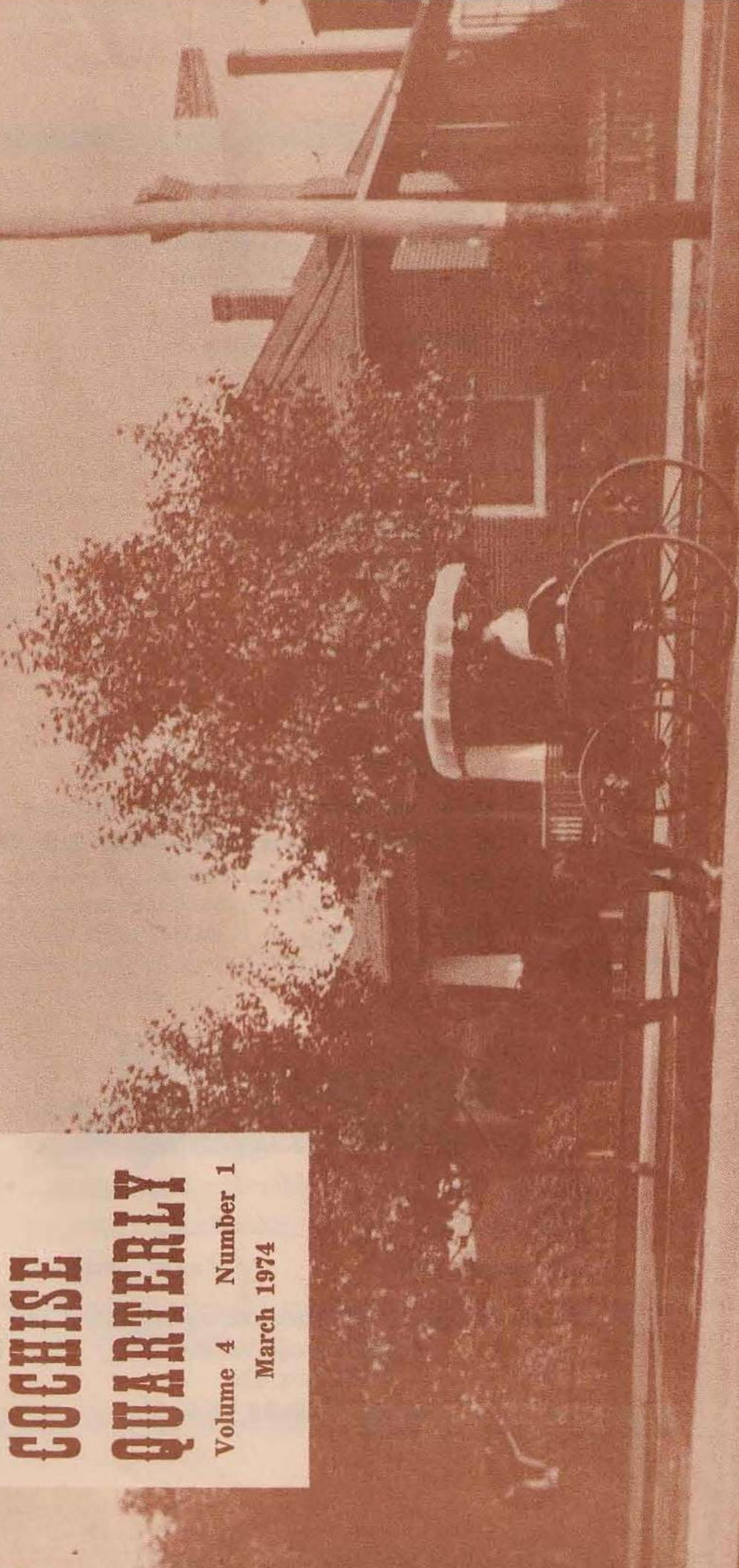


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COVER PHOTOGRAPH

The Huxtable Home 837 10th Street, Douglas, Arizona. Mrs.
Huxtable with her horse and buggy. Probable date 1911.



A Publication of the Cochise County Historical and
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SWEET ADALINE

By Gladys E. Dunham

"Sweet Adaline, My Adaline,
You're the flower of my heart, Sweet Adaline."

Many lovely girls by this name have been serenaded by this song, but Douglas is proud to claim as its Sweet Adaline Mrs. E. J. (Adaline) Huxtable, of 837 Tenth Street, a resident of Douglas since 1910. Born in West Point, Clay County, Mississippi, the daughter of Martha Ann (nee) Trotter and William Carter White, a pharmacist who served the Confederacy in the Civil War, she and two brothers, Charles Thomas and Peyton Henry, were the only ones to survive in a family of seven children. As she says, "In those days people just didn't know how to wean babies." She spent a happy and uneventful childhood in the small town of West Point, enjoying the usual amusements of a southern town—dancing parties, hayrides, fishing in a nearby river, and marshmallow roasts. She was very much of a homebody as a child and can remember an occasion when she went to visit her paternal grandparents for an overnight stay. She sat on the porch at sunset, growing more and more homesick, until she finally slipped from her place and trotted home, a mile away, unwilling even to be away from her parents overnight.

She attended grade school, high school, and Presbyterian college, graduating with an A.B. degree in mathematics and piano. She studied piano in college and with private teachers. She remembers one piano recital in which she participated, when, on taking her place at the piano, she looked down at her feet and saw to her horror that she still had on her overshoes!

She remembers many visits to her grandmother in the country as she grew older. Her first trip alone was to visit an aunt in Murfreesboro, Tennessee, when she was fifteen or sixteen. She recalls good times on many visits to relatives in small towns around and in the country. As she grew to be a young lady, she enjoyed the life of a typical southern belle of the period. When asked if she remembered any special things she liked to eat as she was growing up, she laughingly replied, "Everything!" Two things she does remember were syllabub, a party drink made with whipped cream and cider or rum, and molasses pie, which seems to be a variation of today's custard pie, made with eggs, milk, and molasses, instead of sugar. Adaline did not learn to cook as a girl, because all genteel homes, such as hers, had Negro cooks. However, she seems to have absorbed enough knowledge of cookery in her home that she became a very fine cook in her married life, aided by a copy of *The White House Cookbook*, a gift from an aunt.

After college she stayed at home and "played at being a lady." An aunt was fond of antique furniture and Adaline accompanied her on many trips in the phaeton behind a horse into the mountains to hunt for antiques. The antiques were sent to Nashville to be re-

finished and then sold in her aunt's business. She remembers many pieces of ante-bellum furniture in her own home—large round mirrors which reached to the ceiling, a long dining table at which were held many picnics, with dancing to follow in the round hallway, and also a piano with keys of mother-of-pearl.

When she was a young woman (she does not state how old, but said to one of her daughters, "I had enjoyed my young ladyhood") she came to Douglas, Arizona, to visit an aunt, Mrs. Rufe Scott ("Aunt Susie"), whose husband was a manager of a cattle ranch. While here she met Mr. Huxtable at a dinner at a home located on the site of the present Catholic Social Hall on Tenth Street. At that time he was living in an apartment house on the corner of the 600 Block on 11th Street, catercornered from the Methodist Church,

