



PREHISTORIC PERISHABLES & ARTIFACTS

From the Attic and Garage **James W. Owens**



UNIQUE PERISHABLES & ARTIFACTS PICTURED HEREIN

- Probably the only Hohokam cradleboard, and certainly the most complete one. It includes two baby blankets, the carrying strap, numerous diapers, and the sun visor frame.
- The only complete North American atlatl kit. It includes two matching whole mainshafts (spear shafts), the Hogup Cave atlatl with a weight attached with sinew, a foreshaft found inserted in one of the mainshafts, and the only known guide feathers (turkey).
- The earliest wooden kachinas, found stacked in Wingate ruin room. The four kachinas were radiocarbon dated to 1150 ± 50 A.D. The aprons are painted with various designs and colors. Pigments used to paint the kachinas were also found in the room.
- Stone anthropomorphic and zoomorphic figures. The six painted human figures include two matched sets of males and females. A chipmunk figure was also found in a room with hundreds of Tularosa sherds lining the floor.
- Great Basin Archaic period baskets, the largest being 33 inches in diameter. The baskets were radiocarbon dated to 700-400 B.C. and are believed to be the earliest documented baskets of their type.
- Basketmaker dance rattles, painted in multiple colors. The gourd rattles are intact, with their stoppers and rattle material still in place.
- Fremont culture bassinette. This was not a cradleboard, but was meant to be placed on the ground. The frame was made by cutting an atlatl main shaft into seven pieces. The bassinette includes a yucca blanket.

- Complete medicine man's kit including an altar blanket, an abalone shell necklace, numerous prayer sticks, a sparking stone, and four pouches with herbs. The items were found in a Reserve area jar. The cache included three Wingate bowls, one of which was used to cap the jar.
 - A unique deer figurine. While there are many split twig figurines of deer and other animals, this is the only one made entirely of bark.

Look up the items described above, and you will also see hundreds of additional items, many unique, such as a complete Fremont cradleboard, Pilling type unfired clay figures, a Fremont concho belt, moccasins, sandals, jewelry, a burden basket, and snares and other hunting equipment.



Permission to copy images denied without written approval.

From the text:

Probably the most complete prehistoric cradleboard from the Southwest. . . .

A textile expert has informed me that based on the textiles, this is probably a Hohokam cradleboard. If so, it is the only one known to exist.

—JAMES W. OWENS



PREHISTORIC PERISHABLES & ARTIFACTS

Permission to copy images denied without written approval.



Permission to copy images denied without written approval.

PREHISTORIC PERISHABLES & ARTIFACTS

From the Attic and Garage **JAMES W. OWENS**

Permission to copy images denied without written approval.

Privately published by James W. Owens
Albuquerque, New Mexico and Casper, Wyoming

Copyright © 2019
James W. Owens
ALL RIGHTS RESERVED

Permission to copy images denied without written approval.



Dedicated to
Clifford A. Owens
FATHER

Elaine Day Stewart
MOTHER

Helen Snyder Owens
STEPMOTHER

*Without whom this book
would not have been possible.*

Permission to copy images denied without written approval.



Permission to copy images denied without written approval.

CONTENTS

Preface ix	ADDITIONAL ITEMS 7
Acknowledgments xii	Jewelry 115
Location, Location, Location 1	ADDITIONAL ITEMS 8
DISPLAY CASE 1	Hohokam 135
Painted Objects 5	ADDITIONAL ITEMS 9
DISPLAY CASE 2	Hogup Cave 163
Hunting Objects 23	ADDITIONAL ITEMS 10
DISPLAY CASE 3	Fremont 177
Cache Pots and Cradleboard 41	ADDITIONAL ITEMS 11
DISPLAY CASE 4	Baskets 189
Footwear and Accessories 61	ADDITIONAL ITEMS 12
DISPLAY CASE 5	Various Items 207
Fremont Items 77	ADDITIONAL ITEMS 13
DISPLAY CASE 6	Pottery 233
Ceremonial Objects 99	Bibliography 253

Permission to copy images denied without written approval.



Permission to copy images denied without written approval.

PREFACE

THIS BOOK EVOLVED from my desire to obtain and protect prehistoric Southwest items in the private sector. As the title of this book indicates, many of the objects were in attics and garages before I purchased them. When that is the case, each time a generation passes there is a danger of the objects being lost forever. By building a private collection, I further hope to make the objects known and visible for current and future generations to enjoy and for professional archaeologists to study.

The role of private collections is acknowledged in the Archaeological Resources Protection Act of 1979 (ARPA). Section 2(b) of the act states that one of its purposes is “to foster increased cooperation and exchange of information between governmental authorities, the professional archaeological community, and private individuals having collections of archaeological resources and data, which were obtained before October 31, 1979.” ARPA contains a grandfather clause exempting “any archaeological resources in the lawful possession of” a private person prior to the law’s enactment (16 U.S.C. 470ee(f)).

ARPA applies only to collections from federal and Indian land. Before the Antiquities Act of 1906, any person could collect artifacts from such land. Many perishables and other artifacts were collected before any laws applied, and it is legal to own them today. In most cases, it is still legal for private landowners to collect and sell prehistoric objects found on their land. The vast majority of the items in my collection were collected before 1979, some of them prior to the turn of the 20th century. All of the items described in this book were acquired lawfully, a fact I was careful to document.

Permission to copy images denied without written approval.

The book could have been titled Key Examples of the Ancient Material Culture of the Southwest. I hope that knowledge of the existence of these items, some of them unique, will expand our understanding of Southwest cultures and of the objects and their utilitarian purposes and also to show their creativity. For those interested in ancient Southwest cultures, viewing the items shown in this book should provide a better understanding of just how sophisticated and innovative these people were. As the book *Relics Revisited* notes, “It is not about obtaining information or critical data or evidence of the prehistoric environment. [The book] does not contain that type of information. It is about the material culture [and the] ability to recapture as much information as possible from these contextually disassociated objects as it is possible to do so” (p. xxiv).

In most cases I know the exact location of origin for objects but do not provide that information in order to protect ranches, farms, and other private property from trespass. Providing the exact horizontal position and depth of a find is only one way to place an item in its context, which also involves its age and how it was used. Also, items can be understood at a regional level, as examples of the material objects used by members of different cultures. Thus, each perishable and other artifact pictured in the following pages will be linked to a region and, where possible, to the culture from which the item came. The reader will also be provided archaeological comparisons for items that are not unique.

Perishables differ from pottery in many important aspects. Chief among these differences is that perishables usually are not found by digging open-air ruins, such as happened in the Mimbres Valley of New Mexico because of the value of Mimbres pottery. Many perishables are found as one-off items in caves, shelters, and fissures in rock walls. Only a few are found in open-air rooms and even fewer are found in cache pots. In dry caves, sand and dust preserve and cover many of these items but create an environment which requires the use of respiratory masks while digging. Commercial pot hunters did not seem to enjoy this type of environment nor the time required to dig. Thus, perishables and other artifacts in dry caves were saved from purely commercial extraction. This left landowners and their ranch hands opportunities to explore and satisfy their curiosity, in a way not possible on public lands. This scenario led to the collection of items such as the ones shown in this book.

What is the best way to protect and share collections such as mine? As I noted above, I believe ARPA to be a well-reasoned law. The Native American Graves Protection and Repatriation Act (NAGPRA), while well-intentioned, has had less than favorable results for public museums, universities, and federal museums and their collections. Tribes are able to require the repatriation of cultural items of the Anasazi and other ancient tribes which by all logic cannot be those of their ancestors. Someone who at best shares 1/1024th of an ancient individual's DNA is not related! The bigger problem with repatriation is that most museums

and universities are not willing to contest repatriation requests because of the legal expenses and unwillingness to alienate tribes.

In the not too distant future, only private collections that are not subject to NAGPRA will contain the most important examples of many cultural items. At that point, collections such as mine will be the only ones left to view. The remaining public collections will be repatriated and unavailable to archaeologists and the general public.

Because repatriation can impact collections, many private collections will never be donated to entities subject to NAGPRA. My collection is a classic example. If a museum ever publishes a notice that my kachinas have been added to their collection, in response to NAGPRA requirements, the museum would receive repatriation requests from at least three tribes. This book will expose such items to archaeologists and others, without subjecting those items to repatriation.

I feel that I am a steward of the items pictured, and I have and will protect them to the best of my ability. I want these perishables and other artifacts to be available for viewing and studying. It is a challenge to decide what to do with such a collection as one grows older. Meanwhile, please look at the pictured items as a window into cultures of the ancient Southwest. Enjoy the view!

Permission to copy images denied without written approval.

ACKNOWLEDGMENTS

WHEN SOMEONE WITH NO EXPERIENCE engages in an activity, he needs to surround himself with knowledgeable individuals. I was very fortunate to do so in writing this book. The people listed below have earned my gratitude for their dedication, enthusiasm, and insights.

First and foremost, I must thank David Phillips. Without his knowledge and help this book would not have been possible. Not only was he generous with his time, his knowledge of prehistoric objects was essential to my completing this book. His love of archaeology led him to dive into this project, and he played a key role in turning the book from a concept into a reality. David, thank you.

I must also recognize Addison Doty for his photography. The objects, especially the perishable ones, were not easy subjects. Addison was highly professional and his work is visually excellent. I also thank Bjorn Jogi, not only for his help with the photography but for building the wonderful cases that hold my collection.

I thank Laurie Webster for her help, primarily with the textiles. She learned a few things from the items in my collection, but I learned much more from her examination of those items. Thanks also go to Chuck LaRue for his work and report on my atlatl set, especially on the mainshafts. And thanks also go to Edward Jolie for his insights about my baskets, including on their ages.

Permission to copy images denied without written approval.

I would be remiss if I didn't mention and thank Dace Hyatt. He was a mentor when I was a novice collecting my first perishables and other artifacts. His general knowledge is exceptional and his familiarity with specific objects was invaluable. His restoration work is beyond reproach and is done in a way that preserves a piece's contextual integrity.

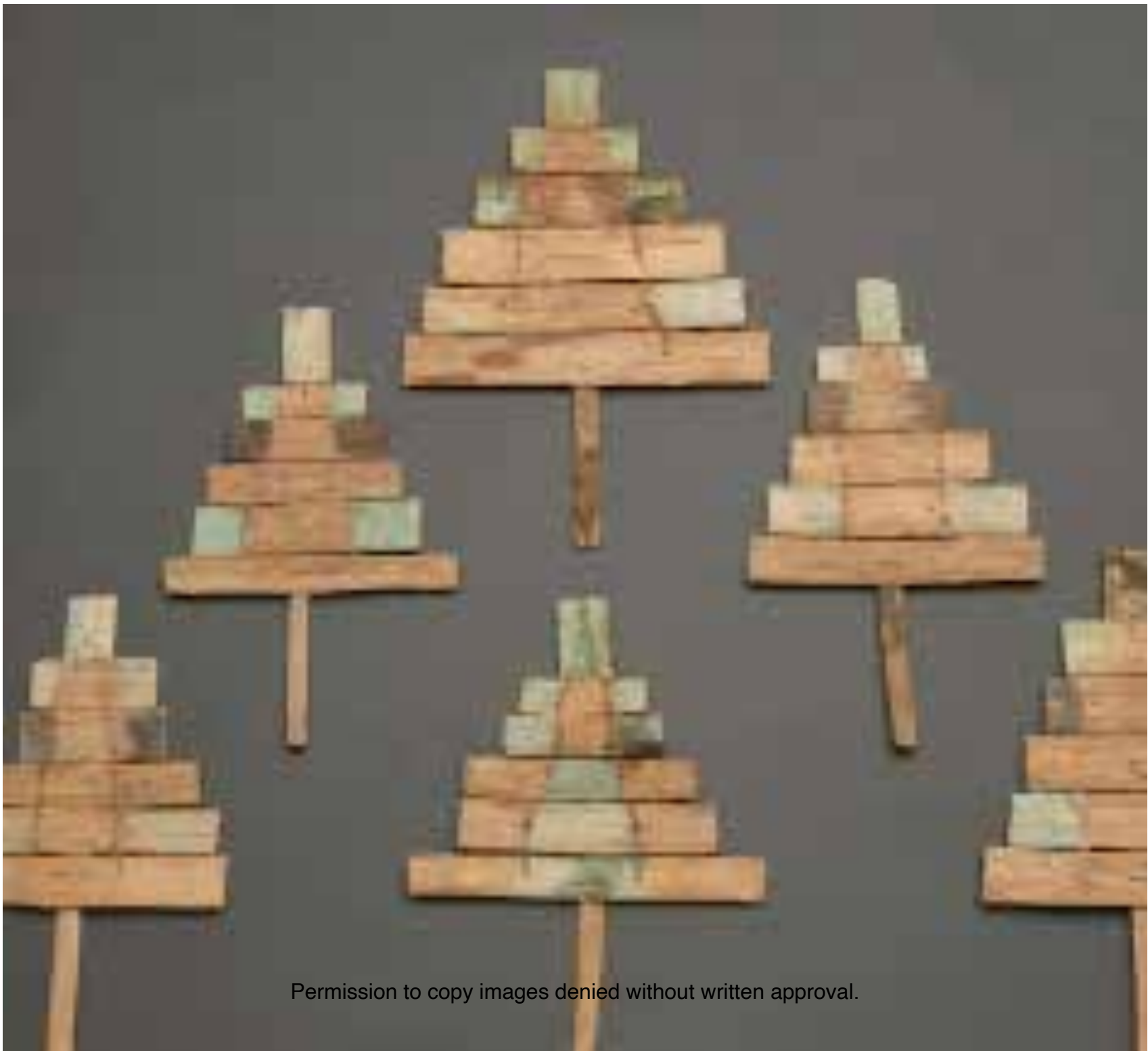
I thank Maggie DePond for her work typing my very rough handwritten notes and for proofreading a proof copy of the book. Finally, I wish to thank Kristina Kachele for designing the book and getting it printed. She was able to convert the many photographs and loose pages of text into the book you hold today. Her design and production talents are outstanding.

To all of these individuals, my deepest gratitude!

Jim Owens

Permission to copy images denied without written approval.

xiii



Permission to copy images denied without written approval.

LOCATION, LOCATION, LOCATION

FROM NORTHERN UTAH to southern Arizona and all over the Four Corners area, there are privately owned archaeological sites where perishables have been found. The perishable items include baskets, atlatls, rabbit nets, sandals, hide moccasins, wands, wooden flowers, bows, arrows, and other wooden objects, to name a few. While some older books on artifacts discuss digs on public lands, others chronicle the discovery of perishables on private lands. By the time archaeologists began digging the Southwest, primarily 1910–1940, most of the West was settled and private ranches in the Four Corners area, along with farms in the south of Arizona and New Mexico, were in operation. Some private landowners let prominent archaeologists such as A. V. Kidder, Samuel Guernsey, Jesse Jennings, Emil Haury, and Jesse Nusbaum explore and dig on their private land. Many landowners did not. Most private land was not “surveyed” for locations of prehistoric perishable material because owners did not allow trespassing on their private land.

The locations where perishables and other artifacts are found vary greatly. Perishable artifacts are often found in caves or amphitheater-like shelters in the Four Corners region. However, many perishables have been found in areas hundreds of miles from the Four Corners. Besides caves and amphitheatres, sources of perishables include malpais, rock outcroppings, fissures in steep canyon walls, sealed pots, and the floors of ruin rooms. When one considers the size of the states of New Mexico, Arizona, Utah, and Colorado, the area in which perishables can be found staggers the imagination. As a conservative estimate, 10,000 ranches and farms may contain perishables.

Permission to copy images denied without written approval.

As ranchers, farmers, and other landowners (and ranch and farm hands) explored their land, more and more artifacts and perishables were discovered. While in earlier times, most perishables were found on public lands by archaeologists and their cohorts, “unexplored” private land was and is where most perishables have been discovered since the 1940s. Some archaeologists seem to be envious of amateur archaeologists and landowners because they have access to land where perishables can still be discovered. Almost all perishables on public land had been found by the 1940s and professional archaeologists have little or nothing left to explore.

In some areas of the Southwest, people are deliberately buying land with ruins, not only to build houses but to explore the ruins. The area north of Cortez, Colorado, is a prime example. Such purchases and explorations are a private property right that Americans embrace.

The proof that the above statements are true is easily found in earlier archaeological books and papers. Let us review the facts as documented by the archaeologists themselves. In northern Utah, for example, the University of Utah explored Hogup Cave. The results of their work were chronicled in the book *Hogup Cave*, written by C. Melvin Aikens and published by that university. (All publications I mention are listed in the bibliography.) Before beginning their dig, the university obtained permission from the landowner:

Permission to excavate Hogup Cave and to establish a field camp nearby was granted by Mr. Roy Austin, owner of the land on which the site is located. To him is due a special thanks; none of the work here reported would have been possible without his generous and friendly support (*Hogup Cave*, p. v).

After the University of Utah finished its work in August 1968, Mr. Austin allowed private individuals access to the cave. Those “diggers” found what is considered to be the best Fremont atlatl in existence (*Hogup Cave*, page 284), a fabulous rabbit net that is 120 feet long (p. 129), and a baby’s moccasin made of buffalo hide and fur (p. 286). The atlatl and moccasin are now in my collection and are included in this book. These two items have “proveniences,” meaning that they come from a known location on private land—just like the artifacts from Hogup Cave that are on display in the Natural History Museum of Utah.

From Hogup Cave, let us travel about 700 miles south to Bonita Creek Ceremonial Cave near Point of Pines, Arizona. The Claridges, who owned the land, were looking for cattle and noticed that a boulder had fallen, smashing the mouth of the cave. As the couple examined cave debris that had tumbled to the bottom of the draw, they discovered a Maverick Mountain olla. They called in Emil Haury and William Wasley, who discovered a startling number of prehistoric items in the olla. The surrounding debris yielded other prehistoric

perishables. The items from the Claridges' cave included wooden flowers, wooden wands, bows, pahos, sandals, and other objects. Fearing that the boulder blocking the cave entrance was unstable, Haury did not explore the cave itself. A few years later the Claridges returned to the cave and discovered many additional perishable items, including dance wands and other items, similar to the ones found by Haury and Wasley. A number of those items are now in my collection. Wasley's report, "A Ceremonial Cave on Bonita Creek, Arizona," documents the original find and the location of the cave.

Example Three of perishables from private land is found in Jesse Nusbaum's *A Basket-Maker Cave in Kane County, Utah*. Nusbaum wrote of his exploration of Cave DuPont northwest of Kanab. The cave was on private land a mere 300 yards from the main ranch house. The contents of this cave on the Robinson ranch included numerous Basketmaker perishable items: wooden feather boxes, baskets, sandals, wooden handled knives, mats, nets, bone rasps, bone implements, and digging sticks to name a few. These finds were very similar to the Basketmaker perishables found by A. V. Kidder and Samuel Guernsey and pictured in *Archaeological Explorations in Northeastern Arizona* (p. 65). This region near Kanab has many private ranches with numerous cave complexes and amphitheaters. Not only are Basketmaker locations found on these ranches, but also Virgin River Anasazi locations, which are rich with perishables from that culture.

Add to this the Waldo Wilcox Ranch described in "Ghost World Guardian" by David Roberts and the Nine Mile Canyon area, which is laced with early historic (Ute and Paiute) and prehistoric (Fremont) perishables. The list of private land with perishable material continues to expand.

Example Four adds the New Mexico area to the list, beginning with San Lazaro. That location is an open-air village and the artifacts and perishables come from ruin rooms and not from caves. Readers can find more information in *The Secrets of San Lazaro Pueblo*, written by ruin-owner Forrest Fenn. The perishables found on this privately owned site include what may be the best prehistoric examples of dance masks ever found. Other perishable items found in the ruin rooms included wooden staffs, wooden and antler ritual objects, a wooden effigy, wooden beads, cane pipes, plaited baskets, corn husk medicine bundles, and raw hide wrapped bundles. Again, these perishable items were not found in caves but in open-air rooms, of which there are thousands on private land throughout the Southwest.

Many caves in the Upper Gila and Hueco areas of New Mexico and Texas are on private land and contain many perishable items. In C. B. Cosgrove's *Caves of the Upper Gila and Hueco Area*, Collotype Figures 49–149, he documented the numerous perishables found on the private ranches in these areas.

Two additional caves on private land should be added to the list. The first is U-Bar Cave

in the Boot Heel of New Mexico. The cave is famous for the wooden U-Bar Kachina painted black, turquoise, and red. It is shown in *The Casas Grandes World*, edited by Curtis Schaafsma and Carroll Riley, as Figure 12.16. A second New Mexico cave, Winchester Cave, is near the Arizona-New Mexico border. A wealth of artifacts and perishable materials was found, as chronicled in the article "A Ceremonial Cave in the Winchester Mountains" by William Fulton. Additional perishables came from Kiatuthlanna Ruin in East Central Arizona. This rather famous ruin on private property is outlined in *The Ruins at Kiatuthlanna*, by Frank H. H. Roberts. Like San Lazaro, Kiatuthlanna Ruin is an open-air site, not a cave.

Contained herein are vivid examples of perishable materials discovered on private land. As a conservative estimate, thousands of perishable items still exist on private land, waiting to be discovered. The cultures highlighted by the perishable remains in this and other books include the Basketmakers, the later Anasazi, and the Fremont. How many similar locations exist in areas inhabited by the Hohokam, Mimbres, and Mogollon? The short answer is MANY. For anyone to contend that all perishables come from public land is to deny logic and to turn a blind eye to the professional archaeological writings discussed above. As we strive to understand and appreciate the ancient past, collections from private lands have an important contribution to make.



DISPLAY CASE 1

PAINTED OBJECTS

Permission to copy images denied without written approval.



FIGURE 1.2. Mimbres bowl.

DESCRIPTION: Polychrome bowl with feather motifs and arrowhead stepped designs; 9 inches in diameter.

ORIGIN: Mimbres Valley, Southwest New Mexico.

COMPARISONS: Steven LeBlanc, *Painted by a Distant Hand*, 2004.

