Archaeological Investigations at Tambo Colorado (Pisco Valley, South Coast, Peru): The Late Intermediate Period and the Late Horizon occupations

by

Cléa Moulin

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University of East Anglia
Sainsbury Research Unit for the Arts of Africa, Oceania, and the Americas
School of Art, Media and American Studies

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ABSTRACT

This thesis is an archaeological investigation of Tambo Colorado, a major archaeological site in the Pisco Valley (South Coast, Peru). The archaeological site, located on the northern bank of the Pisco river, is known especially for its Inca occupation and ceremonial core, which features the Inca-style monumental architecture and well-preserved polychrome murals. The Inca occupation has been the focus of many studies by Peruvian and foreign archaeologists since the beginning of the 20th century. Despite great advances in understanding the ancient settlement, the areas surrounding the monumental core, which are rarely visited and heavily looted, have seen very little systematic study and publication. This thesis investigates the wider settlement and occupation of Tambo Colorado and reports on archaeological evidence dating directly before and during the Inca presence in the valley. I focus on the cultural patterning of different sectors of the site, especially contexts adjacent to the Inca monumental core, specifically in rocky and higher areas flanking the monumental sector.

I describe and use a framework, broadly centred on social complexity and local identity, to help contextualise and shed light on previous research about the Tambo Colorado site, and then the new evidence of my field investigations. In particular, I report on data resulting from mapping, surface collections and sampling excavations that I led and completed at these sectors. These include architectural features, pottery, lithics, textiles, and other remains.

Overall, this thesis contributes new evidence and insights concerning the prehistory of Peru, particularly the South Coast during the last centuries before the Europeans. The reporting of assemblages provides new data and cultural patterning of multiple artefact classes to characterise activity contexts and the cultural affiliation of groups settled around the Inca period monumental core of the Tambo Colorado site complex.

Keywords: Late Intermediate Period, Late Horizon, Inca, Ica, Chincha, South Coast of Peru, Tambo Colorado.

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À mon papi, René Reymond,
À mon neveu, Théo Moulin et à ma nièce, Lina Moulin

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Chapter 1

Introduction

In this doctoral thesis, I present my research at the site of Tambo Colorado in the Pisco valley [Fig.1], Peru. I study the character of Tambo Colorado, as a case study to explore its cultural activities and archaeological developments during the Late Intermediate Period (A.D. 1000-1476) and the Late Horizon (A.D. 1476-1534). Tambo Colorado, also known as "Tambo Pintado" or "casa de ynga de Limaycasca" in the Spanish chronicles (Barraza Lescano 2013) and as "Pucallacta" or "Pucachuasi"[1] (Wright et al. 2015b, 12), is often described as one of the most impressive Inca sites on the coast of Peru due to its architectural features and its polychrome mural paintings. It is strategically located on the main section of the *Qhapaq Ñan* (the Great Inca Road), connecting the Pisco valley to Cuzco, the former Inca capital in the highlands to the east. After the Spanish conquest, most Inca sites were abandoned and never re-used. But, in Tambo Colorado, travellers utilized the site as a layover settlement long after it stopped being an Inca administrative centre. Jean-Pierre Protzen wrote that when he first visited the site in 1982, there were still people using it (Protzen 2008), and the walls are covered by graffiti from the Colonial Period to recent times.

Tambo Colorado is an extensive and complex settlement, with a deep history of occupation and use (see next chapter). While several research projects have focused on the Inca period monumental core and the Inca occupation of Tambo Colorado, I became interested in the pre-Inca ruins surrounding the Inca sector and started to explore how long the site had been inhabited, about character of its neighbouring sectors, and about the socio-political composition and cultural identity of the region, particularly as the Pisco valley has tended to be neglected by researchers. This dissertation explores questions focused on cultural patterns and transformations, as well as the expression of local identities and social differentiation as seen through the study of material culture.

[1] *Puca* means red in Quechua.

The main aim of this doctoral thesis is to investigate the character of Tambo Colorado prior to and after the Inca arrival on the South Coast of Peru. How did the site function, and what kinds of human activities are shown? Who lived there? What role did the settlement have in the Pisco valley? Tambo Colorado became a major administrative and military centre during the Inca empire, through which people and goods circulated. Was it an important transit centre between the coast and the highlands, and/or did it have a residential function? This dissertation provides new field data and analysis of prehistoric occupations in and around the site of Tambo Colorado during the Late Intermediate Period and the Late Horizon, in order to examine the function and nature of the Tambo Colorado and different constituent sectors. It will also shed light on how people and goods circulated in the Pisco valley during this critical time in Andean prehistory.

Researchers (e.g. Menzel 1971; Peters 1987) characterised the Pisco valley as having been under the influence and /or control of another coastal polity before the time of the Inca. Building a better understanding of Tambo Colorado is necessary to enhance our knowledge of the Pisco valley to help apprehend the socio-political processes that took place during the Late Intermediate Period and the Late Horizon in this region. The Pisco valley was and is the natural way channel of communication between the coast and the highlands. It is crucial to learn more about the pre-historic organisation of the valley, in order to get a viable picture of the socio-political composition and economic organisation of the region. In particular, new data on Pisco enables new comparisons to regional patterns, such as those of Chincha and related polities during the Late Intermediate Period. The data presented here suggest that southern coastal polities were not limited to their geographical borders as previously believed.

Before I detail the site and the antecedents of research of the Pisco region and the Tambo Colorado site complex (next chapter), it is necessary to clarify the general background of argumentation in this doctoral study. My outlook and framework in this study are informed by three related, but discrete, research strands, namely: 1) culture history and periodisation of the Central Andes; 2) social complexity in archaeology; and 3) cultural identity and ethnicity. For each, what follows is a

consideration of their key milestones, particularly in relation to previous Andeanist work and, where relevant, in relation to the present thesis and its findings.



Figure 1: Tambo Colorado's location along the Inca Road system (©PRTC).

1- Research background and general theoretical foundations

1-1 Culture history and Andean periodisation

Andean archaeologists typically use the chronological sequence defined by John Rowe (Rowe 1956, 1962) distinguishing 'horizons' and 'intermediate periods.' His master sequence is based on his work on the ceramics of the Ica valley and is an adaptation of Kroeber's period system (Rowe 1962, 18). Rowe argues that "Horizon styles are, (…), styles which have a very wide distribution, in contrast to local styles"(Rowe 1956, 627). Horizons, then, are periods that show "some degree of unity or interaction" (Beresford-Jones and Heggarty 2010, 62) contrasting with the intermediate periods that were more fragmented periods. Rowe based these periods on arbitrary events, as reflected in pottery style changes that appeared and disappeared in the Ica valley sequence.

Concerning the Late Horizon, the time of the Inca Empire, Rowe's chronology starts with the annexation of the Ica valley. Rowe uses different Spanish chronicles, in particular the writings of Miguel Cabello Valboa (Cabello Valboa 1951) to establish the date of Ica's annexation (Rowe 1945). He argues that the Inca conquest of Ica happened during the rule of Thupa Inca, and he suggests that the Late Horizon started in 1476 (Rowe 1945).

Recently, Catherine Julien revisited Rowe's assessment. She argues that the readings done by Rowe can be interpreted differently and that an earlier date can be given to the beginning of the Late Horizon (Julien 2008). In fact, she proposes that the Inca annexation of the South Coast of Peru would be "a generation earlier during the rule of Thupa Inca's father" (Julien 2008, 169). She suggests this using the *Relación de Chincha*[2] as a historical source (Julien 2008, 174) and investigating archaeological sites mentioned in the written accounts. Julien also mentions that, in the *Relación*, it is noted that Chincha was annexed about 150 years before the account was written. As

[2] The full name of the text is "Relación y Declaración de modo en que este valle de Chincha y sus comarcanos se governavan antes que oviese yngas y después de los vuo hasta que los christianos entraron en esta tierra". It was written in 1558 by Cristóbal de Castro (a Spanish priest) and Diego de Ortega Morejon.

the account was written in 1558, Julien estimates that the Inca conquest of the South Coast happened in 1408 during the rule of Pachacuti.

Erik Marsh and colleagues (2017) published an article with new dates about the Inca conquest of Ecuador and Argentina (Marsh et al. 2017). Using a methodology based on Bayesian models which incorporate "archaeological information and multiple dates to produce more reliable chronological estimates" (Marsh et al. 2017, 4). Their reassessment demonstrated that the dates for both Ecuador and Argentina annexation by the Inca are earlier than Balboa's chronology. In Ecuador, the Inca conquest would be one or two decades earlier whereas in Argentina it is nearly a century earlier (Marsh et al. 2017, 4). The Inca conquest first started south at the end of the 14th century (A.D. 1380-1430) and then, the Inca forces headed north between A.D.1430-1460 (Marsh et al. 2017, 21). Their methodology demonstrates the necessity of revisiting Inca chronology, especially of the South Coast and beyond.

Both Marsh et al. (2017) and Julien (2008) propose valid arguments that problematise the current chronology of the Late Horizon. However, ethnohistorical sources are not particularly reliable for various reasons: 1) the authors' views are often biased and most texts were written many years after the Spanish conquest; 2) they relied on informants that may or may have not been alive during the Inca empire; 3) the informants did not use a calendar system similar to the Spaniards, and years were counted differently (Julien 2008). Bongers and colleagues (2018) argue – based on Julien's and Marsh et al.'s work – that the Late Horizon in the Chincha valley started earlier than previously thought circa A.D. 1400. Thus, many feel that Rowe's chronology and starting date for the Late Horizon need to be considered with new data. It appears evident that the Inca expansion started earlier and differently from what had been commonly assumed, but more investigation and evidence are necessary to change the common consensus. Whilst it is likely that the conquest of the South Coast of Peru was earlier than what Rowe suggested, it continues to be prudent to use the chronology proposed by him and followed by most of the Andean archaeologists. Therefore, when I talk about Late Intermediate Period, I mean A.D. 1000-1476, and for the Late Horizon A.D. 1476-1534.

1-2 Social, political, and economic complexity

How do elites emerge, maintain themselves, and transform society? How do small communities grow into larger and more complex systems? Complexity has been a crucial topic for archaeologists and social scientists for many decades. In the Central Andes, most archaeologists believe that complex societies emerged about five millennia ago (Burger 1992). Generally, complex society refers to a society that has expanded for example at a regional level, where there is a social organisation with a status differentiation and has a distinctive ideology. It is a society that can build large architectural monuments or has a distinctive iconography. On the Peruvian South Coast during the pre-history, many complex societies succeeded one another, to cite only a few, the Paracas, the Nasca[3], the Wari, the Chincha, and finally the Inca empire.

This section examines relevant frameworks for interpreting social, political, and economic changes during the Late Intermediate Period and Late Horizon in my study region. I present here a brief overview of different cultural developmental models proposed by anthropological archaeologists. At first, I introduce definitions of complex societies and social, political, and economic complexity. Then, I review the state of the discipline. This is followed by a review of the case of the Central Andes, particularly in relation to previous understandings of Tambo Colorado.

1-2-1 Definition of complex societies and social, political, and economic complexity

Archaeologists use typologies and models to explain different social practices and phenomena. For example, we have named "complex societies", the social changes experienced by communities and when we are not able to define states or non-state communities in the archaeological record (Yoffee 2005, 16). In the focus on this dissertation, I will employ complex societies to refer to the communities of the Peruvian South Coast during the Late Intermediate Period and Late Horizon. Complex societies are often a term used to define state societies with fixed social classes and

[3] When talking about the culture, I will use Nasca with an 's', and when talking about the region, I will use Nazca with a 'z'.

inherited status. However, a complex society can also be a society that is not organised as a state society and where there a no fixed social classes and inherited status.

David Carballo, Paul Roscoe, and Gary Feinman describe complex societies as "fluid networks of individuals who cooperate and compete in differing social domains" (Carballo et al. 2014, 99). Jeanne Arnold and colleagues prefer "a cultural group to be politically complex if it has *inherited leadership* positions- typically originating in one or a small number of lineages with deep roots in the community- and if leaders have sustained rights to control the labour of a wide spectrum of the groups, beyond the circle of kin" (Arnold et al. 2016, 452). In short, they are societies where social, political, and economic differentiation are "generated through various forms of power and the changing relations to power" (Yoffee 2005, 33).

My understanding of social, political, and economic complexity, as well as complex societies draws on these definitions. Political complexity exists when political power and positions are inherited, and when the holders of these positions and power can control labour and the economic power. For the rest of the community to accept the holders of power, it is necessary to socially organise the community. This can take the form of ritual and religious actions to control the society, but it is also the result of cooperation among different individuals in the society. For example, a large group of individuals can accept the power and orders of a small group of individuals, if this group in exchange gives protection to the larger group.

To study the emergence and the changes of complex societies, scholars have theorized social, political, and economic complexity. Social evolutionary theory has been a means for investigating these issues, through the emergence of various models.

During the Late Intermediate Period (A.D. ca. 1000-1476), various complex societies existed on the South Coast of Peru [Fig.2]. These political arrangements have typically been named *señorios*[4]. For example, there were, in Cañete, the *señorios* of

[4] *Señorio* is a term employed in the Spanish chronicles and re-employed by many scholars, see for example Maria Rostworowski Diez Canseco (2004) and Marcus (2008). *Señorio* would strictly translate as estate or dominance/control. However, often in the English literature, *señorio* is translated as kingdom. There is no archaeological evidence that *señorio* - in the sense that the Spaniards, and modern Westerners employ it – existed. There were organised societies with social distinctions and an

Huarcos and Lunahuaná, or in Chincha the *señorio* of Chincha. In Pisco, however, scholars mentioned that there was no independent polity at that time (Menzel 1971) and little is actually known about the social complexity of the Pisco valley. But what do archaeologists mean by social complexity? In the next section, I present a summary of the social evolutionary models and theory, and the model that will be used in this research.



Figure 2: Location of Tambo Colorado in the Pisco valley and of the southern coastal valleys (Adapted from Google Earth).

1-2-2 State of the discipline

In archaeology, social evolutionary models are used to explain why and how the organisation of human societies change through time (Parsons 1966; Flannery 1972; Dunnell 1980; Spencer 1997; Blanton and Fargher 2008; Carballo 2013a). An

elite, but can we actually talk of kingdoms or *señorios*? There is no strong evidence to demonstrate that these societies were led by a king or a queen. Most of what scholars name Chincha *señorio* is based on the Spanish chronicles that cannot be considered as a reliable source of information. Archaeological evidence describes a social differentiation with a ruling class (see for example, Morris and Santillana 1997; Sandweiss 1992). In this thesis, I will employ the name of the society/culture (e.g.: the Chincha, the Huarcos, etc.) and I will refrain from using the term *señorio* or kingdom.

important debate about evolutionary models is "the extent to which the processes of biological and sociocultural evolution are comparable" (Nigra 2017, 59), which centres on the question of whether archaeology needs to follow Darwinian models? Two groups were opposed, one believes that "political and economic organization is a higher-order function that shifts through time as particular traits rise or fall within a population" (Nigra 2017, 63). In contrast, nowadays, most scholars argue that social evolution is driven by individual decisions. This means that each individual is an agent that actively affects changes. I concur with the idea that human agents actively modify a society depending on their lives and livelihoods.

The first theorisation of cultural, social, and political evolution was written by philosophers of the Enlightenment-era. They suggested that the state, social inequality, and law were founded on fundamental state of nature (see Hobbes 2016 (1651); Rousseau 1973 (1754)). In the 19th century, scholars, drawing on comparative ethnography, argued for unilinear models, in which a society goes through a series of different stages. Social organisation was derived from technology. Thus, the notions of 'Bronze' and 'Iron' ages appeared in archaeology, for example.

The modern evolutionists propose multilinear models that focus on a particular aspect of changes. Joyce Marcus argues for evolution models that can focus on "cultural evolution, social evolution, and ethnogenesis" (Marcus 2008b, 252). For her, social evolution is the display of "new forms of social or socio-political organization, without necessarily implying changes in overall culture or ethnicity" (Marcus 2008b, 252). According to Charles Stanish, social evolution is centrally linked to changes in political economy (Stanish 2003, 2013). Various scholars argue for the importance of cooperation in the evolution of a society. Carballo, for example, suggests that "how we cooperate and the boundaries of our cooperative relations are two of the most important organizing principles for social groups" (Carballo 2013, 4) In other words, archaeologists should search for the evidence of cooperation and competition in a social group to understand its evolution. All the aforementioned models propose legitimate explanations to how a community or society changes through time. Complexity is variable, for example two societies with similar degrees of political and economic centralisation can differ in their organisation, in the same way that political and economic centralisation can vary. Social, economic, and political complexity are

often intertwined and can greatly differ depending on the society, not to mention on the environment and circumstances (Nigra 2017, 60).

Complex societies go through political centralisation and decentralisation, a phenomenon known as cycling (Marcus 1992, 2008b, 2012; Gavrilets et al. 2010; Conlee 2016). Marcus defines cycling as "a long-term process during which chiefly societies arose, collapsed, and rose again" (Marcus 2008b, 257). Taking several examples from different parts of the world (the Maya case, the Andean case, the Mesopotamian case, the Egyptian case etc.) Marcus demonstrates "the cyclic unification and dissolution" of states (Marcus 1998, 91). She suggests that cycling can take place at great range of variation in time, from regular and rapid intervals to long timeframes (Marcus 1998, 92). Cycling demonstrates that political complexity is one outcome of social evolution (Nigra 2017, 62). With the concept of cycling comes the concept of collapse, at the centre of many investigations researching why or/and how a society, a state collapsed (see Yoffee and Cowgill 1988). Often collapse has been thought as the destruction of a society, but as Yoffee (1988, 18) notes it is more about the disintegration of a political system. In the Nazca drainage, scholars have researched the reasons of the collapse and abandonment of the region following the collapse of the Wari empire (Conlee 2016). Conlee follows the resilience theory, stating "that over connectedness among different scales of a system can cause increased rigidity and lead to collapse in response to disturbances, such as drought" (Conlee 2016, 229). Karl W. Butzer (2012) studies the collapses of the Old and New Kingdom in Egypt, as well as the Islamic Mesopotamia. Similarly to Conlee, he notes that collapse is as much about interrelationships as it is about the identification of stressors (Butzer 2012, 3638).

Several studies with data from around the world establish that political complexity is the result of a multilinear process (Earle 1987; Drennan and Peterson 2006). Thus, the development of political complexity cannot be explained solely by technological innovation. Much research has focused on the link between farming and sedentary agricultural living with the emergence of social and political complexity (see for example: Drennan and Peterson 2006, 3960). Scholars have often dismissed the examples of societies that emerged without agriculture as the exception that confirms the rule (Arnold et al. 2016, 490). Recently Arnold and colleagues have proposed a

model based on "platforms of societal dynamics" to understand how societies function and develop (Arnold et al. 2016, 466). They identify seven platforms: "agency and authority, social differentiation, participation in communal events, organization of production, labour obligations, articulation of ecology and subsistence, and territoriality and ownership" (Arnold et al. 2016, 466).

Arnold et al.'s approach suggests studying these different platforms to understand a cultural phenomenon such as the evolution of social, political and economic complexity of a society. Agency and authority encompass the fact that in each society there are leaders and followers that are constantly negotiating their status (Arnold et al. 2016, 467). Social differentiation is based on age and gender that "govern important aspects of social and economic life" (Arnold et al. 2016, 469). All societies gather around public events, these events serve various goals. Participating in these communal events is key to any society. Organisation of production is the formal specialisation of economic tasks (Arnold et al. 2016, 477). Labour obligations refer to the ability that a group of people has to control the labour of others (Arnold et al. 2016, 481). Arnold and colleagues stress the importance of environmental change and subsistence as agents that affect cultural changes (Arnold et al. 2016, 483). Finally, territoriality and ownership encompass various architectural features such as field construction or irrigation canals (Arnold et al. 2015, 488). The platforms approach is particularly useful to the study of complexity. It is "powerful because they [the platforms] point to different causes and show that technological determinism (…) [is] incomplete" (Arnold et al. 2016, 490).

At Tambo Colorado, the current data can demonstrate an organisation of production for example in the production of pottery or textile (more in chapters 4 and 5). The assemblage of organic remains also proves an articulation of ecology and subsistence with the presence of farmers to plant and harvest maize or cotton, or the presence of fishermen to fish river prawns (more in chapter 6). However, as chapters 3 to 6 will present, there is no clear evidence of participation in communal events. This thesis focuses on the multifunctional aspect of the site of Tambo Colorado as well as cultural patterning through archaeological assemblages, A.D. 1000-1534. The aforementioned frameworks presented the structure on which I will be approaching

the data from my project. Hereafter, I will characterise the case of the Central Andes in the study of complexity.

1-2-3 The case of the Central Andes

I describe briefly the broad development of societies in the Central Andes and focus on the context that led to the Late Intermediate Period and Late Horizon, the time period of this case study.

First, it is necessary to define the cultural and geographical area of this study. Luis Lumbreras suggest that "a culture area is a territory possessing a set of distinctive environmental conditions that tend to produce cultural uniformity" (Lumbreras 1974, 3). The Central Andes encompasses an area that extends from the coastal lowlands and the edges of the Amazon, it includes the coast and mountains of Peru and the mountains of Bolivia (Bennett 1949, 95; Willey 1971, 22). The Central Andes describe both a cultural and geographical unit. The Central Andes itself is divided into different sectors by archaeologists and anthropologists: three on the coast, and three on the highlands (Bennet 1949, 98; Lumbreras 1974, 4). The South Coast, the cultural area of this study, corresponds to one of the three coastal sectors. Lumbreras describes it as "a dry subtropical zone [that encompasses] the valleys of Chincha, Pisco, Ica, Nazca, Acari, and Yauca" (Lumbreras 1974, 4). In this thesis, I use 'South Coast' mainly to refer to the valleys of Cañete, Chincha, Pisco, Ica, and Nazca.

In the Andes, the first societies were made of small hunting, gathering, and horticultural groups. The first fully sedentary and complex societies developed around 3000-2500 B.C. on the Pacific coast of Peru. They are labelled under the name of Late Preceramic cultures. Michael Moseley argues that the development of these coastal societies was not based on agriculture, but on nearby maritime resources of the Pacific Ocean (Moseley 1974). Whereas in the highlands, it appears that Preceramic societies [Fig.3] subsisted thanks to agriculture, hunting for meat, and domesticated guinea pigs (Burger 1992, 42–43). Monumental architecture has been registered on Preceramic sites both on the coast (Salinas de Chao, Piedra Parada, Aspero, El Paraíso for example) and in the highlands (Kotosh, Huaricoto, Shillacoto for instance) (Burger

1992). These large monuments had functions that are not that of domestic residence (Stanish 2001,45). They are often designated by Andean archaeologists as public architecture: ritual architecture as well as corporate buildings.

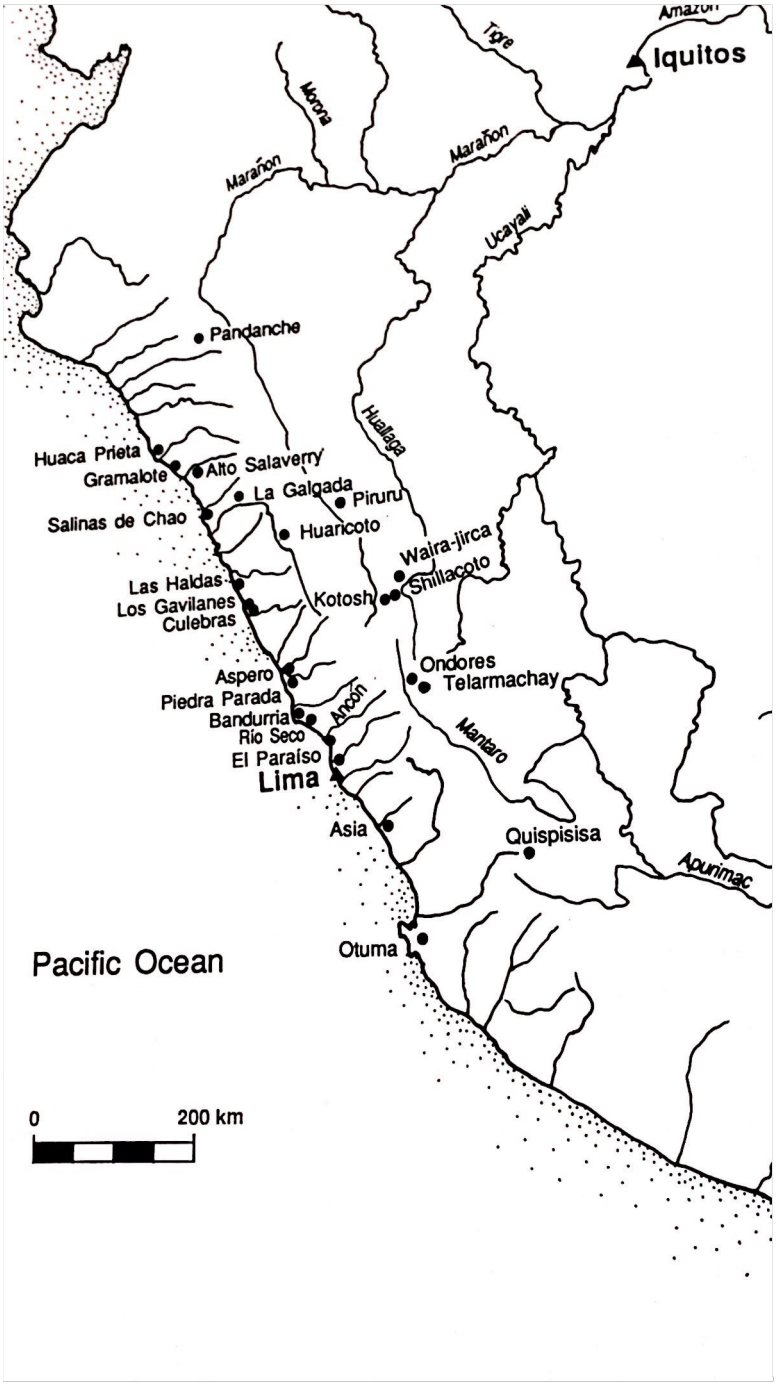


Figure 3: Map with the location of some Preceramic sites (Adapted from Moseley 2001).

This period is then followed by the development of architectural complexity and social complexity that sees the growth in size of the sites based on late Preceramic developments [Fig.3]. This period is named the Initial Period [Fig.4] and dates from circa 2000-1800 B.C. to circa 900-600 B.C. (Stanish 2001, 48). This period saw, on the coast, the development of regional architectural styles: U-shaped structures, sunken circular courts next to pyramids, and low platform pyramids associated with rectangular courts and large stairways (Stanish 2001, 48). San Jacinto in the Chancay valley, Huaca de los Reyes (Moche), Sechín Alto and Cerro Sechin in the Casma valley are some of the Initial Period sites on the North and Central Coast of Peru. In the South Coast, there are only a few examples of monumental architecture for this period, Richard Burger mentions Erizo in the Ica valley and the Hacha site in the Acarí valley. In the highlands, U-shaped structures were built in various sites such as Chavín de Huántar, Kuntur Wasi, and Chavín became the centre of the Chavín pottery, textile, and stone art (Burger 1992). The Initial Period is characterized by many corporate buildings in hundreds of sites varying in size and complexity, suggesting the presence of local polities (Stanish 2001, 51).

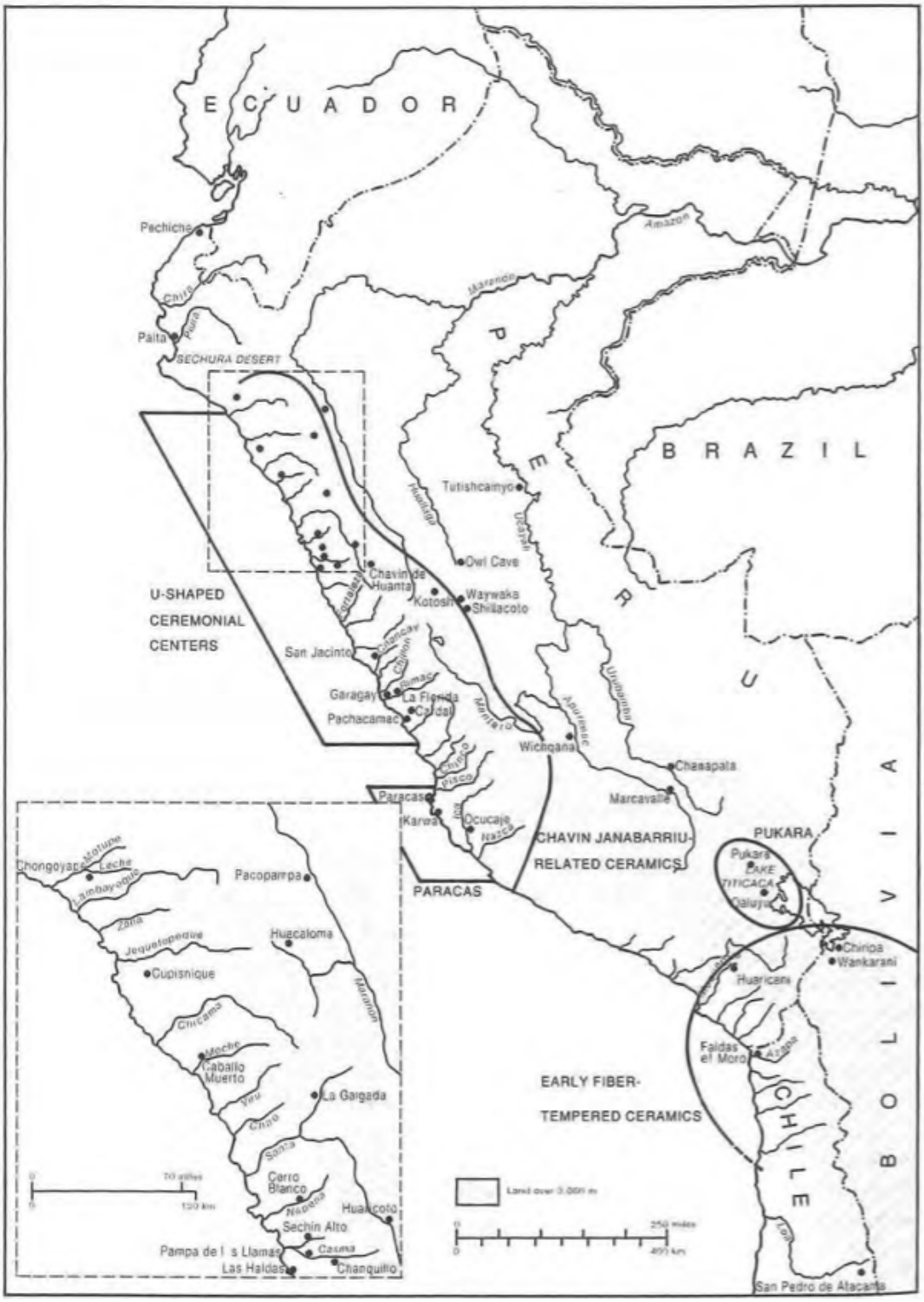


Figure 4: Map with the location of Initial Period and Early Horizon sites (Adapted from Moseley 2001).

The development after the Initial Period has been divided into five major cultural periods. These periods were "coined to describe a chronological period, not a development stage" (D'Altroy 2014, 1142). They were proposed by Rowe based on a

master sequence chronology of cultures of the Ica valley; the horizon periods are often described as more unified stylistically and politically and the intermediate periods as more fragmented.[5]

The Early Horizon dates from circa 900-200 B.C. This period sees the development of pilgrimage centres [fig.4]. In the Central Highlands, Chavín de Huántar emerged as an important regional centre (Burger 2008, 697). This period produced "a degree of cultural integration (…) that was unprecedented" (Burger 2008, 700) with interregional exchanges with the regions of Junín and Pasco, the Huancavelica area, the Ayacucho area (Burger 2008, 698). The goods that were exchanged were diverse: exotic pottery, "dried fish, coastal shell, semi-precious stones (…), wool, fine textiles, and precious metals" (Burger 1992, 211). These goods were exchanged between the local elites. The obsidian was also part of the interregional trade but was not exclusive to the elites (Burger 1992, 211). Other regional centres appear in the highlands: Pacopampa, Kuntur Wasi, Pallka, Layzón whereas on the North and Central coast new architectural and pottery styles are established (Stanish 2001, 51). On the South Coast of Peru, the Paracas emerged. The Paracas culture extended on the desert coast from the Cañete valley to the Acarí valley (Proulx 2008, 563). Donald A. Proulx mentions that Paracas "refer(s) to a culture, a textile style, and a ceramic style" (Proulx 2008, 564). Paracas textiles were produced from wool and cotton dyed in colours producing some of the most rendered complex motifs in Pre-Columbian textiles [Fig.5].

[5] The horizon and period system are explained in more depth on the section 1-1 of this chapter and the introduction of chapter 2.

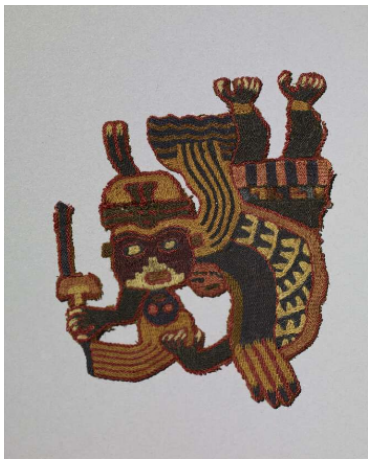


Figure 5: Example of a motif on a Paracas textile, piece Am1954, 05.563 from the British Museum.

Following the Early Horizon is the Early Intermediate Period (200 B.C.-A.D. 500), during which the first state and urban societies emerged [Figs. 4 & 6]. One of the most notable developments that appeared at that time is the Moche society that developed on Peru's North Coast (Stanish 2001, 53–55). New features that appeared with the Moche are important royal tombs located in restricted access temples, economic specialisation, a warrior-based elite, palaces, an urbanised capital, and a regional polity. At the same time on the South Coast of Peru, the Nasca culture emerged. Proulx argues that Nasca was in many aspects a continuation of the Paracas culture and that the main change was the medium of expression from textiles to polychrome pottery (Proulx 2008, 572). Cahuachi was the main ceremonial centre (Orefici 2006), and various administrative centres existed throughout the Nazca drainage (Proulx 2008, 575-576). In contrast to the Moche, the Nasca were divided into regional groups (Proulx 2008, 576). During the Early Intermediate Period, other societies also flourished in the highlands such as Recuay in the Callejón de Huaylas, Cajamarca or Chachapoyas in the Northern highlands. These societies were mainly non-state arrangements associated with chiefly lordships and wealth differentiation, power and centralisation tied to kin- or lineage-based organisation.

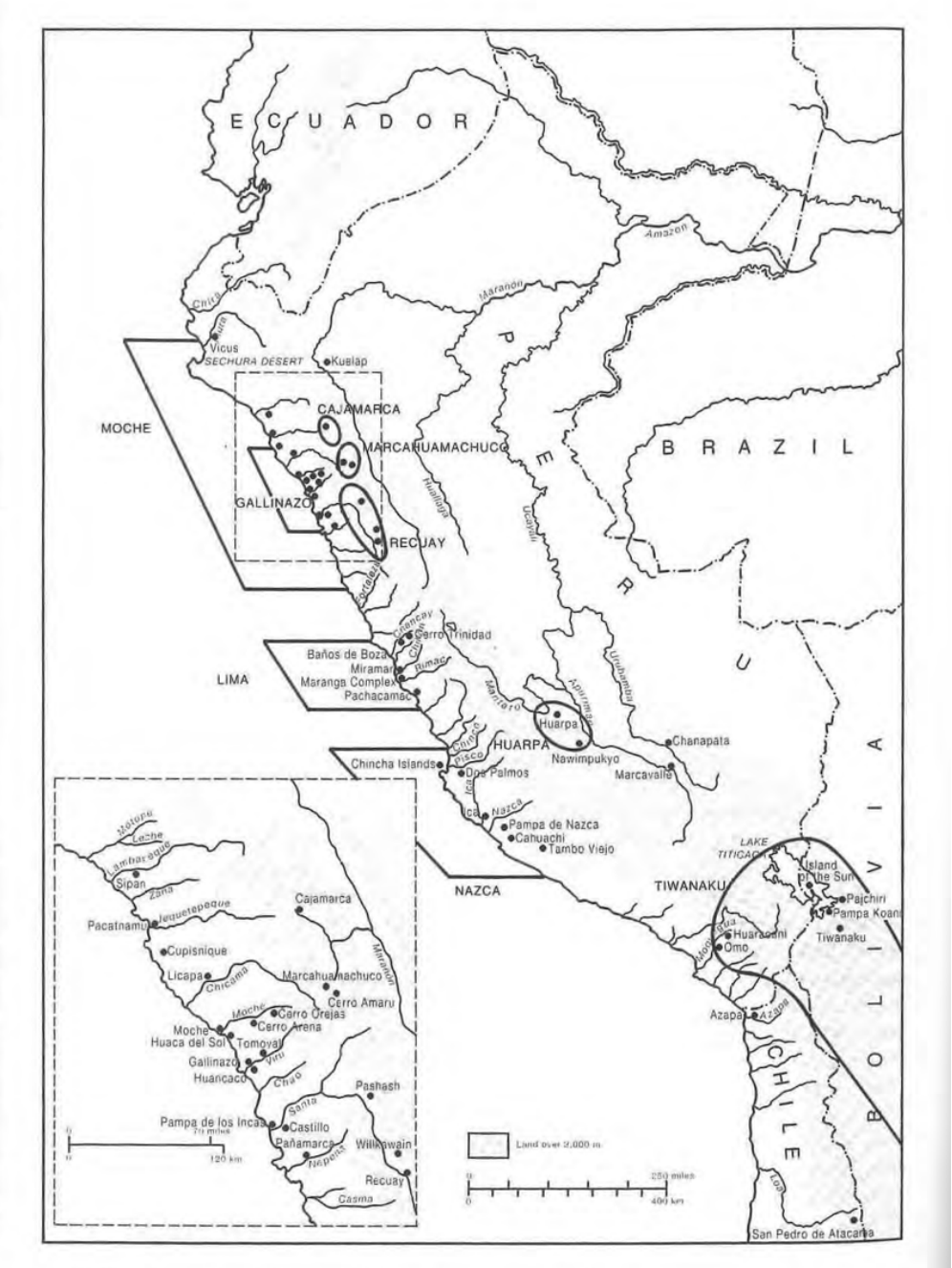


Figure 6: Map with the location of the Early Intermediate Period sites (Adapted from Moseley 2001).

During the Middle Horizon (A.D. 500-1000), two important expansive cultures emerged: Tiwanaku and Wari. Tiwanaku developed in the South-Central highlands around Lake Titicaca [Fig.7]. Like the Moche, the Tiwanaku had palaces, urban capitals, and evidence of socioeconomic classes, but it also had colonial enclaves and expansionist policies (Stanish 2001, 55). The Wari was an important, expansive state that developed in the Central Andes at the same time as the Tiwanaku. Some scholars have argued that it was the first empire of the Andes, assembling the aforementioned characteristics of the Tiwanaku along with planned settlements to control transport and

communications (Isbell and Young-Sanchez 2013; Schreiber 1992; Schreiber 2013). Others have argued that the spread of Wari artefacts and architecture was the result of interregional interactions (Jennings and Álvarez 2001; Lau 2004; Shady Solis 1988). George Lau, for example, describes that the data from northern Peru "indicate complex local intercultural entanglements that cannot be readily reconciled with terms such as 'control' and 'domination'" (Lau 2004a, 42) and that the Wari expansion is not the only factor in explain the period's interregional interactions.

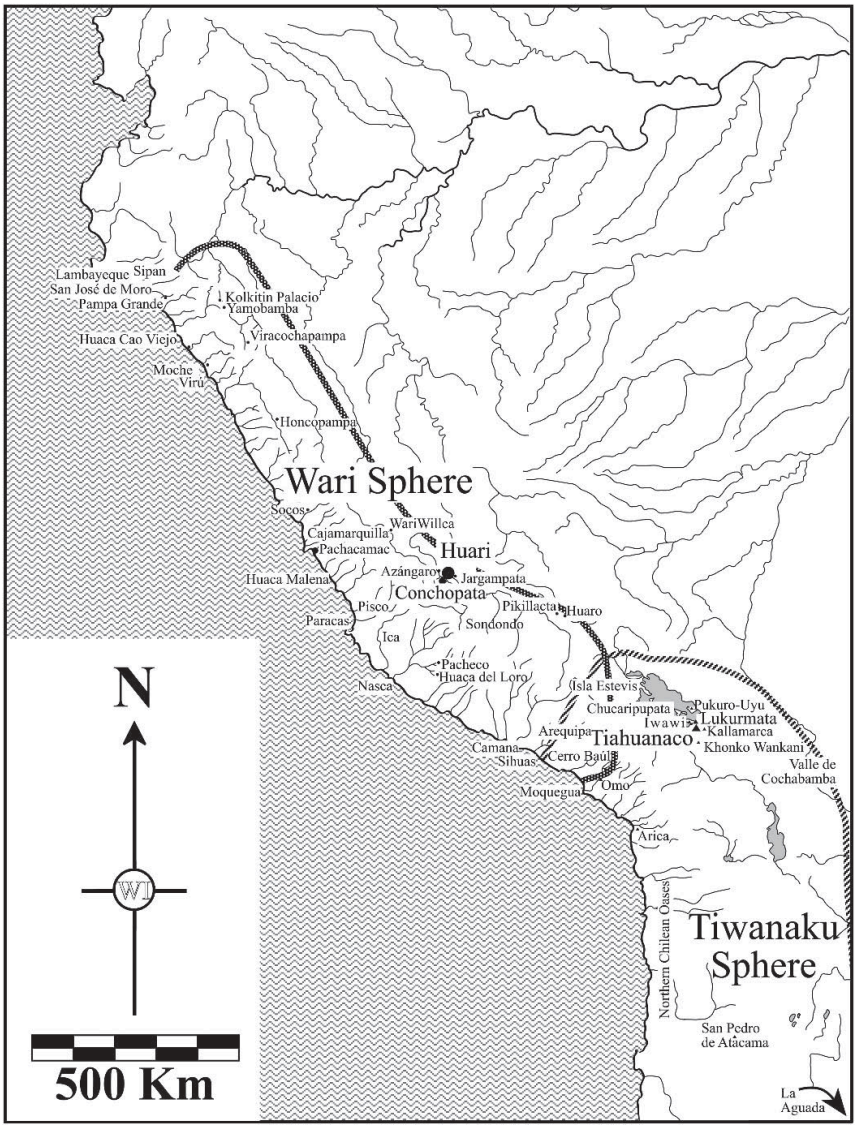


Figure 7: Map showing the sphere influence of the two major Middle Horizon cultures (Adapted from Isbell 2008).

Typically, the horizons are synonymous of the emergence and integration of a highland society or state. However, as Terence D'Altroy notes "much of the Peruvian

coast was home to a series of states from the 1st century CE onwards, which remained independent of highland rule until the Late Horizon" (D'Altroy 2014, 1142). The focus of this study is the Late Intermediate Period and the Late Horizon on the South Coast of Peru. Many societies have succeeded to each other on the Peruvian South Coast until the annexation of the region by the Inca empire. During the Middle Horizon, an important interregional exchange and a shared cultural influence linked the Central Andes (Jennings and Alvarez 2015, 1).

The Middle Horizon is a complex moment of cultural interactions on the Central and South Coast of Peru (Segura Llanos and Shimada 2010). Two hypotheses were emitted regarding the Wari influence on the coastal polities: for some researchers this influence is the result of long-trade exchanges (see for example Shady Solis 1988), for others the Central and South Coast was under direct or indirect control by the Wari (see Isbell and Young-Sanchez 2013; Schreiber 1992). However, recent investigations in different sites through the Central and South Coast have suggested new hypotheses. There is a consensus on the fact that that the Middle Horizon started with a crisis (see Isbell and McEwan 1991). Francesca Fernandini writes that circa A.D. 600 a large ENSO event caused important floods and an usual wet period on the Peruvian coast (Fernandini Parodi 2018, 153). On the Central Coast, researchers are now suggesting that the Middle Horizon is when local polities are aserting themselves, and that the local elites are using symbols and goods from the Wari to enhance their prestige and their economic power (see for example Marcone 2010; Segura Llanos and Shimada 2010; Eeckhout 2018). However, it remains unclear if this Wari influence was forced or chosen. Research in the Nazca drainage shows similar evidence, though it seems that the Wari influence caused drastic changes in settlement patterns, with some communities moving faraway from the local Wari presence (see Conlee 2010). The Middle Horizon is therefore a complex period for our region of study, where local polities are mainting themselves and expanding while having complex interactions with the Wari state. Complex interactions and socio-political changes are occuring during this period.



Figure 8: Map showing the principal sites and regions of the Late Intermediate Period (Adapted from Dulanto 2008).

After the decline of the Wari empire, many Middle Horizon sites were abandoned on the South Coast and in the valleys from Cañete to Ica many urban centres or towns emerged during the Late Intermediate Period [Fig.8] (Covey 2008, 309). For example, in the Cañete valley, Cerro Azul and Ungará are two important towns that developed (Marcus 2008a). In the Chincha valley, there is a clear evidence of three-tier settlement hierarchy, where La Centinela is the capital of the Chincha polity (Wallace 1991, 1998). This hierarchy demonstrates an important level of social differentiation and organisation. In the Pisco valley, very little research has been conducted and it is not clear whether Pisco was independent, or under the influence or control of another polity. In the Ica valley, Ica Vieja and in the Nazca drainage, Huayurí and La Tiza are examples of large towns. All these urban settlements provide

evidence for central planning and specialised labour (Covey 2008b; Sandweiss 1992; Marcus 2008a). During the Late Intermediate Period, coastal polities centralised urban and state power, and while clear differentiation can be made between each polity, they clearly exchanged (Marcus 2008a; Menzel and Rowe 1966; Sandweiss 1992). It is in this political context that the Inca [Fig.9] expanded into the South Coast of Peru. The incorporation method differed, however, from one political region to another, and one goal of my study is to help clarify the cultural setting and developments associated with one of the major Inca settlements in Peru's South Coast.



Figure 9: Map with the location of major sites along the Inca roads (adapted from Quilter 2005).

As we will see, by studying different sectors of Tambo Colorado, I aim to shed light on different activity areas of the ancient occupation. This will help to characterise

the function of the site during the Late Intermediate Period, the setting that would be transformed in the Late Horizon, the period of Inca arrival and control of the region. I will look for evidence of this material differentiation in the archaeological record of Tambo Colorado. Later chapters will detail the stylistic differentiation in painted ceramics, three different influences were registered: Ica, Chincha, local-Inca. Organic remains concentrations will be provided to suggest daily life activities at Tambo Colorado. Finally, intrasite function and artefact distributions will be discussed. For all these assemblages, comparisons with other contemporaneous societies of the Central Andes will help to interpret the changes that occurred within the site during the Late Intermediate Period and the Late Horizon. I now turn to the next part of my research framework, which concerns identity and ethnicity processes associated with material culture and how this could apply to the ancient groups of Tambo Colorado.