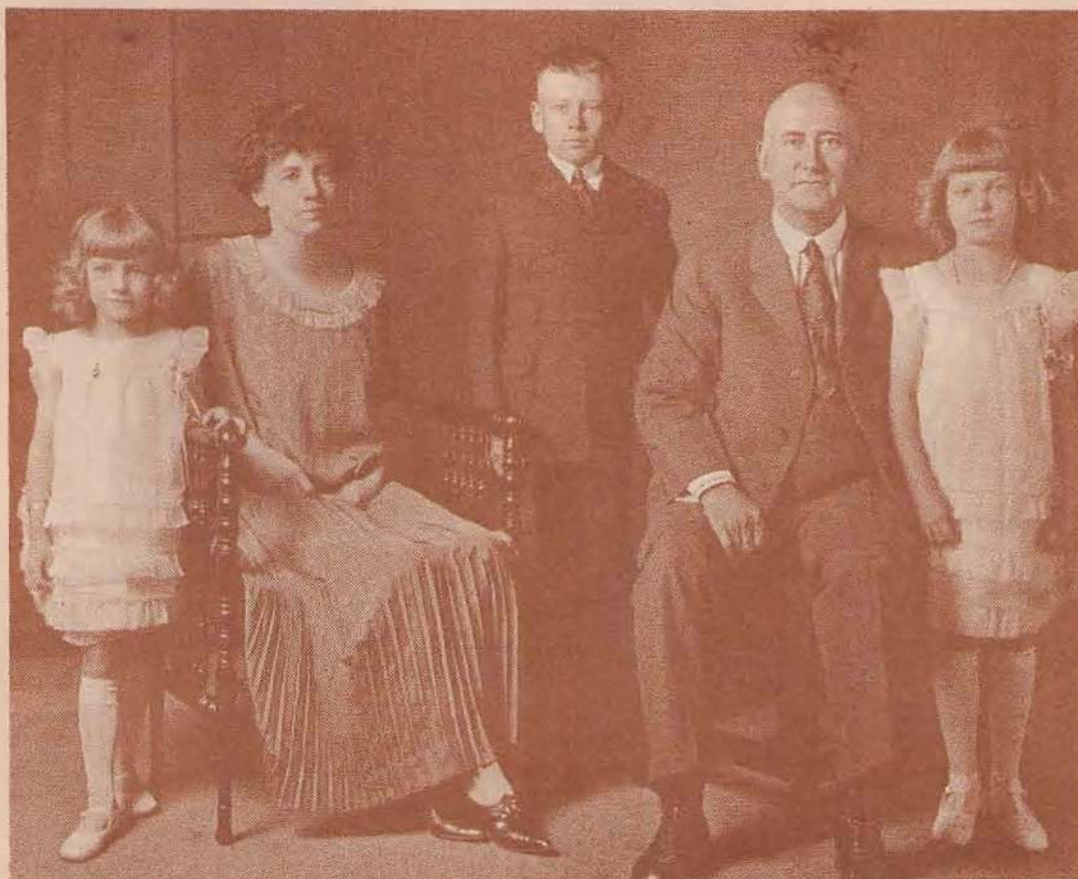


E. J. Huxtable Sr. sitting at the soda fountain counter in The Owl Drug Store. Probable date 1914.

then called the Jund Apartments. It must have been love at first sight and a whirlwind courtship, for they were married within three months. Mr. Huxtable used to tell his daughters that Adaline "caught" him with her homemade peanut butter sandwiches. In that day peanut butter was not made commercially and the peanuts had to be ground by hand and made into the butter. Many years afterward, when the young man who wanted to marry one of her daughters asked Adaline for her hand, she said, "Well, you two have known each other for a long time. Daddy and I knew each other for only three months, and we had a beautiful marriage, so I guess it is all right."

Following their marriage, Adaline and her husband had a three month wedding trip to the Orient, where she bought her linens for her new home. On their return they bought their furniture at an exposition in Los Angeles, of which furniture she still uses the dining room set, in perfect condition and highly polished. They first lived in a house on the corner of 12th and A Avenue, opposite Carlson School. After a few months they bought the present home at 837 Tenth Street from the Applewhites who were living there. Mrs. Applewhite, always her dear friend, said, "That's the only thing I have against you, Adaline, you took my home!"

At this time Mr. Huxtable owned the Douglas Drug Company,



The Huxtable Family 1925. Left to right—Mary Russell, Mrs. Huxtable, Edward J. Huxtable Jr., E. J. Huxtable Sr., Martha.

which he operated for a few years, and then sold, buying the Owl Drug, which he owned until he retired. He became postmaster of Douglas in the thirties which position he held until he retired again, this time permanently until he died in 1937. The Huxtables had three children: Edward J., of Cochise Drive, Douglas; Martha Vickers of Miami, Florida; and Mary Russell Borcharding of Flagstaff, Arizona. These children were educated in Douglas, and upon marriage, gave Adaline numerous grandchildren: Edward, one son; Martha, three sons, two daughters; and Mary Russell, two daughters and one son. One of Mary Russell's daughters has also presented Adaline with two great-grandchildren.

The Huxtable home is essentially the same as it was when they bought it from the Applewhites, with the exception of several additions to accommodate their growing family—the front porch and two larger bedrooms. Adaline has kept it as it was so that the children would always be able to return and find things exactly as they expected them to be, and also, as she says, "The children just wouldn't feel right about coming back to any other house. They all know there's room enough here for as many as want to gather at one time."

In the early years of her marriage Adaline proudly enjoyed driving her own horse and buggy, which were kept in a local livery stable. However, as she says, "When the babies came along, I couldn't handle babies and buggy, too. So Daddy bought our first car, a Paige." At the age of eighty-four she surrendered her driver's license with the remark, "If I ever had an accident, the first thing people would say would be, 'That old girl's too old to be driving anyway', and I'm just not going to give them the satisfaction!"

She vividly remembers watching, with a woman friend, from a second story window of a home in Douglas to see Pancho Villa's forces fire on the town in 1916 from their emplacement in Agua Prieta. "Daddy" was furious when he found out about the afternoon's occupation.

Both Mr. and Mrs. Huxtable were devout Christians. Adaline had been a Southern Baptist, but upon marriage she joined the Presbyterian Church in Douglas, of which he had been a member since his arrival in 1905. She has always been a staunch pillar of that church, serving it in many ways. Even in December, 1973, she attended a church luncheon and enjoyed the fellowship greatly. She still attends her church circle frequently. She has been president of the United Presbyterian Women's Association more than once, worked in the Sunday School, served on the board of the Y.W.C.A., helped with its fund-raising drives, and has always been a willing contributor to all good works of the town. But her chief characteristic is her love of people. She has always had a host of loving friends, and was a gracious hostess to social gatherings. Of late years these social gatherings have of a necessity been curtailed to small groups, three or four, but she is always alert and at her best in conversation with friends in these small groups.

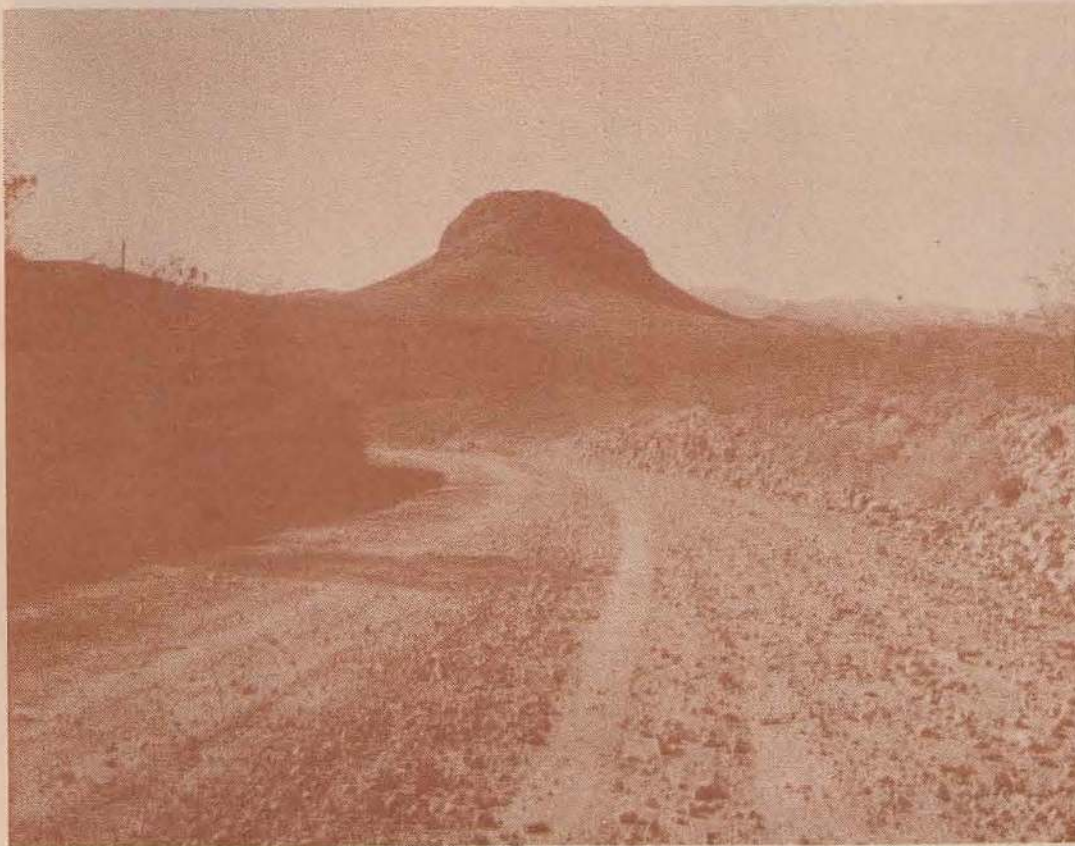
Adaline has always been reticent about stating her age. Once in answer to a census taker's query about her age she told her daughter-in-law, "Tell her I was born in 1877 and let her figure it out for herself!" In figuring it out we come up with the number ninety-six. Ninety-six years of gracious womanhood and motherhood—a shining light for all to steer by. Ninety-six years young! Sweet Adaline, we salute you!

