



# glyphs

The Monthly Newsletter of the  
Arizona Archaeological and Historical Society

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February 2014



*Excavations at the Harris site.*

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**Next General Meeting: February 17, 2014**  
7:30 p.m., DuVal Auditorium,  
University Medical Center  
[www.az-arch-and-hist.org](http://www.az-arch-and-hist.org)

## President's Message

by Jesse Ballenger

I've been thinking about sewage and its contents lately, only because the City of Tucson, like most municipalities, must clean out their system on occasion. They're doing it now in midtown Tucson, into the dark of the night, and I was lucky to catch a crew in my neighborhood. They were organized as upslope and downslope components located a block apart from each other. The upslope team had just finished sending water through our neighborhood sewage line, and they were busy scoping the pipe with a camera. The downslope folks were equipped with a giant vacuum and hose and were emptying the sediment into a closed tank. Our neighborhood sewage line is 15", so there's a lot of...um, sediment in there. Anyway, their eyes lit up when I asked them if they ever find valuables in the sewer. They do find lost items, of course, including wedding rings and other meaningful objects that escape down the drain. I admit to being a little disappointed that they were not more systematic about retrieving small objects with a specific gravity of, oh, 19.3.

Modern sewage management has existed in Tucson since 1900, when the city installed about 30 miles of 8" sanitary sewer pipe. The raw sewage was used for local irrigation, but every location eventually became too odorous, and by 1928, the city had built a wastewater treatment facility. The city employees I encountered were modern-day "flushermen." Had they pawed through the sewer looking for small items of value, they might be called "tosher." Before them were the "night soil men", who came into being with towns and their cesspits, and the "dippers" who cleaned out over-filled privies. I'm told that the bottle collectors wiped out many of southeastern Arizona's historical privies during the 1970s, but it is still a popular activity. I was once introduced to a self-proclaimed "PHD" ("privy hole digger") near Sierra Vista, and there are several videos of regional privy excavations available on YouTube.

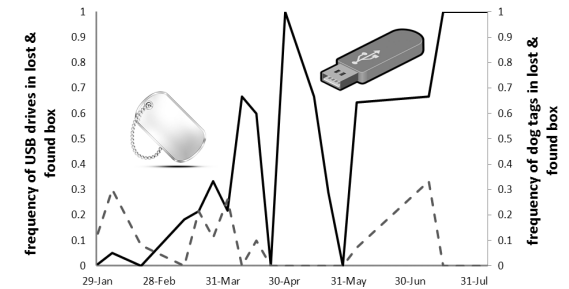
The loss of items is not a topic of grave concern for archaeologists. We give volumes of attention to human discard and abandonment behavior, but losing things does not inspire us. There is some hunter-

gatherer research that predicts the content of the archaeological record based on conditions that promote tool loss,

such as snow or heavy vegetation, but those studies are an exception. Archaeologists are more attuned when it comes to finding items, and we incorporate that behavior into all levels of archaeological inquiry. It is, after all, our bread-and-butter. I became briefly obsessed with the phenomenon while studying private projectile point collections and, when the opportunity arose, I took control of a "lost and found" box at a military base in Iraq.

The soldiers charged with maintaining the list of items reported lost and documenting the contents of the "found" box considered it an academic exercise of a crazy officer until April of 2006. It was then that USB drives belonging to American soldiers turned up in Afghan street markets, and the problem of lost or misused USB drives became a security threat. Soldiers did not stop losing their thumb drives, of course, but they sure did start to find and report them. The accompanying line graph compares the frequency of lost "dog tags" (a common item) and USB drives found on our base in 2006. The increase in "found" USB drives is impressive, because it was nearly instantaneous, and it was significant.