1-3 Identity and ethnicity

Identity is one of the main questions in current archaeology. In the past 40 years, the study of identity has been central to many archaeological investigations, whether they are "studies of class inequality, gender bias, sexual specificity, politics and nation (…) or selfhood, embodiment, and being" (Meskell 2002, 280–81). Originally, identity referred to "sameness", what makes a human being an individual (Sökefeld 1999, 417). However, the definition has changed and nowadays "in the social and cultural sciences, what was once called 'identity' in the sense of social, shared sameness is today often discussed with reference and difference" (Sökefeld 1999, 417-418). It is how individuals are differentiated in their social encounters from other individuals (Meskell 2002, 280). Identity is something that someone does.

Archaeologists recognise that identity changes throughout life and is multidimensional, context dependent, and one individual has different identities (Insoll 2007; Meskell 2007; Twiss 2007; Lau 2013). Moreover, Martin Sökefeld argues that "there can be identity only if there is more than one identity, and in this sense of difference constitutes and precedes identity" (1999, 418). For instance, my identity is multiple: I am a woman, a feminist, an academic, and French. But, depending on where I live and whether I am an immigrant or not (e.g.: during the

course of this thesis, I have lived in Peru and the United Kingdom where I was an immigrant), my French identity changes. When living in another country, my French identity is stronger whereas when I am in France, I consider myself more as a European and by doing so I differentiate myself from my compatriots.

Understanding identity is a complex process as identities are various and can be expressed in different ways. Here, it should also be noted that our interpretation of others is never completely objective. As George Lau writes "it is always locally situated and the result is always a compromise" (Lau 2013, 5). Therefore, as much as we attempt to be objective our interpretation is linked to our own identities. So, how do we, as archaeologists, study identities?

As archaeologists, we study material culture, and material culture is one of the keys for us to comprehend identities because culture and identity are intrinsically linked (Hodder 2012; Lau 2013; Sökefeld 1999; Dietler and Herbich 1998). But what is material culture? Material culture as part of human culture cannot be reduced to just one definition and one manifestation, it "is never just one entity or 'thing'" (Tilley et al. 2006, 4). It is heterogeneous (Tilley et al. 2006, 3). Material culture is the result of materiality, it represents "humanity's attempts to transform the world in order to make it with beliefs as to how the world should be" (D. Miller 2005, 2). Elizabeth DeMarrais argues that material culture is "the transformation of ideas, values, stories, myths, and the like into a material, physical reality" (DeMarrais 2004, 11). Furthermore, she suggests that culture is something we learn and that we are taught (DeMarrais 2004, 20). The materialisation of culture into objects, can reveal evidence about the social processes and the identity of the person (people) who made it. Miller suggests that "Material Culture as a network of homologous orders emerged as the powerful foundation for more or less everything that constitutes a given society" (Miller 2005, 7). Moreover, he argues that objects that constitute our material culture determine our expectations of what is normal (Miller 2005, 5). In this thesis, I will be studying different elements of the material culture: architectural features, ceramics, textiles, lithics. This will provide information to characterise the site and the occupation at Tambo Colorado during the Late Intermediate Period and the Late Horizon.

Many scholars have now theorised about the role of material culture in social processes. For instance, Michael Dietler and Ingrid Herbich have asked how material culture both reflects and affects technical social processes, in particular regarding "the formation, expression, and reproduction of identity" (Dietler and Herbich 1998, 234). The production of ceramics, architecture, or any other type of material culture is the result of "interlinked technical, formal, and decorative choices" (Dietler and Herbich 1998, 246). Chris Gosden also avers those objects are active agents in social processes, for objects "shape people as well as being shaped by them" (Gosden 2012, 15-18). Furthermore, Siân Jones argues that "material culture is actively structured and structuring throughout its social life, and consequently its meaning is not fixed but constantly subject to reproduction and transformation" (Jones 1997, 126); in this way, material culture "both contributes to the formulation of ethnicity and is structured by it" (Jones 1997, 126). Thus, archaeologists can start to comprehend "the role of material culture in the formation, expression, and reproduction of identity" (Dietler and Herbich 1998, 234).

Scale and variability of identity are also important. Insoll argues that material culture is the expression of complex processes of "identity manifestation and interrelation" (Insoll 2007, 3). Thus, material culture is the expression of different modes of identity. "Cultural practices and representations involved in the signification of the 'same' identity" (Jones 1997, 128) differ depending on the social context and condition. Consequently, it is necessary to compare different patterns of evidence, at different levels such as self, family, region etc., to study identities because the identity of a person is flexible, changing, and multiple (Lau 2013, 7). Therefore, if I want to study identity at Tambo Colorado, I will need to examine what the material culture is expressing. Does the pottery show a particular identity or is this identity simil ar to what is expressed in other pots of the region at the same period?

The evidence that material culture can provide is powerful and fundamental but is diverse. For instance, when studying ceramics, first we usually compare the shapes and styles to define which period and culture the ceramics belong to. However, if we stop our analysis at shapes and styles, we only get part of the information. To study material culture, techné is an important conceptual tool as it helps understanding "how the production process created value and meaning" (Costin 2016b, 1). Techné

implicates a "conscious human intervention to transform matter from its 'natural' state into something wholly different" (Costin 2016b, 2). Producing an object is not only about making something, but also about transmitting social values. Techné encompasses "technical skills, genealogical knowledge" and the understanding of the social complexity, symbology, and iconography (Costin 2016a, 328). Therefore, to understand the identity expressed by material culture (ceramics, textiles, architecture), it is necessary to investigate other elements than stylistic ones, such as the technological practices used by the people who crafted them. This also applies to food, Katheryn Twiss argues that food is a symbol of identity and that through the study of food practices, one can understand various levels of social identity (Twiss 2007, 2). Many scholars researching the Americas also argue about the importance of food as an identity symbol (see for example, Bray 2002; Hastorf 2017; Staller and Carrasco 2010) In my study to follow, ceramics and food practices are especially important for hinting at local forms of identity of ancient groups in Pisco during the Late Intermediate Period and Late Horizon.

Ethnicity is often seen as one of the many forms of identity. Ethnic identity is based on the demarcation of difference, as a result of simultaneous self-definition by the subject and the construction by others to highlight particular kinds of difference. Fredrik Barth argues that the affiliation to an ethnic group depends on "ascription and self-ascription: only in so far as individuals embrace it, are constrained by it, act on it, experience it will ethnicity make organizational difference" (Barth 1994, 12). Furthermore, Jones argues that ethnic groups are "self-conscious/self-defining groups, which are based on perception of real or assumed cultural difference" (Jones 1997, 108).

In the Andes, ancient ethnicity, as forms of boundary maintenance, has usually been studied through archaeological ceramics, where styles are associated with corporate ethnic groups (see for example Stovel 2013; Lau 2004a, 2010; Reycraft 2005). Ethnicity exists because of the construction of differences between groups. Emily Stovel argues that ethnic identity is "reflexive, perhaps intentional, political identity that develops due to specific economic and political circumstances" (Stovel 2014, 4). Domestic architecture has also been important, such as for identifying ethnic colonies or diaspora in Moquegua (see Stanish 2005; Stanish, Cohen, and Aldenferfer

2005; Goldstein and Owen 2003). When political changes occur, conditions may result in the creation and/or strengthening of ethnic identities. For example, during and after the Inca conquest, the presence of ethnic groups can be more noticeable as these groups want to differentiate themselves from the political power. Stovel argues that "[while] ethnicity is a dynamic process defined by historical and cultural circumstances, there are no pre-existing principles that define how an ethnicity might come to exist or be maintained" (Stovel 2014, 10). In fact, ethnic identity is formed by the practices experienced by a person (Barth 1994, 14); it is through these practices that one person can render judgements such as "I am not like them, [or] they are like us".

Then, how are ethnic identities perceptible in archaeological evidence? Meskell notes that ethnic identity is difficult to identify, and that ethnicity is "not always synonymous with a single language, race, location, or material culture" (Meskell 2007, 25). Stovel proposes that archaeologists "explore patterns of similarity and differences in time and space," focusing especially in diagnostic ceramics and burial contexts (Stovel 2013, 6). She argues that ethnic identity is intentional (Stovel 2013, 6) and it can be detected in the material culture if archaeologists search for this evidence. Stanish argues that to define ethnicity "in the archaeological record still requires the intensive analysis of objects and the context where those objects were found" (Stanish 2005, 231). This means studying the material culture in different contexts such as household, funerary, and then comparing them.

Various Andean archaeologists have proposed methods to apprehend ethnic identity and its traces in material culture. For example, Garth Bawden proposes a methodology based on ethnogenesis to determine the ethnic affiliations of the elite and the commoners in the urban centre of Galindo, a late Moche site associated with regional changes during the 8th century AD (Bawden 2005). According to him, ethnicity is the "recognition of common membership in a social group in which people consciously share the same values, interests and goals; second the capacity of the group to socially reproduce itself" (Bawden 2005, 13). He focuses his investigation on the "level of daily interaction" (Bawden 2005, 13) and instead of focusing on material style, he explores "the dynamics through which [ethnic affiliation] comes into existence" (Bawden 2005, 16). Bawden presents three requirements to identify ethnicity: 1) the archaeological context in which the change occurs in a society; 2) how

social changes were caused by ethnogenesis; 3) to know about the wider archaeological content and record (for example of an entire region). In his study, he examined the architectural modifications, as well as the changes in the ceramic symbology and the funerary practices. Bawden concludes that during the 8th century and the end of the Moche state, there was "a common determination to maintain identity through change" for both the elite and the commoners (Bawden, 2005, 30).

John Janusek addresses the problem of ethnicity and identity in the Tiwanaku state.[6] His approach examines "patterns of conformity and differentiation in ceramic style in relation to other aspects of residential life" (Janusek 2005, 34) in order to apprehend expressions of ethnic identity in the Tiwanaku state. His work is based on pottery. He studies both style and technology together as they are intertwined, he takes as an example that one cannot oppose decoration and paste (Janusek 2005, 34). Janusek's method is established on the examination of ceramic style of entire assemblages and their link to other patterns of social life such as the contexts where they were discovered (Janusek, 2005, 34).Based on pottery, he was able to identify two levels of differentiation in the Tiwanaku society: one that was spatial and one that was artefactual which led him to conclude that the different groups differentiated themselves through "craft and status but also social identity" (Janusek 2005, 48). Furthermore, Janusek considers that social activity is cultural production, and can express "as ethnicity and other types of affiliation" (Janusek 2004, 6). Tiwanaku "comprised of diverse groups that affiliated with the overarching polity while identifying with other figured worlds and communities, cooperated and competed through time" (Janusek 2004, 277). Thus, different ethnicities and identities can cooperate and compete inside the same cultural group.

Stanish and Vaughn, both developed methods based on household archaeology, and examination of architecture and Murra's zonal complementarity model[7] and its traces on the archaeological record. Vaughn explores ethnicity and

[6] Tiwanaku refers both to a culture and a polity that developed between the 5th and 11th centuries AD, and to a site located in the Bolivian altiplano. The Tiwanaku culture influenced the South Central and Central Andean region especially through imagery that decorated ceramics, metals, and textiles.
[7] Murra's model suggests that Andean societies had colonies in different, sometimes distant and discontiguous, ecological zones in order to gain access to the goods available in them. This would allow them to diversify their resources base without trading with other ethnic groups and to stay self-

ethnic identities through the domestic architecture of the Early Nasca society (Vaughn 2005). He defines a normative pattern in the architecture that consists of round structure and house-patio devices, but he also notices some architectural changes from valley to valley that could reflect different ethnic affiliations (Vaughn 2005). Stanish explores the zonal complementarity model proposed by John Murra, and its implications about ethnicity and migrations (Stanish 2005). He focuses his research on the household, arguing that "artifacts in tombs were not a good context to define ethnic affiliation of a settlement" (Stanish 2005, 229). Both Stanish and Vaughn argue that domestic contexts are useful reflections of ethnic markers.

Studying archaeological assemblages as results of ancient socio-cultural activities and practices is key to apprehend expressions of identity of the archaeological record. Drawing from the insights of previous work and theorisation, I will examine practices and the resulting residues to study identity as shown in the activity areas, the ceramics and evidence of other artefacts. My goal is to shed light on how the multifunctional character of Tambo Colorado and the cultural identities of resident groups during the Late Intermediate Period and the Late Horizon; and to determine if and how the periods's socio-political changes modified and became manifested in material culture.

I will consider if ethnic identities have expressed themselves in the archaeological record of Tambo Colorado. My framework is to study how the Inca may have modified these affiliations and their cultural expressions. This enables a better understanding of the socio-political complexity of the site during the Late Intermediate Period and Late Horizon. If, as Stovel notes, that "power, political and social complexity, and urbanization are sites for identity processes" (Stovel 2013, 14), the study should be able to help identify processes of complexity at the Tambo Colorado site; and it should be possible to recognise the changes as traces in the archaeological record.

sufficient. Murra proposed this model to explain how high-altitude societies developed successfully in the challenging Andean environment (see Murra 1972, 1985).

2- Summary of research problems and goals

To summarise, the main aim of this doctoral thesis is to examine the occupational character of Tambo Colorado prior to and after the Inca arrival in the Pisco valley. My project's framework is broadly informed by threestrands of previous research and theorisation: Central Andean periodisation and culture history; and studies of social complexity and identity and ethnicity. This research background and discussion have been given to provide basis to consider previous contributions and to help frame reporting of new data from my field investigations.

In particular, this thesis project reports new data on site function, its occupants and the socio-economic activities in different sectors of the settlement outside the main monumental core. By doing so, the study sheds light on activities complementary to the roles already attributed to Tambo Colorado (a major administrative and military centre during the Inca empire). The data will allow consideration of Tambo Colorado role as a place for residential, domestic and funerary activities and also as an important transit centre for goods and people moving between the coast and the highlands. The record shows intensive cultural patterning by local (Pisco) groups, and only limited evidence for foreign forms or technologies, suggesting continuities in cultural identity of locally made artefacts and occupation, in spite of Tambo Colorado's monumental core and its indicators of Inka control and administration. The new data presented here also enables comparisons to regional patterns, such as Chincha and other neighbouring polities during the Late Intermediate Period. Developing a more refined understanding of Tambo Colorado's multifunctional character and settlements enhances our knowledge of the Pisco valley and its inhabitants, to help contextualise the socio-political processes that took place during the Late Intermediate Period and the Late Horizon in this region.

3- Structure of the dissertation

This chapter has presented the theoretical underpinnings of this dissertation, the research problems and the main objectives of this study. Chapter 2 details the antecedents to this study, particularly the previous research conducted at Tambo

Colorado (Pisco valley) and the general prehistory of the Pisco valley. It also discusses the regional context of the South Coast of Peru during the Late Intermediate Period and the Late Horizon. Chapter 3 introduces the fieldwork methodology. It discusses the results of both the survey and excavations: architectural features and test pits.

Chapter 4 focuses on the Tambo Colorado's ceramic assemblage and occupation components. It discusses the different shapes and forms with their potential use and its implications for understanding the character and function of the site. Chapter 5 focuses on the decorated pottery from the ceramic assemblage and offers a comparison with museum collections in Peru to help enhance the chronology of Tambo Colorado as well as to identify possible local expressions in the techniques and of designs choices. Chapter 6 describes the evidence from other materials encountered during the fieldwork: botanical remains, faunal remains, textile remains, and lithics. This data is then compared to other sites from the same period on the Peruvian South Coast. From this evidence, it was possible to draw further conclusions regarding the function and use of the different sectors studied by survey, excavations, and post-excavation analysis.

Chapter 7 discusses the character of Tambo Colorado during the Late Intermediate Period and the Late Horizon. I present Tambo Colorado as a site and then its role at a local level as a gateway to the highlands from the coast. Finally, I discuss the implications that this new data brings to our understanding of the archaeology of the Central Andes during the Late Intermediate Period and the Late Horizon. Chapter 8 summarises the research presented in this dissertation and provides conclusions from the overall analysis. I also suggest further research that can be conducted at Tambo Colorado, and in the Pisco valley.

Chapter 2

Tambo Colorado and the archaeology of Peru's South Coast

This chapter details the background to the study and presents the previous research conducted at the site of Tambo Colorado. It also provides a summary of the previous and current research in the Pisco valley and the southern coast of Peru. They are provided to characterise the research context, both geographic and archaeological, for this thesis project, and its objectives and argumentation.

Before going further, I need to further clarify local chronology and how archaeologists differentiate major periods and certain styles. As mentioned in chapter 1, in the Central Andes, archaeologists have been using five major periods to frame the rise and fall of societies and cultures through time. These periods are named the Early Horizon, the Early Intermediate Period, the Middle Horizon, the Last Intermediate Period, and the Late Horizon. Various ceramic traditions are associated to each period. The Chavín style, named after the site of Chavín de Huántar in the highlands, is one of the main styles of the Early Horizon Period (ca. 900-200 B.C.). Chavín's sphere of influence was important for major developments in art (pottery and stone art), monumental architecture, and long-distance exchange, associated with religious expansion and prestige goods trade among early elites (Burger 1992).



Figure 10: Paracas vessel, Pariahuna 5, Southern Coast, Early Horizon Period (taken from Balbuena 2013, 67).

During the same period, on the South Coast of Peru, the Paracas style (ca. 800 B.C.-A.D. 1) [Fig.10] could be found from the Cañete valley to the Nazca drainage.

The Paracas are particularly recognized for their textiles with very complex motifs (see chapter 1).

On the coast the Nasca style (ca. A.D. 1-750) [Fig.11] on the south, and the Moche style (ca. A.D. 350-900) [Fig.12] on the north are associated to the Early Intermediate Period (ca. 200 B.C.-A.D. 800) whereas in the highlands the main ceramic styles are Recuay, Cajamarca and Pucara [Fig.13]. This period sees the emergence of urban societies and of the first state.



Figure 11: Nasca bowl (PM#32-30-30/71) from the Peabody Museum of Archaeology and Ethnology at Harvard University.

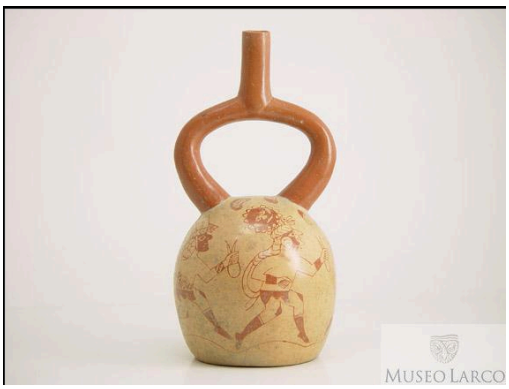


Figure 12: Example of a Moche vessel from the Larco Museum (ML002345).



Figure 13: Example of a Recuay vessel (1989.314.29) from the MET museum.

During the Middle Horizon (ca. A.D. 500-1000), the main pottery styles are Tiwanaku and Wari [Fig.14], named after the two main expansive societies of this period with urban capitals, palaces, colonies, expansion policies. The Wari has been described as the first empire of the Andes by some scholars (see for example Schreiber 1992, 2013).



Figure 14: On the left a Wari vessel (1996.290), on the right a Tiwnaku vessel (1978.412.100) from the MET museum.

During the subsequent Late Intermediate Period (ca. A.D. 1000-1476), the main styles on the coast are in the North the Chimu, on the Central Coast Chancay, on the South Coast Chincha and Ica [Fig.15].



Figure 15: On the left a Chimu vessel (64.228.17) from the MET museum, on the center a Chancay vessel (1987.394.636) from the MET museum, on the right a Chincha-Ica vessel from the Larco Museum (ML038843).

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After the Inca conquest, during the Late Horizon, the main style is Inca [Fig.16]. with many local influences and local-Inca pottery (Menzel 1966, 1976; Rowe 1956; Menzel and Rowe 1966). This thesis is explicitly focused on the late periods of Andean chronology, specifically the Late Intermediate Period and the Late Horizon.



Figure 16: An Inca vessel from the Larco Museum (ML010513).

1- Environmental settings: The South Coast of Peru, the Pisco valley and Tambo Colorado

In the Central Andes, along the Pacific Ocean lie some of the world's driest deserts. This is a place that can go years without rain and is only liveable because of the valleys located every fifty kilometres or so are crossed by rivers descending from the Andes. To the east comes a mountain range with an average of height of 4,000 m. Descending from the eastern snow-caps, we reach the Amazon jungle. When traveling from the

coast to the jungle (only a couple of hundred kilometres), a person would go through twenty of the world's thirty-four major life zones (D'Altroy 2002,24). These ecological zones have played an important role in the development of Andean cultures during pre-Columbian times. Various studies on the South Coast of Peru have demonstrated how changes in climate have also influenced changes in socio-economic regional systems (Beresford-Jones et al. 2008). In particular, an aridity from circa A.D. 600-1200 made the Palpa region less liveable and this can be seen in the settlement patterns of the Middle Horizon (Reindel and Isla 2013, 97). Beresford-Jones and colleagues (2008) examined the role of paleoclimate in the social, economic, and political changes of the Ica valley. Whilst it appears clear that climatic events such as ENSO[8] had an impact on socio-economic changes, a phenomenon such as aridity were also the results of human-induced activities (Beresford-Jones et al. 2008, 247). Reindel and Isla (1998) suggested that during the Late Intermediate Period, more favourable climate (with more humidity) can be observed in the Palpa region, with more settlements and economic activities taking place. It can be assumed that these climatic events also had an impact on the Pisco valley and on the socio, economic, and political changes that took place during its prehistory and in particular during the Late Intermediate Period.

The Pisco valley [Figs. 1 & 2] is located on the southern coast of Peru and belongs to the Peruvian coastal desert. However, as a coastal valley, the Pisco valley had and has important agricultural resources (O.N.E.R.N. 1971). The Pisco River is formed by the rivers Chiris and Huaytará. Since pre-Hispanic times, the lower and mid Pisco valley have been the zones with the largest agricultural activity and occupation (O.N.E.R.N. 1971).

The archaeological site of Tambo Colorado is located at 487 m.a.s.l. in the middle Pisco valley, on the northern bank of the Pisco River [Fig.17]. The site covers an area of 200 hectares. The modern town of Pisco and the seashore are approximately 45 kilometres from the site, and the modern village of Humay is located 10 kilometres west from Tambo Colorado. South of the Pisco valley are the Paracas peninsula and

[8] Abnormal weather phenomenon caused by the warming of the Pacific Ocean close to the equator. During that period, rain is noticed on the arid coast of South America and drought occurs in the highlands during what is normally the rainy season.

the Ica and Nazca valleys, and to the north are the valleys of Chincha and Cañete. Tambo Colorado is one of the most important archaeological complexes in the Pisco Valley. It is one of the best-known Inca sites in the South Coast, and a well-known centre of the Inca culture.



Figure 17: Aerial view of the site of Tambo Colorado and the Pisco river (Adapted from CNRS / IFEA / C. Anaya Gautier / PRTC).

Tambo Colorado is strategically located on the northern side of the valley on a natural platform from where it is possible to have unobstructed and strategic views of long stretches of the valley. It basically has a viewshed. There, the valley is about a kilometre wide, with many agricultural terraces. West from Tambo Colorado, the valley becomes larger with extensive agricultural activities taking place (O.N.E.R.N 1971). The warm climate combined with irrigation allows to grow many valued crops such as maize, cotton, and ají[9].

[9] Ají is a chili pepper native from the Andes.

2- Antecedent research at Tambo Colorado

Tambo Colorado [Figs.18 & 19] was the location of many explorations at the end of the nineteenth and beginning of the twentieth centuries. Here, I will detail the research that was conducted at Tambo Colorado [see a summary on Table 1], and describe their relevant findings, particularly those related to this thesis dissertation and my research questions.

The first outsider to visit Tambo Colorado was Adolph Bandelier in 1893. Bandelier and his wife collected artefacts in Peru and Bolivia during the end of the nineteenth century. The artefacts, and drawings from their expeditions are kept at the American Museum of Natural History in New-York. During his visit, he drew plans and took pictures of the site, and the plans (some also available on the museum website). Unfortunately, there are no publications of his notes about his explorations at Tambo Colorado.



Figure 18: View of the Inca monumental sector of Tambo Colorado and of the valley.

The famous archaeologist, Max Uhle, wrote a long description of the palace[10] located on the site and he also presented the first interpretations of the location (Uhle 2005) in his letter to Phoebe Hearst. His work consisted in registering the architectural characteristics and features of Tambo Colorado, and he interpreted Tambo Colorado as an Inca complex with Inca style buildings and spaces (Uhle 2005). He also produced maps of the Inca monumental zone of Tambo Colorado, giving names to the different sectors, and he also mapped in detail the palace from sector B or the Northern Palace I [Fig.19]. These maps are accurate and are still in use today.

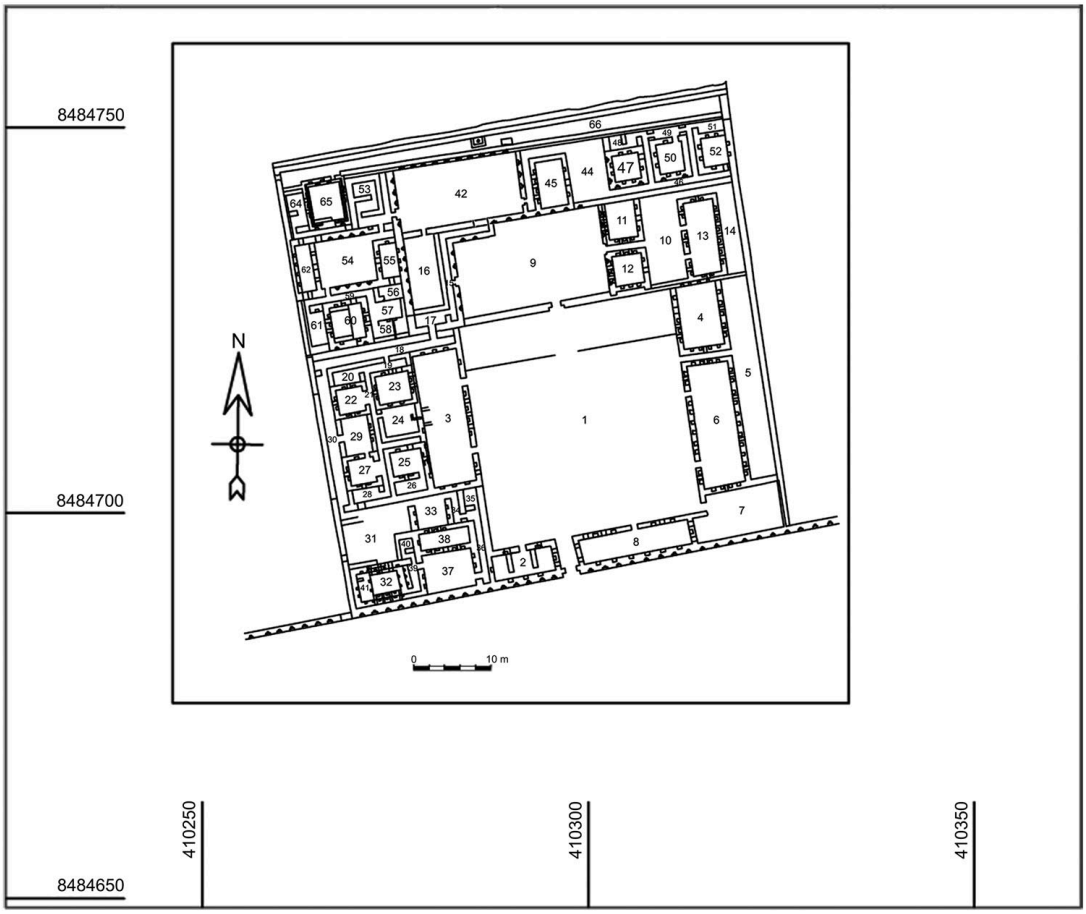


Figure 19: Map of the Northern palace I of Tambo Colorado drawn by Uhle (from Wright et al. 2015a, based on Uhle 1901).

The site was visited by the architect and prehistorian Emilio Harth-Terré in 1928. He made drawings detailing the plan of the complex and proposed eight different

[10] About the palace, Uhle writes: "something like an Incasic palace, perhaps a palace of the Inca himself, because we find here excellent long galleries with niches, wall painting, and much other artistic decoration of the walls, a splendid court, and more." (Uhle 2005, 2).

areas for the site. He detailed pre-Inca structures, as well as Inca structures including a residential structure for *chasquis* and *quipuqamayoqs*[11], a temple with an altar, a residential area, and an observation tower (Giesecke 1939, 112). In 1939, the Geographic Society of Lima led an expedition to Tambo Colorado, about which both Alberto Giesecke and Horacio H. Urteaga wrote descriptions for the *Boletín de la Sociedad Geográfica de Lima*. Urteaga drew sketches of the friezes and decorated walls of the site, also writing about the construction of the site during the reign of "Pachacutec XI" (Urteaga 1939, 89). Giesecke told in his account of their expedition that they saw many looters working in Tambo Colorado and its surroundings (Giesecke 1939, 112).

In 1957, Frédéric Engel visited the site and he was the first to propose a chronological occupation based on his survey and his study of more than 3,000 pottery sherds [Fig.20] collected on surface (Engel 1957). He was able to determine three different occupations: Paracas Cavernas, Nazca Monumental and Pre-Colonial Posterior (Engel 1957). He also registered 96 sectors. Following Engel, Alejandro Pezzia Assereto described Tambo Colorado in his guide to the archaeological sites of the Ica's department. In his description, he suggested different functions for the sectors of the site based on archaeological data (Pezzia Assereto 1970).

[11] The *quipucamayoqs* were officials that used and prepared *khipus*, a recording system using knotted string measurements. The *chasquis* were royal envoys of the Inca.

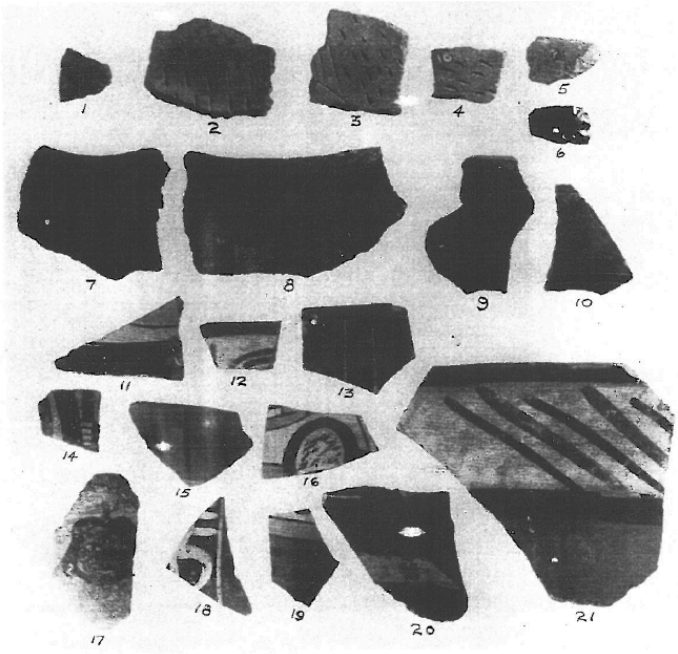


Fig. 5. Sherds and obsidian from Tambo Colorado Site 32.

Figure 20: Photographs of pottery sherds recovered by Engel (Engel 1957, fig.3).

In the past two decades, more research has been conducted at Tambo Colorado. First, in 2001, a team from the University of Berkeley, directed by Craig Morris, Jean-Pierre Protzen and Julian Santillana, conducted sampling excavations and surveys on the site. One of their goals was to create a high-quality map and a virtual 3D model of the Northern Palace I of Tambo Colorado (Santillana 2001); however, they were unable to map more than 60 percent of the Northern Palace I, which made the data somewhat incomplete (Santillana 2001). At the same time, they produced a traditional mapping of the southern part of the complex that included the *ushnu*[12] [Fig.21]. The excavations were held in sectors C and G, but the work has not yet been fully published.

[12] *Ushnu*: A Quechua word used to describe a platform/structure, usually located within a central plaza, where the Inca emperor or the local representative performed ceremonies (McEwan, 2006).



Figure 21: The Ushnu located on the main plaza in Tambo Colorado's Inca Monumental sector.

In 2003-2004 a team from the University of Berkeley and the Italian National Council of Research conducted surveys and mapping that focused both on the site and on the surrounding territory (Forte et al. 2005), led by Jean-Pierre Protzen and Maurizio Forte. The project integrated different methods such as GIS, laser scanning and 3D modelling with the goal of creating a documentation methodology, specifically "designed to provide an accurate three-dimensional record of the existing architectural elements and surrounding landscape" (Forte et al. 2005, 321) in order to reconstruct the ancient landscape. During the survey, "160 archaeological sites and features were identified and mapped", both pre-Inca and Inca (Forte et al. 2005, 326). During the survey, the team also conducted interviews of local people. They were able to register some huacas[13], both modern and ancient. Modern people were (and are) making offerings to the ancient landscape. This work demonstrated the link between the actual local people and the ancient landscape in the Pisco region and Tambo Colorado (Forte et al. 2005, 327).

Morris wrote in 2004 about the site and compared it with other sites such as Huánuco Pampa and La Centinela, and Inca settlements in Murua's[14] chronicle (Morris 2004). He stated that the construction plan is built around a semi-trapezoidal plaza with structures on the north, south and east sides; on the main plaza there is an *ushnu*, which was used during public ceremonies led by the Inca Emperor or a

[13] *Huaca* is a word used to describe sacred things such as mountains or rocks for example. I detail the meaning of huaca in chapter 7.
[14] Fray Martin de Murua was a Parish priest, sent to Peru to convert Andean peoples to Catholicism, and author of the chronicle *Historia General del Perú* in 1616

representative of the Inca (Morris 2004, 314). Also, Tambo Colorado lies on the principal Inca Road connecting the highlands and the coastal road, which led him to conclude that Tambo Colorado corresponds to the description of an Inca palace.

Protzen and Morris (2004) also looked at the significance of the mural paintings, identifying 14 different patterns in the mural paintings of the Northern Palace I [Fig.22]. They considered that the colour code used in Tambo Colorado is linked to the categories and social hierarchies of the Incas during their imperial expansion (Protzen and Morris 2004, 270) with the mural paintings acting as a visual indicator to the visitors.

Further research by Protzen noticed the change in techniques employed to paint the walls and niches as well as modifications during the Inca occupation of the site (Protzen 2008, 223–24). He also wrote that the convex shapes of some doorways in the Northern Palace I are due to the cattle that were kept in the site up until 1982, when he first visited the site (Protzen 2008, 227). The tapia buildings near the Inca structures were believed to predate the Incas (Protzen 2008, 234). He also mentioned the hills above the site, where archaeological features such as “settlements, terraces, storage pits, water channels, burials” can be observed (Protzen 2008, 235).



Figure 22: Example of mural paintings patterns in the Inca Monumental Sector of Tambo Colorado - red, yellow, white are the main colours employed at Tambo Colorado.

Recently, Protzen re-assessed Uhle's work from 1901, highlighting the overall accuracy of Uhle's plans and his observations. Uhle believed that the location of the "ruins has something to do with the general line of communications with the valley of Ica" and in fact, as Protzen wrote, Tambo Colorado holds a strategic location in the Pisco Valley (Protzen 2015, 14). Protzen also agreed with Uhle on the denomination of the site as a *tampu*[15], explaining that different *tampu* exist from small structures to "large centres that may have doubled as administrative headquarters for an entire region" (Protzen 2015, 38).

The site was then studied from 2013 to 2015 by the *Projet de Recherche Tambo Colorado*, a multidisciplinary Franco-Peruvian project, led by Véronique Wright. The team conducted archaeometrical study of the mural paintings in the Northern Palace I and excavations of a possible pigments mine (Wright et al. 2015a; Wright et al. 2015b; Torres et al. 2014). The main goal of the excavations was to find a painter's workshop. Chemical analysis had demonstrated that the red pigment from the mural paintings of the palace, was coming from the red pigment mine located north from the palace.

[15] *Tampu* is a quechua word, it means a lodging or storehouse along a road.

However, the 2014 fieldwork season[16] uncovered a domestic Paracas occupation west of the pigment mine and raised questions concerning the duration of the use of the pigment mine (Wright et al. 2014). In 2015, excavations in the pigment mine confirmed its exploitation since the Paracas period and also documented possible ritual functions (Wright et al. 2015a). In addition, the excavations along the western perimeter wall uncovered tools used during the painting process as well as the footprints of the painters associated with the Inca compound (Wright, personal communication, 2015).

Finally, in 2014 and 2015 the *Qhapaq Ñan* project – an organisation within the Peruvian Ministry of Culture that focuses on the extensive Inca Road system – conducted work in Tambo Colorado. In 2014, they produced a conservation diagnosis for the site as well as conducted preservation work. They also conducted some archaeological investigation that analysed the different phases of occupation in the monumental zone of Tambo Colorado. They conducted excavations to examine the architectural components in the different sectors of the site, encountering a number of structural phases: a Chincha-Inca occupation, a colonial occupation, a Republican occupation and a contemporary one (Huaman Oros 2014).

In 2015, the *Qhapaq Ñan* project conducted new mapping of Tambo Colorado [Fig.23]. The *Qhapaq Ñan* project also focused its work on the surroundings, using surface mapping with the goal of defining the limits of the archaeological zone of Tambo Colorado as well as its chronological occupation. Their methodology consisted in mapping the site with GPS points complemented by photos of architectural structures (Gildemeister Flores 2015). The chronology was based on pottery sherds examined during the surface survey without material collection or excavations.

[16] I participated in this project during the field season 2014, and it was one of the inspirations for this doctoral project.

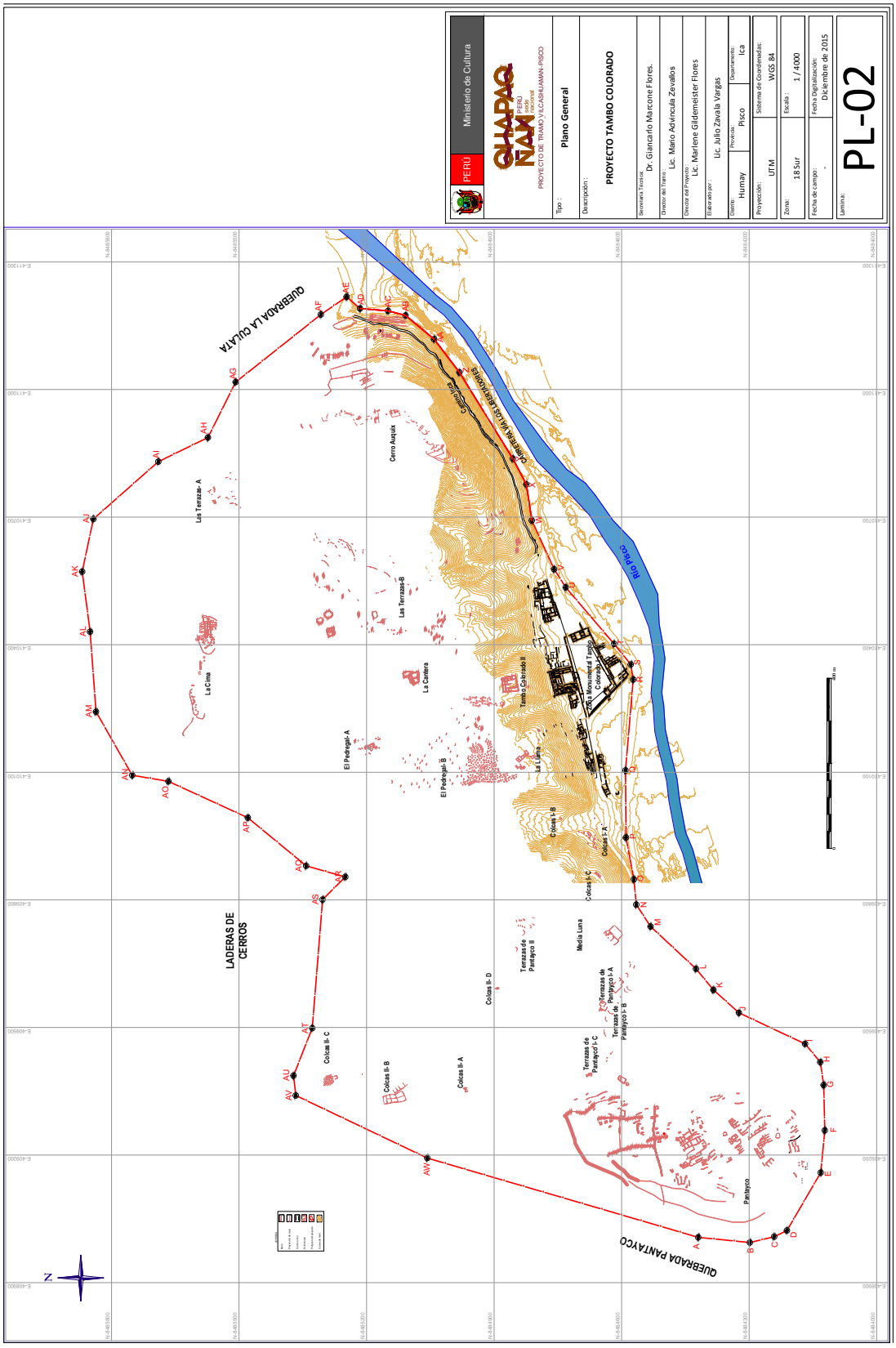


Figure 23: Mapping of Tambo Colorado realized by the Qhapaq Ñan project (Gildemeister 2015).

As can be seen in Table 1, most of the archaeological work conducted at Tambo Colorado has focused on the Inca ruins of Tambo Colorado (also called monumental sector or core), the polychrome murals of the Northern Palace I, and the socio-political importance of the Inca complex. All these projects contributed to our knowledge of the Inca Empire; however, they were less focused on the pre-Inca occupation of the ancient settlement.

Name of contributors	Year(s) of research/publication	Main focus of the research
Bandelier A.	1893	Collected artefacts, made drawings of Tambo Colorado
Uhle M.	1901 (Publication in 2005)	Description of the palace, interpretations about the site, mapping of the Inca monumental zone of Tambo Colorado (accurate mapping, still in use today)
Harth-Terré E.	1928	Drawings of pre-Inca and Inca structures, description of eight different sectors for the site
The Geographic Society of Lima (Giesecke A. & Urteaga H.)	1939	Sketches of the friezes and walls, first mentions of looters on the site
Engel F.	1957	Survey of the site: suggestion of a chronology (Paracas Cavernas, Nazca Monumental, Pre-Colonial Posterior), study of pottery sherds, registration of 96 sectors
Pezzia Assereto A.	1970	Mention of Tambo Colorado on his guide to the archaeological sites of the Ica's department
Morris C., Protzen J.-P., Santillana J.	2001	Surveys and excavations, creation of a 3D model of the Northern Palace I
Forte M. & Protzen J.-P.	2003-2005	Surveys and mapping of the Inca monumental sector and its surroundings: identification of 160 archaeological sites and features
Morris C.	2004	Comparison between Tambo Colorado and other sites, concluded that the site corresponds to an Inca palace

Morris C. & Protzen J.-P.	2004	Analysis of the 14 colour patterns from the mural paintings of the Northern Palace I: possible link between the colour code and the social hierarchies within the Northern Palace I
Protzen J.-P.	2015	Reassessing Uhle's work from 1901, highlighting the overall accuracy of Uhle's plans and his observations
Wright V. et al.,	2014-2016	Archaeometrical study and preservation work of the mural paintings in the Northern Palace I, excavations of a pigment mine
Huaman Oros	2014	Conservation diagnosis for the site, preservation work, excavations to examine the architectural components of the Inca Monumental sector
Gildemeister	2015	Surface mapping of the site

Table 1: Table summarizing the contributors and their focus of research about Tambo Colorado.

Engel's research in 1957 clearly demonstrated that Tambo Colorado was occupied long before the Inca conquest with at least a Paracas occupation (Early Horizon), a Nasca occupation (Early Intermediate Period), and a possible Late Intermediate Period occupation. His proposed chronology still appears to be largely accurate. The *Qhapaq Ñan* project proposed the more recent chronology of Tambo Colorado, especially in relation to the site's official delimitations. While it was necessary to delimit the site and to define its chronology, there are some difficulties regarding the methods and results of the *Qhapaq Ñan* project. Tambo Colorado was occupied until the beginning of the 1980s (Protzen, 2008); it is also a site that has been frequently looted. Finally, the Pisco Valley is a place that has been greatly affected by several large-scale earthquakes, the last major one was in 2007, that have disturbed the archaeological record considerably. The work conducted by the *Projet de Recherche Tambo Colorado* identified an Early Horizon occupation (ca. BC 700 – AD 1) in the pigment mine[17] while the *Qhapaq Ñan* project identified it as a Late Intermediate Period (ca. AD 1000-1475) and Late Horizon (ca. AD 1475-1532). Therefore, the *Qhapaq Ñan* project's chronology based only on material found on the ground without excavations and post-laboratory work, warrants further research and verification.

[17] Sector named La Cantera.

Finally, none of these projects (Engel, the University of Berkeley, or the *Qhapaq Ñan*) included and published excavations which sought to focus much outside the monumental core or on the greater archaeological zone that comprises around 200 hectares. This prompted me to concentrate my research on the pre-Inca occupation of Tambo Colorado in order to address gaps in the current record: the cultural sequences, the pre-Inca occupation, socio-political changes, and the role and the strategic location of the site in the valley over time.

In this way, my project focuses on several sectors surrounding the Inca complex in order to concentrate efforts on understanding its Late Intermediate Period and Late Horizon occupation. These sectors in which I conducted my fieldwork are located in the Eastern part of the site; for reasons of time and resources, this project will not focus on the Western part of the site.

3- Archaeological research in the Pisco Valley

The studies on the South Coast of Peru have tended to neglect the Pisco valley as it has for a long time been considered "inconsequential in the dynamics of South Coast prehistory" (Silverman 1997, 441). The neighbouring valleys of Chincha and Ica, in lieu, were favoured by researchers. Additionally, the few projects that have focused on the valley have not always resulted in published data and findings. Nonetheless, I will mention the projects held in the valley and give a summary of the publications as they give an idea of the archaeological potential of the Pisco valley for the research and for our understanding of the socio-political complexity of Peru's southern coast during pre-Hispanic times. Here follows a chart [Table 2] with the late pre-Hispanic sequences of Tambo Colorado, Ica, and Chincha valleys based on Menzel (1976).