"MY FIVE WAYS TO SEE COCHISE COUNTY FROM DOUGLAS"

By Ervin Bond

Nine years ago I started to putting together interesting things about a little history of the past throughout the county, and since there are five roads leading from Douglas, my hobby soon took on the title, "MY FIVE WAYS TO SEE COCHISE COUNTY FROM DOUGLAS." They are Geronimo Trail, Highway 80 north east, Leslie Canyon road, 666 leading up through the big Sulphur Springs Valley, and 80 west. I am working on my tenth volume consisting of more than two thousand colored pictures and six hundred short articles.

After driving over each of these roads so many times and doing research on different things and places I find the roads to have an abundance of interesting history which I will relate.



The big S curve on Geronimo trail with Nigger Head mountain in background.

Cochise County Historical and
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P. O. Box 818
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Individual membership	\$ 3.00 per year
Family Membership	4.00 per year
Contributing membership	15.00 per year
Supporting membership	25.00 per year
Sustaining member	100.00 per year

Dues are paid in advance and are due for each calendar year by March 15th of that year.

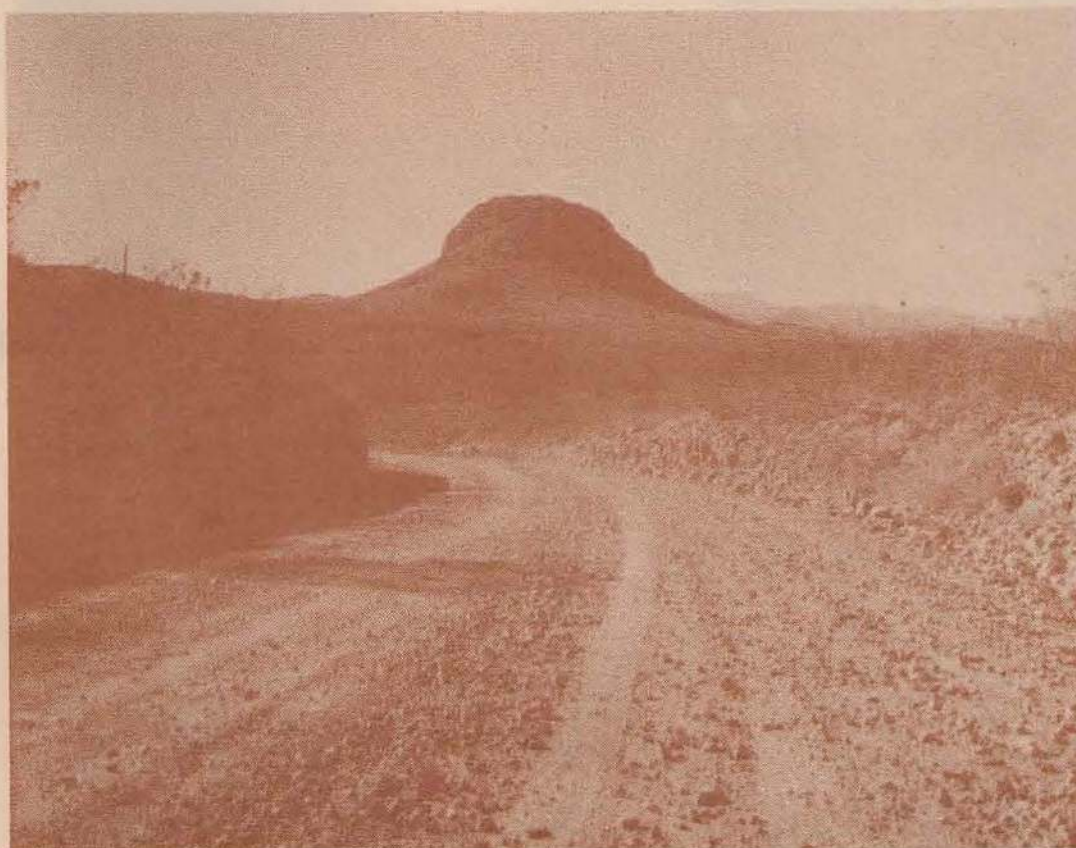
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The big S curve on Geronimo trail with Nigger Head mountain in background.

First in 1400 when Spanish explorers landed on the coast of Louisiana and came up through the lower part of Texas into New Mexico where they turned north before entering which is now Co-chise county, their route was known as the old Spanish Trail all the way into Douglas. In 1886 when the last Indian Chieftain surrendered in Skeleton Canyon this thirty eight miles became known as Geronimo Trail. In many places in Texas it is still referred to as the old Spanish Trail.

Highway 80 north east to Rodeo, New Mexico, was one of the last road beds built by using mules in Arizona; there were one hundred mules on this job. This eliminated a lot of dangerous hair pin curves and dips that still exist from Rodeo to Interstate 10 near Lordsburg. Part of the old road is still visible. One part is where it went west of Quarry Mountain near the old Gardner ranch where one of the most dangerous dips one could find any where is still there. The sharp curve leading from Leslie Canyon road east past the golf course and fair grounds is still used by people living in that area.



Highway 80 north east crossing Silver Creek, the last road bed built with mule power in Arizona.

Leslie Canyon road got its name from the notorious outlaw Buckskin Frank Leslie, who owned a ranch south of the Swisshelms Mountains near Leslie Canyon. From the springs that still flow he was assured a plentiful supply of water.

Until 1940 the small road crossed the creek bed twice and if a hard rain came in the large basin north, sometimes it would be many hours before one could get across. It was this year that the late S. P. (Pop) Lewis, supervisor for this district with the help of W.P.A. funds cut a road around the mountain side which is still in use. I recall that a man by the name of Rivera who then owned a wholesale grocery west of the Douglas City Hall got caught in a flash flood and drowned in this canyon creek bed. Now plans are to put a large lake in and no doubt the road will be changed again.

Highway 666 up through the Sulphur Springs Valley was only a cattle trail into Mexico until soon after the turn of this century



Road cut along mountain side around Leslie Canyon in 1940.

when Douglas was founded and what were then known as dry farmers started to raising gardens in the Elfrida and Double Adobe districts at which time a dirt road was built with no bridges across the many dry washes and during the rainy season it was difficult to travel to and from town. This road was strip paved in the early thirties still leaving the dips. Now the road bed has been raised, widened, and paved to Elfrida and most of the bad dips on into Interstate 10 close to Willcox have been eliminated.

Highway 80 west to Bisbee for the first few years after Douglas was established was only a dirt road winding through the mesquite, very dusty and impossible to get over when it rained. Around 1910 cinders were spread over a portion, but the kind of tires used at this time proved very unpopular as the cinders cut them up fast. In 1916 a paving program started between Douglas and Bisbee and was completed in 1917 making it one of the first paved roads in Arizona. (Along about the same time a short distance was paved near Glen-



Highway 666 up the Sulphur Springs Valley with Elfrida in background.