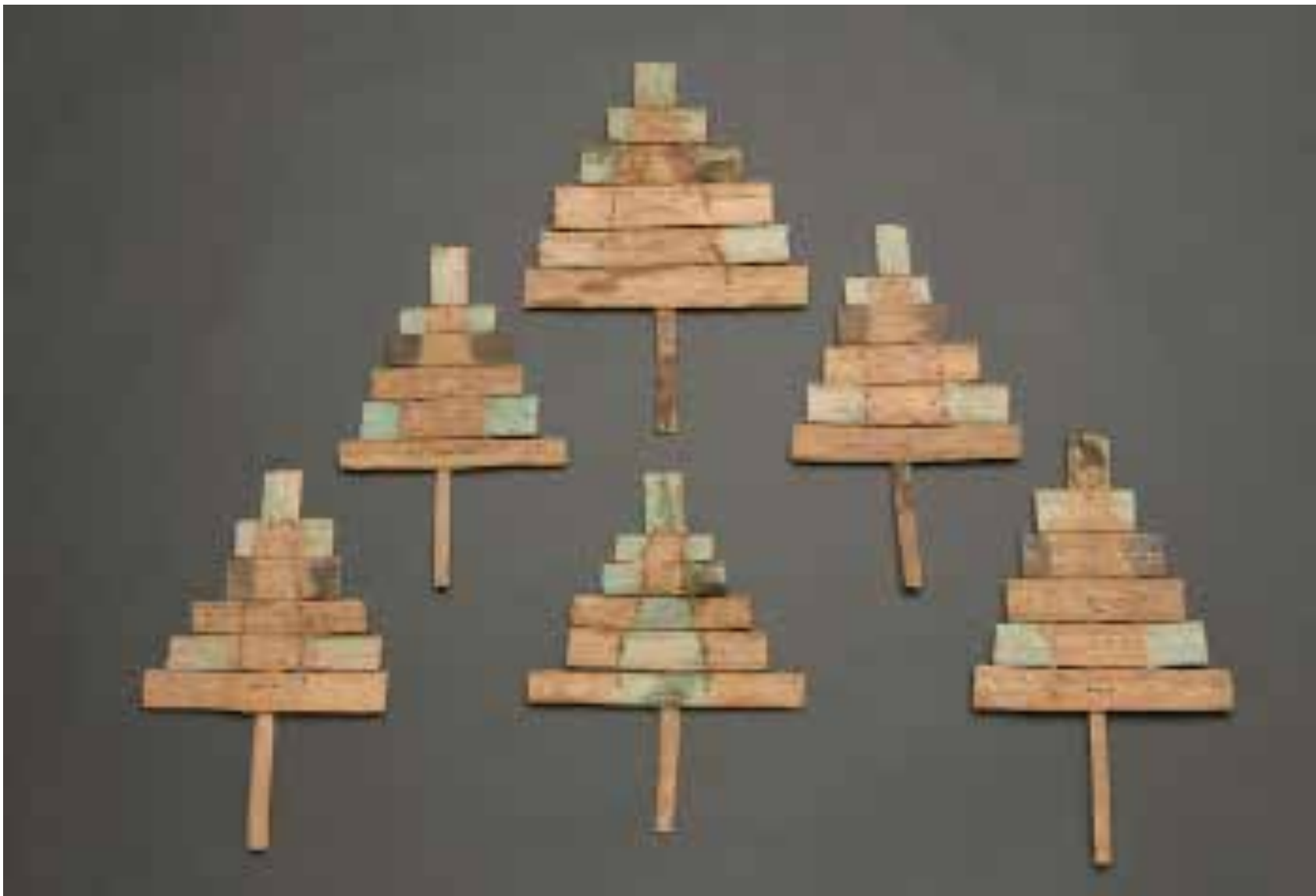


FIGURE 1.3. Painted dance wands.

DESCRIPTION: Six painted dance wands used for ceremonial dances. All are from the same cache. The top wand is $10\frac{3}{4}$ inches tall and $7\frac{3}{4}$ inches wide.

ORIGIN: Bonita Creek near C Ranch, Point of Pines, Arizona.

COMPARISONS: William Wasley, "A Ceremonial Cave on Bonita Creek, Arizona," 1962, page 388.

Permission to copy images denied without written approval.



FIGURE 1.4. Sikyatki bowl.

DESCRIPTION: Sikyatki Polychrome bowl with a “flying kachina” design; 9 inches in diameter.

ORIGIN: Hopi Mesas area of northeastern Arizona.

COMPARISONS: Jesse Fewkes, “Archeological Expedition to Arizona,” 1898, plates CXXIX and CXLVII.

COMMENT: I consider this design to be of a kachina because the shape of the head matches that of the wooden kachinas shown in Figure 1.5.



FIGURE 1.5. Painted wooden kachinas.

DESCRIPTION: Four wooden kachinas found stacked together in a Wingate ruin room. Each is 7 inches tall. Clothing is indicated by various painted designs and colors. This set is radiocarbon dated to 1150 ± 50 A.D. My research indicates that they are the earliest wooden kachinas in existence.

ORIGIN: Found 40 miles north of Show Low, Arizona (O. P. Ranch).

COMPARISONS: Oval disc fragments from Chaco Canyon show similar painted designs. See R. Gwinn Vivian and others, *Wooden Ritual Artifacts from Chaco Canyon New Mexico*, 1978, page 12. Also see the U-Bar Cave kachina, which is shown in Curtis Schaafsma and Carroll Riley, *The Casas Grandes World*, 1999, figure 12.16.

COMMENT: On page 83 of *The Origin and Development of the Pueblo Katsina Cult*, 1991, Charles Adams states, "Thus, to date, no prehistoric examples of katsina dolls are known. If the prehistoric dolls were made of wood, as are the historic examples, poor preservation could explain their absence in the archaeological record." These examples show that wooden kachinas did exist in prehistoric times.

Permission to copy images denied without written approval.



FIGURE 1.6. Pigments used for painting wooden kachinas.

DESCRIPTION: These lumps of pigment were found with the prehistoric kachinas shown in Figure 1.5.

From left to right they include limonite (yellow), three lumps of ocher (red), and a lump of kaolin clay (white).

LOCATION: Found 40 miles north of Show Low, Arizona (O. P. Ranch).



FIGURE 1.7. Basketmaker dance rattles.

DESCRIPTION: Painted polychrome gourd rattles with stoppers and rattle material in place. Strong traces of multicolored paint on both. Both examples are complete. They are 12 inches long and 6 inches in diameter.

ORIGIN: B Ranch, Cave Lakes Canyon area, Kane County, Utah.

COMPARISONS: C. B. Cosgrove, *Caves of the Upper Gila and Hueco Areas in New Mexico and Texas*, 1947, figure 67; Charlie Steen and others, *Archaeological Studies at Tonto National Monument*, page 109; Neal Judd and Glover Allen, *Material Culture of Pueblo Bonito*, page 279; Clara Lee Tanner, *Prehistoric Southwestern Craft Arts*, 1976, page 196. Lawrence Cheek's *A.D. 1250: Ancient Peoples of the Southwest*, 1994, shows a painted gourd canteen on page 119.

Permission to copy images denied without written approval.



FIGURE 1.8. Mimbres bowl.

DESCRIPTION: Black-on-white bowl with sunflower designs; 10 inches in diameter.

ORIGIN: Mimbres Valley, southwest New Mexico (Bob Brown Collection).

COMPARISONS: Steven Blanc, *Painted by a Distant Hand*, 2004.



FIGURE 1.9. Painted sunflowers with stems.

DESCRIPTION: Sunflowers made of cottonwood, with painted gourd centers. The center flower is $3\frac{1}{4}$ inches in diameter.

ORIGIN: Headwaters of the Little Colorado River near Eagar, Arizona; Tularosa phase.

COMPARISONS: A. V. Kidder and Samuel Guernsey, *Archeological Explorations in Northeast Arizona*, 1919, page 144 and plates 60 and 145. See also William Wasley, "A Ceremonial Cave on Bonita Creek," 1962, page 3.

Permission to copy images denied without written approval.

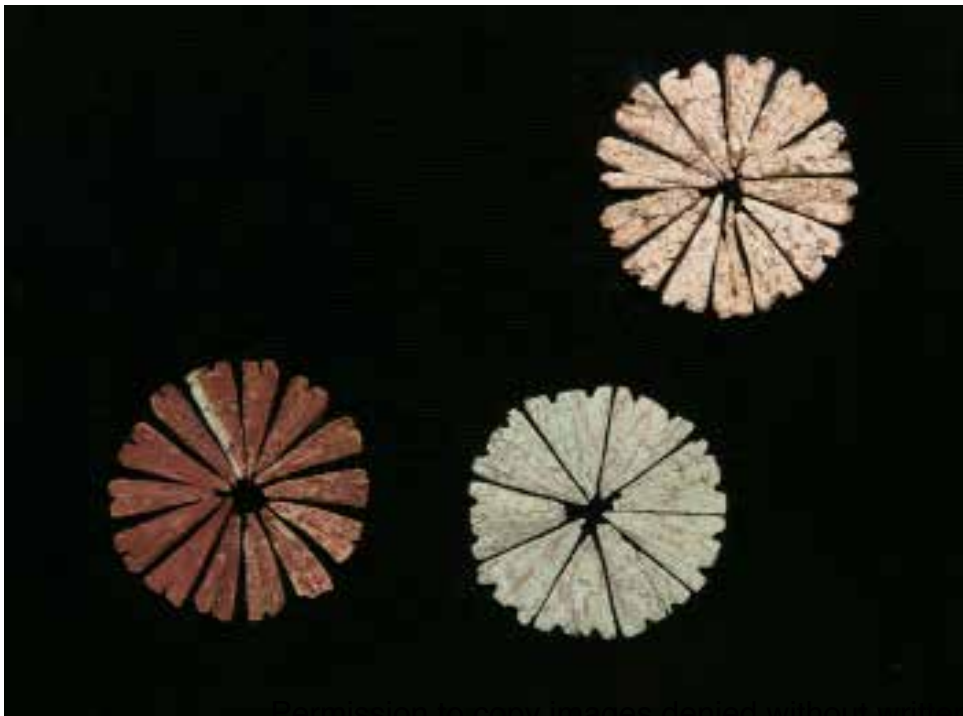


FIGURE 1.10. Cache pot and painted wooden flowers.

DESCRIPTION: A Tularosa Black-on-white pot with a worked sherd lid (Figure 1.10a) contained the painted petals of three wooden flowers (Figure 1.10b). The petals are arrowhead-shaped. The flowers are $2\frac{3}{4}$ inches in diameter. The pot is 5 inches tall and $7\frac{1}{4}$ inches in diameter.

ORIGIN: Headwaters of the Little Colorado River near Eagar, Arizona; Tularosa phase.

COMPARISONS: A. V. Kidder and Samuel Guernsey, *Archeological Explorations in Northeastern Arizona*, 1919, page 144 and plates 60 and 145. See also William Wasley, "A Ceremonial Cave on Bonita Creek," 1962 page 3.

COMMENT: Found in the same area as the sunflowers with stems shown in Figure 1.9.



FIGURE 1.11. Sunflowers with white petals.

DESCRIPTION: Two flowers with wooden petals painted white and gourd centers. These came from a cache of 16 flowers. The larger flower is $4\frac{3}{4}$ inches in diameter and the smaller flower is $3\frac{3}{4}$ inches in diameter.

ORIGIN: Headwaters of the Little Colorado River near Eagar, Arizona; Tularosa phase.

COMPARISONS: A. V. Kidder and Samuel Guernsey, *Archeological Explorations in Northeastern Arizona*, 1919, page 144 and plates 60 and 145.

Permission to copy images denied without written approval.



FIGURE 1.12. Clay effigy.

DESCRIPTION: Fired clay human figurine; $3\frac{1}{4}$ inches tall.

ORIGIN: Bonita Creek near C Ranch, Point of Pines, Arizona.

COMPARISONS: A very similar effigy appears in A. V. Kidder and Samuel Guernsey, *Archaeological Explorations in Northeastern Arizona*, 1919, page 143.

COMMENT: Like Maverick Mountain Polychrome pottery, this effigy is evidence of the late prehistoric migration from the Kayenta area of northeast Arizona to the Point of Pines area.

Permission to copy images denied without written approval.



FIGURE 1.13. Bow, arrow fragments, and pahos.

DESCRIPTION: Wooden objects including a bow, 29½ inches long, painted red. The other objects include arrow fragments, “curly hair” pahos (prayer offerings), and a clay figurine.

ORIGIN: Bonita Creek Ceremonial Cave near C Ranch, Point of Pines, Arizona.

COMPARISONS: William Wasley, “A Ceremonial Cave on Bonita Creek, Arizona,” 1962, page 388;

C. B. Cosgrove, *Caves of the Upper Gila and Hueco Areas in New Mexico and Texas*, 1947.

COMMENT: The clay figurine in the center of this group also appears in Figure 1.12.

Permission to copy images denied without written approval.



FIGURE 1.14. Male stick figure.

DESCRIPTION: Figurine made of wood and yucca fibers; 4½ inches tall. The construction resembles that for pahos (prayer offerings).

ORIGIN: Central Utah, Fremont culture.

COMPARISONS: Arthur Rohn, *MugHouse*, 1971, page 251.

Permission to copy images denied without written approval.



FIGURE 1.15. Painted shells and etched shell.

DESCRIPTION: The paint on these seashells is “fugitive”—meaning that in most cases, the paint has washed off by the time the shell pieces are discovered. One of these shells is also etched. The largest shell is $5\frac{1}{2}$ inches long.

ORIGIN: Construction site in Maricopa County, Arizona.

COMPARISONS: E. W. Jernigan, *Jewelry of the Prehistoric Southwest*, 1978;
Lawrence Cheek, A.D. 1250: *Ancient Peoples of the Southwest*, page 120.

Permission to copy images denied without written approval.



FIGURE 1.16. Bighorn sheep "mortar" and other painters' tools.

DESCRIPTION: The grouping includes a paint "mortar" made from a bighorn sheep horn, with a stick "pestle." The image also includes a yucca fiber paint brush, a matched mortar and pestle covered with red ocher paint, and three additional paint mortars. The yucca fiber brush is 13½ inches long.

ORIGIN: Various locations and cultures.

COMPARISONS: Thomas Mails, *The Pueblo Children of the Earth Mother*, 1983.

For the bighorn sheep "mortar" see Marti Allen, *Relics Revisited*, 2002, page 81.



FIGURE 1.17. Paint kit components.

DESCRIPTION: Paint kit items including multiple colors of paint, paint palettes, paint cups, bowls, and mortars. The upright paint palette measures $7\frac{1}{2}$ by 5 inches.

ORIGIN: Multiple cultures.

COMPARISONS: Neal Judd, *Archeological Observations North of the Rio Colorado*, 1926, page 54. For the lump of kaolin, see Elizabeth Morris, *Basketmaker Caves in the Prayer Rock District, Northeastern Arizona*, 1980, page 9.

COMMENT: See Figure 1.16.

Permission to copy images denied without written approval.



FIGURE 1.18. Paint and paint grinding tools.

DESCRIPTION: Four grinding tools still show evidence of having been used to grind paint.

The grouping also includes two pieces of pigment. These artifacts are evidence that pigments were ground as paints were being prepared. The upright palette is $13\frac{1}{4}$ inches long.

ORIGIN: Various locations and cultures.

22

COMPARISONS: Thomas Mails, *The Pueblo Children of the Earth Mother*, page 251

Permission to copy images denied without written approval.



DISPLAY CASE 2

HUNTING OBJECTS

Permission to copy images denied without written approval.



FIGURE 2.2. Jeddito Black-on-yellow bowl with hunting scene.

DESCRIPTION: A Jeddito Black-on-yellow bowl shows an antelope pierced by an arrow with a stone tip. Diameter: 9 inches.

ORIGIN: Hopi Mesas area, northeastern Arizona, A.D. 1300–1375.

COMMENT: In general, I will not provide comparative references for pottery. Readers can now find online guides to Southwestern pottery types, including the Pottery Typology Project web site maintained by the Office of Archaeological Studies in Santa Fe.



FIGURE 2.3. Bows and bow fragment.

DESCRIPTION: Painted bows and a bow fragment. The top bow is 42½ inches long. The second bow from the top is sinew-backed.

ORIGIN: The painted bows are Mimbres, from the Mimbres Valley of southwestern New Mexico. The sinew-backed bow is Anasazi, from northwest New Mexico.

COMPARISONS: Neal Judd, 1926, *Archaeological Observations North of the Rio Colorado*, plate 53.

COMMENT: The sinew-backed bow also appears on the next page, in Figure 2.4.

Permission to copy images denied without written approval.



FIGURE 2.4. Sinew-backed bow and arrows.

DESCRIPTION: The sinew-backed bow is the only Anasazi sinew-backed bow known to survive. It is 39 inches long.

Sinew can be thought of as the fiberglass of the past. The arrows have hardwood foreshafts and cane mainshafts.

The fletching is missing the feathers because in dry caves scavenging animals and insects eat the feathers.

ORIGIN: The bow is Anasazi, from northwest New Mexico. The arrows are from various areas in Arizona and New Mexico.

COMPARISONS: Bow: Neal Judd, 1926, *Archaeological Observations North of the Rio Colorado*, 1926, plate 53.

Arrows: Neal Judd, *The Material Culture of Pueblo Bonito*, 1954, page 253; C. B. Cosgrove,

Caves of the Upper Gila and Hueco Areas, 1947, plates 75 and 76.

COMMENT: The sinew-backed bow also appears on the previous page, in Figure 2.3.



FIGURE 2.5. Arrow from the Mogollon Rim.

DESCRIPTION: Arrow with a cane mainshaft and hardwood foreshaft. The foreshaft is tipped with a stone point. The mainshaft includes a nock (notch) for fitting the arrow to the bowstring. Sinew binding. Mice or insects have eaten the guide feathers (fletching), but otherwise the arrow is complete. Length: 39 inches.

ORIGIN: Mogollon Rim of east-central Arizona.

COMPARISONS: Neal Judd, *The Material Culture of Pueblo Bonito*, 1954.

Permission to copy images denied without written approval.



FIGURE 2.6. Mimbres bowl with hunters and coatimundi.

DESCRIPTION: This Mimbres Black-on-white bowl shows hunters who hold staffs. One hunter has a bow and two arrows nearby. The other has a rabbit stick nearby. Between them is a coatimundi.

ORIGIN: Mimbres Valley of southwest New Mexico.

COMPARISONS: Steven LeBlanc, *Painted by a Distant Hand*, 2004.

FIGURE 2.7. The Hogup Cave atlatl.

DESCRIPTION: Wooden atlatl (dart thrower) with a finger loop and weight still present. The wood is Mountain Mahogany. The atlatl was found wrapped in spun yucca fiber, which protected it.

ORIGIN: Hogup Cave, northern Utah.

COMPARISONS: This is the atlatl shown in C. Melvin Aikens, *Hogup Cave*, 1970, pages 283–285. An example in the Edge of the Cedars State Park Museum has similar wood. See also

A. V. Kidder and Samuel Guernsey, *Basketmaker Caves of Northeastern Arizona*, 1921, plate 33.

COMMENT: I assembled the hunting kit consisting of this atlatl and the pieces in Figures 2.8 through 2.10 from various sources. I believe it to be the only complete prehistoric North American atlatl hunting kit in existence.



Permission to copy images denied without written approval.



FIGURE 2.8. Atlatl mainshafts and foreshaft.



FIGURE 2.9. Atlatl foreshafts with hafted stone points.

DESCRIPTION: The only pair of complete atlatl mainshafts known to have been found together. The foreshaft shown with the upper mainshaft was found attached to it. The lower mainshaft in Figure 2.6 is 54½ inches long.

As is shown in Figure 2.9, hardwood foreshafts were inserted in mainshafts to create complete atlatl darts. The sinew wrapping at the front end of the mainshaft helped keep that end of the shaft from splitting. Each of the foreshafts is tipped with a chipped stone point, which is held in place with additional sinew.

The atlatl mainshafts still have the sinew used to bind guide feathers (fletching) to the rear ends of the mainshafts. The feathers are missing but the photograph includes a mainshaft fragment with intact turkey feathers.

ORIGIN: The intact mainshafts (one with attached foreshaft) were



found in the Cave Lakes Canyon area of southwest Utah and date to the Basketmaker II or III period. The three separate foreshafts (Figure 2.9) and the mainshaft fragment with intact guide feathers (Figure 2.10) are from Hogup Cave, northern Utah. COMPARISONS: C. Melvin Aikens, *Hogup Cave*, 1970, pages 283–285. See also A. V. Kidder and Samuel Guernsey, *Basketmaker Caves of Northeastern Arizona*, 1921, pages 82–84 and plate 34; C. B. Cosgrove, *Caves of the Upper Gila and Hueco Areas*, 1947, Figures 68 and 69. COMMENT: The guide feathers on mainshaft fragment are the only surviving ones from Hogup Cave. The areas of red paint on the mainshafts are probably “owner’s marks.” When hunters’ darts had distinctive paint markings, they could identify the owner of a dart when retrieving it. The identical paint marking on the two mainshafts are evidence that they were owned by the same hunter.



FIGURE 2.10. Atlatl mainshafts and fragment with guide feathers.



FIGURE 2.11. Shallow basket with snares and cordage.

DESCRIPTION: Snares used for small animals and birds and additional cordage, all found in a basket that measures 15 inches in diameter.

ORIGIN: Cave Lakes Canyon area, southwest Utah; Basketmaker II or III period.

COMPARISONS: C. B. Cosgrove, *Caves of the Upper Gila and Hueco Areas*, 1947, figure 128; David Madsen, *Exploring the Fremont*, 1989, Madsen, page 37, figure 37.



FIGURE 2.12. Trap with bag snare and drawstring.

DESCRIPTION: This snare features a bag-shaped net that tightens as the trapped animal pulls against the drawstring. Size: 18 by 10 inches.

ORIGIN: Cave Lakes Canyon area, southwest Utah; Basketmaker II or III period.

COMPARISONS: Jesse Nusbaum, *A Basket-Maker Cave in Kane Country, Utah*, 1922, pages 146 and 147.



FIGURE 2.13. Arrow foreshafts.

DESCRIPTION: Sharpened hardwood sticks, tapered at both ends. The sticks range from $8\frac{1}{4}$ to $13\frac{1}{4}$ inches long.

ORIGIN: Nine Mile Canyon area, central Utah, and southeastern Arizona.

COMPARISONS: Neal Judd, *The Material Culture of Pueblo Bonito*, 1954, page 253, figure 67;

C. B. Cosgrove, *Caves of the Upper Gila and Hueco Areas*, 1947, figure 76.

COMMENT: Many people believe that all prehistoric arrows had stone tips, but some had sharpened hardwood tips.

The other end of each foreshaft was also tapered so the foreshaft could be slipped into the far end of the cane mainshaft.



FIGURE 2.14. Hatchet.

DESCRIPTION: Hatchet with a stone blade mounted through a slit in the wooden handle. A small hole at the base of the handle allowed the owner to add a wrist loop. Length: 11½ inches.

ORIGIN: Verde Valley, Arizona.

COMPARISONS: Franklin Barnett, *Dictionary of Prehistoric Indian Artifacts*, 1973, page 20; James Gunnerson, *The Fremont Culture*, 1969, figure 41.

Permission to copy images denied without written approval.



FIGURE 2.15. Hunting tools.

DESCRIPTION: A fragment of a painted bow (left), a fragment of a painted atlatl mainshaft (left center), a broken atlatl foreshaft with a hafted stone point (upper right center), a wood point resembling a harpoon point, probably from an atlatl dart (lower right center), and a hardwood arrow foreshaft tipped with a stone point (right). The painted bow fragment is $12\frac{1}{2}$ inches long.

ORIGIN: Various locations in the Southwest.

COMPARISONS: David Madsen, *Exploring the Fremont*, 1989, page 47, figure 50; C. B. Cosgrove, *Caves of the Upper Gila and Hueco Areas*, 1947, figures 130 and 131; Neal Judd, *Archaeological Observations North of the Rio Colorado*, 1926, plate 53; Neal Judd, *Material Culture of Pueblo Bonito*, 1954, page 253.

Permission to copy images denied without written approval.



FIGURE 2.16. Six hafted knives.

DESCRIPTION: Six knives with chipped stone blades and handles. The blades are set using a pitch-like material, possibly derived from pine sap. One knife includes a wrist cord of yucca fiber. The knife on the left may have been designed with a narrow blade, or the blade may have been re-sharpened several times by trimming the edge. Most of the handles are wood. The second knife from the right has a bone handle. The knife on the right has a handle of bighorn sheep horn. The longest knife is 8 inches long.