	Ceramic Phases		
Periods and dates	**Tambo Colorado**	**Ica valley**	**Chincha valley**
Late Horizon (A.D. 1476-1534)[18]	Inca	Ica 9 (Ica Inca, Inca, Chimu)	Inca, Inca-Chincha
Late Intermediate Period (A.D. 1000-1476)	Chincha tradition?	Ica 8 (A.D. 1440-1476)	Chincha
		Ica 7 (A.D. 1400-1440)	Chincha tradition
		Ica 6 (A.D. 1340-1400)	
	Ica tradition?	Ica 5 (A.D. 1250-1340)	
		Ica 4 (A.D. 1200-1250)	
		Ica 3 (A.D. 1050-1200)	
		Ica 2 (A.D. 980-1050)	

Table 2 : Chronology of late periods on the South Coast of Peru, based on Menzel (1976).

In 1901, Uhle was one of the first archaeologists to explore the Pisco valley. In his letters to Phoebe Hearst, a wealthy heiress and patron of the anthropology museum at University of California at Berkeley, he mainly described the sites of Tambo Colorado and Huaytará (Uhle 2005). Huaytará is not, geographically speaking, located in the Pisco valley. Uhle also described the road he followed to the valley from Ica that went through the desert and arrived in the mountains in front of Tambo Colorado; he believed this road to be pre-Inca or Inca (Uhle 2005). Uhle described the geography of the valley to his benefactor (Uhle 2005, 4) and he wrote that "prehistorical interest is in no way limited to the well-preserved pre-Spanish buildings of Tambo Colorado" (Uhle 2005, 6). According to Max Uhle, the section of the valley around Tambo Colorado would have lasted at least 1500 years and he described people as living in "irregular settlements, built up of broken stones" (Uhle 2005, 6). He finished his letter

[18] This chronology is based on Menzel's work (1976).

by mentioning three different pottery styles that he encountered: the first one is described as "which in time corresponded to the style found by me in the valley of Ica", the second one is the "proper Chincha style", and finally, the last style is Inca (Uhle 2005, 7).

Soon after Uhle's work, Dorothy Menzel published an article entitled, "The Inca occupation of the South Coast of Peru". Her work focused on the architecture and pottery to study the impact of the Inca rule on the region (Menzel 1959, 127). In the Pisco valley, she noticed that habitation sites did not seem to have been influenced by the Incas, but also that two major Inca sites were built in the valley: Tambo Colorado and Lima la Vieja, near the modern town of Humay (Menzel 1959, 127). According to Menzel, these sites suggest that the valley would have been administered "in a series of separate units" and that separation would be the result of the lack of centralised authority before the Inca conquest (Menzel 1959, 128). Regarding the pottery, she affirmed that in the Pisco valley the stylistic influence was from the Ica valley with some imports from the Chincha valley (Menzel 1959, 131). She concluded that Pisco did not witness political centralisation before the Inca conquest (Menzel 1959, 140).

Around the same time (from 1957 to 1959), researchers from the University of Berkeley conducted a project in different coastal valleys. The project's main goal was to better define the existing pottery chronologies from the Northern, Central, and Southern coasts of Peru. Dwight T. Wallace explored the valleys of Chincha and Pisco, and in the latter he registered 104 sites. In 1971, Menzel published a summary of the project findings, and focused on the different pottery styles from the Early Horizon to the Late Horizon. The chronology sequence from Ica comprised the basis of her comparison. She concluded that:

> *there was never a time in which the Pisco valley was independent nor contributed with original ideas. Through its history, Pisco was always a cultural province, outside of Ica or Chincha. Through the major part of its history, Pisco was a cultural province of Ica, and nourished itself from the prestige system of Ica-Nasca. (...) during the Late Intermediate Period, when Pisco accepted the art of Ica, but the urbanisation style of Chincha, as some of its pottery, surely (was) due to the political prestige of the last one. (...)*

And (Pisco) did not have any other alliance that the one of its own liking. (Menzel 1971, 84) (my translation)[19]

Pisco, in other words, did not see too many of its own original developments.

However, Menzel herself wrote that different styles originated from Pisco: the Tambo Colorado style that developed during the Paracas tradition [see Fig.10], the tradition Topará[20] [Fig.24], and the Chongos[21] phase [Fig.25] (Menzel 1971, 63-64; 67). They might not have originated from Pisco, but they were all described as being local styles (Menzel 1971, 63-67). She also summarised Wallace's notes on the architecture. Before the Late Intermediate Period, adobes were the main construction material; then it switched to tapial[22] (Menzel 1971, 80). However, Wallace also noted many constructions that used rocks, through all the pre-Columbian periods, and in the upper Pisco valley constructions are mainly made of rocks (Menzel 1971, 81).



Figure 24: Fox head bottle, Topará tradition, from the MET museum (63.232.49).

[19] Original text: "*No hubo nunca una época en la cual el valle de Pisco fuera independiente o contribuyera con ideas muy originales. A través de su historia, Pisco fue siempre una provincia cultural, ya fuera de Ica o Chincha. A través de la mayor parte de su historia, Pisco fue una provincia cultural de Ica, y se alimentó del sistema de prestigio de Ica-Nasca. (...) en el Periodo Intermedio Tardío, cuando Pisco aceptó el arte de Ica pero el tipo de urbanización de Chincha, así como algo de su cerámica, seguramente debido al prestigio político de esta ultima. (...) Y no tenia otra alianza que la de su propio gusto.* (Menzel 1971, 84).

[20] Topará is a monochrome ceramic tradition from the Late Paracas period (Nigra 2017, 46).

[21] During the Late Paracas period, the Topará tradition is divided into different phases, Chongos is one of them. Chongos is a specific fineware style (Nigra 2017, 25-26).

[22] Tapial: rammed/packed earth.



Figure 25: Examples of Topará-style Chongos blackware (taken from Nigra 2017, 130).

Soon after Menzel, Wallace published a summary of the cultural sequence of the Chincha and Pisco valleys in 1972 [Fig.26]. He noted that the Paracas style is not as frequent in Pisco as in other valleys, followed by "a complete invasion" of the tradition Topará (Wallace 1972). He wrote that during the Late Intermediate Period, there was a development of a Chincha style with influences from Ica and Cañete and that in Pisco there was a concentration of mounds (Wallace 1972). He explained the occupation of the middle Pisco valley as an extension of the Chincha state (Wallace 1972). According to Wallace, "through all times, Pisco had an importance as an influential path between Chincha and Pisco, influences so strong that (Pisco) never had its own identity" (Wallace 1972).

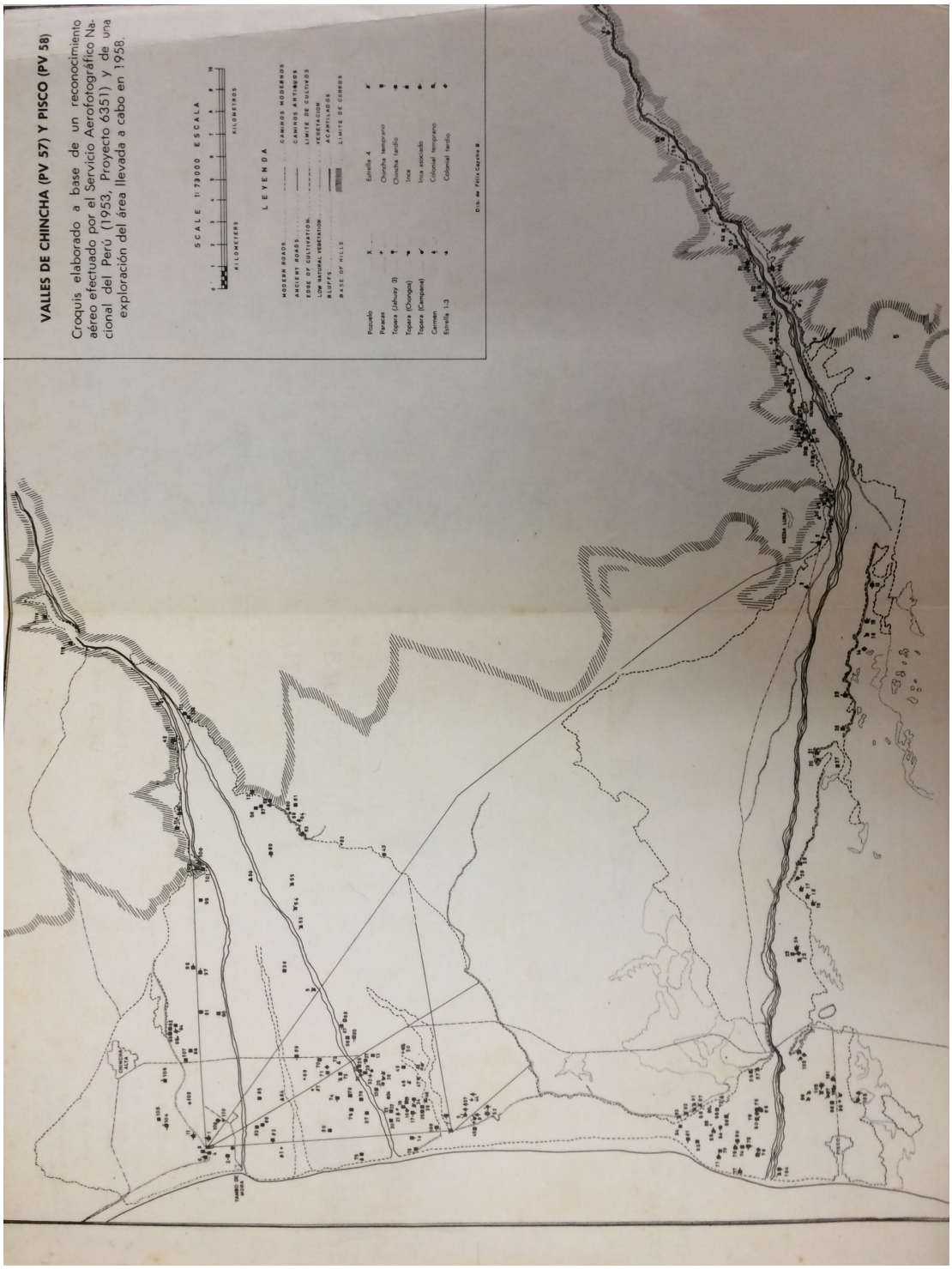


Figure 26: Map of the sites in the Chincha and Pisco valleys (From Wallace 1972).

A decade later, the Archaeological-Historical Project Chincha-Pisco started, led by Luis Guillermo Lumbreras, Craig Morris, and Heather Lechtman. To this date, I have only found the survey and excavation reports from this project regarding the Pisco valley. In their report from 1984, it is mentioned that Lechtman was not able to conduct any archaeological work in Pisco. However, Ana María Soldi wrote a report

based on archives from the Archivo General de la Nación, La Biblioteca Nacional de Lima, and transcripts from the Archivo General de Indias, in which she narrated how the Spaniards moved from Xauxa to Sangalla[23], located in the Pisco valley, 30 km from the seashore and on the right bank of the Pisco River (Soldi 1984, 3). According to her, the historical document *Ordenanzas de Tambos de Vaca de Castro* mentioned a road going from La Centinela to the Pisco valley through the desert, arriving near the modern town of Humay (Soldi 1984, 4). This road would then have forked and continued to the Ica Valley and to the upper Pisco valley. In Lima la Vieja, Soldi wrote that the site would have known long and local occupation before the Spanish occupation of 1534-1538 (Soldi 1984, 6).

In 1984, John Hyslop published his famous book *The Inka Road System,* in which he explored the Inca roads throughout the Andes. On his chapter about the Pisco road [Fig.27] , he mentioned that the road went from La Centinela in the Chincha valley directly to Cusco through some important sites: two of them in the Pisco valley, Lima la Vieja and Tambo Colorado, and then from Tambo Colorado the road continues to Huaytará and Incahuasi [Fig.27], both sites along the Huaytará River (Hyslop 2014, 192). As Menzel did before him, Hyslop noted that the Pisco valley was not mentioned as an independent political valley in the Spanish chronicles from 1558 (Hyslop 2014, 191). Hyslop concluded his chapter by writing that the Pisco road existed before the Inca conquest, as the three major sites along the road (Tambo Colorado, Lima la Vieja and Huaytara) showed signs of a pre-Inca habitation (Hyslop 2014, 210).

[23] Xauxa is nowadays Jauja and is located in the Central Highlands, Sangalla is known nowadays under the name Lima la Vieja.

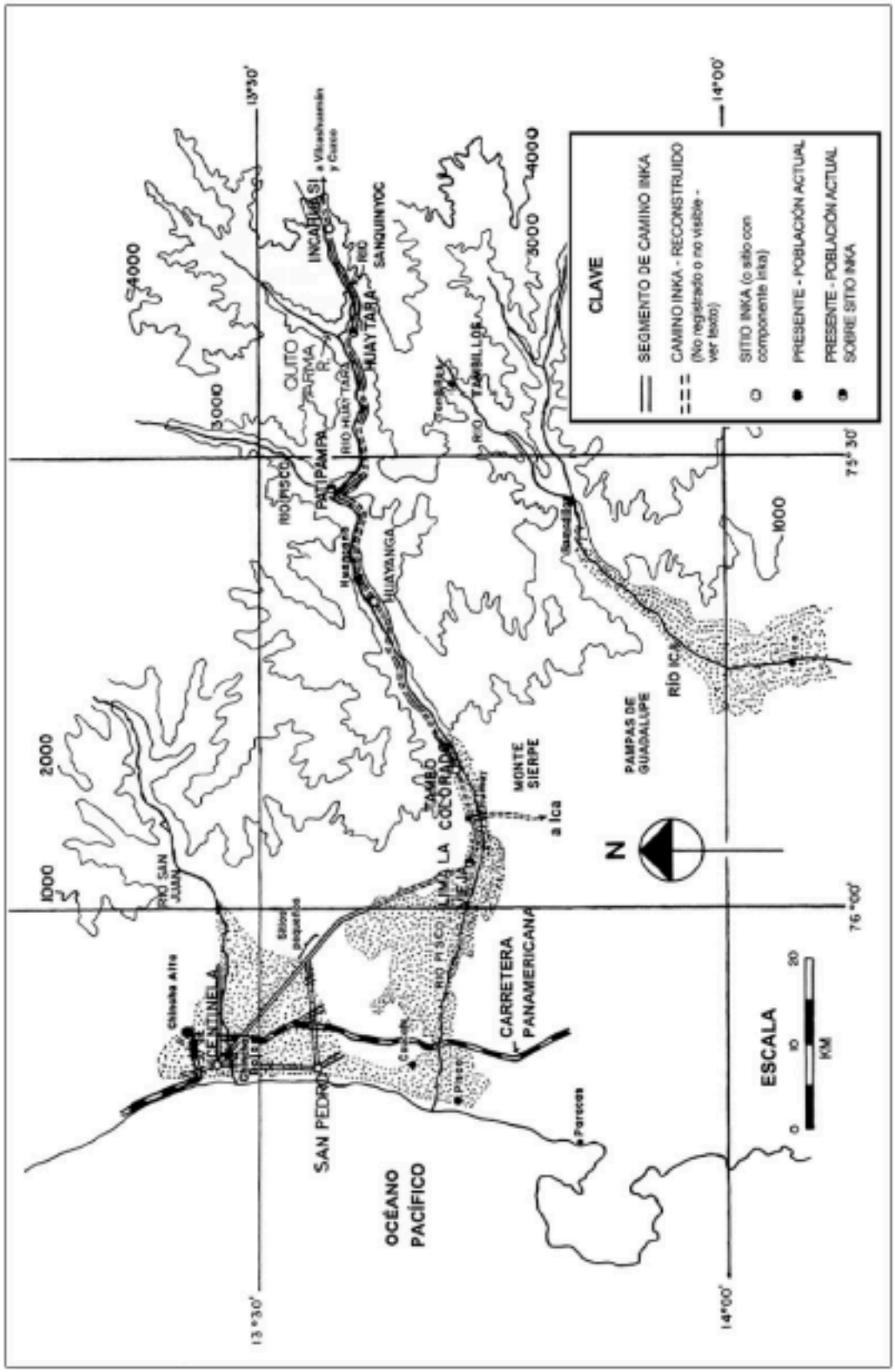


Figure 27: Map of the Inca Road in the Pisco valley illustrated by Hyslop (2014, 190).

In the late 1980s Ann Peters conducted some research at the site of Chongos in the lower Pisco valley. The project was a rescue project, an assessment before the use of the site by a livestock company. The project mapped, systematically collected the archaeological material on surface, and excavated two small test-pits (Peters 1987, 30). The site had two occupations: large buildings during the Early Horizon and mounds from the Late Intermediate Period (Peters 1987, 30). From the Early Horizon, it was determined that the site first followed a Paracas Cavernas tradition, then a Topará tradition (Peters 1987, 32-34). The site played an important role in the development of the Topará culture and for the understanding of the Paracas culture (Peters 1987, 34).

Following Peters' investigations, Martha Anders (1990) conducted fieldwork at the site of Maymi. Maymi is located at 13km from the sea, in front of the site of Chongos. It is the first site where Wari artefacts where encountered in the Pisco valley (Anders 1990, 27). Anders noted that before the discovery of Wari remains at Maymi, no Wari artefacts had been recovered in the Pisco valley; which was surprising as the valley is the natural road between Ayacucho[24] and the southern valleys (Anders 1990, 27). She described contemporaneous occupations of Wari and Nasca cultures at the site (Anders 1990, 38). As a consequence of these occupations, the "stylistic mix represented in the ceramic offerings and in the domestic contexts presents very provocative questions in terms of whom controlled and who run the ceramic fabrication"[25] (Anders 1990, 39). Unfortunately, Anders passed away soon afterwards, and there has been little research on Maymi and concerning the Wari occupation of the Pisco valley since.

In 1994, Helaine Silverman conducted some excavations in the lower Pisco valley at the site of Santa Fe-Alto del Molino as part of a rescue project. The site was an important architectural complex occupied during the Chongos, Campana, and Carmen[26] [Fig.28] periods (Early Intermediate Period) and there was probably an Ica-

[24] Ayacucho is the name of a modern Peruvian town, located in the highlands. The Wari capital would have been located in Ayacucho.

[25] My own translation: "La mezcla estilística representada en la cerámica de las ofrendas y de contextos domésticos presenta interrogantes muy provocativas en términos de quién controlo y dirigió la fabricación de cerámica" (Anders 1990, 39).

[26] Chongos, Campana, and Carmen are three phases, based on ceramic styles, of the Early Intermediate Period on the South Coast of Peru (circa A.D. 1-400).

Chincha huaca there too (Silverman 1994, 6). According to Silverman, it was the best-known example of Carmen phase monumental architecture (Silverman 1994, 2), and she concluded that the Pisco valley probably had an important role during the Early Horizon and the Early Intermediate Period (Silverman 1997, 456).

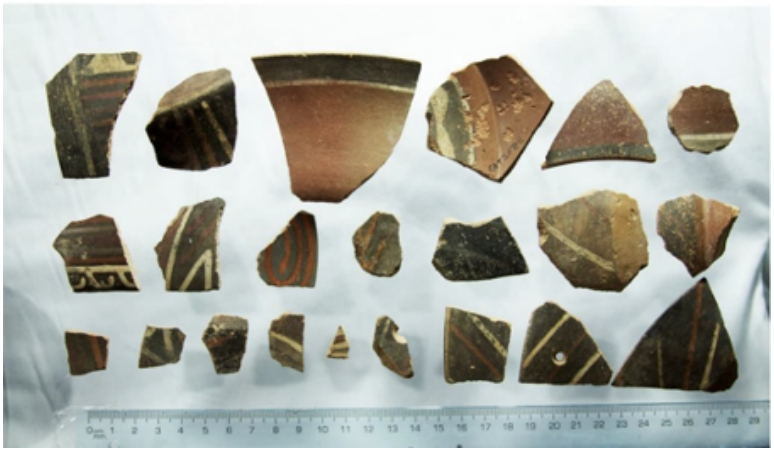


Figure 28: Examples of Carmen finewares (taken from Nigra 2017, 30).

The site of Lima la Vieja occupied 126,900 square meters. In Lima la Vieja, Pizarro and his men built a series of buildings, amongst them a basilica. The site was previously occupied by the Incas (Chavez Blancas 2001, 11). In 2001, Jorge Chavez Blancas called out the Peruvian authorities about the rapid destruction of Lima la Vieja, second capital of the Spaniards, and asked for the recognition of the ruins as historical heritage of Peru (Chavez Blancas 2001, 21). Sadly, the site is today almost completely destroyed.

Engel (2010) detailed data from the Pisco, San Juan de Chincha, Jaguay, Cañete, Omas, and Mala valleys. The section about Pisco mostly consists of a geographical description of the valley to differentiate the ecological zones in Pisco, and also a description of the modern cultivated lands (Engel 2010, 21). He also mentioned that during the Late Period there was a massive occupation of the valley, which was probably related to the construction of canals (Engel 2010, 26).

A recent publication about the Pisco valley is about the site commonly named the “Band of Holes”, the real name of which is Monte Sierpe [Fig.29]. Charles Stanish and Henry Tantaleán wrote a small review of the site in 2015. Monte Sierpe is ideally

located, 5km away from Tambo Colorado (down the valley) and before the other Inca site Lima la Vieja. The site had been mentioned before by Robert Shippee in 1933 when he made aerial photos of Peru, by Wallace (1992) during his survey of the southern valleys of Peru, and by John Hyslop (2004) when he surveyed the Inca roads. Hyslop suggested that the holes could be Inca storage units. Stanish and Tantaleán used aerial photos from drones and visited the site. They described finding some Late Horizon pottery sherds (Stanish and Tantaleán 2015, 72). The construction techniques appeared to be similar to the late pre-Hispanic techniques used on the Peruvian coast (Stanish and Tantaleán 2015, 72). They noticed that the holes were built into segments and had different shapes that would have been used for accounting by different groups and goods. And additionally, the strategic location of the site led Stanish and Tantaleán to the conclusion that Monte Sierpe was an administrative site used for storage during the Inca Empire (Stanish and Tantaleán 2015, 74-75), perhaps associated with redistribution of goods and tribute (Stanish and Tantaleán 2015, 75).



Figure 29: An aerial photograph of Monte Sierpe or "Band of Holes" (photograph taken by L.J. Castillo Butters published in Stanish & Tantálean 2015).

In brief, limited archaeological work [see Table 3 for a summary] has been conducted in the Pisco valley and it has demonstrated its archaeological importance in helping to understand pre-Hispanic developments on the South Coast of Peru. Modern agricultural expansion in the valley has led to the destruction of many of these sites, and from my knowledge no preservation work has been done at Alto Molino, for example, and there are no more archaeological remains there. Lima la Vieja is almost destroyed. Finally, Menzel (1959, 131) mentioned some monumental structures in the

Pisco valley dating from before the Incas' arrival; however, these sites are not named and are most likely in ruins today.

Despite the challenges of the paucity of the literature and the preservation of the archaeological sites, the Pisco valley appears to have flourished at many times during prehistory. All researchers agree that Pisco's vitality was based on its river, its agricultural potential, and its direct access to the highlands. Our research indicates its strategic location on the road going to the highlands permitted Tambo Colorado to flourish even before its Inca occupation. Characterising the pre-Inca context is crucial to understanding the Pisco valley during the Late Intermediate Period and the Late Horizon.

Name of contributors	Year(s) of research/publication	Main focus of the research
Uhle M.	1901 (Publication in 2005)	Explorations in the Pisco valley with a description of Tambo Colorado and Huaytará, description of a road going through the desert and joining the Ica and Pisco valleys
Menzel D.	1959	Impact of the Inca rule in the valley through the study of architecture and pottery
Wallace D. T.	1957-1959	104 archaeological sites registered in the Pisco valley
Menzel D.	1971	Comparison of pottery styles from the Pisco valley with the Ica chronology, summary of Wallace's notes on architecture, stated that the Pisco valley was never culturally independent
Wallace D. T.	1972	Proposed a cultural sequence of the Chincha and Pisco valleys, also mentioned that Pisco never had its own identity
Soldi A. M.	1984	Report based on different colonial archives that mentioned a road going from La Centinela to the Pisco valley and would have continued to the Ica valley

Hyslop J.	1984 (Published in Spanish in 2004)	Inca road going through La Centinela to Cusco through the Pisco valley and the sites of Lima la Vieja and Tambo Colorado, road that existed before the Inca conquest
Peters A.	1987	Mapping, surface collection, and excavations of two test pits at Chongos in the lower Pisco valley: (Early Horizon and the Late Intermediate Period occupations)
Anders M.	1990	Excavations at Maymi, first site in the Pisco valley where Wari artefacts were discovered
Silverman H.	1994	Excavations at Santa Fe-Alto del Molino in the lower Pisco valley: Early Intermediate Period occupation and possible Ica-Chincha huaca
Chavez Blancas J.	2001	Call out to the Peruvian Ministry of Culture about the recognition of the ruins of Lima la Vieja, second capital of the Spaniards
Engel F.	2010	Geographical description of the Pisco valley, description of the modern cultivated lands, mentioned the massive occupation of the valley during the Late Period
Stanish C. Tantaleán H.	2015	Review about Monte Sierpe (or "Band of Holes") where Late Horizon pottery sherds can be seen, late pre-Hispanic techniques used in construction, suggested the holes could be used for accounting purposes

Table 3: Table summarizing the contributors and their focus of research in the Pisco valley during the pre-Hispanic periods.

4- The southern coast of Peru during the Late Intermediate Period and the Late Horizon

Compared to the Pisco valley, research has been conducted more intensively into the neighbouring valleys of Cañete, Chincha, Ica, and Nazca. Here, I will only review the research concerning the Late Intermediate Period and the Late Horizon. For greater clarity, I present the research from each valley separately.

4-1 The Chincha valley

The Chincha valley is the valley just north from Pisco. The valley is irrigated by the San Juan River up to 20 km from the seashore, which forms from two branches, the Rio Chico and the Rio Matagente (Sandweiss 1992, 18).

Uhle conducted early archaeological research in the Chincha valley in 1901, excavating late pre-Hispanic tombs at different sites near Tambo de Mora (Sandweiss 1992, 18). The final report from his work was published in 1924. In that year, Alfred L. Kroeber and William Duncan Strong worked with the material Uhle uncovered, particularly with the pottery, and published their work under the name *The Uhle Collections from Chincha*. They studied the pottery vessels from each burial site and found three different "culture styles or periods": Inca, Late Chincha II and Late Chincha I (Kroeber and Strong 1924, 28). They also analysed some pottery figures, shell and beads, textile apparatus, objects of metal, and spoons and balances. Their conclusions were that these objects confirm the three cultural periods identified with the pottery (Kroeber and Strong 1924, 47). Kroeber and Strong's final comments on Uhle's explorations are that his work shed light on an "Inca culture, a pre-Inca Late Chincha culture, and provides some clues toward the recognition of an earlier culture, Early or Proto-Chincha" (Kroeber and Strong 1924, 54).

In 1957-58, Wallace conducted surveys in the valley. He registered 111 sites from the Early Horizon to the Late Horizon covering mostly the lower valley sites [Fig.26] (Wallace 1972). He also presented the first cultural sequence about Chincha, in particular for the periods preceding the Late Intermediate Period and Late Horizon (Wallace 1972). Wallace noted that similarly to the Pisco valley, before the late periods, the occupation was mostly in the lower Chincha valley, then it expanded to the upper valley with an extensive lower valley occupation (Wallace 1972).

When Menzel studied the Inca occupation of the South Coast of Peru, she observed that La Centinela appeared to be the Inca administrative centre in the Chincha valley (Menzel 1959, 127). Based on her study of the Chincha architecture and pottery, Menzel concluded that Chincha had a centralised government and that the Incas used it to rule via the Chincha nobility (Menzel 1959, 140).

In 1966, Menzel re-analysed the pottery from Berkeley's Uhle Collections before furnishing a description of the Chincha style (Menzel 1966). The characteristic vessel-shapes of the Chincha style are distinct jars, cups, rim bowls[27] [Fig.30], and bottles; and the fancy ware was made of smoked blackware (Menzel 1966, 89). About the design, she noted that one feature was specific to Chincha and the other is common to the Ica valley and would represent the Ica influence in the Chincha valley (Menzel 1966, 91). For Menzel, the Inca features include a light cream slip, "a dark brick red or very dark purple outlined in black"; the designs are large individual units, when the designs are outlined, it is usually with a black line (Menzel 1966, 91-92). She also detailed the most common design figures such as geometric figures (Menzel 1966, 92). Additionally, her work compared the Chincha and Ica styles, and the Chincha and Cañete styles. To describe the Chincha pottery vessels with resemblances to the Ica style, Menzel employed the term "Chincha Ica" (Menzel 1966, 93), then reemployed to describe ceramics from the later part of the Late Intermediate Period on the South Coast of Peru.

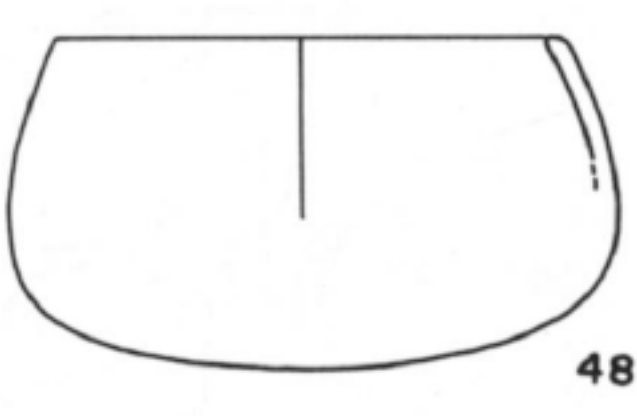


Figure 30: Example of rim bowl in Menzel (1966, fig.48).

In 1966, Menzel co-published an article with John Rowe about the "role of Chincha in late pre-Spanish Peru". Their article approached Uhle's theory about Chincha's influence through archaeological and ethnohistorical data (Menzel and Rowe 1966). The archaeological data is mainly the pottery from Uhle's collections

[27] Rim bowls are described as followed by Menzel: "these bowls are like squat ovoid jars without shoulder handles and collared jars" (Menzel 1966, 86).

and the data from Wallace's surveys. According to the authors, it is clear that the Late Intermediate Period Chincha style remained a local style and then was influenced by Ica (Menzel and Rowe 1966, 65). They also concluded that Chincha's power suddenly increased about a century before the Inca conquest in A.D.1476 (Menzel & Rowe 1966, 67). When examining the pottery assemblage from Tambo Colorado, her work will be one of the main references to make stylistic comparisons.

The historian Maria Rostworowski discovered relevant ethnohistoric documents in 1970 at the *Biblioteca del Palacio Real de Madrid*. The document was called an "*aviso*[28]" and would mention the existence of Chincha merchants in pre-Hispanic times (Rostworowski de Diez Canseco 2014, 221). It reported thirty thousand taxpayers that lived in the Chincha valley, of which 6,000 were merchants, 10,000 were fishermen, and 12,000 were farmers (Rostworowski de Diez Canseco 2014, 313). The fishermen fished for the community but also engaged in barter with the highlands (Rostworowski de Diez Canseco 2014, 314.). Therefore, this region of Chincha and wealth could have come from their trade with other communities on the coast but also the highlands (Rostworowski de Diez Canseco 2014, 339). According to Rostworowski, there was a labour division which forbade practicing another job, and to face the needs that such specialisation created, there was exchanged to acquire food, utilitarian products and luxurious goods (Rostworowski de Diez Canseco 2014, 343-344).

Following the discovery of the "aviso" in 1983, the Chincha-Pisco Archaeological-Historical Project was started by Craig Morris, Heather Lecthman, Luis Lumbreras, and María Rostworowski. The project involved excavations, surveys of the valleys, and archival research. In addition, they registered the architectural patterns from different periods in the valley (Lumbreras 1985, 5). As noted by other researchers, the most extensive and dense occupation of the valley was during its late occupation [Fig.31], with an important urban concentration, and large towns such as La Centinela, Tambo de Mora, San Pedra, Lurinchincha, and Litardo Bajo (Lumbreras

[28] The full name of the document is "*Aviso de el modo que havía en el gobierno de los indios en tiempo del Inga y cómo se repartían las tierras y tributos"* which can roughly translate as "Notice about the rule of the Indians government during the time of the Inca and how they share lands and tributes". The document has no date and no author and is usually referred to as "the aviso" or "el aviso".

1985, 23). The mid and upper valley had an extensive agricultural occupation, with some irrigation work that demonstrated an important complexity (Lumbreras 1985, 23). The excavations were conducted in different sites, with a particular focus on the Inca and Chincha administrative centre La Centinela. The extensive research conducted in the Chincha valley regarding the settlement and cultural patterns provide material for comparison with settlement patterns in the Pisco valley.

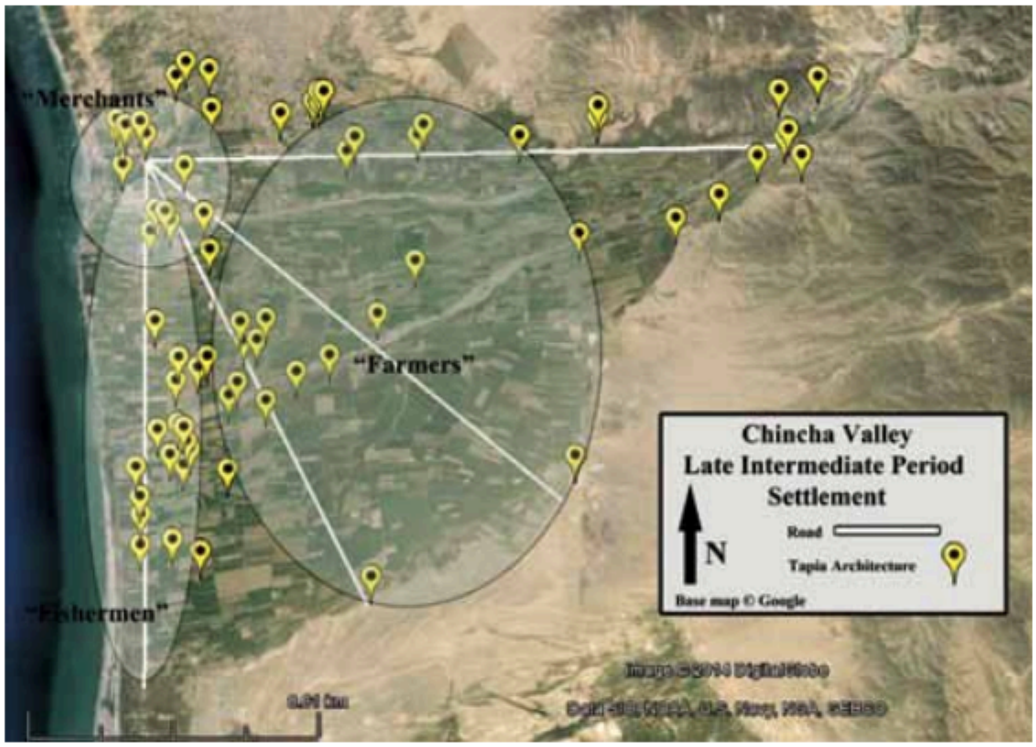


Figure 31: Map showing the Late Intermediate Period sites from the Chincha valley (taken from Nigra et al. 2014, fig.4).

After Rostworowski's publication, several archaeological projects aimed to identify this labour specialisation and the assess the veracity and detail of the ethnohistorical sources: Sandweiss's work on the site of Lo Demás is one such example. The objectives of his project were to identify "the Late Horizon Chincha fishing settlement described by the documents", to identify how the inhabitants of the site lived and to determine if the ethnohistorical documents demonstrate the pre-Inca conditions and the transformations brought about by the Incas (Sandweiss 1992, 2). He was able to determine that the site of Lo Demás was the site mentioned in the chronicles and that it was a fishing settlement (Sandweiss 1992, 143). Additionally, evidence of specialised fishermen was found; however, their life consisted of more than fishing, drinking, and dancing (Sandweiss 1992, 145). The Incas would have

found an economic system based on labour specialisation and they would have incorporated it into their empire and modified it to their own needs (Sandweiss 1992, 148).

In 1991, Wallace published an article about the Chincha roads and their economical and symbolic importance. From aerial photographs employed during a survey of the valley, Wallace was able to identify a road system for the Chincha and Pisco valleys (Wallace 1991, 253). He noticed that there was an alignment between the roads and ceremonial sites and suggested some ideological function for the roads (Wallace 1991, 253). He also argued that the roads acted to strengthen socioeconomic integration as the Chincha were probably merchants (Wallace 1991, 253). All the roads connected to a hub at La Centinela, which seems to haveprovided direct access to all the paths going east and south, as well as the road to the highlands (Wallace 1991, 256-259). Wallace concluded his article by stating that, viewed from the outside, the road system emphasised the symbolic importance of La Centinela as a pilgrimage centre, and viewed from La Centinela the road system goes to the major roads employed for trade, also making La Centinela the physical economic centre (Wallace 1991, 262).

Some research has been conducted to determine the origin of the kingdom of Chincha's economic power. Based on Rostworowski's hypothesis that the Chincha kingdom traded the *Spondylus* shells by sea together with the Spaniards' description of Chincha's fortune, Marco Curatola revisited the theme of Chincha's wealth (Curatola 1997). As archaeology has not provided much evidence of *Spondylus* trade, he argued that Chincha's power came from the trade of guano, an essential ingredient for the agriculture of maize and according to the Spanish chronicles an important trade item (Curatola 1997, 231). However, to get guano meant having access to the sea and the skills and technology to retrieve it, which the Chincha people possessed (Curatola 1997, 238). Curatola argued that it was because of the guano that the Incas peacefully incorporated the Chincha kingdom into their empire (Curatola 1997, 238-239).

In the Chincha valley, the major Late Intermediate Period and Late Horizon site is La Centinela. Therefore, many archaeologists have focused their research on the site; for example, Craig Morris and Julian Santillana examined the Inca transformation

of La Centinela. They established the hypothesis that the Incas wanted to control the distribution of important goods through their allies in Chincha (Morris and Santillana 2007, 136). La Centinela was the religious core of the Chincha capital, but various features in the complex are Inca, such as the trapezoidal niches or the use of parallel-sided adobes (Morris and Santillana 2007, 139). In order to link the Inca rulers with their Chincha allies, they re-oriented and modified the access to special religious monuments (Morris and Santillana 2007, 148), claiming that the Incas would have divided the local compound in order to create a new dual structure (Morris and Santillana 2007, 154), therefore changing the orientation of the pyramid, controlling the public access, and adding a unit for the Incas or the elites affiliated to them (Morris and Santillana 2007, 155). The Incas controlled the religious and political dimensions of the Chincha capital, but it remained unclear to the authors whether they also controlled the economic aspect of the city (Morris and Santillana 2007, 157).

José Canziani has investigated urban patterns and settlements throughout the Andes. In his book *Ciudad y territorio en los Andes,* published in 2009, Canziani gives an overview of urban development throughout the Andes. According to him, the Chincha valley played an important role in urban development. First urban patterns in the Chincha valley developed through monumental structures during the Paracas period (Canziani Amico 2009). During the Late Intermediate Period, the "urban patterns of the Chincha society is represented by large urban centres, dominated by large buildings, popularly known as *Huacas*, that present pyramidal volumes formed by stepped platforms built with thick tapia walls"[29] (Canziani 2009, 389). In addition to these sites, there are also administrative centres, residential compounds, irrigation system and an important road system (Canziani 2009, 389). Canziani also noted that in the mid and upper Chincha valley there are many Late Intermediate Period settlements compared to earlier periods (Canziani 2009, 389-390).

More recently the *Programa Arqueológico Chincha* led by Charles Stanish and Henry Tantaleán, has focused on the Early Horizon and in particular the Paracas

[29] "El patrón de asentamiento de la sociedad Chincha está representado por extensos centros urbanos, dominados por grandes edificaciones, conocidas popularmente como *Huacas*, que presentan volúmenes troncopiramidales formados por plataformas escalonadas construidas con gruesos muros de tapia » (my own translation from Canziani 2009, 389).

occupation in Chincha. They have published various findings, especially about the groups related to the Paracas in the Chincha valley (Tantaleán 2016; Nigra 2017; Stanish and Tantaleán 2018; Tantaleán et al. 2018). Their research has demonstrated that since at least the Early Horizon, the inhabitants of the Chincha valley have built a social landscape from where the elite could control the movements of the population (Tantaleán 2016; Stanish and Tantaleán 2018). Various sites dated from the Paracas period appear to have been re-used later, in particular during the Late Intermediate Period by the Chincha kingdom, and during the Late Horizon by the Incas. It seems that some sites in particular, such as Cerro del Gentil were re-used as cemeteries (Tantaleán and Stanish 2018).

This project has also summarised, to date, the knowledge about the Chincha kingdom and its incorporation into the Inca Empire (Nigra et al. 2014). The Chincha kingdom is an interesting example of pacific incorporation into the Inca empire, and the kingdom was apparently incorporated as a vassal and not through domination (Nigra et al. 2014, 39). Suggestions were made that the Chinchaycamac (the Chincha oracle) was located in the pilgrimage centre of La Centinela (Nigra et al. 2014). Finally, they observed that the Inca palace was built and laid out in a way that suggests that Inca control was through alliances and mutual respect (Nigra et al. 2014).

The same project provided new data about a Late Intermediate Period tomb in the Chincha valley. Forty cemeteries with hundreds of structures have been registered in the Chincha valley, almost all heavily looted; however, the osteological analyses conducted on individuals from one tomb provided new demographic insight for the Late Intermediate Period population of Chincha (Weinberg et al. 2016). The Chincha funerary contexts in the upper valley contained both adults and children, male and female (Weinberg et al 2016, 145). The tomb's population demonstrates that there are socially related (Weinberg et al. 2016, 146). The architecture of the tombs (*chullpas)* suggests that "mortuary practices were public and involved established ritual and curation practices" (Weinberg et al. 2016, 145). In the middle valley, the *chullpas*[30] are associated with Late Intermediate Period material culture from Chincha, and each cemetery includes various *chullpa* (Weinberg et al. 2016, 145-146). Finally, Weinberg

[30] *Chullpas* were generally « round above ground structures » used as tombs (Hyslop 1990, 248).

et al. suggest that the Late Intermediate Period communities were not under direct control from the coastal Chincha Kingdom and that they differentiated themselves from highlanders and lower valley inhabitants (Weinberg et al. 2016, 146).

In 2016, Daniel Sandweiss and David Reid published a study concerning maritime trade and the incorporation of Chincha into the Inca Empire. The authors suggest that the Chincha polity only became a major inter-regional maritime trader *after* its incorporation into the Inca Empire. It was through negotiation that the Chincha would have been able to get this privilege from the Incas in exchange for providing *Spondylus* sp. or other luxurious goods (Sandweiss and Reid 2016, 312). By revising the ethnohistoric resources and the archaeological data, they concluded that in exchange of a pacific incorporation of the Chincha kingdom, they would provide the Inca Empire with the *Spondylus* sp., an essential element for rituals in the Andes (Sandweiss and Reid 2016, 321). Sandweiss and Reid (2016, 320) state that the lack of *Spondylus* sp. in the Chincha archaeological sites might be explained by the fact that the Chincha would not trade it before the Inca conquest, nor would they use it. According to the authors, the Chincha incorporation offers an example of the imperial strategies employed by the Inca. Instead of a military conquest, the Chincha surrendered to the Inca to secure the benefits of trade, and to win a privileged place in the empire (Sandweiss and Reid 2016, 322). However, various research on other coastal sites in Peru have demonstrated that *Spondylus* sp. was traded during the Late Intermediate Period (see Arango 2017). In fact, recent comparative review on the use of *Spondylus* sp. in South America proposes that there is a decrease on *Spondylus* sp. trade during the Inca empire – Late Horizon (see Carter 2014).

New investigations have taken place in the site of Las Huacas located in the agricultural zone of the Chincha valley (Dalton and Damian Domínguez 2017, 198). This project started in 2016 and has excavated some compounds of the site. Their goals consisted in analysing the Inca influences on the site (other than the architecture), and to understand the function of the complex N1 in the site and in the administration of the Chincha valley (Dalton and Damián Domínguez 2017, 199). So far, their investigation has demonstrated 1) various occupations happened at the site comprising administrative, ritual, and domestic function; 2) Inca influence on the site through ceramics; 3) major ritual component with evidence of ceramics, textiles, and platforms

and plazas in the compound (Dalton and Damián Domínguez 2017, 203-204). As more data and published studies, it will be important to compare the data, in particular the ceramics, encountered by Dalton and Damián Domínguez at Las Huacas with Tambo Colorado.

Finally, two recent doctoral theses have focused on the Chincha valley and the Late Intermediate Period and Late Horizon. First, Bongers (2019) has examined the mortuary practices from ca. A.D. 1200-1650 in the mid-Chincha valley. His research is based on five fieldwork seasons, and most of the contexts is studied are disturbed ones. His study concludes that there are indications of continuity, change, and innovation in local mortuary practices (Bongers 2019, 365). Two types of funerary architecture were present: cists and chullpas[31]. The first one totally disappeared after the Late Intermediate Period whereas the second type continues until the beginning of the Early Colonial period (17th century). There are changes in the material adopted for the construction of the chullpas: during the Late Intermediate Period, the graves were bult with either fieldstone or tapia, but during the Inca period the construction technique switches to adobe (Bongers 2019, 371). Of particular interest for my project is how Bongers' study demonstrates how interactions between local societies and invasive states such as the Inca empire shape local cultural practices (Bongers 2019).

Jordan Dalton (2020) studies the transformation that occurred in the Chincha valley during the Inca expansion into the region. The site of Las Huacas is at the centre of her study. She describes that despite a close association between the Chincha and the Inca, transformations in architecture show that the Chincha had a decrease access to some buildings and spaces in comparison to the Inca (Dalton 2020, 336). Her study suggests that though the Chincha are often described as a unique case of Inca expansion, it seems that the Inca employed the same incorporation strategies with the Chincha as they did with other coastal polities (Dalton 2020, 337). Dalton's research presents the evidence of bureaucratic organisation in the Chincha valley after the Inca arrival (Dalton 2020, 338). The material culture she uncovered at Las Huacas, in

[31] Chullpas are above-ground funerary structures, in the highlands they can be above-ground funerary towers (see for example Bongers, Arkush, and Harrower 2012).

particular the pottery will be used as a comparison with the ceramic assemblage at Tambo Colorado.

To summarize [see Table 4], the research in the Chincha valley during the Late Intermediate Period and Late Horizon has generally focused on verifying hypotheses from the ethnohistorical sources about the political organization of the Chincha Kingdom; on the study of Uhle's ceramic collections; and more recently, there has been emphasis on the investigation of Late Intermediate Period funerary practices. The Chincha valley is probably the best studied of the South Coast valleys, due to the richness of the ethnohistorical sources and excavations. Comparisons with this valley will permit a better understanding of Tambo Colorado and the Pisco Valley during that period.

