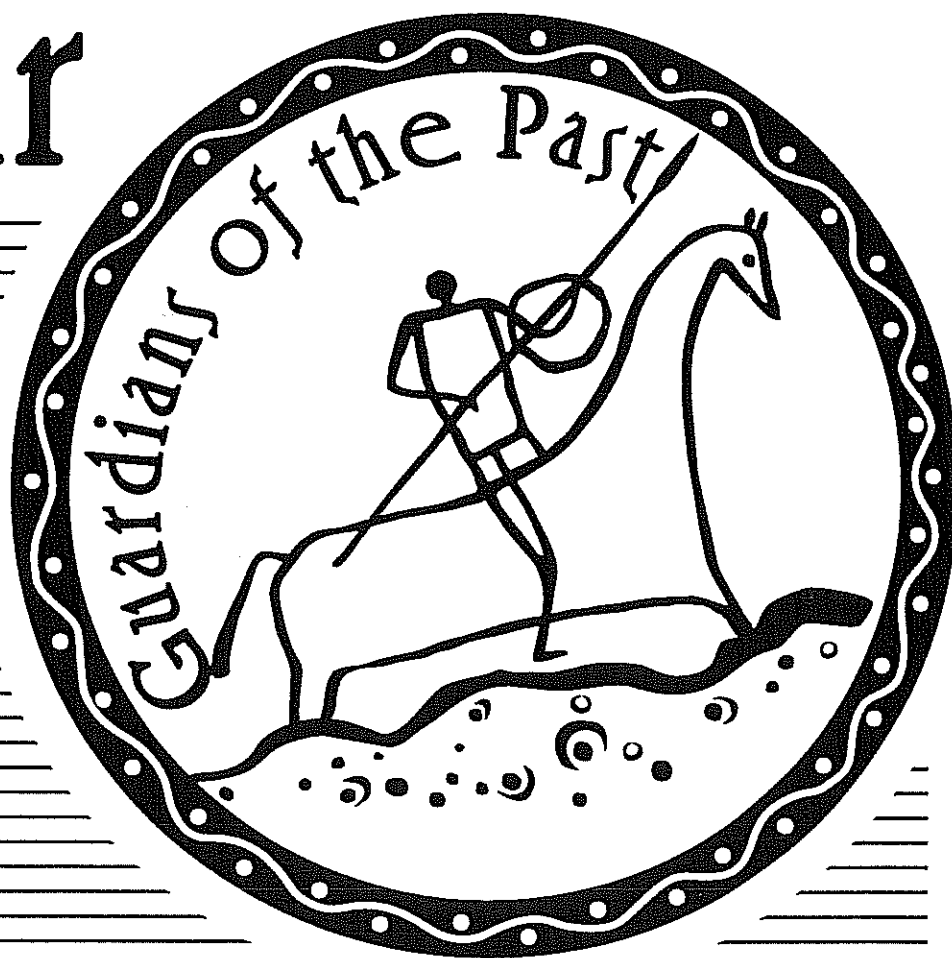


How to Plan and Manage an

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# Archeology Fair



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A Texas Archeological Awareness Month Booklet  
Texas Archeological Research Laboratory, the University of Texas at Austin  
TEXAS HISTORICAL COMMISSION, Austin

## How To Plan and Manage an Archeology Fair

is a project of the Texas Archeological Research Laboratory (TARL) of the University of Texas at Austin, in cooperation with the Texas Historical Commission, Austin. This booklet is distributed by the Archeology Division of the Texas Historical Commission.

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*Compiled June 1999*

*Revised August 2000*

## Texas Archeology Awareness Month

is coordinated by the Texas Historical Commission and in association with the Texas Archeological Society and the Council of Texas Archeologists. Texas Archeology Awareness Month, an annual October observance, is also supported by other state agencies, foundations, archeological organizations, county historical commissions and other preservation groups, museums, and private companies and individuals across the state. For further information contact: Public Outreach Coordinator, Archeology Division, Texas Historical Commission, P.O. Box 12276, Austin, TX 78711-2276; 512/463-9505.

## Acknowledgments

The compilers of this booklet wish to acknowledge, in alphabetical order, the assistance, encouragement, support, and contributions of the following:

Doug Boyd	Linda Lee
Maureen Brown	Patricia A. Mercado-Allinger
James E. Bruseth	Shirley Mock
Brett Cruse	Eric Morley
Mike Davis	Roland Pantermuehl
Karen Fulghum	Dan Potter
Friends of TARL	Sue Shore
Friends of the Texas	Darci Sinclair
Historical	Texas Historical Foundation
Commission	Texas Preservation Trust Fund
Karen Harry	Lillie Thompson
Thomas R. Hester	Marc Thompson
Barbara Hickman	Alston Thoms
Doris Howard	Wilderness Park Museum, El Paso
Nancy Kenmotsu	



## CONTENTS

Introduction	1
Finding a Model	3
The Basics	9
Step-by-Step Checklist	13
Displays, Exhibits, and Tours	15
Activities and Demonstrations	19
Atlatl Activity	21
Atlatl Demonstration	22
Basket Making Demonstration	23
Clues in the Dirt Activity	23
Dancers	25
Excavation Activity	25
Flintknapping Demonstration	27
Hunting Tools Activity	28
Living History Demonstrations	29
Mask Making or Face Painting	30
Music	31
Plant Use Activity	31
Pottery Making Activity	32
Pottery Making Demonstration	34
Pottery Mending Activity	34
Reenactments	36
Rock Art Activity	37
Rope Making Activity	38
Storytelling	40
Tipi Life Demonstration	41
Traditional Foods	42
Weaving Demonstration	42
It's Not Over Yet	45
Additional Resources	47
Examples of Forms and Handouts	<i>following p. 51</i>
Scheduling Volunteers	
American Indian Pottery in Texas	
What Are Projectile Points?	
What Is an Atlatl?	
Grinding Tools	
Archeology Fair Flier example	
Where Are You/Clues in the Dirt	
Press Release example	

# Introduction

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What is an archeology fair? We define an archeology fair as a special event held during Texas Archeology Awareness Month, which is an annual October observance. Specifically, the fair is a day-long (or more) event featuring educational and fun activities, such as demonstrations of archeological techniques and prehistoric and historic lifeways, color-slides or other audiovisual presentations, lectures, and tours—and even reenactors and dancers. Flintknapping (making stone tools) and atlatl (spear thrower) demonstrations are especially popular archeology fair activities. This manual has two basic goals: to explain how to plan and organize such an event, and to provide details of some of the activities you might choose to undertake. In addition, in the section entitled Finding a Model, we would like to share with you what the Texas Archeological Research Laboratory (TARL) in Austin and other fair sponsors have learned from sponsorship of archeological fairs.

The first issue to be considered, before you get into the details of such an event, is what kinds of organizations might consider sponsoring a fair, and why.

Who should consider sponsoring an archeology fair? Any organization or institution located in an area where there is access to assistance from professional archeologists as well as highly skilled avocational archeologists. And don't forget to seek the help of professional educators, who can contribute expertise in getting concepts across to children. Potential archeology fair sponsors include any archeological organization, institution, or firm, any museum or preservation group, any cultural heritage organization, any college or university, and perhaps even any school that can get these other groups to cooperate or cosponsor an archeology fair.

Why would you want to sponsor an archeology fair? Well, to promote awareness of Texas archeology and the role your organization plays in the preservation of Texas's prehistoric and historic resources. The following are some concepts that promoting awareness might include:

- Teach the public what archeology is. Some people don't know the difference between archeology and geology or paleontology. And some people—which is much worse—don't know the difference between an archeologist and a pothunter or a treasure hunter.
- Teach the public how archeology uses many scientific techniques and strategies to reveal the past. If you need a simple approach to use with novices, request from the THC a copy of the "What Is Archeology" section and the pothunter activity from *Texas Archeology in the Classroom*.

- Encourage awareness of the archeological record of Texas and of the many archeological groups and organizations that promote archeological investigation and preservation throughout the state.
- Encourage awareness of Texas's human history. The archeological record is not limited to prehistory, and archeology is not about digging up artifacts. It's about learning as much as we can about the lifeways of all of the peoples who have lived in Texas, from Paleoindian times to the present.
- Encourage pride in cultural and ethnic heritage. Native Americans, French and Spanish explorers and colonizers, European and Anglo-American settlers, African Americans, Mexican Americans, Asians, and many other ethnic groups have played a role in Texas history, and all are represented by archeological sites.
- Promote awareness of the role that archeology can play in interpreting and documenting historic structures—and awareness of the fact that not all historic structures are houses! For example, historic cotton gins, breweries, lighthouses, early kilns, and shipwrecks are also archeological sites.
- Explain why the past is worth saving. Remember, archeological sites are the only source of knowledge of thousands of years of human history in Texas. Those sites are priceless, and each significant site that is destroyed is a page of our history that is lost forever.
- Publicize where to go to see and learn about the Texas past in your city, in your region, and around the state. Only through the promotion of interest in archeology, prehistory, and history can we hope to gain ongoing support for archeological preservation.
- Let people know what archeologists are doing in your region of the state. Significant and fascinating sites have been investigated in every part of Texas; find out what's been done and what's being done in your region and share that information with the public through talks, handouts, or displays.
- Let people know how they can participate in Texas archeology through membership in responsible organizations. There are local and regional archeological societies in many areas, and membership in the Texas Archeological Society is open to all who are interested in archeology. Prepare handouts of this information, which is available from the Texas Historical Commission (THC), and invite organizations near you to have a display table at your archeology fair.
- Last, but not least, publicize your organization. Let people know who you are, where you are, and what you do. And why it's important, not just to you but to the general public.

# Finding a Model

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The 1998 Texas Archeological Fair held by the Texas Archeological Research Laboratory (TARL), of the University of Texas at Austin, served as a model for several other organizations that had not yet attempted an archeology fair event. That fair also served as the model for compilation of this manual. Since that time, we have incorporated not only some of the things we learned from that experience but also comments from several other organizations.

## Find a Model

Several organizations around the state have conducted successful interactive archeology events, and you can benefit from their expertise. In addition to TARL, the following organizations and museums have conducted major events in different regions and with different themes. And some of these sponsors have years of experience in arranging interactive events.

Brazos Valley Museum of Natural History, Bryan

Center for Archaeological Research of the University of Texas at San Antonio and Institute of Texan Cultures, as cosponsors

Lubbock Lake Landmark, Lubbock

Tarrant County Archeological Society and Dallas County Archeological Society, as cosponsors, Dallas–Fort Worth

Texas Parks and Wildlife, Austin

Wilderness Park Museum, El Paso

*Read this manual.* Don't just go to the activities section, get ideas for fun things to do, and jump in. Learn from the experiences of others and you, too, can sponsor an event that is both fun, educational, and successful.

## Begin Planning Early

It's never too early to begin planning. We began planning the first TARL fair in April, and by then it was already too late to schedule some really exciting outside participants, such as the Buffalo Soldiers reenactors. Consider also that you need to spend time before the event focusing on publicity, and you can't do that if you're

still running around trying to find a flintknapper and a tipi. Our biggest lesson here was that the day your fair is over begin planning for next year's event.

### **Decide on a Theme**

Decide on a theme for the fair. Several sponsors have based events on regional cultures through time, rather than on the prehistoric period only. If you need to work on a smaller scale, consider focusing on a different regional theme each year. An early decision regarding theme influences other major decisions you need to make in a timely manner.

- Decide on a theme and color scheme for your graphics. Make early decisions regarding the type, size, and layout of signs and posters for a more unified and professional look. Try not to use hastily hand-lettered signs unless they are a last-minute necessity.
- Look for a volunteer who has design or graphics experience to help you achieve an overall professional appearance for your event.
- If you have access to a computer and printer that will handle 11 x 17 in. paper, you can produce nice signs by mounting your computer-printed paper signs on a larger background, such as colored poster board.
- Issue tee-shirts to volunteers and staff before the fair so they can wear them on the day of the event. Thematic tee-shirts will make your staff, presenters, and helpers readily identifiable to visitors.

### **Plan Your Publicity in Advance**

The need for advance planning for publicity cannot be overstressed. Identifying the appropriate media and knowing how to reach them can make all the difference. You also need to identify and use web site outlets. If you don't plan early, you will miss some publicity opportunities (for example, the Texas Department of Transportation's web site Calendar of Events) that are not accessible at the last minute—or even in the last month.

### **Recruit More Volunteers**

You can never have too many volunteers. Your fair will be more successful if the staff and volunteers are rested and fresh when the public comes up to ask questions or participate. More volunteers to help set up, conduct activities in several shifts, and close down make the whole experience much more enjoyable. Think about using a broad range of volunteers. You will probably need educational, graphics, publicity, and photography skills—and just plain old muscle.



## Train Staff and Volunteers

The volunteers at your event are important because they are the first line of contact with the general public. It is essential that your volunteers (and staff for that matter) who are assigned to lead activities or demonstrations know what their goal is for the activity they are assigned to and how to get that across to the public. We did not train the volunteers for the first fair beforehand, and it was quite apparent that they didn't always know what to do or say during the activities.

Displays, demonstrations, and hands-on activities are teaching venues that require a certain amount of talent and skill for successful interaction with the public. To be sure that your volunteers and staff accomplish this, you need to train them on what to do and say at each event they work on. This is probably the most important lesson we learned from our first fair.

Everyone, professional and volunteer alike, needs to be well versed in both language and conceptual information before presenting a program. What they need to know cannot be learned in a fifteen-minute session before their shift begins. Most presenters will need one complete training session before the event begins.

In the training sessions, stress that activities should be interactive. Remind staff and volunteers to ask people questions, especially at hands-on activities. Instead of just explaining and demonstrating, event leaders should get participants to talk about the activity while they are doing it. Provide some pointers on how to talk to people:

- Periodically question participants on their knowledge and observations. Let them draw the conclusions on how artifacts functioned, what rock art designs mean, and so on.
- Don't try to be entirely comprehensive while giving a factual talk about a particular topic. Let the visitors fill in some of the blanks so that they are interacting with you.
- Think of ways to promote the preservation message without "preaching." One way is to comment that much of what we know about a particular subject would be unknown if someone had destroyed the site from which the information came.
- Pay attention to how individuals are receiving what you are saying. Accept the fact that there will be visitors who want nothing more than a brief answer or explanation, and don't try to make them learn more than they want to know.
- Emphasize a holistic approach to archeology with visitors. Show them that there is more to archeology than arrowheads by explaining different aspects of site interpretation, such as landforms, zoology, palynology, and so on.

## **Care for Staff and Volunteers**

Don't forget about the comfort of your volunteers and workers. Be sure they understand that they have the ability to stop their event momentarily to take a break even if the crowd is big and relief personnel are not on hand. This policy empowers the volunteers and may help bring them back next year.

Establish a "Staff Only" area to which volunteers and staff can retreat and where they can leave personal belongings in a secure place. Provide lots of water and cold drinks throughout the day.

## **Use Staff and Volunteers Effectively**

The event coordinator should identify staff members and volunteers who have strong public speaking or teaching skills. These people should be reserved for activities that require the most explanation or interpretation. Where special technical skills are needed for an activity (such as flintknapping) consider having an "interpreter" present for the activity if necessary, and if it's acceptable to the demonstrator. Even demonstrators who are really good at talking about their work may find it difficult to talk and work at the same time. Having an extra "talker" in place could be especially beneficial at activities where visitors will have to wait in line to participate.

## **Arrive Early**

Get everyone to arrive at least one hour early to help set up and get organized. On the morning of your fair, everyone should know what his or her responsibilities are. Thank them for coming and take roll call. Don't forget, too, some last-minute set-up will be necessary, and unexpected problems will occur. If possible, have cash on hand for the purchase of small items that may be needed at the last minute. You may also get some last-minute volunteers who don't know what to do. You will want to go over the general schedule and let them know about lunch breaks. And remind selected staff and volunteers to stay for clean up!