ORIGIN: Hogup Cave, north-central Utah; Nine Mile Canyon area, central Utah.

COMPARISONS: Jesse Nusbaum, *A Basket-Maker Cave in Kane County, Utah*, 1922; C. Melvin Aikens, *Hogup Cave*, 1970, page 177.

COMMENT: The second knife from the left also appears on the next page, in Figure 2.17.

Permission to copy images denied without written approval.



FIGURE 2.17. Hafted stone knife.

DESCRIPTION: Flaked knife blade of translucent red stone, mounted in a wooden handle. Length: $6\frac{3}{4}$ inches.

ORIGIN: Nine Mile Canyon area, Central Utah.

COMPARISONS: Jesse Nusbaum, *A Basket-Maker Cave in Kane County, Utah*, 1922, pages 127–130; C. Melvin Aikens, *Hogup Cave*, 1970, page 177.

COMMENT: This is the second knife from the left in Figure 2.16.

Permission to copy images denied without written approval.

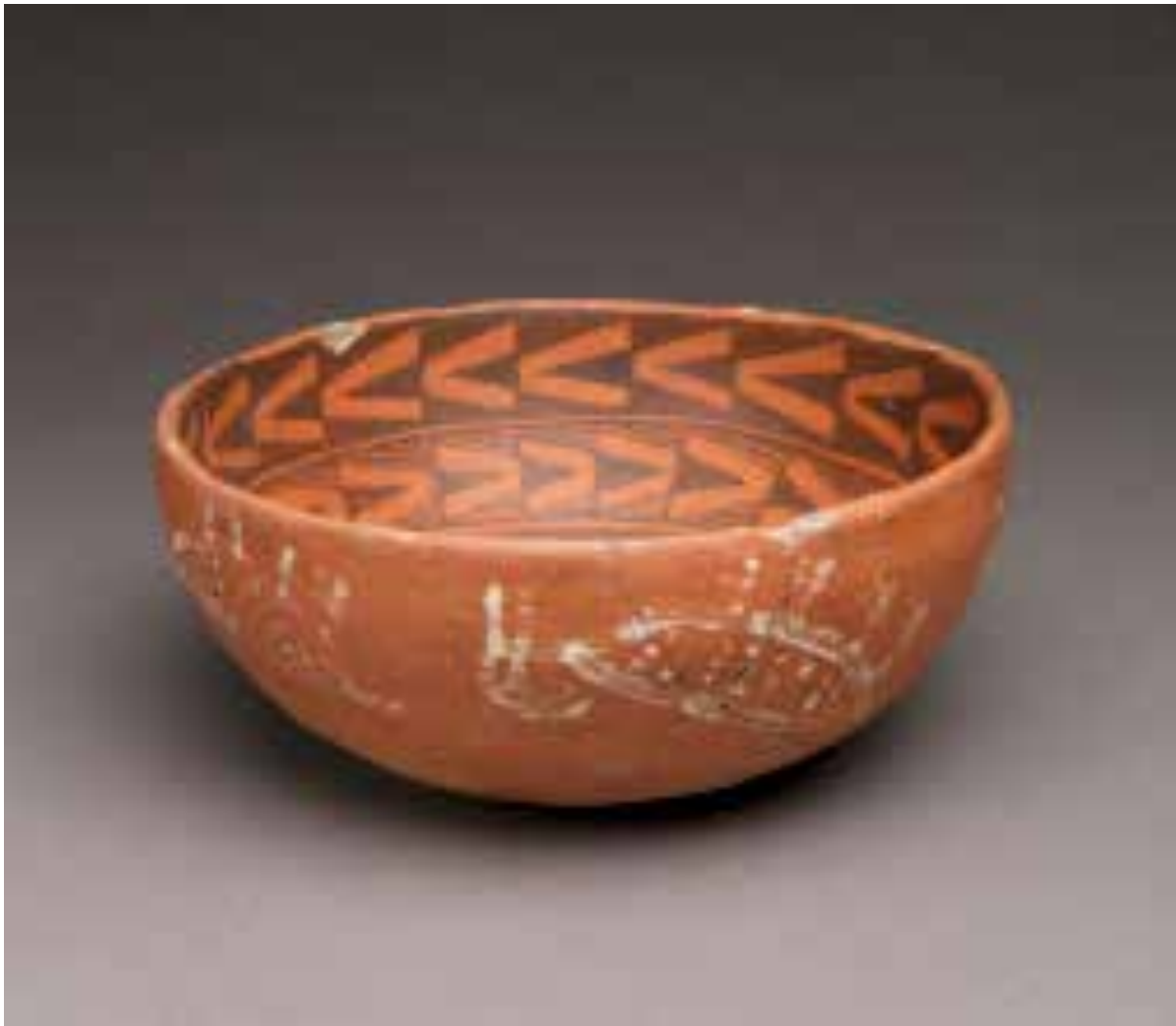


FIGURE 2.18. St. Johns Polychrome bowl.

DESCRIPTION: Bowl with black-on-red design on the interior, upside down mountain sheep painted in white on the exterior. This pottery type, part of the White Mountain Red Ware group, dates from A.D. 1175 to 1300. Diameter: 8½ inches.

ORIGIN: East-Central Arizona.

COMMENT: The bowl is displayed in the case of hunting-related items because of the arrowhead motifs in the interior and the dead (upside down) mountain sheep on the exterior. The dead mountain sheep indicate a successful hunt.

Permission to copy images denied without written approval.



FIGURE 2.19. Polychrome basket.

DESCRIPTION: A large plaited basket, of willow and yucca, with a colored design that has faded. The basket is 22½ inches long and 11 inches tall.

ORIGIN: Northeastern Arizona; probably Pueblo IV period.

COMPARISONS: Earl Morris, *Anasazi Basketry*, 1941, figure 31; Neal Judd, *The Material Culture of Pueblo Bonito*, plate 44. The Edge of the Cedars Museum in Blanding, Utah, has a rectangular but otherwise similar basket on display.

COMMENT: FIGURE 2.20 shows close-up of the weaving and design.



FIGURE 2.20. Close-up of the basket in Figure 2.19.



DISPLAY CASE 3

CACHE POTS & CRADLEBOARD

Permission to copy images denied without written approval.



(previous page)

FIGURE 3.1. The artifacts on display in Case 3.

FIGURE 3.2. Cradleboard.

DESCRIPTION: Probably the most complete prehistoric cradleboard from the Southwest. It was found with the carrying strap, two cotton blankets (Figures 3.4 and 3.5), numerous diapers (two are shown in Figure 3.6), and the framework for a sunshade.

ORIGIN: Winchester Mountains area of southeastern Arizona. A textile expert has informed me that based on the textiles, this is probably a Hohokam cradleboard. If so, it is the only one known to exist. If not Hohokam, it may instead be from the Ootam culture defined by Charles Di Peso. COMPARISONS: A.V. Kidder and Samuel Guernsey, *Archeological Explorations in Northeastern Arizona*, 1919, plate 42; Marti Allen, *Relics Revisited*, 2002, pages 58 and 171. The Pectol-Lee cradleboard at the College of Eastern Utah is similar. For the Ootam culture concept, see Charles Di Peso, *The Upper Pima of San Cayetano del Tumacacori*, 1956.

COMMENT: The cave where this was found also yielded the arrow foreshafts and yucca-wrapped sticks shown in Figure 3.6, along with arrow fragments.

Permission to copy images denied without written approval.

FIGURE 3.3. Close-up of part of the cradleboard.

COMMENT: The reddish strap near the center of the picture is the carrying strap. This may be the only carrying strap found still attached to a prehistoric cradleboard. The two attached pads are filled with an herb with a sagebrush-like smell. If the pads were soiled, they could be washed and the herb filling could be replaced.



Permission to copy images denied without written approval.



FIGURE 3.4. Blanket with a pattern of interlocking scrolls.

DESCRIPTION: Cotton blanket decorated with diamond twill tapestry inserts.

The resulting decoration consists of black and indigo serrated interlocking scrolls.

Size: 21½ by 20 inches. Found with the cradleboard shown in Figures 3.2 and 3.3.

ORIGIN: Southeastern Arizona.

COMPARISONS: Kate Peck Kent, *Prehistoric Textiles of the Southwest*, 1983, page 128.



FIGURE 3.5. Blanket fragment with sawtooth pattern.

DESCRIPTION: Cotton brocade blanket decorated with diamond twill tapestry inserts. The result is a red and black sawtooth design.

Size: 20 by 14 inches. Found with the cradleboard shown in Figures 3.2 and 3.3.

ORIGIN: Southeastern Arizona.

COMPARISONS: Kate Peck Kent, *Prehistoric Textiles of the Southwest*, 1983, page 128.

Permission to copy images denied without written approval.



FIGURE 3.6. Prehistoric diapers and other items.

DESCRIPTION: All of these objects were found with the cradleboard in Figures 3.2 and 3.3.

The two cotton cloth diapers are still stained. The larger diaper measures 16 by 10 inches. To the right of the diaper is a foreshaft with a wooden point carved from a single piece of wood. The other, longer foreshaft has a stone point. The foreshafts are 10½ and 17½ inches long. The eleven sticks to the right are wrapped with yucca at one end. Several have dangling lengths of yucca, and in one case the dangling yucca ends in a wooden peg. Their function is unknown. The yucca-wrapped sticks range from 3 to 9 inches long.

ORIGIN: Southeastern Arizona.

COMPARISONS: For the foreshaft with a wooden point, see C. B. Cosgrove, *Caves of the Upper Gila and Hueco Areas*, 1947, figure 76. For the foreshaft with a stone point, see Neal Judd and Glover Allen, *Material Culture of Pueblo Bonito*, 1954, page 2. For the weave of the



FIGURE 3.7. Cache pot, lid, and contents.

DESCRIPTION: Red Mesa Black-on-white jar with a lid made from the base of a corrugated bowl. The pot measures 8 inches in diameter and the lid measures 10 inches in diameter. The contents of the cache include spun and woven cotton, squash seeds, raw turquoise, a shell bracelet, and smoothing stones used in pottery making.

ORIGIN: Central Arizona.

COMPARISONS: For a cache pot with similar contents, see A. V. Kidder and Samuel Guernsey, *Archeological Exploration in Northeastern Arizona*, 1919, plate 62 and page 151.

Permission to copy images denied without written approval.



FIGURE 3.8. Cache pot with raw material for coiled baskets.

DESCRIPTION: A corrugated brown jar was found with skeins of coarse grass, which would have been used to make coiled baskets. The pot measures 9 inches tall and 9 inches in diameter.

ORIGIN: North-central Arizona.

COMPARISONS: For a cache pot with similar contents, see A. V. Kidder and Samuel Guernsey, *Archeological Explorations in Northeastern Arizona*, 1919, plate 62 and page 151. See also Clara Lee Tanner, *Prehistoric Southwestern Craft Arts*, 1976, page 18.



FIGURE 3.9. Cache pot with yucca fiber cordage.

DESCRIPTION: When found, a corrugated brown pot contained a large skein of yucca fiber, finished yucca cordage, and bone weaving tools. The pot is 13 inches tall and 12 inches in diameter.

ORIGIN: North-central Arizona.

COMPARISONS: For a cache pot with similar contents, see A. V. Kidder and Samuel Guernsey, *Archeological Explorations in Northeastern Arizona*, 1919, plate 62 and page 151. For more on yucca and weaving tools, see Clara Lee Tanner, *Prehistoric Southwestern Craft Arts*, 1976, pages 17, 50, and 51; Kate Peck Kent, *Prehistoric Textiles of the Southwest*, 1983, page 46.

COMMENT: The cache contents may represent tools and materials used to create sandals of spun yucca fiber.

Permission to copy images denied without written approval.



FIGURE 3.10. Bone needle and three bone awls.

DESCRIPTION: This group includes an awl that is incised and inlaid with turquoise. It is $8\frac{1}{4}$ inches long.

ORIGIN: East-central Arizona. The awl with inlaid turquoise is from the Salado culture.

COMPARISONS: For the bone needle, see Charles Amsden, *Prehistoric Southwesterners from Basketmaker to Pueblo*, 1949, page 91. For the bone awl that is incised and inset with turquoise, see Clara Lee Tanner, *Prehistoric Southwestern Craft Arts*, 1976, pages 17 and 18.



FIGURE 3.11. Coiled basket.

DESCRIPTION: Coiled basket with a chevron pattern on the outside.

Size: 9½ inches tall, 6 inches wide.

ORIGIN: Gila River area, southeastern Arizona.

COMPARISONS: Earl Morris, *Anasazi Basketry*, 1941, figures 29a and 29c;

Clara Lee Tanner, *Prehistoric Southwest Craft Arts*, 1976, page 36.

Permission to copy images denied without written approval.



FIGURE 3.12. Wooden spade.

DESCRIPTION: This spade includes a wooden blade and its original handle, which was bound to the blade using cordage. Prehistoric repair holes are present. The handle is short, 35½ inches, but so are many modern spades. The blade is 8 inches wide.

ORIGIN: Nine Mile Canyon Area, central Utah.

COMPARISONS: Marti Allen, *Relics Revisited*, 2002, pages 275 and 276.



FIGURE 3.13. Hide scraper with horn blade

DESCRIPTION: Used to scrape larger hides. The handle is well polished. The blade was shaped from the horn of a bighorn sheep. The scraper is 35 inches long and the blade is $4\frac{1}{2}$ inches wide.

ORIGIN: Probably Fremont culture of Utah.

COMPARISONS: Marti Allen, *Relics Revisited*, 2002, n, page 291; A. V. Kidder and Samuel Guernsey, *Basketmaker Caves of Northeast Arizona*, 1921, plate 31c.

Permission to copy images denied without written approval.



FIGURE 3.14. Farming tool or rabbit stick.

DESCRIPTION: Curved carved stick with a flattened cross-section; $54\frac{3}{4}$ inches long and 4 inches wide. Part of one edge of the stick is missing.

ORIGIN: South-central Arizona.

COMPARISONS: A. V. Kidder and Samuel Guernsey, *Basketmaker Caves of Northeast Arizona*, 1921, page 89 and plate 37.

COMMENT: The function of these tools is unclear, but they are most often referred to as a farming tool. A crouching individual could have used the stick as a short hoe. The tools are sometimes instead identified as a rabbit stick, which was used to club rabbits trapped in nets. In Figure 2.16, showing a Mimbres bowl, a rabbit stick can be seen next to one of the hunters. Steven LeBlanc suggests that such sticks could have been used as swords; see his *Prehistoric Warfare in the American Southwest*, 1999, page 105.



FIGURE 3.15. Wooden corn planters, paddles, and spatulas.

DESCRIPTION: Wooden tools for planting and cooking. The two planters on the right were used to punch holes in the ground. Corn kernels or other seeds were then dropped into the holes, which were covered over.

ORIGIN: Anasazi culture of southwestern Colorado; Fremont culture of the Nine Mile Canyon area, central Utah.

COMPARISONS: For the corn planters, see Marti Allen, *Relics Revisited*, 2002. For the spatulas, see Elizabeth Morris, *Basketmaker Caves of the Prayer Rock District*, 1980, page 128. For the wooden paddles, see Franklin Barnett, *Dictionary of Prehistoric Indian Artifacts*, 1973, page 80.

Permission to copy images denied without written approval.



FIGURE 3.16. Loom support posts and batten.

DESCRIPTION: The two sticks with forked ends are the support posts for a vertical loom. The shorter batten is thin and flat and was slipped between the warp threads to push the weft yarn securely into place. The loom support posts are 41 inches long. The batten is 32 inches long and 1 inch wide.

ORIGIN: Pima County, Arizona.

COMPARISONS: Kate Peck Kent, *Prehistoric Textiles of the Southwest*, 1983, page 122;
Clara Lee Tanner, *Prehistoric Southwestern Craft Arts*, 1976, page 56.

FIGURE 3.17. Basket with carrying cord.

DESCRIPTION: This small but deep basket includes a yucca carrying cord. It measures $4\frac{1}{2}$ inches tall and $6\frac{1}{2}$ inches in diameter.

ORIGIN: Cave Lakes Canyon area of southwest Utah; Basketmaker II or III period.

COMPARISONS: Jesse Nusbaum, *A Basket-Maker Cave in Kane County Utah*, 1922, page 92.



Permission to copy images denied without written approval.



FIGURE 3.18. Four tchamahias.

DESCRIPTION: Tchamahias are hoe blades made of carefully smoothed and polished stone. In the left photograph, the taller tchamahia is $9\frac{1}{2}$ inches tall. In the right photograph, the shorter tchamahia is $8\frac{1}{2}$ inches tall.

ORIGIN: Mesa Verde area, Colorado (Hays collection).

COMPARISONS: Steven LeBlanc, *Prehistoric Warfare in the American Southwest*, 1999, page 115; Neal Judd and Glover Allen, *Material Culture of Pueblo Bonito*, 1954, page 244; Arthur Rohn, *Mug House*, 1971, page 247.

A good example of a tchamahia is on display at the Salmon Ruins Museum in Bloomfield, New Mexico.

COMMENT: When the Navajo found Anasazi Tchamahias, they put them to ceremonial use.



FIGURE 3.19. Deer figurine of bark.

DESCRIPTION: This deer figurine is made entirely out of bark and is fragile. It was found wrapped in a partial sandal, which protected it. The figurine measures 4 by 3 inches.

ORIGIN: Southwestern New Mexico.

COMPARISONS: Clara Lee Tanner, *Prehistoric Southwestern Craft Arts*, 1976, page 186;

Jesse Jennings, *Prehistory of Utah and the Eastern Great Basin*, 1978, pages 82 and 83.

COMMENT: In the Southwest, all other known stick figurines were made from split twigs. This bark figurine is unique.

Permission to copy images denied without written approval.

Permission to copy images denied without written approval.



DISPLAY CASE 4

FOOTWEAR & ACCESSORIES

Permission to copy images denied without written approval.



FIGURE 4.2. Coiled basketry tray.

DESCRIPTION: Large, shallow coiled basketry tray used for parching meal. Diameter: 18 inches.

ORIGIN: Nine Mile Canyon Area, central Utah; Basketmaker II period.

COMPARISONS: Jesse Jennings, *Prehistory of Utah and the Eastern Great Basin*, 1978, figure 57 and page 70; Clara Lee Tanner, *Prehistoric Southwestern Craft Arts*, 1976, page 22.



FIGURE 4.3. Forehead strap for a tumpline.

DESCRIPTION: Forehead strap with loop ends of twilled yucca. This side of the strap is slightly concave, the other slightly convex. Length: 18 inches. Width: 4½ inches.

ORIGIN: La Plata Valley of northwest New Mexico.

COMPARISONS: Clara Lee Tanner, *Prehistoric Southwestern Craft Arts*, 1976, page 65; Kate Peck Kent, *Prehistoric Textiles of the Southwest*, 1983, pages 93, 94, and 256; Don Morris, *Archeological Investigations at Antelope House*, 1986, page 366.

COMMENT: Cords were attached from the ends of the forehead strap to a burden basket, cradleboard, or other burden, supporting the burden and holding it in place on a person's back.

Permission to copy images denied without written approval.



FIGURE 4.4. Parching tray.

DESCRIPTION: A shallow coiled basketry tray; 13 inches.

ORIGIN: Lower Colorado River region, western Arizona; Hakataya culture.

COMPARISONS: Albert Schroeder, "Prehistory: Hakataya," 1979, pages 101 and 102.

(opposite) FIGURE 4.5. Backpack.

DESCRIPTION: Prototype backpack, made of wickerwork with a stick framework. Like burden baskets, this pack would have been carried using a tumpline. The pack is 22½ inches tall.

ORIGIN: Southeastern Arizona.

COMPARISONS: Charles Amsden, *Prehistoric Southwesterners from Basketmaker to Pueblo*, 1949, pages 74 and 75.

COMMENT: The hook may have been used as an attachment point for a canteen.



Permission to copy images denied without written approval.



FIGURE 4.6. Set of conchos.

DESCRIPTION: Set of twenty-nine conchos (disks worn at the waist) in graduated sizes. Made from gilsonite, also known as uintahite (a flammable, naturally occurring form of asphalt). The conchos would have been held in place with cordage. The largest concho is $3\frac{1}{2}$ inches in diameter and $\frac{3}{8}$ of an inch thick. Similar sets of conchos are shown on many Fremont clay figurines.

ORIGIN: Nine Mile Canyon area, central Utah; Fremont culture.

COMPARISONS: James Gunnerson, *The Fremont Culture*, 1969, page 99;

Noel Morss, *Clay Figurines of the American Southwest*, 1954, figure 20.

COMMENT: The Fremont clay figurine in Figure 5.9 is wearing a concho belt.

A smaller version of this image appears in the left

Permission to copy images denied without written approval.

FIGURE 4.7. Leggings.

DESCRIPTION: Leggings woven from human hair.

Length: 17½ inches. Width: 8 inches.

ORIGIN: McKinley County, New Mexico; probably Basketmaker II or III.

COMPARISONS: A. V. Kidder and Samuel Guernsey, *Archeological Explorations in Northeastern Arizona*, 1919, plates 30 and 31; Kate Peck Kent, *Prehistoric Textiles of the Southwest*, 1983, page 54; Elizabeth Morris, *Basketmaker Caves in the Prayer Rock District*, 1980, page 99.



Permission to copy images denied without written approval.



FIGURE 4.8. Cotton blanket.

DESCRIPTION: When folded in half, as it was prehistorically, this plain cotton blanket is 16 inches long and 13¼ inches wide.

ORIGIN: East-central Arizona.

COMPARISONS: Carolyn Osborne, *The Wetherill Collections and Perishable Items from Mesa Verde*, 2004, page 219.

Permission to copy images denied without written approval.



FIGURE 4.9. Pair of moccasins.

DESCRIPTION: Hide moccasins secured using yucca cords. Used primarily in the Fremont culture area as winter footwear. Each moccasin is $9\frac{3}{4}$ inches long.

The current height is $4\frac{1}{4}$ inches but the original height was 8 to 10 inches.

ORIGIN: Nine Mile Canyon area, central Utah.

COMPARISONS: Similar to moccasins from Hogup Cave, now in the Natural History Museum of Utah. See C. Melvin Aikens, *Hogup Cave*, 1970, page 110.

Permission to copy images denied without written approval.



Permission to copy images denied without written approval.



(opposite) FIGURE 4.10. Moccasins stuffed with grass.

DESCRIPTION: Moccasins made of bighorn sheep hide and stuffed with grass. Each is 8½ inches long and 4½ inches wide.

ORIGIN: Nine Mile Canyon area, central Utah.

COMPARISONS: David Madsen, *Exploring the Fremont*, 1989, page 10; James Gunnerson, *The Fremont Culture*, 1969, figure 41 and page 104; Noel Morss, *The Ancient Culture of the Fremont River in Utah*, 1931, plate 38; C. Melvin Aikens, *Hogup Cave*, 1970, page 104.

FIGURE 4.11. Five Basketmaker decorated sandals.

DESCRIPTION: Five sandals with a fine twill weave, including decorations. The sandals were woven from spun yucca fiber. The fringe-toed pair at the center and right of center of the photograph are similar enough that they may have been used as a pair. The longest sandal is 11 inches long and 5 inches wide.

ORIGIN: Southeast Utah; Basketmaker II and III periods.