Name of contributors	**Year(s) of research/publication**	**Main focus of the research**
Kroeber A. L. Strong W. D.	1924	Analysis of the pottery vessels excavated by Uhle in 1901: three different cultural periods Inca culture, a pre-Inca culture, and an Early or Proto Chincha culture
Wallace D. T.	1957-58 (publication in 1972)	Registration of 111 sites from the Early Horizon to the Late Horizon, first cultural sequence about Chincha
Menzel D.	1959	Suggested La Centinela as the Inca administrative centre in the Chincha valley, based on architecture and pottery study
Menzel D.	1966	Analysis of the pottery from the Uhle collections
Menzel D. Rowe J. H.	1966	Study of the Chincha's influence through archaeological and ethnohistorical data
Rostworowski de Diez Canseco M.	1970	Discovery of the "aviso" (ethnohistoric document) that mentions the existence of Chincha merchants in pre-Hispanic periods
Lumbreras L.	1985	Excavations, surveys and archival research about the Chincha valley
Wallace D. T.	1991	Identification of the Chincha roads and their economical and symbolic importance

Sandweiss D.	1992	Excavations at Lo Demás: evidence of specialised fishermen
Curatola M.	1997	Emitted the hypothesis that the Chincha's wealth was based on the trade of guano
Morris C. Santillana J.	2007	Studied the Inca transformation of the site La Centinela
Canziani J.	2009	Important urban development in the Chincha valley
Nigra et al.	2014	Summarizes the knowledge about the Chincha kingdom and its incorporation into the Inca Empire
Weinberg et al.	2016	Osteological analyses on individuals from one looted tomb of the Chincha valley: individuals are socially related
Tantaleán H. Stanish C.	2018	Focus on the Early Horizon (in particular Paracas) occupation in Chincha, sites from the Early Horizon reused later in particular during the Late Intermediate Period and the Late Horizon
Sandweiss D. Reid D.	2016	Suggested that Chincha became a major inter-regional maritime trader after being incorporated into the Inca Empire
Dalton J. Damian Domínguez N.	2017	Excavations of the site Las Huacas to analyse the Inca influences on the site
Bongers J.	2019	Focus on the mortuary practices in the mid-Chincha valley (ca. 1200-1650), and the socio-political changes associated with the Inca expansion in the region
Dalton J.	2020	Transformation in the Chincha valley during the Late Horizon, in particular when the region became part of the Inca empire

Table 4: Table summarizing the main contributors and their research about the Chincha valley during the Late Intermediate Period and the Late Horizon.

4-2 The Ica valley

The Ica valley is geographically different from the other coastal valleys [Fig.32]. The Ica river flows parallel to the coast for 150 km (Beresford-Jones et al. 2011, 273). The Ica River provides little water, making the last 50km of the river before the sea very arid. Unlike the Chincha or Pisco valleys, agricultural activities are now taking place mostly inland and in the middle valley where the modern town of Ica was created by the Spanish in the 16th century (Menzel 1976, 12; Beresford-Jones et al. 2011, 274). During pre-Hispanic times, most settlements were in the lower Ica valley (Beresford-Jones et al. 2011, 274).

In her study of the Inca occupation of the South Coast of Peru, Menzel also described the pottery and the architecture of the Ica valley. She believed Old Ica to be the Inca administrative centre in Ica (Menzel 1959, 128) with her analysis of the pottery from the site suggesting an occupation that started at the beginning of the Late Intermediate Period (Menzel 1959, 128). The site is composed of mounds or platforms, with an apparent Inca building that she identified from pottery sherds and its construction techniques (Menzel 1959, 128). She mentioned Soniche as the cemetery that Uhle excavated and where tombs had imported objects (Menzel 1959, 128). According to Menzel, in the rest of the Ica valley there is only sparse evidence of Inca occupation (Menzel 1959, 128). About the pottery, Menzel wrote that the Ica style was the one with the "most influence on other [South Coast] styles" (Menzel 1959, 131), and it would have been the pottery style of the Pisco valley and the ravine of Huayuri[32] (Menzel 1959, 132). After the Inca conquest, the Ica style would have been imitated from Chincha to Acarí[33] at least (Menzel 1959, 132). The Inca influence on the pottery of Ica is mainly seen in the elite burials and near to the Inca administrative centre, whereas in the settlements far away from the Inca influence there is no evidence of Inca influence in the pottery or architecture (Menzel 1959, 134). Menzel concluded that Ica showed evidence of centralisation, whether it was religious or political, and that the valley "had more cultural prestige than any of the other valleys" (Menzel 1959, 140). She argued that the Incas made the most of the existing centralisation and might have ruled through the local nobility (Menzel 1959, 140).

[32] A site located in the Palpa province, in the Nazca drainage.
[33] Acarí is a coastal region, south of Nazca.

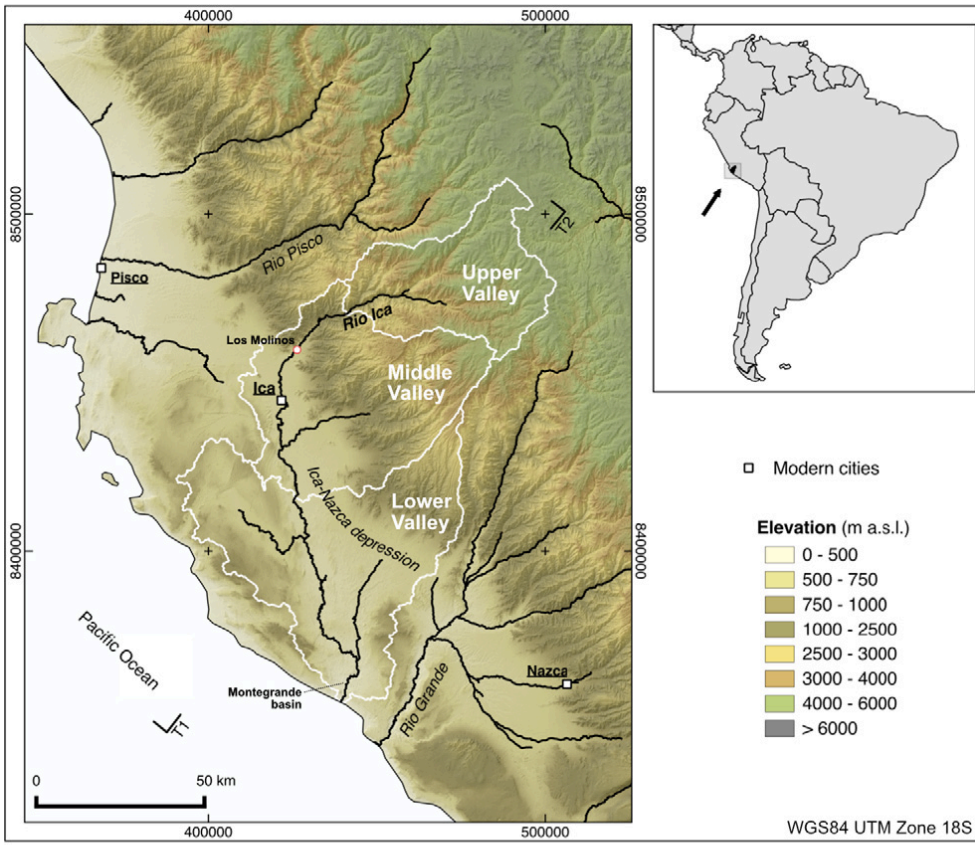


Figure 32: Map of the Ica valley (taken from Haburaj et al. 2017, fig. 1).

Rowe studied Ica during his career. In an article from 1962, he summarized the archaeological research in the Ica valley since the late 1890's and early 1900's (Rowe 1962). He suggested that "the introduction of ceramics in Ica must not have been later than 1200 years before Christ"[34] (Rowe 1962, 423). The article goes over the main ceramic styles that were encountered to this date in Ica. The first style that he identified was Ocucaje, for which he dated from 700 B.C. to A.D. 100 (Rowe 1962, 424). The Ocucaje style is followed by the Nasca style (Rowe 1962, 427). He noted that at the end of the Nasca style, there is a notable influence from the Wari culture (Rowe 1962, 430). After the Nasca style, the Ica style started that Rowe described as "a style essentially abstract and decorative, of geometric figures and some representations of birds or animals" (Rowe 1962, 431).[35] This style is the ceramic style that corresponds to the end of the Middle Horizon and the Late Intermediate Period until the Inca

[34] My own translation from Spanish: "La introducción de la cerámica en Ica no debe haber sido posterior a los 1,200 años antes de Cristo" (Rowe 1961, 423).
[35] My own translation from Spanish: "un estilo esencialmente abstracto y decorativo, de figuras geométricas y algunas representaciones de aves o animales" (Rowe 1961, 431).

conquest. This first ground sequence continues to provide the master sequence for Peruvian chronology (Rowe and Menzel 1967).

The main published reference to the Late Intermediate Period and the Late Horizon of the Ica valley is the now classic book published by Menzel in 1976. She analysed the pottery encountered by Uhle during his explorations of the Ica valley at the beginning of the twentieth century. Through a thorough analysis of the pottery techniques, shapes, and decoration, Menzel proposed a cultural sequence for the Late Intermediate Period, Late Horizon, and Early Colonial in the Ica valley. For the period of focus of this study, Menzel discerned four phases. Ica phase 6, A.D. 1340-1410, is contemporaneous with the Chincha tradition; its main characteristics are that designs are standardised and applied before firing, and the most common designs are the diamond and rectangle (Menzel 1976, 85-101). Ica phase 7, A.D. 1410-1435, demonstrated its main characteristic of the Chincha influence through innovations, but the design execution and arrangement continue to follow the Ica standards (Menzel 1976, 109). Ica phase 8, A.D. 1435-1476, is also contemporaneous to the Chincha style, as during that period there is a larger number of Chincha features on the Ica pottery: the design arrangement is modified (Menzel 1976, 113). Finally, Ica phase 9, A.D. 1476-1534, is known as the Ica Inca style with a particular use of the Chincha purple (Menzel 1976, 119).

Menzel's chronology has been used as the main reference for the stylistic study of the pottery on the South Coast of Peru. However, the qualification of the pottery of the latter part of the Late Intermediate Period under one label, "Chincha-Ica", needs to be re-studied. One of the objectives of our project is to re-examine the "Chincha-Ica" style/phase of ceramics and their implications, particularly in relation to local manifestations of occupation at Tambo Colorado and the areas immediately away from its monumental zone.

Recently, research concerning the Late Intermediate Period and the Late Horizon has focused on the Samaca and Ullujaya basins in the lower Ica valley, with a focus on diet changes, and human induced changes on the landscape (Beresford-Jones, Lewis, and Boreham 2009; Beresford-Jones et al. 2011; Cadwallader 2012). Beresford-Jones and colleagues demonstrated through botanical analysis the gradual

landscape change over two millennia of human occupation in the lower Ica valley and the desertification of the lower Ica valley after the Middle Horizon, beginning during the Late Intermediate Period (Beresford et al. 2011).

Haburaj and colleagues have examined the changes in settlement patterns for the whole Ica valley and during the entire pre-Columbian period. Their research investigated the human interactions in the area and environmental factors linked to the location of the settlements (such as distance to the river, distance to irrigated land etc) (Haburaj et al. 2017, 273). Their results demonstrated that there were clear changes between the Early Horizon and the Late Horizon "in the spatial relation of the settlement points to the Rio Ica" (Haburaj et al. 2017, 277). During the Late Intermediate Period and the Late Horizon, settlements are located further away from the river than during the previous periods except for Early Horizon settlements that were located even further away from the river (Haburaj et al. 2017, 278). The study's results demonstrated that during the Early, Middle, and Late Horizon interactions increased whereas during the Late Intermediate Period there is a shift towards small-scale societies, though interaction through trade took place in the lower and mid-Ica valley (Haburaj et al. 2017, 278). Finally, Haburaj et al. concluded that in the Ica valley there was more exchange and cooperation during the horizons, however, during Intermediate periods the high number of sites demonstrate activity but probably in smaller scale societies (Haburaj et al. 2017, 279).

Finally, Cadwallader and colleagues studied human remains from various looted tombs and different periods. They noticed that there is no funerary context on the river's eastern bank and that all sepulchres are oriented east-west (Cadwallader et al. 2018, 329). Also, Middle Horizon and Late Intermediate Period tombs are located on Early Intermediate agricultural landscapes (Cadwaller et al. 2018, 329). Finally, there is evidence of links in funerary practices between Late Intermediate Period and Middle Horizon sepulchres which suggest "significant cultural continuity between the two periods" (Cadwallader et al. 2018, 329).

Table 5 summarizes the main research that has been done in the Ica valley regarding the Late Intermediate Period and the Late Horizon. From this research, we will use Menzel's chronology as the base to our study of Tambo Colorado's pottery

assemblage to define Tambo Colorado's chronology and to explore the concept of Ica-Chincha style. The research conducted by Beresford-Jones et al. is especially relevant to the comparison to the settlement patterns in the Pisco valley during the Late Intermediate Period and the Late Horizon.

Name of contributors	**Year(s) of research**	**Main focus of the research**
Menzel D.	1959	Description of the pottery and the architecture of the Ica valley during its Inca occupation
Rowe J. H.	1962	Review of the main ceramic styles from Ica, ceramic sequence, this sequence still provides the master sequence for Peruvian chronology
Menzel D.	1976	Analysis of the pottery from the Uhle collections, it is the main reference for the stylistic study of the pottery on the South Coast of Peru
Beresford-Jones D. Lewis H. Boreham S.	2009	Excavations and surveys in the Samaca and Ullujaya basins in the lower Ica valley, focus on diet changes and human induced changes on the landscape
Beresford-Jones et al.	2011	Botanical analysis to demonstrate the changes of the human occupation over two millennia in the Ica valley
Cadwaller L.	2012	Isotopic approach is used to study the dietary changes in the Ica valley
Haburaj et al.	2017	Study of the changes in settlement patterns in the Ica valley throughout its prehistory
Cadwallader et al.	2018	Study of human remains from various looted tombs and periods

Table 5: Table summarising the main contributors and their research about the Ica valley during the Late Intermediate Period and the Late Horizon

4-3 Cañete valley

The Cañete valley is situated north of the Chincha valley [Fig.33]. Geographically, it presents similar characteristics to the other valleys on the coastal south of Peru: it is

an arid zone, with climatic conditions favourable to the agriculture due to its river and irrigation.

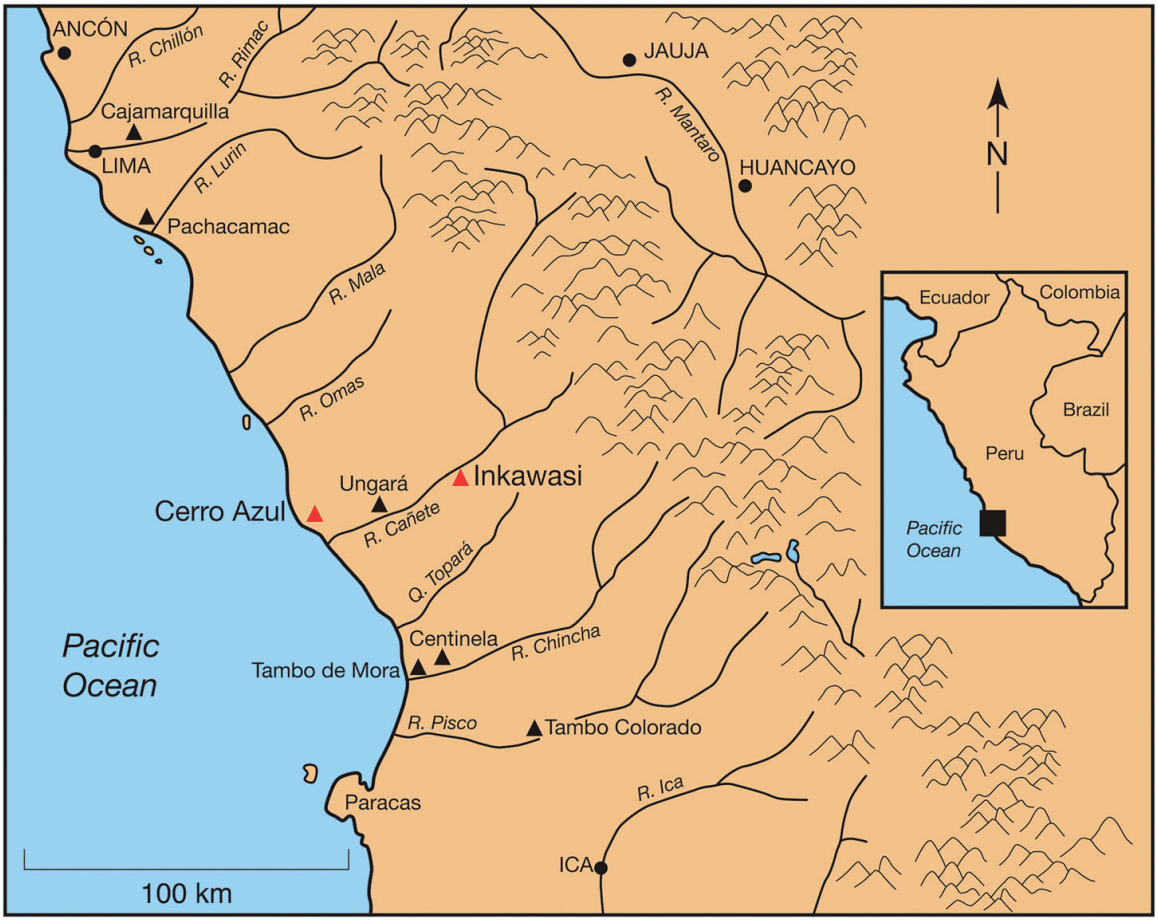


Figure 33: Map with the location of different sites from the Late pre-Hispanic periods, and with the location of Cerro Azul and Inkawasi in the Cañete valley (taken from Marcus 2017, fig.1)

Hyslop in 1985, studied the Inca site, Inkawasi [Fig.34], located in the middle Cañete valley. The site had been mentioned previously in publications, but he was the first to thoroughly study it. Hyslop did not conduct any excavation at Inkawasi, however he analysed the architectural characteristics of the eight sectors of the site (Hyslop 1985, 7). He proposed that the Inca armies did not take shelter in Inkawasi and most likely camped outside the site (Hyslop 1985, 12). Also, the site cannot be described as a typical "fortress", nor can it be described as a typical administrative centre (Hyslop 1985, 16). However, he proposed that the strategic location of Inkawasi coupled with the layout and construction of the site, demonstrate military importance (Hyslop 1985, 17). Hyslop suggested that a third or a half of the rooms were employed

for storage (Hyslop 1985, 12). He also proposed that Inkawasi was only occupied for a short period of time (Hyslop 1985, 13).

Recently, Inkawasi has been excavated by Alejandro Chu in 2013 and 2014. His study examined the different construction phases of Inkawasi (Chu 2016). The excavations in the sector C defined the trapezoidal plaza (Chu 2016, 232). In the centre of the plaza, Chu discovered an *ushnu*, fifteen columns, and gridded floors (Chu 2016, 232). Chu and his team uncovered at least two occupations in the sector C, the first one was Inca, and the second occupation comes as evidence of a domestic occupation following the to the Inca occupation (Chu 2016, 234). This new evidence contradicts the ethnohistorical sources that mentioned that Inkawasi was only occupied for a very short period of time (3 to 4 years), and that the site would not have been abandoned after the conquest of the Huarcos[36] (Chu 2016, 234).

Finally, one of the most important discoveries at Inkawasi by Chu and his team was a collection of thirty-four khipus[37] from a storage facility (Urton and Chu 2015, 514). This was the first time that a khipu collection found in a storage facility could be analysed (Urton and Chu 2015). Storage units at Inkawasi were filled with products such as peanuts, beans, and chili peppers that are uncountable (Urton and Chu, 2015, 524). Urton and Chu proposed that the goods were counted thanks to the gridded floors that was discovered during the excavations, they could have received and recorded all the goods brought to Inkawasi for storage and each square served as a unit measure (Urton and Chu 2015, 524-525). This would have allowed the khipu keepers to make an official count of the products and to record them on the khipus, and khipus can be understood as "administrative accounts" (Urton and Chu 2015, 526).

The research conducted at Inkawasi provides comparative data for Tambo Colorado. Both Inca centres were constructed at similar periods, and studies have suggested that both sites held similar functions during the Inca empire. Moreover, Inkawasi appears to have been re-used after the Inca occupation as a domestic settlement, similarly to the Inca Monumental core of Tambo Colorado.

[36] Huarcos was the local ethnic group and one of the polities of Cañete during the Late Intermediate Period and the Late Horizon.
[37] Khipu can be described as a system of knots in coloured strings.

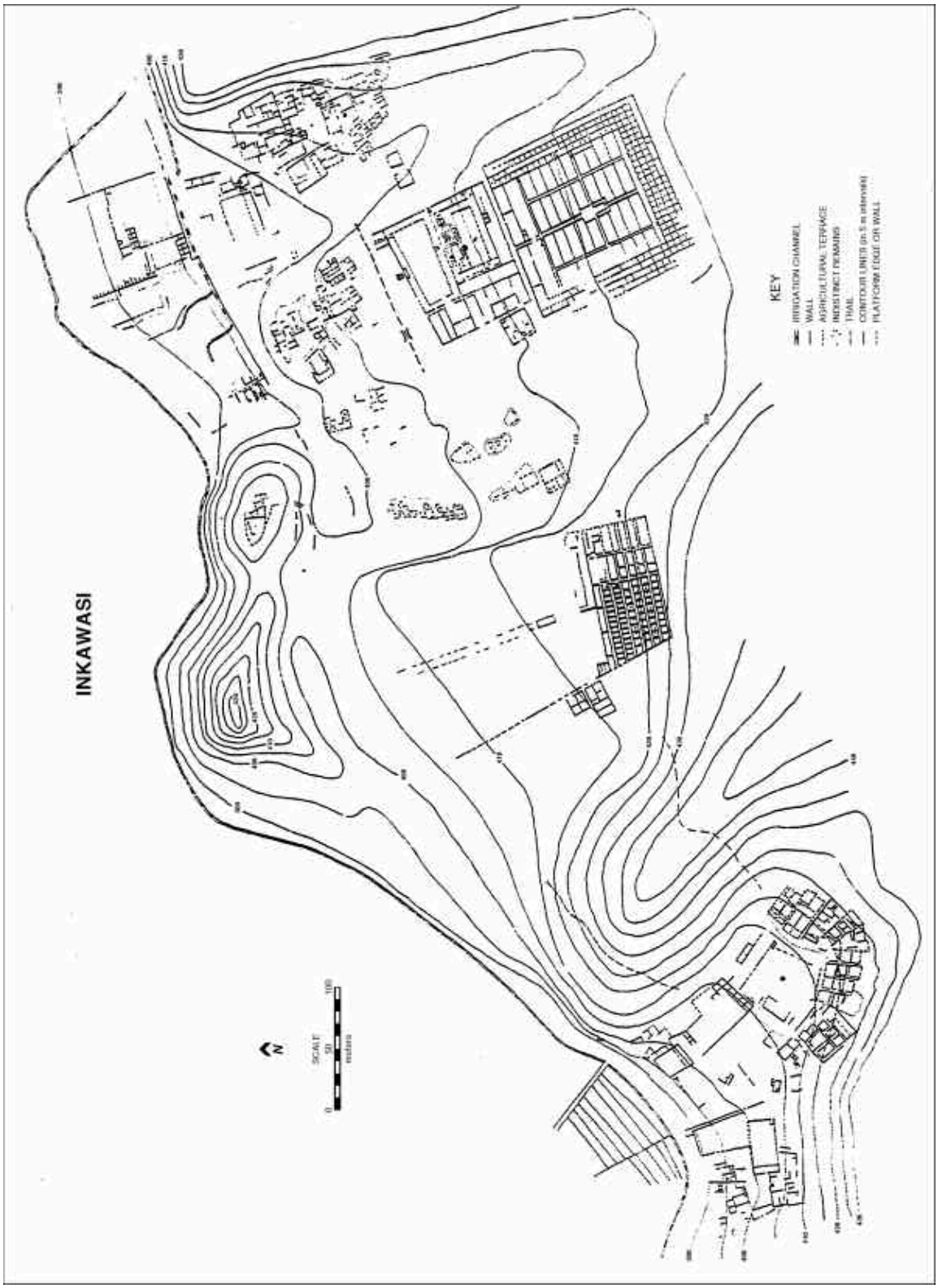


Figure 34 : Map of Inkawasi (taken from Urton and Chu 2015).

Joyce Marcus conducted extensive research at the site of Cerro Azul [Fig.35], near the seashore, during the 1980's. She detailed the architecture and the pottery uncovered during her study of the site (Marcus 2008a). Cerro Azul supplied fish to the Kingdom of Huarco during the Late Intermediate Period and Late Horizon (Marcus 2008a, 13). Her study demonstrated that Cerro Azul's strongest ceramic ties were with the valley lying south (Chincha) and this tradition was shared before the Inca conquest (Marcus 2008a, 313). Marcus highlighted the importance to recognize "a multi-valley ceramic sphere that includes the lower valleys of Cañete, Chincha, Pisco, and Ica" (Marcus 2008a, 315). Her hypothesis is that these ceramics' ties are the result of alliances made by each independent ruler (except maybe Pisco). Marcus proposes that these alliances would have been made for economic or military reasons, and possibly for religious reasons as Chincha is believed to be the place of the Chinchaycamac's oracle[38] (Marcus 2008a, 317). However, no archaeological evidence has attested of this oracle during the Late Intermediate Period, there is only evidence of it during the Late Horizon (Eeckhout and López-Hurtado 2018; Morris and Santillana 2007).

[38]Chinchaycamac was considered a 'child' of Pachacamac. Pachacamac (located on the Central Coast, south of the actual city of Lima) is an oracle and one of the main religious and pilgrimage centres in the Central Andes particularly during the Late Intermediate Period and the Late Horizon. Chinchaycamac is considered to be an Inca creation (see Eeckhout 1999, 2013; Eeckhout and López-Hurtado 2018).

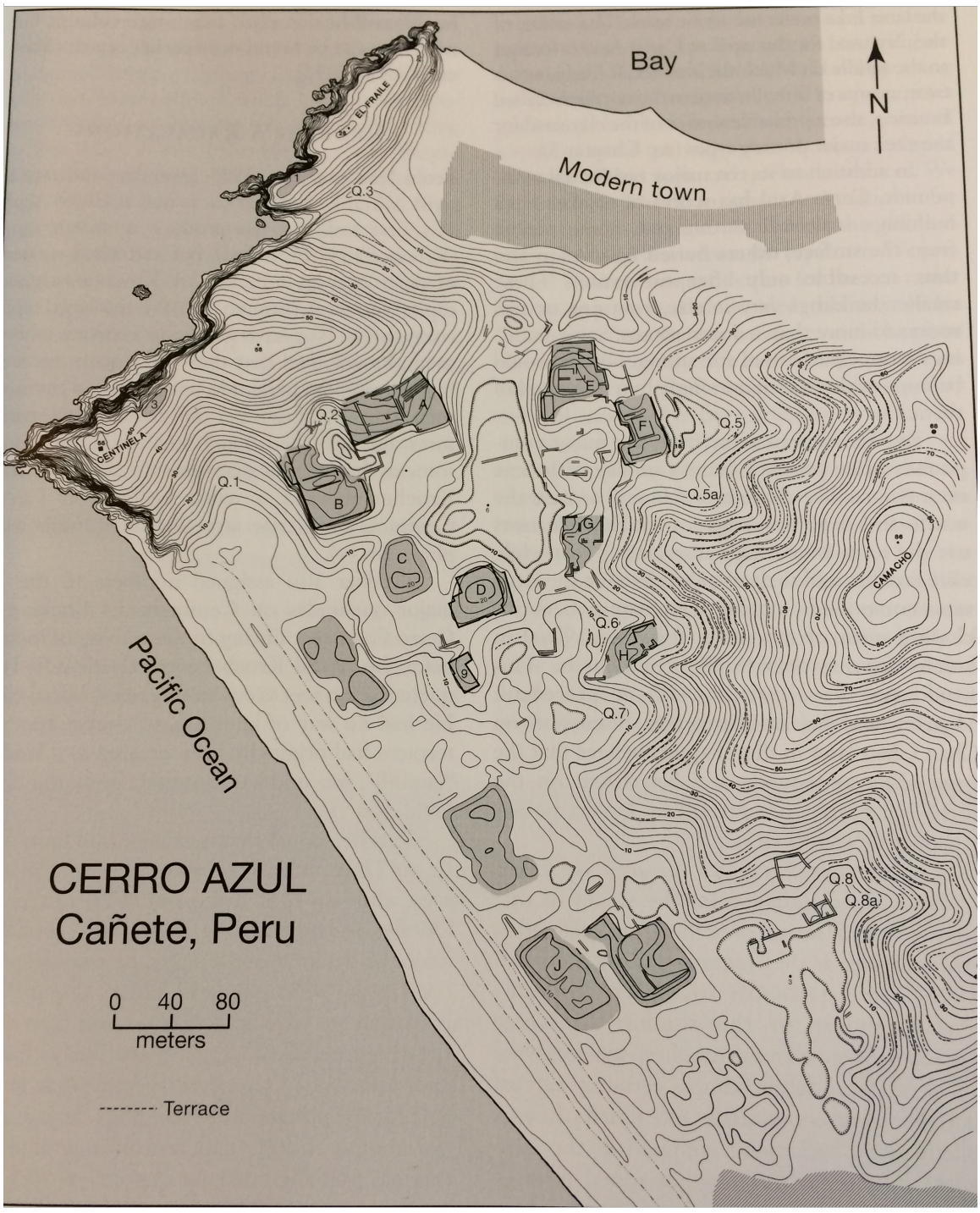


Figure 35: Map of Cerro Azul (Taken from Marcus 2008a, 17).

Marcus also studied the Inca conquest of Cerro Azul and described its consequences (Marcus 2017). In contrast to the case with Chincha and the site of La Centinela, the Incas do not appear to have ruled with the Huarco elite (Marcus 2017, 180). They abandoned the buildings occupied by the Huarco, and almost no Inca pottery was found by Marcus and her team at Cerro Azul, and finally they built ritual

buildings on the sea cliffs (Marcus 2017, 180). A comparison between Inkawasi and Cerro Azul demonstrated the different strategies of the Inca empire: Inkawasi was built with typical Inca architectural characteristics whereas at Cerro Azul the Incas built ritual buildings that could be seen from faraway (Marcus 2017, 191).

Miguel Guzmán Juárez (2003) is a Peruvian architect who has examined the ceremonial architecture of Cerro Azul. Based on his study of the architecture of Cerro Azul, he emitted hypothesis regarding its role and function during the Late Intermediate Period (Guzmán Juárez 2003). His emphasis is on the role of the sea in the construction planning of the settlement (Guzmán Juárez 2003, 89–91). According to him, various structures in Cerro Azul were ceremonial because of their layout and relation to the landscape (Guzmán Juárez 2003, 91). He suggested that the plaza was used for ceremonies and "important rituals, with relation to the meaning of the sea, and its vital meaning for subsistence and fertility[39]" (Guzmán Juárez 2003, 91).

In summary [see Table 6], the research conducted in the Cañete valley has demonstrated distinctive Inca strategies employed when conquering a new territory, specifically as seen at Inkawasi and Cerro Azul. Additionally, Inkawasi – as well as Tambo Colorado – appear to have been a strategic Inca place during the Late Horizon. Comparing Inkawasi with Tambo Colorado helps shed light on Tambo Colorado's role in the Pisco valley after the Inca arrival.

Name of contributors	**Year(s) of research/publication**	**Main focus of the research**
Hyslop, J.	1985	Study of Inkawasi: analysis of the architectural characteristics, military importance of the site
Guzmán Juárez, M.	2003	Architectural study of Cerro Azul putting an emphasis on the role of the sea in the construction planning of the settlement
Marcus, J.	2008	Excavations at Cerro Azul: study of the architecture and pottery

[39] My translation from Spanish: "eventos rituales importantes, con relación al significado del mar, y su sentido vital de subsistencia y fertilidad" (Guzmán Juárez 2003, 91).

Urton, G. Chu, A.	2015	Discovery and study of the 34 khipus from a storage facility at Inkawasi
Chu A.	2016	Excavations at Inkawasi: study of the different construction phases of the site
Marcus J.	2017	Analysis of the consequences of the Inca conquest of Cerro Azul

Table 6: Table summarizing the main contributors and their research about the Cañete valley during the Late Intermediate Period and the Late Horizon.

4-4 Nazca drainage

The Nazca region [Fig. 36] is located south of the Pisco and Ica valleys. It consists of small rivers with some irrigated lands (Conlee and Schreiber 2006, 96). The Nazca drainage can be divided into northern and southern valley/regions.

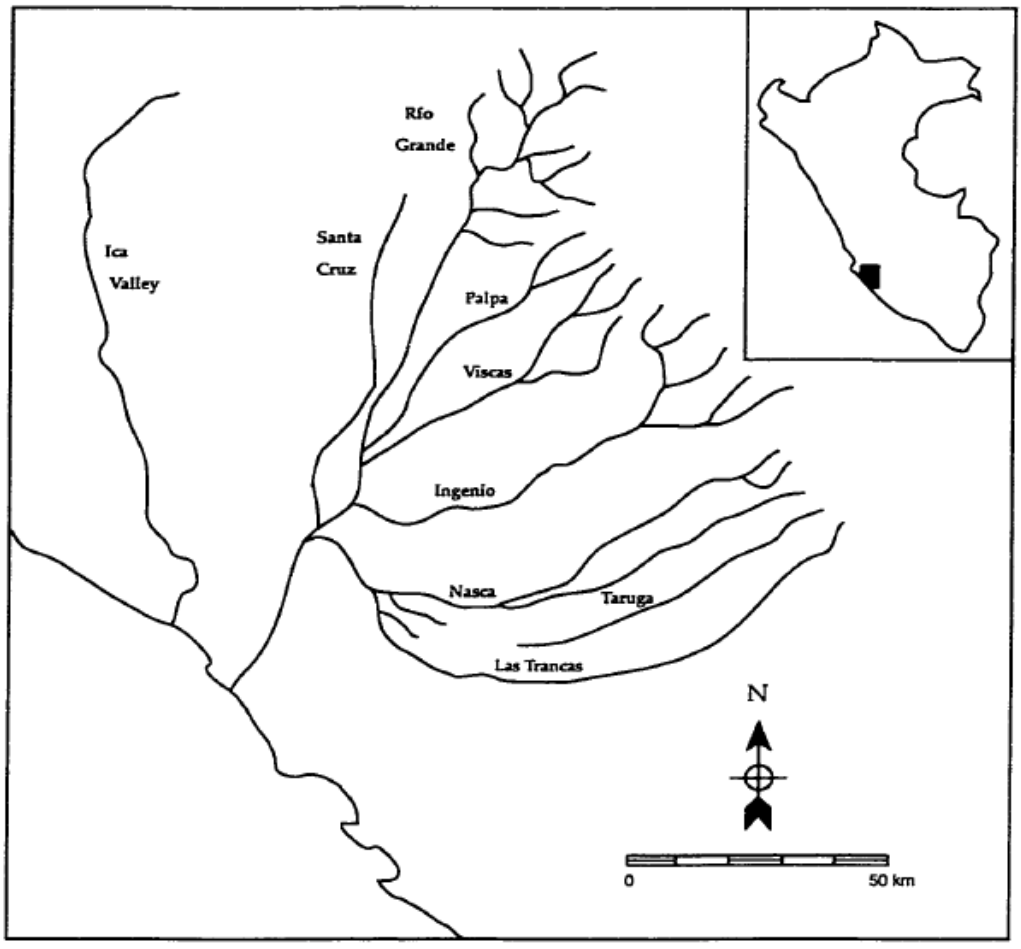


Figure 36: Map of the Nasca drainage (taken from Conlee 2000, fig. 2.2).

Investigations in the Nazca drainage have mostly focused on the Early Intermediate Period and the Nasca culture. The Nasca culture manufactured polychrome painted ceramics, and colour textiles. It also produced the famous Nazca lines (see among others (Isla, Ruales, and Mendiola 1984; Reindel and Isla 1998; Silverman 1987; Proulx 2007, 2008) During that period, most sites are "small hamlets with houses" (Proulx 2008, 575). There are various sites with monumental architecture, the better known being Cahuachi interpreted as the religious centre of the Nasca culture (Orefici 2006, 183). Markus Reindel and Johny Isla also identified administrative centres throughout the Nazca region (Reindel & Isla 2001). During a major survey of the Nazca drainage, Katharina Schreiber focused on the changing settlement patterns between the Nasca culture and the Middle Horizon and possible Wari sites (Schreiber 1999). She noted that at the end of the Nasca period, people moved from small villages to larger sites "spaced more widely apart" (Schreiber 1999, 167). The Late pre-Hispanic periods in the Nazca drainage have been the focus of less investigations than the Nasca period, however, important new information have come to light in the last two decades.

Christina A. Conlee (2000, 2003, 2004) has focused the Late pre-Hispanic occupation of the Nazca drainage. She has noted that during the Late Intermediate Period there are little indication of monumental architecture and that ceramics and textiles are less well made than during the Nasca period (Conlee 2000, 464). Rather the period is characterized by larger domestic sites, (local and regional) long-distance trade, increase of the population, and in Pajonal Alto[40] by elite differentiation (Conlee 2000, 464-66). Other scholars also noted the population increase during the Late Intermediate Period, coupled with nucleation in settlement, defensive location, and settlements placed away from water resources (see for example: Reindel and Isla 1998, 50). According to Conlee, Late Intermediate Period inhabitants were "involved in more differentiated economic activities" such as exchange of *Spondylus*, yarn, and ceramics (Conlee 2000, 466). Conlee's investigation of the socio-political and economic organisation of the region during the Late pre-Hispanic period demonstrated that ceramics from this period show clear evidence of an independent local style

[40] Pajonal Alto is a middle valley site of the Nazca drainage, where Conlee conducted her investigation. Pajonal Alto began to be used intensively around A.D. 1350 (Conlee 2000, 2003, 2004).

(Conlee 2003, 50). The archaeological evidence she recovered from Pajonal Alto showed a complex socio-political and economic system during the Late Intermediate Period (Conlee 2003, 62). Power from the elites came from exchange, community or exclusive ritual, feasting (Conlee 2003, 62). Conlee hypothesised that the elites got their power not through ceremonial centres, but through the increase production of material and its exchange (Conlee 2003, 62). She argued that the settlement patterns during the Late Intermediate Period are a reflexion of the increase number of elites in the Nazca drainage (Conlee 2004, 219). Her hypothesis suggests that the power was less centralized, and that the authority was more locally established (Conlee 2004, 220). She notes that there are "no indicators that the Nasca region was directly incorporated into a larger polity centred in the Ica or Chincha valley", however, there is evidence of interaction with South Coast groups (Conlee 2000, 469).

Conlee and Schreiber have investigated the changes in the society during the Late Intermediate Period in Nasca. They asserted that the Wari collapse had a considerable effect on the political organisation of Nasca (Conlee and Schreiber 2006, 103). Notably, it can be seen in the changes in settlement patterns: abandoned sites, newly established sites, sites located in defensible places (Conlee and Schreiber 2006, 103). For them, the Late Intermediate Period in Nazca was a time of strong cultural changes. The sites were smaller, they were established in defensible locations, and built-in various areas of the Nazca drainage (Conlee and Schreiber 2006, 105). At the end of the Late Intermediate Period, the Nazca drainage became heavily populated, and villages or towns were agglutinated (Conlee and Schreiber 2006, 105).

Viviana Siveroni also noted the increase of the population in Nazca with a small number of major settlements (Siveroni 2017, 284). These settlements do not present areas with specialized sectors during the Late Intermediate Period (Siveroni 2017, 284). She also argued that there is no evidence of local elites with a political and economic power outside their own valley (Siveroni 2017, 284). Finally, she mentioned that the biggest problem in studying the Late Intermediate Period on the southern coast of Peru is the difficulty in differentiating Late Intermediate Period and Late Horizon settlements on the basis of the material culture (Siveroni 2017, 284).

Overall, similarly to the Pisco valley, the Nazca drainage has been less systematically studied than the Cañete, Chincha or Ica valleys during the Late pre-Hispanic periods [see Table 7]. However, important patterns and information has been collected by the scholars that studied these periods. All scholars agree that it was a period of change in settlement patterns, increase of the population, and larger domestic sites. There are different hypotheses regarding the power of the elite. Nonetheless, these data will provide basis for comparisons with Tambo Colorado and the Pisco valley.

Name of contributors	**Year(s) of research/publication**	**Main focus of the research**
Conlee C. A.	2000 2003 2004	Study of the Late pre-Hispanic occupation of the Nazca drainage: settlement patterns during the Late Intermediate Period reflect the increased number of elites in the Nazca drainage
Conlee C. A. Schreiber K.	2006	Study in the changes in settlement patterns during the Late Intermediate Period: smaller sites built defensible locations throughout the Nazca drainage
Siveroni V.	2017	Excavations in the Nazca drainage: increase in population number, small settlements, difficulty to differentiate Late Intermediate Period and Late Horizon settlements based on material culture

Table 7: Table summarizing the main contributors and their research about the Nazca drainage during the Late Intermediate Period and the Late Horizon.

5 - Summary and research questions

This chapter has summarised the research conducted in Tambo Colorado and on the southern coast of Peru, with a focus mainly on Late Intermediate Period and Late Horizon occupations. Investigations mostly focused on either the transition from the local polity to the Inca Empire or on the accuracy of the ethnohistoric data through archaeological excavations (Menzel, 1957, 1966; Lumbreras, 1984; Sandweiss, 1992, 2016). Apart from the Chincha, relatively less attention has been paid to the socio-political development and organisation of each valley prior during the Late Intermediate Period and before the Inca arrival in the region. The Pisco valley has been

particularly neglected in this regard, although the Inca monumental core (in particular the Northern Palace I) of Tambo Colorado has been thoroughly investigated.

However, this previous research on the South Coast of Peru has identified different patterns: increase of the population and the wider occupation of the valley during the late pre-Hispanic periods. This was demonstrated in Chincha (see for example Bongers 2019; Sandweiss 1992), in Ica (see Beresford-Jones et al. 2011; Harajab et al. 2017) and in the Nazca drainage (see Conlee 2000, 2003, 2004; Conlee and Schreiber 2006; Siveroni 2017). A similar phenomenon is expected to have taken place in the Pisco valley. Change in settlement patterns were observed in Chincha. There are large urban centres, administrative centres, residential compounds, important irrigation, and roads systems. In other valleys there are more domestic settlements. The importance of interregional trade which could be the source of the elite power was highlighted by many researchers on the southern coast. Tambo Colorado is located near one of the main access to the highlands and Cuzco. The Chincha polity became particularly important on the South Coast of Peru during the Late Intermediate Period and continue to hold a privilege situation (see for instance Dalton 2020). It can be expected to find evidence of its influence in the material culture at Tambo Colorado. Finally, the Pisco valley would have not been an independent polity, and during the Late Intermediate Period, it would have been first under Ica influence and then Chincha. As it will be seen later (in chapters 4 to 7), it appears that there was at least an Ica and Chincha stylistic influences in Tambo Colorado.

The main objectives of this study are firstly, to determine the chronological occupation of Tambo Colorado and in particular the chronology of its Late Intermediate Period and Late Horizon occupation. This will be based on ceramic comparisons in particular with the Chincha and Ica valleys. Secondly, some studies have examined the political role after the Inca conquest, but I wish to understand its socio-political character and domestic occupations prior to the arrival of the Incas. Thirdly, I wish to address the strategic location of the site, which had direct access to the highlands by road. Finally, I want to examine how the study of Tambo Colorado enhances our knowledge of the Late Intermediate Period and Late Horizon in the Pisco valley. This region compares with cultural and social processes of adjacent regions.

This variability is vital to study and compare the Pisco Valley and Tambo Colorado in its regional settings.

This chapter has summarised the basis for comparisons with the neighbouring valleys and examined the possible Chincha influence in Tambo Colorado and the Pisco valley during the Late Intermediate Period and the Late Horizon prior to the arrival of the Incas. The next chapter presents the methodology employed for this research, as well as the results from the mapping, and the architectural analysis of the sectors studied.

Chapter 3

Field Research at Tambo Colorado

The project fieldwork at the archaeological site of Tambo Colorado consisted of mapping with surveys and sampling excavations. The work included subsequent laboratory analysis consisted of one year of research conducted in Peru between June 2016 and June 2017. This chapter describes the mapping of the eastern sectors of the site, surface collection of archaeological material, and test excavations. The fieldwork was authorized by the Peruvian Ministry of Culture under the Resolution Number No. 367-2016.

The primary goals of the fieldwork were: 1) to assess the chronological occupation of Tambo Colorado through excavations based on the previous mapping and surveys realized by the *Qhapaq Ñan* project (Gildemesteir, 2015); 2) to evaluate the Late Intermediate Period and Late Horizon occupation of Tambo Colorado before the Inca occupation; 3) to examine the settlement organization of the site, especially its pre-Inca occupation; 4) to map the architectural features of the studied sectors.

The archaeological site of Tambo Colorado stretches out over 200 ha. Due to the aims and financial and time constraints of this doctoral research, it would have been impossible to survey and excavate the whole site. For this reason, I decided to limit the surveys and excavations of the site to its eastern part. Just as important, the focus of this project is on the Late Intermediate Period and the Late Horizon, and previous research at the site indicated that the eastern sectors of Tambo Colorado were from the Late Intermediate Period and the Late Horizon (see Engel 1957; Wright et al. 2014, 2015; Gildemesteir 2015). The field research sought to investigate these components further, particularly to examine surficial and stratigraphic contexts of Tambo Colorado's occupation(s), particularly associated ceramics and other evidence of activities on the site.

In geographical terms, Tambo Colorado is located on the northern bank of the Pisco river. The altitude of the site varies from 487 to 802 meters above sea level (masl). To the east, hillsides lead up to the Andes and the town of Huaytará. Tambo

Colorado is located near the road that connects the Andes to the coast following the ancient Inca Road. To the west, the hillsides, after 10 kilometres or so, change into cultivated plains up to the sea, following the river's path. To the north and the south, there are arid mountains and accompanying desert.

This chapter presents the methods employed during the fieldwork and the results from the mapping. Also, I describe the locations, contexts and the results from the test pit excavations. The main objectives of this chapter are to more fully describe and assess the settlement organization of the site and to discuss the possible character and function of each sector. The material resulting from the excavations are presented in the following chapters 4, 5, and 6. The two formers describe shapes and stylistic decorations of the ceramic assemblage. The latter presents flora and fauna remains, textile fragments, lithics, and human remains.