## **Maximize Your Resources**

Use your resources fully (police, traffic, physical plant staff, marketing department, and so on). Being part of the University of Texas system, we had access to many different fields of expertise. Unfortunately, we were unable to fully utilize these because of our limited budget the first year. So check with your parent institution to see what experts they have on staff, such as police, safety personnel, sign makers, and outside facilities staff, and plan for them in your budget. They usually will have

done this sort of thing many times before and can give you loads of guidance and helpful suggestions.

### **Move People through the Fair**

Think carefully about traffic-flow patterns, and consider group tours with docent guides. Our building and outside areas did not represent the ideal circumstances for smooth traffic flow at our first fair. We did our best to get the people to funnel through an entrance and then on to the activities, but it was really a free-for-all, and congestion was at its worst inside the building.

We moved our second event to another location within our complex that allowed much better movement and control. We recommend setting up more docent guided tours with starting points posted at key locations, and conducting the tours every hour or half hour, depending on the activity. The more you try to direct pedestrian traffic by using small group tours at certain intervals, one-way hallways, and a limited number of participants per activity, the better experience it will be for everyone and the easier it will be on the volunteer staff and the public. Don't forget to assign volunteers to crowd control, too.

Activities that traditionally draw large crowds should be supplemented with informative pictures and interpretive (text) signs for visitors to view while waiting in line. Or arrange for an "interpreter" to hand out information and answer people's questions while they are waiting in line.

At all activities, encourage adults to discuss the activity with the children in their charge. This lightens the load on the staff and makes the activity a positive and bonding event. And it can help to make waiting in line a more pleasant experience.

### **Provide Services, Security, First Aid**

Be sure to have free water stations, first aid stations, shade, and food vendors available for the public. Safety and general comfort are other important issues to address. We had several coolers with water and paper cups positioned around the entire fair area for people to freely partake. You could also contact a local water vendor to see if they would donate water stations in exchange for your advertising.

A simple first aid station identified with a prominent red cross sign and located in a visible place is important to have as well. The station can consist of a kit with Band-Aids, antiseptic cream or spray, sterile gauze and tape, scissors, tweezers, etc., and one volunteer available there at all times. Your first aid station can also serve as a contact point for summoning emergency help if needed; immediate access to a telephone is essential. We also made announcements over the portable intercom periodically so people were aware of the location.

We also supplied a tent and areas under trees with tables and chairs for people to rest and get out of the sun, which really helped for the kids—and older adults appreciated it, too. We were able to convince only one food vendor to come to the first fair (at no charge), but the vendor was constantly busy, and people commented on the need for more food and beverage choices next time.

### **Learn from Experience**

Almost every staff member, participant, volunteer, and visitor learns something important about how to do things better next time. So, have a "debriefing" session with as many of your helpers as possible, either in groups, individually, by phone, or correspondence. Ask what they learned from comments made by visitors, and ask what they learned from any problems they had with equipment, supplies, subject matter, group participation, and so on. Make notes on their comments, and place these notes with your other records of the fair. If you want to make your fair an annual event, what you learn from experience will be invaluable in the future.

### **Find More Models**

In addition to archeology fair sponsors, talk to other organizations in your area that have sponsored open-to-the-public events at their facilities. Some examples of events that you might use as models are cultural heritage events, living history events, Earth Day events, school fairs, science fairs, institutional open-house events, and so on. These organizations may have some observations on the local scene that will be useful to you. And some may even be willing to share ideas about publicity, food vendors, and fund-raising. Look in the most recent Texas Archeology Awareness Month Calendar of Events for contact leads, or check out the calendars of events online for suitable event sponsors.

### **Quality, Not Quantity**

Strive for quality before quantity. A small, successful event that really contributes to archeology awareness can make an important contribution, so don't sacrifice quality to crowd appeal.

# The Basics

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**B**efore you get on the phone and start looking for cosponsors, funding, and donations, you need to have a basic plan to describe to all of those potential helpers. Before you begin this "pre-planning," be sure that you have investigated your resources and are certain that the professional and avocational archeological assistance that you need is locally available. We suggest doing the following things before you ask for outside participation:

- Check out your facility to determine how space limitations will affect what you would like to do.
- Make a list of your goals.
- Set a tentative date (in October, for Texas Archeology Awareness Month), time, and place. (Set a firm date as soon as possible, because it's difficult to get people to commit if your date is not firm.)
- Define the audience(s) you hope to attract.
- Determine how much money you have to spend. At this early stage, this can be just a lump sum; the details of budgeting come later.
- Make a tentative list of the activities, demonstrations, displays, and presentations you would like to feature to reach your goals and your audience—and to suit your budget. (You may need to adjust this as you make arrangements with participants and volunteers, since some activities depend on finding the talent to do them.)

You are now ready to identify other sponsoring and participating groups. A successful fair is a joint effort of local and regional groups of avocational, student, and professional archeologists, museums, universities, colleges, heritage groups, and so on. Make appointments and meet individually with people in each group to solicit the group's assistance.

Be certain that any nonprofessional archeological organization or individuals who work with you in event presentations are responsible preservationists. If you are uncertain, contact the Archeology Division of the THC for a list of local and regional archeological societies or talk with other archeologists in your region.

Next, arrange a planning meeting of representatives from the selected groups and find out what your participating groups can and will do. As you read through this manual, you will have a better idea of what kinds of assistance you need. For example, if you are affiliated with a college or university, your parent institution may be able to assist with security, parking, first aid, and so on. Following this

planning meeting, you should know whether or not you can get enough help to make a firm commitment to sponsoring an archeology fair. Now you are really ready to begin:

- Appoint one person in your organization to be the contact person for all participating groups. If there are only a few groups, the same person may also be in charge of coordinating individual volunteers. Keep information sheets, a card file, or a simple database file for all volunteers and participants, with the usual name, address, phone, fax, and email, but also keep comments on special skills or types of assistance. You will find this very useful when it's time to send thank-yous or to plan another archeology fair. The ~~Handouts~~ and Forms section of this manual includes a suggested form (courtesy of the Wilderness Park Museum in El Paso) for keeping track of volunteers.
- Appoint one person to be in charge of coordinating the purchasing or borrowing of supplies and equipment. To assist you in planning, a list of suggested supplies and equipment is included for each of the activities described in this manual. Keep records of everything you beg or buy—you will be glad you did when it comes times to do it all again.
- Review your tentative list of activities and make firm decisions, based on the volunteers and participants that will be available. You probably can't do it all, so choose carefully and don't take on more than you can deliver. Remember that you are striving for quality, not just quantity.
- Get additional community support in terms of volunteers, supplies, and equipment. Contact all possible resources in your area: local businesses, teachers, groups for volunteers; scout groups; use your own institution's resource people; talk to other resources (such as museums) that will share information with you; and contact county historical commissions and other preservation groups—they may not be able to act as cosponsors but might be able to help in other ways.
- Raise additional money to underwrite your event. Use your imagination, and don't be shy: ask local businesses for financial support; seek small donations from local archeologists and preservationists.
- Small grants for Texas Archeology Awareness Month events are available from the Texas Preservation Trust fund. You must match the funds 2 to 1, and funds are payable after the project is completed. Contact the Archeology Division of the THC for details.
- Plan to raise money during the course of the archeology fair: plan a raffle, silent auction, donation box, tee-shirt sales, and so on.

- If necessary, encourage food vendors by being willing to forego your charges to enable them to come to your event. The presence of food vendors can be essential to the success of your fair.
- Arrange for a uniformed security presence, in order to promote order and handle crowd management. Security people also can assist with summoning medical assistance if the need arises.
- Appoint one person to coordinate publicity. Publicize your event through fliers, news releases, banners, local media appearances, and appropriate web sites. Contact local schools and teachers and make them aware of the educational aspects of the archeology fair. A copy of a suggested news release format is included in the Forms section of this manual, as is an example of a flier for publicizing your event.
- Carefully review the Step-by-Step Checklist that is provided in this manual. It lists several important things that need to be done that are not mentioned here among the basics.
- Provide a distinctive tee-shirt to be worn by participants, presenters, volunteers, and all fair personnel. Your volunteers will appreciate it. Also this "uniform" makes it easier for visitors to identify people who can provide assistance. If you need a logo, copies of the "guardian" design on front of this manual are available at no cost from the THC.
- Devise a method of taking a public attendance record: channel the entryway and do a head count as you pass out maps, etc., to entrants; give each entrant a sticker, then count stickers that are left; hand out numbered tickets, then use the tickets for a drawing; or arrange for the loan of electronic counter(s).
- Get all the help you can to set up the event and clean up afterwards.
- Keep good records of all of your resources, equipment, expenses, supplies, volunteers, donors, successes, and failures. Note things that worked well and things that didn't. Photo-document the event and, if possible, videotape it too. Next year, you will be glad you did, when you plan your second annual archeology fair.
- Send written thank-yous to everybody who helps to make your fair a success by donating, time, money, supplies, or information. It's the polite thing to do—and it promotes positive relationships.

# Step-by-Step Checklist

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## Pre-Planning

- Objective
- Audience(s)
- Costs and funding
- Dates
- Location

## Program

- Schedule of events
- Speakers or lecturers
- Indoor activity list with who/what
- Outdoor activity list with who/what

## Facilities

- Number of people expected
- Lecture rooms required
- Food services needed
- Parking and overflow plan
- Indoor-activity areas
- Rest rooms or Port-a-potties
- Clean-up facilities for messy activities (such as pottery making)
- Break room for staff and volunteers
- Bad-weather plan (tents or an indoor facility to transfer to if it rains; if not available, cancel)

## Equipment

- Canopies over outdoor activities
- Rest area with tables and chairs

- Public address system
- Audiovisual equipment

## Publicity, Promotion

- Flier to participating agencies, organizations, vendors, etc.
- News release to regional newspapers
- News release to neighborhood newsletters
- Early promotion through monthly magazines
- Promotion through local and statewide web sites that announce events
- Radio, public service announcements
- Television, public service announcements, or interviews
- Schools and teacher contacts
- Youth group contacts (e.g., scouts)

## Photography

- Photo-document the fair
- Videotape the event

## Food, Beverages

- Provide for water stations
- Secure food vendors for the event
- Arrange with specific groups to sell beverages or food



### **Printed Materials**

- Program handout
- Signs: directional signs, activity signs, banners
- Name tags
- Fliers
- Activity handouts

### **Registration**

- Staff and volunteer name tags
- Signs

### **Traffic and Parking**

- Traffic control staff (use local police?)
- Parking spaces and directors if needed

### **Speakers, guides, instructors**

- Activity instructors
- General announcer
- Speakers

- Exhibitors (for example, a local archeological society or preservation organization sets up an information table)

### **Safety and Security**

- Arrange for uniformed security people.
- Arrange for first aid station

### **Close Down and Follow-Up**

- Take-down and clean-up arrangements
- Follow-up
- Keep and file good records of everything
- Debrief staff and volunteers so you can improve next year's event
- Store nonperishable supplies and equipment to use again
- Send written thank-yous to all who helped

# Displays, Exhibits, and Tours

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One of the objectives of an Archeology Fair is to provide the public with an accurate picture of archeology and of the past. You want to share with people some of the wonderful facts that have been discovered about how people lived long ago. You also want to convince them that Texas's unique archeological heritage is worth protecting and preserving.

So, how do you accomplish this objective without being too scholarly, too preachy, or too boring? Simple displays and tours are part of the answer.

Attractive displays and informative tours are excellent opportunities for sharing real archeological and historical information in an enjoyable way. And they offer an opportunity to provide adult-level events among the hands-on activities that are often more fun for youngsters.

## Displays and Exhibits

Displays can be as simple as a poster that presents a single idea, or as complex as a special exhibit that outlines the process of stone-tool making. And lots of things in between. Simple displays and exhibits usually can be handled by any knowledgeable person, while some of the more complex arrangements require experts for both planning and execution. See the resource examples sections of the activities and the Additional Resources section of this booklet for materials that can assist you in creating your own exhibits and informational handouts. Consider some of the following ideas:

- Provide places for other groups in your area to set up displays or give demonstrations. Contact all local organizations and institutions concerned with archeology, Native Americans, local and regional ethnic groups, local and regional history, or preservation and see what you can turn up.
- Provide tables for archeological or historical societies to explain what they do and provide membership information. The THC can provide a list of the preservation organizations in your area. A list of archeological societies (including the address and phone number of the Texas Archeological Society) is available from the Archeology Division of the THC. Contact the Texas Archeological Society (TAS) and request that the regional vice-president for your region, or perhaps another TAS member in your area, set up a display to promote membership in this important statewide organization.

- Sell books, gift shop items, stickers, tee-shirts, balloons, cards or post cards with archeological motifs, or other things that can be souvenirs of your fair or are related to Texas archeology and history, Native Americans, and regional historic sites. If you know a friendly bookstore, library, bookseller, or publisher, see if you can arrange a sale of books on Texas archeology, history, and Native Americans. Separate displays of books for adults and young readers would be especially nice.
- Arrange tables for experts to identify stone tools or other prehistoric and Native American artifacts. If you do this, be sure to feature this in your publicity, since people love to bring objects to be identified.
- Display prehistoric artifacts and replicas. Be sure that the items are properly identified and interpreted. And please do not display unidentified artifacts in frames; such arrangements imply artifact collecting, not scientific archeology.
- Arrange for participants to look at use-wear on stone tools under a microscope. An expert can show people places where the tools were worn or chipped by different kinds of use, such as cutting, drilling, chopping, and pounding.
- Display artifacts that are typical of historic sites or early homesteads in your region. If you cannot display archeologically recovered artifacts, be sure to select objects that could have survived in an archeological site, such as metal, glass, and ceramic items—and don't forget toys.
- Arrange photo-and-text exhibits that explain important archeological sites in your area.
- Display useful or edible native plants. A booklet entitled *The Indians of Texas and the Plants They Used* is available from the THC if you don't have a local expert to help with this. Or, if there's a native plants nursery in your area, arrange a native plants show and sale. (Be sure you deal with a reputable nursery or individuals—you don't want to sell endangered cactuses or other plants that have been stolen from public lands.)
- Make a display that shows the differences between archeology, geology, and paleontology, based on the THC pamphlet, *What is an Archeologist?*
- Set up a display or demonstration on how to read a USGS Topographic map. For ideas on how to present this to youngsters and novices, *How To Teach with Topographic Maps* is available from Forestry Suppliers, Inc., for \$12.95 (800/647-5368). Includes a topographic map plus activities; recommended for grades 5–10.
- Arrange a computer web search featuring the THC's Atlas Database and include the THC and the Texas Archeological Society sites. And show some of the

other good archeology sources (the THC has a list of useful web sites for learning more about real archeology).

➤ Create and display informative posters, based on ideas that are relevant to your overall theme. For example: "Locations of Plains Indians in Texas," "Historic Exploration Routes across Texas," "Spanish Mission and Presidio Sites in Texas," "American Indian Cultures in Texas during the 1800s," "Navigable Rivers and Ferry Crossings in Early Texas," or "German Texan Settlements." Or purchase some posters that are available from commercial or nonprofit sources, such as the Institute of Texan Cultures in San Antonio. See the list in the Additional Resources section of this manual.

➤ Be creative! Arrange ahead of time with a local school art teacher to have a class do posters on an archeological topic (such as "Save Rock Art") or on the theme of your event-or on toys and other reminders of childhood that are found in archeological sites, and exhibit the results.

### **Lectures and Audiovisuals**

Feature lectures and slide show presentations. Slide shows can be rented or purchased, but it's more fun if you also have real live archeologists come and talk, show slides, and answer questions.

Show video films on archeology. If possible, have a room or area set aside for a constant showing of videos about archeology. People can sit and rest here, and learn something while they do. Videos on specific topics are included in many of the Resource Examples lists in the Activities and Demonstrations section of this manual. The Additional Resources section of this manual also includes information on archeology videos.

### **Tours**

Provide guided tours of your facility, museum, history center, or special exhibits. You may want to schedule these at set hours and announce the hours in your program. If you have the resources, arrange photo or poster exhibits along the tour route. If possible, include working areas in your tour stops, and have staff comment on or explain the work they do.