COMPARISONS: Kathy Kankainen, *Treading in the Past*, 1995; Kelley Hays-Gilpin and others, *Prehistoric Sandals from Northeastern Arizona*, 1998; Kate Peck Kent, *Prehistoric Textiles of the Southwest*, 1983; Clara Lee Tanner, *Prehistoric Southwestern Craft Arts*, 1976; C. B. Cosgrove, *Caves of the Upper Gila and Hueco Areas in New Mexico and Texas*, 1947.

COMMENT: Sandals often wore out at the heels first, resulting in the holes seen

in four of the five examples.

Permission to copy images denied without written approval.



FIGURE 4.12. Two matched pairs of sandals.

DESCRIPTION: The matched pair on the left was woven from spun yucca fiber. The two sandals have a puckered toe area and the toe straps are still present. The sandals were discarded when they wore out at the heels. The matched pair on the right was made from twilled strips of yucca leaf. The sandals were fastened using cords passed through side loops. On the sandal that is right of center, most of the side loops are still present.

ORIGIN: Southeast Utah and northeast Arizona; Pueblo I to III periods.

COMPARISONS: See Figure 4.11.



FIGURE 4.13. Five plain sandals.

DESCRIPTION: The three sandals on the left were made from spun yucca fiber and the two on the right were made from twilled strips of yucca leaf. Yucca cord attachments are still present on the three sandals to the left. The sandal to the right was crudely and quickly made and was fastened with additional strips of yucca fiber. The second sandal from the left is 11 inches long and $4\frac{3}{4}$ inches wide.

ORIGIN: Multiple locations in the Southwest.

COMPARISONS: See Figure 4.11.

Permission to copy images denied without written approval.



FIGURE 4.14. Four sandals.

DESCRIPTION: At least two of these sandals are of the right size to have been children's sandals. They were made from twilled strips of yucca leaf. The second sandal from the left was made from spun yucca fiber and retains a toe loop. It is 5 inches long and 2½ inches wide. The second sandal from the right was plaited from juniper bark that was shredded and crudely twisted. It retains a securing strap.

ORIGIN: Utah and Arizona.

COMPARISONS: See Figure 4.11.



FIGURE 4.15. Items including three sandals and belt and pouch.

DESCRIPTION: The sandals, which mostly retain their securing straps, were made of twilled strips of yucca leaf. At top right is a yucca cord belt with a leather pouch. The upper object between the sandals is a piece of rawhide stained with red ochre. The lower object between the sandals is a piece of rabbit fur yarn. The leftmost sandal is $9\frac{1}{2}$ inches long.

ORIGIN: The belt and pouch came from the Nine Mile Canyon area of central Utah. The other items are from various parts of the Southwest.

COMPARISONS: For the sandals, see Figure 4.11. For the belt and pouch see Marti Allen, *Relics Revisited*, 2002, pages 197 and 203.

Permission to copy images denied without written approval.



FIGURE 4.16. Sandal with sock and two moccasins.

DESCRIPTION: On the left, a sock is still mated with a twilled yucca sandal, which is attached with yucca cord ties. The sock itself consists of yucca cordage and strips of rabbit fur. The sock-sandal combination is 11½ inches long and 6¾ inches tall. The image also includes two moccasins, one of which still includes its dry grass insole. The moccasins are of deer hide incorporating dew claws. ORIGIN: The sandal with sock is from north-central Arizona. The moccasins are from the Nine Mile Canyon area of central Utah.

COMPARISONS: For the sandal with sock, see Kate Peck Kent, *Prehistoric Textiles of the Southwest*, 1983, figure 17 and page 50; and same author, *Cultivation and Weaving of Cotton in the Prehistoric United States*, 1957, figure 2. A very similar sandal with sock is on display at the Heard Museum in Phoenix. A diagram in C. Melvin Aikens, *Hogup Cave*, 1970, shows how deer hide moccasins with dew claws were made.



DISPLAY CASE 5

FREMONT

Permission to copy images denied without written approval.



FIGURE 5.2. Fremont shallow coiled basket.

DESCRIPTION: Shallow plain basket. Construction is close-coil single rod with interlocking stitch. Size: 11 inches in diameter, 3 inches deep.

ORIGIN: Nine Mile Canyon area, central Utah; Fremont culture.

COMPARISONS: Marti Allen, *Relics Revisited*, 2002, color plate 19 and page 222.



FIGURE 5.3. Small Fremont decorated basket.

DESCRIPTION: Small, shallow basket decorated with sawtooth designs. Rabbitbrush foundation with willow stitching. The basket was cached inside an overturned bowl so it is in excellent condition. Size: $6\frac{1}{2}$ inches in diameter, 2 inches deep.

ORIGIN: Nine Mile Canyon area, central Utah; Fremont culture.

COMPARISONS: Marti Allen, *Relics Revisited*, 2002, color plate 19 and page 223.

Permission to copy images denied without written approval.



FIGURE 5.4. Base of a bifurcated burden basket.

DESCRIPTION: This basket with a split base was used as a burden basket carried on one's shoulder. Note the sweat stain where the basket rested against the carrier's cheek. The weaving includes red and black designs. The basket fragment measures 13 by 12 inches. When complete, the basket was much taller.

ORIGIN: San Juan River area, Basketmaker II culture.

COMPARISONS: Neal Judd, *The Material Culture of Pueblo Bonito*, 1954, pages 108 to 113, figure 99; Clara Lee Tanner, *Prehistoric Southwestern Craft Arts*, 1976, pages 42 and 43.



FIGURE 5.5. Sifter basket.

DESCRIPTION: When the bottom of this basket tore out, its user repaired it but left gaps at the bottom to allow its use as a sifter. Rod in bundle type basket with willow rods.

The basket is $13\frac{1}{2}$ inches in diameter and $1\frac{3}{4}$ inches deep.

ORIGIN: Unknown.

COMPARISONS: Marti Allen, *Relics Revisited*, 2002, color plate 20, pages 218 and 219.

Permission to copy images denied without written approval.



FIGURE 5.6. Three sandstone figurines.

DESCRIPTION: Three thin slabs of sandstone were carefully shaped and painted to show individuals with human-like faces. The central figurine is 6 inches tall.

ORIGIN: Price River area, central Utah (D. G. collection); Fremont culture.

COMPARISONS: Jesse Nusbaum, *A Basket-Maker Cave in Kane County Utah*, 1922, page 137.

COMMENT: These three figures are at one end of a spectrum of figurines that range from obviously human-like to abstract; see Figure 5.7. The Fremont also created figurines of painted bone; see Melvin Aikens, *Hogup Cave*, 1970, page 89 and figure 51. It is interesting to consider the possible connections between such figurines and the flat wooden kachinas in Figure 4.5.



FIGURE 5.7. Sandstone figurines and figurine fragments.

DESCRIPTION: The fourth object from the left has eyes indicated by horizontal black lines, linking it to the obviously human-like figurines in Figure 5.6. Also, the central object has red areas that could indicate eyes. Otherwise, the designs on these shaped thin sandstone slabs are highly abstract. The central figurine is 4 inches tall.

ORIGIN: Price River area, central Utah (D. G. collection); Fremont culture.

COMPARISONS: Jesse Nusbaum, *A Basket-Maker Cave in Kane County Utah*, 1922, page 137.

COMMENT: If not for the three figurines in Figure 5.6, it would be difficult to argue that these objects represent humans or human-like beings. The paint on the objects is "fugitive," meaning it easily washes off. Lacking examples with surviving paint, we could not determine what these thin shaped slabs depicted.

Permission to copy images denied without written approval.



FIGURE 5.8. Seven clay figurines.

DESCRIPTION: Seven fired clay figurines, including of the Pilling type (third from left) and apron type. The four figurines to the right represent two pairs, each probably one male and one female.

The Pilling type figurine includes dabs of red paint. Height of the central figurine is 4 inches.

ORIGIN: Central Utah; Fremont culture.

COMPARISONS: David Madsen, *Exploring the Fremont*, 1989, page 68; Noel Morss, *Clay Figurines of the American Southwest*, 1954, figure 20 and page 96; Morss, *The Ancient Culture of the Fremont River in Utah*, 1931, plates 26–28.

COMMENT: See Figure 5.9 for a close-up of the second figurine from the left.

FIGURE 5.9. Fremont figurine.

DESCRIPTION: Fired clay figurine; 3 inches tall.

ORIGIN: Nine Mile Canyon area, central Utah (D. G. collection); Fremont culture.

COMPARISONS: David Madsen, *Exploring the Fremont*, 1989, page 68; Noel Morss, *Clay Figurines of the American Southwest*, 1954, figure 20 and page 96; Morss, *The Ancient Culture of the Fremont River in Utah*, 1931, plates 26–28.

COMMENT: The flattened clay pellets added to the waist of the figurine suggest a concho belt. See Figure 4.6 for a set of Fremont conchos.



Permission to copy images denied without written approval.



FIGURE 5.10. Cradleboard with sheep skull.

DESCRIPTION: This cradleboard includes a symbolic bighorn sheep skull that originally was painted red. The cradleboard also features a cedar bark fiber fringe and a cedar bark headrest. The attached blanket was woven from rabbit fur twisted around yucca fiber cordage. The cradleboard is 30 inches tall and 14 inches wide.

ORIGIN: Nine Mile Canyon area, central Utah; Fremont culture.

COMPARISONS: For a very similar cradleboard see Marti Allen, *Relics Revisited*, 2002, color plate 174. In the same volume, see also the Pectol-Lee cradle board shown in color plate 5. The San Rafael Museum includes a comparable cradleboard.

FIGURE 5.11. Cradleboard start.

DESCRIPTION: A long stick was bent and bound into a U shape, as the first step in building a cradleboard.

This cradleboard “start” is 28½ inches long.

ORIGIN: Northwest New Mexico.

COMPARISONS: A. V. Kidder and Samuel Guernsey, *Archeological Explorations in Northeastern Arizona*, 1919, plate 42; Marti Allen, *Relics Revisited*, 2002, pages 58 and 171.



Permission to copy images denied without written approval.



FIGURE 5.12. Decorated tumpline strap.

DESCRIPTION: Forehead strap for a tumpline with a painted decoration in red and black. Woven from fine-spun yucca fiber.

ORIGIN: Central Arizona.

COMPARISONS: A. V. Kidder and Samuel Guernsey, *Archeological Explorations in Northeastern Arizona*, 1919, page 130. See also the tumpline strap in Figure 4.3.

FIGURE 5.13. Bassinet.

DESCRIPTION: The frame for the bassinet was made from seven pieces of atlatl dart mainshaft. Other components include cedar bark and a piece of yucca fiber blanket with a black design. Not a cradleboard and therefore probably unique.

ORIGIN: North-central Utah; thought to be Fremont culture. Given the atlatl dart mainshaft fragments, it could be older.

COMPARISONS: For cradle board comparisons see Marti Allen, *Relics Revisited*, 2002, color plates 5 and 174 and figure 14; see also the cradleboard on display at the San Rafael Museum. For yucca fiber blanket comparisons see Clara Lee Tanner, *Prehistoric Southwestern Craft Arts*, 1976, pages 70 and 71; A. V. Kidder and Samuel Guernsey, *Archeological Explorations in Northeastern Arizona*, 1919, page 172.



Permission to copy images denied without written approval.



FIGURE 5.14. Cedar bark bag with human hair.

DESCRIPTION: A village's accumulation of human hair was tied with cordage and kept in a bag of crudely woven cedar bark. The bag measures $11\frac{1}{2}$ by 7 inches.

ORIGIN: Nine Mile Canyon area, central Utah (D. G. collection); Fremont culture.

COMPARISONS: Samuel Guernsey, *Exploration in Northeastern Arizona*, 1931, plate 31(f).

For the cedar bark bag, see A. V. Kidder and Samuel Guernsey, *Archaeological Explorations in Northeastern Arizona*, 1919, page 176 and figure 84.



FIGURE 5.15. Human hair bundle.

DESCRIPTION: Bundle of human hair that has been braided into fine cordage. The bundle is tied with a different type of cordage. The bundle was found with a hide pouch tied with cordage, also shown in the photograph. The pouch is 2½ inches long.
ORIGIN: Nine Mile Canyon area, central Utah (D. G. collection); Fremont culture.

COMPARISONS: A. V. Kidder and Samuel Guernsey, *Basketmaker Caves of Northeast Arizona*, 1921, page 132; Elizabeth Morris, *Basketmaker Caves in the Prayer Rock District*, 1980, page 99.

COMMENT: Human hair could be woven into small items of clothing, for example the leggings shown in Figure 4.7.

Permission to copy images denied without written approval.



FIGURE 5.16. Human hair tumpline band.

DESCRIPTION: Tumpline strap woven from human hair; 17 inches long and 3 inches wide.

ORIGIN: Nine Mile Canyon area, central Utah (D. G. collection); Fremont culture.

COMPARISONS: Samuel Guernsey, *Explorations in Northeastern Arizona*, 1931, page 130.

COMMENT: Another example of artifacts made from human hair is the leggings shown in Figure 4. 7. An example of the fine cordage used to make such items is shown in Figure 5.15.



FIGURE 5.17. Two necklaces.

DESCRIPTION: The “beads” on the upper necklace are wads of mink fur. The string may be yucca cordage. The beads on the lower necklace are pieces of hollow twig. The string may be cotton.

The longest hollow wood bead is just over 2 inches long.

ORIGIN: Nine Mile Canyon area, central Utah; Fremont culture.

COMPARISONS: A. V. Kidder and Samuel Guernsey, 1919, *Archeological Explanations in Northeastern Arizona*, 1919, pages 161 and 162, figure 72, and plate 70.

Permission to copy images denied without written approval.



FIGURE 5.18. Fire drill parts.

DESCRIPTION: The larger softwood hearth was found tied to a hardwood drill and a tool for cleaning the hearth. The photograph includes a second, smaller softwood hearth. The hardwood drill is 25 inches long.

ORIGIN: Fremont culture.

COMPARISONS: A. V. Kidder and Samuel Guernsey, *Archeological Explorations in Northeastern Arizona*, 1919, plate 50.

COMMENT: Fire drills could be spun using a small bow, but a drill this long could have been spun between the user's hands.

Permission to copy images denied without written approval.

FIGURE 5.19. Bighorn sheep horn tools.

DESCRIPTION: Three tools made of bighorn sheep horn. In the foreground is a large spoon. A ladle appears in the left background. In the right background is an arrow wrench—note the short length of wood broken off in the narrow end of the tool. The spoon and ladle were shaped after heating the horn. The arrow wrench is 5½ inches long; the scoop is 12 inches long.

ORIGIN: Fremont River area, southern Utah; Fremont culture.

COMPARISONS: For the spoon and ladle, see Marti Allen, *Relics Revisited*, 2002, page 288. For the arrow wrench, see A. V. Kidder and Samuel Guernsey, *Basketmaker Caves of Northeastern Arizona*, 1921, page 122 and plate 38; Jesse Nusbaum, *A Basket-Maker Cave in Kane County Utah*, 1922, plate 41.

COMMENT: The ladle was found with the marmot skin bag and pieces of obsidian shown in Figure 5.20.





FIGURE 5.20. Marmot skin bag and flaked obsidian.

DESCRIPTION: A marmot skin bag and pieces of obsidian (including arrowhead blanks) were found together in a cache. When closed, the bag measures 12 by 9 inches.

ORIGIN: Fremont River area, southern Utah; Fremont culture.

COMPARISONS: A. V. Kidder and Samuel Guernsey, *Basketmaker Caves of Northeastern Arizona*, 1921, pages 38, 122, and 177.

COMMENT: The ladle in Figure 5.19 (upper left) was found with these items.



FIGURE 5.21. Partial side rail from a ladder.

DESCRIPTION: In one approach used in the prehistoric Southwest, rungs were attached to the side rails of ladders using thin branches and withes (or withies). For the ladder fragment shown here, rungs were held against the rail with a long, thin branch, and the branch was secured with withes wrapped around the rail. This fragment of a side rail is 26 inches long.

ORIGIN: Southwest Colorado.

COMPARISONS: Lawrence Cheek, *A.D. 1250: Ancient Peoples of the Southwest*, 1994, page 120.

Permission to copy images denied without written approval.

Permission to copy images denied without written approval.



DISPLAY CASE 6

CEREMONIAL OBJECTS

Permission to copy images denied without written approval.



FIGURE 6.2. Reserve Black-on-white bowl.

DESCRIPTION: The two faces shown on this bowl probably represent supernatural individuals. The bowl measures 9 inches in diameter and 4 inches tall.

ORIGIN: Northeastern Arizona or west-central New Mexico; A.D. 1000 to 1100.

FIGURE 6.3. Cache of ceremonial items.

DESCRIPTION: The cache includes a painted wand with goggle eyes, a painted wand with a possible single eye, a wand fragment, a paho, a cottonwood rattlesnake effigy, two slats held together with yucca, and six pieces of cotton thread. Three of the pieces of thread are strung with stone beads. The goggle-eyed wand is 7 inches long.

ORIGIN: Southwestern New Mexico.

COMPARISONS: A similar goggle-eyed figure can be seen in Curtis Schaafsma and Carroll Riley, *The Casas Grandes World*, 1999. For a different snake effigy, see Neal Judd, *Material Culture of Pueblo Bonito*, 1954, page 278. See also Marjorie Lambert and Richard Ambler, *A Survey of Caves in Hidalgo County*, 1965, page 76; C. B. Cosgrove, *Caves of the Upper Gila and Hueco Areas in New Mexico and Texas*, 1947, figure 36.

COMMENT: Goggle-eyed figures found in the Southwest are sometimes called Tlaloc figures, based on an implied connection with the goggle-eyed rain god of prehistoric southern Mexico.





FIGURE 6.4. Shaman's staff.

DESCRIPTION: Also known as a ceremonial stave, this 20 inch long carved stick has a hatched design, with vestiges of paint between the incised areas.

ORIGIN: Upper Mimbres Valley, New Mexico; probably Mimbres culture.

COMPARISONS: For a highly similar stave, see C. B. Cosgrove, *Caves of the Upper Gila and Hueco Areas in New Mexico and Texas*, 1947, figure 120. For a second ceremonial stave see Neal Judd, *Material Culture of Pueblo Bonito*, 1954, page 270.

FIGURE 6.5. Shaman's wand.

DESCRIPTION: Ceremonial hand-held wand tied with cordage and dyed with yellow ocher; 14 inches long.

ORIGIN: Southwestern New Mexico.

COMPARISONS: C. B. Cosgrove, *Caves of the Upper Gila and Hueco Areas in New Mexico and Texas*, 1947, figure 118(h); Don Morris, *Archeological Investigations at Antelope House*, 1986, page 279 and figure 96.



Permission to copy images denied without written approval.



FIGURE 6.6. Bundle for the top of a shaman's staff.

DESCRIPTION: This tightly bound bundle would have topped a shaman's staff. The items bound together (with yucca cord) include a potbellied man, fetal deer hoof rattles, and a piece of abalone shell.

ORIGIN: Unknown

COMPARISONS: A. V. Kidder and Samuel Guernsey, *Basketmaker Cave of Northeast Arizona*, 1921. See plate 42 for a deer hoof rattle and plate 18 for a feather bundle.



FIGURE 6.7. Two cloud blowers.

DESCRIPTION: “Cloud blowers” are straight pipes. The example on the left has an incised design; it is 6 inches long and $2\frac{1}{4}$ inches in diameter. The example on the right is painted red and black. It is $8\frac{1}{4}$ inches long and $2\frac{1}{2}$ in diameter.

ORIGIN: The incised example is Hohokam, from Southern Arizona. The painted example is from the Mimbres Valley of New Mexico and probably from the Mimbres culture.

COMPARISONS: Clara Lee Tanner, *Prehistoric Southwestern Craft Arts*, 1976, pages 208 and 209; Franklin Barnett, *Dictionary of Prehistoric Indian Artifacts of the American Southwest*, 1973, page 91.

Permission to copy images denied without written approval.



FIGURE 6.8. Cache containing a medicine man's kit.

DESCRIPTION: A complete medicine man's kit was found in a Reserve Black-on-white olla (narrow-mouthed jar) plugged with clay. A Wingate Black-on-red bowl inverted over the top of the jar helped protect the contents.

Two additional Wingate Black-on-red bowls were placed on either side of the olla. The olla is 13 inches tall and 10 inches in diameter. Each of the Wingate bowls is 10 inches in diameter. The one on the left is 6½ inches deep, the inverted bowl is 3½ inches deep, and the bowl on the right is 4 inches deep.

ORIGIN: Southwestern New Mexico, probably about A.D. 1100.

COMPARISONS: A. V. Kidder and Samuel Guernsey, *Archeological Explorations in Northeastern Arizona*, 1919, pages 147 to 151.

COMMENT: This is probably the most complete medicine man's kit ever found. The contents of

the olla included the blanket shield, a rattle, and the top of a medicine pipe.



FIGURE 6.9. Polychrome altar cloth.

DESCRIPTION: The designs on this piece of cotton cloth are painted in two shades of brown. The design resembles ones found on baskets. The altar cloth measures 20½ by 20 inches.

ORIGIN: Southwestern New Mexico.

COMPARISONS: Kate Peck Kent, *Prehistoric Textiles of the Southwest*, 1983, plates 1 and 15.

COMMENT: This altar cloth was found in the “Medicine Man’s” olla shown in Figure 6.8, with the numerous ceremonial items shown in Figure 6.10.

Permission to copy images denied without written approval.



FIGURE 6.10. Small items from the medicine man's kit.

DESCRIPTION AND COMPARISONS: The following items were found in the olla and are shown above.

- » Four banded travertine "medicine stones" or "prayer sticks." The longest is 4½ inches long. See Neal Judd, *The Material Culture of Pueblo Bonito*, 1954, page 288.
- » Three well-formed quartz crystals; see Judd, 1954, page 289.
- » Three cylindrical hematite "medicine stones"; see Judd, 1954, page 287.
- » A blood-letting knife, also known as a scarifier, used for tattoos (top row, seventh object from the left). See A. V. Kidder and Samuel Guernsey, *Archeological Explorations in Northeastern Arizona*, 1919, pages 109 and 110.
- » An abalone shell pendant suspended from a cotton neck cord. The pendant is 2¼ inches long and 2 inches wide. See Elizabeth Morris, *Basketmaker Caves in the Prayer Rock District*, 1980, page 9.
- » A stone pendant; see A. V. Kidder and Samuel Guernsey, 1919, pages 150 and 151; C. B. Cosgrove, *Caves of the Upper Gila and Hueco Areas in New Mexico and Texas*, 1947, figure 146; Clara Lee Tanner, *Prehistoric Southwestern Craft Arts*, 1976.
- » A wood peg that tapers to a point (top row, eighth object from the left), possibly from a snare. See C. B. Cosgrove, 1947, figure 143.
- » The remaining objects in the top row are balls or other objects of quartz crystal. See Forrest Fenn, *The Secrets of San Lázaro Pueblo*, 2004, pages 34 to 36 and 114–115.
- » The bottom row includes three pouches of herbs; the largest is 7 inches long. See A. V. Kidder and Samuel Guernsey, 1919, pages 150 and 151 and items (e) and (f) on plate 62; Elizabeth Morris, 1980, page 92 and figure 51.



FIGURE 6.11. Small ceremonial items from a cache pot.

DESCRIPTION: Items found together in a gray corrugated pot (not in the collection), and therefore likely to be a medicine man's healing kit. A rounded piece of coral is probably a fossil. The white stone with a brown cap is $1\frac{1}{2}$ inches tall.