1- Mapping results: architecture at Tambo Colorado

Mapping consisted of surveys in the different sectors already identified by the *Qhapaq Ñan* project with the following goals: 1) digitally map the site - by making 3D models (see the models in the appendices); 2) register the archaeological constructions; 3) collect the archaeological material on surface; 4) decide where to excavate test pits.

Tambo Colorado can be divided in two main areas: western and eastern sides (Gildemeister Flores 2015). I conducted research on the sectors located on the eastern side and in total, eight sectors were mapped [fig.12]. The methodology included clearing surficial windblown sand and rocks. Each architectural feature was registered with photos, sketches, descriptions, and measurements. Then, ground points control were taken with a GPS to delimit the structures. Finally, aerial mapping was done with a drone DJI Phantom 4 lent by Edward Swenson (University of Toronto) and Justin Jennings (Royal Ontario Museum, Toronto). The data was then post-processed with the software *Agisoft Metashape* to create and render 3D maps of the different areas. In the following sections, I describe the location and the architectural remains of each

sector that was mapped during the fieldwork. Before going further, I start by describing some architectural features of the Inca monumental sector.

1-1 The Inca monumental sector

My project did not include any survey or excavation of the Inca monumental sector [Fig.37] at Tambo Colorado (for more information see the following publications Engel 1957; Gildemeister Flores 2015; Huaman Oros 2014; Hyslop 2014; Morris 2004; Protzen and Morris 2004; Protzen 2008, 2010, 2015; Forte et al. 2005; Wright et al. 2014; Wright et al. 2015a; Torres et al. 2014; Wright et al. 2015b; Uhle 2005; Engel 1957). Nonetheless, it useful to necessary to present some information about the architectural features that make up this sector.

As mentioned in chapter 2, the Inca monumental sector [Fig.38] was built around a trapezoidal main plaza. It measures 62 m on the western side, 137 m on the southern side, 102.5 m on the eastern side, and 192 m on the northern side. There is a rectangular *ushnu*[41] platform on the western side of the plaza [fig.21]. On the same side of the platform there is a small wall with niches. The main plaza is crossed over by the main Inca Road that goes from the coast to the highlands and Cuzco. This plaza was probably the most public space at Tambo Colorado (Morris 2004, 315). The main building on the northern side of the plaza has been named Northern Palace I and is the best preserved [fig.19]. Inside this palace, there are various restricted spaces suggesting that it was mostly used by an elite (Morris 2004, Protzen and Morris 2004). In front of this building, there are platforms with traces of postholes. The other main building south of the plaza is the Southern Palace; unfortunately, it is poorly preserved, and the modern road destroyed part of the building. This structure extended towards the river for a few meters and overlooked it.

[41] An *ushnu* is usually a ceremonial platform and altar for ritual activities (Morris 2004).

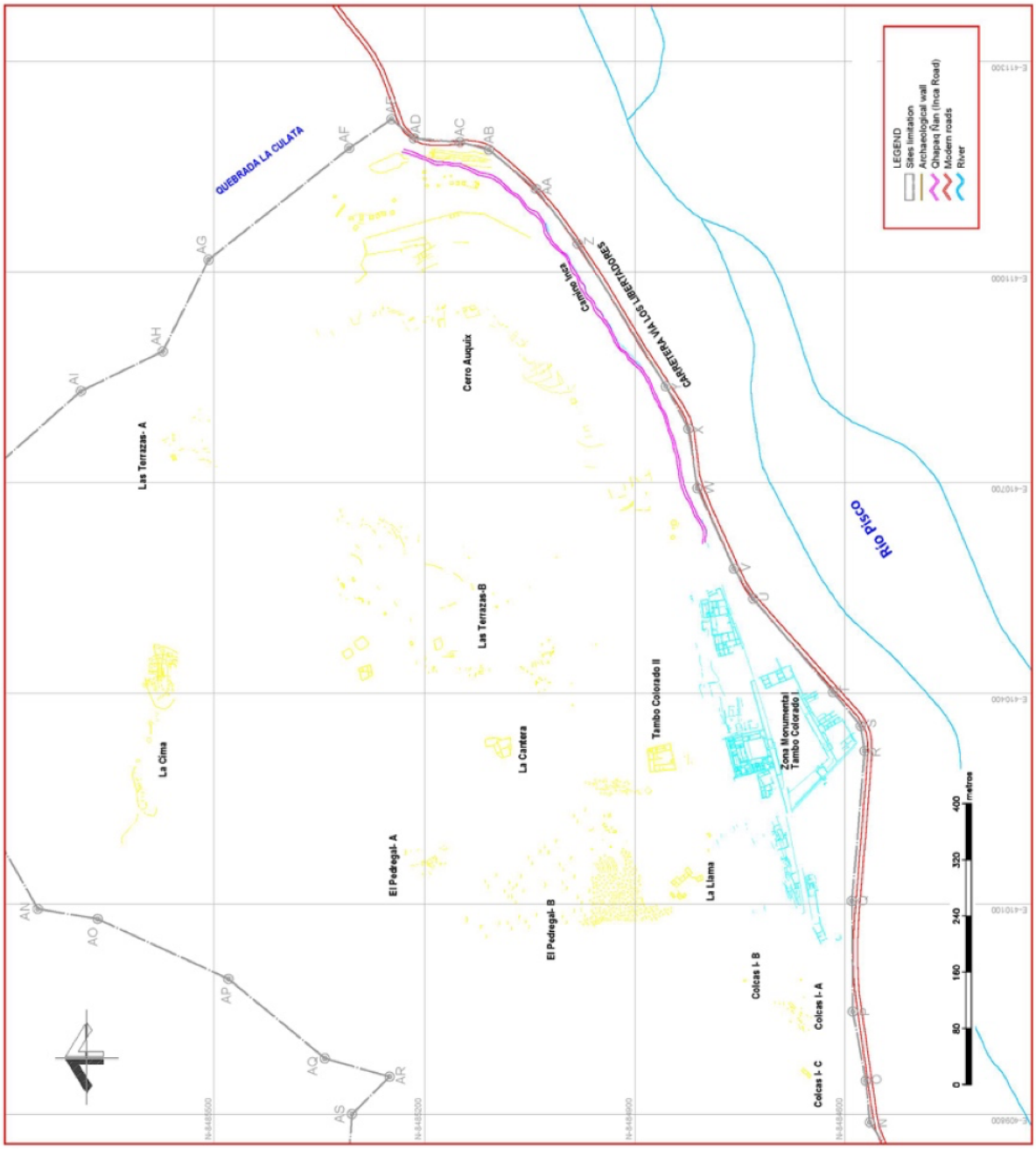


Figure 37: Map showing the different sectors of the eastern side of the archaeological site of Tambo Colorado.

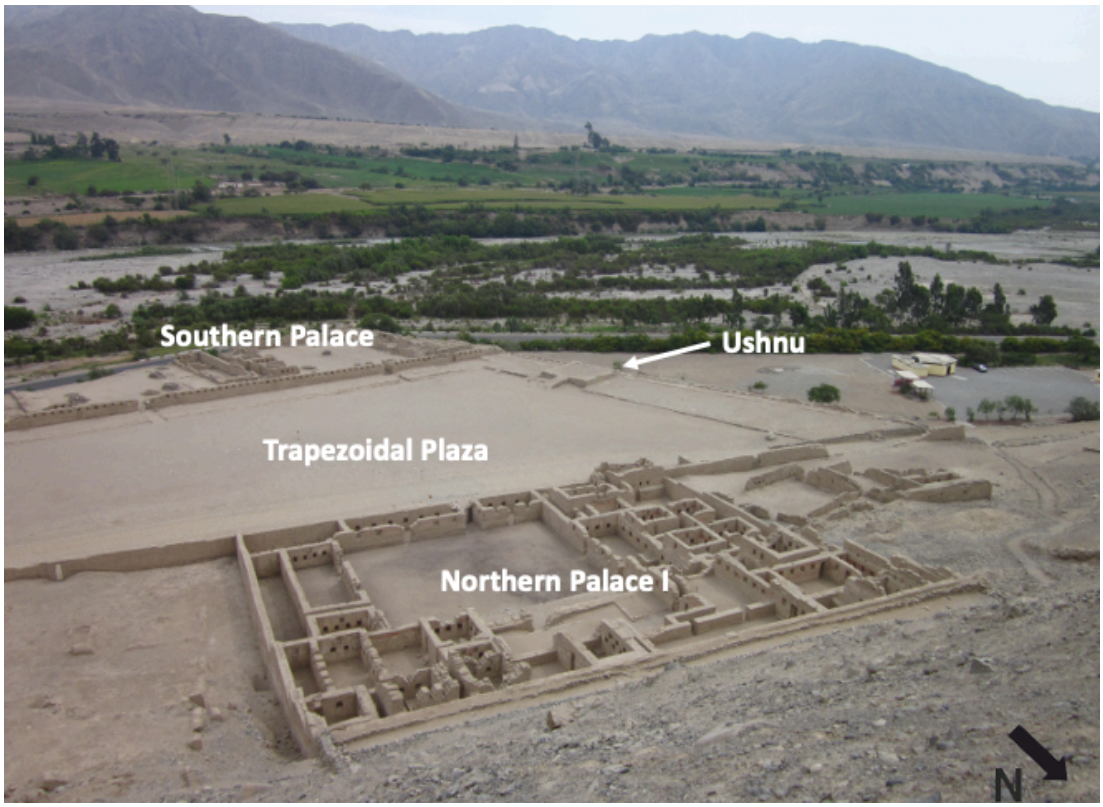


Figure 38: View to the South showing the Inca monumental sector: on the northern side, the Northern Palace I with restricted areas such as a plaza; on the Western side of the trapezoidal plaza the ushnu *is visible as well as the wall with niches; finally on the southern side, part of the Southern palace is visible.*

Protzen and Morris examined the architecture of the Northern Palace I and studied which features are Inca and which are specific to the site (Protzen and Morris 2004, 268-269). The features described as typical of Inca architecture are: niches, small benches or platforms, large and stepped windows, and probably the colours of the mural paintings (Protzen and Morris 2004, 268). The lattice work and the decorative frieze [Figs.39 & 40] are considered as foreign to the typical architecture and were of coastal influence (Protzen 2008, 230). There is only one element still preserved from the frieze made of adobe with double faces, and of a stepped motif topped with two arches. The frieze is visible from the plaza as it is located on the second level of a small tower on the southwestern corner of the Northern Palace I.

What Protzen and Morris (2004, 269) named “lattice work[42]” [fig.4] is made of tapia[43], whereas the whole Inca complex is made of adobes[44].



Figure 39: Tambo Colorado's frieze viewed from a trapezoidal window in the Northern Palace I. This window in a restricted access area provides a direct vantage to 1) the frieze (which encompassed a small tower) and 2) the nearby mountain on the other riverbank.

[42] Lattice work is described by Protzen and Morris as a decorative element that is found on top of some of the walls of the Northern Palace I.
[43] Tapia is a construction technique. Joyce Marcus (2008a, 16) gives this definition of tapia constructions: construction made of mud or clay, poured in place into wooden frames that were removed once the material had dried.
[44] Adobe is another type of construction method. It is usually molded clay air or sun-dried.

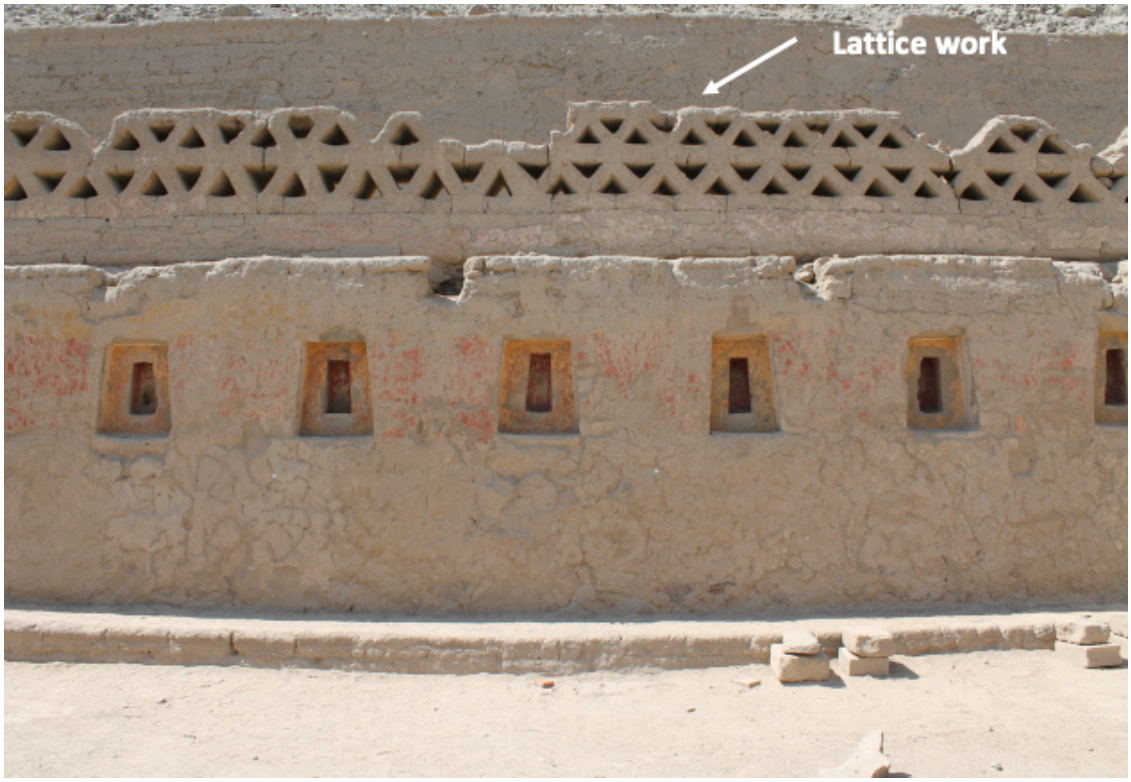


Figure 40: Northern palace of the monumental sector: on top the lattice work. The niches are typical Inca architectural features. Note the traces of red and yellow paintings on the niches and walls (more details on the paintings in Wright et al. 2015).

1-2 Sector Las Colcas 1

This sector [Fig.41] is a vast area located in a dry ravine to the west of the monumental zone. It is located very close to the modern road. The sector was divided into three subsectors by the *Qhapaq Ñan* project (Gildemesteir Flores, 2015): subsector A, subsector B and subsector C. Las Colcas[45] 1A is located on the lower part of the ravine and has a series of subterranean structures. Las Colcas 1B is located on the northern part of the sector and is characterised by a type of funerary structure. Las Colcas 1C is located in the middle of the ravine and has a series of terraces and structures.

[45] A colca is a storehouse. This sector has been named *Las Colcas* because the structures located in this sector were expected to be storehouses (Engel 1957; Gildmeister Flores 2015).

Figure 41: Map of Las Colcas 1, in red the location of the units 1, 2, and 3.

The Las Colcas 1A [Fig. 42] is composed of a circular structure with a diameter of 3.95 m. The width of the wall varies between 0.73 and 0.83 m. Its maximum height

is 0.67 m. There is no clear trace of an entrance, and this can be due to the fact that the northeast wall has collapsed. It seems that the wall was made out of cut rocks and possibly mortar. The southeast wall is a mix of cut rocks with mortar. Before the clearing, the surface was covered with modern rubbish. It seems that the structure has been reused. It does not have archaeological material on the surface.



Figure 42: Photographs of Las Colcas 1A: rounded structure made of fieldstone and mortar.

Subsector Las Colcas 1B [Fig.43] has a rectangular shape structure with an access from the west side. The structure is oriented east to west. The walls are made of fieldstones set in mortar. The northern and southern wall have a length of 4.6 m and a width of respectively 0.9 m and 0.5 m. The western wall has a length of 4.5 m and a width of 1.15 m. The eastern wall has a length of 5 m and a width of 0.5 m. The

structure appears to have been disturbed by looters and most likely had a funerary function.



Figure 43: Photographs of Las Colcas 1B, rectangular above ground structure made of fieldstones and mortar, scattered bones are visible.

Subsector Las Colcas 1C [Fig.44] is made of various small circular structures built with cut stones and set in mortar clay. One of the structures has a "U" shape with a doorway on the western side. It has three walls: south, west and east. The northern wall could have collapsed. The walls are built in slabs. The western and eastern walls are 1.4 m long and 0.46 m wide; the southern wall is 2.7 m long and 0.46 m wide. The maximum height of the walls is 0.65 m. This structure appears to have been re-used and covered. There was no archaeological material on the surface but there were traces of recent fires (ashes) and plastic.

It was decided to test each subsector of Las Colcas 1 because all subsectors presented different shape structures. Whereas Las Colcas 1A and Las Colcas 1C were expected to provide information regarding storage activities, it became clear from the surface observation that Las Colcas 1B could inform us regarding mortuary practices.



Figure 44: Photograph of Las Colcas 1C, the structure has a 'U' shape and is made of fieldstones and mortar.

1-3 Sector La Llama

This sector [Figs.45 & 46] is located to the north of the monumental zone, on the top of a hill. There are two compounds, one with nine rooms and another with seven rooms.

Compound 1 has nine rooms. All have a rectangular shape and are built with cut stones and fixed with clay mortar. The walls have no decoration, and many have collapsed. The width of the walls is between 3.4 m and 6.6 m; and the length of the walls is between 4.3m and 11.2 m long. There are a few pottery sherds on the surface that are not diagnostic. Room 1 has an access through the southern side and circulation south-north. Room 5 has a rectangular feature without archaeological material on the south-western corner. Room 6 is connected to room 7 by a small wall. Room 7, on the surface, had wood fragments and a grinding stone. Compound 2 has seven rooms. The rooms have a rectangular shape and are built with the same construction techniques as compound 1. The walls measure between 2.8 and 3.6m wide, and 3.4m to 4.5m long. Compound 1 is the best preserved and is larger than compound 2.

In the same sector, there is also a subterranean deposit covered with cut rocks and set in clay mortar. The bonding is irregular. It is 2.5 m deep and has a 2.5 m diameter. On the surface, there was no archaeological material.



Figure 45: Aerial view of La Llama, the shape of the structure in this sector resembles a llama. The structure is made of fieldstones and contains various rooms. West to the 'llama' structure, circles are visible. The majority are holes, whereas others are subterranean structure.

The decision was made to excavate a test pit in the llama structure because the architecture was better preserved there. Also, we expected to find traces of domestic activities there.

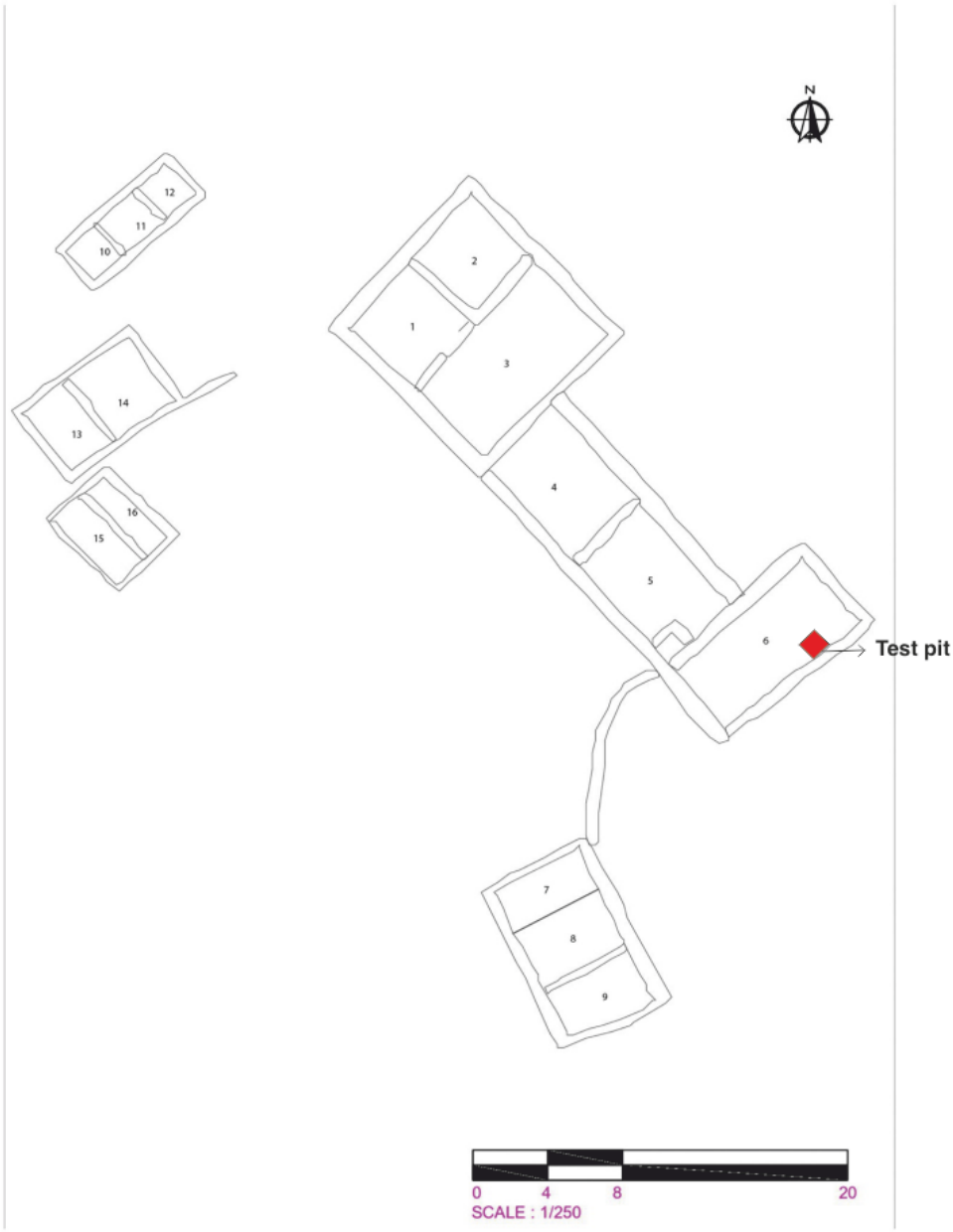


Figure 46: Map of the sector La Llama, in red the location of the unit 4.

1-4 Sector Tambo Colorado II

This sector [Figs.47 & 48] is located to the north of the monumental zone on the summit of a hill. There is one structure, and it has a trapezoidal shape. It is oriented south-north. It has nine rooms. The walls are double facing and built with cut rocks and fixed with clay. Eight of the nine rooms have a rectangular shape, and room 9 has

an “L” shape. The rectangular rooms measure between 4.8 m to 9.1 m wide and 6.8 m to 27.5 m long. The “L” shape room measures between 21.9 m and 27.5 m. The walls have a maximum height of 1.3 m. On the northern part of room 1, there is a possible platform. On the eastern corner of room 3, there is a quadrangular feature and on the western corner there are raised rocks forming a semi-circular feature with lithics on the surface. Room 4 has shell fragments on the surface. In room 5 there is another possible platform. Room 8 presents a line of rocks from east to west. The two rooms with a possible platform are also the two rooms with looters pits.

The layout of the site as well as some its features suggest that it could be a space used for ceremonies. The decision was made of excavating a test pit in room 5 next to a wall.



Figure 47: Aerial view of Tambo Colorado II: the structure has a trapezoidal shape and is divided in different rooms and platforms. The walls were built with fieldstones set in mortar.

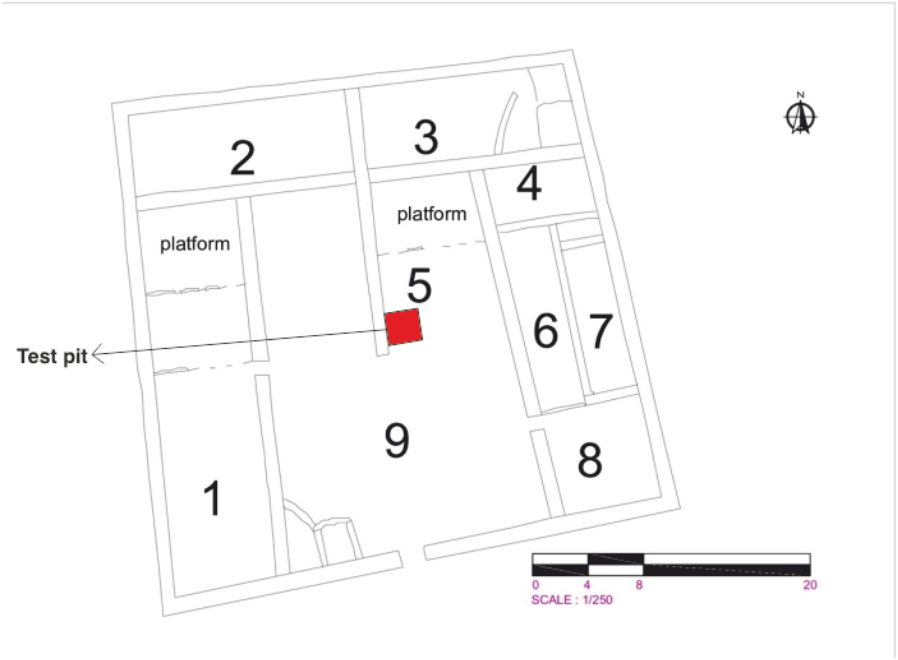


Figure 48: Map of the sector Tambo Colorado II, in red the location of the unit 5

1-5 Sector El Pedregal B

This sector [Figs.49 & 50] is located north to the sectors of La Llama and Tambo Colorado II, approximately 300 m from the Northern Palace, on the hillside of the mountain. It can be accessed going through the La Llama sector, which it adjoins. The sector is made of circular structures between 1 to 2 m diameter and of terraces that are generally 2 m large and 3 m long, distributed along the mountain's slope. The structures are poorly preserved, most walls are collapsed except the northern wall which corresponds to the containment wall.

This sector is very similar to the one that excavated by the Projet de Recherche Tambo Colorado in 2014. Therefore, the location of a test pit in the middle of the sector in a circular structure was to confirm the hypothesis that El Pedregal B was also a domestic settlement.



Figure 49: View of sector El Pedregal B facing south. There are small circular structures (diameter 1 to 2 m), in the background the Pisco river, on the other riverbank agricultural lands and foothills are visible.

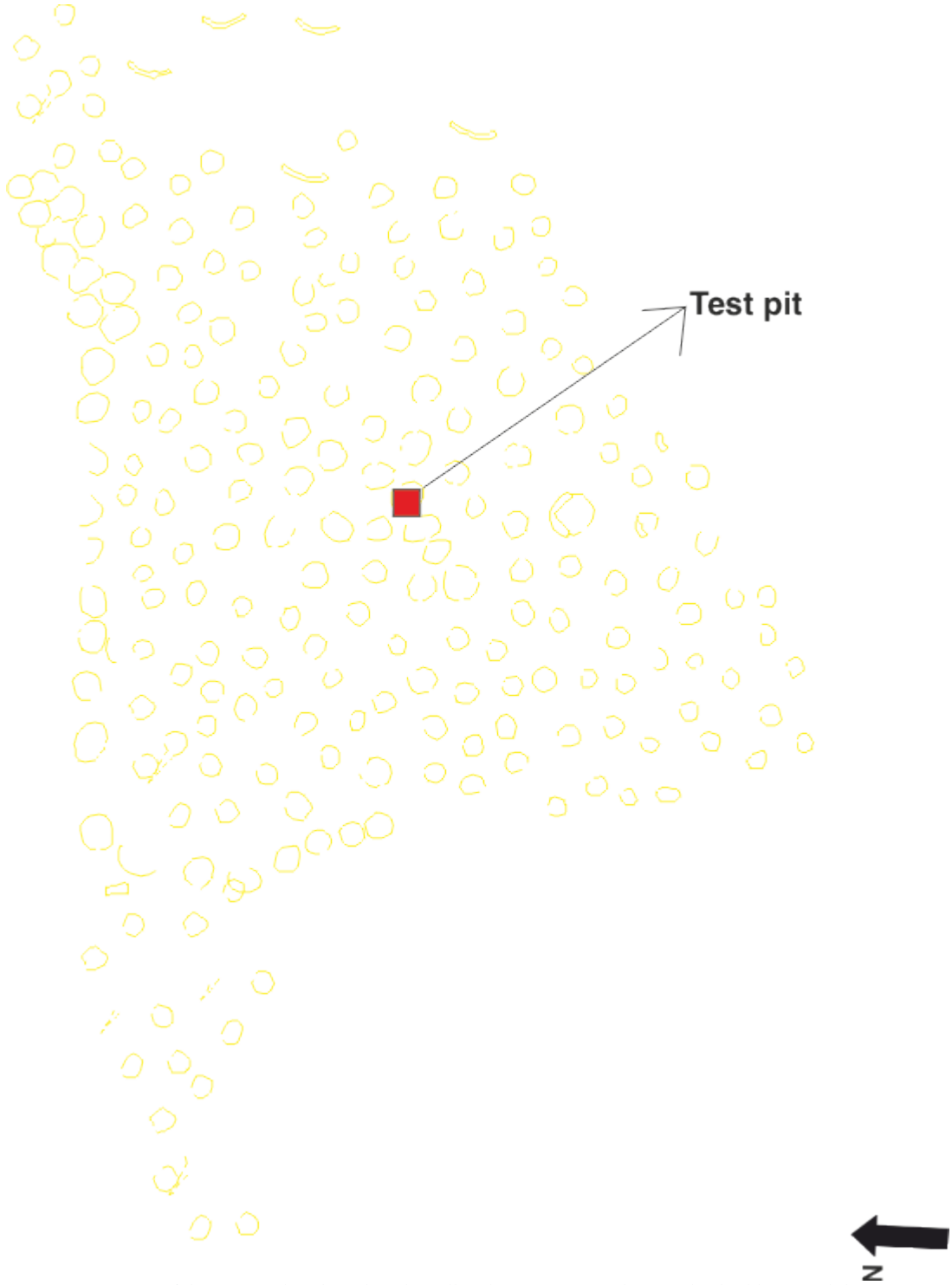


Figure 50: Map of the sector El Pedregal B, the yellow lines represent the circular buildings and the terraces visible in this sector, in red the location of the Test Pit, unit 6.

1-6 Sector Cerro Auquix

The Cerro Auquix sector is located east to the monumental zone and is located next to the Qhapaq Ñan for about 900 m on the western side [Figs.51 & 52]. It is characterised by constructions in the form of compounds and terraces. On the eastern flank, there

are a series of terraces between 1.5 to 4 m large, with containment walls 0.8 m wide. The access to the terraces is from the east and the north. The terraces are built with fieldstones set in mortar.

On the top, there are traces of various structures built with fieldstones set in mortar. Most walls are collapsed. The width of the walls varies between 1.6 and 7.1m, and the length of the wall between 2.75 and 10.8 m. Some rooms are visible containing pottery sherds from the Late Horizon and disarticulated human bones, but also looters' pits[46]. Other rooms also have pottery sherds from the Late Horizon, disarticulated human bones, along with charcoal and organic remains such as corn cobs. There is an abundance of pottery sherds on the surface. Also visible is a subterranean feature built with stone slabs. It is clearly man-made; however, it is possible function remains unclear. It could have been used as a cist tomb or as a storage facility, but more work is necessary to determine its use more clearly.

On the western flank, there are two rectangular structures, with considerable amounts of disarticulated human bones. Due to this material, the structures probably have a funerary function. They are built with fieldstones set in mortar. Each structure can only be entered by one small door. The walls do not show any decoration.

From the surface observations, and the accounts from the local community, Cerro Auquix appeared to have functioned as a funerary sector. We decided to open a test pit on the top of the hill, in one of the rooms in order to confirm the mortuary function of this sector.

[46] There were at least five clear looter's pits.

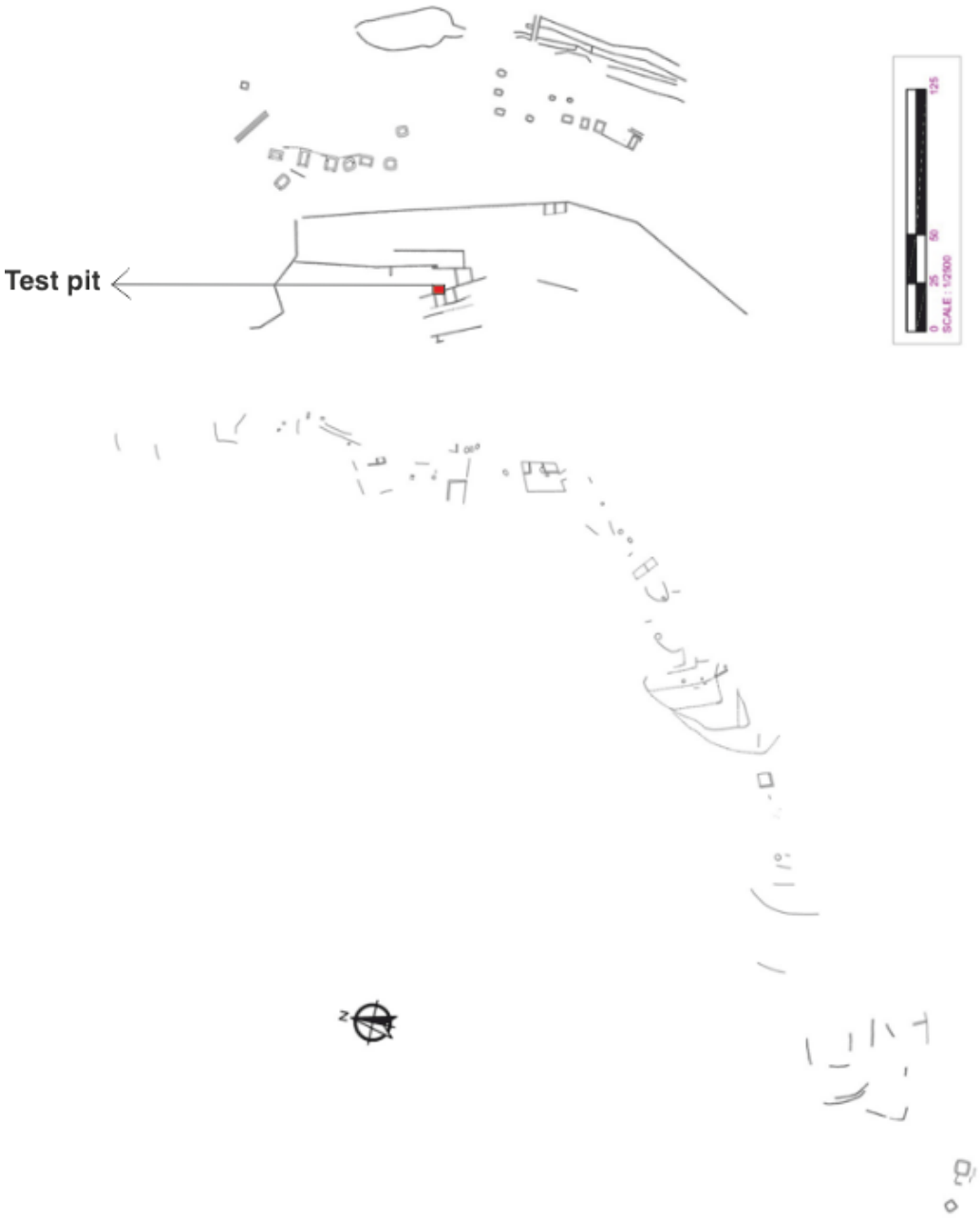


Figure 51: Map of the sector of Cerro Auquix, in red location of the test pit of unit 7.

There, during the survey at Cerro Auquix, we came upon two modern offerings on the foothills. They were made of a colourful textile recovered with coca leaves, bottles possibly full of chicha[47] among other consumables, and ribbons [fig.16]. Cerro Auquix is considered by the local population as a *huaca*[48], and sacred. The offerings, we surmise, were made either by locals who are still practicing Andean rituals or by looters so it would offer them protection and good fortune.



Figure 52: Modern offering at Cerro Auquix: on a cloth, various things were deposited amongst them coca leaves, ribbons, various consumables, and a bottle probably of chicha. These offerings can be made by locals that still considered Cerro Auquix as a sacred place, or by looters in order to get protection and good fortune.

1-7 Sector La Cima

This sector is located northwest of Cerro Auquix on the summit of a mountain [Figs.53 & 55]. The site is located at an altitude varying between 778 and 802 masl. It is the highest point of the archaeological zone of Tambo Colorado. It is oriented east to west and can be divided into two different subsectors. This sector is characterised by a series of rooms, terraces, and perimeter walls. The walls were built with cut stones and probably set in mortar made of clay. However, it is impossible to be completely certain as all the walls are collapsed.

[47] A maize beer used since pre-Columbian times during ceremonies.
[48] *Huaca* is a Quechua word now employed to refer to sacred places, but in the past a huaca was an animated object or place that held a religious importance (see chapter 7).



Figure 53: Aerial view of La Cima: note the enclosure walls, probably of defensive function, and within are a series of stone foundations of buildings.

On the eastern subsector, there are six different levels. Level 1 is composed of 16 rooms, and 14 of them have a rectangular shape and two have a circular shape. The width of the rooms is between 0.4 and 1.9 m, and the length varies between 2.2 m and 5.1 m. The circular rooms have a diameter between 1.5 and 2 m. Level 2 has twelve rectangular shape rooms and three terraces. The width of the rooms varies between 1.5 m and 7.5 m. Level 3 is composed of one terrace and five rectangular rooms. The length of the rooms varies between 1.5 m and 4.7 m. The width of the rooms is between 2.73 m and 3.46 m. Level 4 is composed of seven rectangular rooms. Their length is between 2.7 m and 4.9 m and their width between 2.2 m and 3.4 m Level 5 has six rectangular rooms, they measure between 2.15 m to 5.7 m wide and 3.7 m to 5.8 m long. Level 6 is composed of four rectangular rooms and two terraces. The rooms measure 3.6 to 5.7 m large, and 6.5 to 7.4 m long. The terraces usually are 3 m wide and 5m long.

On the western subsector, there are nine rectangular rooms and one circular room. The circular room measures 1.8 m in diameter. The width of the rooms varies between 1.9 m to 6.6 m and their length between 2.5 m and 6.9 m.

It was decided to open a test pit on the eastern subsector in one of the rooms to attempt to identify the architectural construction techniques. The decision of this particular room was also based on the material observed: the top of a complete vessel. From its architectural features and the observed material, we believed that this sector could be a residential compound.

Similarly, to Cerro Auquix, we encountered modern offerings at La Cima [Fig.54]. In that case, there were empty bottles of chicha, left at the bottom of a standing rock. The rock clearly indicates the summit of a mountain on the other side of the river. Mountains (and hills) are still considered sacred by many local inhabitants. These modern gifts at La Cima and Cerro Auquix indicate that still, nowadays, parts of Tambo Colorado's landscape is sacred.



Figure 54: Modern offering at La Cima: the empty bottle is visible as well as the standing rock, in the background the agricultural terraces and the foothills on the other riverbank.

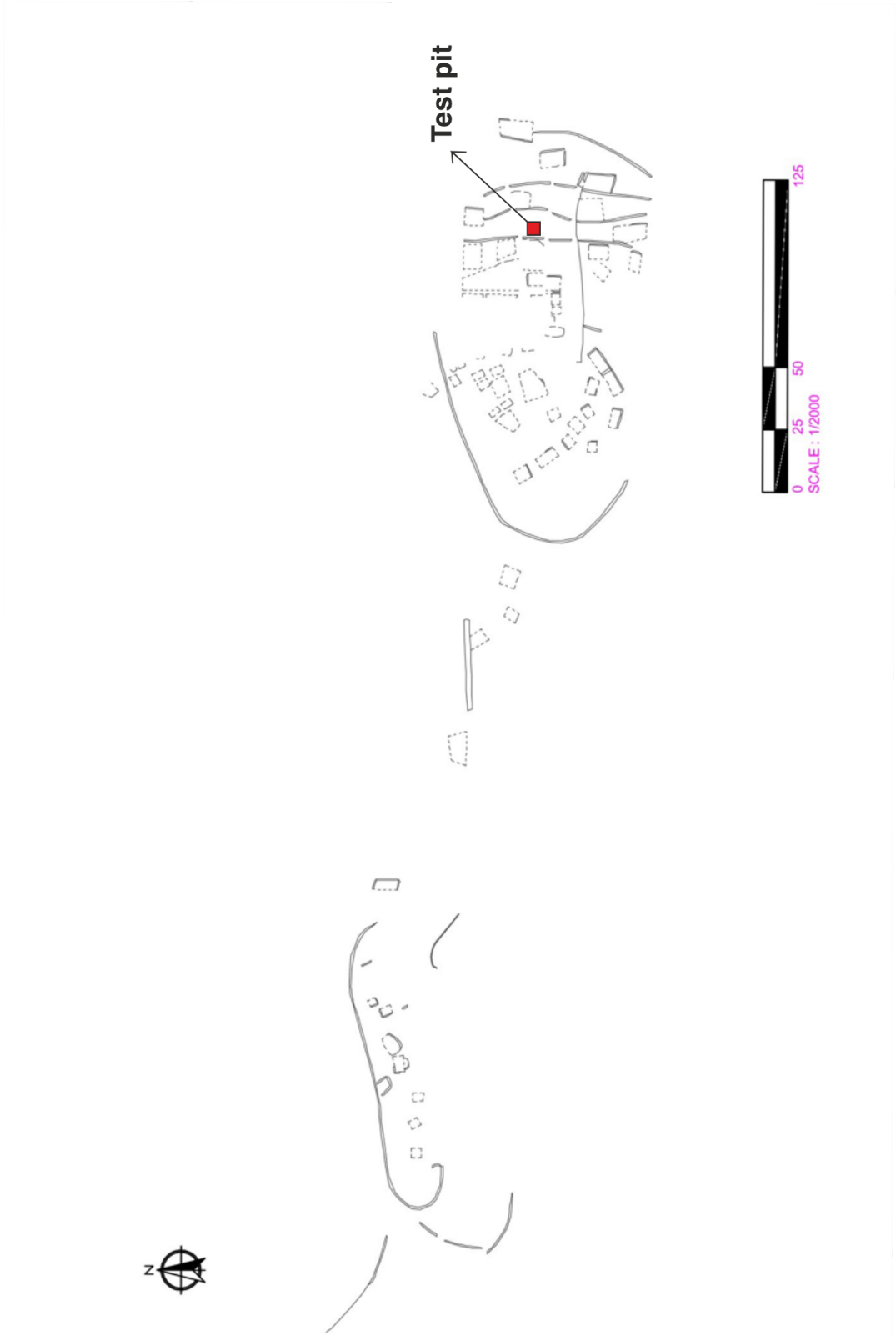


Figure 55: Map of the sector La Cima, in red location of the test pit of unit 8.

1-8 Sector Las Terrazas

The Las Terrazas sector is located east of Cerro Auquix and is divided in two subsectors: Terrazas A and Terrazas B. These consist of a series of terraces and platforms.

Las Terrazas A [Figs. 56 & 57] is located at the north-eastern of the Inca monumental core and north of the western hillside of Cerro Auquix. There are ten terraces and three rooms. The structures are made of cut stones set in mortar clay. The terraces have a width between 1.5 m to 3.7 m and a length between 2.2 m to 11.9 m. The rooms have a rectangular shape. The walls do not have traces of decoration. Las Terrazas A is the sector where the majority of the diagnostic pottery sherds recovered from surface collections: all the sherds date from the Late Intermediate Period and the Late Horizon (see chapters 4 and 5). South-eastern corner of Terrace 7 wall is a containment wall built with piled -up cut stones. Terrace 9 also has a containment wall going from east to west.



Figure 56: Aerial view of Las Terrazas A: the terraces are visible.

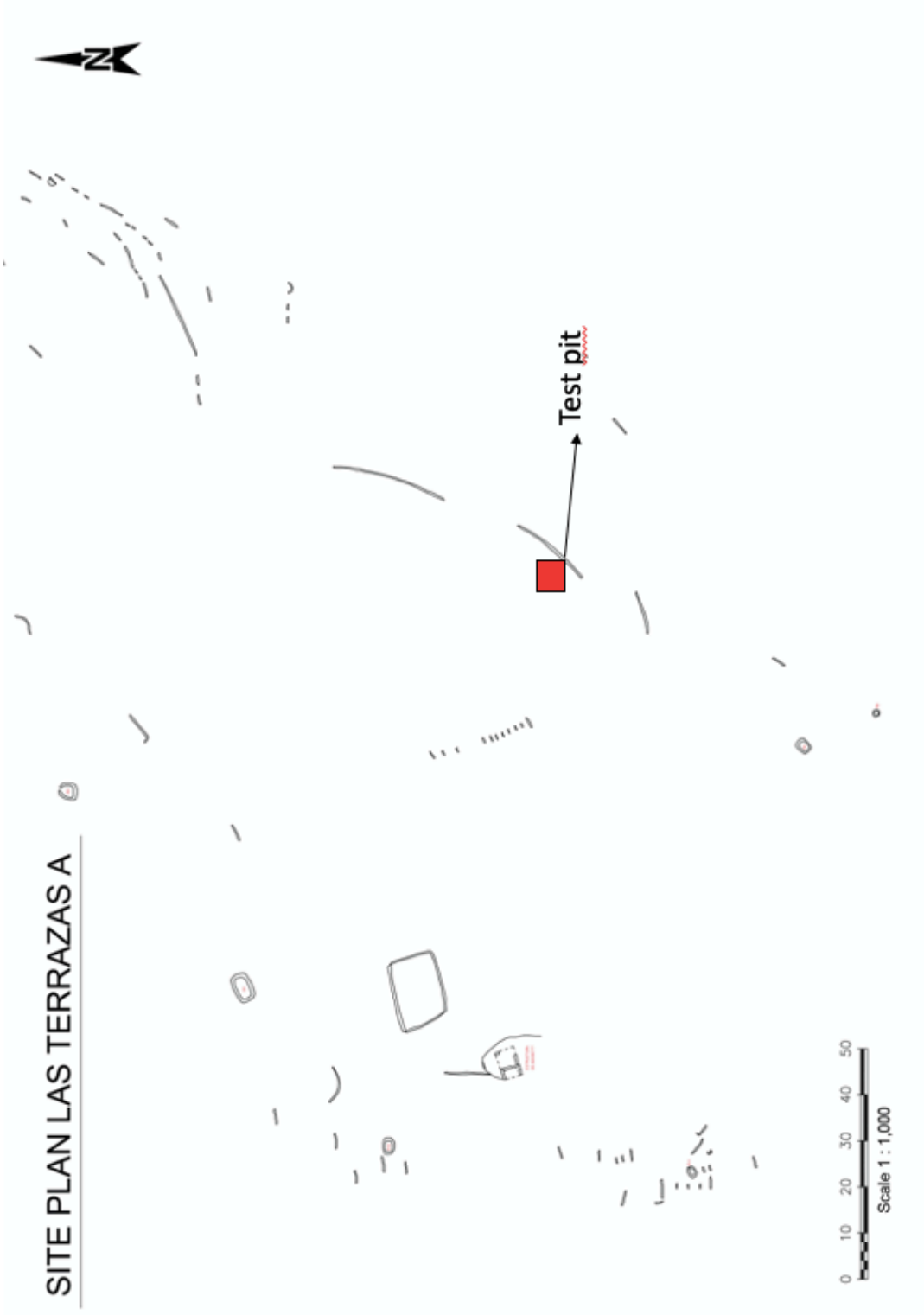


Figure 57: Map of sector Las Terrazas A, the black lines correspond to the different structures in the sector, in red the location of the unit 9.