Show your working archeology lab in action. Again, specific hours for tours of your lab may need to be set. If you have the resources, arrange photo or artifact exhibits as special attractions in the lab area.

# Activities and Demonstrations

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The most popular activities for young people are the hands-on or interactive ones in which they can touch replicas of real artifacts and make their own, put ceramic pots back together, work with clay, or place their hand prints on a "rock art" panel. Some possible activities are described here to give you ideas about what you can do with little expense and effort. Keep in mind that these activities are designed for the participation of the general public, and especially for youngsters.

Make all of your activities and demonstrations interactive events. Ask people questions and get them to talk about the activity while they are doing it or watching it, instead of simply explaining and demonstrating. And be sure to provide clean-up facilities for activities that are messy, such as water for washing hands after pottery making or painting.

For some activities (especially demonstration digs), you may need to set time limits, such as 15 minutes or half an hour, in order to avoid long lines of waiting participants and high levels of frustration. Also some activities may require age limits. One volunteer, for example, indicated that really young children didn't have the patience to process the instructions for the demonstration dig.

One of the challenges of managing a really successful archeology fair is finding the people in your area who have the skills you need. If you are starting from scratch and have very limited funding, hold your first fair (which we hope will be the first of many annual events) only after you have developed the necessary support and identified the individuals and groups in your city who can help make your fair a success.

Check the Internet! You can find reenactors, tipis, atlatl kits, news about atlatl meets (that can help you find experienced spear throwers), makers of period clothing reproductions, animal sinews, animal skins, artifact replicas, and tons of other stuff. Information about a lengthy list of Native American arts and technologies can be found at [www.nativeweb.org/NativeTech](http://www.nativeweb.org/NativeTech), and you should be able to find good background information for handouts on basketry, weaving, cordage making, pottery making, and a number of other topics. Some of the sources on the Internet are reliable and reputable and some are questionable, so be careful. But you may be surprised about how much help, and how many ideas, you can gain from a few well-worded searches.

There are many opportunities for demonstrations that do not include hands-on experience but can nevertheless be lots of fun to watch. And some of the activities you will want to present will work better as demonstrations than as hands-on

activities. Flintknapping, for example, is a popular demonstration activity but is best not a hands-on activity, since knapping can be dangerous. Some other examples are storytelling—especially popular when performed in period clothing—dancing, reenactments, video presentations, and music (live or recorded). Some activities, such as using the atlatl, can be either hands-on activities or demonstrations, depending on your needs. Keep in mind that the demonstrators or instructors for all activities still need to interact with their audiences.

We hope this information will inspire you with ideas for your own special, creative, fun, and educational events that are especially suited to your area. And we hope you will share your experiences with us so we can update this manual to be even more useful to others.

Each hands-on activity is presented in six parts:

*Objective:* The message you are trying to get across. If you want to be sure your message gets across, the resource examples sections of the hand-on activities in this manual include books that should help you prepare handouts at the age 9 to 12 reading level.

*Vocabulary:* Identifies some words or ideas that you may want to explain as you go through the activity. Depending on the age of your audience, you may want to explain some other words you will be using. Remind your presenters to define technical terms and to explain all terms that people might not understand. If possible, ask presenters to check out some of the books recommended for each activity to get an idea of how to present the material to young readers and to the general public. This is also an area in which acquiring help from professional educators can be most helpful.

*Materials Needed:* A list of the items you will need to beg, buy, borrow, or otherwise procure. Again, the resource examples sections of the activities include some information on hard-to-find items. Remember to use the Internet. We found sources for hides and sinews, atlatl kits, authentic period clothing, and so on. Not all of these are included in the resource examples sections because the web sites for this kind of thing change too rapidly. But you will find lots of similar sources.

*Layout and Execution:* How to set up and carry out the activity.

*Things to Consider:* Reminders, helpful hints, and practical ideas based on past experience with the same or similar activities.

*Resource Examples:* A sampling of web sites, videos, or books that can provide additional ideas for the activity, information for creating your own handouts, and interpretive and presentation ideas. These listings are provided only as examples, not as exhaustive lists—just to get you started. In general, we have

included books that are intended for ages 9 to 12; reading some of these will help your presenters find an appropriate level of language and ideas for youngsters (and for most adults as well).

Demonstrations are presented in two parts: description and resources. The exception to this is flintknapping, which, because of its popularity and its potential for education, needs to be treated in depth.

## Atlatl Activity

*Objective:* This activity is really popular with all age groups. The purpose is to help people understand the skill required of prehistoric people all over the world as they hunted animals with spears or darts and an atlatl, or spear thrower. Also, learning about the atlatl dispels the notion that Native Americans always used only the bow and arrow. When participants use the atlatl, they can feel for themselves the extra power the tool brings to the throwing experience. Discuss the fact that using atlatl is not only a much more effective method of throwing the spear for a longer distance, it also gives the spear more power to penetrate. Mention that the use of the atlatl has been revived, and competitions are held around the world. One word of caution; be sure to rope off the area so no one walks in the throwing area!

### *Vocabulary:*

atlatl	replica	projectile point	Paleoindian
dart	spear	technology	Archaic

*Materials Needed:* Replica atlatls, lots of darts to toss (NOT with projectile points on end); yellow caution tape, about 20 hay bales, one can of black spray paint, and plenty of room! The darts can be made of dowel, bamboo cane, native cane, thin branches, or some other straight shafting material. You will basically be using a shaft with a slightly sharpened point, instead of a shaft with a spear or dart point attached. Some people use metal darts under well-supervised conditions.

*Layout and Execution:* First decide where to conduct the atlatl demonstration. You want an area that is backed up to a cement wall or an area where people can't possibly wander in. Safety needs to be your first concern here. And take it from an experienced instructor: don't turn your back to a kid with atlatl and darts in his/her hand! Set up your hay bales for a target. This works best if the bales are stacked long side facing you and four to a row. That gives you five rows. Then spray paint a large bison, mammoth, or deer over the bales for your target. Now rope off the area back to about 40 feet where you will throw. Have one person keep the crowd

in lines of two or three, depending on how many instructors you have. Give each instructor and student plenty of room to work in. Beginners can let loose too soon and the darts can go flying straight up and down, so keep your waiting lines a safe distance away from those doing the tossing. Give each person three turns to get the hang of it. The instructor should first help the participant place the dart into the atlatl and show how to use the proper hand positioning. Then let them go! When you run out of darts, have one instructor stop the line of waiting people while the other instructors collect all the darts for the next group.

*Things to Consider:* We can't stress this enough; safety is your first concern. You need at least one person for crowd control to keep people in line and away from the tossing area. Have at least two instructors to teach people how to toss the darts with the atlatl. The darts get battered up pretty quickly, so be sure to have plenty on hand. You may want to taper the ends of the darts so they will stick into the hay bales, but think twice before you sharpen the ends too much. The atlatls will last longer than the darts.

#### *Resource Examples:*

*Selected Bibliography for the Atlatl.* Compiled by Cathy Hoyt and Helen Simons. THC. Use this to find all kinds of information about the atlatl, past and present. Copy available from THC.

*Texas Archeology in the Classroom* (THC), p. B-8. (Drawing and text explaining the atlatl; copy is included in Forms section of this manual.

"Using the Atlatl as an Educational Tool." By David Alloway. *The Cache* 3. THC. This should be recommended reading for instructors who are familiar with the atlatl, but not with using the atlatl in an educational context.

World Atlatl Association, Inc. P.O. Box 56, Ocotillo, CA 92259. [www.worldatlatl.org](http://www.worldatlatl.org). Membership open to all who are interested in the atlatl; issues quarterly newsletter that includes information on competition events.

## Atlatl Demonstration

If you don't have the proper resources for use of the atlatl in a hands-on activity, consider a demonstration. The demonstrator should briefly discuss the history and use of the atlatl, and the demonstration might also include a display (which could be put together from a commercially available atlatl kit if your demonstrator does not have display materials). And remember, use questions and answers to involve the audience in the process.

You probably won't have to look too hard to find someone in your area who can make and demonstrate how to use an atlatl (spear thrower). First start with all the local archeology societies. If that fails, then try contacting some local archeol-



ogy firms. They may not use the atlatl themselves, but they may know someone in your region who does. Your demonstrator doesn't have to be good enough for world competition to show novices how to use an atlatl.

*Resource Examples:*

*Kits and Supplies:* A search of the Internet will yield both information on the atlatl and sources for kits and supplies. For example, Thunderbird Atlatl, Robert S. Berg, 112 Chestnut St., Oswego, NY 13827; 800/836-4520 answering service.

*Texas Archeology in the Classroom (THC)*, p. B-8. (Drawing and text explaining the atlatl; copy is included in Forms section of this manual.

## Basket Making Demonstration

Basket weaving, like many other traditional crafts, is alive and well. And a skilled basket maker should be able to demonstrate some simple techniques that have not changed much since this ancient craft first began. Check out the Texas Commission on the Arts Web site at [www.arts.state.tx.us/crafts/basket.htm](http://www.arts.state.tx.us/crafts/basket.htm), and look for more sources on basket weaving in the resource examples section below. A simple photo exhibit of Native American and pioneer basketry would go well with a demonstration of basket-weaving techniques. A display of real baskets would be even better, but if you plan to display items in an insecure area, be sure they are inexpensive, replaceable copies or examples, not artifacts or valuable antiques.

*Resource Examples:*

*Baskets (World Crafts)*. By Meryl Doney. Franklin Watts, 1998. Reading level, ages 9–12. Presents basket styles and their material types from around the world. Includes simple instructions for making several of the baskets.

*Colonial Williamsburg—Basket Making in Colonial Virginia*. VHS Video currently available through Amazon.com. The crafting and uses of the basket are explored in this fascinating film.

*How to Weave a Pine Needle Basket*. By Ginger Jolley. 1985. Adult reading level. Not for youngsters, but this would serve for an adult basket maker who would like to learn and demonstrate this method.

*Prehistoric Basketry of the Lower Pecos, Texas*. By Roberta McGregor. Adult reading level. Monographs in World Archeology 6. Prehistory Press, 1992.

## Clues in the Dirt Activity

*Objective:* This activity is designed to explain the different environments in Texas and how people throughout time have used the different resources of these environmental zones. The activity also helps to explain that archeologists are not just

looking for artifacts, but are also seeking other kinds of clues to how past people lived. Through screening for clues and then piecing these clues together to interpret the past, participants get to see one aspect of what archeologists do. Kids get a kick out of finding things in the screen and have fun learning at the same time.

***Vocabulary:***

culture	lithic debitage	excavation	environmental zone
burned rock	matrix	midden soil	replica
Caddo	petrified wood	sherd	screening
Edwards chert	rangia shell	soil types	hematite

***Materials Needed:*** Four large tubs, four smaller tubs for dirt to be screened into, four large scoops and 1/4-inch screen (1 x 1 foot square, wood framed), copies of worksheet *Where are you in Texas?*, box of pencils. Assign each of the large tubs to a region, and place the following items into each "region tub":

Central Texas: Dark, greasy midden soil, burned rocks, lithic debitage and tools, some freshwater shell, snail shell.

Coastal Texas: Sandy, clay loam with oyster shell, rangia shell, snail shell, some Edwards chert debitage, some tools, sandy paste pottery, replica shell tools.

West Texas: Dry, fine clay loam with pieces of replica mat or basketry, debitage, stone tools, bone tools.

East Texas: Red, clay loam with decorated and undecorated Caddo potsherd replicas, hematite, petrified wood, debitage, and stone tools.

***Layout and Execution:*** It is best to have four separate tables, one for each tub. You need one volunteer at each table to help instruct participants and to answer questions. First, the participant takes a big scoop of matrix from the tub and dumps it into the screen. Then the participant sifts the dirt into a tub under the screen. Next the participant writes on the worksheet what kinds of materials were found in the screen. The volunteer helps the participant identify each item and talks about how the item may have been used and what it means archeologically. For instance, the volunteer would discuss how clams were gathered and eaten and how archeologists can tell in which season the clams were harvested. The participant does the same screening at each of the other tables and in the end tries to identify which area of Texas each of the tables represents.

***Things to Consider:*** Begin collecting your materials early because it will take time to find the variety of items needed to really show these different areas. This activity can be adapted to show major periods rather than regions by creating four different tubs that represent the Paleoindian, Archaic, Late Prehistoric and Historic periods. If gathering materials representative of all of the regions of Texas or the major cultural time periods is too difficult for you, try creating tubs that represent

different activity areas from one imaginary site, or different levels in a stratified site, or even different types of historic sites.

**Resource Examples:**

*Texas Archeology in the Classroom* (THC), How Archeologists Work section; Teaching Time Periods activity.

*Where are you in Texas?* handout (see Forms and Handouts section of this manual).

## Dancers

Native American dancers are not available in every area, but try to locate a group if possible. These dance groups are true performers, so be prepared to pay for this activity, but it is well worth the expense and will be a big draw to your fair. Pow Wows occur around the state and are also a source for performers, so try to attend these or find out who organizes the events in your region and contact them.

You can also find dancers for any other cultural group if your fair is a multicultural event. Ballet Folklorico (Mexican folk dance) dancers are popular, and there are many different groups in Texas. Other folk dance groups (square dancers, clog dancers, Irish or Scottish dancers, etc.) are appropriate if you're including historic sites and lifeways in your activities.

Schedule the dance performances and list the times in your publicity materials, so that visitors won't be disappointed by missing the dancers. Arrange for an "announcer" to open each performance with a brief discussion of what role the dance plays in the culture or ethnic group represented.

**Resource Examples:**

Native American and other traditional dance videos may not be available at your local video store, but certainly you can find sources on the Internet. Many otherwise hard-to-find items are available on the Internet, so take advantage of these resources if you plan to sponsor a fair or other major event for TAAM every year.

*North American Indian Dances and Rituals*. By Peter F. Copeland. Dover Publications, 1998. Reading level, ages 9–12. A good resource for context.

## Excavation Activity

**Objective:** The goal is to show people how archeologists interpret the past through careful excavation and thorough documentation. You don't want this activity to turn into a sandbox digging free-for-all, so keep to your guidelines and steps. You should ideally work with one instructor per child in one square. You will need crowd control to keep children waiting in line to participate.

***Vocabulary:***

biface	debitage	elevation	context
core	sherd	grid	documentation
uniface	burned-rock hearth	line level	provenience
projectile point	excavation unit		

***Materials Needed:*** Stakes for marking four 1 x 1 meter units, shovels, four line levels and string, clip boards, four compasses, pencils, pin flags, brushes, trowels, dust pans, buckets, measuring tapes.

***Layout and Execution:*** Dig a 2 x 2 meter area by removing the surface grass and excavating down about 5 centimeters. Then set up a grid of four 1 x 1 meter squares. Use string to define the units. With a Sharpie, mark each southwest corner stake with a Unit number (i.e., 1 through 4). Then, salt Unit 1 with a burned-rock hearth, some debitage, a few tools, some bone. Salt Unit 2 with lots of large animal bones, debitage, crude stone tools. Salt Unit 3 with a broken pot and sprinkle some debitage and bone. Unit 4 gets lots of debitage in the center with cores, bifaces, unifaces, and projectile points, but don't forget to add some bone and sherds, too. Now, cover the entire area with play sand. You should allow only one person in a square at a time with an instructor for each person. Participants will have to stand in line for their turn, and you will need a volunteer to work crowd control. Each unit's instructor shows the participant how to carefully brush away the sand to expose an artifact and place a pin flag next to it. The participant learns how to map the artifact on the form grid and take a line level elevation. Ask that the artifact not be removed, but rather left in place to map; explain why it is important to record the artifact's context and how each item is a part of the big picture. Instructors can then lead participants to discuss what was going on prehistorically in their unit. For instance, the hearth in Unit 1 was probably used for cooking and warmth. Cover up items periodically before the next person begins. For this activity to work properly, it requires many well-trained volunteers, preferably with excavation experience.