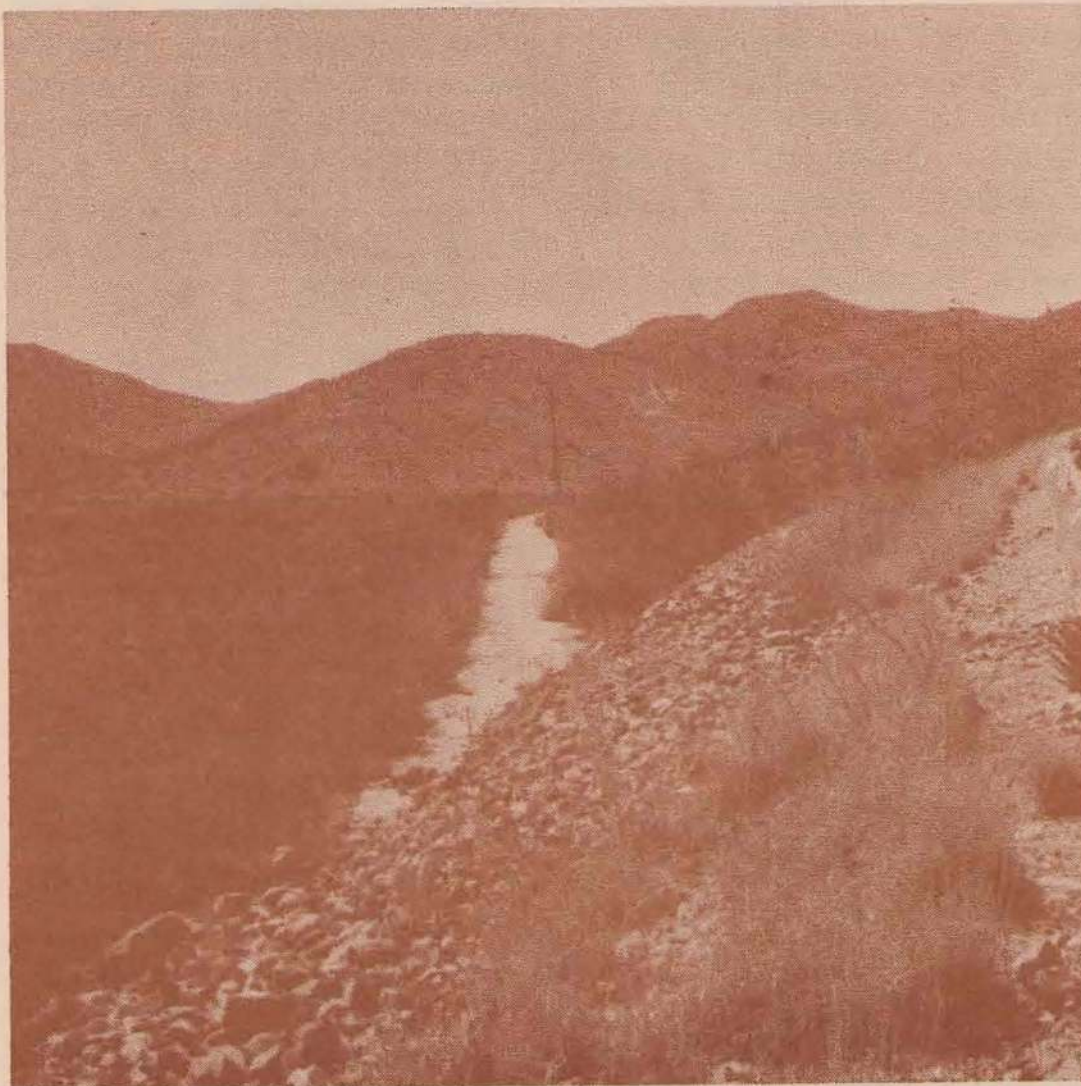
dale). In 1932 the Douglas underpass was built, changing the road from the east side of the Southern Pacific depot to the north. The road over the Mule Mountains west of Bisbee was first used before the turn of the century to haul ore with twenty mule teams. In 1913 and 1914 one hundred prisoners were used to build the first highway over this mountain which had only a few places where cars could pass each other and when entering the canyon on the west side it took close to one hour to reach down town Bisbee. (Now the same distance can be made in ten to twelve minutes.) In the early thirties the old road was made wider but still contained all the sharp curves. At this time it became U.S. Highway Eighty and was the Broadway of America. I remember the late Mr. A. C. Karger, Sr., who owned a service station and storage across from the Little Gallery in Douglas was head of this tourist promotion.



Old road on east side of Mule Mountain divide built with prison labor 1913 and 1914.

In 1958 the road was relined and the Mule Pass tunnel was finished. The road was finished along the mountain side east of old Bisbee in 1962 and was changed to go north of Lowell about the same time.

These five roads join up with many others throughout Cochise County.



A portion of Arizona's first paved road leading into what was known as death curve near Bisbee.

POTTERY AND ITS ARCHAEOLOGY SIGNIFICANCE

By Erma Laux and Shirley Fralie

Pottery is a great aid to reconstructing the past through Archaeology because:

1. Pottery, once made and fired, is practically indestructible.
2. In any site (of pottery-bearing periods) which was inhabited for more than a few years, it is relatively abundant.
3. It was made throughout the entire Southwest during most periods of cultural development and is therefore widespread.
4. It reflects minute changes (which may constitute definite types, or sub-types) both pertaining to the area and time-wise.
5. It is fairly easy to collect, handle, store, and study. Thus we can see that pottery is one of the most valuable modes of diagnosing cultural change; a preliminary step in reconstructing Archaeological history. It is certainly the most valuable trait in tying together individual sites, or even total culture circles, by comparing pottery of unknown dates with pottery of which a date has been established. This is known as "cross-dating."

Two types of pottery always have been commonly manufactured. One, a crude culinary or kitchen type, has been widely made by every people. These are the cook and storage pots of every day use, usually of fairly large size, and seldom decorated. The other class is the table or ornamental type, almost always smaller, expertly finished, and usually highly ornamented. The culinary type was probably made locally by the people who used it, for large heavy vessels would have been difficult to transport over great distances. The finer vessels, because of their beauty and expert workmanship, as well as their usually smaller size, could be and were, more widely traded.

What then is involved in making pottery?

Clay is broadly defined as a fine-grained, earthy material that develops plasticity when mixed with water. Its essential chemical compounds are silica, alumina and water. Frequently it also contains a noticeable amount of iron, alkalies, and alkaline earths.

Three basic classes of clay minerals are the kaoline group, the montmorillonite group and the illites. Kaolinite is the main clay of its group. Chemically it is a hydrated aluminum silicate, and has a very fine texture. Montmorillonite is basic of that group and is a component of bentonite, which is often formed from the decomposition of a volcanic ash. It is also a hydrous aluminum silicate in which part of the aluminum is replaced by an iron, generally magnesium, characterized by swelling when wet. The illites are micaceous minerals, similar to muscovite in structure.

Clay is made by changes in the earth's crust, subject to physical forces, chemical processes and biochemical action.

Before use, clay is generally refined (coarse particles are removed, then it is pulverized) then kneaded with a non-plastic material.

Texture is an important property of clay because it affects its workability and firing behaviour. A fine-grained clay is usually more plastic and is usually stronger when dried. Some potters mixed clays, some added blood or grease to increase plasticity. Some used certain plant extracts. Clay is tested for texture, plasticity, drying shrinkage and impurities.

Texture is influenced most by non-plastic inclusions, amount, grain size, grading and shape, and porosity. Wentworth's scale is used to describe paste texture (Krumbein and Pettijohn, 1938, p. 80). A good guess can be made about the paste by just inspecting it. Very fine grains cannot be seen with the naked eyes. The appearance of texture is influenced by color contrasts of inclusions in clay, though actually, color is not related to texture. Surface texture is determined by texture of paste and method of finishing. The qualities of roughness of coarse paste and those of hand-smoothed paste are not of degree but of kind, and the effect of each must be recognized. It is the protrusions of grains and not their size that make a texture "grainy." When these are too small to be distinguished by the naked eye, the surface appears smooth. Surfaces that have been rubbed while moist enough to allow rearranging and packing of particles can be recognized by feel. What you see doesn't always agree with what you feel.

"Temper" is the word applied to non-plastic materials added to clay. "Grog" applies to fired products used as temper. Temper is used to counteract shrinkage and to make drying evenly easier and to help in preventing breakage while drying. It also reduces the amount of water required to bring the paste to a workable state. Excess temper weakens the body. It also affects the ease with which a leather hard or dry vessel can be worked. Clay forms a poorer bond with smooth surfaces than with rough surfaces. Rounded grains weaken more than sharp irregular grains. Various substances are used, such as grains of sand, crushed sherds, and organic matter. Temper was also chosen by the effect heat had on it. Temper affects color. It is hard to identify. Size of temper is important in recognizing types of pottery. In prehistoric times, sands were most generally selected. Crushing material for temper is a technique of manufacture. Temper is one of the most useful technical features by which to identify pottery. It also affords clues to the source of tradeware items and indicates relationship between types.

Color of raw clay is due to impurities—organic matter and iron compounds. Clays containing few impurities are white. Organic matter makes a clay gray to blackish. Hematite and the dehydrated forms of ferric oxide, goethite and limonite, produce reds, browns, buffs, and yellows. When an iron compound is fully oxidized, a gray color is imparted. Silicates containing iron in the ferrous state, such as glauconite and chlorite, produce a greenish color. Principal colors were black, brown and white. These were derived from iron oxides, which produce their clearest color when temperature is not

too high. Reds and oranges of ferric oxide in clay change to brown at higher temperatures. The appearance of raw clay is not a reliable guide to the color it will attain on firing. To read paste color, a fresh break is necessary.

There are three stages of firing: dehydration, oxidation, and vitrification. Each affects color and hardness of the final product. The principal firing properties to be checked are porosity, strength, hardness, color, nature of temperature, and vitrification range.

Hardness is one of the specifications by which the usefulness of pottery is judged. Resistance to penetration, abrasion, scratching, crushing, and resilience is usually determined by cutting the sherd with a knife blade, then comparing with steel. Hardness is affected by firing temperature and by impurities in the clay that render it easier to fuse, fineness of grain and density, and the amount and kind of non-plastic particles it contains. Moh's standard scratch test serves as a quick, practical field test.

Porosity is one of the basic properties of pottery. Volume of pore space and size and shape of pores affect density, strength, penetrating ability, degree of resistance to weathering and abrasion, extent of discoloration by fluids, destructive actions and rate of build-up of soluble salts, and resistance to heat shock. Clay undergoes changes in porosity throughout the course of firing.

Strength is influenced by texture of paste, particle size and composition of clay, methods of preparing paste, technique of building the vessel, rate of drying, temperature and atmosphere of firing, the size and shape of the vessel.