Las Terrazas B [Fig.58] is located at the northeast of the monumental zone. It is located on the lower and mid-part of the hill. It is composed of five rooms and two terraces that can be separated into two levels. Level 1 is a compound with two rooms: one has a circular shape with a diameter of 2.2 m, the second one has a rectangular

shape of 3 m wide and 3.85 m long. All the walls are collapsed; therefore, the construction technique cannot be defined but it was built with cut stones. Level 2 has three rooms and two terraces. Rooms are between 1.9 m to 2.2 m large and 2.4 m to 3.2 m long. The terraces are between 1.65 m and 3.1 m long. As for level 2, the construction technique cannot be determined but, similar to level 1, it used cut-stones. There was a small amount of diagnostic pottery sherds uncovered from this sector, but no other archaeological material.

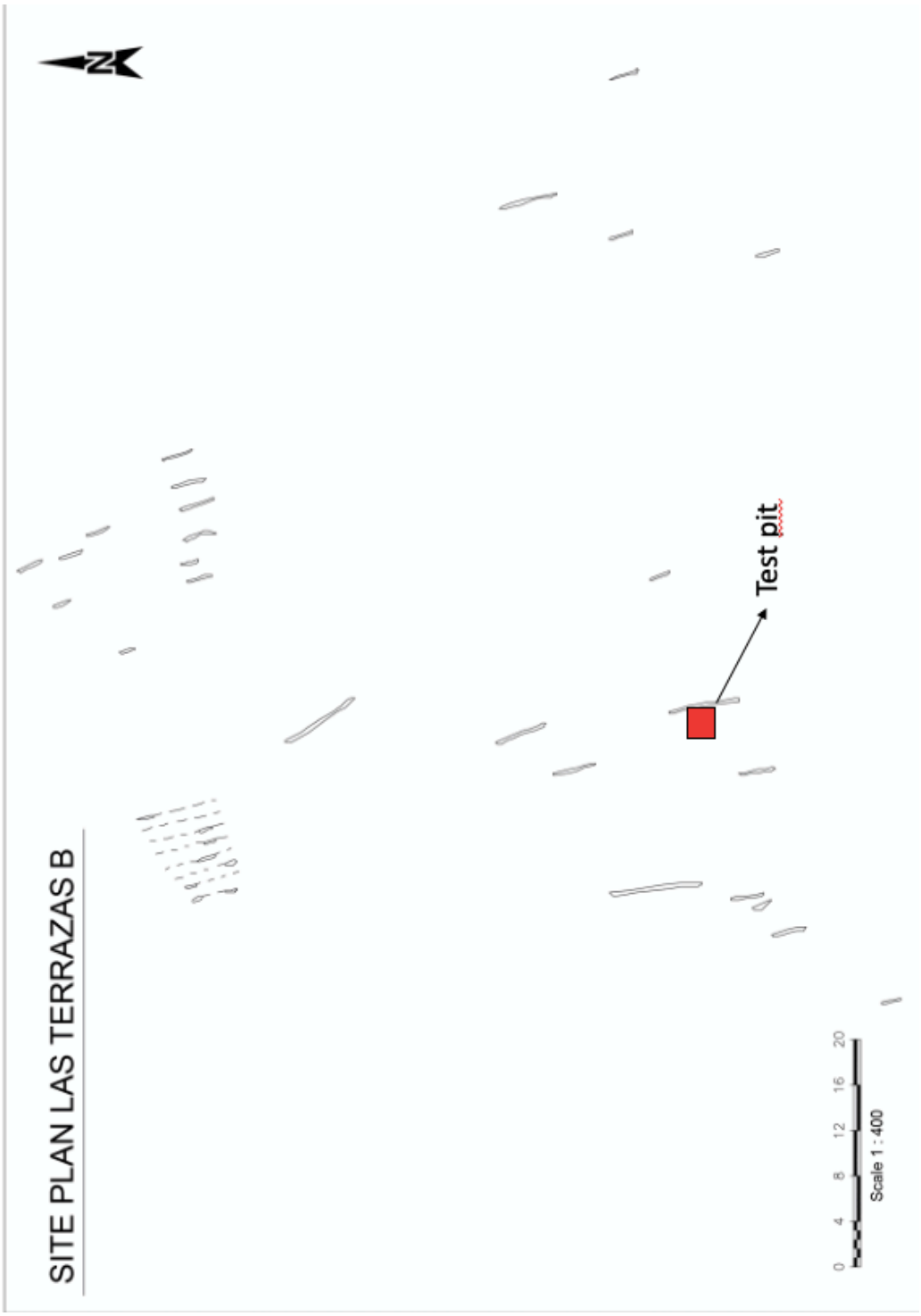


Figure 58: Map of the sector Las Terrazas B, the blacklines represent the different structures (terraces and rooms), in red is the location of the unit 10.

1-9 Summary

The construction techniques found in the study area appear similar in almost every sector: cut stones, pebbles, and clay mortar were used. Differences can be noted in some structures both in Cerro Auquix and Las Colcas 1: Colca 1B and the two structures on the western flank of Cerro Auquix are better preserved and were built with bigger fieldstones. In each case, they had a funerary function, and the masonry is most likely related to the Inca period. It is worth noting that the construction techniques in these abovementioned sectors differ from the ones employed in the monumental zone, where the compounds are built largely in adobe and *tapia.*

Wallace mentioned that during the Late Intermediate Period, buildings are built in tapia in Pisco (in Menzel 1971, 81). According to Menzel who is citing Wallace's settlement survey, tapia is particular to the Chincha and is not found in the Ica valley, which would suggest a Chincha influence in construction techniques in the Pisco valley (Menzel 1971, 81). Engel noted the same pattern, especially in the lower Pisco valley (Engel 2010, 27-39). His descriptions of the middle valley sites mention that structures are built with rocks, pebbles, and slabs (Engel 2010, 39-50). Wallace also noted that rocks, pebbles, and slabs were employed throughout all periods in the Pisco valley and in particular in the middle and upper valley (cited by Menzel 1971, 81). The use of cut stones, pebbles, and clay mortar in the middle Pisco valley concur with the observations made by Wallace and Engel concerning construction techniques during the Late Intermediate Period.

The registration of the architectural features did not provide as much information as expected. This is mainly due to the poorly state of conservation of the structures and the limited sampling possible of this project. Almost all of them were collapsed. The looting and the location of the site in a very seismic zone partly explain this. Another explanation can be that the structures were not built to last for a long period of time as shown by the results of the excavations (more details in the following section 3.2). The following table [Table 8] sums up the architectural features and construction techniques registered in each sector, as well as the archaeological material recovered from the surveys. A possible dating is given based on the material retrieved during the mapping.

Sectors	Architectural features/ construction techniques	Type of material recovered from the surveys with the Number of Identified Specimens (NSIP)	Possible dating
Las Colcas 1A	Circular structure of 3.95m diameter Cut stones with clay mortar	Pottery sherds (3)	Late Horizon
Las Colcas 1B	Rectangular structure (4.5cm x 5m) Fieldstones with clay mortar	Pottery sherds (2) Human bones (65) Textile fragments (3)	Late Horizon
Las Colcas 1C	Circular and "U" shape structures Fieldstones with clay mortar	Pottery sherds (8)	Late Horizon
La Llama	Two compounds with seven or nine rooms, in shape of a llama Fieldstones with clay mortar	Shells (2) Lithics (1) Pottery sherds (113) Botanical remains (5)	Late Intermediate Period/Late Horizon
Tambo Colorado II	Trapezoidal structure with nine rooms Fieldstones with clay mortar	Pottery sherds (20) Textile fragments (28)	Late Intermediate Period
El Pedregal B	Circular structures of 1 or 2m in diameter & terraces (2m x 3m) Cut stones	Pottery sherds (11)	Late Intermediate Period
Cerro Auquix	Series of compounds and terraces Fieldstones and clay mortar	Pottery sherds (137) Lithics (3) Human bones (54) Botanical remains (40) Animal bones (7) Shells (7) Textiles fragments - threads (145)	Late Intermediate Period/Late Horizon

La Cima	Two compounds with rooms, terraces and perimeter walls Fieldstones	Worked animal bone (1) Shells (12) Lithics (1) Pottery sherds (28)	Late Intermediate Period
Las Terrazas A	Ten terraces and three rooms Fieldstones and clay mortar	Pottery sherds (623)	Late Intermediate Period/Late Horizon
Las Terrazas B	Two terraces and five rooms Cut stones	Shells (3) Human bones (5) Pottery sherds (96)	Late Intermediate Period/Late Horizon

Table 8: Table summarising the data collected during the mapping and surveys of the eastern sector of Tambo Colorado.

2- Excavations

The excavations consisted of 1x1 m test pits that were located in the different surveyed areas. The purpose of the excavations was to 1) define the chronological occupation 2) define the architecture and 3) understand the function of each sector. During the surveys, I evaluated the architectural structures and from the material collected on the surface I decided where to excavate a test pit. Materials were collected using a mesh screen of 0.5 cm, then labelled and registered. The excavations followed the natural layer divisions and were always near a wall. The initial layer consisted of wall collapse, windblown sand, and sometimes modern rubbish.

The following consists of a detailed site-by-site description of the test pits and architectural remains. It was possible to securely determine the cultural affiliation of the pottery sherds in only one sector. The other diagnostic pottery sherds were rims or vessel without decoration that are common during the Late Intermediate Period and the Late Horizon.

Below is a table [Table 9] that summarises the location of the test pit, the stratigraphy and the possible dating of each test pit.

Sectors	Location	Stratigraphy	Dating
Las Colcas 1A	To the west of the monumental sector, located in a circular architectural feature (GPS location: -13.705803180562288, -75.83263553381148)	See Appendix 1	Late Horizon
Las Colcas 1B	To the north-west of the monumental sector, located in a rectangular architectural feature (GPS location: -13.704891041063265, -75.83232715396042)	See Appendix 1	Late Horizon
Las Colcas 1C	To the west of the monumental sector, located in a circular architectural feature (GPS location: -13.705512272237927, -75.8331061328322)	See Appendix 1	Late Horizon
La Llama	Located in the enclosure 6 of La Llama (GPS location: -13.704198627170006, -75.83120577229597)	See Appendix 1	Late Intermediate Period / Late Horizon
Tambo Colorado II	Located in the enclosure 5 of Tambo Colorado II (GPS location: -13.703806027581303, -75.82965081891643)	See Appendix 1	Late Intermediate Period / Late Horizon
El Pedregal B	Sector located to the north of Tambo Colorado II, test pit in the middle of the sector (GPS location: -13.701896118414775, -75.83030068228302)	See Appendix 1	Early Horizon
Cerro Auquix	Test pit located on the top part of the sector (GPS location: -13.70145730132112, -75.82363178425851)	See Appendix 1	Late Horizon
La Cima	Test pit located on the second terrace of the eastern compound (GPS location: -13.697590346275463, -75.82822343721261)	See Appendix 1	Late Intermediate Period
Las Terrazas A	Located on the eastern part of the sector (GPS location: -13.699224668829636, -75.82616701454224)	See Appendix 1	Late Intermediate Period / Late Horizon
Las Terrazas B	Located on terrace 1 in the first level of terraces (GPS location: -13.701152389275055, -75.8283006417163)	See Appendix 1	Late Intermediate Period / Late Horizon

Table 9: List of the test pits excavated in the western part of Tambo Colorado.

2-1 Las Colcas 1

There are three subsectors in Las Colcas; as the structures in each sector were different especially in terms of shapes, it was decided to excavate a test pit of 1x1 m in each sector.

2-1-1 Las Colcas 1A

Unit 1 is located inside the colca[49], parallel to the eastern wall. There are five different layers, counting the superficial layer. The maximum depth of the pit is 1.3m. Floor plans can be seen in appendix 3.1.

Context	Stratigraphy and deposition	Artefact types with Number of Identified Specimens (NSIP)
100	Superficial layer: covered with some loose rocks, and the soil was a light beige mixed with modern rubbish, including cardboard, raffia[50], and goat dung. On the northern side, there are lined-up slabs. Probably reused as a corral in modern times [Fig.59].	Pottery sherds (10) Textile fragments (3) Charcoal
101	Sediment deposit and small rocks [Fig.60].	Pottery sherd (1)
102	Layer of semi-compact soil, light brown, on the northern side, there is a series of sharp rocks of different sizes [Fig.61].	Organic remains (reed fragments, animal coprolites)
103	Defined by a beige semi-compact uneven soil. On the south side, there is an accumulation of rocks that do not appear to have an apparent order. On the western side, there is a layer of ashes; and in the centre of the excavation there is a circular hole of 3 x 3 cm [Fig.62].	Pottery sherds (15) Animal bones (5)
104	Defined by light brown soil and medium size sharp rocks. In the centre of the excavation, there was a large rock which due to its dimensions resulted in the inability to continue with the excavation work of Las Colcas 1a as the rock was impossible to move [Fig.63].	Pottery sherds (3)

[49] Colca: Quechua term for storehouse.

[50] Raffia: it is pieces of dried leaf that can be used as string for example.



Figure 59: Unit 1: context 100.



Figure 60: Unit 1: context 101.

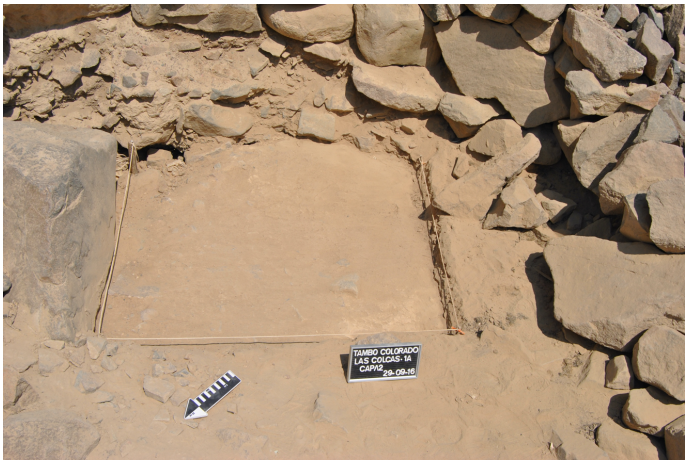


Figure 61: Unit 1: context 102.



Figure 62: Unit 1: context 103.



Figure 63: Unit 1: context 104.

2-1-2 Las Colcas 1B

Unit 2 was located on the south-western corner of the colca 1B, next to southern and western walls. Three layers were excavated, and the maximum depth of the excavation was 0.6 m. Floor plans can be seen in appendix 3.2.

Context	Stratigraphy and deposition	Artefact types Number of Identified Specimens (NSIP)
200	On the western side this layer was defined by compact soil with rocks, on the centre there were two cut stones (from the collapsed walls) and on the north-eastern	Human bones & teeth (30) Gourd fragments Pottery sherd (1) Cotton (1) Textile fragments (46)

	corner there are some disarticulated human bones. [Fig.64].	Lithics (2)
201	Layer was defined by beige semi-compact soil with rocks. There is a bench (B1) attached to the southern wall made of rocks and light beige compact soil. The bench has a length of 1 m and a width of 0.4 m. On the northern profile, there is coloured plaster. Next to the western wall, there is another bench (B2), that has a length of 0.6 m and a width of 0.31 m. There is also plaster on the second bench [Fig.65].	Maize cobs (2) [Fig.66] Human bones (26)
202	It was defined by a yellow clay floor of thin texture and semi-compact consistency, located on the north-eastern corner of the pit. Bench 1 (B1) is attached to the southern wall. The bench is composed of slabs. It is oriented east to west, and it measures 1 m long, 0.4 m wide, and 0.13 m high. A small part has traces of plaster. It is probable that it was totally covered with plaster. Bench 2 (B2) is attached to the western wall. The bench is built with rocks and compact soil. It is oriented south to north, it measures 0.6 m long, 0.31 m wide, and 0.11 m high. Just as with B1, there are traces of plaster, made of thin sand and clay.[Fig.67].	Gourd (1) [Fig.68] (11x12 cm) Maize cobs (18) Peanut (8) Human bones (13)

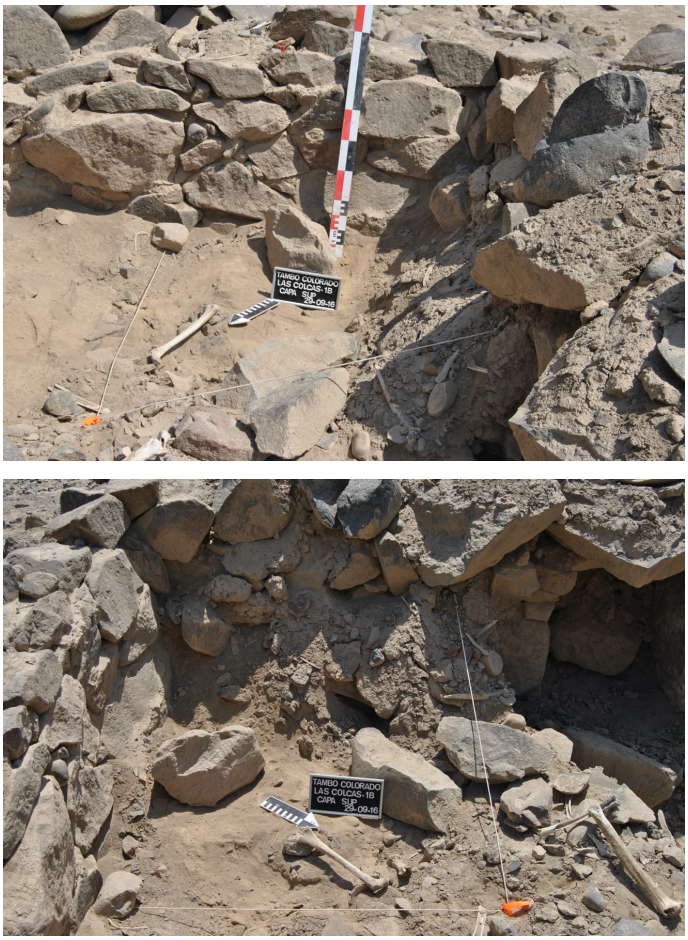


Figure 64: Unit 2: context 200.



Figure 65: Unit 2: context 201.



Figure 66: Maize cobs from context 201.



Figure 67 : Unit 2: context 202.



Figure 68: Gourd vessel from context 202.

The material uncovered, in particular the bones and the gourd vessels associated with the benches, are evidence of the structure's funerary purpose. The structure was probably used as a tomb. Due to its intensive looting, and the large

number of disarticulated bones all over the structure and outside of it, information is lacking regarding the possible status of the individuals buried there. Two different hypothesis are possible: a high status individual was buried there with other individuals or, many individuals probably from the same kin were buried together in one burial as it was the case in some Late Intermediate Period and Late Horizon tombs in the Chincha valley (see Weinberg et al. 2016; Bongers 2019).

2-1-3 Las Colcas 1C

Unit 3 was located on the southwestern corner of the colca, next to the southern and western walls. Eight layers were excavated, and the maximum depth of the pit was 1.4m. Floor plans can be seen in appendix 3.3.

Context	Stratigraphy and deposition	Artefact types and Number of Identified Specimens (NSIP)
300	It was composed of small rocks and beige loose soil.	No archaeological material.
301	It was made of big rocks and beige compact soil. On the south-western corner there was an accumulation of rocks with more compact soil. This accumulation measured 0.3 x 0.5 m. [Fig.69].	Diagnostic pottery sherd (1) [Fig.70] Non-diagnostic pottery sherds (7) Bird feathers Bird excrement.
302	Dark brown floor [Fig.71]	Non-diagnostic pottery sherds Organic remains (11)
303	It contained traces of ashes near the western wall. There was a second floor that is associated at the western wall. The floor consisted of beige compact soil. The floor was quite deteriorated [Fig.72].	No archaeological material.
304	It is made of dark brown loose soil. It contained a large amount of organic remains which explains the colour of the soil [Fig.73].	Organic remains (17) Brown camelid fur (1)
305	It was defined by a semi-compact light brown soil. In the centre of the pit, the soil was darker, which could be due to the decay of the organic remains.	No archaeological remains.

306	Light beige compact soil, in some places, the soil is a bit darker. On the north-western side there was a part of the mother rock. The layer is not associated with the walls [Fig.74].	Pottery sherd (1) with traces of soot.
307	Rubble.	No archaeological remains.



Figure 69: Unit 3: context 301.



Figure 70: Pottery sherd from context 301.



Figure 71: Unit 3: context 302.

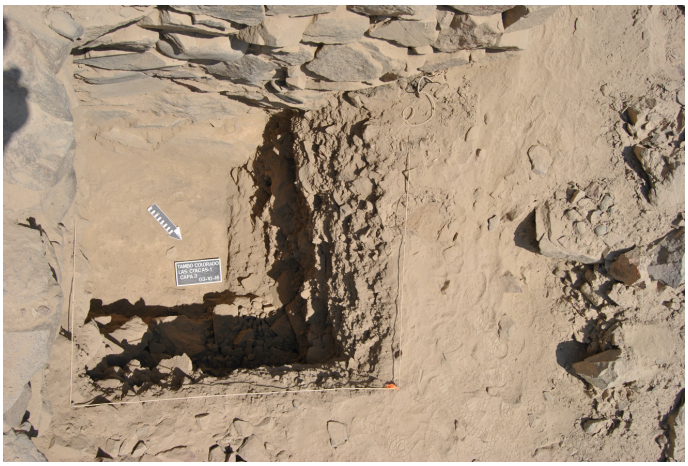


Figure 72: Unit 3: context 303.



Figure 73: Unit 3: context 304.



Figure 74: Unit 3: context 306.

The absence of decorated pottery sherds in this context does not allow clear determination of the cultural affiliation based on stylistic variations. However, the combination of the quantity of organic remains, the ash, the traces of soot, and the pottery sherds demonstrate a possible use of the site for storage and food production purposes.

2-2 La Llama

Unit 4 was located in room 6, associated to the southern wall. Four layers were registered with a maximum depth of 0.45 m. Floor plans can be seen in Appendix 1.

Context	Stratigraphy and deposition	Artefact types And Number of Identified Specimens (NSIP)
400	It was made of small stones and light beige loose soil.	Charcoal Organic remains (maize and peanut) (20) Pottery sherds (9) Animal bones (2)
401	On the western corner there was an ash feature with some vegetal remains: seeds, peanut, maize, leaves, and small pieces of burnt wood. The rest	Pottery sherds (3) Threads (2) Animal bone (1) Vegetal remains (91)

	of the layer was composed of white clay [Figs.75 & 76].	
402	In the centre there was a concentration of ashes and charcoal. The ashes were grey and mixed with brown soil. On the western corner, there was a floor associated to the southern wall. The floor is light beige. On the eastern and northern sides of the pit, the soil is compact and beige, and with stones [Fig.77].	Threads (3) Organic remains (70) Diagnostic sherd (1) Charcoal
403	It was the sterile layer without any archaeological material. It was made of loose mustard-coloured soil with rubbles [Fig.78].	No archaeological material.



Figure 75: Unit 4: context 401.



Figure 76: Ash feature in context 401.



Figure 77: Unit 4: context 402; detail feature of context 402.



Figure 78: Unit 4: context 403.

The test pit was in a room that appears to not have had an entrance, but this could be due to the collapse of all the walls. After the excavations, the total height of the wall was 0.93 m. Due to the material encountered and the large quantity of charcoal and ashes in this room, the sector is interpreted to have had mainly a domestic function.

2-3 Tambo Colorado II

Unit 5 was located in room 5, parallel to the western wall. Six layers were registered with a maximum depth of 0.42 m. Floor plans can be seen in appendix 3.5.

Context	Stratigraphy and deposition	Artefact types And Number of Identified Specimens (NSIP)
500	The soil was light beige, loose, thin texture, and with small stones. On the eastern side there were two aligned medium stones [Fig.79].	Textile fragments (5) Pottery sherd (1) Organic remains (56) Lithics (1)
501	The soil was light beige and semi-compact. On the eastern side rounded stones are aligned in an orientation of south to north, parallel to the western wall of room 5. Near the western wall, there was a circular feature with leaves, a fragment of copper metal, and small white feathers tied together with a thread on the surface. It was probably an offering.	Organic remains (26) Fragment of copper (1) White feathers (1)
502	The soil was light beige, semi-compact and with stones. Near the northern profile, there was a floor 1 (F1) made of clay and sand. It was yellow and there is a cut on the floor made by traces of ashes.	Organic remains (59) Textile fragments (5) Charcoal
503	Floor 2 (F2) was made of yellow semi-compact clay and sand. It was located near the wall. In the centre of the pit, there were three aligned stones. Between the floor and the stones, there was a concentration of charcoal and ashes.	Pottery sherds (3) Organic remains (4) Charcoal
504	Floor 3 (F3) was made of yellow semi-compact clay and sand. On the floor there were traces of charcoal.	No archaeological material.
505	Rubble [Fig.80].	No archaeological material.



Figure 79: Unit 5: context 500.



Figure 80: Unit 5: context 505.

Overall, the test pit's cultural affiliation remains unclear. However, the material recovered, and the architecture provide information about the function. Tambo Colorado II had two rooms with platforms: room 1 and room 5. The test pit was excavated in room 5 where a possible offering was discovered in layer 1. The other layers all presented a floor associated with traces of ashes. The sector may have had a ceremonial function.

2-4 El Pedregal B

Five layers were registered in unit 6 located in El Pedregal B. The test pit reached a maximum depth of 0.6m. Floor plans can be seen in Appendix 1.

Context	Stratigraphy and deposition	Artefact types And Number of Identified Specimens (NSIP)
600	It was composed of loose beige soil and cut stones [Fig.81].	Seed (1) Shells (4)
601	It was made of stones and compact beige soil. It appears that the soil could be clay.	No archaeological material.
602	It was defined by semi-compact light beige soil and flat stones from the collapsed structures [Fig.82].	Shell (1) Pottery sherds (3) Organic remain (1)
603	It was made of stones and semi-compact brown soil. The wall base was registered at this level [Fig.83].	Pottery sherds (4) Organic remains (12) Textile fragments (15) Charcoal Shells (2)
604	It was the sterile layer made of stones and rubbles [Fig.84].	No archaeological material.



Figure 81: Unit 6: context 600.



Figure 82: Unit 6: context 602.

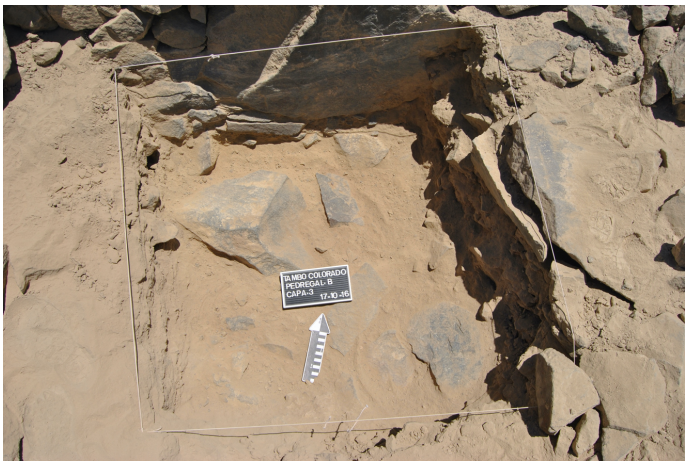


Figure 83: Unit 6: context 603.



Figure 84: Unit 6: context 604.

According to the material recovered from the excavation, the sector appears to have been used for domestic purposes by the Paracas people. This is consistent with some domestic Paracas occupation uncovered by the *Projet de Recherche Tambo Colorado* (PRTC) in 2014 and 2015 in this and nearby sectors (Wright et al. 2014, 2015a). The PRTC uncovered a domestic Paracas occupation in the sector El Pedregral A. In El Pedegral A, the material discovered was similar to El Pedregal B: similar organic remains, charcoal, similar malacological remains, non-diagnostic pottery sherds, and Paracas sherds. Similarly, to my excavation of a test pit in El Pedregal B, the test pits opened by the PRTC were usually 0.5 to 0.8 m deep. The structures in the two sectors are also similar: circular structures between 1 to 2 m diameter, and terraces

between 2 m wide and 3 m long. The sectors are located close to each other (about 200 m away) and probably functioned at the same time. The original differentiation of the two sectors was made recently by the Peruvian Ministry of Culture, and our work helps provide independent support for the sectorization.

2-5 Cerro Auquix

Unit 7 is located in room 4, on the south-western corner of the room in Cerro Auquix. Five layers were registered and with a maximum depth of 0.64 m. Floor plans can be seen in Appendix 1.

Context	Stratigraphy and deposition	Artefact types And Number of Identified Specimens (NSIP)
700	The soil was light beige and loose. On the surface, there was modern trash.	Human bones (32) Organic remains (22) Pottery sherd (1) Threads (2) Textile fragments (18) Animal bones (3)
701	It was defined by a compact and light beige floor (F1). The floor was preserved on the western corner and north-eastern side of the pit. On the western profile there were burnt traces [Fig.85].	Human bones (2) Organic remains (11) Pottery sherds (4) Coprolites (25)
702	It was defined by a light brown semi compact floor (F2). On the south-western and eastern corner there were ashes. It appeared clear at this level that the walls only functioned with floor 1.	Textile fragment (1) Organic remains (8) Pottery sherd (1)
703	It was composed by a light brown semi-compact soil [Fig.86].	Textile fragments (1) Organic remains (10) *Piruro (*spindle whorl) (1)
704	Rubble.	No archaeological material.



Figure 85: Unit 7: context 701.



Figure 86: Unit 7: context 703.

Cerro Auquix was the most looted sector in our sample, which results in very disturbed archaeological contexts. The presence of many disarticulated human bones in the sector and at the start of the excavation suggested that the sector had a funerary function during its occupation. Some of the archaeological remains support this hypothesis. However, no human bones were recovered from the excavations, and the architectural features of this compound do not suggest that this was only for burial purposes. One possible hypothesis is that part of the sector was dedicated to ceremonies for post burial ritual activities (see chapter 7) or to prepare the deceased that were buried in other structures in Cerro Auquix. Another hypothesis is that the sector was reused as a funerary area, later on.

2-6 La Cima

Unit 8 was located in a room on level 2 of the eastern sector. Four layers were registered, and the maximum depth of the excavation reached 0.81 m. Floor plans can be consulted in appendix 3.8.

Context	Stratigraphy and deposition	Artefact types And Number of Identified Specimens (NSIP)
800	It was composed of big stones on the western side probably from the collapsed walls. The top of a large vessel (that turned out to be intact) was visible on this side, and on the eastern side the soil was loose, beige, and with small rocks [Fig.87].	Burnt pottery sherds (35) Textile fragments (9) Animal bones (4) Shells (12) Organic remains (43)
801	The vessel was located on the western side of the layer. On the south-western corner, the layer consisted of rocks and loose brown soil. On the eastern side, the soil was loose and beige [Fig.88].	Pottery sherds (12) Animal bone (1) Organic remains (30) Shells (12) Textile fragments (3)
802	It was a layer of flat stones holding the vessel up. The soil was semi-compact and brown. The bottom half of the vessel was burnt. The vessel shape appears to be from the Late Intermediate Period, maybe Late Horizon [Fig.89].	Vessel (1) Pottery sherds (10) Charcoal Organic remains (29) Textile fragments (5) Camelid hair (7)
803	Rubble [Fig.90].	No archaeological material.

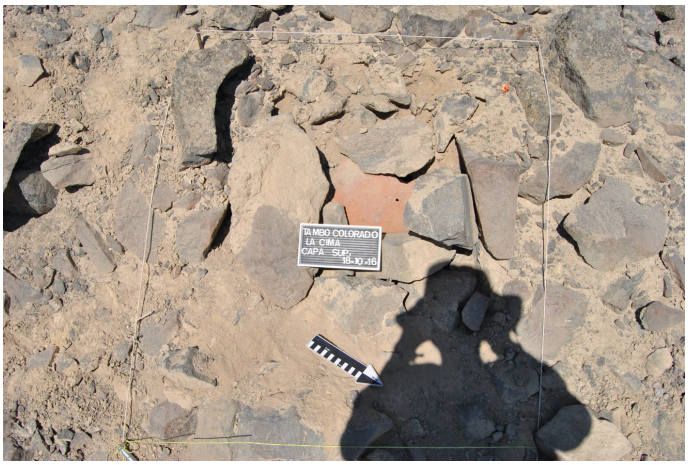


Figure 87: Unit 8: context 800.



Figure 88: Unit 8: context 801.



Figure 89: Unit 8: context 802; vessel from context 802.



Figure 90: Unit 8: context 803.

The material uncovered during the excavation of the test pit suggest that this room had a domestic function, and possibly used as a midden. In fact, the vessel was highly burnt; the botanical material, the shells, and the animal bones were also burnt. The deposits seem to be domestic and accumulated as refuse over some time.

2-7 Las Terrazas

2-7-1 Terrazas A

Unit 9 was located on terrace 4, located on the hillside. Three layers were registered with a maximum depth of 0.61 m. Floor plans can be seen in Appendix 1.

Context	Stratigraphy and deposition	Artefact types And Number of Identified Specimens (NSIP)
900	It was defined by loose light beige soil with some sharp rocks [Fig.91].	Black paste pottery sherds (3)
901	It was composed of semi-compact yellow-beige soil. Near the northern profile and the western side, there is archaeological material.	Organic remains (135) Lithic (1) Pottery sherds (7)
902	Rubble [Fig.92].	No archaeological material



Figure 91: Unit 9: context 900.



Figure 92: Unit 9: context 902.

The architectural features of the sector, as well as the archaeological remains discovered suggest that the sector possibly had a domestic function. It was probably employed to prepare or store food.

2-7-2 Terrazas B

Unit 10 was located on terrace 1, in the centre of the terrace attached to the hillside. Four layers were registered with a maximum depth of 0.5 m. Floor plans can be seen in Appendix 1.

Context	Stratigraphy and deposition	Artefact types And Number of Identified Specimens (NSIP)
1000	It was a layer with loose light beige soil.	No archaeological material
1001	It was defined by a semi-compact beige soil and on the northern side there were medium size rocks	No archaeological material
1002	It is composed of compact beige soil. There were abundant small rocks (1 x 2 cm in size) and ash areas on the southern side.	Organic remains (4) Pottery sherd (1) Charcoal
1003	Rubble.	No archaeological material

As for the sector Las Terrazas A, this sector probably had a domestic function and served to prepare or store food.

2-8 Summary

Overall, our test pits provided some new, if limited, data about the Tambo Colorado system of settlement and occupation. To get a better understanding of the site, it would be necessary to excavate larger exposures, for example of entire rooms, activity areas. buildings and sectors.

Notwithstanding, some observations about the sampling can be made. In general, between three and five layers were excavated for each test pit. The depth of each test pit is relatively limited (between 0.4 m and 0.7 m), with the exception of Las Colcas 1a and 1c where respectively additive layers were uncovered, and the depth of the pits was between 1.3 and 1.4 m. The occupation of each sector appears to have been relatively short. There were few discernible traces of late reoccupation of the sectors, even in El Pedregal B, the sector with the oldest occupation (Paracas). This contrasts with the Chincha valley for example, where reoccupation of Paracas sites has been clearly identified (see for example Tantaleán et al. 2016, 2018). Even in the Pisco valley, Silverman and Peters both noted that some Late Intermediate Period mounds had been built on Topára sites (Peters 1987; Silverman 1997). In Tambo Colorado, our sample of excavated data from the various sectors suggests that the site was only periodically and lightly used over time, and there seems to have been little re-occupation of old sectors.

3- Implications for Tambo Colorado

Because my research focuses on the Late Intermediate Period and the Late Horizon, I will not comment more about the sector El Pedregal B in this chapter, as it appears to have been largely a domestic occupation during the Early Horizon Period associated with Paracas pottery groups. Concentrating on sectors Cerro Auquix, Las Colcas, La Llama, Las Terrazas, Tambo Colorado II and La Cima, I will analyse the features of each sector and compare them.

Two sectors appear to have functioned as cemeteries: Cerro Auquix and Las Colcas 1B. Both sectors present similarities in the construction techniques: fieldstones set in mortar. The structure of Las Colcas 1B and the two structures located on the western flank of Cerro Auquix appear to have been built with a finer masonry style. Local people name those structures as *chullpas*. *Chullpas* were generally "round aboveground structures" (Hyslop 1990, 248). Their constructions became widespread during the Late Intermediate Period (Isbell 1997). They are the expression of the religious and cultural changes: through rituals ancient Andean could maintain a link with their ancestors (Isbell 1997). The fine masonry of these structures compared to other sectors suggest that they were built after the Inca conquest of Tambo Colorado and were continuing mortuary practices developed on the South Coast during the Late Intermediate Period (Weinberg et al. 2016; Bongers 2019), where aboveground structures could have been used for "ancestor veneration" or for "burials of members of a kin group" (Covey 2008, 311). Cerro Auquix also has terraces built with fieldstones set in mortar on its eastern flank and two small compounds on the top. These structures also appear to have been used for funerary purposes as well, but more work is needed to determine their function and precise chronology.

Tambo Colorado II was the only sector to function as a probable public ceremonial/civic space. The compound is trapezoidal, built with cut stones set in mud. The structure is oriented south-north, and one person looking north would have seen La Cantera where offerings have been excavated (Wright et al. 2015) and La Cima, looking south one has a view to the river and the valley. Room 1 and 5 have platforms, room 3 and 8 have features built with raised aligned rocks. Due to the collapsed walls, the circulation into the compound cannot be clearly reconstructed. Room 9 is the largest room of the compound and the only room with a L shape. This room could have accommodated a large number of people and could have functioned as an enclosed ceremonial space. From there, it was probably possible to see the ceremonies that would have happened on the platforms of room 1 and 5. These rooms most likely had restricted access. Rooms 2, 3, 4, 6, 7, and 8 are generally smaller in size. Rooms 3, 4, 6, and 7 could only be accessed through rooms 2, 5, and 8. Those rooms could have served as rooms for high status individuals to prepare for the ritual activities or be part

of the habitation area as has been seen in other sites on the South Coast of Peru during this period (Conlee 2003, 55). Further investigations could answer either hypothesis.

The other sectors (Colcas 1A and 1C, La Llama, La Cima and Las Terrazas A and B) that we tested appear to be mainly domestic in character, contents, and function. Even though each sector differs by the shape, size, or/and number of rooms, the construction techniques appear to be similar: usually cut stones, pebbles, set in mud or mortar. Las Colcas 1A and 1C have the smallest structures, either with a circular or U shape. The cultural affiliation remains unclear, but the structures were probably used as storage units. I believe that they could have been in use during the Inca presence at Tambo Colorado because of their location near the monumental sector of the site and with an easier access from there. The main sectors associated with the Late Intermediate Period are located further away.

Las Terrazas A and Las Terrazas B are made of rectangular and circular rooms, and terraces. The function of the terraces remains uncertain. In other valleys on the South Coast, terraces have been used as midden and tombs, Marcus (2008a) mentions burial cists in Cerro Azul. We have not found this kind of use in our excavations and surveys. With an irrigation system they could have been agricultural terraces. Whilst our survey did not encounter clear evidence of irrigation canal/system in these sectors, the research conducted by Forte and colleagues registered canals, irrigation systems, and dams (Forte et al. 2005, 325). They suggest that "all civilisations living in a radius of 1.5-2 km far from the river used advanced systems of irrigations and of water organization" (Forte et al. 2005, 325). Furthermore, the Inca palaces do have a water system that appeared to be coming from up the hills, and this system could have been in place before the Inca conquest (Huaman Oros 2014). Finally, in other southern valleys such as the Nazca drainage or the Chincha valley, it was observed that during the Late Intermediate Period, settlements were built further away from water resources because of the advanced irrigation systems (Canziani Amico 2009; Conlee 2000). The function of the sector might have changed rapidly through time. However, from the current evidence, I propose that the terraces and the rooms were mainly employed to prepare and distribute foods, by peoples who lived near the ceremonial sector of Tambo Colorado.

We recorded two compounds in the La Llama sector. One compound is larger in size and area, than the other. Both compounds are made of rectangular rooms. The circulation in the compounds is not clear due to the collapsed walls. In compound 1, room 1 seems to be the only room with an exterior entrance; from there, it would be possible to access the other eight rooms of the compound. In compound 2, I was unable to identify a possible entrance and circulation between the rooms. The material recovered from the surveys and the excavation, in particular the pottery sherds, suggest a domestic function to the sector. This sector might have functioned as a place to produce and store food by the community who inhabited Tambo Colorado during the Late Intermediate Period and the Late Horizon.

La Cima is the largest, most built up sector that we investigated at Tambo Colorado, with roughly 50 rooms of circular and rectangular shapes and six terraces registered in six different levels and two separate areas. The site had a domestic function and was probably a residential complex for a small community. The eastern area was surrounded by a double perimeter wall. The access to the site would have only be possible through the western side, also protected by a perimeter wall, that could have functioned as a lookout controlling arrivals from the Chincha valley through the roads, or from the southern flank. Going down the southern flank, the inhabitants of La Cima would have reached the sectors Las Terrazas A & B where food was produced. Further down, they would have reached Tambo Colorado II where ritual/civic activities could have taken place. The cultural affiliation of the sector is unclear due to the lack of evidence from the cultural material. However, the perimeter wall associated to the strategic location are common features to the Late Intermediate Period (Covey 2008, 310). Moreover, the layout of different structure shapes around open spaces are also common during that period (Covey 2008, 310). This suggests that sector La Cima functioned during the Late Intermediate Period, and I argue that it was abandoned after the arrival of the Incas and the construction of the Inca monumental core.

4- Summary

During the field surveys, the following observations were made: 1) collapsed stone structures in almost every sector (except for Cerro Auquix and Las Colcas 1b where the structures were better preserved); 2) the main archaeological artefact class consisted of pottery from the Late Intermediate Period and the Late Horizon. In contrast, during the excavations of the test pits, 1) walls and architectural features were discovered; 2) much less pottery was recovered, and most were undiagnostic sherds.

In one sector: El Pedregal B, the excavations contradicted the observations made on surface, as older material was recovered. Overall, the other sectors presented elements suggesting that no reoccupation of the structures through time existed, and that the occupation was relatively short-lived, or featured activities that did not leave dense accumulations of refuse or other material culture. Perhaps the most striking element from the excavations was the lack of archaeological material found during the excavations, especially as to compared to the surface collection. Though, this could be expected from the limited extent of testing, it was surprising that all ten test pits revealed fairly thin depths of deposit, and relatively small amounts of prehistoric material culture. The current evidence thus suggests that these sectors, while adjacent to the core monumental sector of Tambo Colorado, shows light occupation during the Late Intermediate Period and Late Horizon, characterised by evidence of episodic but typical domestic activities (cooking, discard, burning) and also some contexts for funerary activities in ancestral mausolea.

Nonetheless, the surveys and excavations provide new insight to the settlement organization of Tambo Colorado during the Late Intermediate Period and Late Horizon. The construction material is similar in every sector, cut stone and pebbles set into clay mortar. In Cerro Auquix, finer masonry techniques were employed for some structures, probably during the Late Horizon, after the Inca established themselves in the region. Construction techniques are consistent with descriptions of mid and upper valley settlements during the Late Intermediate Period (see Engel 1957; Menzel 1971; Covey 2008). In Tambo Colorado, I suggest that the sectors La Cima, La Llama and Tambo Colorado II were used during the Late Intermediate Period. Sectors Las Terrazas A & B and Cerro Auquix could have been in use both during the Late

Intermediate Period and the Late Horizon. Finally, sector Las Colcas 1 seem to have been employed during the Late Horizon. In addition, it is reasonable to state that the current evidence suggests that greater Tambo Colorado was established in an area of the Pisco valley that was only lightly inhabited without great nucleation or dense demographic concentration.

Another important finding is that different parts of the survey area were used/occupied, suggesting at least a periodically integrated complex of different spaces, sectors and built environments. During the Late Intermediate Period, it appears that greater Tambo Colorado functioned with a main residential sector (La Cima), sectors where food could have been processed and stored (Las Terrazas A&B, La Llama), a ceremonial sector (Tambo Colorado II), and a cemetery (Cerro Auquix). Las Colcas 1 probably started to be in use after the Inca conquest. Finally, El Pedregal B was occupied during the Early Horizon and does not appear to have been reused later on.

Tambo Colorado resembles other major sites such as Cerro Azul in the Cañete valley (Marcus 2008) or Pajonal Alto in the Nazca drainage (Conlee 2000) from the Late Intermediate Period of the South Coast region and is consistent with the socio-political shift seen on the Southern Central Andes after the fall of the Wari empire. In addition to being a periodically integrated complex, both residential and ritual, Tambo Colorado likely played a role in trading as it will be detailed in the following chapters and in particular in chapter 7. The site is located at the centre of a network of roads suggesting crucial role in trading and controlling the traffic around the site. After the Inca conquest, a military and administrative centre (the Inca monumental sector) was built near the Pisco river, and the other sectors were abandoned which is consistent with the lack of clear reoccupation shown by the excavations.

In the next chapter, I will present the ceramic assemblage. I detail the shapes and decorations of the pottery sherds. I also suggest a possible affiliation based on stylistic comparisons with museum pieces and publications.

Chapter 4

Ceramics at Tambo Colorado

This chapter presents the study of the archaeological ceramics recovered from the surveys and excavations conducted at Tambo Colorado in September and October 2016. Below, the general corpus of fragments and methodology are first described. This is followed by a description of surface modifications and surface coatings. It is followed by surface treatment and decoration. Finally, I discuss the results and basic cultural historical patterns and comparisons afforded by this data. In their majority, the ceramics are associated with the Late Intermediate Period and Late Horizon and help show the domestic and residential character of Tambo Colorado's occupation outside the Inca monumental core.

1- Tambo Colorado's ceramic assemblage

One of the primary objectives of the fieldwork at Tambo Colorado was to help reconstruct the relative cultural chronology based on material culture. This objective required both surveying and test pit excavations in the different sectors of the site to recover chronologically relevant material to add to the current record, which is limited[51]. The collection of materials focused on diagnostic material or sherds that were rims, had design elements, or decorative attributes that could help determine the chronological placement of deposits associated with the occupation of Tambo Colorado.