***Things to Consider:*** This activity can get out of control very quickly if you let too many children get in a unit at the same time. If the instructor is capable, they can work with one or two children at a time, but you will lose the point of context and recording if you just let the participants dig up items. You can even try to use the same unit and level designations for your Pottery Mending activity to help illustrate context in three dimensions here.

***Resource Examples:***

*Texas Archeology in the Classroom*, How Archeologists Work section; includes drawing of the layers in an imaginary archeological site (THC), pp. A1–A8.

*Archaeology: A Brief Introduction.* By Brian M. Fagan. Addison-Wesley, 1996. Reading level, ages 9–12. Provides readers with knowledge of basic principles, methods, and theoretical approaches to archaeology.

*Archaeologists Dig for Clues.* By Kate Duke. Let's Read and Find Out Science Series, Stage 2. HarperTrophy, 1997. Reading level, ages 4–8. Told in story form, with sidebars providing facts and activities.

*Archeology.* By Jane McIntosh. Eyewitness Books, Knopf, 1994. Covers the basics (in "Why Excavate?"), as well as worldwide cultural examples from Pompeii to the American Southwest.

## Flintknapping Demonstration

Flintknapping always draws lots of watchers. If you don't already know someone in your area who flintknaps, then contact archeologists to see if they can give you some names. Be sure to contact the knappers months in advance and give them a firm date. You won't be able to find a skilled demonstrator at the last minute, because they are very much in demand. Flintknapping is becoming such a popular art form and is in such great demand at events that you may be asked to pay travel expenses or a fee—so be prepared. Even though this will be a demonstration, rather than a hands-on activity, try to make it an in-depth learning experience.

**Objective:** The flintknapping demonstration, because it is so popular, should be used to achieve several objectives: (1) promoting a better understanding of the skills required for making stone tools; (2) making it clear that "arrowheads" were not the only prehistoric stone tools ever made; (3) introducing the concept of experimental archeology and how such experiments can help us learn about past technologies.

### **Vocabulary:**

The demonstrator will need to explain terms as he demonstrates techniques; the following are some basic terms to consider:

core	uniface	debitage	quarry site (or lithic procurement site)	
preform	biface	flake	replication	experimental archeology

**Materials Needed:** Your flintknapper probably will prefer to supply the needed materials. Nevertheless, you should ask about materials that may be needed to be sure they are available. Inquire about the type of chair the knapper prefers as being most comfortable and suited to the needs of the activity.

**Layout and Execution:** Shade for the knapper is a major requirement if the demonstration takes place outdoors, and you will need some kind of barrier (ropes or plastic tape) to prevent onlookers from crowding the demonstrator. Again, check with your demonstrator for any special requirements.

### *Resource Examples:*

#### VIDEOS:

*Blades and Pressure Flaking.* Francois Bordes and Don Crabtree demonstrate blade making and pressure flaking. Purchase \$195, rent \$50; Available from University of California Extension, Center for Media and Independent Learning, 2000 Center St., Suite 400, Berkeley, CA 94704; phone 510/642-4124; fax 510/643-9271.

*Roasting Rocks: The Art and Science of Heat Treating.* D.C. Waldorf shows you how to improve the workability of flint and chert through heat treating. Purchase \$19.95 plus shipping from Mound Builder Books, Dane Martin, Greasy Creek Holler, Washburn, MO 65772; phone 417/662-3377.

*The Tools of Early Man.* A set of 5 Don Crabtree flintknapping videos for \$69.95 or purchase individually for ca. \$15.95 ea. Available from Museum Publications, Idaho Museum of Natural History, Campus Box 8096, Pocatello, Idaho 83209-8096; phone 208/236-3317; fax 208/236-4600.

#### BOOKS:

*Early Hunting Tools: An Introduction to Flintknapping.* By Matt Gravelle. Pine Orchard, 1995. Describes materials, methods, and products involved in flintknapping.

*Getting Started in Flintknapping.* A 24-p. booklet from Chips magazine. Purchase (ca. \$2.50) from Flintknapper's Corner, Greasy Creek Holler, Washburn, MO 65772; phone 417/662-3377.

*Flintknapping: Making and Understanding Stone Tools.* By John C. Whittaker. University of Texas Press, 1994.

#### KITS AND MATERIALS:

Kits for basic flintknapping, stone knives, Great Plains style arrows, and more. Available from Native Way, P.O. Box 159, Washington, MS 39190; Web site: [nativeway@bkbank.com](mailto:nativeway@bkbank.com)

Flintknapping materials, tools, and supplies available from Great Lakes Lithic Supply Company, 3168 W. Shore Dr., Battle Creek, MI 49017; phone 616/721-8671, or toll free 888/316-4667.

## Hunting Tools Activity

*Objective:* The purpose of this activity is to promote understanding of past life-ways through "replication." Participants will make or assemble tools, using the materials that Native Americans used. Participants, for example, can see what a stone tool is and how it was attached to a shaft or handle for more efficient use. Use replica pieces to let participants haft a point to an arrow shaft, a biface or scraper to a handle, or choppers to a large handle, or let them create other tool types. You can make replicas of a bow and arrows, atlatls and darts, spears, etc. for people to examine and ask about. Be sure that instructors are present to can talk about hunting techniques and how these tools were made. Photos and drawings that illustrate these techniques work well here, too.

***Vocabulary:***

chopper	scraper	haft	projectile point
biface	gouge	sinew	atlatl

***Materials Needed:*** Replica atlatl; replica arrowpoints and dart points; 6 inch to 8 inch sections of 1/4-inch dowel for hafting shafts; replica scrapers, gouges, and knives; large pieces of dowel for hafting the scrapers and knives; roll of artificial sinew or real sinew (from leather stores), replica bow and arrows, and handouts on Facts about Artifacts (Texas Parks and Wildlife Department) Lithic Technology (create your own), What is an Atlatl? (THC), or What are Projectile Points? (THC).

***Layout and Execution:*** Place the replica examples of hafted artifacts on one side of a table for people to pick up and observe. Place your handouts in this area as well. At the other end of the table place the points, shafts, and several one-foot sections of sinew. Discuss the hafting methods used prehistorically and show participants how to begin hafting a point onto a shaft. Let them try to do the same while you continue discussing the various ways of hafting, the different materials used to adhere the tool to the handle (e.g., asphaltum, sinew, pitch), the different kinds of hafted tools and how they were used, and hunting techniques in general. You can create your own handout or posters, or you can photocopy some from the THC's *Texas Archeology in the Classroom* book. Reproduction of this book is allowed as long as it is for educational use and the handouts are not sold.

***Things to Consider:*** Using replicas is recommended because real artifacts could be damaged. And remember, you may not have as many artifacts at the end of the day as when you started, so we advise you to use replicas. Be sure the points you use do not have sharp edges so children won't cut themselves while handling them.

***Resource Examples:***

*Texas Archeology in the Classroom* (THC), pp. B-6, B-8.

*Making Indian Bows and Arrows, The Old Way.* By Douglas Wallentine, Monte Smith (Editor), Douglas Spotted Eagle, Denise Knight. Eagle's View Publishing, 1988. Reading level, ages 9-12. Shows and tells all you need to know to make Native American bows.

## Living History Demonstrations

Many people have skills that have changed very little since pioneer times. One of the most common is quilting, which has been enjoying a lasting revival over the past few decades. Churning butter, making soap, chopping firewood, stuffing sausage, shoeing horses, making boots and saddles and mending harness, using a

spinning wheel, milking cows, making jelly from native berries, shelling and grinding corn, and other activities are common at living history farms, and there are still old-timers who simply remember how to do many of these tasks just as they did them when they were young. (For your younger visitors, consider demonstrating how to make corn-husk dolls as an accompaniment to a corn shelling and grinding demonstration.) Of course, some of these things involve processes that are too complicated or dangerous for some settings. But quilting, spinning, corn grinding, mending harness, and churning are safe activities that can actually be related to a lesson in historic archeology.

For example, find a quilter or quilting group that will set up a "background" of quilts, quilting frame, some old wooden chairs, blue-and-white plates hanging on a "wall" and so on. Arrange the scene with at least one person piecing a quilt, using material, scissors, thimble, and thread. Prepare a handout that explains why some items survive in archeological sites and others don't, then list the "artifacts" in your quilting tableau so that the viewer can check "yes" or "no" for whether each item is likely to survive in a site. Place the correct answers on the back with a rating for so many correct answers qualifying the viewer as an "expert," "an average Texan," or "someone who needs to attend more archeology fairs."

*Resource Examples:*

See Resource Examples for Basket Making, Reenactors, and Weaving.

## Mask Making or Face Painting

Face painting and mask making can be lots of fun, but these activities must have context. Someone needs to explain about traditions of face painting and mask making throughout human history, so an extra "explainer" should be present if the activity leader needs assistance. It should be clear to participants that when we decorate our faces or make masks, we are not mocking traditions that still have ceremonial significance to many groups. Instead, we are experiencing traditions that are part of the historical experience of cultures around the world. The use of modern cosmetics, for example, is just another type of face painting. Participants should be encouraged to create their own designs rather than copying images that may be ceremonial in nature. Also, any face paints or mask-making materials that are used must be nontoxic and safe for use by youngsters. If you don't think you can conduct face painting or mask making in a sensitive, safe, educational manner without taking away the fun, just don't do these activities.



### *Resource Examples:*

*Body Decoration: A World Survey of Body Art.* By Kal Groning. Vendome, 1998. Adult reading level. Photographs and text trace more than 10,000 years of cultural history. Good for context, but too expensive to buy. Look for this at your library.

*Face Painting.* By Cheryl Evans. Hotshots Series. E D C Publications, 1995. Reading level, ages 9–12. Learning how to face paint for beginners.

## Music

Play recordings of American Indian music or appropriate ethnic music in the background throughout the facility or in the display area. Or, if you can afford it, feature musicians performing live at your event. It really adds to the excitement of the whole fair! If you have some historic site activities or exhibits, play some early American or Texas folk music relating to pioneer or cowboy life. Or, for most of south, central, and southwest Texas, mariachi groups are available and appropriate.

### *Resource Examples:*

Before you buy recordings, check with your friends, acquaintances, and local library. If you do use loaned recordings, make sure someone is in charge of seeing to their safe use and return. If you want to buy some recordings, there are many sources for Native American and ethnic music on the Internet.

## Plant Use Activity

*Objective:* This activity introduces the concept of the wide variety of plants used by American Indians for food, fibers, containers, and many other needs. You can include yucca leaves, prickly pear tunas and pads, mesquite beans, squash, nuts, roots or tubers, various grasses, and maize. You can show people how to process the leaves of the yucca to extract fibers and then make rope from yucca fibers, how to weave pine needles into baskets, or how to use a mano and metate to grind beans, seeds, maize, and nuts. Allow participants to try their hand at grinding with the mano and metate. You could also create a hearth oven for baking and roasting and cook tubers or corn. One simple way to illustrate natural resources statewide is to show the regional variation of plant life across Texas as shown in a map of environmental zones. You can expand this activity to include animals, and demonstrate skills such as extracting bone marrow from animal bones, skinning a deer, or drying fish and meat over a fire. The possibilities are endless!

**Vocabulary:**

environmental zones    native plants    cultural adaptation  
hearth oven    prickly pear tuna    mano and metate    tubers

**Materials Needed:** Gather prickly pads and pears, tubers and roots, maize, beans, grass seeds, gourds, squash, nuts, etc., that are native plants of Texas and adjoining regions; yucca leaves or the whole bush to process; and sotol plants. You will also need a large grass mat to place food items and baskets on, replica baskets to hold gathered plants, and handouts or signs explaining these foods and plants and what they were used for.

**Layout and Execution:** To illustrate the variety of plants available to gatherers, simply lay out the plants with the signs telling about each plant. People can look, read, and touch the items on their own. Lay the large grass mat on the ground. Place some large, rustic baskets on the mat and put different groups of plants in them. Make signs for each plant type and secure the sign to the basket, plants, or ground. Ideally, you should have someone to talk to the public about the plants and how they were gathered and then processed for food. You could prepare a one-page handout that tells about the various plants on display, what season they are ripe or available, how they are collected, and how the plant is processed for food or for other uses.

**Things to Consider:** Many native plants can be gathered from the lands around you, and some can be purchased in grocery stores or farmers markets. Any handouts you use should be general and geared to the audience you are attracting. There are many sources on use of wild plants, or you can photocopy from the THC's *The Indians of Texas and the Plants They Used*.

**Resource Examples:**

*The Indians of Texas and the Plants They Used*. THC.

*Keepers of Life: Discovering Plants through Native American Stories and Earth Activities*. By Michael J. Caduto, Joseph Bruchac. Fulcrum Pub., 1994. Reading level, ages 9–12.

*North American Indian Survival Skills*. By Karen Liptak. Franklin Watts, 1990. Reading level, ages 9–12. Provides good context for plant use or animal hunting.

## Pottery Making Activity

**Objective:** The purpose of this activity is to inform people that at different times during the Late Prehistoric and Historic periods, different Indian groups made pottery across Texas. This activity also illustrates the similarities between people of the

past and people of today, since we still use pots for cooking, storage, and decoration. Get lots of low-fire clay, a tub of water, paper towels, and a big table area. Nearby, have a potter demonstrate pottery making and (possibly) firing. Let the public make their own pots using the coil method or pinch pot method. You can hand out a certain amount of clay for each person to work with and require them to pay a small sum (25 to 50 cents) if they want to keep their pot, otherwise their lump goes on display or back in the bucket of clay to be re-used. Prepare an informative handout on how different pots were used by Texas Indians, or make a map of Texas that shows where Indian pottery is known to have been used and at what time periods. You can also discuss tradeware or diffusion of designs among different groups.

***Vocabulary:***

coil method	sherd	tradeware	diffusion
pinch pot method	temper	art and design	

***Materials Needed:*** Low-fire clay from a store or local clay from a river bank, broken pottery sherds to show and handle, a collection of samples of different tempering agents (crushed bone, shell, grog) in small boxes, sponges and polishing stone (a small, smooth rock), tub of water and towels, donation box, bucket for recycling clay, and handouts on Pottery in Texas (create your own; see Bulletin of the Texas Archeological Society 1995) or Decorate Your Own Caddo Pot (THC), both listed below in the resource examples section.

***Layout and Execution:*** Get at least two long tables and station two volunteers at each table. On one side of one table, put the box of sherds for people to pick up, and set the boxes of temper samples next to these. Be sure to label these samples with explanations. Here is also a good place to have your handouts. Use tables that you won't mind getting messy, because it is easiest to roll the coils of clay out on the table surfaces. One staff member can be making a pinch pot while the other makes a coil pot. In order to have enough clay to last the day, you should hand out only small amounts of clay to participants. About an adult handful is usually plenty. Have a tub of water and towels on hand for people to clean up with. The water can also be used with the sponges to smooth the surface of the pot. With a pot that has been drying, show people how to use the polishing stone to polish the surface.

***Things to Consider:*** This activity can get pretty messy, so be sure your table can withstand water damage. The more table space the better and the more volunteer help, the better. To curb costs, you hand out small lumps of clay instead of letting people take their own. They can choose either to recycle the clay in the recycle bucket or, if they want to keep their creation, to pay a small sum to cover the price of the clay.

### *Resource Examples:*

*The Native American Look Book: Art and Activities from the Brooklyn Museum.* by Missy Sullivan, Deborah Schwartz, Dawn Weill, Barbara Saffran. New Press, 1996. Reading level, ages 8–12. The activities section includes making a coil pot, and the book overall provides good context for Native American crafts.

*Native American Clay Pots.* By Katherine Gleason, Meryl Henderson. Troll Assoc., 1997. Reading level, ages 9–12. Comes with small amount of clay that air dries. Gives directions for making a coil pot.

*Prehistoric and Historic Aboriginal Ceramics in Texas.* By Timothy K. Perttula and others. *Bulletin of the Texas Archeological Society* 66 (1995): 175–235.