Mediums to be used with pigments include various oils, gums, and albumen. They are necessary as a binder before firing. Certain pigments are made more permanent by polishing over before firing. The color range of common pigment of prewheel pottery includes black and brown-black obtained from iron-manganese ores, graphite, and carbon. Carbon was prepared by charring organic matter. Dark brown color comes from iron-manganese ores. Reds, oranges, purples, grays, yellow and buff from iron oxides and from ferruginous clays, and white comes from clay or calcium carbonate. Glass-like paints were obtained from ores of lead and of copper combined with various oxides. Glazes occurred from chance trials with slips and paints. A glaze is a glass. American Indian glazes are of two types: the glaze paints which have a lead oxide flux and the glassy slip. Decoration was applied with a fiber brush. After the decoration was dried, the surface was sometimes polished again over the freshly applied paint. (Rubbing over decoration is a Toltec influence.)

An expert on pottery can recognize subtle characteristics that are significant but indefinable. One of the principal factors in pottery "sense" is keen perception. It also rests on individual experience and aptitude. Physical properties of pottery to be considered are color, paste, composition, method of forming, finishing and firing, porosity, hardness, and texture. Color is due to composition of

the clay and the atmosphere, temperature and duration of firing. Secondary changes are produced by post firing conditions. (Absorption of stains through use, deposition of carbon from cooking over fire, wear, accidental reheating). Clay is colored by impurities and firing techniques. The amount of oxygen in the atmosphere, length of firing and temper, all affect the color of pottery. Clays attain their clearest colors when fully oxidized. They are grayed by carbon and lower oxides of iron. (Only when sherds are identical in paste, can variations in firing be inferred from color). It is usually possible to judge directly by color whether or not pottery was fully oxidized. One can be confident of clear creams, yellows, oranges, and reds. Browns may be due to incomplete oxidation or smoking, or the color of fully oxidized clay may be brown. Grays may be due to firing methods or conditions of clay, or a combination of the two. Black usually indicates smudging. Pure white does not reveal the nature of the firing atmosphere, but the absence of carbon suggests that oxidizing conditions prevailed at least in the final stage of firing. Since everyone does not see colors to be the same, the Munsell Color Chart is used to show hue, position of color in the spectrum, value, lightness or darkness, and chroma-brightness.

Variations occur, but the surface treatment of a smoothly finished vessel, which begins after the vessel has been dried, may be in the following order: (a.) abrading the surface with a piece of sand stone. (b.) moistening with water and polishing with a fine grained polishing stone. (c.) coating the unabraded surface with a slip.

In studying potsherds, examination of dry sherds is the first step. Prepare by brushing off all loose earth, etc., so that sherds decorated with fugitive paint can be recognized. A fugitive paint is not permanent and will wash off. All other sherds should then be washed, and those coated with lime placed in a crock containing a weak solution of hydrochloric acid. Wash acid from the sherds. Concentrated acid may stain gray or white sherds. Next, separate your sherds: (Polychrome, Black/White, Black/Red, Corrugated, Plain Brown, Textured, etc.) Sub-divide these groups on the basis of surface finish—polished, unpolished, compact, slipped, etc.

Pottery specimens should be examined for temper identification, texture and composition. Knowledge and experience sharpen your perception. Knowledge of mineralogy helps. Properties to be observed include cleavage, crystal form, hardness, and luster. Hardness can always be established by scratching the grain with the fine point of a needle. Sometimes characteristic cleavage can be obtained by pressing the point against a grain. Break off a small piece of sherd, and examine it with a magnifying lens for kinds, quantity, and mixture of temper. Note the color of the core, presence of a carbon streak, and fracture.

Paints and glazes should be noted for spreading and covering quality, color, and adherence after firing. The relief of a paint with its luster and texture indicate whether it was applied as a solution or as a suspension. Soluble paints sink into the body without dis-

turbing the arrangement of surface particles. They lack relief and are similar to texture and luster of the unpainted surface. Colors in suspension leave a deposit that covers the surface. Texture and luster are independent.

Luster is a property that results from the way a surface reflects light. It has no implication of technique. Polished luster is distinguished by the fact that pits, grooves, and all depressions not reached by a polishing tool are matte. Other types are obtained by applying a liquid (slip) that flows into depressions. Tool marks are a feature of a polished surface. Properties of the clay affect the luster produced by polishing. Shrinkage often affects the polished effects of luster, as does firing and careless workmanship. The three main factors affecting luster of polished pottery are properties of the clay, mechanics of polishing, and shrinkage after polish.

Plastic techniques of decorating or finishing pottery include scoring, stamping, modeling, molding, incising and carving and each has certain variations.

Stamping is a mechanical method by which a variety of textures and imprinted patterns can be produced. The stamping tools include cord-wrapped sticks and paddles, wooden paddles with carved design, continuous roulettes, and rocker roulettes.

Modeling and molding are both used for high relief decorating.

Incising is made by cutting or pressing lines into the paste, sometimes after pottery is fired. Tools used are knife, point, and gouge.

When an element or motif is repeated in an orderly manner, the result is a pattern. The finished design will consist of a single element, a single motif, a pattern, or any combination thereof. (See illustrations below.)

Most vessels served a useful purpose and shape was adapted to and limited by function. Characteristics of forms that have a bearing on aesthetic quality include proportioning, relation of parts, handling of curvature, and complexity of contour.

We have no way of knowing for sure, what design and form meant to the potter—whether they were symbolic or purely decorative.

Pottery has been used effectively in establishing archaeological chronologies. Two main steps are involved in this process. First is the recognition of features that establish a hypothetical relationship for a group of sherds. Second is to create a unified picture for each group by determining the norms in variable features and by the interpretation of their curvature and of the design.

Classification systems depend on the concept that a people's standards and traditions have a strong enough influence to maintain a certain degree of uniformity and so produce recognizable styles. If changes in style and technique are gradual and consistent, they

will reflect passage of time and a relative ceramic sequence can be defined. Continuity of style is often interpreted as one evidence of continuity of population and a sudden change in style is indicative of shift in population.

Typological similarities are analyzed in terms of the relationship of cultures and their influence on one another. When intrusive pottery can be identified, it is used to establish the contemporaneity of occupations and to trace trade relations, as well as cross-dating archaeological material.

Identification of intrusive pottery types rests on recognition of foreign materials, especially temper, on techniques of construction and decoration, rather than on style or general appearance.

Some pottery types found in Cochise County are listed below along with dendrochronology (tree-ring) dates which have been assigned to them.

Dendrochronology, the science of tree-ring dating, provides Southwestern archaeology with a chronological technique that is both unique and absolute. It is small wonder that archaeological applications and interpretations of tree-ring dates have been developed and most intensively used for the "dating" of various aspects of prehistory in the Southwestern United States. The absoluteness of a tree-ring date applies only to the tree-ring specimen itself. Through the interpretation of the archaeological context and association, we are able to use tree-ring specimens to "date" certain prehistoric events and to state, with some degree of validity, that certain archaeological manifestations, whether they be sites cultural stages, or pottery types, occur within a certain bracket or period of time.

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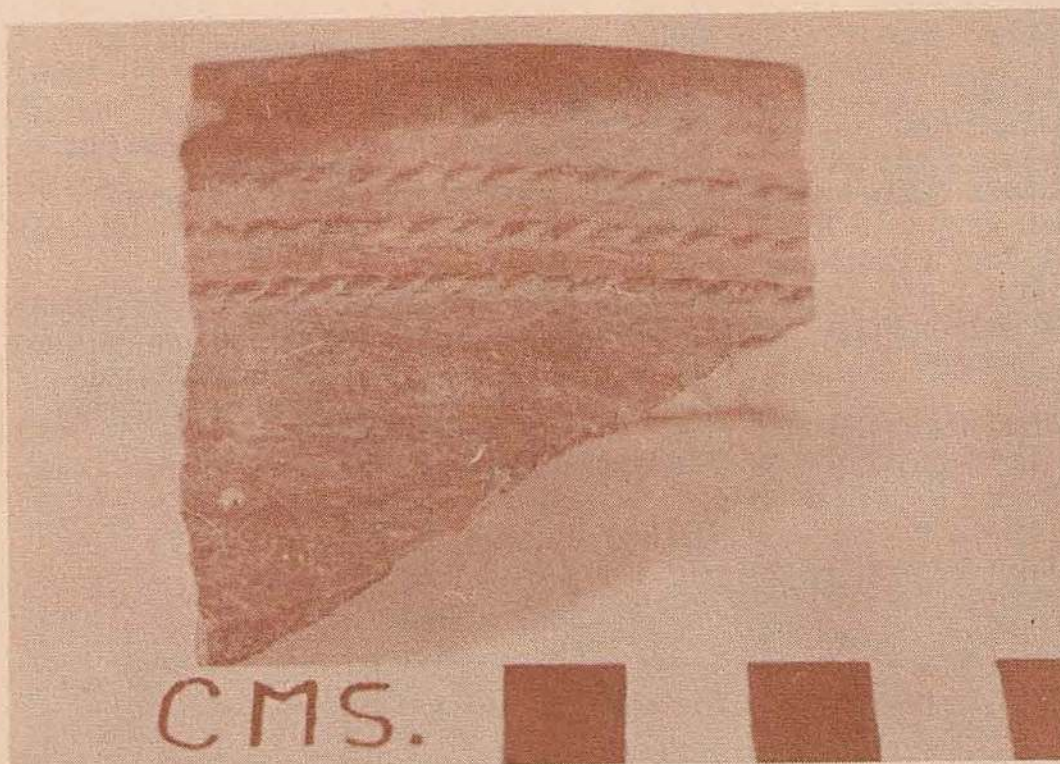
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Dated Pottery Types — Tree-Ring Dates