Overall, 1125 ceramic sherds were recovered from the surveys (n: 1059) and excavations (n: 66) completed during the field season 2016. I expected to uncover more material during the excavations, but only 66 sherds were collected from the test pits. This is a relatively small sample, and considering the abundance of surface

[51] In Tambo Colorado, only Engel (1957) has published data on pottery. Wright et al. (2015a, 2016) mention their findings in their excavation reports (unpublished). In chapter 2 sections 3 and 4, I have summarised what is the current knowledge about pottery in the Pisco valley and more generally the South Coast of Peru (in particular Marcus 2008a; Menzel 1959, 1976; Sandweiss 1992).

pottery, my team and I expected to uncover more sherds excavating test pits. Despite its size, it remains important as a new corpus to help document Tambo Colorado and characterise aspects of the late occupations of the Pisco valley. Because there is a general lack of research and publications about Tambo Colorado and the Pisco valley in general, it is useful to compare it with the existing record, contextualise the additional information, and incorporate our chronological findings to the overall analysis.

Using this material, it is possible to add to and complement the current record of the relative cultural chronology of Tambo Colorado from ceramic evidence (Shepard 1956, 306). In particular, I will compare the material from Tambo Colorado with local and regional sequences and explore stylistic similarities to date the archaeological contexts. I will first describe the surface modifications and surface coatings that are found on this assemblage. The, I will detail the vessel shapes that are typical from the Late Intermediate Period and the Late Horizon.

2- Methodology

All the material, ceramic and non-ceramic artefacts from the surveys and excavations at Tambo Colorado were transported to the fieldhouse in Pisco during the time of the fieldwork, whereupon it was washed and prepared for classification. The pottery sherds were separated and labelled according to specific loci, and if applicable, specific levels of excavation. After they were studied and inventoried, they were bagged and boxed, and returned to the local offices of the Ministry of Culture in Ica and are now stored in the *Museo Regional de Ica "Adolfo Bermudez Jenkins*".

The principal analysis was conducted in Lima, in the offices of the French Institute of Andean Studies (IFEA). I completed the analysis of the pottery sherds[52]. Particular attention was given to the shape, function, and style of the ceramic assemblage, and the main goal was to identify the pottery for cultural affiliation and

[52] I was helped by M.A. Michelle Miller during the analysis process.

their stratigraphic correlations. Compositional work and clay sourcing studies would be useful for future research.

Due to the limitations of time and resources, priority was given to analyse shapes, design, and decorative attributes over aspects of fabric or manufacture. The diagnostic sherds were separated into two main categories: diagnostic shapes and decorated ceramics. Diagnostic shapes consisted of rim sherds, or distinctive features such as handles. Decorated ceramics included sherds with painted decoration, incision, appliqué additions, or features such as stamping, perforating, and modelling. The examination of the sherds consisted of studying the type of rims and lips, the surface treatment, the firing condition, and the pastes. The paste differentiation was based on colour and thickness.

Given the scarcity of published materials about the ceramics from the Pisco valley, and the Late Intermediate Period and Late Horizon on the South Coast of Peru, the analysis proceeded with the objective of identifying styles that could help associate local occupations and enhance a working relative chronology, based on the detailed description of the decoration, features and/or forms. The most detailed reference for comparison is the classic seriation study of the wares published by Menzel (1976) for the Late Intermediate Period and the Late Horizon of the Ica valley. Comparisons were also made with published sequences of coastal sites (mostly Central, Central South valleys) during the Late pre-Hispanic periods (see for example Falcón and Pozzi-Escot (2004, in particular fig.13 p.875) who have published about ceramic shapes and decorations in the Asia valley from the Middle Horizon to the Late Horizon; Eeckhout (1999) writes about Pachacamac in the Lurin valley during the Late Intermediate Period and the Late Horizon; Makowski and Vega Centeno (2004 fig.7 p.18, fig.8b p.20, fig.9 p.21, fig.10 p.22) propose a ceramic sequence - with a focus on shapes - of Pueblo Viejo-Pucará in the Lurin valley during the Late Intermediate Period and Late Horizon ; Vallejo Berríos (2004 fig. 4p. 609, fig. 8 p.612, fig.20 p.631) describes an Ychsma ceramic sequence (a Late Intermediate Period culture and style from the Central Coast) based on his work on the sites of La Rinconada and Armatambo and comparisons of ceramic sequences from the valleys of Rimac, Lurin, Chilca and Mala) and more additional sequences from the South Coastal valleys with an emphasis on the shapes and decorations of the aforementioned sequences (Conlee 2000 (Nazca

valley); Marcus 2008a (Cañete valley); Menzel 1976 (Ica valley); Sandweiss (Chincha valley) 1992).

3- Attributes

This section will present the different type of attributes in our ceramic assemblage. A description of individual sherds see Appendix 2[53].

3-1 Sherd type

The majority of the sherds from our assemblage were body sherds. Out of 1125 sherds, 813 sherds were body sherds (72%) whilst 310 were rims (27%) and only 2 were base sherds (0.2%). In addition, the assemblage includes a complete vessel that is described and counted separately in the analysis.

3-2 Fabric colour and inclusions

Fabric colour is used to refer to the colour of the clay rather than any surface treatments (coatings). Though a simple description of colour alone does not provide meaning information as Rye (1981, 119) explains. It needs to be examined with other attributes such as forming, firing, shape, decoration, etc. However, examining the fabric colour can help understanding different information such as the provenance of the clay, the characteristics of the product, the manufacturing process (Orton and Hughes 2013, 132–36). Various elements can explain the variations on the fabric colour such as the firing conditions (Orton and Hughes 2013, 136). It should be noted that fabric colours can also differ from the exterior and interior, this is due to the firing process. In this thesis, I make only general observations of colour. I refer to the *Munsell soil color charts* (1954) when describing this colour for the first time. If a difference between exterior and interior was noted, it is stated in the individual description of the sherd in

[53] It should be noted that during the fieldwork in Peru, the sherds were given an identification number. This number was quite involved (for example: TC-CA-SUP-FC50-1). For the purposes of this thesis, I have decided to give a shorter identifying number to the sherd (for example: CA-270). A table listing the correspondences and primary characteristics can be found in the Appendix 2.

Appendix 2. In general, the following colours were observed in the assemblage: orange or grey pastes.

Archaeologists employ the term inclusions when referring to non-clay additives that naturally occur in clay and/or are added in the preparation of the clay (Rice 2015, 202). Inclusions are not necessarily the results of human activities, for example it can be the co-deposition of non-clay minerals and clay. These inclusions are often referred to as temper where temper would be the intentional addition of non-clay minerals in the clay by the potters. However, it is difficult to differentiate if the mineral inclusions are artificial or natural, and therefore if it is a clear evidence of human tempering (behaviour). In this study, when referring to inclusions, I will refrain from making any assumption about tempering. I only describe briefly the inclusions of this assemblage by defining the variety of the size of the inclusions.

3-3 Surface treatment

Surface treatment are different forming techniques that are non-essential in pottery making (Rye 1981; Orton and Hughes 2013; Rice 2015). According to Rye (1981, 2) "non-essential operations include burnishing, applying paint or slip, and all other forms of decoration". He also notes that it is in surface treatment that there is the widest variation and that differences can be easily observed (Rye 1981, 2). For that reason, surface treatment has been used by archaeologist for classification and comparison (Rye 1981, Rice 2015).

In our assemblage, the following operations have been observed: smoothing, polishing, burnishing, incision, stamping, perforations, appliqué, slip and painting. In the following analysis, I will thoroughly describe each category and their appearance will be presented. When possible, I will provide photographs for each category and comparable examples from the literature and or museums pieces. I will give a possible dating for each category. Note that the following chapter (chapter 5) will be dedicated to a stylistic analysis of painted sherds.

4- Surface modifications and coatings

The following analysis will differentiate surface modifications from surface coatings. Various sherds present more than one type of surface modification.

4-1 Surface modifications

In our sample, we observed eight types of surface modifications. For each type of modifications, I first present what it means, then I detail the sample's characteristics for this modification.

4-1-1 Polishing

According to Rice, "polishing is done by rubbing a dry surface with a soft material (cloth or animal skin)" (Rice 2015, 370). This gives the vessel a uniform lustre (Rye 1981, 90; Rice 2015, 370).

In our sample, 195 sherds were polished [Fig.93] either in the exterior of the ceramic or in the interior. When polished in the interior, it is often on the rim. Polishing is often associated to another type of surface modifications such as appliqué or incision, and surface coatings such as paint. There are polished examples for 7 of the shapes in our sample (see section 5-1 for vessel shapes).



Figure 93: Example of polished sherd (sherd LL-57 from surface collections in sector La Llama).

4-1-2 Smoothing

Smoothing is described as a surface with “a regular overall texture and a matte rather than glossy appearance” by Rye (1981, 89). According to Rice (2015, 367), this process is done to build a nicer and more regular surface than the one from the forming process. Smoothing can be realised with and without a tool (the potter’s hand is enough), and this can be done on a dry pottery though it is usually performed before complete drying (Rye 1981, 89; Rice 2015, 367).

In this study, smoothing is the most common surface modifications. It was observed in 997 sherds [Fig.94]. As for polishing, smoothing is associated to other type of surface modifications such as stamping, appliqué, incision, and perforation; and to surface coatings (paint). Seven of the shapes in our sample present traces of smoothing (more on vessel shapes in section 5-1).



Figure 94: Examples of smoothed sherds (sherds TCII-1 and TCII-2 from surface collections in sector Tambo Colorado II).

4-1-3 Burnishing

Burnishing refers to the fact that a tool was employed to regularise the surface of the vessel. Rice (2015, 367) suggests that hard objects are used for burnishing such as a

pebble. Rye (1981, 90) writes that “a pattern may be produced”. Therefore, burnishing produces an irregular lustre.

In our sample, only four sherds were burnished [Fig.95]. On two sherds burnishing is associated with incision and paint whereas on the two others burnishing is not associated to any other surface modification or coating.



Figure 95: Example of burnished sherd (sherd CA-221 from surface collections in sector Cerro Auquix).

4-1-4 Appliqué

Appliqué refers to a technique based on joining a three-dimensional element to a vessel (Rice 2015, 390; Rye 1981, 94). Rye states that “handles, spouts, and other functional parts are also applied, usually with the aim that they be aesthetically pleasing as well as functional” (Rye 1981, 94).

In our sample, there are 20 sherds with appliqués [Fig.96]. I consider handles (n: 13) as an appliqué following Rye’s description. Three appliqués are probably the base of a broken handle. Finally, four sherds have either a small rectangular appliqué or a conical one. Appliqué surface modification is always associated to another type of surface modifications in this sample. The only complete vessel from our assemblage also has appliqué: six protuberances on the top part of the tinaja (see Fig.105 in the section 5-1 in this chapter).



Figure 96: Example of appliqué decoration (sherd LL-11 from surface collections at Tambo Colorado).

4-1-5 Modelling

Both Rice (2015, 390) and Rye (1981, 94) mention the importance of no mistaking modelling with forming. Modelling refers to adding pieces of clay to make a three-dimensional form. Rye differentiates modelling from appliqué by the complexity of the added elements (Rye 1981, 94). Modelling would be animal or human figures, flowers, or other complex figures (Rye 1981, 94).

In this study's sample, there are six sherds with modelling as a surface modification. They are all associated with surface coating: often complex painted patterns. Most of the sherds have one or more rectangular forms. This form could have been an anthropomorphic figure but due to the state of preservation of the modelled modification it is impossible to have a strong affirmation. However, modelled human figures can be seen in other sites throughout the Central Andes (amongst others see Eeckhout 1999, Marcus 2008, Menzel 1976, Sandweiss 1992).

There are two sherds with zoomorphic figures [Fig.97]. First, one modelled animal could represent a snake a modelled animal. It is cylindrical and large with an undulating form. It has black and red painting. It is also associated with small circular incisions painted in black. The other modelled animal could possibly be a lizard or reptile. The head has eyes, and the body and part of the legs are detailed with incision.

The sherd also has black painted lines. Zoomorphic modelling is observed in other sites on the coast: such as Pachacamac (Eeckhout 1999, 325).

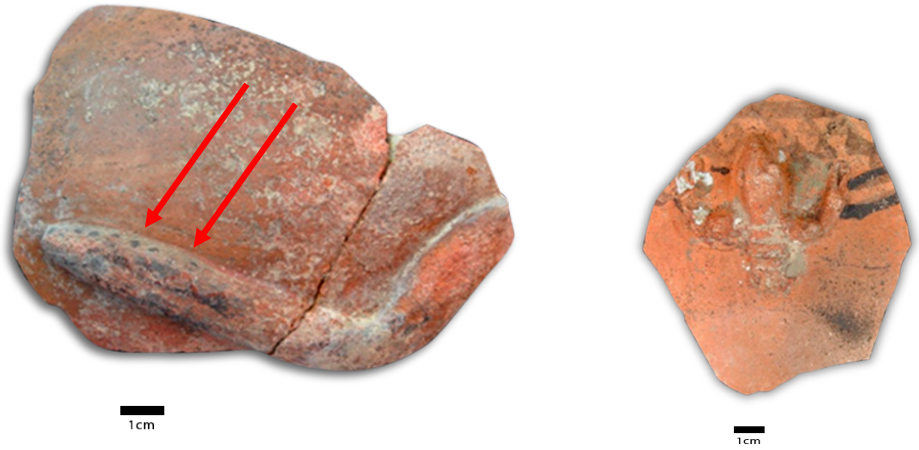


Figure 97: On the left sherd LC-14 from La Cima with a modelled snake, the red arrows indicate the incisions. On the right sherd TA-149 from Las Terrazas A, the modelled animal resembles a lizard.

4-1-6 Incision

Incising is the fact to apply to the surface enough pressure to cut it. Incisions are made with a tool (Rye 1981, 90). Different type of incisions can be applied: pointed, square, lines, etc. Incisions can be done at different stages of the dryness of the clay. Sometimes, incision on a slip can reveal the colour of the clay (Rye 1981, 90).

In this assemblage, ten sherds have incised surface modification [Fig.98]. Incisions are often associated to other surface modifications or coatings. Incisions are present on both blackwares and orange paste sherds. On the two blackware sherds, geometric patterns are represented such as rows of triangles with dots, and lines for example [Fig.98]. The other sherds with incisions have squares with diagonal lines, zigzags, or circles.



Figure 98: Example of incised decoration (sherd LCO-10 from surface collections in Las Colcas).

4-1-7 Stamping

Stamping consists into pressing a tool into the clay, it will leave a trace. Rye mentions that different type of tools can be employed for stamping from "natural objects, such as fingernails, shells" to instruments that are especially employed for this purpose (Rye 1981, 94). Again, stamping is often associated with other surface modifications and coatings.

In this assemblage, there are four sherds with stamped modifications [Fig.99]. The motifs are either parallel lines or vertical lines that partly overlap. The motifs could perhaps be the results of rouletting.



Figure 99: Example of stamping modification (sherd LC-15 from surface collections in sector La Cima).

4-1-8 Perforation

Perforation is the last type of surface modifications present at in this assemblage. Perforation is made with a tool and cuts through the wall of the vessel. Rye (1984, 90) differentiates drilling and perforating. He describes drilled holes as being "more often produced for functional than decorative reasons" (Rye 1984, 90). For our sample, I will not make a difference between drilling and perforating.

In total, 13 sherds have holes that are the results of drilling [Fig.100]. Holes were drilled from the outside to the inside of the pottery. Perforations in this assemblage are often associated to surface coatings such as painting. The perforation was probably not for 'decorative' purposes. Such holes have also been reported by Marcus (2008a) at Cerro Azul. She mentions that they were probably perforated for suspension (Marcus 2008a, 96), for example for a lid or some instrument to use for stirring or to help tip over for pouring. Menzel also proposed that during the Inca period, the holes on flaring cups were possibly used for suspension (Menzel 1976, 59).



Figure 100: Example of perforation modifications (sherd CA-115 from surface collections at Cerro Auquix).

4-2 Surface coatings

In this section, I detail the two types of surface coatings in our assemblage: paint and slip. I will first briefly describe paint (it is further detailed in chapter 5), and then I will focus on slip.

4-2-1 Paint

Painting refers to the action of applying a colorant onto a support, in this case clay vessels. A tool is employed for this, Rice mentions "a brush made of animal hair or fur, vegetal fibres, feathers, or similar material" (Rice 2015, 393). There are different painted decorations. Rice names glaze painting (painted pigments vitrified into a glass during the firing process), and postfire painting for instance (Rice 2015, 393). In this study's assemblage, postfire painting is the technique employed by potters.

From our project sample, 96.3% (n: 910) of the decorated ceramics had painted decoration. The colours used for painting are black (Munsell 5YR 1.7/1), cream (Munsell 7.5YR 8/1 to 8/2, in the *Munsell soil color chart* it is named 'light gray'), red (Munsell 10R 4/6 to 5/8), dark red (Munsell 10R 3/6), yellow (Munsell 5Y 8/6 to 8/8), and purple and dark purple (there are no correspondence in the *Munsell soil color chart*). The most common motifs are geometric, but zoomorphic patterns are also displayed on the sherds. Rim decoration is also a type of decoration. Generally, body sherds, rims, and handles can display painted patterns. Below, are a few examples of the different type of painted patterns and their general arrangements on the sherds [Figs.101 & 102]. For more details on the painted patterns and their combinations, as well as their comparative analysis please refer to chapter 5.



Figure 101: Examples of painted decoration: various geometric patterns can be observed on these sherds (from left to right and top to bottom: sherds TB-11, TA-39, LL-62, and CA-77 from surface collections in Las Terrazas B and A, La Llama, and Cerro Auquix).



Figure 102: Examples of painted decoration: zoomorphic patterns, on the right a bird, on the left a fish (sherds CA-228 from surface collections in sector Cerro Auquix, sherd LL-23 from surface collections in sector La Llama).

4-2-2 Slip

Slip is another form of coating. Rice (2015, 396) defines it as "a fluid suspension of clay (and other substances such as colorants or deflocculant) in water applied to an unfired clay piece to form a thin, nonvitreous coating". In general, slips have a different colour than the body of the vessel and can be applied in the whole vessel or only on some part of the vessel (such as the rim). Slips can be applied for decoration purposes but also to reduce permeability of the surfaces (Rice 2015, 396).

In this sample slips are all red. Thirty-seven rims received red slip [Fig.103]. Often the slip is on the interior of the rim or the neck. In two cases, the red slip coating is associated with painting. In one case, it is associated with incision.

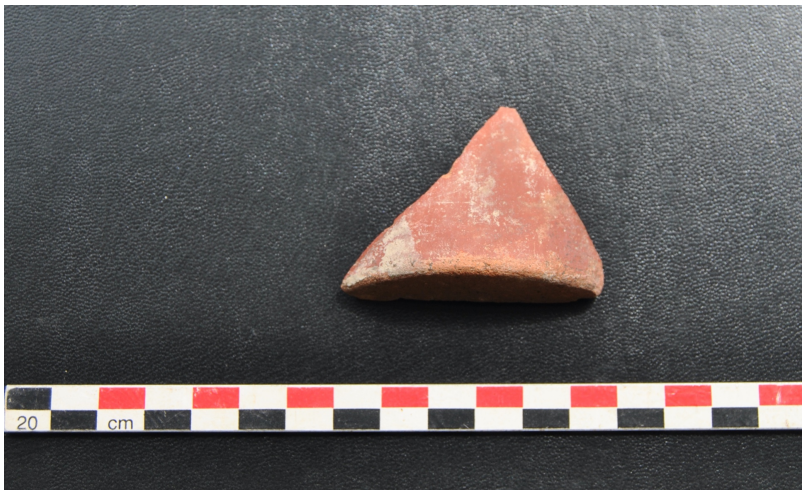


Figure 103: Example of a sherd with a red slip (sherd TA-366 from surface collections in sector Las Terrazas A).

5- Vessel shapes

The diagnostic shapes consist of 22.7% (n: 312 sherds) of the whole ceramic assemblage. First, I present the vessel shapes. Second, I discuss their possible functions. Concerning the shapes, eight vessel shapes were identified from the diagnostic sherds that were analysed. I detail each shape from the most common to the least common in the ceramic assemblage.

5-1 Rim analysis

Below, I describe what I mean by body part of a ceramic vessel (e.g., neck, joint, or shoulder) [Fig.104].

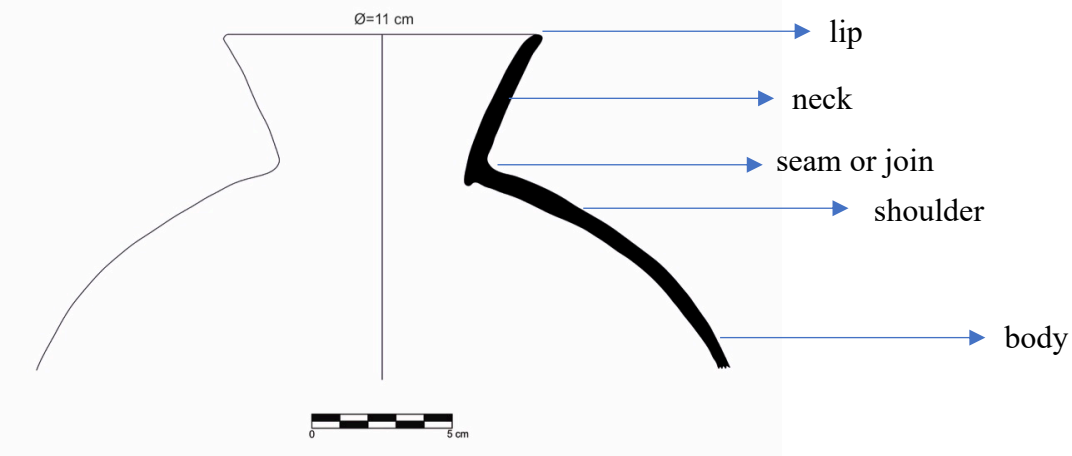


Figure 104: Profile of a ceramic.

5-1-1 Cántaros

Our sample of materials at Tambo Colorado, in terms of vessel shapes, are dominated by Cántaros (see below for formal description). Cántaros (n: 155) were found in seven sectors (see Table 10). Most of the sherds were collected during surface collections.

Fabric: there is a variety in the paste type employed to make Cántaros. All sherds were made with orange paste, the colour varies between orange Munsell 2.5YR 7/4 to 7/8. A third of the sherds were made with fine paste and fired in oxidizing atmosphere – with the exception of 4 sherds fired in a reducing atmosphere. Fine paste is considered when inclusions in the clay are not bigger than 0.25 mm. Another third of the sherds were made with medium paste and fired in oxidizing atmosphere. Medium paste refers to inclusions between 0.25 to 0.5 mm in the clay. Another 23% of the sherds were made with thick paste and fired in oxidizing atmosphere. Inclusions between 0.5 to 1 mm in the clay were considered when describing thick paste. Finally, 8% of the sherds were made with a very thick paste, which was also fired in oxidizing atmosphere. Very thick paste describes a paste with inclusions between 1 to 2 mm.

On 64 sherds identified as Cántaros some surface modifications or coatings were noted. They can display appliqué, incision, stamping, perforation, and/or paint. Most of the sherds are not associated with any specific feature.

Vessel shape: Cántaros are basically large jars [Fig.105], vessels with a well-defined and constricted neck. In our assemblage, the majority of the sherds identified as Cántaros have a rounded lip, that often extends horizontally. The neck's shapes vary considerably: divergent, concave, cylindrical, flanging, conical, flaring, and straight. Though the most common shape is the divergent neck. The rim diameters also fluctuate from 5 to 37 cm; however, the vast majority of the Cántaros has a rim diameter between 12 to 25 cm. A few sherds present strap handles. Appendix 3 presents the drawings of the different rim shapes.



Figure 105: Examples of rim sherds identified as cantaros (sherds TA-276, TA-278, TA-282, TA-284 from surface collections at Las Terrazas A).

5-1-2 Tinajas

The second most abundant vessel shapes at Tambo Colorado are Tinajas (n: 48), basically open vessels generally of large proportions. All the sherds were found on the surface during surveys in five different sectors of the site (see Table 10). A complete

Tinaja was also discovered during the excavations in the sector La Cima (see chapter 3). It is described separately from the sherds.

Fabric: The paste of the Tinajas is orange (Munsell 2.5YR 7/4 to 7/8) and their thickness varies considerably. There is the same amount of orange fine, medium, and thick paste amongst the samples. They were all fired in an oxidizing atmosphere. About half of the sherds (n: 23) present a specific surface modification such as stamping or appliqué, and surface coating such as paint.

Vessel shape: Tinajas are open vessels with large proportions [see Appendix 3 & Fig.106]. They can have a wide mouth, similar to a bowl shape, or a more closed mouth, similar to a jar mouth. Typically, they show a conical body. Tinajas can be divided in two major groups based on size: small tinajas and large tinajas. Small tinajas have a rim diameter that varies from 22 to 31 cm whereas with large tinajas the rim fluctuates between 28 to 70 cm. Typically they have a flat lip or a lip that extends horizontally, suggesting the possible use of a lid. The shape of the necks varies between concave, flaring, and straight.



Figure 106: Example of a tinaja rim sherd (sherd CA-57 from surface collections in sector Cerro Auquix).

Complete tinaja

Fabric: this complete vessel has a dull orange (Munsell 5YR 6/4 to 7/4) thick paste and was made with coils and fired in an oxidizing atmosphere.

Vessel shape [Figs. 107 & 108] It is a restricted vessel with a convex base and with a bevelled lip. It does not have a neck. It has an ovoid body and the mouth of the vessel measures 17 cm in diameter. The height of the vessel reaches 60 cm.

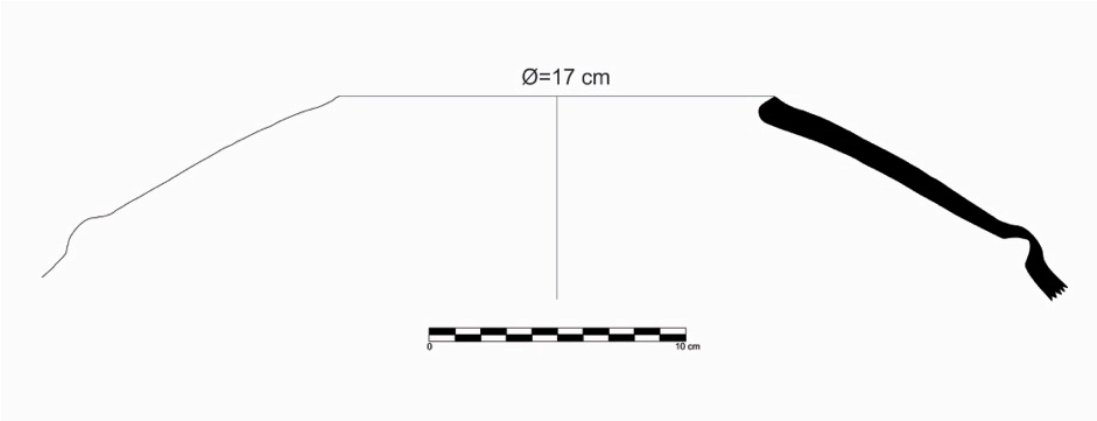


Figure 107: Drawing of the upper body of the complete tinaja found during the excavations in sector La Cima.



Figure 108: Photograph of the complete tinaja discovered during the excavations in unit 802 in sector La Cima. The bottom half of the body is covered in soot, on the upper body in red the protuberances made with the appliqué technique are highlighted.

5-1-3 Neck-jars

At Tambo Colorado, 39 sherds were identified as Neck-jars. Again, all the sherds were collected on the surface during the pedestrian surveys in six sectors of the Tambo Colorado site [see Table 10].

Fabric: the sherds identified as neck-jars were made of different type of paste. In general, they are of medium orange (Munsell 2.5YR 7/4 to 7/8) paste or thick orange paste. Only a few examples are of fine orange paste. All neck-jars were fired in oxidizing atmosphere. The incision technique can be observed on eight sherds.

Vessel shape: neck-jars are semi-open vessels with a wide mouth connecting the body to the neck [Fig.109]. What differentiates them from tinajas is their smaller rim diameter that does not exceed 22 cm – 10 cm is the smallest rim diameter amongst the neck-jars. Sherds have rounded, flat, or bevelled lip. The shape of the necks can vary from flaring to rounded, concave, or straight. Also, some specimens are with strap handles, a feature that has not been identified amongst the tinajas.



Figure 109: Example of neck-jars sherds (sherd TA-67 from surface collections in sector Las Terrazas A).

5-1-4 Neckless jars

This group of vessel shapes is composed of 25 sherds. They were also encountered during the surface collections of four different sectors of the site (see Table 10).

Fabric: Neckless jars at Tambo Colorado [Fig.110] are either made of fine orange (Munsell 2.5YR 7/4 to 7/8) paste or medium orange paste. Only one sherd identified as neckless jar is made of thick orange paste. Almost all neckless jars were fired in oxidizing atmosphere with a few examples where they were fired in reducing atmosphere or irregular atmosphere. On most of the sherds (n: 18), incision or paint can be observed.



Figure 110: Example of neckless jar sherds (sherd CA-34 from surface collections in sector Cerro Auquix).

Vessel shape: Neckless jars are semi-open vessels with a wide mouth. This type of jar does not have a neck, hence its name. The rim diameter for this shape varies from 9 to 25 cm. The lip has various shapes: bevelled, divergent, flat, or rounded.

5-1-5 Plates

At Tambo Colorado, 21 sherds were identified as plates. Most of the sherds were encountered during surveys in five different sectors (see Table 10). Two sherds were found during the excavations in the sector Cerro Auquix.

Fabric: Plates are mostly made of fine orange (Munsell 2.5YR 7/4 to 7/8) paste with a few exceptions made of medium or thick orange paste. All sherds in the sample were fired in an oxidizing atmosphere. On twelve sherds, surface modifications such as perforation and incision can be observed, as well as surface coating.

Vessel shape: Plates are shallow open forms with low walls. Their openings vary from 10 to 22 cm in diameter [Fig.111]



Figure 111: Examples of plates rim sherds (sherds CA-273, CA-274 from excavated context 701).

5-1-6 Bowls

Nine sherds were identified as bowls from the field investigations. Most sherds were encountered during the surveys in five different sectors (see Table 10). One sherd was encountered during the excavation in the sector Tambo Colorado II. Only two sherds display decoration (paint).

Fabric: Most of the bowls identified at Tambo Colorado were made with fine orange (Munsell 2.5YR 7/4 to 7/8) paste. Only one example shows medium orange paste. They were almost all fired in an oxidizing atmosphere, apart from one sherd that had been fired in a reducing atmosphere.

Vessel shape: Bowls are open vessels with curved walls [Fig.112]. The mouth's bowl has a smaller diameter than the body. The mouth's diameter varies from 15 to 34 cm.



Figure 112: Example of bowl sherd (sherd TCII-12 from excavated context 500).

5-1-7 Bottles

The sample contains 4 specimens, identified as from bottles. They were found during surveys in two different sectors (see Table 10).

Fabric: Bottles are made of fine grey/light grey (Munsell 7.5Y 5/1 to 7/1) paste, and orange paste (Munsell 5YR 6/8). They were fired in a reducing atmosphere. One sherd is decorated with paint.

Vessel shape: Bottles [Fig.113] in the sample are closed vessels with conical or tubular necks, whose height is twice or three times taller than the mouth diameter. There are two different types of bottles at Tambo Colorado. The mouth's diameter fluctuates from 6 to 10 cm.



Figure 113: Example of a bottle sherd (sherd CA-87 from surface collections at Cerro Auquix).

5-1-8 Cup

Only one sherd was identified as a cup form. It was found during the survey in the sector of La Llama.

Fabric: It is a fine orange (Munsell 7.5 YR 8/6) vitrified material, presumably fired in an oxidizing atmosphere. The sherd is decorated with paint.

Vessel shape: The cup [see Appendix 3] is an open vessel, with a flat base and a similar diameter for the base and the mouth. The only example at Tambo Colorado has a 7cm diameter.

5-1-9 Miscellaneous

Eleven rim sherds [Figs. 114-115-116] could not be classified into a specific group of vessel shapes. The sherds were encountered during the surveys in four different sectors [Table 10]. Whilst it is not possible to know the possible use of these sherds, it was still possible to register some information about the fabric, surface modifications and surface coatings.

Fabric: The sherds were all fired in an oxidizing atmosphere and made with orange (Munsell 2.5YR 7/4 to 7/8) paste. The paste varies between thin, medium or very thick. Eight of these sherds display surface coatings: five with paint, and three with a red slip.



Figure 114: Example of a non-identified sherd: cántaro or aribalo (sherd CA-11 from surface collections at Cerro Auquix).



Figure 115: Example of unidentified sherd, possibly a cántaro or a bottle (sherd CA-10 from surface collections at Cerro Auquix).



Figure 116: Example of unidentified rim sherds (sherds CA-31, TB-68, LC-6, and LCO-7 from surface collections from Cerro Auquix, Las Terrazas B, La Cima, and Las Colcas 1).

Vessel shapes	**Las Colcas**	**La Llama**	**Tambo Colorado II**	**El Pedegral B**	**Cerro Auquix**	**La Cima**	**Las Terrazas A**	**Las Terrazas B**
Cántaros	X	X		X	X	X	X	X
Tinaja		X		X	X	X	X	X
Neckjars		X	X		X	X	X	X
Neckless jars		X		X	X		X	
Plates		X			X	X	X	X
Bowls		X		X	X	X	X	
Bottles					X		X	
Cup		X						
Miscellaneous		X			X	X	X	X

Table 10: Repartition of the vessel shapes by sectors.

5-2 Function

In this section, I discuss the possible function of each vessel shape from our sample. I also provide possible information regarding the dating of these sherds based on comparisons with coastal sites in Peru and museums collections. I was able to study collections from the region and period of study in three museums in Lima: the *Museo Larco* (Larco Museum), the *Museo Nacional de Arqueología, Antropología e Historia del Perú* (MNAAHP), and the Museo de Arte de Lima (MALI). As I will detail in the next chapter, I initially visited these museums for stylistic comparisons purposes. I wanted to compare stylistically the sample of this study with collections in order to confirm possible dating. However, it was also interested to see what shapes were present in these collections: bowls, cántaros, plates, bottles, cups, and ollas[54] [Table 11].

	Larco Museum	**MNAAHP**	**MALI**
Bowls	9	28	5
Cántaros	11	24	3
Plates	/	4	/
Bottles	2	2	/
Cup	1	2	/
Olla	1	/	1

Table 11: Repartition by museum of the number of vessel shapes in their Ica-Chincha collections.

5-2-1 Cántaros

In general, Cántaros were vessels used for quotidian purposes, including storage of liquids and possibly other materials (like seeds and grains). But they could also be used for heating and cooking foodstuffs and dishes. Feltham and Eeckhout (2004, 658) state that they refrain from differentiating forms amongst restricted vessels. They explain that based on sherds, they consider that it is complicated to identify the vessel's function to store liquids or to be employed to cook (Feltham and Eeckhout 2004, 658). However, as the majority of archaeologists make a difference based on sherds, I also

[54] Ollas are jars usually employed for cooking purposes.

differentiate Cántaros from neck-jars and neckless jars which would also be large vessels but employed for cooking.

Cántaros are generally employed for storage purposes (see for example Vallejo Berríos and Díaz Arriola 2002; Feltham and Eeckhout 2004). However, some argue that their restricted openings could mean that they were used for cooking (Sandweiss 1992, 50-51). Similarly, Marcus (2008a, 28) notes that cooking pots in Cerro Azul had a restricted orifice. This could "prevent rapid evaporation from boiling foods" (Henrickson and McDonald 1983, 631) and therefore could be used in the cooking of dishes that require to cook slowly (Sandweiss 1992, 50). In that case, sherds should present traces of soot (Sandweiss 1992, 50). In this assemblage only eight sherds had traces of soot that could confirm that the Cántaros were used as a cooking pot. However, as we are dealing only with fragments of sherds, the presence or not of soot does not necessarily confirm that the vessel was used for cooking. Sandweiss (1992, 50) suggests that these vessels could have also been used for storage and/or serving. About a third of our assemblage was decorated, mostly with painting patterns. This can suggest that these vessels were employed for serving whereas the undecorated ones could be employed for storage or cooking purposes. Overall, I suggest that the Cántaros had multiple uses including cooking, storage, and possibly serving.

5-2-2 Tinajas

Tinajas are wide-mouthed jars, typically with a diameter of about 25 cm and more. Generally, vessels with large wide mouths are made for storage of liquids (Henrickson and McDonald 1983, 633). Andean archaeologists agree that tinajas were employed in their majority for storage purposes (Díaz Arriola and Vallejo Berríos 2002; Eeckhout 1999; Feltham and Eeckhout 2004a; Marcus 2008b; Sandweiss 1992). In Cerro Azul, in Cañete, very large vessels were discovered by Marcus and her team, and she writes that they were probably the *hatun maccma* mentioned in Spanish chronicles, that were used for storage of chicha[55] (Marcus 2008b, 33). In general, larger jars at Cerro Azul were used for storage of liquids (Marcus 2008b, 44). Sandweiss, at Lo Demás,

[55] Chicha is a maize-based beer that was/is used for feasting and rituals in the Andes.

mentions that wide mouthed jars were either used for cooking or for storage purposes (Sandweiss 1992, 49). Feltham and Eeckhout (2004, 677) also suggest that tinajas at Pachacamac are for food or liquid storage.

Our evidence of tinajas at Tambo Colorado were probably mostly used for storage. Certainly a few may have also been used for cooking purposes, as some sherds with traces of soot show. These vessels are usually heavy when empty, and most likely they were not easily moved when full. The only complete vessel in our assemblage is a tinaja and weighs 11 kgs empty, this suggests that full of liquids or food it could have easily reached over 30 kgs and more making it difficult to move.

5-2-3 Neck-jars and neckless jars

Neck jars and neckless jars could be used for dry storage as their wide mouth would facilitate the access to the content (Henrickson and McDonald 1983, 632). Sandweiss (1992, 49) notes that wide mouthed jars at Lo Demás could have been used either for cooking or for storage. He also mentions that unsooted sherds probably came from vessels used for storage and/or serving, while sooted sherds would have been employed for cooking (Sandweiss 1992, 50). In Cerro Azul, Marcus states that small jars "held porridge style meals" while larger jars were used for the storage of liquids (water, *chicha* and others) (Marcus 2008a, 44).

In our sample, only six neck-jars sherds and four neckless jars sherds have traces of soot and could have been used for cooking whilst the rest of neck jars was probably employed for storage of either liquids or dry food. Both neckless jars and neck jars resemble some jars from Cerro Azul's assemblage: Camacho Black globular jars, Camacho Reddish Brown jars, and Pingüino Buff jars (Marcus 2008). Similarities with sherds from Armatambo and identified as jars (or ollas) can also be observed (Diaz Arriola and Vallejos Berrios 2002). In both sites, authors suggest that they were used for cooking and storage purposes.

5-2-4 Plates and cup

Both plates and cup are two vessel shapes that were used for serving and eating foods and liquids (Henrickson and McDonald 1983, 632). Menzel notes the introduction of plates in the Ica assemblage with the Inca presence in the region (Menzel 1976, 89). A same pattern is described by Feltham at Pachacamac (Feltham 1983). Sandweiss (1992, 54) also describes plates as part of the ceramic assemblages at Lo Demás. He suggests that they were most often used for serving and eating.

5-2-5 Bowls

Bowls are suitable for serving and eating food as well as for cooking (Sandweiss 1992, 47). Often bowls are decorated, and they are "made specifically for individual or family use" (Henrickson and McDonald 1983, 632). Marcus also mentions that bowls at Cerro Azul, were probably used for individual servings because of their size, also similar to gourd vessels (Marcus 2008a, 60). Some of the bowls in our assemblage resembles what Feltham and Eeckhout (2004, 658) name "cuencos carenados"[56]. These bowls are also decorated and typical from the Late Ychsma period (later part of the Late Intermediate Period). Similarly, the bowls in museum collections were all decorated. Only two of the ten sherds categorised as bowls display some decoration, however when analysing sherds, only a small part of the vessel is studied. It is entirely possible that complete vessels were decorated. In our assemblage, none of the sherds identified as bowls had traces of soot, therefore, I think that the bowls at Tambo Colorado were generally employed to serve and eat food.

5-2-6 Bottles

Finally, our last shape is bottle. The narrow orifice of the bottles makes them only useable to pour contents (Sandweiss 1992, 51). Bottles were used for serving purposes. Though, the possible use for storage purposes (such as liquids) cannot be discarded.

[56] I was not able to find an English translation for this shape name.

5-3 Summary

The primary objective of the pottery classification was to help develop functional and chronological associations for the sampled contexts of the survey and test pits. The shapes encountered at Tambo Colorado are typical of the principal forms of the late pre-Hispanic periods. For example, Hugo Ikehara noted that the "principal forms of later traditions are *tinajas*, *cántaros* (jars), and *ollas* with necks" (neck jars) (Ikehara 2010, 45). In my sample from Tambo Colorado, these forms are the principal ones, and are similar to patterns at other coastal sites such as Cerro Azul, Lo Demás, or Pachacamac (Marcus 2008a; Sandweiss 1992; Feltham and Eeckhout 2004).

The ceramic sample generally presents sherds with rounded lips, 70% of fine and medium paste, oxidised, and paste generally of orange colours. Recent studies have noted the same characteristics on ceramic samples from the Chincha valley, with ceramics from the Late Intermediate Period and the Late Horizon (Bongers 2019; Dalton 2020; J. Larios, personal communication, 2019).

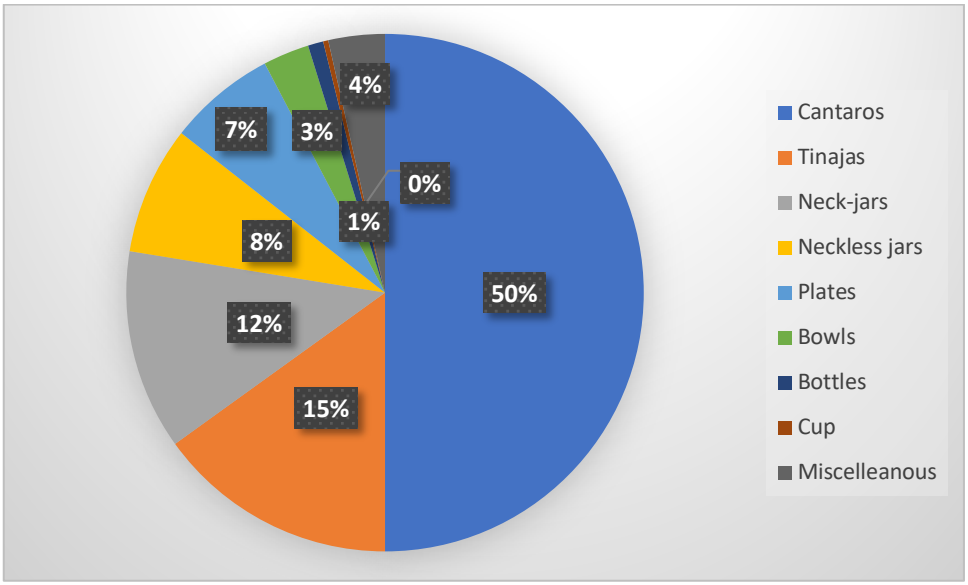
However, the vessel shapes brought new information regarding the possible function and character of the site. The majority of the vessel shapes encountered at Tambo Colorado were employed for storage or cooking, with only 10% of the ceramic assemblage used for serving/eating food. There are a few examples of serving vessels (e.g., plates, bowls, bottles, cups), but other types of vessels were probably employed as well as, such as *mates* (gourd vessels) or utensils of wood. These may not have been as well-preserved as pottery.

The infrequency of vessel shapes used for preparing food in our sample also suggests that the preparation and serving of the food was done in other parts of the settlement, likely in places with easier access. The sectors where I conducted fieldwork are either located on the slopes or summits of the hills surrounding the site. There is no direct access to water and the access to these sectors is through an uneven terrain. Additionally, if these sectors were mostly used for storage, that would explain the scarcity of vessel shapes for serving and eating food.

6- Discussion

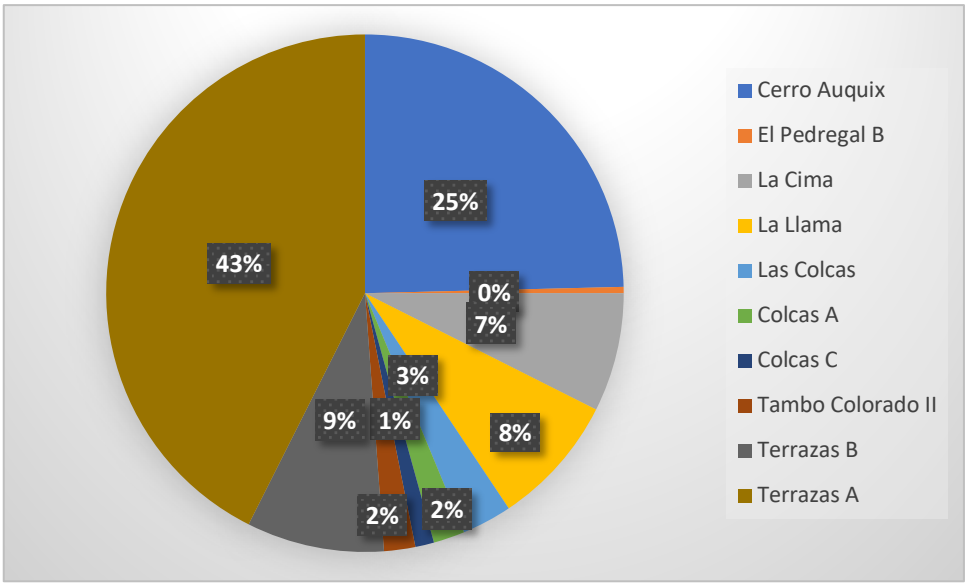
6-1 Vessel shapes

The evidence of vessel shapes gives important indications about the possible function of each sector in Tambo Colorado. Rim sherds represent 22.7% of the whole corpus at this site. More than half of those sherds are decorated ones (56.9%); the rest (43.1%) is undecorated. Most of the assemblages was recovered during survey (94.9% or 242 sherds) whereas only a small sample comes from excavations (5.1% or 13 sherds). The following graph (Graph 1) demonstrates the percentage of each vessel shape at Tambo Colorado.



Graph 1: Percentage of each vessel type across sectors at Tambo Colorado.

As can be seen in Graph 1 (noted also above), storage and cooking vessels represent the majority of the vessel shapes found by our investigations at Tambo Colorado. However, the range of vessel shapes varies throughout the sectors. So does the number of rim sherds recovered in each sector and the context from which it was recovered (Graph.2). Two sectors contained most of the rim sherds: Cerro Auquix and Las Terrazas A.



