designs are only on the inside of the bowl. It is potentially from Mesa Verde. The old database states the following: “Red sticker inside with number 255” “Kari L. Schleher. Mancos. b/w. Pueblo III”
Database Number: 1967.07.0004

Collection
- Edgar Lee Hewitt Collection

Material
- Pottery

Title
- "Prehistoric Rattle Dipper"

Condition
- Good
- Condition Notes: There is a chip in the rim and the handle is broken/missing.

Time Period
- Pueblo I to IV

Description
This is a prehistoric dipper rattle and is likely from Mesa Verde according to the old database. This piece features a black on grey design inside the dipper. The red sticker inside the bowl reads, "582." The handle is hollow, and it is believed that small pebbles or sand was put inside to create a rattle effect.
**Database Number:** 1967.07.0006

<table>
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<tbody>
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<td>Pottery</td>
</tr>
<tr>
<td>Title</td>
<td>&quot;Prehistoric Mesa Verde Ladle&quot;</td>
</tr>
<tr>
<td>Condition</td>
<td>Good</td>
</tr>
<tr>
<td></td>
<td>Condition Notes: There is a piece missing from the edge. The piece was cracked and repaired, however the handle is broken off and missing</td>
</tr>
<tr>
<td>Time Period</td>
<td>Pueblo I to IV</td>
</tr>
</tbody>
</table>

**Description**

This piece is believed to be a prehistoric rattle and dipper. The dipper features a black on white motif. According to the old database, this piece is from Mesa Verde.
<table>
<thead>
<tr>
<th><strong>Collection</strong></th>
<th>• Edgar Lee Hewitt Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Material</strong></td>
<td>• Pottery</td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>• “Prehistoric Mesa Verde Dipper”</td>
</tr>
<tr>
<td><strong>Condition</strong></td>
<td>• Good</td>
</tr>
<tr>
<td></td>
<td>• Condition Notes: The handle is broken off and missing</td>
</tr>
<tr>
<td><strong>Time Period</strong></td>
<td>• Pueblo I to IV</td>
</tr>
</tbody>
</table>

**Description**

This piece is believed to be a prehistoric dipper. The vessel features a black on white design with a triangular pattern. There is also a black circle at the base of the bowl. A red sticker at the base of the bowl has the number, "559" written on it.
DATABASE NUMBER: 1967.07.0008

Collection: Edgar Lee Hewitt Collection

Material: Pottery

Title: “Prehistoric Chaco Canyon Jar”

Condition: Good
Condition Notes: The piece is badly broken around the rim, with portions missing. There is a crack where the rim and the body meet, and handle is broken off and missing.

Time Period: Pueblo I to IV

Description:
According to the old database, this piece is a prehistoric jar that is likely from Chaco Canyon. The jar features a black on white design and but is faded so that it appears almost brown on tan.
DATABASE NUMBER: 1967.07.0012

Collection: Edgar Lee Hewitt Collection

Material: Pottery

Title: “Prehistoric Chaco Pitcher”

Condition: Good
Condition Notes: The piece has a broken handle and neck, with some other substantial pieces missing

Time Period: Pueblo I to IV

Description:
According to the old database, this piece is a prehistoric Chaco pitcher with black on white designs. The pitcher also features a small red sticker on the neck which reads “12.”
**Database Number:** 1967.07.0017

- **Collection:** Edgar Lee Hewitt Collection
- **Material:** Pottery
- **Title:** "Prehistoric Mesa Verde Bowl"
- **Condition:** Good
  - Condition Notes: The piece is broken in several places, and was at one time partially repaired with staples. There are still pieces missing from the vessel.
- **Time Period:** Pueblo I to IV (possibly Pueblo III)

**Description**

According to the old database, this piece is an oval shaped bowl featuring black on white designs. There is also a red sticker at the center of the bowl with the number "253." The old database stated the following, "Kari L. Schleher; Pueblo III Mesa Verde b&w."
**Database Number:** 1967.07.0018

**Collection**
- Edgar Lee Hewitt Collection

**Material**
- Pottery

**Title**
- “Prehistoric Black on White Triangular Effigy Pitcher”

**Condition**
- Good
- Condition Notes: The piece has a chipped neck and broken handle. Additionally there is one bagged potsherd.