Name	Span	Abundant
Alma Incised	See Alma Textured	
Alma Neck-banded	665-910	760-908
Alma Plain	300-950	Lasts as trade into the 1300's
Alma Plain: Buff Variety	See Alma Plain	
Alma Plain: Forest-dale Variety	See Alma Plain	
Alma Punched	See Alma Textured	
Alma Rough	Late 700's	
Alma Scored	300-925	
Alma Textured	300-925	775-925
Babicora Polychrome	Middle 1300's	
Biscuit A	1375-1450	1420-1450
Biscuit B	1400-1500	1450-1500
Chaco black-on-white	1050-1125	Traded until about 1200
Chupadero black-on-white	1150-1400	1345-1366
El Paso Polychrome	1310-1347	
Four Mile Polychrome	1325-1400	1300-1385
Gila black-on-red	1300-1375(?)	1300-1348
Gila Butte red-on-buff	Tradeware: late 600's and early 700's	
Gila Plain	300-1345+	Occurs as trade for over 1000 yrs.
Gila Polychrome	1250-after 1400	1250-1385

Name	Span	Abundant
Gila Pueblo	1345-1385	Late Salado site
Gila Red	pre 1200-post 1400	
Gila Smudged	1300's	
Gila White-on-red	1200-1400	General Period 1200-1400
Galisteo Black-on-white	1300-1393	1300-1393
Gallina Black-on-gray	See Gallina Black-on-white	
Gallina Black-on-white	1248-1268(?)	1250
Gallina Plain	See Gallina Utility	
Gallina Utility	Around 1250	Around 1200
Jeddito Black-on-orange	1275-1400	
Jeddito Black-on-yellow	1300 to ?	
Lincoln Black-on-gray	575-875	610-800
Lincoln Black-on-red	1350-1400	1347-1366
Lino Black-on-gray: Durango Variety	760's	
Lino Fugitive Red	572-775	
Lino Gray	575-875	600-800
Lino Gray: Durango Variety	575-875	
Lino Red	620-775	Sometimes called Tallahogan
Lino Smudged	620-775	
Mimbres Black-on-white	1113+ to 1347	
Mimbres Bold Face- Black-on-white	775-927 or more	
Mogollon Red-on-brown	775-950	875-925
Pinedale Black-on-red	1275-1325	
Pinedale Black-on-white	1300-1350	
Pinedale Polychrome	1275-1350	1275-1300+
Pinto Black-on-white	1265-1350	
Pinto Polychrome	1200-1385	
Puerco Black-on-red	1030-1175	1050-1125
Ramos Polychrome	Last 50 yrs. of 1300's	
Reserve Black-on-white	940-early 1100's	1075
Reserve Smudged	Late 700's	
Roosevelt Black-on-		

Name	Span	Abundant
white	1300-1350	
Salado Red	1350-1400	
Salado Redware	1300-1350	1300-1307
Salado White-on-red	1300-?	
San Francisco Red	750-950	750-950
St. John's Black-on-red	1175-1300	
St. John's Polychrome	1175-1300	1200-1300, one of most widespread trade-ware in Southwest
Three Circle Neck Corrugated	750-950 or more	
Three Circle Red-on-white	750-950 or more	
Tonto Brown	See Tonto Red	
Tonto Red	1150-1400	
Tonto Polychrome	1250-1400	
Tonto Ribbed	Middle & late 1300's	
Tucson Polychrome	Post-1300	
Tularosa Black-on-white	1100-about 1300	
Tularosa White-On-red	1100-1200	
Tularosa Fillet Rim	1100 to about 1300	
Tularosa White-on-red, Fillet rim	See Tularosa White-on-red	
Upper Gila Corrugated	950-1250	
Wingate Black-on-red	1200-1350	
Wingate Black-on-white	See Reserve Black-on-white	
Wingate Polychrome	1125-1200	1074+ and about 1200
Wingfield Plain	700's(?) until about 1400	Wingfield Plain is now described as a variety of Gila Plain



Cloverdale Cordmark.



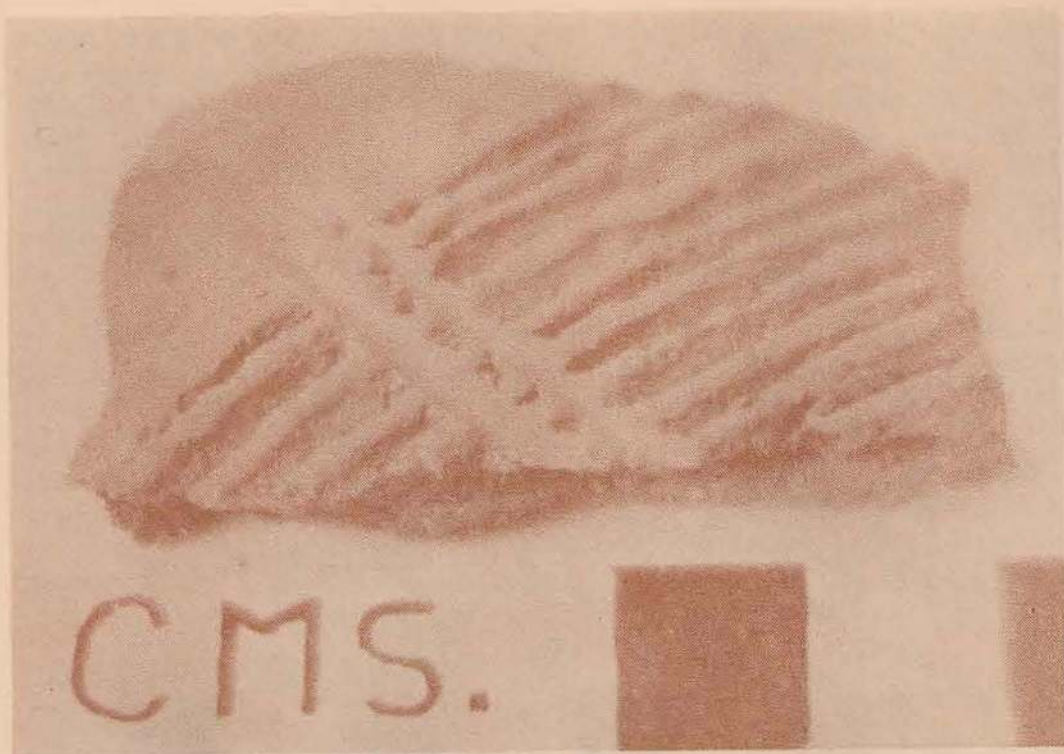
Playas Red, Textured Variety.



