

CHAPTER 1

Florida's Watery Landscapes

Ryan Wheeler and Joanna Ostapkowicz

{Figure 1 near hear}

This volume grew out of the symposium *The Archaeology, Art, and Iconography of Florida's Watery Landscapes* that we organized at the 81st annual meeting of the Society for American Archaeology in Orlando, Florida—not terribly far from some of the amazing sites and objects discussed in the following pages (see Figure 1). By coincidence, the icon of the 2016 SAA meeting was the Hontoon Owl (Figure 2), which was the focus of our conference presentation and recent study (Ostapkowicz et al. 2017) – making the venue doubly relevant in highlighting the importance of Florida wetland archaeology. As the session grew into the present volume, it expanded to include other contributors and it has inspired new collaborations. A generous grant from the Toomey Foundation for Natural Sciences helped to underwrite the symposium and ensure that presenters from graduate programs, government agencies, CRM firms, universities, and museums were able to attend. William Marquardt, who co-authored a presentation on the website resources of the Pineland

site with Karen Jo Walker, volunteered to write a chapter for this book on the interesting corpus of wooden anthropomorphic figurines from southern Florida. Collaborations emerged: Rick Schulting, who was involved in the strontium isotope analysis of the Hontoon carvings in our study, linked with Julia Duggins over ways to test her ideas about Florida canoes and watersheds - a project which secured a Wenner-Gren Foundation grant. Plans for future collaborations on the anthropomorphic figurines and Key Marco material are also underway. Our discussants Jim Knight and Lee Newsom pointed out many of the ways that the presenters could connect their work and explore Florida's wet-site art in new and exciting ways.

{Figure 2 near here}

The idea for the symposium emerged via a rather circuitous route: at the SAA's 78th annual meeting in Hawaii, where we first met. We were participants in a general session called *By Design: Iconography in Social and Cosmological Negotiations*, which included an interesting array of papers on everything from Dorset art to Egyptian textiles - our papers contributed to enlarging the geographical scope to Florida (Wheeler: Thinking about Animals in Ancient Florida) and the Caribbean (Ostapkowicz: The Sculptural Legacy of the Jamaican Taino). Before and after the session we talked about just how many iconographic wood carvings were known from Florida, from Key

Marco to Fort Center and everything in between. Ostapkowicz suggested that the techniques that she had been using with Caribbean wood carvings might have interesting application in Florida. Many of the Caribbean pieces she worked with had traces of pigments and adhesives, which were modified over relatively long periods of time. Some of this could be understood with a combination of microscopic examination and AMS dating. She also suggested that it might be possible to use isotopic analysis to understand the origin of a piece and how it could have been moved. In responding to slides in my presentation Joanna said something that was intriguing, namely that none of the carvings bore any similarity to Caribbean pieces—something that is frequently mentioned in some circles of Florida archaeology. We agreed to collaborate and decided the Hontoon Island and Tomoka carvings would be a good pilot study, and secured a National Environment Research Council (UK) grant to undertake AMS radiocarbon dating on the four sculptures. The results of that collaboration are explored here in Chapter 9 and in our recent article in the *Journal of Archaeological Science: Reports* (Ostapkowicz et al., 2017). During our fieldtrip to visit the Hontoon and Tomoka carvings we linked with many colleagues doing research on Florida's wetlands, both collections-based study and reanalysis, and learned of new discoveries. After canvassing

people about their work and interest, we decided to organize the SAA symposium.