*Texas Archeology in the Classroom* (THC), Part IV, for handout "Decorate Your Own Caddo Pot."

## Pottery Making Demonstration

You might be surprised to find a number of potters in your area who can provide demonstrations. Remember, even if the potters do not make Indian or pioneer replicas, they can still demonstrate basic coil and pinch pottery methods, and probably even firing-above-ground methods. If there is an outlet for handmade pottery near you (like Clarksville Pottery in Austin), that might be a good starting place for identifying local potters. If you are near a university, check with the art department for art potters among students or staff. Or, see the Pottery Making Activity, above, for a list of resources.

The making of stoneware by pioneer potters in simple kilns was an important industry in early Texas, and there are many examples of this early stoneware and later "factory" made items in private collections (and some still being made). An exhibit of stoneware in conjunction with a demonstration of making pots on a wheel would be representative of almost every region of early Texas but would be especially appropriate in eastern and central Texas.

## Pottery Mending Activity

*Objective:* The purpose of this activity is to teach people the significance of context and why archeologists keep track of where things come from in a site. This activity is also lots of fun because it resembles a jigsaw puzzle. The pot sherds are marked with lot numbers and laid out in a pile. On the table is a map of the site unit showing the lot locations and numbers on a grid. Kids are told about provenience

and the relationship of the units to each other, including vertical levels dug. Then, using the lot numbers, the participants look for sherds that fit together from the same or close units. When they find a fit, they glue or tape their two pieces together. (If you let them glue too many pieces, it uses up your broken pots and your time). Discuss the larger issues of what can be learned from the reconstruction of pottery: how scientists can test the clay to determine where it came from; how paint materials can be tested in the same way; how different designs can help determine which cultural group made a particular pot; how vessel shape can reveal how a vessel was used (e.g., bowl, bottle, or large water jar).

***Vocabulary:***

context	provenience	site map	lot number	sherd
grid	scale	unit	lifeways	

***Materials Needed:*** Several low-fired large pots with thick walls. Some should have designs. Several small bottles of Elmers Glue (yes, we know you shouldn't use this for the real thing, but for easy use, low cost, and getting the idea across, it is okay to use Elmers for this activity!), socks filled with sand, Sharpie to mark lot numbers (ditto about not using for the real thing!), three shallow tubs or trays with sand (aluminum cooking pans work great), sand, and a table covered in butcher paper. Instead of glue, consider using tape; it is less messy and can easily be removed when a group has completed the activity and will speed up preparations for the next participants.

***Layout and Execution:*** Get 3 or 4 low-fired and thick pots to break up, 4 small bottles of glue, and tray with sand. Lay out a provenience table on brown butcher paper by marking off a grid, but keep it simple so kids will get the idea quickly when you explain the site grid system to them. Then label several large sherds that fit together from one pot with "Lot 1" and "Lot 2." Label sherds from another pot with "Lot 3" and "Lot 4" and the third with "Lot 5" and "Lot 6." Explain that there are three different units that have been dug in two levels. You can mount on poster board a site map of the units with a scale, north arrow, and site name to show the relationship of the units. Then either lay the sherds in their squares by lot number or put them to one side in piles so the kids have to find the lot numbers that go together. When they find a "fit," instruct them to glue the pieces together and support them to dry in the sand tubs. The sand-filled socks help support more complete pots. By showing the kids how context is kept by the archeologists through the use of lot numbers, you introduce the concept of context to them.

***Things to Consider:*** Keep your grid system simple so kids can understand it easily. You want them to be successful right away so they will be encouraged to continue and really feel like they accomplished a hard task. Understanding three-

dimensional context on a two-dimensional board is difficult, so be sure you have a good instructor and a simple plan. You can vary this activity by adding more units and more levels or by creating a different provenience system. Remember, don't use Elmers glue, tape, or Sharpies for curation tools on real artifacts!

*Resource Examples:*

*Texas Archeology in the Classroom* (THC), pp. A-4 and A-6 explains grid system and how archeologists excavate. Part II includes a "Making and Using Archeological Maps" activity with a worksheet showing a grid over a Caddoan House structure.

## Reenactments

Historical reenactors can really help draw people to your archeology fair, and they can be a really entertaining educational experience, especially if you relate the reenactors to the history and archeology of your region of the state. For example, a Buffalo Soldier can talk with visitors about life in a Texas frontier fort. A pioneer couple can talk with visitors about life in a dugout on the frontier of the Texas Panhandle. A vaquero can talk about the early ranches of South Texas. Or, how about having French explorer La Salle drop by to talk about his search for the mouth of the Mississippi and his ill-fated colony, Fort St. Louis, on the coast of Texas. And an archeologist can talk with visitors about frontier forts, plains dugouts, Spanish and French settlements, and early ranches as historic archeological sites. If you want to find "professional" reenactors, use the Internet, telephone, email, regular mail, and word-of-mouth to find what you want. The resources listed below can help you get started.

*Resource Examples:*

Buffalo Soldier reenactors. Contact: Ken Pollard, Community Services Program, Texas Parks and Wildlife, 512/912-7113, email: [kenneth.pollard@tpwd.state.tx.us](mailto:kenneth.pollard@tpwd.state.tx.us)

San Antonio Living History Assn., Inc. (SALHA). This reenactment organization offers both Texian and Tejano military and noncombatant reenactors. For information call 210/353-2201 voice mail, or email from the web site at [www.artco.org/sa/salha/livhis.html](http://www.artco.org/sa/salha/livhis.html)

For a listing of living history and reenactment groups that demonstrate early Texas history, with links for many of the groups: [www.mastnet.net/%7ebookends/txlivhis.html](http://www.mastnet.net/%7ebookends/txlivhis.html).

The Texian Heritage Society, Inc.: A Pre-1840 Texas Living History Organization. Web site: [users.constant.com/~ths/inf\\_about.html](http://users.constant.com/~ths/inf_about.html).

## Rock Art Activity

**Objective:** This activity introduces participants to the concept of art and ceremonialism as on-going human activities. Prehistoric rock art is especially important because it is often our only clue to ceremonial aspects of past cultures.

**Vocabulary:**

ceremony	petroglyph	rock art
red ochre	pictograph	shaman

**Materials Needed:** You need a roll of 35-inch-wide brown paper, masking tape, sponges, paper plates, red and black tempera paint, sheets of paper, hand-washing tub, and a table.

**Layout and Execution:** Create a "rock art panel" by mounting a large roll of paper on a wall, making sure you have chosen a location that will not be ruined if the paint seeps through the paper. Use tape or tacks to secure your "rock art panel" to the wall, and use masking tape if you need to join seams of paper to make a continuous panel. Make your presentation as pleasing as possible by not using silver or white tape on brown paper! You may need to use two layers of paper and test for seepage onto the wall before you select a final location. One way to carry out this activity is to make rock art symbols from cut-out sponges. Then, for participants, squirt paint onto a paper plate and let each participant dip a sponge in the paint and make a print on the "rock art panel." Kids also can make their own hand prints (common in rock art) or use yucca brushes to make designs. Encourage your participants to create their own designs and to think about how they might depict some thing or idea that is important to them. Let them also make prints on sheets of paper to take with them. This activity can be very messy, so be sure you select an activity area that can easily be washed down; an outside wall with grass or a sidewalk at its foot may be the best location for posting the brown paper. A table that can withstand paint and water may be needed for making individual artwork that the kids can keep. The presenter should explain pictographs and petroglyphs, shaman figures, symbols, and other aspects of rock art. A handout explaining these things would be useful.

**Things to Consider:** For this activity to be meaningful, it needs presenters who can explain in simple terms what rock art is, how important Texas rock art sites are, and about possible ceremonial significance that is evident in figures such as shamans and masks. A handout probably also is necessary. If you can't find a wall location that is safe for mess, place your paper panel on a table and explain to the participants that rock art is found on both vertical and horizontal rock surfaces; and petroglyphs are even found on boulders that are exposed to the elements. Vary the

activity by discussing historic Native American rock art and how the coming of Europeans is recorded in rock art.

**Resource Examples:**

*Native American Rock Art: Messages from the Past.* By Yvette La Pierre, Lois Sloan. Lickle Publishing, 1994. Reading level, ages 9–12.

*The Rock Art of Texas Indians.* By Forrest Kirkland and William W. Newcomb, Jr. University of Texas Press, Austin. Adult reading level.

*The Rock Art of Texas.* Texas's ancient rock art is nationally recognized as some of the most impressive in North America. This "tour" includes comments of noted archeologists and historians. 28 min., VHS, \$15 purchase from Texas Parks and Wildlife Collection, 3913 Todd Lane, Suite 509, Austin, TX 78744.

## Rope Making Activity

**Objective:** People, as hunters, farmers, craft workers, traders and soldiers, have used ropes for many purposes throughout human history. Ropes are depicted in cave paintings dating back 20,000 years in Spain, and archeologists have recovered examples of Egyptian ropes from 2600 B.C., ropes carried by the Roman legionnaires, and rope from an Iron Age peat bog site in England. The Incas of Peru slung rope-ways across chasms and kept trading accounts by means of knotted ropes. The hunter-gatherers of Texas made carrying bags of cordage—and no doubt used the bags for carrying plants they gathered for food and other uses. This activity, which demonstrates an ancient and basic human tool, can stand alone or supplement your other plant use activities (see above) or weaving demonstrations. If you plan this activity to stand alone, include a background discussion or demonstration that shows people how to process the leaves of the yucca or other plants to extract fibers for rope making. For the rope making activity, have two instructors show people how to twist fibers into rope. See the figure on the next page for instructions on how to make cordage. Kids love to do this and they get to keep their rope when they're done! And don't forget, rope making can also be done as a historic site activity.

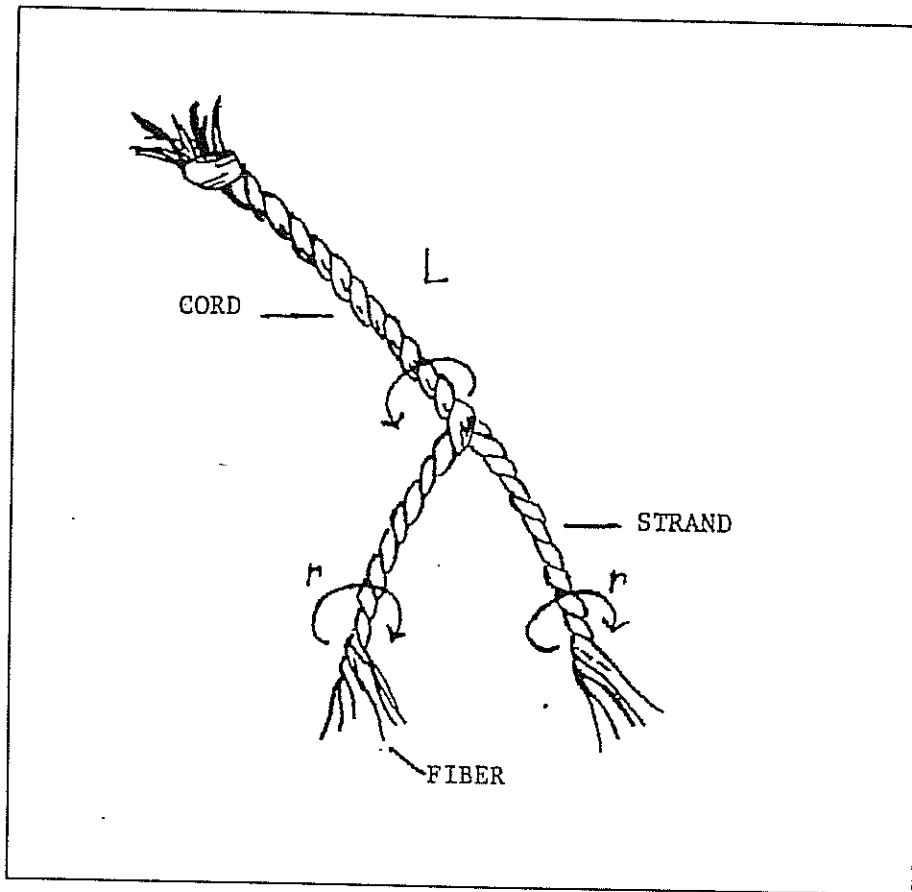
**Vocabulary:**

cordage	plant fiber	perishable artifact	technology
net bags	matting	environment and types of available resources	

**Materials Needed:** By purchasing raffia grass from your local arts and crafts store you can get a good supply of sturdy grass to twine.



## How to Make Cordage



Take 6 to 10 fibers of yucca or store-bought raffia and tie a half knot on one end (top of figure). Now dip the fibers completely into water to moisten. Separate the fibers into two loose strands. Now hold the knotted end in your left hand with one strand of fibers between your thumb and forefinger (reverse if you are left handed). Twist the second strand to the right (clockwise) using your right hand as shown in the lower portion of the figure. Then bring the twisted strand over the top of the untwisted strand counter-clockwise and hold tight with the left hand. Now repeat the process with the untwisted strand twisting it to the right, bringing it over the first strand (as shown in the top portion of the figure) and holding it tight with your left hand. Continue twisting and folding until the desired length is reached. Your cordage will not unravel because the opposite twisting action actually tightens the fibers against themselves.

*Things to Consider:* If you buy raffia for making rope, be sure to make up numerous bundles ahead of time so you won't be slowed down by having to do that when people are waiting to try their hand at rope making. Bundles that are about 2 or 3 feet long work well for children and adults.

*Resource Examples:*

Web site: [www.nativetech.org/cordage/index.html](http://www.nativetech.org/cordage/index.html). Tara Prindle's page is the best source on the web for Native American cordage making and includes instructions as well as a lot of information for context.

*Knots and How to Tie Them*, a Boy Scouts of America booklet, describes a simple method for making rope, and we also found the instructions by searching for "making rope" on the Internet. You might even get a scout to demonstrate this skill as a historic site demonstration.

## Storytelling

While there are only three Native American groups living on tribal lands in Texas, there are many Native Americans in our general population. If you cannot arrange for a Native American storyteller, consider having someone (who is good at reading aloud) read from a collection of traditional stories for young people. There are also storytellers who tell tales of early life in Texas, cowboy stories, and legends. For this activity, you need a quiet corner, and parents need to stay with their children. Be careful not to let your storytelling corner become your babysitting corner! Consider relating your stories to activities, such as reading from a book of legends about plants if your fair includes a plant-use activity, or reading hunting legends if you have a spear throwing activity.

*Resource Examples:*

Contact your local library. Some libraries host storytelling sessions and will be able to put you in touch with local storytellers. Most libraries can certainly help you find people who are experienced at reading aloud to children. If you want to focus on Native American stories but cannot find a Native American storyteller, find an experienced reader and choose one of the many books of stories, poems, and legends available for young readers. Storytelling is another reason for seeking volunteers among local educators—elementary school teachers are skilled at reading to groups of youngsters. The following resources include examples of stories, for the 9 to 12 age group, available from local and online bookstores.

*Native American Legends: Southeastern Legends: Tales from the Natchez, Caddo, Biloxi, Chickasaw, and Other Nations.* By George E. Lankford and W. K. McNeil. August House, 1998.

*Turtle Going Nowhere in the Plenty of Time.* Native American Tales from the South and Midwest. By Davis Many Voices and others. Naturegraph Pub., 1996. Reading

level, young adult. American Indian tales from the Southwest and Midwest, including how bluebonnets came into the world and why raccoons wash their food.

## Tipi Life Demonstration

Rule One in the tipi life demonstration should be to make it clear to your visitors that not all Native American lived in tipis. Prepare a handout or discuss some of the other structures that were used in Texas during prehistoric and historic times, and talk about how and why tipis developed among the Plains Indians. You can then approach the "Tipi Life" concept in several ways, depending on your once and future plans.