ORIGIN: Room 3 at the Antler Site near Young, Arizona.

COMPARISONS: To my knowledge, there is no medicine man's kit quite like this one.

Permission to copy images denied without written approval.



FIGURE 6.12. Cache pot with rabbit net and basket.

DESCRIPTION: A corrugated ware jar had a worked bowl fragment (of St. Johns Polychrome) as a lid. The jar contained a 100 by 3 foot yucca fiber net in excellent condition. Other items in the pot included a piece of cotton cloth, a basket with ceremonial objects, and a double ear of corn. The jar measures 18 inches tall and 13 inches in diameter.

ORIGIN: Northeastern Arizona.

COMPARISONS: For the rabbit net, see C. Melvin Aikens, *Hogup Cave*, Aikens, 1970, figures 89 and 90; also A. V. Kidder and Samuel Guernsey, *Basketmaker Caves of Northeast Arizona*, 1921, page 79.

COMMENT: The basket and its contents can be seen in Figure 6.13.



FIGURE 6.13. The basket found in the cache pot and its contents.

DESCRIPTION: An oval coiled basket found in the pot shown in Figure 6.12. The basket measures 12 inches long and 4 inches wide. It is lying on the piece of cloth found in the pot. The basket's contents include two quartz crystals set in handles wrapped in yucca cord. The handle to the upper right incorporates a desiccated baby turtle. Other items in the basket include a copper bell, two loose quartz crystals, an object of translucent green stone, a short rod of hematite, and a bivalve shell half.

ORIGIN: Northeastern Arizona.

COMPARISONS: Marti Allen and Shane Baker, *Of Earth, Stone, and Corn*, 2002, page 223. For the crystals, see Neal Judd, *The Material Culture of Pueblo Bonito*, 1954, page 289 and Forrest Fenn, *The Secrets of San Lázaro Pueblo*, 2004, pages 34 to 36 and 114 to 115.

Permission to copy images denied without written approval.



FIGURE 6.14. Ceremonial knife.

DESCRIPTION: Hafted knife with quartz or clear chalcedony blade. The handle is made of cholla cactus and the blade is set with creosote and pine pitch. The unusual blade material, a piece of abalone shell set into the handle, and traces of red ocher on the blade all indicate that this is a ceremonial knife. Length: 9½ inches.

ORIGIN: George Scott estate; found in south-central Arizona. The flaking indicates that the blade was made during the Archaic period. It may have been found and hafted by later prehistoric people.

COMPARISONS: Samuel Guernsey, *Explorations in Northeastern Arizona*, 1931, plate 24. See also Jack Stallings, "Quartz Crystal Paleo Points," 2009.

COMMENT: The records on my collection include a full report on this knife and the materials from which it was made.

Permission to copy images denied without written approval.



FIGURE 6.15. Painted slate slats.

DESCRIPTION: Rectangular pieces of gray slate painted with red and yellow ocher and white kaolin clay. The longest is 13 inches long and 1 1/2 inches wide.

ORIGIN: Nine Mile Canyon area, central Utah; Fremont Culture.

COMPARISONS: Forrest Fenn, *The Secrets of San Lozaro Pueblo*, page 264.

COMMENT: These objects have been interpreted as Fremont culture clan symbols or territorial markers.

Permission to copy images denied without written approval.

Permission to copy images denied without written approval.



ADDITIONAL ITEMS: 7

JEWELRY

Permission to copy images denied without written approval.



(previous page)

FIGURE 7.1. A pendant with a human face.

FIGURE 7.2. Necklace featuring a pendant with a human face.

DESCRIPTION: Necklace featuring hundreds of beads of argillite, turquoise, and an unidentified dark stone. The pendant features a human face (see Figure 7.1). Length: 18½ inches.

ORIGIN: Vicinity of Four Mile Ruin, east-central Arizona (B. S. Collection).

COMPARISONS: Clara Lee Tanner, *Prehistoric Southwestern Craft Arts*, 1976, page 165.

Permission to copy images denied without written approval.



FIGURE 7.3. Six Hohokam pendants.

DESCRIPTION: Six small stone objects include two lizards (possibly horned toads), two birds, a human, and a bighorn sheep.

The suspension holes indicate that the objects were pendants, possibly parts of necklaces. The human figure is 2 inches tall.

ORIGIN: Discovered during construction in Maricopa County, Arizona; Hohokam culture (F.L. Collection).

COMPARISONS: Wesley Jernigan, *Jewelry of the Prehistoric Southwest*, 1978; Franklin Barnett, *Dictionary of Prehistoric Indian Artifacts of the American Southwest*, Northland Press, 1973; Lawrence Cheek, *A.D. 1250: Ancient Peoples of the Southwest*, 1986, pages 120 and 121.

COMMENT: See Figure 7. 4 for a close-up of the bird effigy pendant to the left.

Permission to copy images denied without written approval.



FIGURE 7.4. Stone bird pendant.

DESCRIPTION: A small but exquisitely prepared stone fetish depicting a bird. The hole allowed the fetish to be suspended as a pendant, possibly as part of a necklace. Length: $1\frac{1}{4}$ inches.

ORIGIN: Maricopa County, Arizona (F. L. Collection).

COMPARISONS: See Figure 7.3.

COMMENT: This stone bird also appears in Figure 7.3. The close-up shows traces left by the carving, drilling, and smoothing of the pendant.



FIGURE 7.5. Six pieces of Hohokam turquoise jewelry.

DESCRIPTION: Two pairs of turquoise earrings, one pair with orange *Pecten* (scallop) shell inserts, on stone backings; turquoise bracelet; turquoise pendant with an argillite central stone, on a smooth stone backing. The pendant is slightly over 2½ inches in diameter.

ORIGIN: Discovered during construction in Maricopa County, Arizona; Hohokam culture.

COMPARISONS: Wesley Jernigan, *Jewelry of the Prehistoric Southwest*, 1978; Franklin Barnett, *Dictionary of Prehistoric Indian Artifacts of the American Southwest*, Northland Press, 1973; Lawrence Cheek, *A.D. 1250: Ancient Peoples of the Southwest*, 1986, pages 120 and 121.

Permission to copy images denied without written approval.



FIGURE 7.6. Seven pieces of Hohokam shell jewelry.

DESCRIPTION: The six-pointed stars at the top are earrings. To their left is a dog or coyote. The elongated pendant at the lower right is a stylized lizard. The remaining pendants are birds, one of which is stylized. Length of the lizard pendant is 3 inches.

ORIGIN: Discovered during construction in Maricopa County, Arizona; Hohokam culture.

COMPARISONS: Wesley Jernigan, *Jewelry of the Prehistoric Southwest*, 1978; Franklin Barnett, *Dictionary of Prehistoric Indian Artifacts of the American Southwest*, Northland Press, 1973; Lawrence Cheek, *A.D. 1250: Ancient Peoples of the Southwest*, 1986, pages 120 and 121.

COMMENT: Although the object in one bird's beak resembles a phallic symbol, it is a stylized snake.



FIGURE 7.7. Gila monster and human of *Spondylus* shell.

DESCRIPTION: Two pendants of *Spondylus* (Thorny Oyster) shell, each $2\frac{1}{2}$ inches by $\frac{3}{4}$ inch. One is a Gila monster (note the fat tail); the other is a human with two suspension holes to indicate nipples.

ORIGIN: Maricopa County, Arizona.

COMPARISONS: Clara Lee Tanner, *Prehistoric Southwestern Craft Arts*, 1976, page 149.

Permission to copy images denied without written approval.



FIGURE 7.8. Bone earrings.

DESCRIPTION: Large, thin bone disks with insets of red shell and greenish stone (turquoise or malachite). Each earring measures $2\frac{1}{2}$ by $2\frac{1}{4}$ inches.

LOCATION: Fourmile Ruin area, east-central Arizona (B. S. collection).

COMPARISONS: To my knowledge, these earring are unique.

COMMENT: Found with the Mountain Lion hairpin shown in Figure 7.19.



FIGURE 7.9. Hohokam shell jewelry.

DESCRIPTION: A pair of earrings consisting of stars within circles, additional pendants, and fetishes. Each of the earrings is $1\frac{1}{2}$ inches in diameter.

ORIGIN: Maricopa County and Young, Arizona; Hohokam culture.

COMPARISONS: Wesley Jernigan, *Jewelry of the Prehistoric Southwest*, 1978; Emil Haury, *The Hohokam, Desert Farmers & Craftsmen*, 1976.

Permission to copy images denied without written approval.



FIGURE 7.10. Hohokam stone jewelry.

DESCRIPTION: Pendants and ring, of various types of stone.
The stylized frog in the center of the top row is 2 inches tall.

ORIGIN: Maricopa County, Arizona.

COMPARISONS: Wesley Jernigan, *Jewelry of the Prehistoric Southwest*, 1978;
Emil Haury, *The Hohokam, Desert Farmers & Craftsmen*, 1976.



FIGURE 7.11. Turquoise pendants and other small objects.

DESCRIPTION: Twelve turquoise pendants, a turquoise cabochon (not drilled for suspension), four argillite pendants, a small bird pendant of stone, two bone rings, and a small stylized human effigy of fired clay. The human effigy is 2 inches tall. The objects are posed on a piece of sandstone.

ORIGIN: The bone rings are from northwest New Mexico. The remaining objects (from the R. O. collection) are from Maricopa and Pima Counties, Arizona.

COMPARISONS: Wesley Jernigan, *Jewelry of the Prehistoric Southwest*, 1978. For the bone rings, see Franklin Barnett, *Dictionary of Prehistoric Indian Artifacts of the American Southwest*, 1973, page 99.

Permission to copy images denied without written approval.



FIGURE 7.12. Shell frog fetishes and necklaces.

DESCRIPTION: The Hohokam carved shells into stylized frogs. One of the frogs seen here is strung on a shell heishi necklace, and another is strung on a necklace of *Olivella* shells. The largest frog measures $2\frac{3}{4}$ by $2\frac{1}{2}$ inches.

ORIGIN: Pima and Maricopa Counties, Arizona.

COMPARISONS: Emil Haury, *The Hohokam, Desert Farmers & Craftsmen*, 1976; Wesley Jernigan, *Jewelry of the Prehistoric Southwest*, 1978.



FIGURE 7.13. Miniature burden baskets.

DESCRIPTION: Miniature ceramic depictions of burden baskets with bifurcated bases. The painted designs are reminiscent of the designs woven into actual burden baskets. The largest is 2 inches tall and $1\frac{3}{4}$ inches wide.

ORIGIN: Various areas in Arizona.

COMPARISONS: Thomas Mails, *The Pueblo Children of the Earth Mother*, 1983.

COMMENT: Two of the three miniatures served as pendants, so the image is included in this chapter. For the type of burden basket depicted by these miniatures, see Figure 5.4.

Permission to copy images denied without written approval.



FIGURE 7.14. Copper bell necklace and loose copper bells.

DESCRIPTION: A shell bead necklace includes a large copper bell as a central pendant and smaller copper bells at regular intervals. The photograph also includes three additional copper bells, one of them with a raised design on the surface.

ORIGIN: Mimbres Valley, southwest New Mexico.

COMPARISONS: To my knowledge, the necklace is unique. For a similar necklace minus the copper bells, see Emil Haury, *The Hohokam, Desert Farmers & Craftsmen*, 1976, page 310.

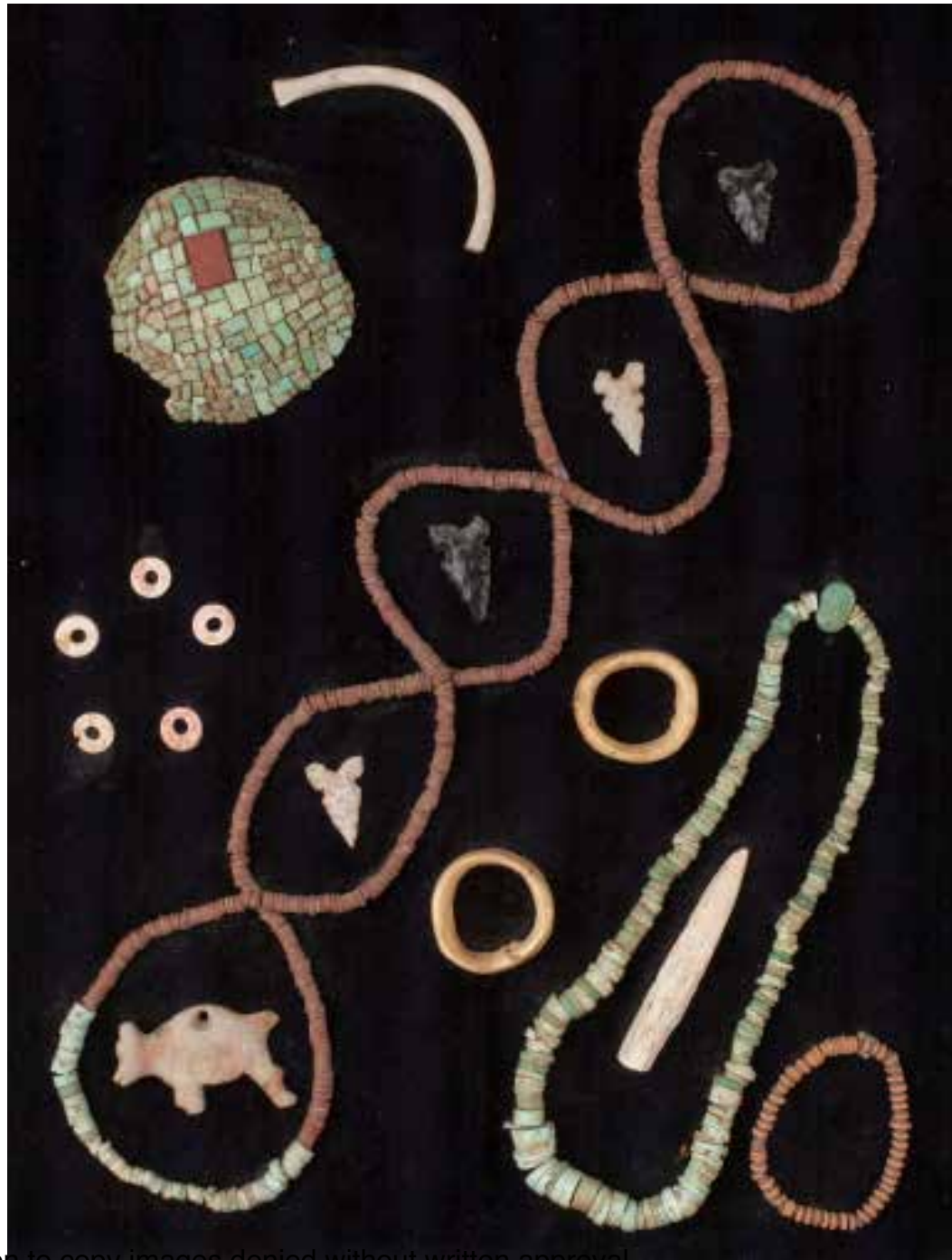
FIGURE 7.15. Hohokam jewelry and arrow points.

DESCRIPTION: The jewelry includes items of turquoise, shell, and argillite or siltstone. Four small arrow points are also shown.

The shell encrusted with turquoise and one red stone is just over 2 inches in diameter.

ORIGIN: Gila County, Arizona.

COMPARISONS: Wesley Jernigan, *Jewelry of the Prehistoric Southwest*, 1978; Franklin Barnett, *Dictionary of Prehistoric Indian Artifacts of the American Southwest*, 1973; Lawrence Cheek, A.D. 1250, *Ancient Peoples of the Southwest*, 1986, pages 120 and 121.



Permission to copy images denied without written approval.

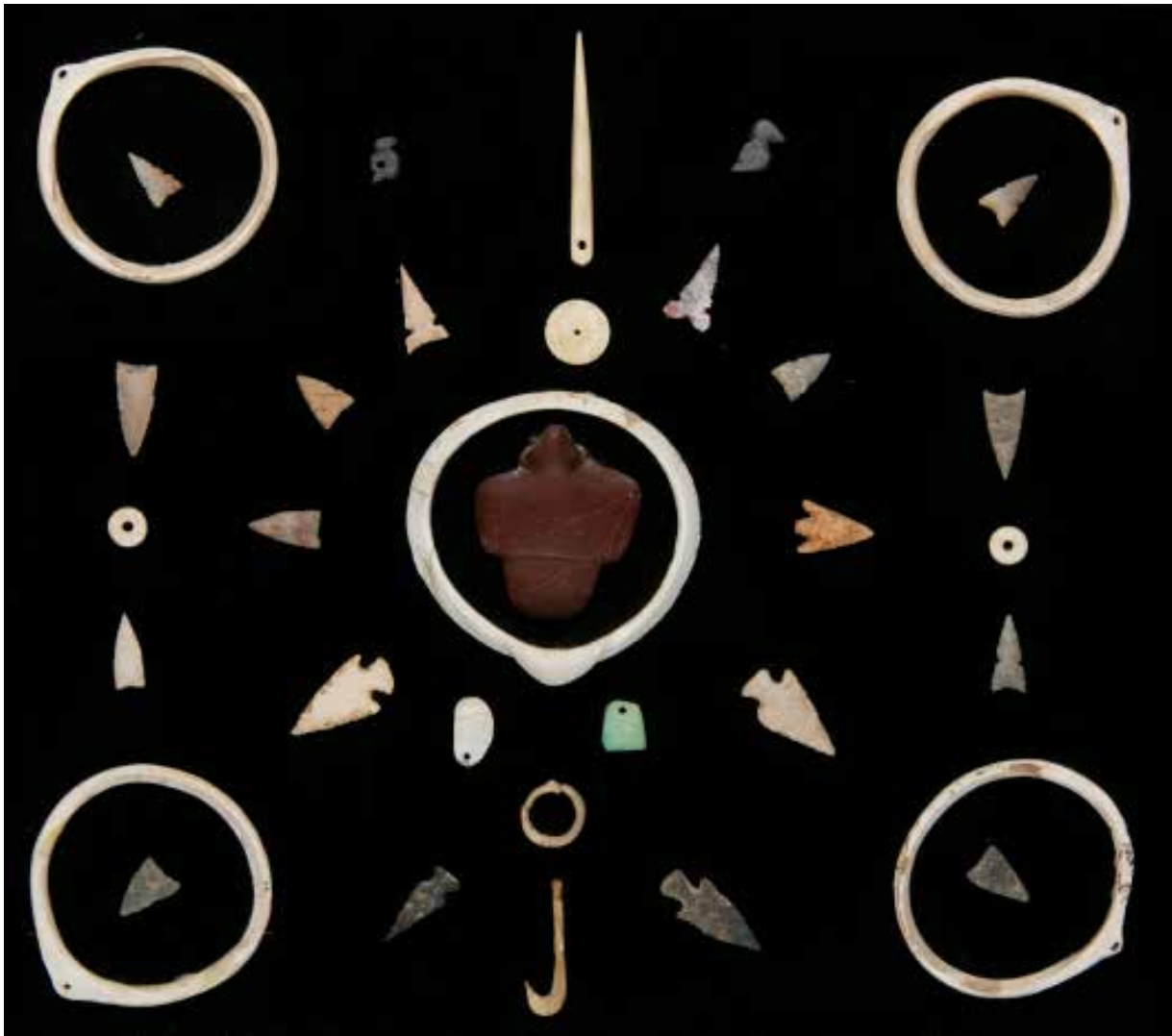


FIGURE 7.16. Hohokam jewelry, arrow points, needle, and fishhook.

DESCRIPTION: The jewelry includes a red stone bird pendant, a turquoise pendant, and various items of shell. The arrow points are of various types of stone. A bone needle can be seen at the top, while a rare example of a fishhook can be seen at the bottom. The red stone bird pendant measures $2\frac{1}{4}$ by 2 inches.

ORIGIN: Gila County, Arizona.

COMPARISONS: Wesley Jernigan, *Jewelry of the Prehistoric Southwest*, 1978; Franklin Barnett, *Dictionary of Prehistoric Indian Artifacts of the American Southwest*, 1973; Lawrence Cheek, *A.D. 1250, Ancient Peoples of the Southwest*, 1986, pages 120 and 121.



FIGURE 7.17. Bracelet with turquoise pendants and copper bell.

DESCRIPTION: The beads are stone. The largest turquoise pendant is just under 1 inch long. When not looped, the strand is 9 inches long.

ORIGIN: Young, Arizona (C. D. collection).

COMPARISONS: This bracelet is also pictured in Allan and Carol Hayes, *The Desert Southwest*, 2006.

Permission to copy images denied without written approval.



FIGURE 7.18. Variscite necklace elements including fetishes.

DESCRIPTION: Trapezoidal tabular pieces and fetishes of variscite. Found together and therefore probably elements from a necklace rather than pendants intended to be used separately. The large bird at the center is $1\frac{3}{4}$ inches long.

LOCATION: Southeastern Utah.

COMPARISONS: Wesley Jernigan, *Jewelry of the Prehistoric Southwest*, 1978, pages 179 to 184.



FIGURE 7.19. Two bone hairpins.

DESCRIPTION: The hairpin on the left depicts a mountain lion; the one on the right depicts two owls. Both are 8½ inches long.

ORIGIN: The hairpin with owls was found in Pima County, Arizona. The hairpin with the mountain lion was found in the Fourmile Ruin area, east-central Arizona (B. S. collection).

COMPARISONS: Wesley Jernigan, *Jewelry of the Prehistoric Southwest*, 1978; Franklin Barnett, *Dictionary of Prehistoric Indian Artifacts of the American Southwest*, 1973; Emil Haury, *The Hohokam, Desert Farmers & Craftsmen*, 1976, page ii.

COMMENT: The mountain lion hairpin was found with the large bone earrings shown in Figure 7.8.

Permission to copy images denied without written approval.



FIGURE 7.20. Hairpins.

DESCRIPTION: The head of the wooden hairpin has been carved into a horned toad. The picture also includes two fragments of bone hairpins. One of the bone hairpins has two tines.

ORIGIN: Maricopa County, Arizona.

COMPARISONS: Emil Haury, *The Hohokam, Desert Farmers & Craftsmen*, 1976, page 303; Clara Lee Tanner, *Prehistoric Southwestern Craft Arts*, 1976, page 167.

Permission to copy images denied without written approval.



ADDITIONAL ITEMS: 8

HOHOKAM

Permission to copy images denied without written approval.



(previous page)

FIGURE 8.1. Close-up of the palette shown in Figure 8.2.

FIGURE 8.2. Palette shaped like a human.

DESCRIPTION: A thin piece of slate shaped to resemble a human. The border is not raised, but nonetheless shows that this item was a palette.

This image shows the stylized face, including a nose and eyes. The legs could have served as a handle. Length: $10\frac{1}{2}$ inches. Width: $2\frac{3}{4}$ inches.

ORIGIN: Pima County, Arizona (R. O. collection); Hohokam culture.

COMPARISONS: Devin White, *Hohokam Palettes*, 2004, page 18.



FIGURE 8.3. Two bighorn sheep effigies.

DESCRIPTION: Two stone effigies vary greatly in design, but both have shallow pits in the backs, possibly to hold offerings. The effigy on the left is $9\frac{1}{2}$ inches long and $5\frac{1}{4}$ inches tall.

ORIGIN: Pima County, Arizona (M. B. Farm collection); Hohokam culture.