{Figure 3 near here}

That's not really the whole story, however, as there was another person in the audience of our symposium that deserves a lot of credit for modern studies of Florida's wetsites, wooden artifacts, and iconography. Barbara Purdy, professor emerita of the University of Florida, was mentioned by nearly all of the presenters that day (see Figure 3). She led a state-wide investigation of dugout canoe finds from the 1970s until her retirement in 1992, maintaining extensive files and documentation on hundreds of canoes; she led excavations at Hontoon Island in the 1980s to probe the wetsite deposits there, followed by a project at Lake Monroe where Wheeler had his first taste of wetsite archaeology as a graduate student in the 1990s. In fact, Wheeler tracked down several canoes with Purdy and fellow grad student Ray McGee in the early 1990s—which prefigured his involvement in the Lake Pithlochocco canoe site some ten years later. In 1991 Purdy published a compendium of Florida's wetsites in *Art and Archaeology of Florida's Wetlands*, building on her state-wide survey of wetsites in 1981. That book was followed by *Indian Art of Ancient Florida*, a survey of Florida's American Indian art with photographer and curator Roy Craven. It's most appropriate that this volume is dedicated to

Barbara Purdy, a pioneer of Florida's wetsite archaeology and studies of wooden artifacts and carvings. Purdy encouraged an appreciation of canoes as fascinating artifacts in their own right, embodying information about past lifeways; they deserved care and study. She brought scholars together who shared an interest in archaeological wetsites (Purdy organized and hosted several international wetsite conferences that resulted in important proceedings on the subject) to exchange ideas and foster a sense of community. Purdy has continued to advocate for more recognition for Florida wetsites, where archaeologists still avoid damp and low areas during surveys and seldom think about intentional prospecting for these important sites. That is changing, however, largely due to her work, which introduced many of us as students and professionals to the hidden world of wetsite archaeology.

This volume is organized into nine chapters, in a roughly chronological format, beginning with the earliest site—Fort Center—and progressing through time. We were extremely fortunate that most of the symposium participants were able to contribute to this volume. We are grateful too that our discussants Jim Knight and Lee Newsom agreed to organize their thoughts into the Foreword. Knight and Newsom brought two distinct and fascinating perspectives. Newsom is another of Purdy's students and is renowned as a paleobotanist who has worked extensively in

Florida, the Caribbean, and beyond. Knight came at our papers from his background in Southeastern and Mississippian style and iconography. Knight and Newsom's foreword includes a synopsis of Florida archaeology through the lens of wetsite finds that will appeal to everyone interested in both Florida and wetsite archaeology. In their overview we get a glimpse into the incredibly rich saturated deposits that Florida has to offer, as well as a vision of the new ways that wetsite objects are being studied. The authors point out the value of isotopic studies, as well as the potential for ancient DNA, which has become increasingly important in archaeology in the last few years. To the comments by Knight and Newsom we might add that archaeologists have remained reluctant to embrace wetsite work, despite the obvious benefits. One could imagine that the difficulty and expense involved in excavation, preservation, and analysis could be responsible, along with general biases for more conventional methods. Knight and Newsom's foreword also addresses the iconographic element of wetsite finds—one which dominates many of the chapters here. The need to define discrete styles, following the approach that has been undertaken with Mississippian iconography, is advocated (also see Knight 2013). This is particularly important advice, as many of the chapters included here take the first steps toward analysis and

reanalysis of the rich iconographic material recovered from Florida's wetsites.

Chapters 2 and 3, by Dan Seinfeld and Margaret Spivey, respectively, both deal with one of the great assemblages of wooden carvings from Florida—the bird and mammal effigies from Fort Center. Seinfeld's chapter includes a revisit and reevaluation of the Fort Center mortuary pond, including AMS dates on fragments of carvings that were left behind during archaeologist William Sears's 1960s excavations of the site. Most intriguing are two conclusions: the mortuary pond likely dates to the Late Woodland period rather than the Hopewellian-influenced Middle Woodland, and that the carved bird and mammal figures were probably deposited intentionally in the pond. Wheeler was particularly gratified by both of these findings, since he had suggested in his 1996 PhD dissertation that the elaborate mortuary platform proposed by Sears was unlikely. Further, the dates support the potential iconographic connections with other Late Woodland cultural manifestations like Weeden Island. Projects like Seinfeld's are significant, in that they revisit sites and data generated from wetsites, and reevaluate existing ideas.