(1) If you plan to sponsor an archeology fair as an annual event, consider investing in a sturdy, full-size tipi that you can re-use each year, and purchase a few replica baskets and animal skins to furnish your tipi. (Do this only if you are sure about always having someone on hand who can actually put up a tipi).

(2) Purchase one or two child-size tipis to be re-used each year.

(3) Use bamboo "tipi poles" and brown paper to construct three or four tipis in a children's village, and let the youngsters practice tipi art. Or create an imaginary village scene with your miniature tipis.

(4) There may be people in your area who already have a tipi and would be willing to set it up for people to enter. There are individuals in Texas or in other states nearby that come to fairs to set up tipis and have replica artifacts that kids can handle. Many of these demonstrators charge for this service and can range from \$300 to \$500, but it is well worth the cost.

(5) For more information, see the resources listed below. If possible, have your presenter visit the Houston Museum of Natural Science to see the Plains Gallery, which features a reconstructed tipi and interpretation of Plains Indian lifeways. This exhibit could give you some good ideas about how to carry out an interesting and informative demonstration or exhibit of your own.

### ***Resource Examples:***

*Easy-To-Make Plains Indians Teepee Village.* By A. G. Smith. Dover Publications, 990. Reading level, young adult.

*Houses of Hide and Earth: Native Dwellings, Plains Indians.* By Bonnie Shemie. Tundra Books, 1991. Reading level, ages 9-12. Describes the materials, construction, and uses of the tipis and earth lodges used by Plains Indians.

*The Indian Tipi: Its History, Construction, and Use.* By Reginald Laubin and Gladys Laubin. University of Oklahoma Press, 1977. Adult-level; good for context information.

## Traditional Foods

There may be food vendors around who will prepare foods that resemble traditional ones such as roasted corn on a stick, Indian Fry bread, tortillas, or jerky. If you do have some of these "descendants" of traditional foods, perhaps you could also have a presentation and/or a handout on New World foods and traditional Native American recipes. If you can't find any relevant vendors, consider having simply an interpretive display of New World foods (if you don't already have such display as part of a Plants activity). One of the activities in the THC's *Texas Archeology in the Classroom* includes a list of New World foods if you need more information.

### *Resource Examples:*

*Art of American Indian Cooking.* By Yeffe Kimball and Jean E. Anderson. Lyons Press, 1988. From Zuni green chile stew to simple corn on the cob and pumpkin pie, includes recipes from Native American tribes of every region of the country.

*Enduring Harvests: Native American Foods and Festivals for Every Season.* By E. Barrie Kavash. Globe Pequot Press, 1995. Offers recipes by seasonal rites and festivals; includes historical, healing, and nutritional information.

*Texas Archeology in the Classroom* (THC), Part II: Cornucopia of Discovery activity, provides background information on New World foods.

*Native American Gardening: Stories, Projects, and Recipes for Families.* By Michael J. Caduto, Joseph Bruchac, and Gary Paul Nabban. Fulcrum Pub., 1996. A reader describes this as a "fantastic book for teachers, parents, and kids." Book contains, legends, projects, recipes, and more.

*Southwestern Indian Recipe Book.* By Zora Hesse. Filter Press, Palmer Lake, Colo. Includes, with a few modern variations, traditional recipes of the Apache, Pima, Papago, Pueblo, and Navajo.

## Weaving Demonstration

Weavers and spinners abound, and many of them can demonstrate simple weaving and spinning techniques. If you can't find a weaver/spinner, try a volunteer who has macrame or similar skills; that person should be able to easily learn and demonstrate simple finger weaving skills. There are several books that can help, since they are aimed at the 9 to 12 age group (see resources list, below). Youngsters would probably really enjoy using some of the simpler techniques to make wristlets or headbands to keep and wear. Note: if people are allowed to make and keep items, you may want to charge a minimal fee (for example, 25 to 50 cents) for supplies. If you know anyone who will lend you hand-woven Native American or Mexican blankets or other items (and you can safely display them), it would be great to have a display to go along with this demonstration.

As late as the early twentieth century, farm women were still spinning and weaving homespun cloth, especially for making children's clothes and work clothes. So, if your theme includes pioneer life, a weaving demonstration is certainly appropriate.

*Resource Examples:*

*Finger Weaving: Indian Braiding.* By Alta R. Turner. Cherokee Publications, 1989. Teaches the art of flat braiding, which predates the loom; how to make sashes, belts, headbands, etc. Includes historical background on techniques and designs.

"Native American Finger Weaving in the Eastern Forests." An excellent discussion by Tara Prindle, online at [www.nativetech.org/finger/belts.html](http://www.nativetech.org/finger/belts.html).

*Friendship Bands: Braiding, Weaving, Knotting.* By Marlies Busch and others. Sterling Publications, 1998. For grades 6–12. Teaches both simple (twisting yarn) and complex (weaving) methods for creating bracelets, necklaces, and other items.

Texas Weavers Organizations: There are at least two local organizations of weavers and spinners in Texas (as of August 2000). Information on the Houston group, Tall Pines Weavers and Spinners, can be found on the web at [www.ruf.rice.edu/~anthony/tallpine/](http://www.ruf.rice.edu/~anthony/tallpine/). This web page includes links to the Weavers and Spinners Society of Austin and others.

*Weaving.* By Susan O'Reilly. Thomson Learning, 1993. Reading level, ages 9–12. Provides basic information about hand weaving and directions for a variety of projects, including paper weaving.

# It's Not Over Yet!

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**W**hen all of your guests have departed, supplies and equipment have been put away, trash has been picked up, and the last hardworking volunteer has gone home, your archeology fair is at last over. Or is it? Well, of course, most fairs are sponsored by institutions or organizations, so there may be a bit of bean counting, bookkeeping, and reporting to do. However, before you call it quits, be sure the following tasks are included in your follow-up plans.

## **Reward Your Staff and Volunteers**

One great way to say thanks to your staff and volunteers is to provide them with free, special tee-shirts to wear for the event. A good quality tee-shirt with a nice design will let them remember all the fun they had at your fair! As soon as you can manage it, you should also send out letters to each volunteer thanking them for all their efforts. This simple courtesy will tell your volunteers that you are really grateful for all their help in making your fair successful. Another way to show your appreciation is to have a pot luck or catered lunch available for the volunteers during the event, and have plenty of drinks for volunteers throughout the day.

## **Document the Event's Successes**

Remind people several months before the fair that they need to keep records such as correspondence, memos, handout materials, etc. for their activities because it will make it so much easier next year to pull these things together. You won't have to re-invent the wheel. Have at least one person at the fair photograph the event with color slides, photographs, and video tape if possible. You can use these images for next year's advertising, for slide shows on your successful fair to show to potential cosponsors, for activity handouts, and for showing school children and teachers about archeology.

## **Store Items for Next Year**

Now that you've made, bought, and collected the bulk of your fair materials, box the remains by activity and store them for next year. We used at least one box per activity, including a "safety box" with orange traffic vests, first aid kit, caution flag tape, and emergency procedures instructions. If you plan right, most of your signs can be used at next year's fair, which will help decrease costs. Gather the forms, handouts, notes, etc. from all the people in charge of activities to keep in your fair

files for reference. Get your photographs and videos together and label them for reference. The more you save, the less next year's fair will cost you in money, time, and effort!

### **Make Plans for Next Year**

Beginning to plan for next year starts the day after your fair. Get the key people who were in charge of activities to write down their ideas, comments, and suggestions for next year on each activity they were involved in. Be sure to ask them to discuss what they would do differently and why. You want them to do this as soon as possible after the fair because it will be fresh in their minds and you'll get more feedback. This will give you a great record of what to plan for next year.

# Additional Resources

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The resources described here are intended to help you find audiovisuals relating to Texas for your "viewing" room (if you plan to have one), to find posters that can help in your exhibits and displays, and to find traveling trunks or exhibits that you might be able to use. Other resources, including useful web sites, are listed with their related activities and demonstrations in this manual, so be sure to check them out, too.

## General Resources

*Texas Archeology in the Classroom: A Unit for Teachers*, available from the THC, can serve as an excellent background resource for handouts, information for volunteers, additional resources lists, and even activity ideas. The four-part unit includes: (1) Background booklets that explain how archeologists work and provide overviews of archeological sites and Native Americans in Texas from Paleoindian through historic times. (2) More than 20 activities, or lesson plans, that use archeological topics to provide learning experiences across the curriculum. (3) A list of resources for teachers, including books, teaching resources, and useful web sites. (4) Supplemental materials, including some that are just for fun. Text and illustrations designed for ease in photocopying (may be copied without permission by nonprofits for educational use only). About 150 pages, numerous black-and-white illustrations, maps; \$7.00 (educational-use price covers postage and handling, 2 Texas Archeology Awareness Month posters, and additional *The Indians of Texas and the Plants They Used* booklet). Available from Archeology Division, THC.

## For Displays and Exhibits

### POSTERS

Early Texas Indian Mural Posters. (Single poster \$10.00; Three-poster set \$25.00. Available from Institute of Texan Cultures, Dept. AA, 801 S. Bowie St., San Antonio, TX 78205.) This series of full-color posters, from photographs of the actual murals painted by George Nelson on the Institute exhibit floor, tells the story of early Indians of Texas. Beneath each poster is a verbal and visual explanation of the particular group. Posters include:

- A Caddo Farming Community in East Texas
- Desert Farmers of Southwest Texas: The Mogollon Culture
- An Apache Encampment in the Texas Hill Country

Texas Archeology Awareness Month Poster. Available from Archeology Division, THC, P.O. Box 12276, Austin, TX 78711.) One copy of the current poster is free with each TAAM order. Additional posters, \$3.00 each.



Texas Indians Mural. (\$5.95. Available from Hendrick-Long, P.O. Box 25123, Dallas, TX 75225.) This eight-panel, 11 x 136 inch mural is suitable for a bulletin board or as supplemental material. May be colored. Includes an information guide for each panel plus a map of Texas with the locations of the eight tribes illustrated clearly marked.

## Audiovisuals

*Archaeology on Film.* Compiled and edited by Mary Downs et al. 2d ed. 1995. Archaeological Institute of America. An indispensable guide to videos and films about archeology. Over 700 films are listed in this catalogue, most available in VHS format. Paperback, available (for ca. \$13.50 + \$4.00 s&h) from: Archaeological Institute of America, 656 Beacon St., 4th Floor, Boston, MA 02215-2010. Phone 617/353-9361.

Audiovisuals available from the Institute of Texan Cultures, Dept. AA, 801 S. Bowie St., San Antonio, TX 78205. Available titles:

*The Alabama-Coushatta Indians.* Shows the early history of the Alabama-Coushattas and highlights customs that have carried over into their contemporary life on the reservation. 8 min., filmstrip: \$25.00.

*Circle of Life: The Alabama-Coushattas.* A 24-minute video (for grade 7 and up) that explores the cultural identity of the Alabama-Coushatta Indians. Teacher's guide includes previewing and post-viewing activities correlated to essential elements. \$35.00.

*The Indian Texans.* A look at the many Indian tribes that have lived in Texas and how Native Americans are striving to protect their traditional cultures. 7 min. filmstrip: \$25.00; includes study guide.

*People of the Sun.* A video documenting the Tigua Indians of Ysleta, in El Paso, from tribal recognition until today. 56-min. video; price \$45.00; includes teacher's guide.

*The Tigua Indians: Our Oldest Texans.* Discusses the settlement of the Tigua Indians at Ysleta about 1680 and their struggles over the next 300 years. 8 min., filmstrip: \$25.00; includes study guide.

*Treasure, People, Ships and Dreams: A Spanish Shipwreck on the Texas Coast.* A three-part presentation about three Spanish ships wrecked on Padre Island when sailing to Spain in 1554. Includes study guide. Part I: The Voyage: 8 min.; Part II: Shipwreck! 7 min.; Part III: The Past and Present: 9 min. Filmstrips: \$48.00 for all three, or \$20.00 each. A color-slide and audio-tape version of this presentation can be borrowed from the Archeology Division, THC.

Audiovisuals available from the THC, P.O. Box 12276, Austin, TX 78711-2276; phone 512/463-6090. Audiovisuals covering many preservation and heritage topics are available on loan from the THC. Borrower pays postage. Reserve early as quantities are limited. Archeology titles available:

*The Archaeology of the Texas Coastal Bend.* Gives an overview of the archeological past on the Texas Coast; features interviews with several Texas archeologists.

Produced by the Nueces County Historical Commission, with funding provided by the National Park Service (Certified Local Governments Program), Videotape, 30 min., color.

*Graveyard of the Gulf.* Tells the story of the 1554 shipwreck of three Spanish galleons off the Texas Gulf Coast. Videotape, 34 min., color.

*The Past Is in Your Hands.* Using interviews and footage shot at three archeological sites, shows how individuals can preserve or destroy remnants of Texas' past. 5 min., half-inch VHS videotape.

*Raisin' Cane.* Borrow from THC or purchase. Set of three videos that focus on the early settlement of Austin's Colony and the development of the sugar industry in Texas. The trilogy is based on the history and archeology of the Lake Jackson Plantation site, where the Texas Archeological Society conducted two summers of fieldwork. Each includes teacher's supplement for classroom study. VHS, Vols. 1 and 2, each \$24.95; Vol. 3, \$19.95; or \$69.95 for the set. Available from Garfield Video Productions, 4226 Caldwell Lane, Del Valle, TX 78617; phone 512/247-2395 or 800/697-2391; fax 512/247-2395.

Audiovisuals available from Pictures of Record, 119 Kettle Creek Road, Weston, CT 06883. Publishes slide sets of archeological sites and artifacts worldwide. Each set contains 20 to 110 color slides and includes an introduction, bibliography, and extensive notes for each slide. See especially the following:

*Early Caddoan Cultures.* Covers period from A.D. 800 to 1200 in East Texas and along the Red River in Louisiana and Arkansas. 78 slides, \$119.00.

*Late Caddoan Cultures.* Covers the Caddoan people from A.D. 1200 to A.D. 1880. 70 slides, \$109.00.

Other Audiovisuals. These videos can be ordered (or more information obtained) from the suppliers indicated in each entry:

*Applied Geoarchaeology.* Through a study of the River Bend site (Tarrant Co., Texas), shows how archeologists can rapidly and efficiently investigate endangered sites. 20 min., VHS, purchase \$55 from Center for Geoarchaeological Studies, University of Texas at Arlington, Box 19049, Arlington, TX 76019; phone 817/273-2300.

*The Case of the Texas Footprints.* Presents scientific evidence showing that dinosaur and human footprints do not occur together in the Glen Rose, Texas, area. 27 min. VHS, rental \$11.25 from University of Colorado at Boulder

*De Soto-Legacy of a Legend.* Traces the route of de Soto from Florida to Texas. 22 min. 16 mm, purchase \$236, rental \$25 from Harpers Ferry Historical Assn., P.O. Box 197, Harpers Ferry, WV 25425; phone 304/535-6881.

*Seeking the First Americans.* Archeologists examine the evidence for the earliest appearance of humans in the New World; among the sites visited is Lewisville in Texas. 58 min., rental VHS \$9.50 or 16 mm \$24 from Pennsylvania State University, Audio-Visual Services, Special Services Bldg., 1127 Fox Hill Road, University Park, PA 16802-1824.

## **Trunks and Exhibits**

Institute of Texan Cultures. To order traveling trunks or exhibits contact the Institute at 801 S. Bowie St., San Antonio, TX 78205 or call 800/776-7651; fax 210/458-2205.

Archeology in Texas. Exhibit helps viewers learn how to recognize a historic site, along with the proper techniques for reporting this information to the Texas Archeological Society. 6 two-sided panels: 2 each 42 x 80 in.; 2 each, 37 x 80 in.; 2 each, 31 x 80 in. Total 120 square feet. Rental (30 days) \$125.00.

Indians Who Hunted Buffaloes. Mini traveling trunk includes samples of buffalo rawhides, horns, sinew, and more to be handled and passed around. Many aspects of Plains Indian tribal life are covered, and artifact reproductions include hunting arrows, lance points, and moccasins. Grades K-8. 14-page study guide. Rental (2 weeks) \$45.00.