COMPARISONS: Emily Haurly, *The Hohokam, Desert Farmers & Craftsmen*, 1976, page 186.

Permission to copy images denied without written approval.



FIGURE 8.4. Censer with human figure.

DESCRIPTION: Cylindrical stone censer (or receptacle for offerings) with a human clinging to one side and incised pottery-like designs on the other. Traces of red paint are present on the human figure's arms. Height: $5\frac{3}{4}$ inches. Diameter: $4\frac{1}{2}$ inches.

ORIGIN: Maricopa County, Arizona (D. H. collection); Hohokam culture.

COMPARISONS: Emil Haury, *The Hohokam, Desert Farmers & Craftsmen*, 1976, pages 185 and 186.



FIGURE 8.5. Two animal effigies and three stone rings.

DESCRIPTION: A stone fired clay effigy represents a bird. The smaller, cruder effigy represents an unknown animal. The stone rings were weights added to digging sticks. One ring is turned on its side to show the design of pecked dots and incised interlocking scrolls. The bird effigy is $7\frac{1}{4}$ inches long and $4\frac{1}{4}$ inches wide.

ORIGIN: Pima County, Arizona (M. B. Farm collection); Hohokam culture.

COMPARISONS: Haury, *The Hohokam, Desert Farmers & Craftsmen*, 1976, pages 185 and 186.

For the bird, see A. V. Kidder, *The Artifacts of Pecos*, 1932, page 211.

Permission to copy images denied without written approval.



FIGURE 8.6. Two pottery faces.

DESCRIPTION: The face on the left was probably from a black-on-white effigy pot. The face on the right was part of a figurine. The back of the face on the right has an impression from a stick that had been inserted into it. The face on the right measures $3\frac{1}{2}$ by $2\frac{1}{2}$ inches.

ORIGIN: Maricopa County, Arizona (J. C. collection). The face on the right is Hohokam, but the black-on-white pot that included the face on the left was a prehistoric import.

COMPARISONS: Emil Haury, *The Hohokam, Desert Farmers & Craftsmen*, 1976.



FIGURE 8.7. Two stone censers with frogs.

DESCRIPTION: The polished stone censer on the left features base relief frogs on three corners.

It is $8\frac{1}{2}$ inches long and $4\frac{1}{4}$ inches wide. The second, smaller censer features two sitting human beings and is 2 inches tall and $2\frac{1}{4}$ inches in diameter.

ORIGIN: Kiatuthlanna Ruin, east-central Arizona (D. H. Collection); Hohokam culture.

COMPARISONS: Emily Haury, *The Hohokam, Desert Farmers & Craftsmen*, 1976, page 186.

Permission to copy images denied without written approval.



FIGURE 8.8. Shell trumpet.

DESCRIPTION: Part of the body of this conch shell trumpet is polished from the many times it was held while used. The trumpet is 8 inches long and $4\frac{1}{2}$ inches in diameter.

ORIGIN: Pima County, Arizona; Hohokam culture.

COMPARISONS: Franklin Barnett, *Dictionary of Prehistoric Indian Artifacts of the American Southwest*, 1973, page 109.

FIGURE 8.9. Two palettes with rattlesnakes.

DESCRIPTION: Palettes made from thin pieces of slate, with raised and incised borders. The snakes at the ends, although stylized, are recognizable as rattlesnakes. Both palettes have traces of paint. The larger one is $9\frac{1}{2}$ inches long (including the rattlesnake finials) and $3\frac{1}{4}$ inches wide.

ORIGIN: Pima and Maricopa Counties, Arizona; Hohokam culture.

COMPARISONS: Devin White, *Hohokam Palettes*, 2004.

COMMENT: For a shell pendant with a similar snake held in a bird's beak, see Figure 7.6.



Permission to copy images denied without written approval.



FIGURE 8.10. Two palettes with handles.

DESCRIPTION: Palettes made from thin pieces of slate, with raised and incised borders. These two examples include handles, which is unusual. The larger one is $6\frac{3}{4}$ inches long and $2\frac{3}{4}$ inches wide.

ORIGIN: Central and south-central Arizona; Hohokam culture.

COMPARISONS: Devin White, *Hohokam Palettes*, 2004, page 62.

FIGURE 8.11. Palette shaped like a lizard.

DESCRIPTION: Thin piece of slate shaped to resemble a lizard. The raised border indicates that this item was a palette.

The tail could have served as a handle.

Length: 7 inches. Width: $3\frac{1}{4}$ inches.

ORIGIN: Pima or Maricopa County, Arizona (R. C. collection); Hohokam culture.

COMPARISONS: Devin White, *Hohokam Palettes*, 2004.



Permission to copy images denied without written approval.



FIGURE 8.12. Two palettes with rams.

DESCRIPTION: Two palettes of different materials but with matching designs are presumably a pair.

One is of slate, the usual material, while the other is of argillite or siltstone. The animals at the ends

are stylized but still recognizable as bighorn rams. Each palette measures 7 by $2\frac{3}{4}$ inches.

ORIGIN: Maricopa County, Arizona; Hohokam culture.

COMPARISONS: Devin White, *Hohokam Palettes*, 2004, page 18.

COMMENT: This pair of matched palettes of different materials may be unique.

FIGURE 8.13. Paint palette with possible dogs.
DESCRIPTION: Palette made from a thick piece of slate, with a raised and incised border. The stylized animals at the ends may be dogs. The poor condition of the palette and the residue in the central area suggests that the palette burned while holding pigment or other material. Length: 11 inches. Width: 3¼ inches.
ORIGIN: Pima or Maricopa County, Arizona; Hohokam culture.
COMPARISONS: Devin White, *Hohokam Palettes*, 2004, page 18.



Permission to copy images denied without written approval.



FIGURE 8.14. Large Hohokam palette.

DESCRIPTION: This palette has the typical raised edge, which features a design reminiscent of basket weaving. The palette measures $12\frac{1}{4}$ by just over 5 inches.

ORIGIN: Pima or Maricopa County, Arizona; Hohokam culture.

COMPARISONS: Devin White, *Hohokam Palettes*, 2004, page 18.

FIGURE 8.15. Three large Hohokam palettes.

DESCRIPTION: Two of these three palettes have finely notched edges. The largest one measures $7\frac{1}{4}$ by $4\frac{1}{4}$ inches.

ORIGIN: Pima and Maricopa Counties, Arizona.

COMPARISONS: Devin White, *Hohokam Palettes*, 2004, page 18.



Permission to copy images denied without written approval.



FIGURE 8.16. Mimbres palettes.

DESCRIPTION: Like the Hohokam, the Mimbres people made and used slate palettes, but Mimbres palettes tended to be much smaller. The largest palette is $4\frac{1}{4}$ inches long.

ORIGIN: Mimbres Valley, southwest New Mexico; Mimbres culture.

COMPARISONS: Devin White, *Hohokam Palettes*, 2004.

FIGURE 8.17. Two Hohokam necklaces with large pendants.

DESCRIPTION: The necklace on the left features argillite beads along with occasional beads of dark stone and turquoise. The pendant consists of a shell encrusted with turquoise and a central disk of argillite or siltstone. The necklace on the right consists of *Nassarius* shells plus a large shell pendant. The left pendant is 2 inches in diameter.

ORIGIN: Pima or Maricopa Counties, Arizona (R. O. collection); Hohokam culture.

COMPARISONS: Wesley Jernigan, *Jewelry of the Prehistoric Southwest*, 1978.



Permission to copy images denied without written approval.



FIGURE 8.18. Spinning and weaving tools.

DESCRIPTION: The items shown include a batten, a pointed weaving tool, two large needles, and spindle whorls made by perforating stone disks. The four disks that are not perforated may be unfinished spindle whorls. The batten is $8\frac{3}{4}$ inches long.

ORIGIN: Pima County, Arizona.

COMPARISONS: Kate Peck Kent, *Prehistoric Textiles of the Southwest*, 1983.

FIGURE 8.19. Prehistoric weaving kit.
DESCRIPTION: Items used for weaving, including a skein of spun cotton, needles, battens, and a tapestry beater (the item with a comb-like end). The longest needle is 9 inches long.
ORIGIN: Pima County, Arizona.
COMPARISONS: Kate Peck Kent, *Prehistoric Textiles of the Southwest*, 1983.



Permission to copy images denied without written approval.



FIGURE 8.20. Women's decorative aprons of yucca and shell.

DESCRIPTION: A yucca fiber belt has dangling strings of *Olivella* shells. The piece of painted yucca fabric would similarly have been worn around a women's waist with the fringe, if present, being about two feet in length. The piece of fabric measures 6½ by 3 inches.

ORIGIN: Kiatuthlanna Ruin, east-central Arizona (D. H. collection).

COMPARISONS: Frank Roberts, *The Ruins of Kiatuthlanna, Eastern Arizona*, 1931.



FIGURE 8.21. Flutes and whistles.

DESCRIPTION: The top item is a clay whistle. The next three items are bone flutes, while the bottom item is a wooden whistle. The longest flute is 5 inches long.

ORIGIN: The clay whistle is from east-central Arizona. The other four items are from central Utah.

COMPARISONS: Thomas Mails, *The Pueblo Children of the Earth Mother*, 1983, page 231 and plate 41.

Permission to copy images denied without written approval.



FIGURE 8.22. Arrow or dart points and other flaked stone tools.

DESCRIPTION: The flaked stone tools in this photograph are of various materials, including petrified wood, but all are of a reddish color and were found together. Based on size, the points include both arrow points and atlatl dart points. The three items at bottom center are of the size used to make hafted knives. The corner-notched dart point at bottom right is just over 1½ inches long.

ORIGIN: Antler Site near Young, Arizona (C. D. collection).

COMPARISONS: Books describing arrowheads are common. See, for example, Clara Lee Tanner, *Prehistoric Southwestern Craft Arts*, 1976 and Franklin Barnett, *Dictionary of Prehistoric Indian Artifacts of the American Southwest*, 1973.

COMMENT: Found with the crystals in Figure 8.23.



FIGURE 8.23. Worked and unworked crystals.

DESCRIPTION: Crystals, mostly of clear quartz but also including a cluster of amethyst crystals and a possible tourmaline crystal. The last is 1 inch long.

SOURCE: Antler Site near Young, Arizona (C. D. collection).

COMPARISONS: Clara Lee Tanner, *Prehistoric Southwestern Craft Arts*, 1976.

COMMENT: The crystals were found when the site's owner mechanically sifted the "backdirt" (discarded dirt) from the previous owner's dig.

Permission to copy images denied without written approval.



FIGURE 8.24. Stone objects from a healer's kit.

DESCRIPTION: These stone objects used by a medicine man were found together. Some are carefully shaped, while others retain their natural form. The shaped stone at the center of the photograph is $4\frac{3}{4}$ inches long.

ORIGIN: Found in a Pueblo I period bowl at a site along the La Plata River (E. T. Ranch). The finder kept the bowl's contents but not the bowl.

COMPARISONS: While multiple healer's kits have been found in the Southwest, none is quite like this one.

FIGURE 8.25. Sipapu cover.

DESCRIPTION: Sandstone slab chipped to an oval shape, with a carefully smoothed circular hole in the center. The outer diameter varies from 15½ to 18 inches.

ORIGIN: Antler Ruin near Young, Arizona (C. D. collection).

COMPARISONS: To my knowledge, this item is unique.

COMMENT: I was told by the owner of the ruin that this stone served as the cover to a sipapu, which is a ceremonial hole in a kiva floor. The stone would have covered the rim of the sipapu while allowing physical or spiritual access to the sipapu itself.





FIGURE 8.26. T-shaped stone.

DESCRIPTION: Large stone shaped into a T with a pointed bottom. The stone is 17½ inches tall and 15½ inches wide.

ORIGIN: Antler Ruin near Young, Arizona (C. D. collection).

COMPARISONS: The stone probably was a door to a bird pen, being inserted in the doorway to keep the bird from escaping. The best-known prehistoric bird breeding village in the region is Paquimé in northwest Chihuahua; see Charles Di Peso, *Casas Grandes: A Fallen Trading Center of the Gran Chichimeca*, Volume 3, 1974.



FIGURE 8.27. Ceramic ball encrusted with fragments of shell.

DESCRIPTION: A miniature bowl was found holding a fired clay ball encrusted with bits of shell, possibly *Olivella* shell. X-ray images of the ball suggest that it was formed around a soft core. The technician who took the X-ray images suggested that the core was placental material. The ball is $3\frac{3}{4}$ inches in diameter.

ORIGIN: Mogollon Rim area of east-central Arizona.

COMPARISONS: To my knowledge, this find is unique.

Permission to copy images denied without written approval.

Permission to copy images denied without written approval.



ADDITIONAL ITEMS: 9

HOGUP CAVE

Permission to copy images denied without written approval.



(previous page)

FIGURE 9.1. Detail of the baby moccasin shown in Figure 9.2.

FIGURE 9.2. Baby moccasin from Hogup Cave.

DESCRIPTION: A baby moccasin with attachment cord was made of tanned buffalo hide. This image shows how the tanned hide was turned inside-out to provide a warm, soft lining. The moccasin is 5 $\frac{3}{4}$ inches long and 4 inches wide.

ORIGIN: Hogup Cave, northern Utah (D. C. collection).

COMPARISONS: This is the moccasin shown in C.

Melvin Aikens, *Hogup Cave*, 1970, pages 285 and 286.

Permission to copy images denied without written approval.



FIGURE 9.3. Split-twig figurine and anthropomorphic figure.

DESCRIPTION: Left: Split-twig figurine; the head is missing. It is 1 inch wide.

Right: Anthropomorphic figure with a horn made from a sliver of bone.

ORIGIN: The split-twig figurine is from the Nine Mile Canyon area of central Utah. The anthropomorphic figure is from Hogup Cave.

COMPARISONS: Melvin Aikens, *Hogup Cave*, front cover and page 124.

COMMENT: Hogup Cave is the only location where the horned anthropomorphic figures have been found.

Permission to copy images denied without written approval.



FIGURE 9.4. Stone objects from Hogup Cave.

DESCRIPTION: From left to right, this grouping includes three projectile points (probably dart points), a flaked stone knife, and three pebbles (two with drilled suspension holes). The cordage shown on three of the items is original. The knife blade at the center is $4\frac{3}{4}$ inches long.
ORIGIN: Hogup Cave, northern Utah.
COMPARISONS: C. Melvin Aikens, *Hogup Cave*, 1970.



FIGURE 9.5. Multiple objects from Hogup Cave.

DESCRIPTION: Various items found in Hogup Cave. In some cases, the item's function is unknown. Two black objects at the left are stone prayer sticks. At the top, a bone tool has a flattened tip. The large flat piece of bone at the bottom, left of center, was made from deer or elk leg bone. A bone awl to the right of that piece is $5\frac{3}{4}$ inches long. To the right of the awl is a spoon or spatula of bighorn sheep horn. At the upper right are two deer hoof rattlers (or pendants for a necklace?) on leather cords. The image also includes two short bone tubes (probably beads). The bone item to the right of the lower prayer stick is probably a pendant for a necklace.

ORIGIN: Hogup Cave, northern Utah.
 COMPARISONS: C. Melvin Aikens, *Hogup Cave*, 1970; see page 87 for the awl. For the deer hoof rattlers, see Franklin Barnett, *Dictionary of Prehistoric Indian Artifacts of the American Southwest*, 1973, page 97.

Permission to copy images denied without written approval.



FIGURE 9.6. The fire drill kit and other items from Hogup Cave.

DESCRIPTION: The two pieces of wood are a fire drill kit (the softwood hearth is on the left and the hardwood drill is on the right). Other items in the photograph include two incised flat stones (gaming pieces), a piece of antler used as an arrow wrench, two bone awls, two perforated stone disks, and a leather pouch. The fire drill kit is 14½ inches long.

ORIGIN: Hogup Cave, northern Utah.

COMPARISONS: C. Melvin Aikens, *Hogup Cave*, 1970; for the incised flat stones, see pages 82 and 83.

COMMENT: The stone disks are of the type used in Fremont concho belts. See Figure 4.6 for additional examples.



FIGURE 9.7. Bracelet from Hogup Cave.

DESCRIPTION: A bracelet of multiple strands of yucca fiber was enlivened by adding an area of interwoven porcupine quills. The sharp ends of the quills protrude from the bracelet, so perhaps this item was not for everyday wear. The bracelet measures 12 inches around.

ORIGIN: Hogup Cave, northern Utah.

COMPARISONS: C. Melvin Aikens, *Hogup Cave*, 1970.

COMMENT: Porcupine quills were used widely in Native American decorative arts. Could this bracelet be from the beginning of that tradition?

Permission to copy images denied without written approval.



FIGURE 9.8. Four objects from Hogup Cave.

DESCRIPTION: A piece of smoothed long bone was modified into a human figurine. It is 4 inches long and $\frac{3}{4}$ inch wide. From the top right of the image down, the other items include a bone pendant, a gaming piece, and a stone pendant.

ORIGIN: Hogup Cave, northern Utah.

COMPARISONS: C. Melvin Aikens, *Hogup Cave*, 1970.



FIGURE 9.9. Yucca fiber cordage.

DESCRIPTION: The central item is a spool of twine. Two pieces of much heavier cordage, one piece true rope, complete the picture. The spool is $7\frac{1}{2}$ inches long and includes many feet of cord.

ORIGIN: Hogup Cave, northern Utah (D. C. Collection).

COMPARISONS: C. Melvin Aikens, *Hogup Cave*, 1970.

Permission to copy images denied without written approval.



FIGURE 9.10. Arrow from Hogup Cave.

DESCRIPTION: A complete arrow, including both the cane mainshaft and a hardwood foreshaft sharpened to a point. Traces of the guide feathers (fletching) are still present.

The paint at the near end of the mainshaft is evident. Total length is 39 inches.

ORIGIN: Hogup Cave, northern Utah (D. C. collection).

COMPARISONS: C. Melvin Aikens, *Hogup Cave*, 1970.

COMMENT: The painted designs found at the near end of arrows are thought to be owners' marks.



FIGURE 9.11. Three split twig figurines.

DESCRIPTION: Two whole and one partial figurine, made by splitting a willow twig most of the way and then weaving the two resulting splints. The deer figurine in the center is 3 inches long.

ORIGIN: The deer figurine in the center is from the Oatman area of Arizona. The other two are from the Green River area of Utah. All three are from the Archaic period.

COMPARISONS: Clara Lee Tanner, *Prehistoric Southwestern Craft Arts*, 1976, page 186;

Lawrence Cheek, *A.D. 1250: Ancient Peoples of the Southwest*, 1994, page 176.

COMMENT: By looking closely at the foreleg of the figurine on the left, you can see where the split in the twig begins.

Permission to copy images denied without written approval.



FIGURE 9.12. Two painted stone disks.

DESCRIPTION: Two sandstone disks painted in bull's-eye patterns, one with black paint and the other (which is perforated at its center) with red paint. Presumably ceremonial objects. The larger disk is 4 inches in diameter.

ORIGIN: Hogup Cave, northern Utah (D. C. collection).

COMPARISONS: C. Melvin Aikens, *Hogup Cave*, 1970.



FIGURE 9.13. Two pieces of clay with impressions.

DESCRIPTION: The disk of clay on the left was used as the stopper for an olla. The clay was applied when damp to ensure a proper seal and acquired impressions from the ears of corn stored in the olla. Since the wad of clay on the right is oval, not circular, it could not have served as a stopper. It was described to me as a sipapu cover. While damp, the clay picked up an impression from a sandal. The oval piece of clay is $7\frac{1}{2}$ inches long.

ORIGIN: The larger piece of clay is from the Nine Mile Canyon area of central Utah. The origin of the clay stopper is unknown.

COMPARISONS: For the clay stopper see Thomas Mails, *The Pueblo Children of the Earth Mother*, 1983, page 251.

Permission to copy images denied without written approval.



FIGURE 9.14. Mat fragments.

DESCRIPTION: Two small fragments of matting. The longer fragment is 27 inches long.

ORIGIN: Hogup Cave, northern Utah.

COMPARISONS: C. Melvin Aikens, *Hogup Cave*, 1970.

COMMENT: Mats were used for sitting or sleeping. While these fragments are small, they are enough to document the use of mats at Hogup Cave.



ADDITIONAL ITEMS: 10

FREMONT

Permission to copy images denied without written approval.



FIGURE 10.2. Fremont bear paw pouch.

DESCRIPTION: A bear paw was converted into a pouch with a drawstring closure.

The paw is 7 inches long and $4\frac{1}{2}$ wide.

ORIGIN: Nine Mile Canyon area, central Utah; Fremont culture.

COMPARISONS: This bear paw pouch is unique. For a similar pouch made of deer or prairie dog hide, see Marti Allen, *Relics Revisited*, 2002, pages 194 to 196.



FIGURE 10.3. Corn cob fire starters with pine pitch.

DESCRIPTION: Three cobs with pine pitch at one end, shown on top of a stone pot lid. Each cob is about $2\frac{1}{4}$ inches long and 1 inch in diameter.

ORIGIN: Both the cobs and the pot lid are from the Nine Mile Canyon area, central Utah, and are from the Fremont culture.

COMPARISONS: To my knowledge, these fire starters are unique.

Permission to copy images denied without written approval.



FIGURE 10.4. Juniper bark torch or slow match.

DESCRIPTION: Bundle of shredded juniper bark, bound with additional juniper bark and yucca cord. Charred at one end. Length: 7½ inches.

ORIGIN: Nine Mile Canyon area, central Utah (D. G. collection); Fremont culture.

Comparison: Thomas Mails, *The Pueblo Children of the Earth Mother*, 1983, page 410; Franklin Barnett, *Dictionary of Prehistoric Indian Artifacts of the American Southwest*, 1973, page 109.

COMMENT: Loosely bound bundles of juniper bark could serve as torches. They could also be used as slow matches: a live coal was kept going at one end of the bundle, much like the coal on a cigar, as the fire was transferred to a new location. Once at a new hearth, a few steady puffs produced an open flame.

FIGURE 10.5. Fremont jewelry.

DESCRIPTION: A shell necklace, a shell bracelet, a bracelet featuring bone beads, and four loose pieces of jewelry. The necklace is 9 inches long.
ORIGIN: Nine Mile Canyon Area, central Utah (D. G. collection); Fremont culture.
COMPARISONS: Marti Allen, *Relics Revisited*, 2002; Arthur Rohn, *Mug House*, 1971, page 127.
COMMENT: Bone beads of this type were made by sawing off sections of long bone, often from birds since their long bones are hollow.



Permission to copy images denied without written approval.



FIGURE 10.6. Fremont comb and gaming pieces.

DESCRIPTION: Thin, pointed sticks bound with thread provide a highly serviceable comb. The other items are gaming pieces. Length of the comb is 6 inches.

ORIGIN: Nine Mile Canyon area, central Utah; Fremont culture.

COMPARISONS: I do not know of a published example of this type of comb. For the gaming pieces, see Franklin Barnett, *Dictionary of Prehistoric Indian Artifacts of the American Southwest*, 1973, pages 58 and 59.



FIGURE 10.7. Fremont stone pendants and other items.

DESCRIPTION: This photograph shows seven stone pendants, two animal phalanges (toe bones) drilled for suspension as a pendant, five beads made from animal long bones, and two wooden beads. The uppermost stone pendant is $1\frac{3}{4}$ inches long.

ORIGIN: Nine Mile Canyon area, central Utah; Fremont culture.