Spivey continues in this vein with a reevaluation of the bird and mammal carvings from Fort Center, based on her careful study of the actual carvings, housed at the Florida Museum of

Natural History. She proposes a new typology based on the form of the carvings and concludes that many of these were architectural elements, similar to those described by Spanish writers in sixteenth century Florida and the Southeast. Following a stylistic approach, like that advocated in Knight and Newsom's foreword, Spivey points out the considerable issues with the earlier studies of the Fort Center assemblage, and provides a new and much more careful classification of the bird and mammal carvings based on close examination and form. Collectively Seinfeld and Spivey challenge the long held ideas about a mortuary platform at Fort Center and the often fanciful reconstructions of both the platform and the birds and mammals depicted at the site, which have become one of the great "just-so stories" of Florida archaeology. Carried to the extreme, Alice Gates Schwehm, in her 1983 Master's thesis, proposed a variety of structures that could have occupied the mortuary pond at Fort Center. There are at least two or more paintings depicting the mortuary platform, and a one-third scale model, which can still be seen in the basement level of Dickinson Hall at the University of Florida. In thinking about stylistic approaches to this corpus in light of the reinterpretation, one can't help but wonder what a battery of AMS dates might reveal about the carvings—could they perhaps represent several

centuries of architectural and other carvings being deposited in the pond?

In Chapter 4 Michael Arbuthnot and Michael Faught share the discoveries made by underwater archaeologists from SEARCH, Inc. during cleanup and restoration activities at Chassahowitzka Springs, including what appears to be a dolphin's dorsal fin carved from what may be cypress wood. Arbuthnot and Faught speculate on how this object may have been used, suggesting it could be part of a composite costume or effigy. This brings to mind the occurrence of shark imagery in neighboring areas. For example there are depictions of shark and shark fin headdresses in Mesoamerican art (for example, see Stross 1994). This is not to suggest connections to Mesoamerica, but rather that such a function is not impossible, especially when considering Merald Clark's (1995) interpretation of many of the Key Marco artifacts as dance and performance regalia. Perhaps what is most exciting about the Chassahowitzka discovery, which included many other American Indian artifacts, is the affirmation that there are still wetlands and wooden artifacts that persist into modern times. Arbuthnot and Faught give some insights into how they explored this site, which may help guide similar investigations into springs. In terms of methods, it is interesting to note that the initial survey did not identify cultural material, but that archaeological monitoring was done anyway. A considerable

amount of historic and prehistoric material was encountered during the monitoring phase, including the carved fin effigy and wooden paddles from divergent time periods. This raises questions of the methods used to search for archaeological wetsites, just how elusive these sites can be, and larger questions about site formation processes. When Barbara Purdy first began a systematic search for Florida wetsites, she correlated the presence of peat deposits with anaerobic preservation (e.g., Purdy 1981); however, we know now that such preservation occurs in a variety of environments, including springs like Chassahowitzka. The need for archaeologists to include wetsite resources in their project designs has never been greater, as development, drought, and restoration activities impact the upland-wetland transition.

Phyllis Kolianos deals with issues of preservation of archaeological wood in Chapter 5, comparing the challenges faced by archaeologist Frank Hamilton Cushing at Key Marco in the late nineteenth century and the more recent preservation of a forty-plus foot long dugout canoe discovered at the Weedon Island Preserve. Kolianos draws on the published and unpublished notes left by Cushing, which give insight into his sense of frustration at not being able to adequately preserve many of the Key Marco carvings. Despite our advances in conservation, archaeologists still face considerable challenges in the