Texas Indians Who Lived in Houses. Traveling trunk contains Native American artifact reproductions, filmstrips, audiocassettes, activity cards, photographs, and books. Students can cook Indian fry bread, make an adobe brick, or start an Indian garden. Grades K-8. 38-page study guide. Rental (30 days) \$125.00.

Examples of  
Forms and Handouts

# Sample Form for Scheduling Volunteers

(courtesy of Wilderness Park Museum, El Paso)

**INSTRUCTIONS:** Prepare an entry for every activity for which you have scheduled volunteer assistance. If the activity goes on all day or is scheduled for repeat performances, prepare an entry for each time period. Keeping your schedule in this way, instead of by names of volunteers or just by date, ensures that you'll know when you have enough volunteers. And you'll have at hand all the information you need (who, what, when) when it's time to make those reminder calls. Remember to ask each volunteer if he or she has a phone number that can be called during the day. Some workplaces frown on personal calls, so some of your volunteers may need to be called at home in the evening. Where available, include fax number and email address so you can reach people more easily during the work day. Then, just before your fair begins, check with all volunteers to make sure they can be there.

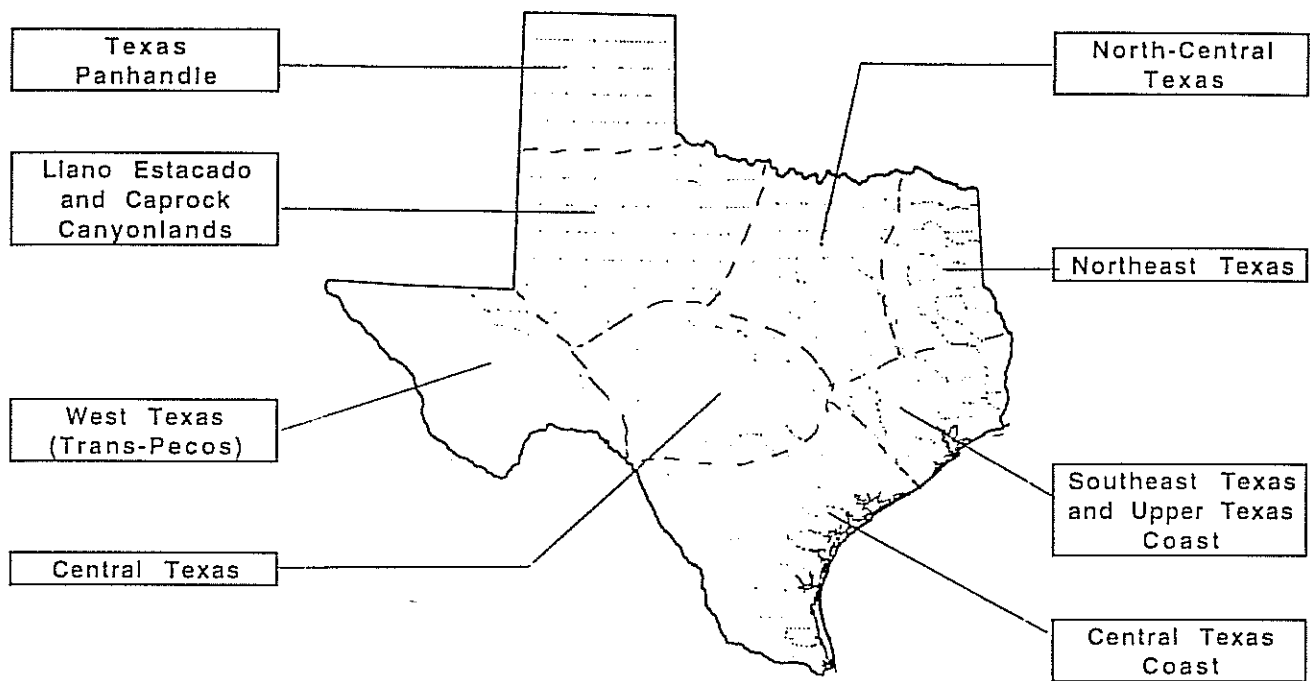
Prepare a similar schedule for people who are going to perform, lead activities, or give demonstrations, noting when, what, and who as below. We recommend that you keep all of this in a notebook so that you can keep related forms, supply lists, and other items together in "activity sections." For example, everything you need to arrange for the atlatl activity will be together in one section: your volunteer sign-up forms, your supply lists, your activity-leader information, etc.

Wed., Oct. 21 Need volunteers for Archeological Dig at 10:00 a.m. to 10:30 a.m.

1. \_\_\_\_\_ phone: \_\_\_\_\_  
fax: \_\_\_\_\_ email: \_\_\_\_\_
2. \_\_\_\_\_ phone: \_\_\_\_\_  
fax: \_\_\_\_\_ email: \_\_\_\_\_
3. \_\_\_\_\_ phone: \_\_\_\_\_  
fax: \_\_\_\_\_ email: \_\_\_\_\_

Thurs., Oct. 22 Need volunteers for Atlatl Demonstration at 10:30 a.m. to 12 noon.

1. \_\_\_\_\_ phone: \_\_\_\_\_  
fax: \_\_\_\_\_ email: \_\_\_\_\_
2. \_\_\_\_\_ phone: \_\_\_\_\_  
fax: \_\_\_\_\_ email: \_\_\_\_\_
3. \_\_\_\_\_ phone: \_\_\_\_\_



## Native American Pottery in Texas

### Northeast Texas

Pottery was being made in Northeast Texas at least 2,000 years ago. The region was occupied by Caddoan peoples, and their pottery is like that of the Lower Mississippi Valley but is also distinctive. By A.D. 800 Caddoan pottery was well developed and was made in a wide variety of vessel shapes with elaborate decorations. Shell, bone, and grog (crushed pot sherds) were used as temper in the clay to prevent a pot from cracking while it dried out before firing. The vessels were used for many different purposes, such as cooking and boiling or carrying liquids (water or oil), and as containers and storage vessels. Some vessels were used for burial ceremonies. The Caddoans also made other fired-clay objects, such as earspools and disks, figurines, and pipes.

### Southeast Texas and the Upper Texas Coast

Coastal hunters and gatherers began making pottery in this region about 2,000 years ago. Archeologists call the region's most common pottery type "Goose Creek Plain." This type is typically an undecorated sandy-paste ware. The most common vessels are relatively simple and small- to medium-sized jars, beakers, and bowls. The natural clays available in this region contain sand that acts as a natural tempering agent. Other tempering agents used here are bone, grog, and additional sand. The Alabama-Coushatta Indians of today relocated to southeast Texas after 1800, and their pottery also is part of the Native American traditions of this region.

### North-Central Texas

Pottery is common in the archeological record of this region in sites dating after about A.D. 1000 (during the Late Prehistoric period). Although not found in great quantities, the recovered examples show that the plain and decorated vessels of this region often are similar to pottery from Caddoan sites. Shell, grog, bone, and crushed limestone were used to temper the clay. The vessels were used here, as they were elsewhere, for cooking and as containers for carrying or for storage. Vessels similar to those from other surrounding regions also are found at sites in North Central Texas. This suggests that the vessels were traded or that the local potters borrowed vessel forms and decorative styles from other peoples, including the Caddoans to the east or even the Puebloan cultures to the west.

## Central Texas

Locally made pottery in this region dates from about A.D. 1300. Slightly earlier, in the northern part of this region and the southern part of North-Central Texas, people either traded for or brought with them Caddo pottery from the east. Typical vessels of Central Texas are bone tempered and undecorated, and the vessel types are simple bowls, jars, and ollas (large jugs with a relatively small mouth or opening). Central Texas pottery types also are found in Southern Texas. Archeological studies (chemical analysis of the inside surfaces of vessels) have identified some of the foods that were being prepared in these vessels. Scientists have found evidence of bison bone, deer bone, and mesquite beans. In large ollas or bowls, bone was cooked down for its grease content, and the fat was used to supplement the Indians' diet or for water-proofing.

## Central Texas Coast and South Texas

Pottery from the central Texas coast in South Texas is found in archeological sites that date to at least A.D. 1250. It is generally made from the sandy clays that are naturally abundant here. Archeologists refer to this pottery as the Rockport Ceramic Tradition. The people making these pots used asphaltum (clumps of natural oil found at the surface or washed up on the beaches) to coat or decorate their vessels. Some different pottery types from the Huastecan cultures in Mexico also are found in the extreme southern part of this region, where they were traded from just across the Rio Grande. Groups that lived inland in South Texas, or who traveled inland to hunt and gather, probably did not use lots of pottery.

## Texas Panhandle

The earliest pottery found in the upper Texas Panhandle appears about A.D. 400, and it is like pottery made by people to the north who are known archeologically as the Plains Woodlands culture. The upper Panhandle pots are often large, thick, wide-mouthed, and globular. The surfaces of the vessels are cord-roughened or finished with a cord-marked paddle used to beat the surface thin and decorate at the same time. The clay used for these pots is often tempered with crushed rock, but bone, caliche, grog, shell, and sand also were used as tempering agents.

## Cap Rock Canyonlands

In the Cap Rock Canyonlands, the earliest pottery occurs about A.D. 400 to 1100. Archeologists believe that most of the pots locally made in this region are the type known as Mogollon brownware, but some tradewares also occur. Decorations include cordmarking, punctations, fingernail gouges, brushed surfaces, and pinched rims. Many of the cordmarked vessels are soot blackened, which tells us that they probably were used as cooking jars. Although pot residue studies like the ones done in Central Texas have not yet been made here, other scientific studies suggest that maize and bison grease were among the foods cooked in pots in this region.

## Llano Estacado

Some pottery has been found in Late Prehistoric sites in this region, and it generally includes types that are typical of the Jornada Mogollon and Puebloan cultures of New Mexico. Along the southwestern edge of this region, some groups were both making their own pottery and trading for pots from the east. The locally made vessels are usually bowls or jars made by coiling clay ropes. Crushed rock, sand, bone, or mica were typically used as tempering agents.

## West Texas (Trans-Pecos)

Pottery in this region is related to types from both Mexico and New Mexico. About A.D. 200, a distinctive local tradition developed, and archeologists call this pottery El Paso Brownware. The Indians tempered these pots with crushed mica, feldspar and quartz. They decorated many of their pots by smoothing the surfaces or painting them with red and black paint. This local ware is part of the larger tradition of Mogollon ceramics. Some of the local pottery probably was traded as far as the Texas Panhandle and into Mexico and New Mexico.

# What are



CLOVIS



FOLSOM



PLAINVIEW

## Projectile Points?

The sharp, pointed stone hunting weapons made by American Indians are often called arrowheads or arrowpoints. Archeologists call this group of weapons projectile points. Projectile points can be compared to bullets: not all bullets are made for rifles, and not all projectile points are for arrows. Most of the points made by Paleoindians and Archaic people were used as dart or spear points. Arrowpoints come late in the history of American Indian hunting weapons.

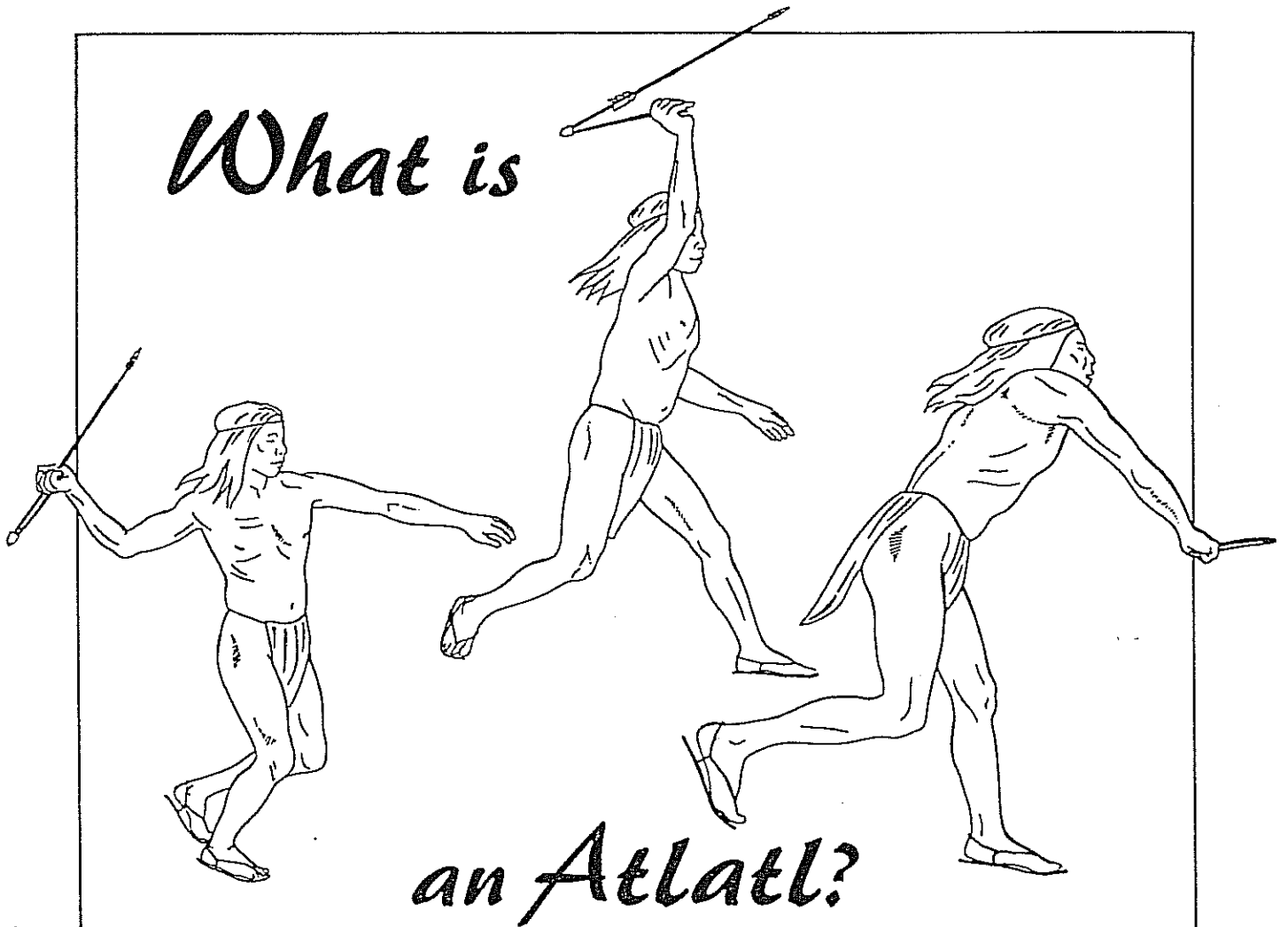
Projectile points cannot be made from just any rock. A hard stone that can be worked, or flaked, is needed to make a good point. A soft stone, like chalk, that crumbles easily would not make a very good point. Most projectile points in Texas were made of chert. This stone is found in many colors, from gray to pink and even purple. Projectile points can be beautiful as well as deadly weapons.

Archeologists know that Indians traveled to places where good stone could be found and then carried pieces to their camps to be made into weapons or tools. Stone-source sites—the places where good flint could be found—are also called quarry sites.

One stone-source site in Texas is so famous that it is a national monument. For thousands of years people acquired Alibates agate from a place near the town of Fritch in the Texas Panhandle. That site is now Alibates National Monument.



# What is

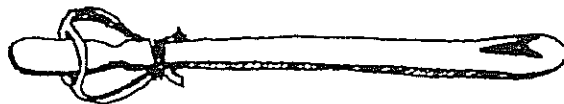


# an Atlatl?

Archeologists have recorded the use of the atlatl in Australia and Africa, as well as in America. The atlatl, or spear thrower, made hunting with spears more effective than using a spear alone. Using the atlatl, a hunter could throw his spear or dart hard enough to kill big game from a short distance. Prehistoric hunters in North America must have found that killing a large bison from a distance was a lot easier—and safer—than having to creep up on the animal and stab it with a hand-held spear.