COMPARISONS: Marti Allen, *Relics Revisited*, 2002.

Permission to copy images denied without written approval.



FIGURE 10.8. Fremont clay figurines.

DESCRIPTION: Fired clay figurines of animals and humans. The largest dog-like figure in the bottom row measures $1\frac{3}{4}$ inches front to back.

ORIGIN: Nine Mile Canyon area, central Utah (D. G. collection); Fremont culture.

COMPARISONS: Marti Allen, *Relics Revisited*, 2002, page 247.



FIGURE 10.9. Fremont and Hohokam clay figurine fragments and shell pendants.

DESCRIPTION: Twelve fragments of fired clay figurines, three whole shell pendants (including one of abalone), and a fragment of a shell pendant. The longest shell pendant is $2\frac{1}{2}$ inches long.

ORIGIN: The Fremont items are from Nine Mile Canyon, central Utah. The Hohokam items are from southern Arizona.

COMPARISONS: Marti Allen, *Relics Revisited*, 2002, pages 246 and 247.

Permission to copy images denied without written approval.



FIGURE 10.10. Badger paw amulet and leather object with face.

DESCRIPTION: The amulet consists of a badger paw and measures $1\frac{3}{4}$ by 3 inches. The item above it was sewn together from deer hide and includes a human-like face. That item measures 7 by $6\frac{1}{2}$ inches.

ORIGIN: The amulet is from Verde Valley, Arizona (P. H. collection). The item made from deer leather is from the Nine Mile Canyon area of central Utah and is from the Fremont culture.

COMPARISONS: Emil Haury, *The Stratigraphy and Archaeology of Ventana Cave*, 1950, plate 29.

Permission to copy images denied without written approval.



FIGURE 10.11. Two wooden objects.

DESCRIPTION: Two pieces of wood have been fire-hardened. The upper object is 11 inches long and may have served as a spatula. However, it has a series of striations on the main part of the tool that suggest its use during weaving. The lower object is flattened in cross-section and served as a batten.

ORIGIN: Nine Mile Canyon area of central Utah; Fremont culture.

COMPARISONS: I do not know of another "spatula" of this kind.

Permission to copy images denied without written approval.

Permission to copy images denied without written approval.



ADDITIONAL ITEMS: 11

BASKETS

Permission to copy images denied without written approval.



FIGURE 11.2. Burden basket.

DESCRIPTION: This twig mesh burden basket is 35 inches tall and 27 inches wide. The close-up in Figure 11.1 shows construction details.

ORIGINS: Guano cave southeast of Pyramid Lake, Nevada; possibly made by the ancestors of Tasiget Tuviwarai Band of the Northern Paiute.

COMPARISONS: Emory Strong, *Stone Age in the Great Basin*, 1969.

COMMENT: The basket was found years ago, under a deposit of guano. The baskets in Figures 11.3 through 11.6 were found in the same cave.



FIGURE 11.3. Shallow basket with bands of diamonds in negative.

DESCRIPTION: Shallow coiled basket displaying four-fold symmetry. Each individual band in the design features a series of diamonds in negative. The basket measures 27 inches across by 3 inches deep.

ORIGIN: Guano cave southeast of Pyramid Lake, Nevada; Archaic period.

COMPARISONS: Emory Strong, *Stone Age in the Great Basin*, 1969, pages 51 and 114.

COMMENT: This basket and the three that follow (Figures 11.4 through 11.6) were found together. They were in the same cave that yielded the burden basket in Figures 11.1 and 11.2, but were found much deeper—under 7 feet of guano. They may be some of the earliest known North American baskets (see Figure 11.6).

Permission to copy images denied without written approval.



FIGURE 11.4. Shallow basket with single and double zigzag designs.

DESCRIPTION: The second of four baskets found together. Size: 25 inches in diameter, 3 inches deep.

ORIGIN AND COMPARISONS: See Figure 11.3.



FIGURE 11.5. Shallow coiled basket with zigzag designs.

DESCRIPTION: The third of four baskets found together. Size: 27 inches in diameter, 3 inches deep.

ORIGIN AND COMPARISONS: See Figure 11.3.

Permission to copy images denied without written approval.



FIGURE 11.6. Shallow coiled basket with complex design.

DESCRIPTION: The fourth of four baskets found together. Size: 25 inches in diameter, 3 inches deep.

ORIGIN AND COMPARISONS: See Figure 11.3.

COMMENT: This basket was radiocarbon dated to 753–412 B.C., confirming that the four baskets found together are from the Archaic period.



FIGURE 11.7. Winnowing and parching basket.

DESCRIPTION: A shallow basket used for winnowing and parching. Size: 22 inches in diameter, 1½ inches deep.

ORIGIN: Guano cave southeast of Pyramid Lake, Nevada; possibly made by the ancestors of the Tasiget Tiviwarai Band of the Northern Paiute.

COMPARISONS: Emory Strong, *Stone Age in the Great Basin*, 1969, page 217.

COMMENT: Basket winnowing involved tossing freshly harvested seeds up into a slight breeze and catching the seeds as the chaff drifted away. Parching involved mixing the seeds with hot coals. If the mix of seeds and coals was constantly moved around, the coals would not catch the basket on fire.

Permission to copy images denied without written approval.



FIGURE 11.8. Mogollon polychrome basket.

DESCRIPTION: Coiled basket with a design including rectangular interlocking scrolls and opposing saw tooth elements. The basket is 13 inches in diameter and 6¼ inches tall. The asymmetry of form is due to water damage on the other side of the basket.

ORIGIN: McKinley County, New Mexico (B. Ranch); Mogollon culture.

COMPARISONS: J. J. Brody, *The Anasazi*, 1990. The Ramsdale baskets at the Gene Autry Museum came from the neighboring ranch.

COMMENT: The red and black designs resemble contemporaneous ceramic designs, specifically the Fourmile design. No doubt the basket weavers and pottery makers influenced each other—if they weren't the same individuals.



FIGURE 11.9. A second Mogollon polychrome basket.

ORIGIN AND DESCRIPTION: This coiled basket came from the same cache as the example in Figure 11.8. Like that basket, it has a red and black design stitched in. The basket measures $12\frac{1}{2}$ in diameter and $5\frac{3}{4}$ inches tall. As is the case for the basket in Figure 11.8, the asymmetry of form is due to water damage not visible in the photograph.

Permission to copy images denied without written approval.



FIGURE 11.10. A third Mogollon polychrome basket.

ORIGIN AND DESCRIPTION: This coiled basket came from the same cache as the example in Figure 11.8. The red and black design is stitched in. The basket measures $14\frac{1}{4}$ inches in diameter and $5\frac{3}{4}$ inches tall. The basket has water damage.

COMMENT: See Figure 13.14 for two additional, highly similar painted baskets.



FIGURE 11.11. Cylindrical basket.

DESCRIPTION: Coiled basket with flat bottom and tall, slightly flaring walls. No decoration. Height: 6 inches. Diameter: $8\frac{3}{4}$ inches.

ORIGIN: San Juan River Valley, Colorado; Anasazi culture.

COMPARISONS: Earl Morris, *Anasazi Basketry*, 1941.

Permission to copy images denied without written approval.



FIGURE 11.12. Basket with early stepped design.

DESCRIPTION: Large fragment of a coiled basket with flat bottom and vertical walls. A red decoration including rectangular scrolls and saw teeth was stitched in. Height: $11\frac{1}{2}$ inches. Diameter: 11 inches.

ORIGIN: Unknown.

COMPARISONS: Earl Morris, *Anasazi Basketry*, 1941.



FIGURE 11.13. Jar and basket fragment from the Mogollon Rim.

DESCRIPTION: A Reserve Plain Corrugated jar is 7 inches tall and 8½ inches in diameter.

The burden basket fragment is large enough to show how a design was woven in.

ORIGIN: Near Globe, Arizona; Mogollon culture. The jar dates to A.D. 1050 to 1300.

Permission to copy images denied without written approval.



Permission to copy images denied without written approval.



FIGURE 11.15. Basket with chevron designs.

DESCRIPTION: A deep coiled basket has chevron designs circling the side. The basket is 9½ inches tall and 6 inches wide.

ORIGIN: Gila Mountains area, southeast Arizona.

COMPARISONS: Earl Morris, *Anasazi Basketry*, 1941, figures 29a and 29c.

(opposite) FIGURE 11.14. Ring basket.

DESCRIPTION: A long, thin branch was carefully bent into a circular hoop. Strips of yucca leaf were then twilled to create a basketry tray. The tray is 15½ inches in diameter.

ORIGIN: Southeastern Utah; Anasazi culture.

COMPARISONS: Earl Morris, *Anasazi Basketry*, 1941.

Permission to copy images denied without written approval.



FIGURE 11.16. The arrow maker's kit.

DESCRIPTION: A plain coiled basket, 6 inches in diameter and $3\frac{1}{4}$ inches tall, held a knapper's tools, raw materials, and finished products. The contents of the kit suggest that this knapper specialized in making arrow points, working from partly formed chunks of obsidian.

ORIGIN: Montezuma County, Colorado (V. C. collection).

COMPARISONS: To my knowledge, this kit is unique.



FIGURE 11.17. Cache basket with strip of rabbit fur yarn.

DESCRIPTION: A plain coiled basket measures 7 inches in diameter and $2\frac{1}{2}$ inches tall. When found, it contained rabbit fur yarn. The yarn consists of thin strips of rabbit fur wrapped around yucca cordage.

ORIGIN: Nine Mile Canyon area, central Utah (D. G. collection).

COMPARISONS: Marjorie Lambert and Richard Ambler, *A Survey and Excavation of Caves in Hidalgo County, New Mexico*, 1965.

COMMENT: Rabbit fur yarn was woven into soft, light blankets that were good at trapping body heat.

Permission to copy images denied without written approval.



FIGURE 11.18. Archaic period net.

DESCRIPTION: A net made from extremely fine cord, measuring 7 feet long when extended.

ORIGIN: Near Pyramid Lake, Southeast Nevada; Archaic period.

COMPARISONS: Emory Strong, *Stone Age in the Great Basin*, 1969, page 51.

COMMENT: A net with such fine mesh probably was used for trapping birds.

206

The net was found with the four baskets shown in Figures 11.14 through 11.16.

Permission to copy images denied without written approval.



FIGURE 12.2. Complete paint kit.

DESCRIPTION: This paint kit (also shown in Figure 12.1) consists of items found in the same ruin room. It includes pigments, mortars and a pestle, and paint bowls. The worked sherd dish holding pigments measures 9 inches in diameter.

ORIGIN: Fence Lake area of west-central New Mexico (S. R. Ranch).

COMPARISONS: Thomas Mails, *The Pueblo Children of the Earth Mother*, 1983, page 251.



FIGURE 12.3. Painted stone figures and other ritual objects.

DESCRIPTION: Found together in a ruin room, this cache of ceremonial objects includes six human or kachina figures, a rectangular painted piece of tabular stone, a circular piece of tabular stone with a bull's-eye pattern, a painted chipmunk effigy, two smoothed stone rods, a worked piece of petrified wood, and seven pieces of quartz crystal. The human or kachina figure on the left is $4\frac{3}{4}$ inches tall.

ORIGIN: Ruin room forty miles south of Show Low, Arizona (O. P. Ranch).

COMPARISONS: Lawrence Cheek, *A.D. 1250: Ancient Peoples of the Southwest*, 1994; Daniel Moneta, *Charles H. Lummis: The Centennial Exhibition Commemorating His Tramp Across the Continent*, 1985, page 47. I know of three other ceremonial kits of this kind: (1) at the Museum of Northern Arizona; (2) at the Brooklyn Museum; (3) at the Autry Museum.

COMMENT: The chipmunk effigy appears separately on the book cover.

Permission to copy images denied without written approval.



FIGURE 12.4. Two painted jawbones.

DESCRIPTION: Each item is half of a jawbone (mandible). The upper jawbone half, possibly from an antelope, is painted with a large red dot and stripes. The lower jawbone half is from a deer and is painted with yellow, turquoise, and red stripes. The lower jawbone half is $9\frac{1}{2}$ inches long.

ORIGIN: Found together in east-central Arizona.

COMPARISONS: Byron Cummings, *Kinishba: A Prehistoric Pueblo of the Great Pueblo Period*, 1940, plate 35.

FIGURE 12.5. Ayucca fiber bag and its contents.

DESCRIPTION: This bag of spun yucca fiber is 17½ inches long. The hafted knife is unusual for still having its wrist cord. A small leather bag holds silvery crystals, possibly galena. The photograph also includes scraps of leather.

ORIGIN: Mine site in southeastern Utah. These items and the ones in Figure 12.6 were found together.

COMPARISONS: For the bag, see Lawrence Cheek, *A.D. 1250: Ancient Indian People of the American Southwest*, 1994.

COMMENT: To my knowledge, the hafted knife is the only one found with its wrist cord. The hafted knife also appears in Figure 2.16.



Permission to copy images denied without written approval.



FIGURE 12.6. Basketmaker Bag and pendant.

DESCRIPTION: A bag was made from fine-spun yucca fiber in various shades of brown; it is $11\frac{3}{4}$ inches long and 8 inches wide. The serpentine pendant is 3 inches long and $1\frac{1}{2}$ inches wide. The suspension cords for the pendant were made from human hair (at the pendant) and yucca fiber.

ORIGIN: Mine site in southeastern Utah. These items and the ones in Figure 12.5 were found together.

COMPARISONS: For the bag, see Lawrence Cheek, *A.D. 1250: Ancient Indian People of the American Southwest*, 1994. For the pendant, see Wesley Jernigan, *Jewelry of the Prehistoric Southwest*, 1978, plate 9. See also Elizabeth Morris, *Basketmaker Caves in the Prayer Rock District, Northeastern Arizona*, 1980, page 105.

COMMENT: This image also appears on the book cover.



FIGURE 12.7. Ceremonial ear of corn and bag.

DESCRIPTION: A complete ear of corn is girdled with fine twine, with beads on the twine.

The cob was found in the sewn leather pouch. The cob is $4\frac{3}{4}$ inches long.

ORIGIN: Verde Valley, Arizona (P. H. collection).

COMPARISONS: Marti Allen, *Relics Revisited*, 2002, pages 315 (for the pouch) and 341 (for the cob).

Permission to copy images denied without written approval.



FIGURE 12.8. Fishing line with multiple hooks.

DESCRIPTION: A stick served as the reel for a fishing line. The line includes multiple hooks, each on its own leader. The stick is $13\frac{3}{4}$ inches long.

ORIGIN: Pyramid Lake area, northwest Nevada; probably early but possibly made by the ancestors of the Tasiget Tuviwarai Band of the Northern Paiute.

COMPARISONS: Emory Strong, *Stone Age in the Great Basin*, 1969, page 223.

FIGURE 12.9. Miniature bows and arrows.

DESCRIPTION: The picture shows four tiny, entirely symbolic bows, two with attached symbolic arrows. The photograph also shows a loose miniature atlatl dart foreshaft with a stone tip. The longest bow is 17 inches long.

ORIGIN: The miniature bows and arrows are from the Mogollon Rim area, east-central Arizona. The miniature atlatl dart foreshaft is from San Juan County, Utah, and is radiocarbon dated to A.D. 74 ± 40 .

COMPARISONS: Walter Hough, *Culture of the Ancient Pueblos of the Upper Gila River Region, New Mexico and Arizona*, 1914, page 99.



Permission to copy images denied without written approval.



FIGURE 12.10. Mimbres stone frog.

DESCRIPTION: A stone cobbles was slightly modified, and eyes were painted on creating a stone frog. The cobbles is 6 inches long and $4\frac{1}{2}$ inches wide.

ORIGIN: Mimbres Valley, southwest New Mexico; Mimbres culture.

COMPARISONS: I am not aware of any similar stone frog fetishes. Stylized frogs of shell are fairly common, however (see Figure 7.12).



FIGURE 12.11. Three chipped stone saws.

DESCRIPTION: Three stone "bifaces" (flaked on both sides) with serrated edges for sawing. The red (upper right) saw is 3 inches long and 1½ inches wide.

ORIGIN: D Ranch, Pleasantview, Colorado.

COMPARISONS: Franklin Barnett, *Dictionary of Prehistoric Indian Artifacts of the American Southwest*, 1973, page 100.

Permission to copy images denied without written approval.



FIGURE 12.12. Plume holder.

DESCRIPTION: A fired clay base with holes for inserting feathers or other items, as part of an altar or other ceremonial setting. The plume holder is $7\frac{1}{4}$ inches long and $5\frac{1}{2}$ inches tall.

ORIGIN: Southwest New Mexico.

COMPARISONS: Similar plume holders were used at Chaco Canyon; see George Pepper, *Pueblo Bonito*, 1920, page 268.



FIGURE 12.13. Shaft straighteners and polishing stones.

DESCRIPTION: Two stone "shaft straighteners" include the grooves used to identify this artifact type. The white stone example on the left is 3 inches long and $1\frac{3}{4}$ inches wide. The two smooth stones are of the type used to polish pottery surfaces when the clay is almost dry but before firing.

ORIGIN: Southwest Colorado.

COMPARISONS: Thomas Mails, *The Pueblo Children of the Earth Mother*, page 434.

Permission to copy images denied without written approval.



FIGURE 12.14. Corn cobs and burned corn.

DESCRIPTION: Four cobs have sticks inserted in one end. The photograph also shows carbonized ears of corn resting on a piece of burned adobe with impressions of cobs. The longest cob-and-stick is 7 inches long.

ORIGIN: Montezuma County, Colorado (D. Ranch).

COMPARISONS: Arthur Rohn, *Mug House*, 1971, page 244.

COMMENT: Inserting a stick in one end of a cob would make it easier to eat American style corn on the cob. However, Southwest corn was not sweet corn and usually was ground into meal. The cobs may have to do with an ancient game where a stick was inserted in one end of a cob and feathers were inserted in the other end, creating a dart. The players then tried to throw their darts through a small hoop.

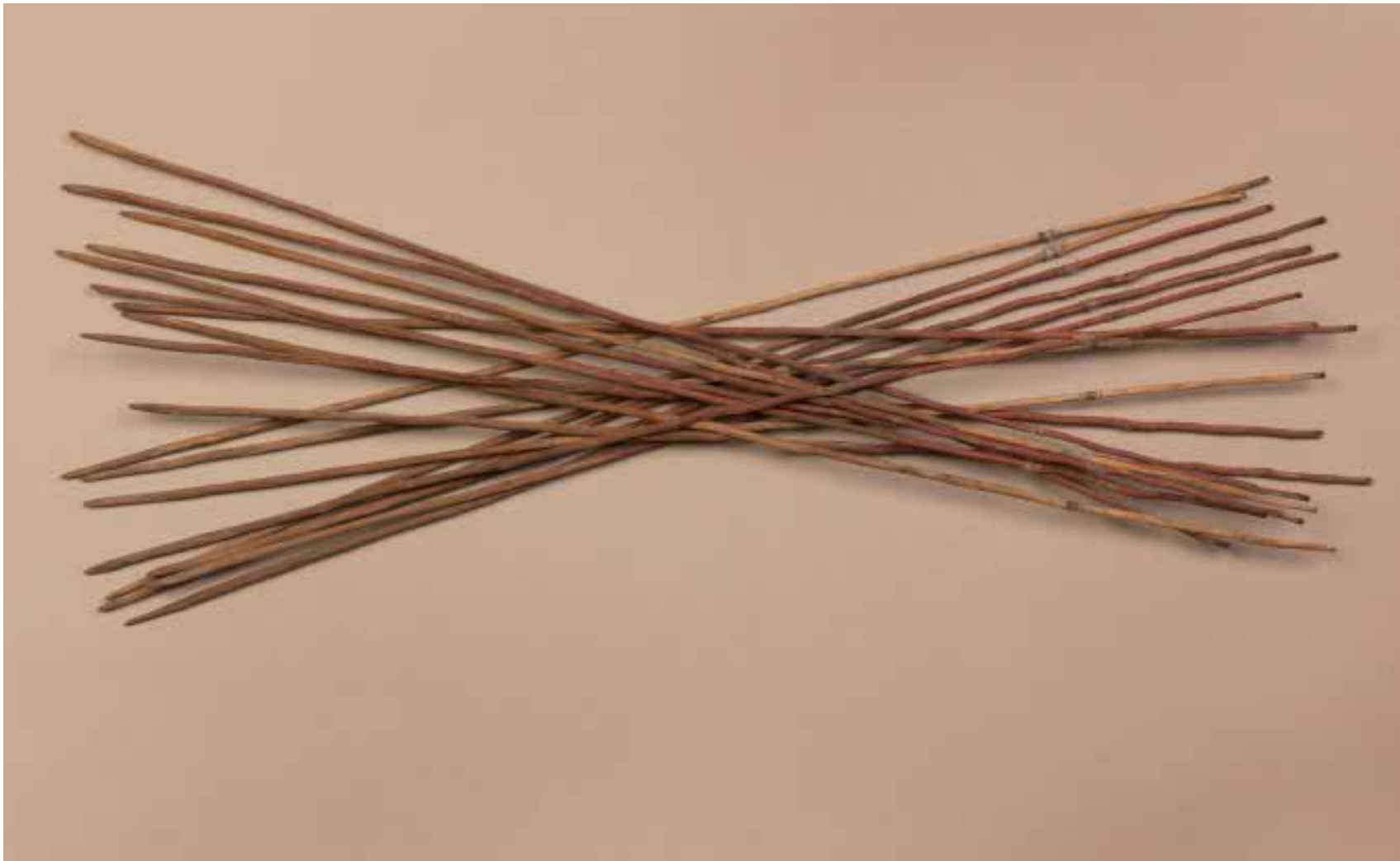


FIGURE 12.15. Twigs used as feather holders.

DESCRIPTION: These twigs of uniform size have ties near their tops. The ties were used to bind feathers to the twigs. They are 20 inches long.

ORIGIN: Southeastern Utah.

COMPARISONS: Keith Dixon, *Hidden House*, 1956, page 53.

Permission to copy images denied without written approval.



FIGURE 12.16. Yucca items and leather pouch.

DESCRIPTION: The item in the center of the photograph is a desiccated bundle of leather and yucca fiber; it is 4 inches long. At the lower left, strips of yucca have been folded into a three-dimensional, four-pointed object. Above it, a similar item has a yucca fiber handle secured with a yucca cord. A rolled-up strip of yucca fiber can be seen at the lower right. Above it is the spiked tip of a yucca leaf, slit open to form a sheaf for what is probably one or more corn tassels.

ORIGIN: Mesa Verde area, southwest Colorado.

COMPARISONS: Thomas Mails, *The Pueblo Children of the Earth Mother*, page 411.

COMMENT: The four-pointed objects may have been toys.



FIGURE 12.17. Fragments of anthropomorphic figures.

DESCRIPTION: Water-damaged fragments of painted stone human-like figures. The complete figurines were about $5\frac{1}{2}$ inches long and $1\frac{3}{4}$ inches wide.

ORIGIN: Unknown.

COMPARISONS: I know of three similar sets of figurines: (1) a set collected in northeast Arizona, now at the Museum of Northern Arizona; (2) a set collected near Sanders, Arizona, now at the Brooklyn Museum; (3) a set from central Arizona, now at the Autry Museum.

Permission to copy images denied without written approval.



FIGURE 12.18. Granite metate and manos.

DESCRIPTION: The deep trough metate measures 18 inches long and 13 inches wide. The photograph also includes two rectangular granite manos (hand stones).