recovery and long-term care of archaeological wood, especially very large pieces of wood, like dugout canoes and wood from shipwrecks. The project to recover, conserve, and exhibit the Weedon Island canoe is recounted, including issues of dealing with wood from salt water environments, the sheer size of the object, and challenges with controlling algae and maintaining pumps for several years. The challenges faced in the conservation of the Weedon Island canoe are both local and universal: a fascinating booklet present in Barbara Purdy's canoe files (now in the Florida Division of Historical Resources), recounts the discovery of a medieval log boat in France's Lac de Paladru in the 1980s and efforts at preservation, including use of a massive industrial sized freeze dryer. Two things are striking about this—the intense interest in other parts of the world in preservation of dugout canoes and the fact that archaeologists continue to experiment with techniques. Reports from a few years ago indicate attempts to use natural polymers instead of polyethylene glycol (PEG) in the conservation of timbers from the *Mary Rose*, Henry VIII's warship lost in 1545 and recovered in 1982 (see, for example Schofield et al. 2016). Florida's approach to conserving waterlogged wood has its basis in commercial conservation techniques, which has been particularly effective at dealing with large quantities of coins from Spanish shipwreck and big objects, like cannons. It

may be, however, that more experimentation is needed to find good ways to conserve archaeological wood. It is particularly gratifying that several of the papers in this volume deal with Florida's dugout canoes, especially since these were once discounted and underappreciated objects to many archaeologists; one proposal sought to retain only the ends of all canoes in museum storage in order to save the "diagnostic" parts and cut down on storage space, while another method of dealing with these substantial objects was to sink many of them in Silver Springs. This latter method was employed, leading to considerable degradation and loss. The public interest and excitement around these ancient watercraft, and what they have to tell us about the past is well presented in this chapter, along with the need to further experiment with conservation techniques.

In Chapter 6 Karen Jo Walker, William Marquardt, Lee Newsom and Merald Clark give us a glimpse into the wet-site deposits at the Pineland site in southwestern Florida where the senior authors directed a significant and long-term project beginning in the 1990s. They begin with a discussion of a fascinating wooden carving of a bird's head. This well-preserved piece was found at the site and donated by a local couple. Likely depicting a crane, the authors talk about how this object may have functioned, including as an articulated headdress or

puppet. Clues like this led Marquardt, Walker, and their team to probe parts of the site for wet-site deposits, which were located in some areas. Fragments of cordage and a wealth of seeds have been found, including papaya, which is typically thought of as native to Mexico and Central America. Information on chronology and sea level are used to contextualize the wet-site components, which are only found in some parts of the site. This chapter is particularly fascinating in terms of what wet-site deposits have to tell us about the past, and how challenging they can be to locate. As Barbara Purdy – and many others – have repeatedly noted, wet-site deposits contain information that is simply not preserved in any other archaeological context. Pineland is perhaps the best studied archaeological site in southern Florida (maybe all of Florida?), and the careful documentation of wet-site preservation here is particularly intriguing, especially as Walker, Marquardt, Newsom, and Clark work to understand why wet-site deposits do not occur uniformly across the site. Hopefully their detailed understanding of Pineland is transferable to wet-site prospecting at other sites and site complexes. One wonders if many or most archaeological sites in Florida don't have some wet-site component. For example, reconnaissance work conducted by Wheeler (2000a:305) at the Miami Circle in 1999 found charred, adze wood fragments

preserved in a feature near the edge of the site possibly related to canoe manufacture.

Julia Duggins, in Chapter 7, tackles one of the intriguing aspects of Florida's dugout canoes, in particular the concentration of dugout boats found in Lake Pithlachocco near Gainesville during a severe drought in 2000. Why are so many canoes found in one place? This was one of the questions most asked about the 100 plus dugout canoes that were documented in Pithlachocco, a term which means something like "boathouse" or "place of boats" in the languages spoken by the Seminole and Miccosukee people. Duggins looks at the distribution of canoes throughout Florida, with an eye toward other concentrations of watercraft and advances an intriguing hypothesis, specifically that canoes were cached at junctions between watersheds. She provides ethnographic analogy and GIS analysis, as well as directions for future research and testing of her ideas. It is interesting to see how ideas and attitudes about dugout canoes have changed since Purdy's initial work in the 1970s. The discovery of the Lake Pithlachocco canoe site was a turning point in the way we think about these sites. Prior to the discovery and investigation of the site in 2000, most canoes found in Florida had not been entered into the Division of Historical Resource's master site file database and were generally considered to be isolated finds—not really

archaeological sites. Canoes also presented some challenges in terms of analysis—they didn't seem to vary much through time and space. Duggins' reevaluation of Pithlachocco and other canoe sites not only acknowledges that these are sites worthy of study, but that they have something important to teach us about how Native Floridians conceptualized and used their environment.