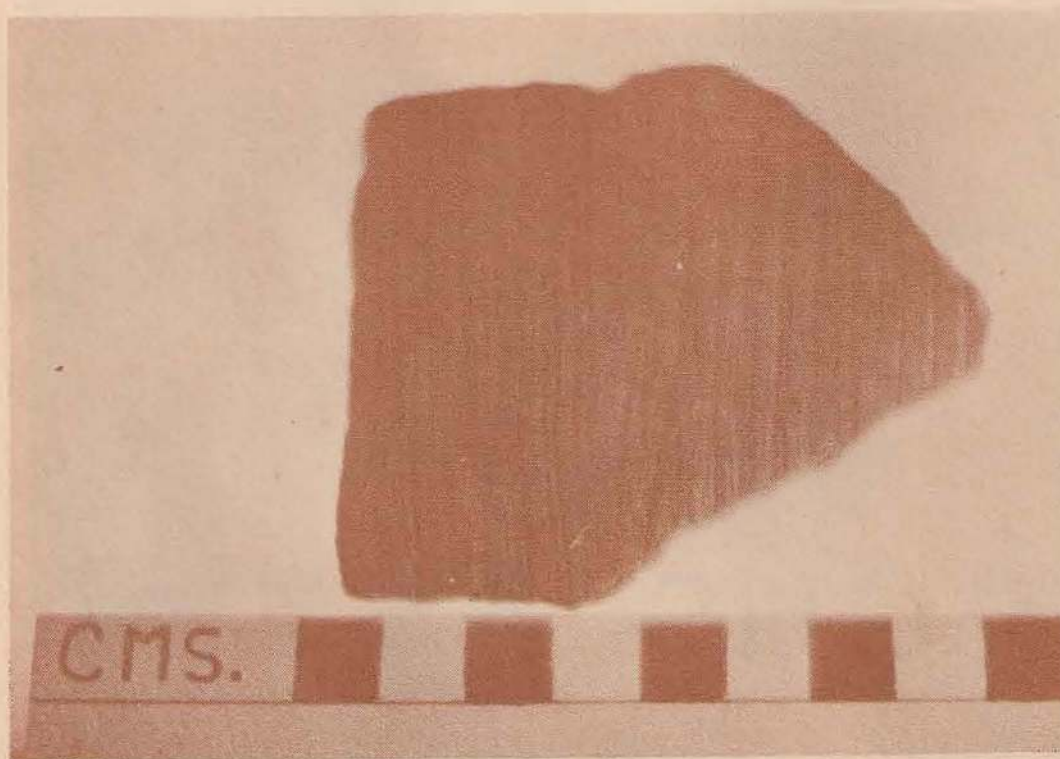
Casas Grandes Incised.



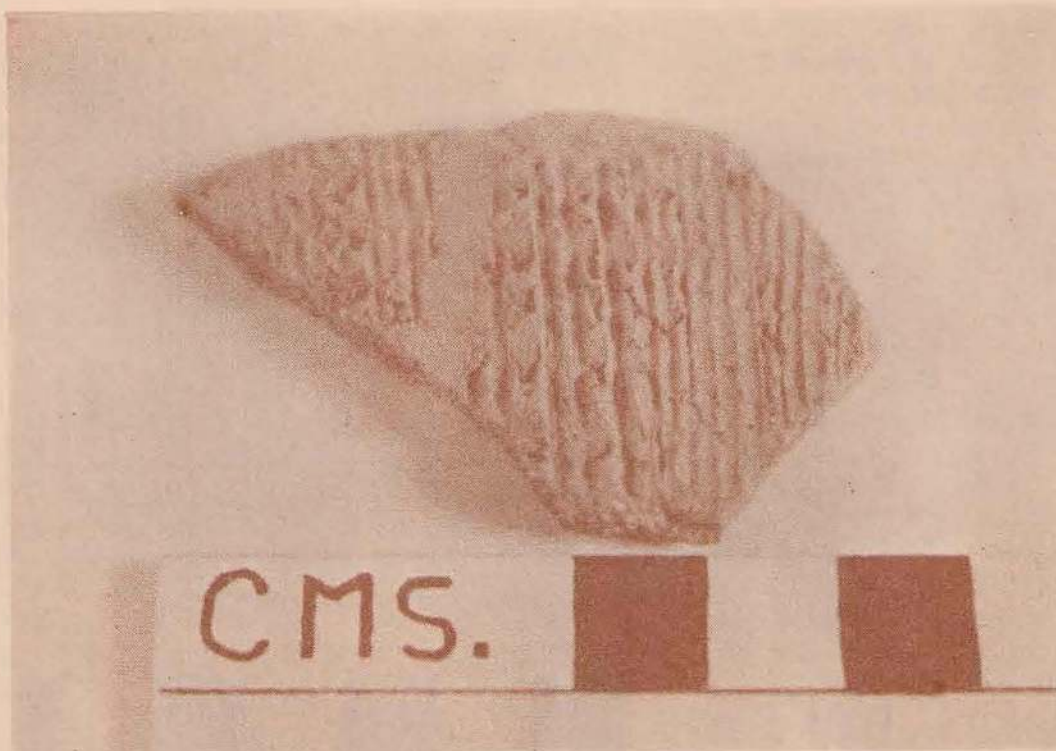
Casas Grandes Pattern Incised.



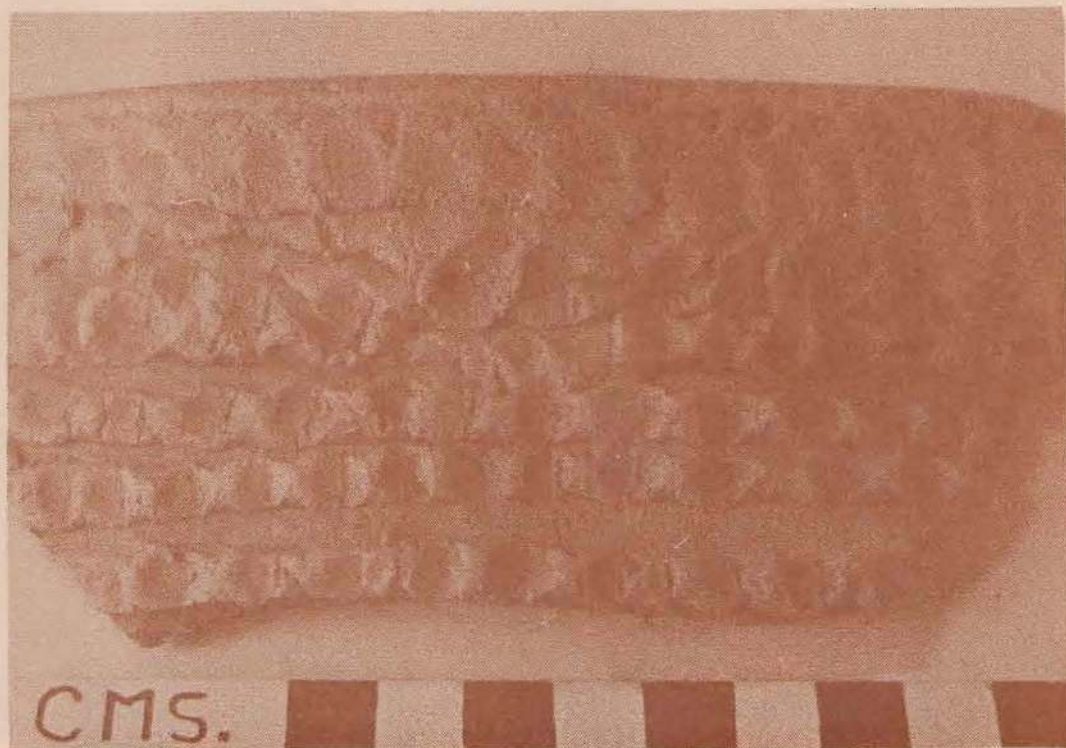
Casas Grandes Pattern Incised.



Casas Grandes Plain Pattern Scored.



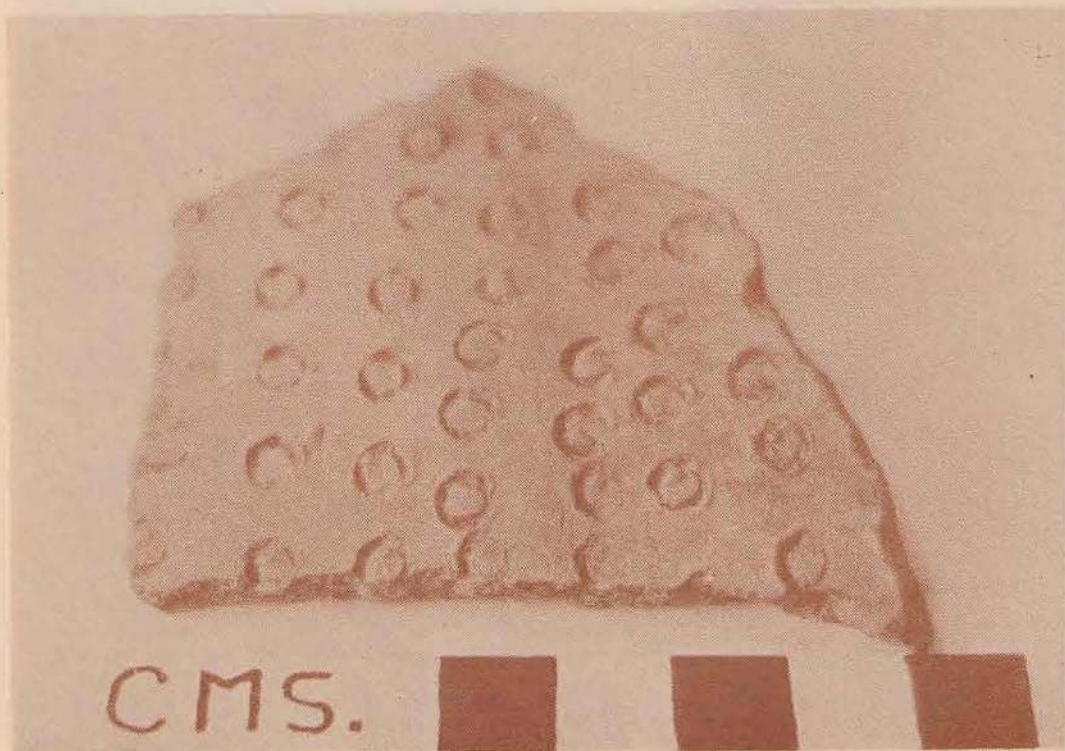
Covento Pattern Scored.