ORIGIN: Different locations in Central Arizona.

COMPARISONS: Lawrence Cheek, *A.D. 1250: Ancient Peoples of the Southwest*, 1994;

Thomas Mails, *The Pueblo Children of the Earth Mother*, 1989, page 29.

COMMENT: Corn and other seed meals were prepared in the metate, with the hand-held stones providing the crushing and grinding force.



FIGURE 12.19. Basalt metate and mano.

DESCRIPTION: The trough metate measures 21 inches long and $5\frac{1}{2}$ inches tall. A mano sits in the trough, much as it would have been held during use.

ORIGIN: Different locations in Central Arizona.

COMPARISONS: Lawrence Cheek, *A.D. 1250: Ancient Peoples of the Southwest*, 1994; Thomas Mails, *The Pueblo Children of the Earth Mother*, 1989, page 29.

Permission to copy images denied without written approval.



FIGURE 12.20. Mortar and pestle.

Description. A basalt mortar has a large hole for crushing food; it measures 14 by 12 inches. It is shown with a basalt pestle that is $10\frac{1}{2}$ inches long and $2\frac{1}{2}$ inches in diameter.

ORIGIN: Maricopa County, Arizona.

COMPARISONS: Emil Haury, *The Hohokam, Desert Farmers & Craftsmen*, 1976, page 287.



FIGURE 12.21. Stone bowl, mortar, and pestle.

DESCRIPTION: To the left is a stone bowl. To the right, a pestle sits in a shallow mortar. The mortar measures $7\frac{1}{2}$ inches across.

ORIGIN: The stone bowl is from southwest Colorado. The mortar and pestle are from Pima County, Arizona.

COMPARISONS: Thomas Mails, *The Pueblo Children of the Earth Mother*, 1983, page 251.

Permission to copy images denied without written approval.



FIGURE 12.22. Eight stone axe heads.

DESCRIPTION: Eight stone axe heads of various kinds. The examples shown here are all of dense, fine-grained igneous stone, a material preferred for its resistance to shattering.

The largest is $6\frac{3}{4}$ inches long.

ORIGIN: Multiple locations in the Mesa Verde and Hohokam areas.

COMPARISONS: Emil Haury, *The Hohokam, Desert Farmers & Craftsmen*, 1976, pages 291 and 292; Tomas Mails, *The Pueblo Children of the Earth Mother*, 1983, page 411.

FIGURE 12.23. Hair brushes.

DESCRIPTION: Strands of stiff grass could be tied in bundles to serve as hair brushes. These two examples still have strands of their users' hair. The larger one is 9 inches long and 2 inches in diameter. The smaller one is 2½ inches long and 1½ inches in diameter.
ORIGIN: Montezuma County, Colorado.
COMPARISONS: Emil Haury, *Painted Cave*, 1946, plate 25.



Permission to copy images denied without written approval.



FIGURE 12.24. Hoe.

DESCRIPTION: Elongated wood tool, flattened at the large end. There are various theories as to its use, but it was most likely a hoe. Length: $54\frac{3}{4}$ inches.

ORIGIN: South of Grants, New Mexico.

COMPARISONS: A. V. Kidder and Samuel Guernsey, *Basketmaker Caves of Northeast Arizona*, 1921, page 89 and plate 37. For the theory that these tools were a form of sword, see Steven LeBlanc, *Prehistoric Warfare in the American Southwest*, 1999, page 105. Curtis Schaafsma has photographs of other items from the same cache.



FIGURE 12.25. Stone knife blade and bone awls.

DESCRIPTION: Knife blade of chipped stone and ten awls made from bird and mammal bones. The knife blade is $4\frac{1}{2}$ inches long.

ORIGIN: Vicinity of Pleasantview, Colorado.

COMPARISONS: For the knife, see Figures 2.16 and 2.17. For the awls, see Franklin Barnett, *Dictionary of Prehistoric Indian Artifacts of the American Southwest*, 1973, page 25.

Permission to copy images denied without written approval.

Permission to copy images denied without written approval.



ADDITIONAL ITEMS: 13

POTTERY

Permission to copy images denied without written approval.



FIGURE 13.2.
Two views of the pottery displays.





FIGURE 13.3. Hohokam pottery display.

As this book is primarily about perishables and other rare artifacts and because there are so many books on prehistoric Southwestern pottery, I chose to show only a few items from my pottery collection. I am very proud of the collection, as it includes all of the important types defined by archaeologists. I do include a few of my favorites. For example, the Tularosa Black-on-white olla with mountain lions is a masterpiece of that design type. At the other end of the aesthetic spectrum, the Basketmaker “nipple pots” are so functional and inventive that I had to include them.

Permission to copy images denied without written approval.



FIGURE 13.4. Tularosa Black-on-white olla.

DESCRIPTION: Just below the neck of this olla is a pair of mountain lions. The olla, which is also shown in Figure 13.1, measures 15½ inches tall and 18 inches in diameter.

ORIGIN: West-central New Mexico or east-central Arizona; A.D. 1150 to 1325.



FIGURE 13.5. Olla with unusual painted design.

DESCRIPTION: This black-on-white olla from the Mesa Verde area features low handles and a Kokopelli, a horned toad, and turkey tracks. The olla measures 14 inches tall by $18\frac{3}{4}$ inches in diameter.

ORIGIN: Rogers Site, southeastern Utah (G. H. collection).

Permission to copy images denied without written approval.



FIGURE 13.6. Kokopelli pitcher.

DESCRIPTION: The body of this Gallup Black-on-white pot is duck-shaped, including a tail. Two human figures are present on the upper part of the pot body. The handle represents a Kokopelli (flute player). The pitcher is 11 inches tall and 13 inches long.

ORIGIN: Found near Cuba, New Mexico, where it was probably an import. Chaco tradition.

This type was made from A.D. 980 to 1150.



FIGURE 13.7. Black-on-white seed jar.

DESCRIPTION: The term “seed jar” refers to jars lacking necks and having restricted openings. Some seed jars have been found with lids. This jar appears to be Gallup Black-on-white based on the hachured design, but the design is unusual, possibly one-of-a-kind. The jar is $8\frac{1}{4}$ inches tall and 13 inches in diameter.

ORIGIN: Found southwest of Grants, New Mexico. Chaco tradition. This type was made from A.D. 980 to 1150.

Permission to copy images denied without written approval.



FIGURE 13.8. Jar with lizard handle.

DESCRIPTION: Tusayan Black-on-white jar with a handle consisting of a striped lizard. The tight packing of black painted areas is a hallmark of this type. The jar is 10 inches tall and $7\frac{1}{2}$ inches in diameter.

ORIGIN: Made in northeast Arizona, A.D. 1200 to 1300; found in north-central Arizona.



FIGURE 13.9. Two bird effigy pots.

DESCRIPTION: Two traditional Tularosa (Mogollon Rim area) Black-on-white bird effigy pots. The one on the left resembles a quail, possibly a Montezuma quail or scaled quail. The effigy pot on the right has very similar markings (including for the breast feathers) and could be a chick of the same species. The larger pot is 5 inches tall.

ORIGIN: West-central New Mexico or east-central Arizona.

COMMENT: The two pots were found together. Given their similarities they may have been made by the same artist.

Permission to copy images denied without written approval.



FIGURE 13.10. Rams eating sunflowers.

DESCRIPTION: This Mimbres Black-on-white bowl shows two bighorn rams eating sunflowers. The scene is repeated on the other side of the interior of the bowl. The bowl is $12\frac{1}{2}$ inches in diameter and 5 inches tall.

ORIGIN: Southwest New Mexico (B. S. collection); Mimbres culture, A.D. 1000 to 1140.

COMMENT: Note that the bowl looks slightly warped. This was a deliberate and fairly common practice among the Mimbres potters.



FIGURE 13.11. Late Snowflake type pitcher.

DESCRIPTION: This pitcher includes closely massed areas of black paint, including areas of “mosquito bar” (crosshatching that reminded early archaeologists of mosquito netting). The pitcher is $7\frac{1}{4}$ inches tall and $9\frac{1}{2}$ in diameter.

ORIGIN: East-central Arizona.

COMMENT: Snowflake Black-on-white dates to A.D. 1175 to 1325, but the dominance of the black indicates that the pitcher was made late in that time range, probably after A.D. 1250. The black paint is unusually intense.

Permission to copy images denied without written approval.



FIGURE 13.12. Two Mesa Verde mugs.

DESCRIPTION: Mesa Verde Black-on-white mugs. The one on the left has a painted bottom, which is rare. The one on the right is in perfect condition. The mug on the right is 5 inches tall. Not counting the handle, it is 3 inches in diameter.

ORIGIN: The mug on the left is from Morris Site 41, New Mexico (just south of the Colorado state line); Mesa Verde culture, A.D. 1150 to 1280. See Earl Morris, *Archaeological Studies in the La Plata District*, 1939, for a description of that site. The mug on the right is from the Rogers Site, southeast Utah.



FIGURE 13.13. Two baby feeding pots.

DESCRIPTION: Two Lino Gray pots of the type used to feed babies as they were transitioned from mother's milk to other food. The larger pot is $2\frac{3}{4}$ inches tall and $5\frac{1}{2}$ inches long.

ORIGIN: Holmes Group (E. T. Ranch) near Aztec, New Mexico (B. H. collection); Basketmaker III, A.D. 500 to 750.

Permission to copy images denied without written approval.



FIGURE 13.14. Corrugated bowl and two baskets.

DESCRIPTION: Corrugated and painted exterior of a McDonalds Corrugated bowl, contrasted with two polychrome baskets. The white paint was applied over the corrugations before firing. The bowl measures $7\frac{3}{4}$ inches tall and 11 inches in diameter.

ORIGIN: The bowl came from the Mogollon Rim area, east-central Arizona. It is from the Mogollon Culture and dates to A.D. 1100 to 1300.

COMMENT: When the bowl exterior is compared to the two baskets, it is clear that the corrugated and painted exterior of McDonalds Corrugated mimics basketry. See Figure 11.8 through 11.10 for three baskets that are highly similar to the ones shown here.



FIGURE 13.15. A cache pot and its contents.

DESCRIPTION: The Socorro Black-on-white pot measures $2\frac{3}{4}$ inches tall and 4 inches in diameter. When found it contained an atlatl dart point (still bound to the end of a foreshaft), yucca cordage, pouches, and stone balls.

ORIGIN: Elephant Butte Reservoir area, central New Mexico. Socorro Black-on-white dates to A.D. 900 to 1350.

COMPARISONS: A. V. Kidder and Samuel Guernsey, *Archeological Explorations in Northeastern Arizona*, 1919, page 162; Brad Sather, "A Mogollon Anasazi Cibola White Ware Cache," 2011.

Permission to copy images denied without written approval.



FIGURE 13.16. A cache pot with lid and ceremonial items.

DESCRIPTION: A McElmo Black-on-white mug had a sherd lid shaped from a jar bottom. The mug contained a stone modified to look like a kachina and a second stone that was smoothed to be a prayer stick. The mug also contained the shredded juniper bark and yucca cordage shown in the photograph. The shredded bark served as padding for the stone items. **ORIGIN:** McElmo Canyon, southwestern Colorado (L. C. collection). McElmo Black-on-white dates to A.D. 1075 to 1250. **COMPARISONS:** Brad Sather, "A Mogollon Anasazi Cibola White Ware Cache," 2011.

FIGURE 13.17. Close-up
of the kachina-like figurine.

DESCRIPTION: As can be seen more
clearly in this close-up image, the
kachina-like figure was incised
and painted turquoise and red.



Permission to copy images denied without written approval.



FIGURE 13.18. Two cache pots and their contents.

DESCRIPTION: These two gray corrugated pots were found together. Each is reinforced with yucca strips and cordage. One contains cotton and maize cobs, while the other one contains beans and disk spindle whorls made of bighorn sheep horn. The pot on the right is $10\frac{3}{4}$ inches tall and 11 inches in diameter. The pot on the left is $8\frac{1}{2}$ inches tall and $9\frac{1}{2}$ inches in diameter.

ORIGIN: Southern Utah; Anasazi Culture, about A.D. 900 to 1300.

COMPARISONS: To my knowledge, this pair of cache pots is unique.



FIGURE 13.19. Gray corrugated pot with cotton and corn cobs.
DESCRIPTION: Separate image of the pot on the left in Figure 13.18.

Permission to copy images denied without written approval.



FIGURE 13.20. Gray corrugated pot with beans and spindle whorls.
DESCRIPTION: Separate image of the pot on the right in Figure 13.18.

BIBLIOGRAPHY

- Adams, E. Charles
1991 *The Origin and Development of the Pueblo Katsina Cult*. University of Arizona Press, Tucson.
- Aikens, C. Melvin
1970 *Hogup Cave*. University of Utah Anthropological Papers No. 93, Salt Lake City.
- Allen, Marti L. (editor)
2002 *Relics Revisited: New Perspectives on an Early Twentieth-Century Collection*. Museum of Peoples and Cultures Popular Series No. 3. Brigham Young University, Provo.
- Allen, Marti L., and Shane A. Baker (editors)
2000 *Of Earth, Stone, and Corn: The Anasazi and their Puebloan Descendants*. Museum of Peoples and Cultures Popular Series No. 2. Brigham Young University, Provo.
- Amsden, Charles A.
1949 *Prehistoric Southwesterners from Basketmaker to Pueblo*. Southwest Museum, Los Angeles.
- Barnett, Franklin
1973 *Dictionary of Prehistoric Indian Artifacts of the American Southwest*. Northland Press, Flagstaff.
- Brody, J. J.
1990 *The Anasazi: Ancient Indian People of the American Southwest*. Rizzoli, New York.
- Cheek, Lawrence W.
1994 *A.D. 1250: Ancient Peoples of the Southwest*. *Arizona Highways* and University of Arizona Press, Tucson.

Permission to copy images denied without written approval.

- Cosgrove, C. B.
1947 *Caves of the Upper Gila and Hueco Areas in New Mexico and Texas.* Papers of the Peabody Museum of Archaeology and Ethnology No. 24. Harvard University, Cambridge, Mass.
- Cummings, Byron
1940 *Kinishba: A Prehistoric Pueblo of the Great Pueblo Period.* Hohokam Museums Association and University of Arizona, Tucson.
- Di Peso, Charles C.
1956 *The Upper Pima of San Cayetano del Tumacacori: An Archaeohistorical Reconstruction of the Ootam of Pimeria Alta.* Amerind Foundation Publication No. 7, Dragoon, Arizona.

1974 *Casas Grandes: A Fallen Trading Center of the Gran Chichimeca, Volume 2: Medio Period.* Amerind Foundation Publications No. 9 (Vol. 3). Northland Press, Flagstaff.
- Dixon, Keith A.
1956 *Hidden House: A Cliff Ruin in Sycamore Canyon, Central Arizona.* Museum of Northern Arizona Bulletin No. 29, Flagstaff.
- Fenn, Forrest
2004 *The Secrets of San Lazaro Pueblo.* One Horse Land & Cattle Co., Santa Fe.
- Fewkes, Jesse W.
1898 Archeological Expedition to Arizona in 1895. In *17th Annual Report of the Bureau of American Ethnology*, pp. 519–744 and plates xci–clxxv. Government Printing Office, Washington, D.C.
- Fulton, William S.
1941 *A Ceremonial Cave in the Winchester Mountains, Arizona.* Amerind Foundation Publications No. 2, Dragoon, Arizona.
- Guernsey, Samuel J.
1931 *Explorations in Northeastern Arizona: Report of the Archaeological Fieldwork of 1920–1923.* Papers of the Peabody Museum of American Archaeology and Ethnology Vol. 12, No. 1. Harvard University, Cambridge, Mass.
- Gunnerson, James H.
1969 *The Fremont Culture: A Study in Culture Dynamics on the Northern Anasazi Frontier.* Papers of the Peabody Museum of Archaeology and Ethnology, Vol. 59, No. 2. Harvard University, Cambridge, Mass.
- Haury, Emil W.
1946 *Painted Cave, Northeastern Arizona.* Amerind Foundation Publication No. 3, Dragoon, Arizona.

1950 *The Stratigraphy and Archaeology of Ventana Cave, Arizona.* University of Arizona Press, Tucson.

1976 *The Hohokam, Desert Farmers & Craftsmen: Excavations at Snaketown, 1964–1965.* University of Arizona Press, Tucson.
- Hayes, Allan, and Carol Hayes
2006 *The Desert Southwest: Four Thousand Years of Life and Art.* Ten Speed Press, Berkeley.
- Hays-Gilpin, Kelley Ann, Ann Cordy Deegan, and Elizabeth Ann Morris
1998 *Prehistoric Sandals from Northeastern Arizona: The Earl H. Morris and Ann Axtell Morris Research.* Anthropological Papers of the University of Arizona No. 62. University of Arizona Press, Tucson.
- Hough, Walter
1914 *Culture of the Ancient Pueblos of the Upper Gila River Region, New Mexico and Arizona.* United States National Museum Bulletin No. 87. Government Printing Office, Washington, D.C.
- Jennings, Jesse D.
1978 *Prehistory of Utah and the Eastern Great Basin.* Anthropological Papers of the University of Utah No. 98, Salt Lake City.
- Jernigan, E. Wesley
1978 *Jewelry of the Prehistoric Southwest.* School of American Research Press, Santa Fe.
- Judd, Neal M.
1926 *Archeological Observations North of the Rio Colorado.* Bulletin of the Bureau of American Ethnology No. 82. Smithsonian Institution, Washington, D.C.
- Judd, Neal M.
1954 *The Material Culture of Pueblo Bonito.* Smithsonian Miscellaneous Collections Vol. 24, No. 1, pp. 1–398. Smithsonian Institution, Washington, D.C.
- Kankainen, Kathy
1995 *Treading in the Past: Sandals of the Anasazi.* Utah Museum of Natural History and University of Utah Press, Salt Lake City.

- Kent, Kate Peck
 1957 *The Cultivation and Weaving of Cotton in the Prehistoric Southwestern United States*. Transactions of the American Philosophical Society Vol. 47, No. 3, Philadelphia.
- 1983 *Prehistoric Textiles of the Southwest*. School of American Research Press, Santa Fe.
- Kidder, Alfred V.
 1932 *The Artifacts of Pecos*. Papers of the Southwestern Expedition No. 6. Yale University Press, New Haven.
- Kidder, Alfred V., and Samuel J. Guernsey
 1919 *Archeological Explorations in Northeastern Arizona*. Bureau of American Ethnology Bulletin 65. Government Printing Office, Washington, D.C.
- 1921 *Basketmaker Caves of Northeast Arizona*. Papers of the Peabody Museum of American Archaeology and Ethnology No. 8. Harvard University, Cambridge, Mass.
- Lambert, Marjorie F., and J. Richard Ambler
 1965 *A Survey and Excavation of Caves in Hidalgo County, New Mexico*. School of American Research Monograph No. 25, Santa Fe.
- LeBlanc, Steven A.
 1999 *Prehistoric Warfare in the American Southwest*. University of Utah Press, Salt Lake City.
- 2004 *Painted by a Distant Hand: Mimbres Pottery from the American Southwest*. Peabody Museum Press, Harvard University, Cambridge, Mass.
- Madsen, David B.
 1989 *Exploring the Fremont*. Utah Museum of Natural History Occasional Paper No. 8. University of Utah, Salt Lake City.
- Mails, Thomas E.
 1983 *The Pueblo Children of the Earth Mother*. Doubleday, Garden City, New York.
- Moneta, Daniel P. (editor)
 1985 *Charles F. Lummis: The Centennial Exhibition Commemorating His Tramp Across the Continent*. Southwest Museum, Los Angeles.
- Morris, Don P.
 1986 *Archeological Investigations at Antelope House*. Publications in Archeology No. 19. USDI National Park Service, Washington, D.C.
- Morris, Earl H.
 1939 *Archeological Studies in the La Plata District, Southwestern Colorado and Northwestern New Mexico*. Carnegie Institution of Washington Publication No. 519, Washington, D.C.
- 1941 *Anasazi Basketry, Basketmaker II through Pueblo III*. Carnegie Institution of Washington Publication 533, Washington, D.C.
- Morris, Elizabeth A.
 1980 *Basketmaker Caves in the Prayer Rock District, Northeastern Arizona*. Anthropological Papers of the University of Arizona No. 35. University of Arizona Press, Tucson.
- Morss, Noel
 1931 *The Ancient Culture of the Fremont River in Utah*. Papers of the Peabody Museum of American Archaeology and Ethnology Vol. 12, No. 3. Harvard University, Cambridge, Mass.
- 1954 *Clay Figurines of the American Southwest*. Papers of the Peabody Museum of American Archaeology and Ethnology Vol. 49, No. 1. Harvard University, Cambridge, Mass.
- Nusbaum, Jesse L.
 1922 *A Basket-Maker Cave in Kane County, Utah*. Indian Notes and Monographs No. 29. Museum of the American Indian, Heye Foundation, New York.
- Osborne, Carolyn M.
 2004 *The Wetherill Collections and Perishable Items from Mesa Verde*. Privately published, Los Alamitos, Calif.
- Pepper, George H.
 1920 *Pueblo Bonito*. Archeological Papers of the American Museum of Natural History Vol. 27, New York.
- Roberts, David
 2006 *Ghost World Guardian*. *National Geographic* Vol. 210 No. 2, pp. 78–89.
- Roberts, Frank H. H.
 1931 *The Ruins of Kiatuthlanna, Eastern Arizona*. Bureau of American Ethnology Bulletin No. 100. Smithsonian Institution, Washington, D.C.
- Rohn, Arthur
 1971 *Mug House: Mesa Verde National Park—Colorado*. Archeological Research Series No. 7-D. USDI National Park Service, Washington, D.C.

- Sather, Brad
 2011 A Mogollon Anasazi Cibola White Ware Cache. *Prehistoric American* Vol. 45, No. 2, pp. 19–30.
- Schaafsma, Curtis F., and Carroll L. Riley
 1999 *The Casas Grandes World*. University of Utah Press, Salt Lake City.
- Schroeder, Albert H.
 1979 Prehistory: Hakataya. In *Handbook of North American Indians, Volume 9, Southwest*, edited by Alfonso Ortiz, pp. 100–107. Smithsonian Institution, Washington, D.C.
- Steen, Charlie R., Lloyd M. Pierson, Vorsila L. Bohrer, and Kate Peck Kent
 1962 *Archeological Studies at Tonto National Monument, Arizona*. Southwestern Monuments Association, Gila Pueblo, Globe, Arizona.
- Strong, Emory
 1969 *Stone Age in the Great Basin*. Binforde and Mort, Portland.
- Tanner, Clara Lee
 1976 *Prehistoric Southwestern Craft Arts*. University of Arizona Press, Tucson.
- Vivian, R. Gwinn, Dulce N. Dodgen, and Gayle H. Hartmann
 1978 *Wooden Ritual Artifacts from Chaco Canyon, New Mexico, the Chetro Kettle Collection*. Anthropological Papers of the University of Arizona No. 32. University of Arizona Press, Tucson.
- Wasley, William W.
 1962 A Ceremonial Cave on Bonita Creek, Arizona. *American Antiquity* Vol. 27 No. 3, pp. 380–394.
- White, Devin A.
 2004 *Hohokam Palettes*. Arizona State Museum Archaeological Series No. 196. University of Arizona, Tucson.