Chapter 8 by William Marquardt is a catalog and study of twelve anthropomorphic wooden figurines, primarily known from sites in southern Florida. Marquardt's study was inspired by the generous 2013 donation of one of these figures to the Florida Museum of Natural History by the Padgett family, the so-called Padgett figurine. Here we find a compilation of detailed information on each of these carvings, including an array of examples recovered from sites primarily around Lake Okeechobee, as well as the outlier Tomoka figurine, the subject of our recent study (Ostapkowicz et al. 2017). Marquardt considers ethnohistoric information and ethnographic and archaeological analogy when he talks about what these figures represent, including the similarity to Southeastern temple statuary, the idols described in early Spanish accounts, and broader ideas about other-than-human persons. As he points out, this corpus of iconography is ripe for further study, including radiometric dating, macroscopic analysis, and isotopic study as well. Again, looking to the guidance that we received from Knight in his

discussion comments on our symposium, stylistic work with iconographic material, like the wooden anthropomorphic figurines, could significantly advance our understanding of Florida imagery, especially as there are lots of overlaps with the images of humans in the Mississippian world. Understanding the anthropomorphic figurines, in terms of style, chronology, and connections to other human images in Florida and neighboring areas, would be a significant contribution. In 2000 Wheeler made a survey of human imagery from Florida in all mediums, cultures, and time periods, which found that a comprehensive study could illuminate how belief systems changed through time, but also had a lot to tell us about hair and clothing (Wheeler 2000b). The accepted wisdom has been that southern Florida lacked a strong connection to the broader Mississippian world, however, an uptick in human imagery late in the prehistoric chronology could argue for such connections, and the possibility that the wooden effigies discussed by Marquardt are akin to temple statuary in the southeastern United States is an intriguing possibility.

Our volume concludes with Chapter 9, a continuation of our original collaboration on the Hontoon and Tomoka carvings. Our initial investigation of the chronological and isotopic range of these carvings changed our thinking about them (Ostapkowicz et al. 2017). The Hontoon owl—the largest pre-Columbian wood carving in North America—was made at least a hundred years

before the similarly styled otter and pelican, suggesting some tradition of making these carvings that began at least by AD 1300 and continued through the earliest years of European contact. In our chapter here we delve more deeply into the iconography of the carvings, particularly the owl, drawing comparative material from the ethnographic and archaeological record of Florida and the Southeast. The region encompasses divergent ideas about the subjects under discussions: owls, for example, are variously perceived as ill omens or powerful allies in warfare and divination. Such comparisons – often used in Florida’s archaeological literature (e.g., Wheeler 2011b) – can potentially offer insights into local worldviews; they can, conversely, completely skew or mask local meanings. Further, a single interpretation is unlikely; these semantically loaded images had deep, multivalent meanings dependent on the ontological background of the viewer/user. We will likely never know the full meaning of these sculptures to the people who carved and used them, particularly as it is unlikely that we have the full picture of the context and extent of their use. Our corpus may well be incomplete – there is the possibility that other wooden effigy carvings may have been deposited in the river at Hontoon. Like the finding of the otter and pelican some two decades after the recovery of the owl, this would shift our interpretations (i.e., the potential meaning of a solitary owl

is rather different to that of a series of carvings featured together). This underscores the challenges of interpreting Florida's corpus of prehistoric imagery and certainly suits the adage that animals are good to think with: we will be pondering their meanings for some time to come, even as artifact chronologies and material choices come into greater focus.