Despite the importance of loss in shaping the archaeological record, archaeologists may never be able to distinguish loss or treat it in a quantitative manner. There is an interest in the human experience of losing things and the life histories of "found objects," including a symposium at the 2013 meetings of the American Anthropological Association. It's easy to study found objects, of course, but it's much harder to collect information on what people lose. When people do lose something, they often consider it misplaced for an indefinite period of time. For example, I cannot tell you how many USB drives were reported lost in 2006 because, ironically, I've misplaced that book. Perhaps the best we can do is say that losing things is a universal and cross-cultural bummer.



## January 20: Topic of the General Meeting

*Households, Community, and Social Power at the Harris Site, Mimbres Valley, New Mexico*

by Barbara J. Roth

The Harris Site, located in the north-central portion for the Mimbres River Valley of southwestern New Mexico, is a large Pithouse period (A.D. 500-1000) site that is best known for its role in Emil Haury's definition of the Mogollon as a distinct Southwestern cultural group. Excavations conducted at the site since 2007 have focused on the northern portion of the site, where Haury did not excavate. The goals of these excavations have been to investigate household organization during the Pithouse period and to examine how households changed over time in response to the shift to irrigation agriculture. Our work has documented clusters of related households that appear to be extended families. Some of these households had significant amounts of social power that made them central to community development at Harris. In this presentation, I will discuss the results of our research, including this summer's excavations of a large communal structure that has helped us to examine the role of ritual in integrating the community. I will explore the implications of these findings for understanding Pithouse period communities throughout the Mimbres region.

**Speaker Barbara Roth** is a Professor and Chair of the Department of Anthropology at the University of Nevada, Las Vegas. She received her Ph.D. from the University of Arizona, and has been doing fieldwork in the Southwest almost 30 years. Her early research focused on Archaic period hunter-gatherers and early farmers in the Sonoran Desert. For the past 10 years, she has been conducting research at pithouse sites in the Mimbres Mogollon region of southwestern New Mexico. Her current field project is at the Harris site, a large pithouse site along the Mimbres River that was first excavated by Emil Haury. Her research interests include the transition from hunting and gathering to agriculture, land use, household organization, lithic technology, and gender.

## AAHS Lecture Series

All meetings are held at the Duval Auditorium, University Medical Center  
Third Monday of the month, 7:30-9:00 p.m.

- Feb. 17, 2014: Barbara Roth, *Households, Community, and Social Power at the Harris Site, Mimbres Valley, New Mexico*
- Mar. 17, 2014: Karen Gust Schollmeyer, *Hunting, Farming, and Human Impacts on the Prehistoric Southwestern Environment*
- April 21, 2014: Gayle Harrison Hartmann and Peter Boyle, *New Perspectives on the Rock Art of Tumamoc Hill*
- May 19, 2014: Benjamin A. Bellorado, *The Ties that Bind: The Social and Religions Context of Building Murals in the Western Mesa Verde Region*



## New AAHS T-Shirts Available

Black T-shirts sporting the new AAHS logo are now available in both a traditional cut and a slightly more tailored women's version (shown in photo). They can be ordered through the store on the AAHS website, or by sending a check made out to AAHS for \$18.00 (which includes postage) to Katherine Cerino, 8451 E. Tourmaline Drive, Tucson, AZ 85750 (kcerino@gmail.com). Specify style and size. Shirts will also be available at the February m



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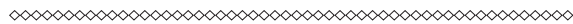
*AAHS membership is required to participate in field trips.*

## February 22, 2014

It will be a long day, 7-8 hours, so bring water and lunch. You may want to plan to spend the night in Ajo. Time and meeting location to be determined. Contact person is Chris Lange at clange3@msn.com, or 520.792.1303.

This site, west of Saguaro National Park, contains a marvelous collection of petroglyphs, as well as some interesting features. Visiting the site requires walking about 2 miles and rock scrambling to view some of the rock art.

The tour is limited to 20 people, and will last for several hours. To register, contact Katherine Cerino at [kcerino@gmail.com](mailto:kcerino@gmail.com).

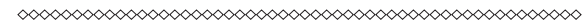


Annual elections for AAHS Officers and Board Members are coming up. If you are interested in running for office or for a board membership position, please send an e-mail to Sarah Herr at sherr@desert.com before the end of February. Board positions are open to all members of the society.