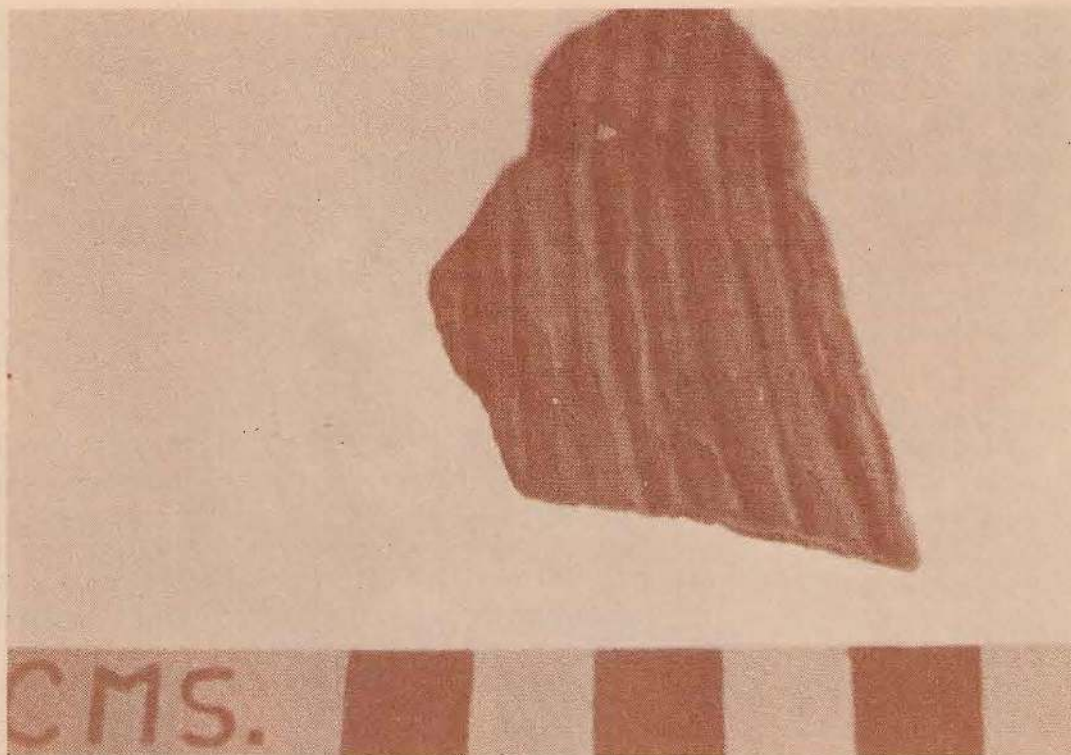
Casas Grandes Tool Punched.



Casas Grandes Tool Punched.



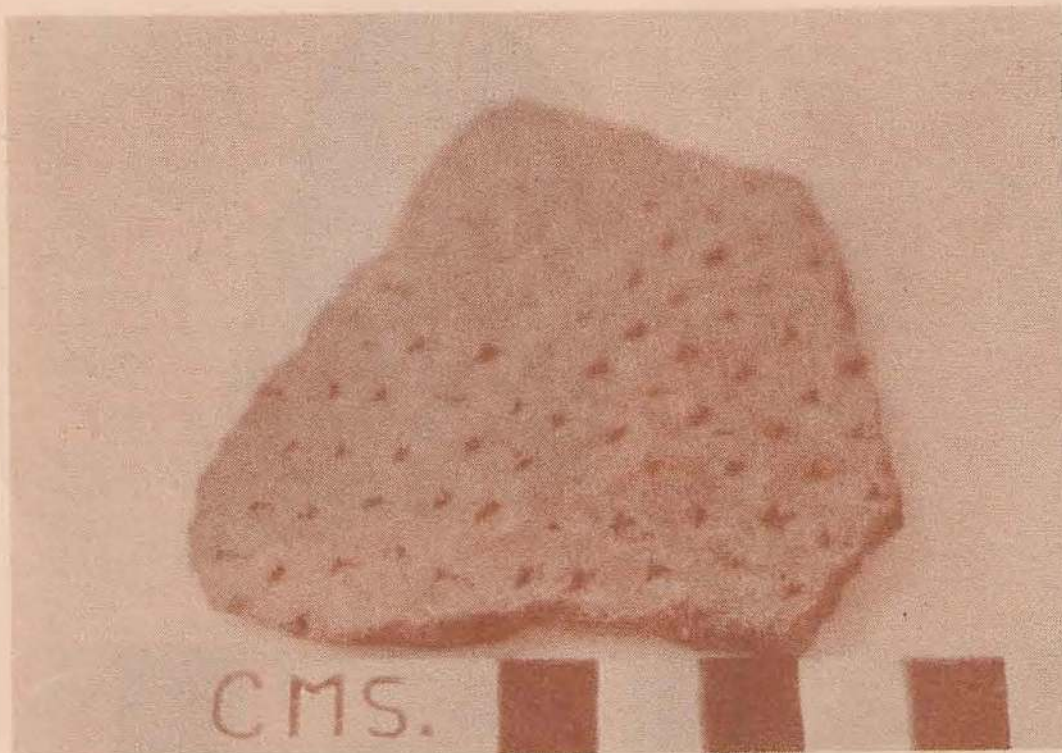
Casas Grandes Tool Punched.



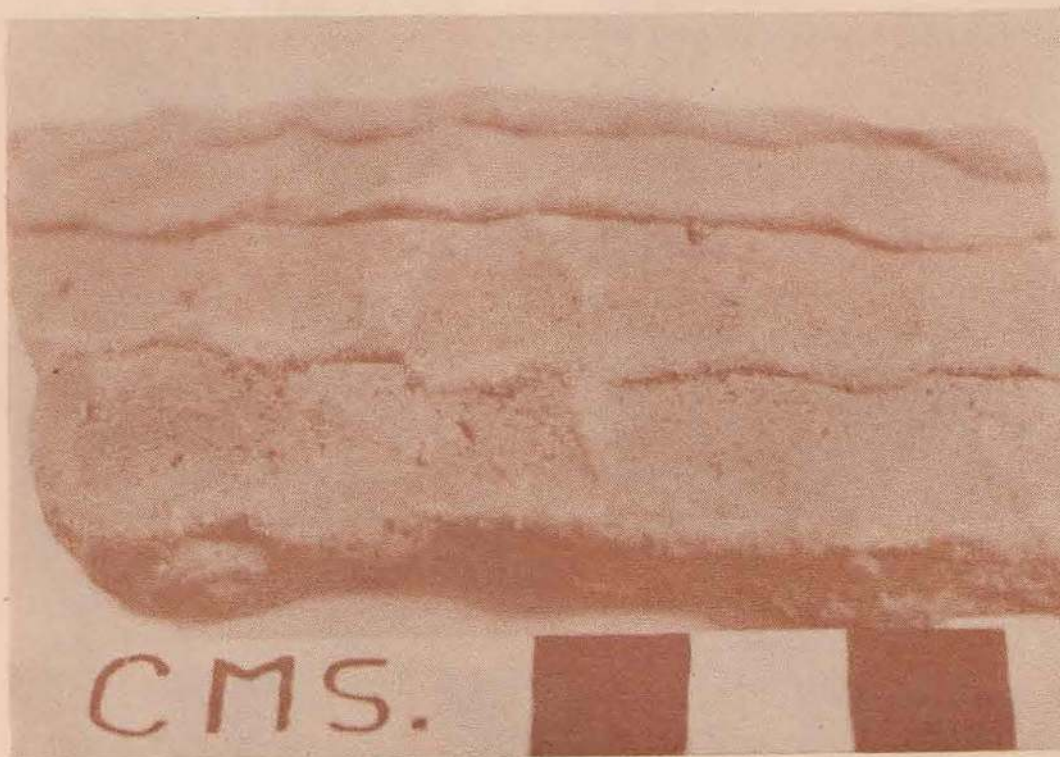
Mimbres Corrugated.



Cloverdale Corrugated.



Cloverdale Corrugated.



Casas Grandes Rubbed Corrugated.