This volume will stand as an useful resource for Florida archaeologists and others interesting in both iconography and wet-site archaeology, in the tradition of the conference proceedings that Barbara Purdy edited—*Wet Site Archaeology* (1988) and *Enduring Records: The Environmental and Cultural Heritage of Wetlands* (2001). Much work remains to be done in both areas. Several themes and threads are woven throughout the chapters, which are worthy of more consideration. First, there are still wet-sites to be discovered. Cycles of local, regional, and widespread drought are pervasive in Florida and the Southeast, drainage has impacted sites, and many wet-sites have undoubtedly been degraded and destroyed without our knowledge. Despite these challenges, these sites persist on the landscape. Archaeologists, however, do not routinely look for wet-sites or wet-site resources within known sites. Contributions here by Arbuthnot and Faught and Walker, Marquardt, Newsom, and Clark point out the challenges of detecting wet-site resources. Perhaps most significantly, Walker and Marquardt and colleagues working

at Pineland demonstrate that a variety of factors contribute to the presence—the often infrequent presence—of waterlogged deposits. Hopefully archaeologists will heed their observations and endeavor to locate more of these rare and interesting sites, where anaerobic preservation opens up whole categories of information on plant remains, cordage and textiles, wood carving and wood technology, iconography, and more. Barbara Purdy has been a great advocate for including wetsites in predictive models and has encouraged archaeologists to search for these sites. Still, most wetsites are known because of accidental discoveries.

Second, the role of the non-archaeologist or avocational archaeologist in documenting wetland sites cannot be ignored. Numerous sites and objects discussed in these pages are known because of discoveries made by private individuals, including the crane carving from Pineland, the Hontoon owl, the Padgett figurine, the Pithlachocco canoes, the Weedon Island canoe, etc. Without good lines of communication between professional archaeologists and the public we simply would not know about these objects. In fact, most dugout canoes are found by private citizens as they walk lakeshores during periods of low water. The Florida Division of Historical Resources, the Florida Museum of Natural History, and Florida Anthropological Society have all done a lot to encourage reporting of such finds. While those who

have discovered a dugout canoe may welcome a visit from a state archaeologist, and avocational members of local archaeological sites and the Florida Anthropological Society enjoy good lines of communications with professionals, the relationship between artifact collectors and the professional community remained strained. In some cases, at least, there are stories about collectors who have encountered preserved wooden artifacts and removed objects without professional guidance or involvement. Arrests and prosecutions in recent years have, perhaps, discouraged some collecting, but the fraught relationship between archaeologist and collector has suffered further. As collecting continues, websites will no doubt be found. We can only hope they are reported to those who can document, interpret, and preserve them, while including interested members of the public in such endeavors.

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The third significant theme is the value of old collections. Many of the chapters here—from Spivey's reanalysis of the Fort Center carvings to our work with the Hontoon corpus—are revisits of existing museum collections. In assessing the Hontoon carvings, for example, it became clear that only one of the carvings - the owl - had a radiocarbon date, which had been made in the first decade of Willard Libby's monumental discovery of the carbon clock. The fact is, most of the wooden

iconographic material from Florida is insufficiently studied, with a lack of detailed published descriptions and modern analysis, like AMS dating. We just don't have basic chronological control over much of this material, which seriously hinders the interpretive potential. Indeed, in this volume, we have specifically requested that the contributors standardized the presentation of the radiocarbon chronologies to calibrations at 95.4% confidence interval, with the full range of dates provided to ensure clarity and a uniform approach across the volume. We have also provided a broad outline of the chronological/cultural ranges (Hopewellian, Woodland, etc.) for Florida and the southeastern United States that are referenced in the volume, as many readers in other fields are not familiar with these terms (Figure 4). Some of the work presented here—like Marquardt's catalog of anthropomorphic carvings, Spivey's reassessment of the Fort Center material, and our own work with the Hontoon and Tomoka carvings, provides a new baseline of data. The research value of dugout canoes has risen considerably since Barbara Purdy and Ray Willis first began documenting canoe sites in the 1970s. Today we see the importance in revisiting past finds and documenting new canoes, especially as coastal migration routes have become real contenders for the colonization of the Americas and we understand better the role of dugout canoes in cosmology, social fabric, and economics.