*Saturday, February 8 from 10 a.m.-4 p.m.*

10 a.m.: Start with an Arizona Territories Vintage Baseball League game between the Bisbee Black Sox and the Tucson Sahuaros on the baseball field at Fort Lowell Park. Stay for the double header! While you're in the park, be sure to visit the Fort Lowell Museum's exhibits about the fort, the post hospital, and Geronimo and his warriors.

You'll find education and entertainment along the route lined with food booths, music, and hands-on activities. Highlights of the day include cavalry drills, a regimental band concert, Mariachis and Folklorico dancing, cowboy songs, adobe-brick making, and paper-flower making. All activities are FREE & Open to the Public. Complete schedule at [www.OldFortLowellNeighborhood.org](http://www.OldFortLowellNeighborhood.org), or call 520.299.3317.



**Article Submissions for glyphs:** If you have research or a field project that would be interesting to *glyphs* readers, please consider contributing an article. Requirements are a maximum of 1,000 words, or 750 words and one illustration, or 500 words and two illustrations. Please send electronic submissions to [jadams@desert.com](mailto:jadams@desert.com).



## Current Research

### *The Story Behind an Award Winning Hopi Tile*

by Lisa C. Young, University of Arizona and University of Michigan  
and

Gwen Setalla, Homolovi State Park

At the 2012 Southwest Indian Art Fair, Gwen Setalla's tile, Hopi Manta, 1900–1910, Walpi, AZ, was chosen for the Arizona State Museum Staff Acquisition Award. Here, we share the story of how revisions to exhibits at the Homolovi State Park provided the inspiration for this tile.

Gwen is a seasonal ranger at the Homolovi State Park and a Hopi potter, who is known for her clay tiles. In her tiles, she sometimes uses designs from archaeological sherds found at the park. Gwen is part of a long tradition of Hopi potters, who use the art of their ancestors as a source of inspiration. What is unusual about the Hopi Manta tile is that Gwen learned about the textile that inspired the images on the tile through a mistake that Lisa Young, one of the archaeologists who works at Homolovi, made when she helped create new exhibit panels for the Visitor Center.

When the Park reopened in 2011, after a year of closure that resulted from the state budget crisis, Arizona State Parks decided to create new exhibits for the reopening celebration. The State Park's curator, Michael Freisinger, asked Susan Secakuku, a Hopi museum professional who served as the liaison between Arizona State Parks and the Hopi Tribe, to draft the text for new exhibit. He asked Lisa to design new panels to match an exhibit case on *piiki*, a traditional Hopi flatbread, which students working on Lisa's project ([www.huop.wordpress.com](http://www.huop.wordpress.com)) had developed previously. For the new exhibits, Lisa needed to find a background image that was representative of the content of each display case. For the new panel on kivas, Lisa decided to use a design element from the upper portion of a Hopi manta that was collected at Walpi in the early twentieth century by George H. Pepper and is part of the National Museum of the American Indian

collections (catalogue # 6/6361). To fit this design into the panel, she rotated it vertically. Due to time constraints, Lisa did not check if the direction she turned the section of the weaving was the proper way to present it. After the panel was installed, Gwen commented that something was wrong with the background image.

A few months later, Lisa visited the park and asked Gwen about the problem with the panel image. Gwen commented that the design was upside



Hopi Manta, 1900–1910, Walpi, AZ, tile made by Gwen Setalla (ASM Catalog No. 2012-116-1; Arizona State Museum, University of Arizona, Tucson; photograph by Jannelle Weakly).

down from the way it is usually presented on katsina kilts. During their discussions, Lisa showed Gwen an image of the original textile, which, in turn, inspired Gwen to create the Hopi Manta tile. The next time you visit the Homolovi State Park, see if you can find Lisa's mistake and identify the correct orientation of the textile design.