Archeologists do not know whether the American Indians invented the atlatl themselves or brought it from Asia. We believe that the spear thrower was used on the North American continent more than 10,000 years ago. Hunters continued to use atlatls in later Archaic times. After the discovery of the bow and arrow, most groups preferred the new weapon. However, Spanish explorers saw the atlatl still being used in the mid-1500s.

Usually the stone dart tips and the weights used on atlatls are all that remain to show that this weapon was used by ancient hunters. Material that is soft, like the wood in the handle of a spear or an atlatl, usually rots unless it is in a very dry, protected site.





Drawing courtesy of the Interpretation and Exhibits Branch, Texas Parks and Wildlife Department.

## Grinding Tools

### Manos

A *mano* is a stone tool used to crush, grind, or shell different kinds of materials, usually food-stuffs, against a grinding surface. The grinding surface is called a *metate* (see below). The *mano* usually is shaped either by deliberate pecking or grinding of the original stone. However, some stones were used as they were found, in their naturally occurring form.

### Metates

A *metate* is a large stone with a flat-to-concave (shallowly indented) grinding surface. *Metates* usually are made of limestone, sandstone, or (in West Texas) rhyolite, which is a kind of coarse volcanic rock. For processing hard seeds of grass

or corn, the grinding surface had to be pecked from time to time to keep it rough so that the seeds would not roll away. The pecking was done by hitting the surface with a harder stone.

**Basin *Metates*.** A basin *metate* is a large stone with a shallow-to-deep, bowl-shaped grinding surface. This type of *metate* is usually oval in shape and is found all over Texas. Many archeologists believe that the basin *metate* was in use before the slab type (described below).

**Slab *metates*.** A slab *metate* is a very large stone that has a flat or shallowly concave grinding surface. Slab *metates* are not common, and only a few slab *metates* have been reported in sites in far West Texas. At a site called Hueco Tanks (41EP2) near El Paso, both slab and basin *metates* have been found.

## Mortars and Pestles

Mortars are small, deep, circular depressions in exposed bedrock or in a rock slab or cobble. The depth of the mortar is greater than its diameter. In other words, it is relatively narrow and deep, which makes it very different from a metate, which is broad and shallow.

*Bedrock mortars.* A bedrock mortar is made by grinding on the surface of the rock. The rock is usually sandstone or limestone, but granite was also used in Central Texas and rhyolite in the mountains of West Texas. Eventually the grinding wears a hole down into the bedrock.

*Mortar bowls.* A mortar bowl, also made by grinding into stone, is a small, relatively deep circular depression. These are rare but have been found in West Texas.

*Pestles.* A pestle is a long, cylindrical stone that is used to grind material in a mortar or mortar bowl. The end of the pestle is placed inside the mortar and used against the mortar's bottom to grind plant material.

*Wooden tools.* Mortars do not have to be made of stone. Wooden mortars and pestles have been found archeologically in the Caddoan area of East Texas, in the lower Pecos area of West Texas, and in South Texas. In the Pecos River, one example of a wooden mortar was found at an archeological site known as Shafter Crossing. A portion of pinyon pine had been hollowed out to be used as a mortar, and prickly pear seeds were found in its cracks.

## Other Grinding Tools

At least two other kinds of grinding tools have been found in Texas archeological sites. Both are very specialized tools.

*Nutting stones.* A nutting stone is a basin that is smaller than a metate. This small basin was used for cracking nuts, milling other kinds of plant material, or, occasionally, mixing pigments for paint. Nutting stones are found mostly in East Texas, and they date to the period when

hunting and gathering were the primary ways of getting food.

*Paint palettes.* A paint palette (or pigment-grinding slab) is a small slab that is roughly shaped or irregular in shape. The slab may be flat or have a slightly depressed grinding surface. Usually, small flat rocks that could be used just as they naturally occurred were selected for palettes. Sometimes part of a metate, like a place near the end, also was used for grinding pigments. One of the most common pigments used was ochre, which is a type of iron ore. Stains from the kind of pigment that were ground are archeological clues that the palette or part of a metate were used for grinding pigment.

## Eating Stone-ground Food

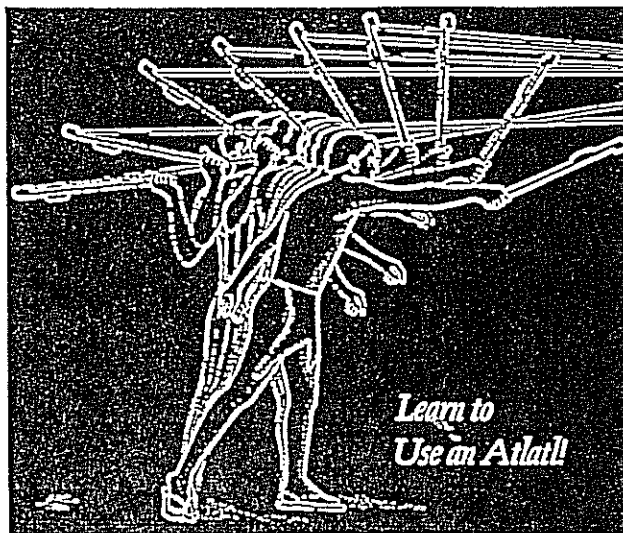
What happens to your teeth when you eat stone-ground food? When food is ground on stone, a lot of grit or small particles of the stone are mixed in with the food. After a while, eating food with grit in it will wear down a person's teeth. Otherwise, if a wide variety of plants, including nuts, are in your diet, you probably will be very healthy!



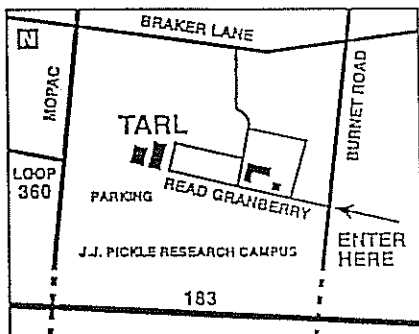
Grinding with a wooden mortar and pestle in Caddo country. Drawing based on a Texas Parks and Wildlife Department mural at Caddoan Mounds State Park.

# TEXAS 1999 ARCHEOLOGY FAIR

Saturday  
October 9  
10am-4pm



*Hands-on Activities and Interactive  
Demonstrations for Children and Adults*



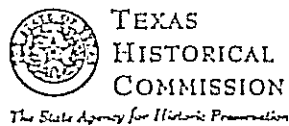
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*Have Your  
Artifacts  
Identified*

*See Stone-tool  
Makers in  
Action*

*Make Pottery &  
Hunting Tools*

*Paint Pictographs*

*See a Working  
Lab*

*Tour Archeology  
Collections*

*View Maya  
Artifacts*

# Clues in the Dirt

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As archeologists dig through the dirt, they find artifacts such as pottery and arrowheads, as well as animal bones, burned wood, clam shells, and many other things that human beings once made or used. All of these things are clues to the past. In different areas of Texas, archeologists find different kinds of clues that tell about past people, the tools they made, the food they ate, and the environment in the area where they lived. Let's see what you find when you look for clues in the dirt from four regions of prehistoric Texas, about a thousand years ago.

## PINEY WOODS

The ancestors of the Caddo Indians lived in settled villages amid the tall pines of Northeast Texas. They built their beehive-shaped houses of poles and thatch. They piled up the red dirt of the region in large mounds, and on those mounds they built temples and special houses for their leaders. They were farmers, raising corn, squash, and beans. They made and used pottery for cooking and storing food.

## BIG BEND

Far to the southwest, in the region we now call the Big Bend, prehistoric people were nomadic hunters and gatherers. They moved from place to place in search of good camping spots with drinking water, plants, and animals. These nomads often stopped to spend the night in caves and rockshelters. On the protected walls of the caves, they painted brightly colored pictographs. In these dry caves many perishable things—plant fibers, basketry, and wooden artifacts—have survived from those long ago days.

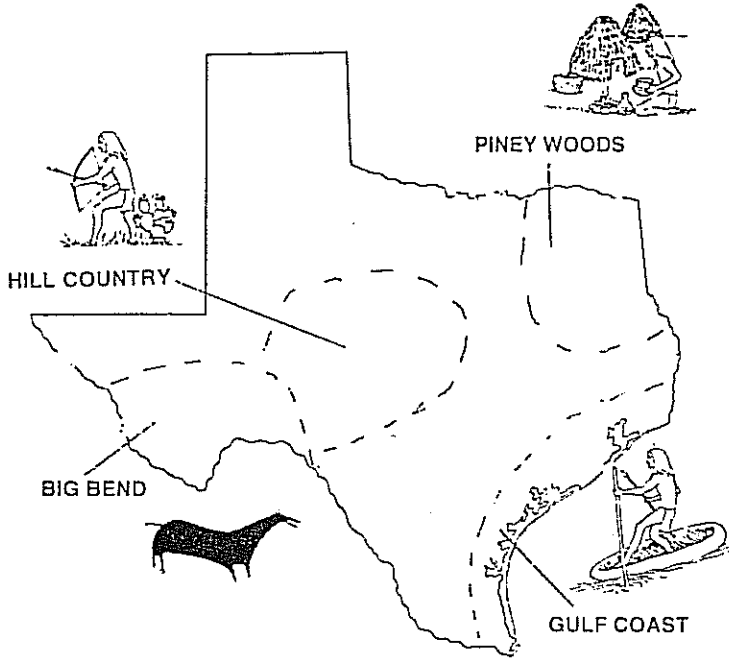
## GULF COAST

The people living along the Texas Coast spent some seasons of the year along the coastal bays, and they spent some seasons inland along the rivers and creeks. They gathered wild plants such as mesquite beans and prickly pear fruit (tuna), and they hunted deer, antelope, and smaller animals. They made dugout canoes, and they collected clams and oysters. They made pottery of sandy clay, which they often decorated with natural asphaltum (tar) that washed up on the beaches. They traded with inland peoples for stone tools, because flint is not found naturally along the coast.

## HILL COUNTRY

The people of Central Texas also were hunters and gatherers who moved with the seasons up and down the valleys of the Hill Country. Wild plant foods such as prickly pear fruit, acorns, berries, and pecans were gathered when they were in season. Deer, buffalo, and many smaller animals were hunted with bows and arrows. For cooking, the people made "earth ovens" of limestone rocks that cracked and broke apart with use. Today, large mounds of fire-cracked rocks mark ancient cooking places. The Texas Hill Country has lots of beautiful flint rocks that the prehistoric hunters used for making arrowpoints, knives, and scrapers.

# Where Are You?



## Instructions:

Take a scoop of dirt and dump it in the screen. Shake the screen and let the dirt fall through. The clues will be left on the screen. Identify and list the different kinds of things you see on the screen at each table.

## List of items to find:

- |              |                   |
|--------------|-------------------|
| burned rock  | pottery sherds    |
| flakes       | projectile point  |
| cordage      | animal bone       |
| plant food   | charcoal          |
| snail shell  | beads             |
| oyster shell | biface            |
| clam shell   | color of the soil |
| red ocher    |                   |

## List Your Clues to Find Out Where You Are

Table 1

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Where are you in prehistoric Texas?

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Table 2

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Where are you in prehistoric Texas?

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Table 3

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Where are you in prehistoric Texas?

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Table 4

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Where are you in prehistoric Texas?

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FOR IMMEDIATE RELEASE  
DATE: (2-3 weeks prior to event)

CONTACTS: (Name of local contact and phone)  
Nancy Nesbitt, 512/ 463-4565

## SAMPLE

SIFT THROUGH THE PAST AT THE 2000 (INSERT NAME OF CITY/ORG) ARCHEOLOGY FAIR  
*Children and Adults Can Learn First-Hand About Archeology through Interactive Demonstrations*

AUSTIN – October is Texas Archeology Awareness Month (TAAM), and (INSERT NAME OF CITY/ORG) is joining the Texas Historical Commission (THC) to celebrate. TAAM recognizes the spirit and depth of the state's heritage, from the campsites of prehistoric hunters to ancient shipwreck and Civil War sites.

An archeology fair on (INSERT DATE, TIME AND PLACE) will provide hands-on activities and interactive demonstrations for children and adults. Activities and demonstrations at this free public event will include: (LIST ACTION ORIENTED EXAMPLES).

Activities and public forums during October provide an opportunity to discover past human cultures and learn about the historical significance of Texas archeological sites and the importance of proper archeological practices. A comprehensive list of community events throughout Texas is listed on the THC web site at [www.thc.state.tx.us](http://www.thc.state.tx.us).

In the past 29 years, the THC has designated more than 1,200 State Archeological Landmarks and documented thousands more. Thousands of other sites in Texas, both historic and prehistoric, remain undiscovered. Awareness of these cultural and historical resources will help protect and preserve the human history of Texas.

*The Texas Historical Commission is the state agency for historic preservation. The agency administers a variety of programs to preserve the archeological, historical and cultural resources of Texas.*

# SAMPLE

FOR IMMEDIATE RELEASE  
DATE:

CONTACTS: List two contacts with phone numbers

## Public Service Announcement

### SIFT THROUGH THE PAST AT THE 2000 TEXAS ARCHEOLOGY FAIR *Children and Adults Can Learn First-Hand About Archeology through Interactive Demonstrations*

10 seconds:

Sift through the past at the 2000 Texas Archeology Fair on (DATE, i.e. Saturday, October 14<sup>th</sup>) starting at (TIME, i.e. 10 a.m.) at (LOCATION).

20 seconds:

Visit an (LIST EXAMPLES OF THREE EVENTS, i.e. Indian tipi, practice spear throwing, make pottery and hunting tools) all at the 2000 Texas Archeology Fair. Sift through the past on (DATE, i.e. Saturday, October 14<sup>th</sup>) starting at (TIME, i.e. 10 a.m.) for hands-on activities and demonstrations on the (PLACE, i.e. Pickle Research Campus, just a half mile south of Parmer Lane on Burnet Road).

*The Texas Historical Commission is the state agency for historic preservation. The agency administers a variety of programs to preserve the archeological, historical and cultural resources of Texas.*



# SAMPLE

FOR IMMEDIATE RELEASE  
DATE:

CONTACTS: List two contacts from your organization  
with phone numbers

## Media Advisory

**SIFT THROUGH THE PAST AT THE 2000 TEXAS ARCHEOLOGY FAIR**  
*Children and Adults Can Learn First-Hand About Archeology through Interactive Demonstrations*

**WHO:** (INSERT HOST ORGANIZATIONS NAME) in association with the Texas Historical Commission (THC) is sponsoring the 2000 Texas Archeology Fair to celebrate Texas Archeology Awareness Month.

**WHAT:** Hands-on activities and interactive demonstrations for children and adults will highlight this free public event. Activities and demonstrations will include: (LIST ACTION-ORIENTED EXAMPLES)

- spear throwing
- stone-tool makers
- pictograph painting
- Maya artifact display
- a living-history tipi
- making pottery and hunting tools

**WHEN:** (DATE, i.e. Saturday, October 9)  
(TIME, i.e. 10 a.m. – 4 p.m.)

**WHERE:** (PROVIDE SPECIFIC LOCATION) example:  
Texas Archeological Research Laboratory  
J.J. Pickle Research Campus – University of Texas at Austin  
10100 Burnet Road, Austin Texas; Call 512/ 471-5960 for directions  
(Located in north Austin approximately one mile north of Research Blvd. On Burnet Rd.)

**BACKGROUND:** October is Texas Archeology Awareness Month (TAAM) and communities across the state are joining the Texas Historical Commission to celebrate. TAAM recognizes the spirit and depth of the state's archeological heritage, from the campsites of prehistoric hunters to ancient shipwreck and Civil War sites. Activities and public forums provide an opportunity to discover past human cultures and learn about the historical significance of Texas archeological sites. Community events throughout Texas are listed on the THC web site at [www.thc.state.tx.us](http://www.thc.state.tx.us).

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