Could we one day discover a PaleoIndian era canoe? Perhaps we already have, but it remains undated and indistinguishable from more recent craft.

{Figure 5 near here}

Fourth on our list is the value of symposia. The symposium *The Archaeology, Art, and Iconography of Florida's Watery Landscapes* in Orlando was an opportunity to bring a divergent group of archaeologists together and find synergies and opportunities for collaboration – and several new projects have emerged as a result (Figure 5). A fifth theme is the challenge presented by Florida's iconographic artifacts. From the Hontoon owl, otter, and pelican to the Chassahowitzka fin and the anthropomorphic figures, access to the underlying meanings and the basal cosmologies of ancient Florida are elusive. Knight provided some encouragement and direction in his discussant remarks, especially in terms of building on the methods in use in the Southeast, particularly assessments of iconography and style. Knight points out that many of the birds and animals depicted in the Florida corpus are not real-world animals, but likely spirit beings that belong to an invisible world. He further suggests that the key to unlocking Florida's iconographies is finding the cognates and in the broader Southeast where more work has been done. There are certainly many parallels that need to be explored, but Florida is unique

in many ways—the watery landscape for one—which may help explain our challenges in accessing the cosmologies and iconographies. In their *American Antiquity* article on the Lake Pithlachocco canoe site, Wheeler et al. (2003:547-548), and again Wheeler (2011a) in a Southeastern Archaeological Conference canoe symposium, propose that ancient Native Floridians had a radically different view of the world—an inverse of ours—in which water was a crucial organizing principle, both physically in terms of settlement, economics, and transport, but also cosmologically in the way that the world was perceived. Thinking about the archaeology of watery landscapes is one way to explore this idea. We also hope that in the coming years scholars will find time and resources to reassess existing museum collections and to include archaeological websites in their survey and testing plans. How would we approach the excavation and conservation of Key Marco if it was found today? As more droughts, more drainage, more Everglades restoration, and more development occur we need to be prepared to respond to such finds.

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Orlando who stuck around to chat with us and share their ideas, as well Judith Knight and Meredith Morris-Babb at the University Press of Florida for their support and encouragement. We are particularly grateful to Barbara Purdy for her interest and support, and for leading the way in the study of archaeological wetsites.

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Figure captions

Figure 1. Map showing Florida sites and locales mentioned in the volume. Map based on United States Geological Survey's The National Map, <https://nationalmap.gov/>, electronic files accessed November 21, 2017.

Figure 2. The SAA 2016 meeting conference flyer, featuring the icon of the conference – the Hontoon Owl.

Figure 3. Barbara Purdy, during excavations at Hontoon Island, 1980 (left) and revisiting the Container Corporation of American site in Marion County, Florida in 2017. Courtesy of Barbara Purdy.

Figure 4. Timeline of local chronologies illustrating the position of artifacts, site components, and sites discussed in the text. Information on chronologies are drawn from Bullen (1959), Bense (1994); Fairbanks (1982), Griffin (2002), Luer and Almy (1982), Milanich (1994), Milanich and Fairbanks (1980), Milanich et al. (1984), Thompson and Pluckhahn (2012), and Willey (1949).

Figure 5. Presenters at the 2016 Society for American Archaeology symposium *The Archaeology, Art, and Iconography of Florida's Watery Landscapes* with Barbara A. Purdy. From left: Joanna Ostapkowicz, Dan Seinfeld, Bill Marquardt, Michael Faught, Julia Duggins, Karen Jo Walker, Phyllis Kolianos, Steven Koski, Barbara Purdy, Jim Knight, and Ryan Wheeler.