This story illustrates how Homolovi continues to provide an important context for conversations between archaeologists and Hopi people, and how mistakes provide important opportunities for sharing and learning.

#### **Suggested Readings:**

Messier, Kim, and Pat Messier

2007 *Hopi and Pueblo Tiles*. Rio Nuevo Publishers, Tucson.

## Cornerstone

*Darlene Lizarraga, Director of Marketing  
Arizona State Museum*

### **Jody Folwell, Matriarch of Contemporary Native Pottery, Featured Artist at 21st Annual Southwest Indian Art Fair**

Jody Folwell is an internationally known clay artist from Santa Clara Pueblo. She is the Featured Artist of Arizona State Museum's 21st annual Southwest Indian Art Fair, which takes place February 22 and 23 on the campus of the University of Arizona in Tucson.

Though Folwell is often referred to as the matriarch of the avant-garde in Native American pottery, she still, as she has done since childhood, continues to hand-build and hand-decorate all her pieces in the traditional ways. But there is very little to be called traditional in what is built and what is decorated.

Each of Folwell's vessels is unique and different from the next. When you see a number of her pieces side by side, the variances are striking. One piece is perfectly curved and broad. But the next is asymmetrical, angular, and tall, as if sculpted. One has brightly colored, thick geometric shapes. Another is a lustrous black, polished so well you can see your reflection. The next one has elegant spiraliforms as if tooled into supple brown leather. And still another has pastel-colored fish swimming in undefined waters.

And all this can sometimes be accompanied by political satire or social commentary. Ah yes, the famous social commentary from Jody Folwell. Art is, after all, a form of communication and Folwell is known for doing just this—occasionally communicating a strong opinion or a biting comment on what she might perceive as a social injustice or a political imperative. She has been doing this for decades and, no doubt, this has contributed greatly to her work being classified as avant-garde—unbound by the status quo, innovative, experimental, immediate, involved, topical, progressive.

Among the array of awards and honors she has received over the years, Folwell was most recently honored in 2013, with a Community Spirit Award from First Peoples Fund, an organization that supports “creative Indigenous artists who share their inspiration, wisdom, knowledge and gifts with their communities.”

Still, she says, though she has lived and breathed pottery every day since childhood, she has never really considered herself an artist. She is as humble as she is talented. She is as unassuming as her work is influential.



In the following interview, conducted by Andrew Higgins, ASM assistant curator of ethnological collections, we hear from the artist, in her own words.

#### **How did you become an artist?**

Basically, if you come from a pottery family, you are born into the whole concept of the art world, but you don't think it's art. You just think it's part of what life is all about. You see them making the clay when you're running around and when you're very small. So when you're growing up, it's just part of life and you don't think of yourself as being an artist. And I never thought of myself being an artist until I started working with Gallery Ten. I just thought an artist was someone who painted on canvas or a sculptor and certainly not a potter. So that's a really interesting concept because all of a sudden

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there's a whole different kind of discussion I had to have inside of my head to process everything through, as to defining what an artist was. So even today, I even think of myself as just being someone who constructs, not so much an artist I think, but constructing.

**Do you see your culture as always a part of your art work or is there a separation between the two?**

I think it's always been there and probably the day I'm dying on my death bed, it'll still be a part of my work and who I am. And if you grow up on a Pueblo reservation where art, or should I say pottery, is a mainstay of the tribe that you come from, it's so much a part of you. It's ingrained in you. It's everything that you basically do from one day to the next. You see your neighbor, they're making pottery. You see people down the road who are making pottery, so it's like if you walk into a high tech community where everybody has a computer, everybody has all of the high tech equipment and they're all sitting there at their computers from one house to the next. And it's basically the same except with potters here in Santa Clara, they're actually processing things, a physical process should I say, not so much mental but physical process. The mental part comes in later, I think, when your imagery on your pottery has to coincide with the structure and the piece.