**Time Period**
- Pueblo I to IV (possibly Pueblo I or II)

**Description**

This is a triangular black in white designed pitcher. It is missing a handle, but one recovered potsherd is saved in a separate bag with the vessel. This pitcher is presumably from Mesa Verde. According to the old database, “Triangular shape. Kari L. Schleher Pueblo I/ Pueblo II.”
### DATABASE NUMBER: 1967.07.0020

<table>
<thead>
<tr>
<th><strong>Collection</strong></th>
<th>Edgar Lee Hewitt Collection</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Material</strong></td>
<td>Pottery</td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>“Prehistoric Bowl with Geometric Line Designs and Firing Marks”</td>
</tr>
<tr>
<td><strong>Condition</strong></td>
<td>Good</td>
</tr>
<tr>
<td><strong>Condition Notes</strong></td>
<td>A large portion of the bowl is missing. Approximately a third of the sides of the bowl are missing. Other than this, there are no cracks or chips.</td>
</tr>
<tr>
<td><strong>Time Period</strong></td>
<td>Pueblo I to IV</td>
</tr>
</tbody>
</table>

### Description

This bowl is prehistoric with brown line designs. The designs are only on the inside rim area. There are also three apparent firing marks, with the largest being next to the base. According to the old database, this is a black on white ware vessel but appears to be brown or grey.
DATABASE NUMBER: 1967.07.0024

Collection
• Edgar Lee Hewitt Collection

Material
• Pottery

Title
• “Prehistoric Mesa Verde Bowl”

Condition
• Good
• Condition Notes: The base shows a heavier degree of chipping and wear than the rest of the bowl. The rim also has some small chips missing.

Time Period
• Pueblo I to IV

Description
This is a prehistoric Mesa Verde bowl. According to the old database, it is a bowl with black on white designs and is, “7th-10th C. Interesting design.”
DATABASE NUMBER: 1967.07.0030

Collection
• Edgar Lee Hewitt Collection

Material
• Pottery

Title
• “Prehistoric Mesa Verde Kiva Mug”

Condition
• Good
• Condition Notes: The handle is broken. Parts have also been cracked and repaired. There are three bagged potsherds associated with this mug.

Time Period
• Pueblo I to IV

Description
This is a prehistoric Mesa Verde kiva mug with a black on white ware type.
**Database Number:** 1967.07.0032

- **Collection:** Edgar Lee Hewitt Collection
- **Material:** Pottery
- **Title:** “Prehistoric Mesa Verde Bowl”
- **Condition:** Good
  - Condition Notes: The bowl has been cracked and repaired with two staples.
- **Time Period:** Pueblo I to IV (possibly Pueblo III).

**Description:**

This is a prehistoric Mesa Verde bowl with a black on white design. There is also a red sticker at the bottom that reads “261.” According to the old database, “Black on white. Symbols on outside, Kari L Schleher. McElmo/ Mesa Verde b/w. Pueblo III.”
This is a prehistoric Mesa Verde mug with a black on white design.
This is a prehistoric pitcher. According to the old database, it features an black on white ware type and is likely from Chaco Canyon.
This is a prehistoric bowl likely from Mesa Verde, according to the old database. This vessel features a black on white design. The old database stated the following, “Fluted rim. Kari L. Schleher. Northern Rio Grande Pueblo IV biscuit ware.”
This is a prehistoric Ute or Mesa Verde Pitcher with black on white designs. Curator's notes:
The "scalloped scrolls" design and thin framing lines indicate that this pitcher is likely part of the Cortez Black on White ware and would have been made in the Mesa Verde complex between 900-1000 CE.
This is a prehistoric dipper rattle from Mesa Verde, according to the old database. This piece features a black on white design.
This is a prehistoric bowl with black on white designs. The bowl also features thicker line designs. The designs are present on the inside region and the outside rim of the bowl.
This is a prehistoric bowl with black on white designs. The bowl only shows designs on the interior, with distinct zig-zag or straight line patterns. According to the old database this is potentially prehistoric Mesa Verde pottery. The old database stated, “Kari L. Schleher. Mesa Verde style. Pueblo III.”
DATABASE NUMBER: 1967.07.0058

Collection
- Edgar Lee Hewitt Collection

Material
- Pottery

Title
- “Badly Broken Prehistoric Bowl”

Condition
- Fair
- Condition Notes: The bowl was broken and repaired. There are still pieces missing.

Time Period
- Pueblo I to IV

Description
This is a prehistoric bowl potentially from Mesa Verde, according to the old database. The bowl features a white triangular design. There is also a small sticker inside with the number “142.”
**DATABASE NUMBER: 1967.07.0059**

- **Collection**: Edgar Lee Hewitt Collection
- **Material**: Pottery
- **Title**: Prehistoric Mesa Verde Bowl
- **Condition**: Good
  - Condition Notes: The bowl was broken and repaired. There are still pieces missing. There are six or more major fracture lines where pieces have been glued back together. There are two holes punctured near a fracture line.
- **Time Period**: Pueblo I to IV

**Description**

According to the old database, this is a prehistoric bowl from Mesa Verde. The bowl features a black on white design. There is also a small sticker inside. The old database states, "Kari L. Schleher. McElmo/Mesa Verde Style. Pueblo III."
APPENDIX E – SITE MAP OF SAND CANYON PUEBLO (NOT ORIGIONAL WORK)


Works Cited


https://www.nps.gov/petr/planyourvisit/pueblos.htm