**What can you tell me about this very unique design called Avanyu, or water serpent, that appears on your pottery?**

That is a real interesting question and I thought about it for a while because when I was a little girl that was one of the main things that was always talked about, the Avanyu. Somebody saw the Avanyu up in the canyon. Later on, they were talking about how the Avanyu was coming down closer to the Pueblo and what did that mean. Today, you rarely ever hear people talking about the Avanyu. After I purchased my farm, a tribal council member I know had told me that the water serpent had also lived fairly close to where my barns are. He said when he was a little boy, his grandfather and others would go down to that area and take food to the water serpent. So now

whatever I have left from the refrigerator or after a meal, I take it down to the fields and I leave it there. And thinking about a whole tradition that has gone by and passed by, and I have chosen to continue on with that. My great-grandson now will look in the refrigerator and he'll pick things out of the refrigerator and put it in a bag and go off to go feed the water serpent and the cows.

**When and why did you start incorporating commentary into your pottery?**

I started doing commentary pieces after I came back from graduate school and I just thought, this is real interesting because there's no one else doing it and I just needed to take that little tiny sidestep to make some changes in my artwork. And that's all I've done, not a large step, but just ever so slightly. So then I did the asymmetrical pieces, I did the multicolored pieces, I did the acrylic pieces, I did the social commentary and political pieces. And all of a sudden, the social and political pieces just came into step with this whole process that

**21st Annual  
Southwest Indian Art Fair**

February 22 and 23, 2014  
Arizona State Museum



**Saturday 10-5 Sunday 10-4**  
\$10 adults; children and students free  
(fair admission includes museum entry)  
free parking

Arizona State Museum is located on  
the University of Arizona campus,  
just inside the Main Gate at Park  
Avenue and University Boulevard,  
Tucson  
(1013 E. University Boulevard)

Advance tickets available on at:  
[www.statemuseum.arizona.edu/  
advance\\_tickets](http://www.statemuseum.arizona.edu/advance_tickets)

(continued on page 14)



was going on inside of my head about tradition, about what pottery is and what it should be.

**You are referenced as the matriarch of contemporary Native pottery. What do you think and hope that means to young artists today?**

Well, I hope that they can open their minds and their eyes and every part of their being to be able to see the world around them and to be able to appreciate it and to be able to maybe make a statement inside of their mind, or even on a piece of work that they're doing.

Meet Featured Artist Jody Folwell and buy some of her amazing pottery at the Southwest Indian Art Fair, February 22 and 23!

Archaeology Southwest and Casa Vincente invite you to the Archaeology Café, a casual discussion forum dedicated to promoting community engagement with cultural and scientific research. Meetings are at 6:00 p.m. Casa Vicente is located at 375 S. Stone Avenue. The café is free and open to the community. The remainder of the 2013–2014 season includes:

Feb. 4: Homer Thiel and Bill Doelle, *Rio Nuevo Archaeology*

Mar. 4: Peggy Nelson, *The Lives of People and Houses: Mimbres and Beyond*

Apr. 8: Arthur Vokes, *Exotic Exchanges*

May 6: Lewis Borck, *Livin' on the Edge (of Salado): An Examination of Life, Community, and Resistance on the Frontier of an Expansive Ideology*

**glyphs:** Information and articles to be included in *glyphs* must be received by the first of each month for inclusion in the next month's issue. Contact me, Emilee Mead, at emilee@desert.com, or 520.881.2244.

Membership is open to anyone interested in the prehistory and history of Arizona and the Southwest and who support the aims of the Society. Membership runs for a full year from the date of receipt, and covers all individuals living in the same household.

Monthly meetings are free and open to the public. Society field trips require membership. Members may purchase an annual JSTOR subscription to *Kiva* back issues for \$20 through the AAHS website.

☐ \$50	<b>Kiva members</b> receive four issues of the Society's quarterly journal <i>Kiva</i> and 12 issues of <i>Glyphs</i>
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*Note: For memberships outside the U.S., please add \$20. AAHS does not release membership information to other organizations.*

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