Graph 2: Percentage of rim sherds by sectors.

For example, in sector Las Terrazas A, 109 rim sherds were recovered whereas in sector Tambo Colorado II there were only 3 rim sherds. In Las Terrazas A, about 94% of the vessel shapes are used for storage or cooking food, which suggests a domestic function to the sector[57]. About half of those shapes are decorated (61.5% or 67 sherds); in comparison, out of the six sherds identified as plates, bowls, and bottle, only one has decoration. From the 22 rim sherds uncovered at Las Terrazas B, 76% are from cántaros, tinajas, and neck-jars. These were/are generally employed for storage or cooking food. From this sample, half are decorated (11 sherds). Three sherds were identified as corresponding to plates, and all were decorated. As for Las Terrazas A, the pottery evidence indicates a domestic activity area where food could have been prepared. However, what is striking in the sample is the importance of painted sherds. Generally utilitarian vessels are not painted, a surface slip can be applied as it would help cleaning the vessel (Rice 1984). At Lo Demás, Cerro Azul, and Las Huacas, only a small number of utilitarian sherds displayed painted decoration (Sandweiss 1992; Marcus 2008b; Dalton 2020). All note that in mortuary contexts, these types of vessels were painted (Marcus 2008b; Dalton 2020). This suggests two things: decorated vessels were employed for serving food or these sherds come from burial contexts and were thrown in these sectors.

[57] As previously mentioned, our sample comes mostly from surveys which results in a lower integrity of the data than if it was coming from excavations. Besides, other variables are to take into account for this result such as the preservation of the ceramics, and the sampling.

In sector Cerro Auquix, 63 sherds were identified as cántaros, tinajas, neckless jars, and neck jars. These forms, again, are typical of ceramics employed for food production and storage. From these sherds, 71.4% (n: 45) feature decoration. The rest of the sample is composed of plates and bowl, all decorated. Cerro Auquix is the only sector with so many rims that were decorated sherds. It also had the highest number of vessels used for serving food. It is worth mentioning that the sector functioned at one point as a cemetery.[58] Tombs often contained many vessels, and usually decorated vessels, and it is possible this could explain the high number of decorated sherds compared to other sectors. Decorated vessels in funerary contexts have been discovered in many sites (see amongst others Bongers 2019; Dalton 2020).

In sector La Cima, about half of the sherds (44%) are plates and bowls, whereas the rest of the vessels are neck jars, cántaros, and a tinaja. The tinaja is the only vessel that was found complete; the bottom half of the vessel was covered in soot. From the remains discovered inside the vessel (see chapter 6), I suggest that this vessel was found in a refuse. Decorated plates and bowls are typical of vessels employed for serving food (see for example Sandweiss 1992; Marcus 2008b). La Cima could have functioned as a domestic and residential sector. The house architecture, paired with the type of vessels, suggest that food was prepared and consumed in La Cima.

Twenty-one rim sherds are from sector La Llama. All correspond to storage and cooking vessels: cántaros, tinajas, neck jars, and neckless jars. Again, this suggests that the sector was employed for producing and/or storing food. In sector Tambo Colorado II, only five sherds were rims and all corresponding to different shape: bowl, neck jar, and cántaro. This does not help to clarify the possible function to the sector. However, two of these sherds come from the excavations. They were identified as rims of a bowl, and one of them is decorated. Coupled with the architectural features (detailed in chapter 3) and other archaeological material (see chapter 6), it seems that Tambo Colorado II may have been an area for more ceremonial/public kinds of activities.

[58] I provide the hypothesis that some parts of the sector were maybe used for ceremonies or prepare the dead, or even had a completely different function before being reused for funerary purposes (see chapter 3).

Finally, sector Las Colcas displays 75% of cántaros, and 25% of neck jars, neckless jars, and tinajas. Colcas are often described as storage places. Two of the three Colcas displayed rim sherds during the excavations: Colcas A had five rim sherds of which three were undecorated and two were decorated. Sherds were identified as cántaros, neckjars, or tinajas. In Colcas C, there were two rim sherds recovered from the excavations, both undecorated, and identified as neckless jars. The ceramics recovered from this sector would tend to confirm their storage function, however, at least one of the colca functioned as a tomb and in the two others organic remains were recovered (see chapter 6).

Table 12 summarises the quantity of each vessel shape in our assemblage.

Vessel shape	**Quantity**	**Percentage**
Cántaros	156	50 %
Tinajas	47	15 %
Neck-jars	39	12 %
Neckless jars	25	8 %
Plates	21	7 %
Bowls	9	3 %
Bottles	3	1%
Cup	1	0.3%
Miscellaneous	11	3.5 %
Total	312	100

Table 12: Type and numbers of vessel shapes identified.

As Menzel (1959; 1971) and others have suggested that the Ica style was predominant in the Pisco valley during the Late Intermediate Period, I expected to find more similarities in the vessel shapes. She identified ten different vessel shapes, most of them are dishes and bowls (Menzel 1976, 35-60). The bowls from Tambo Colorado present small similarities to some of the shallow dishes subgroup 2 from the Ica 6 phase (A.D. ca. 1340-1410) (Menzel 1976, pl.3 and figs 53-55). For example, both Tambo Colorado's bowls and Menzel's subgroup 2 shallow dishes have rounded lips,

thin rims, and straight walls. There are two types of bottles in Ica: the simple bottle and the drum bottle (Menzel 1976). The Tambo Colorado bottles show similarities to the simple bottles identified by Menzel; unfortunately, the sherds were not large enough to be able to fully compare them. Finally, Menzel identified two types of jars in the Ica collections: the complex jar and the simple jars. None of the neck jars and neckless jars at Tambo Colorado are similar to the ones mentioned by Menzel, but some cántaros do show similarities. Some cántaros have rounded lips, thick angles, broad shoulders, and a homogeneous wall thickness, similarly to complex jars that have "broad shoulders", "rounded lips", "unthinned angular", and "similar wall thickness" (Menzel 1976, 54).

When compared to the vessel shapes from Cerro Azul in Cañete and Lo Demás in Chincha, Tambo Colorado's vessel shapes appear more similar. For example, at Lo Demás, Sandweiss noted different types of jars: with restricted orifices or wide mouthed jars as well as angular rim or constricted bowls (Sandweiss 1992, 44-50). At Cerro Azul, jars, amphorae, and "*hatun maccma*[59]*"* are the most common shapes (Marcus 2008a, 28-44). These shapes are very similar to the ones in our sample.

The same shapes are also present at the ceremonial site of Pachacamac on the Central Coast of Peru. For example, Feltham and Eeckhout noted that there are six types of Ychsma[60] shapes from the Late Intermediate Period at Pachacamac: plates, bowls, jars, bottles, tinajas, and miniatures vessels (Feltham and Eeckhout 2004). Tinajas have a diameter superior to 30 cm and were probably made *in situ* as it would have been complicated to transport them and used for storage (Feltham and Eeckhout 2004, 666). Some of the large tinajas in our assemblage present similarities to the ones found at Pachacamac such a diameter superior to 30 cm; they were also likely used for storage and *in situ* as such vessels are heavy empty and probably very complicated to transport when full. Some neck-jars from our sample resemble what Feltham and Eeckhout named 'half-arrow'[61]. It consists in a straight or slightly everted neck with a very flat lip, resembling a half-arrow (Feltham and Eeckhout 2004, 663). They

[59] Very large vessels for the storage of chicha (Marcus 2008a, 33).
[60] The term Ychsma culture is used to describe a Late Intermediate Period *señorío* of the Central Coast of Peru, even though there is no style unity.
[61] They named it "media flecha" in Spanish.

describe it as belonging to the Late Ychsma period from the Inca period (A.D. 1476-1534). Similarities between our bowls shapes and 'cuencos carenados' are also observed. Again, this shape is categorised by Feltham and Eeckhout (2004, 658) as from the Late Ychsma period. This suggests that part of our assemblage can be dated from this period.

Finally, the assemblage from the site of Las Huacas (Chincha valley) also has similar shapes from our sample. Similarities between cántaros, neck-jars, and neckless jars from our assemblage and "general jar", "pot general", "straight-necked jar", "straight-necked pot" from Las Huacas can be made (Dalton 2020, 180). Dalton dates her assemblage from the Inca presence in the Chincha valley (A.D. 1476-1534). This would suggest that sherds in our sample are also from the Late Horizon.

I argue that the vessel shapes from our assemblage display similarities with various collections and coastal sites from the Late Intermediate Period and the Late Horizon. Common shapes can be observed with the Ica collection described by Menzel, the assemblages analysed by Feltham and Eeckhout (2004) at Pachacamac, by Marcus (2008b) at Cerro Azul, by Sandweiss (1992) at Pachacamac, by Dalton (2020) at Las Huacas. This suggests that our assemblage can be dated from the Late Intermediate Period and the Late Horizon. Las Huacas, Lo Demás and Cerro Azul are domestic sites, an observation that also helps to explain the similarities in the vessel shapes between the three different valleys. Pachacamac, on the other hand, is the major ceremonial centre on the Peruvian coast, but daily activities were conducted there and production of food and chicha for ceremonies was essential. Finally, it is important to note that these vessel shapes are common throughout coastal sites during the Late Intermediate Period, Prieto (2008) identified different types of jars, tinajas and cántaros from the Chimú style at San José de Moro (Jequetepeque valley, North Coast of Peru). In the Casma valley (North Coast of Peru) the main shapes during the Late Intermediate Period are also ollas, bowls, jars, and tinajas amongst others (Vogel 2014, 2009). The same shapes (bowls, plates, and jars) are also found in the Northern highlands of Peru (Toohey 2011, 180). These shapes are mostly encountered in domestic contexts, funerary contexts usually present fine wares.

6-2 Decoration

The next chapter presents a more detailed description, a stylistic comparison, and interpretation of the painted sherds found during my fieldwork. I provide a short summary, here, of the information provided by the decorated sherds. Various techniques were used for the decoration of the pottery sherds encountered at Tambo Colorado but by far the most common was painting. The colours employed, particularly the dark purple, and the geometric designs are typical from the Late Intermediate Period and the Late Horizon. According to Menzel (1966, 91-92) the outlining of "a single black line, 2 or 3 black lines, or a purple or red band outlined in black" are features of Chincha design. Some of the designs that are present on the sherds at Tambo Colorado correspond to the features outlined by Menzel as being Chincha style, in particular the use of dark purple.

The geometric designs, particularly small lozenges, wavy lines, and zoomorphic figures are comparable to Ica, Chincha, and Cañete features (see Menzel 1976; Sandweiss 1992, Marcus 2008b). The patterns in our assemblage are painted in black or beige on a red or dark purple background.

The appliqués used on some sherds are recurrent motifs from the Late Intermediate Period and the Late Horizon. The other techniques (incision, modelling, and stamping) employed are not particularly diagnostic for distinguishing the chronological style of the pottery, apart from the one painted and incised sherd which is a typical example from the Paracas style of the Early Horizon (800 B.C.-A.D.200). More study is necessary before there are any definitive applications or cultural interpretations of these techniques.

7- Summary

This chapter described the different vessel shapes and decoration of our pottery assemblage, recovered through pedestrian survey and test pits. The main goal of this chapter has been to use the shapes to infer activities and functions in the various sectors of the greater Tambo Colorado site. The shapes are common shapes during the late pre-Hispanic periods on the coast of Peru. They are found during both the Late

Intermediate Period and the Late Horizon. To date, radiocarbon dating of project materials has not been possible.

In terms of decoration, various techniques were employed: painting, slip, incision, appliqué, stamping, and modelling. Painted decoration provides the best information regarding the chronological placement and associations of the various test pits. Some elements such as the dark purple are typical of the Chincha style from the late Late Intermediate Period (more details in the following chapter 5).

Studying ceramics provides information concerning the activities of each sector, and ultimately helps enhance consideration of the socio-political conditions of the greater Tambo Colorado site and its occupants. Vessel shapes suggest that domestic functions, especially cooking and storage, characterised most of the sectors studied. The sectors surrounding the Inca monumental core produced very different kinds of materials than the monumental core (Huaman Oros 2014; Polo y La Borda Ramos 2013; Protzen and Morris 2004; Protzen 2008, 2010; Wright et al.2014, 2015a). Not only is very little formal Inca material. Occupation of all the sectors appears to have been relatively light, with evidence of only some reuse, including for periodic funerary purposes. Our project did not find evidence of dense concentrations of buildings or groups around the Inca monumental core, and the small frequencies of ceramics are consistent with this pattern of light and/or dispersed occupation.

In general, the pottery consists of decorated local wares, with no definite identification of exotics. It is worth noting that with the Inca arrival at Tambo Colorado, a new vessel form appears: the *aríbalo.* This shape is found in the monumental or Inca sector of the site (see Polo y La Borda Ramos 2013) and some sherds found in sector Cerro Auquix could be a coastal version of the *aríbalo* (see section 5-1-9 of this chapter). This limited evidence does suggest then that Inca interventions in Pisco reflected changes in ceramic use and special forms for state activities.

The next chapter gives a detailed review of the painted ceramics from our sample. The assemblage is studied in comparison to museum collections which have "Chincha-Ica" labelled materials. Besides the chronological emphasis of this

comparison, I will discuss the label “Chincha-Ica style” given to the ceramics from the South Coast of Peru during the Late Intermediate Period and the Late Horizon. Finally, I will identify the key diagnostic elements of the local ceramic tradition at this period.

Chapter 5

Stylistic analysis of the painted pottery from Tambo Colorado

A detailed review of the painted pottery recovered from my fieldwork and comparison of objects from Peruvian museums, and publications about pottery of the South Coast of Peru and more generally from the Andes are the foci of this chapter. This chapter begins with review of the painted material description, and is then followed by extended discussion of comparisons, both from the literature and the museum visits. There are different objectives for this comparison: 1) to help enhance the working chronology to characterise the site occupation during the Late Intermediate Period and the Late Horizon; 2) to shed light on the label "Chincha-Ica" style given by Menzel (1966, 1976) to the Peruvian South Coast ceramics of the Late Intermediate Period and the Late Horizon; 3) identify key diagnostic elements of a local ceramic tradition.

In the previous chapter, I described the different shapes encountered at Tambo Colorado and briefly mentioned the decoration used on these shapes. Decoration can be defined as the methods "applied to the surface of the pot" or methods "in which the surface of the vessel was modified in some way" (Orton and Hughes 2013, 86). These methods can vary between painted decoration, incised decoration, modelled decoration, appliqué, and various other techniques. In this chapter, however, when I use the term decoration, I will refer mainly to painted decoration, in particular by giving a more detailed description of the decorative motifs focusing both on the body sherds and on the diagnostic shape sherds.

When I was doing my fieldwork in Peru in 2016 and 2017, two things became clear about the data collected from my research at Tambo Colorado: 1) the data was informative but had limited utility because most of the ceramics came from surface collection; 2) the painted sherds belonged to the group "Chincha-Ica", but no further distinction could be made. This is why I decided to visit different museums to study archaeological ceramics presenting decorative similarities with the sherds I encountered during fieldwork at Tambo Colorado. The goal was to make stylistic comparisons between the field data and the museum objects. The museums that I

visited were the *Museo Nacional de Arqueología, Antropología e Historia del Perú* (MNAAHP[62]), the *Museo Larco*[63] and the *Museo de Arte de Lima* (MALI[64]), all located in Lima. I had access to 94 vessels[65] referenced as 'Ica-Chincha,' a label that became immediately problematic for the Late Intermediate Period and Late Horizon ceramics on the South Coast of Peru. I will come back to this matter, later in this chapter. Unfortunately, most of the pieces examined do not have provenience information. Also, there are very few publications about the excavations which resulted in the collections/assemblages, and thus data are limited, but still relevant for comparative purposes.

Notwithstanding, the information collected during these visits, the comparison with Tambo Colorado's sherds and with publications about pottery on the Peruvian South Coast do help to provide a better comprehension of the occupation of the site, its relationship to other regions and cultures for the time period under study. These data also help contextualise, in time and cultural affiliation, the architectural sectors and other artefact assemblages reported in this thesis.

5-1 Methodology

This chapter concerns elements based mainly on stylistic and decorative elements. Systematic technological analysis, given the financial and time constraints of this PhD project, was not conducted and remains for future work.

After the fieldwork, I analysed all the diagnostic sherds. A gross separation was made between sherds with decoration and the sherds without decoration. Among the decorated sherds, most were painted sherds with few examples of incised, modelled, and perforated sherds. Here, my analysis focuses on the painted decoration only in association with their forms. Approximately 10% of the sherds with decoration also presented diagnostic shapes.

[62] When talking about the *Museo Nacional de Arqueología, Antropología e Historia del Perú,* I will use MNAAHP.
[63] Hereafter, in the text I will use Larco Museum.
[64] When talking about the *Museo de Arte de Lima,* I will use MALI.
[65] The Chincha-Ica ceramics are underrepresented in museum collections in comparison to other cultures such as Chimú, Moche, and Inca, for example.

The sherds were separated by the type of decoration and finally by patterns. For each variety of pattern, I have noted a description including the colour of the paste, its thickness, how it was fired, the type of decoration, the colours, the state of preservation, the motifs, and any other relevant observation. Additionally, photographs were taken of the sherds, to register in-depth details of the decoration. When collected, sherds were separated by sectors, but they will first be presented as a whole corpus, before mentioning the consequences per sector.

The ceramics of the museum collections were studied at the museums. Notes were taken with a description of each pottery studied: shape, type of decoration, measurements, and catalogue number. I drew sketches of some of the motifs, and in the case of the MNAAHP, I was allowed to take pictures of the pieces. For the other museums, after my visit, they sent me the pictures I required. Appendix 3 contains photographs of all the vessels that I was able to study.

I categorised all the ceramics depending on their painted patterns to facilitate the comparison. A stylistic comparison was made between the sherd and the museum ceramics for each type of pattern. Photos from the sherds and from the museum's pieces as well as from adequate publications were used to make comparison of the decorative attributes. Comparison also includes statistical data such as the recurrence of some patterns in Tambo Colorado's sample. Overall, the study visits and documentation were able to help contextualise my assemblages and understandings about culture history at Tambo Colorado and the Pisco region.

5-2 Painted patterns in Tambo Colorado's assemblage

I identified three main painted motives on Tambo Colorado's ceramic assemblage: geometric patterns, zoomorphic patterns, and rim decoration. One sherd can either display one type of patterns, two, or all of them. Geometric patterns are the most recurrent (99.5%, n=905), followed by rim decoration (9%, n=82); zoomorphic patterns are the least common in this assemblage (3.4%, n=31). All patterns are painted either on red or cream background. The colours used to depict them are black, cream,

red, dark red, dark purple, and yellow. The most employed colours are black and cream. These three patterns are also found on museum pieces and on other coastal sites in Peru. Most of the sherds in our assemblage are body sherds, therefore it was not possible to define the design arrangements. Only rim decoration offers insight on the design arrangements in our assemblage.

5-2-1 Geometric patterns

It was possible to determine fifteen different geometric patterns. The most common motives are horizontal or vertical black lines, and colour bands. Black lines are painted on a natural, red, or cream background. The number of lines fluctuates from a sherd to another. Black lines can sometimes highlight the join between the neck and the body of the vessel. Colour bands are usually horizontal and painted in cream, red, and dark purple. Each colour band is separated by a black line [Fig.117] and there are between three and six colour bands. The size of the bands varies between 1.5 cm and 8 cm. Those bands can be covered by other geometric patterns [Figs.118 & 119].

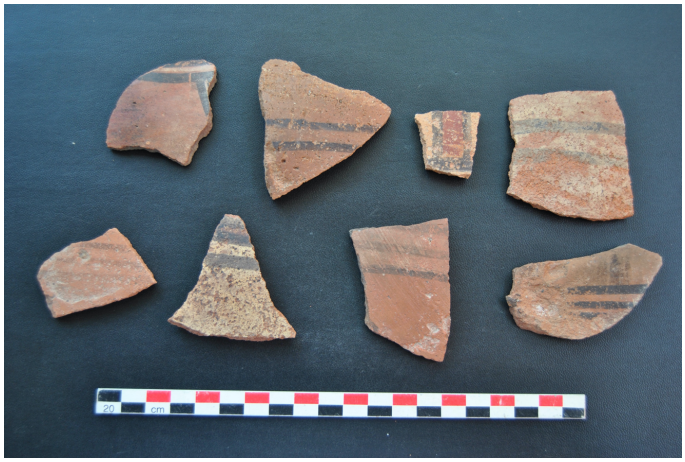


Figure 117: Examples of black lines decoration on sherds TCII-3; TCII-4; TCII-5; TCII-6; TCII-7; TCII-8; TCII-9; TCII-10 from surface collections in sector Tambo Colorado II.



Figure 118: Example of vertical red and cream colour bands, the bands are delimited by black lines. Sherd CA-145 from surface collections in sector Cerro Auquix.



Figure 119: Example of horizontal dark purple and cream colour bands. Sherd LL-45 from surface collections in sector La Llama.

Squares, triangles, zigzags, dots, lozenges, rectangles, waves, and crosses. These patterns are painted either on a red or cream background, or on a colour band, which is usually in black or cream [Figs. 120, 121, 122 and 123]. Their sizes vary from 0.5 cm to 6 cm.



Figure 120: On the left sherd CA-139, on the right sherd CA-4 from surface collections in sector Cerro Auquix showing different types of geometric patterns.



Figure 121: Example of triangles, colour bands, and black lines. Sherd LL-34 from surface collections in sector La Llama.

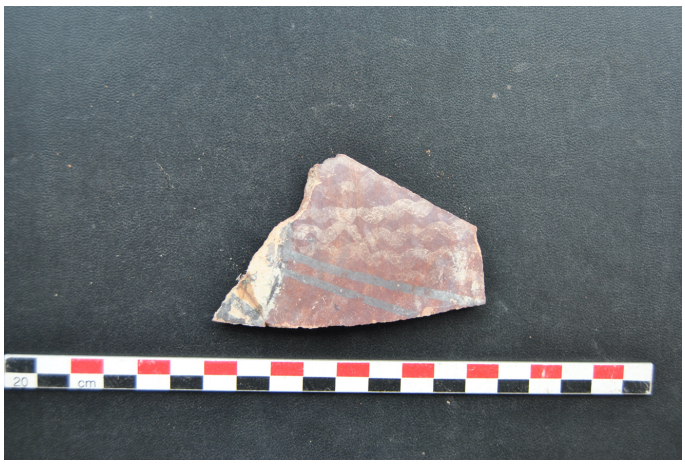


Figure 122: Example of cream waves on a red background and black lines. Sherd TA-404 from surface collections in sector Las Terrazas A.



Figure 123: Examples of rectangles, triangles, horizontal vertical and diagonal lines, squares, crosses, and lozenges on cream, red, or natural background. Sherds TA-187, TA-191, TA-217, TA-372, and TA-399 from surface collections in sector Las Terrazas A.

Crosshatched triangles and lozenges are also a common pattern. In our sample, they are always on a dark red background with a cross-hatched triangle (sizes vary from 1 to 6-7 cm); the pattern resembles a net. Often, this motif is associated with horizontal colour bands (cream or red) with black waves on it [Fig.124]. Crosshatched lozenges decoration is often displayed on a cream background. The pattern is painted in black [Fig.125].



Figure 124: Examples of cross-hatched triangles on a red background, the sherd on the right also displays waves on a cream and red background. Sherds CA-1 on the left, CA-12 on the right from surface collections in sector Cerro Auquix.



Figure 125: This sherd displays from top to bottom: cross-hatched triangle on a red background, horizontal black lines, cross-hatched lozenges on a cream background, two black lines. Sherd TA-58 from surface collections in sector Las Terrazas A.

Various sherds exhibit stepped motives. The size varies greatly from one centimetre to seven-eight centimetres. They can be painted on different colour backgrounds: cream, red, or dark purple. Similarly, the patterns are outlined in black and can be painted in purple or cream [Fig.126].



Figure 126: Example of stepped pattern drawn in black and painted in purple on a cream background, sherd TB-78 from surface collections in sector Las Terrazas B.

A checkerboard pattern is also displayed on some sherds. It is painted in black on a cream or red/purple background. The height of the checkerboard is around 4 cm. The squares that make up the checkboard are all from different sizes [Fig.127].



Figure 127: Example of checkerboard patterns, sherd TA-91 from surface collections in sector Las Terrazas A.

Finally, one example displays black arches of approximately 6 cm painted on the upper body of the sherd. Under the arches, small black dots are painted [Fig.128].



Figure 128: Sherd decorated with a succession of arches and dots, sherd LCO-26 from excavated context 104.

5-2-2 Zoomorphic patterns

There are two distinct zoomorphic patterns in our sample. They represent birds and fishes. The bird representations are in general more detailed than the fish ones. One can easily identify the tail, the wings, the body, the beak, or the head with an eye on the bird representations. They are usually depicted in black and coloured in cream, yellow or red. In our sample, they are displayed on a red background [Fig.129].



Figure 129: Example of bird representation, it is possible to see the eye, the head, the beak, the tail and part of the body. The arrow on the top photograph indicates where the bird is depicted, the bottom photograph zooms in on the bird depiction (sherd CA-11 from surface collections in sector Cerro Auquix).

The fish representations are less realistic. They are based on triangles that form the schematic bodily form of a fish [Fig.130]. They are depicted in cream or black. Usually, cream fish are painted on purple or dark red backgrounds. When painted in black, the background is either cream or there is no background. The other representation of fish is the combination of a lozenge that represents the body, and of a triangle that represents the tail [Fig.131]. The body and the tail are gridded. It is painted in black on a red background.



Figure 130: Examples of triangle fish: top photograph a fish painted in cream on a dark purple background (sherd TA-303 from surface collections in sector Las Terrazas A), bottom photograph a fish painted in black on a cream background (sherd LL-36 from surface collections in sector La Llama).



Figure 131: Example of lozenge fish delimited with black lines and painted in red, the photograph on the right zooms in on the fish. Sherd CA-234 from surface collections in sector Cerro Auquix. Bottom photograph, drawing of the lozenge fish.

5-2-3 Rim decoration

Rim decoration display both geometric and zoomorphic patterns. The first that should be mentioned is the pattern named ‘rim scallop’ by Menzel (1966). There are rows of black pendant triangles or black pendant bands on the interior and upper lips [Fig.132]. These patterns are between 0.3 cm and 1.5 cm and painted on a cream background. It is the most common rim decoration.

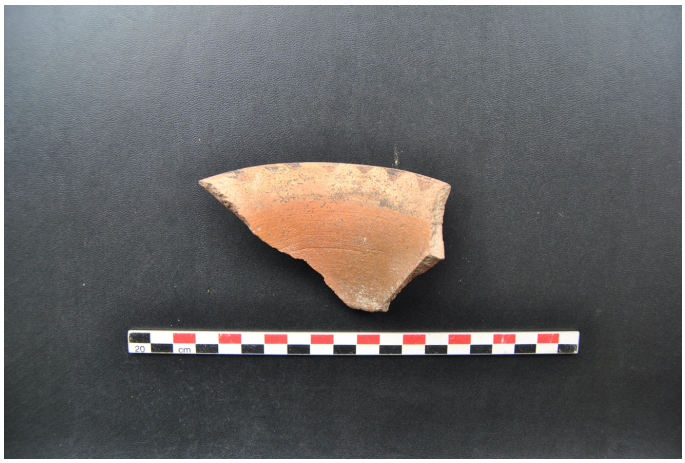


Figure 132: Example of Chincha rim scallop, sherd LC-26 from surface collections in sector La Cima.

Black squares grouped together are painted on the inside of the rim, forming a small group of about 2-3 cm. Usually, the background is unpainted [Fig.133]. Also on an unpainted background is the red ladder-like design [Fig.134]. This pattern is about 3 cm long and 1.5 cm wide. Black pendant triangles with a grid pattern are also painted on an unpainted background rim [Fig.135]. They are accompanied with black pendant lines.

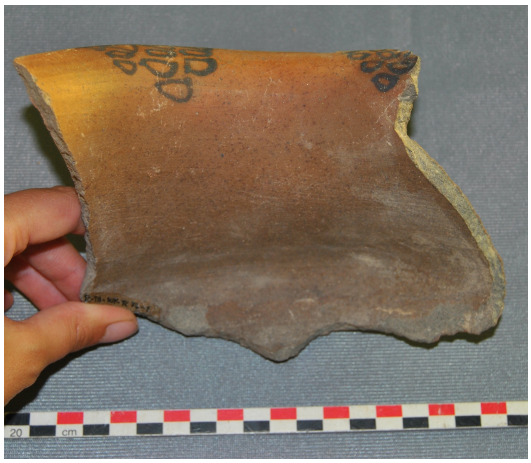


Figure 133: Example of squares grouped together painted in black on a rim, sherd TB-21 from surface collections in sector Las Terrazas B.

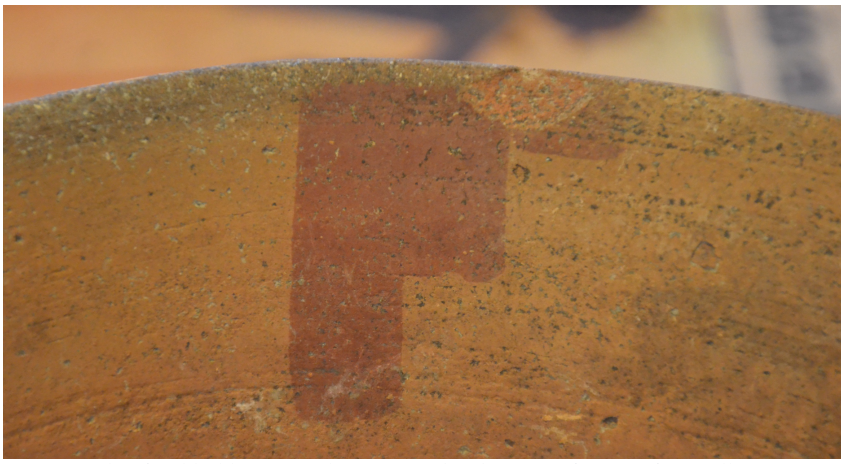


Figure 134: Example of red ladder painted on a rim, sherd TA-256 from surface collections in sector Las Terrazas A.



Figure 135: Example of black pendant triangles with a grid pattern on the rim, sherd from surface collections Las Terrazas A.

Another common rim decoration in Tambo Colorado's sample is a red slip rim [Fig.136]. It can either be a red slip that outlines the entire rim or a red slip that is delimited by parallel black lines.



Figure 136: Example of red slip on the rim, sherd LC-24 from surface collections in sector La Cima.

The last pattern displayed on rim decoration is fish. These representations are triangle fishes painted in cream or black [Fig.137].



Figure 137: Example of triangle fish decorating a rim, sherd LL-23 from surface collections in sector La Llama.

5-3 Distribution of the type of patterns at Tambo Colorado

The distribution of these patterns throughout the site is divided in two parts. I will first present the sherds from the excavated contexts and then the ones that come from surface collections.

5-3-1 Distribution of the type of patterns in excavated contexts

Seventeen sherds present painted decoration from excavated contexts. They were excavated in units 1, 2, 4, 5, 6, 7, and 9 (Las Colcas 1a, Las Colcas 1b, La Llama, Tambo Colorado II, El Pedregal B, Cerro Auquix, and Las Terrazas A). Table 13 details the colour and patterns painted on the sherds as well as in which excavated contexts they were excavated. Amongst them, 94 % (n=16) display geometric patterns and 6% (n=1) rim decoration. Four types of geometric patterns decorate the excavated sherds: colour bands (47%), black lines (32%), lozenges and triangles (16%), and succession of arches with dots (5%). The rim decoration is a red slip.

Sherd number	Type of decoration	Paste colour	Colour(s)	Painted patterns	Excavated context
LCO-23	Painted	Orange paste	Black	Traces of a black band	Unit 1-context 102
LCO-26	Painted	Orange paste	Black	Geometric patterns: black lines	Unit 1-context 102
LCO-28	Painted	Orange paste	Black and cream	Geometric patterns: cream background with black dots and a succession of arches	Unit 1-context 104
LCO-29	Painted	Orange paste	Red	Red band	Unit 1-context 104
LCO-30	Painted	Orange paste	Black	Geometric patterns: lozenges and triangles	Unit 2-context 200
LL-99	Painted	Orange paste	Cream	Colour band	Unit 4-context 401
LL-102	Painted	Orange paste	Black, cream, red	Geometric patterns: black lines, cream band, geometric black pattern	Unit 4-context 402
TCII-12	Painted	Orange paste	Black, red	Geometric patterns painted in black, red background	Unit 5-context 500

TCII-15	Painted	Orange paste	Black, cream, red	Burnt sherd with geometric patterns: two black lines and colour bands (original colour probably cream, currently appears grey)	Unit 5- context 503
P-14	Painted and incised	Orange paste	Painted in red and black	Incised geometric patterns, each side is painted in red and black	Unit 6- context 603
CA-273	Painted	Orange paste	Black and cream	Geometric patterns: black line and colour bands	Unit 7 - context 701
CA-274	Painted	Orange paste	Cream	Cream band with lozenges	Unit 7 - context 701
CA-276	Painted	Orange paste	Cream	Cream band on the rim	Unit 7 - context 701
CA-277	Painted	Orange paste	Cream, black, red	Cream band delimited with a black line and a geometric motif (probably a lozenge)	Unit 7 - context 702
TA-555	Painted	Orange paste	Black	Traces of black band	Unit 9- context 901
TA-556	Painted	Orange paste	Black	Black band	Unit 9- context 901
TA-557	Painted	Orange paste	Black	Black lines	Unit 9- context 901

Table 13: Table presenting the painted sherds from excavated contexts with the colours and the painted patterns displayed on the sherds.

Late Intermediate Period and Late Horizon styles correspond to the patterns displayed on the sherds from sectors: Las Colcas, La Llama, Tambo Colorado II, Cerro Auquix, and Las Terrazas A. This confirms the late occupations of the site. However, one sector El Pedregal B shows material with Paracas influence from the Early Horizon (circa 900-200 B.C.) [Fig.138].



Figure 138: Sherd P-14 from excavated context 603, the decoration is typical from the Paracas style.

5-3-2 Distribution of the type of patterns in surface collections

During surface collections, 893 sherds with painted decoration were collected in all sectors. Sector Las Terrazas A contains about half of these sherds (n= 481) though only three painted sherds were uncovered during the excavations. Of these sherds, 99.6% display geometric patterns whereas only 3.5% display zoomorphic patterns and 9% exhibit rim decoration. The following table (Table) presents the different types of patterns in our assemblage.

Type of patterns (on the exterior of the sherds)	**Number of sherds with this decoration pattern**
Black lines	425
Red bands	251
Cream bands	123
Purple, dark purple bands	105
Rectangles	68
Crosshatched triangles	12
Dots	14
Stepped motif	51
Waves	28
Intertwined lines	38
Triangles	75

Fish	17
Birds	17
Type of patterns on rims	
Rim decoration	95
Triangles	45
Stepped motif	13
Fishes	2

Table 14: Type of painted patterns in surface collections.

In each sector, sherds with geometric patterns were uncovered. Zoomorphic patterns were discovered on sherds from only three sectors: Cerro Auquix, Las Terrazas A, and Las Terrazas B. Rim decoration was present only on sherds from La Llama, Cerro Auquix, Las Terrazas A, and Las Terrazas B.

5-4 Implications for Tambo Colorado

Having presented the predominant painted designs at Tambo Colorado as well as the distribution of these motives throughout the site, it is now important to discuss their implications for the site by comparing them to the museum collections and adequate literature.

I was able to study around a hundred vessels[66] in three different museums in Lima, Peru. It is noteworthy, to start, that the painted patterns just described are also patterns displayed on the museum vessels. In the literature, throughout the Late Intermediate Period and the Late Horizon of my study region, similar patterns are also typical for the region.

[66] In the appendix, the photographs of all the ceramics are presented. In the chapter, I only include some pieces.

5-4-1 Possible chronology

One of the main objectives of this research was to characterise the Late Intermediate Period occupation occurred at Tambo Colorado. Ceramics is certainly one of the tools to achieve this goal. Unfortunately, as noted before, my excavations did not recover many diagnostic sherds, in contrast to what was uncovered during surface collections. Nonetheless, I have compared Tambo Colorado's sample with museums collections and literature from Peruvian coastal sites with an emphasis on the Central and South Coast. I present my results by comparing the three main painted patterns. The colours employed for the decoration of the ceramics were common on the Peruvian Central and South coast. Purple, or dark purple is described by Menzel (1966, 91) as the colour belonging to the Chincha tradition and the Late Intermediate Period. Purple sherds can therefore suggest a Chincha influence, but as noted by Sandweiss (1992) the "presence of Chincha pottery does not necessarily indicate a pre-Inka date".

- Geometric patterns

In our sample, the following geometric patterns were identified:

1) Alternating colour bands and lines
2) Geometric patterns: squares, rectangles, dots, waves, arches, triangles, zigzags
3) Cross-hatched triangles and lozenges
4) Stepped motives
5) Checkerboard.

The most common pattern is colour bands and/or lines, displaying black, red, cream and on occasions purple. Many pots from the museums show similar painted decoration. From the MNAAHP, 29 display colour bands and/or lines; 23 of them have a provenience from Kayango (Callango)[67] in the Ica valley and 6 are from an unknown location [see Appendix 3]. At the MALI, seven vessels display colour bands or/and lines, all from an unknown location [see Appendix 3]. Finally, at the Larco museum thirteen vessels have painted colour bands or/and lines, also from unknown location

[67] I use the same spelling as the MNAAHP, but nowadays publications usually employ Callango. Kayango is a region of the lower Ica valley. It is not a specific archaeological site. The pieces from the MNAAHP were uncovered during archaeological explorations from July 27th to August 5th, 1941. No excavations report or publications are available.

[see Appendix 3]. These do not provide us much information about the stylistic affiliation of the sherds. However, they do provide information about the period of production, when compared to other occupations. These colour bands are common throughout coastal sites during the Late Intermediate Period and Late Horizon. Marcus (2008a, 45) asserts that "alternating brown and white stripes" are typical from the Late Intermediate Period. In the Lurin valley on the Central Coast, Eeckhout (1999, 37-38) also describes cream and black bands in the ceramic assemblage for the Late pre-Hispanic periods. Menzel (1966, 91-92) notes that “a single black line, two or three black lines, or a purple or red band outlined in black” as a Chincha style feature, from her Late Intermediate Period 8/ early Late Horizon Chincha style. However, in Ica she assigned these features to vessels from the Late Horizon and the early Colonial Period. Sandweiss (1992) also describes sherds with this type of decoration, and he writes that “the entire occupation of Lo Demás took place during the Late Horizon, beginning at or about the Inka conquest” (Sandweiss 1992, 136).

Geometric patterns such as triangles, waves, zigzags, dots, squares, rectangles, arches. Similarities can be observed in museum collections: at the MNAAHP, 39 vessels [Fig.139 and see Appendix 3] have geometric patterns [of which 24 are from Kayango; 6 vessels are with an unknown provenience from the MALI display these patterns; at the Larco Museum 10 vessels have geometric patterns all with an unknown provenience]. There are common patterns for the regional ceramic production of the Late Intermediate Period and the transitional period with interactions between the Chincha and the Incas (Luján 2011, 512). In Ica, these patterns are found on ceramics from the period Ica 6 (ca. 1340-1410) to Ica 9-10 (ca. 1476-1534; ca.1534-1563) (Menzel 1976, pl.25-pl.26-pl.27-pl.32-pl.33, pl.38). At Cerro Azul, at Lo Demás, at Pachacamac in the Lurin valley similar patterns are displayed on the ceramic assemblages (see Eeckhout 1999, Marcus 2008a, Menzel 1976, Sandweiss 1992).



Figure 139: Cantaro C-14712 KAY/9051 from the MNAAHP. It displays colour bands and various geometric patterns (dots, waves) also visible on our assemblage.

Crosshatched triangles and lozenges are displayed on many sherds in Tambo Colorado's assemblage. They are also represented in two of the museum pieces: bowl C-14145 from the MNAAHP (unknown provenience) and cántaro ML039187 from the Larco Museum, coming from the Chincha Valley [Fig.149]. These patterns are also present on the vessels studied by Menzel (1976, pl. 34 figs. 442, 448, 449, 453, 457, 460, 461) in Ica. She identified them as belonging to the period Ica 9 during the Late Horizon (ca.1476-1534). The same pattern is described by Marcus (2008a, 45) as "crosshatched 'mountains'" when she analyses the "Pingüino Buff" sherds from the Late Intermediate Period. Ceramics with the same pattern are displayed as local-Inca in the site museum at Tambo Colorado. These crosshatched 'mountains', triangles, and lozenges might have appeared before the Inca's arrival and persisted during the Inca period, and probably represents production of a local-Inca style.



Figure 140: On the left: bowl C-14145 from the MNAAHP, cántaro ML039187 from the MALI on the right: both vessels display cross-hatched triangles patterns.

Various sherds display stepped motives, usually painted in black or cream except one sherd decorated with a purple stepped side triangle on a beige surface [Figs 126]. This stepped motif is also observed on some Pingüino Buff sherds in Cerro Azul (Marcus 2008, fig.8.36d). A similar pattern can be observed in one flaring cylindrical cup from the Uhle Collections from Chincha (Kroeber and Strong 1924, 27) [Fig. 143]. Amongst the Ica 6 phase designs described by Menzel, various pieces are displayed stepped patterns (Menzel 1976, fig.328 pl.28, fig.362 pl.29) [Figs. 141-142]. On those vessels the stepped motif is either pendant or a large stepped diamond. Similar patterns are also displayed on Late Horizon Ica-Inca pottery or Ica 10 (Menzel 1976, figs. 486-488 pl.36, figs.595-596 pl.42, figs. 603a-604a-605a pl.44) [Figs. 141-142]. It appears to be a common motif during the Late Intermediate Period and the Late Horizon as for the other patterns. This pattern is also observed on Late Horizon architecture (such as Tambo Colorado or La Centinela) and describe by some as a symbol of Inca power (Cornejo Guerrero 2006). I argue that this pattern was displayed on ceramics both during the Late Intermediate Period and the Late Horizon. As for now, with the data available, I will refrain from emitting possible hypotheses on its symbolism.

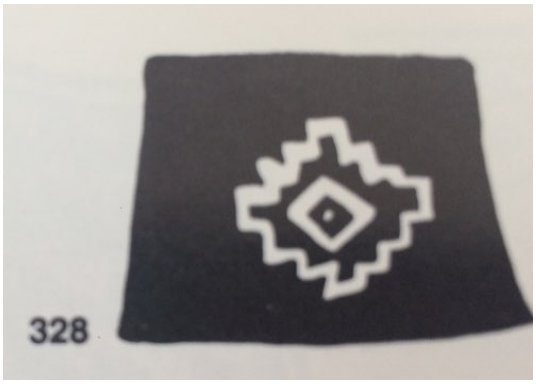


Figure 141: Example of Ica 6 stepped lozenge (Menzel 1976, fig.328).



Figure 142: Examples of stepped motives from the Late Horizon in Ica (Menzel 1976, figs.488, 595, 596, 604a, 605a).

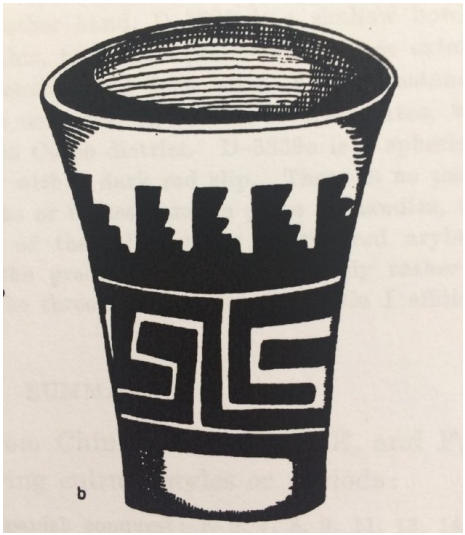


Figure 143: Example of stepped pattern in the Uhle collections from Chincha (Kroeber and Strong 1924, fig.13b).

Checkerboards were also displayed on some sherds [see Fig.127]. In the museums, one vessel from the MNAAHP and one vessel from the Larco Museum are decorated with this type of decoration [Fig.144]. Again, the vessels do not have any provenience. In the literature, one vessel in Menzel's inventory displays a checkerboard from the Ica-Inca style from the Late Horizon (Menzel 1976, Pl.35 fig.479). As for the other patterns, these ones are probably from the Late Intermediate Period and the Late Horizon.



Figure 144: Examples of checkerboard patterns (on the left: cantaro ML039302 from the Larco Museum, on the right bowl C-14444 from the MNAAHP).

Finally, one sherd from the assemblage stands out [Fig.188]. At first, it seemed aberrant as not belonging to the region or the time period as Marcus (2008a, 119) suggests for the same pattern (Marcus 2008a, fig.4.43m) However, it resembles one motif that Menzel refers to as "Step Fret" and as belonging to the Late Horizon 'Ica-Inca' style (Menzel 1976, pl.36 fig.489). The resemblance in the motif from the two sherds suggest that this sherd belongs to a local Inca style in Pisco.

- Zoomorphic patterns

There are two types of zoomorphic patterns at Tambo Colorado: birds and fish. Fourteen sherds display bird representations or designs. In the museum collections, 10 vessels have representations of birds in the MNAAHP collection – 7 of them are from Kayango [Fig.145]; one vessel in the MALI collection and two in the Larco Museum also display representations of birds[Fig.146]. The representation of birds presents similarities with pieces from the Ica valley (MNAAHP; Menzel, 1976, fig.589a), with

some sherds from Cerro Azul (Marcus 2008a, fig.5.4b), and from La Centinela (Luján 2011, 511 & fig.13.13). Menzel (1976) attributes the bird representations as belonging to the Ica 10 style (A.D.1534-1600 colonial period), whereas Marcus (2008a) and Luján (2011) suggest that the sherds with birds' representations are from the Late Intermediate Period. To be precise, Luján (2011, 511) calls it the Late Chincha phase. The comparative evidence places the Tambo Colorado examples in the Late Intermediate Period and the Late Horizon.



Figure 145: Bowl C-14245 KAY/9229 from the MNAAHP displaying geometric patterns on the top, and bird representations.



Figure 146: Cántaro C-14984 KAY/9038 from the MNAAHP, on the cream background birds are displayed in black.

There are two types of fish representation at Tambo Colorado. The triangle fish representation consists of a combination of triangles in either beige or black. Bowl IV-2.0-1702 from the MALI (location unspecified) [Fig.147] and cántaro ML039258 (Chincha valley) [Fig.147] from the Larco Museum display similarities to the triangle fish representation. They are also similar to the fish representation on two vessels

illustrated by Kroeber and Strong (1924, Fig. 6a, b) and attributed as belonging to the Chincha style. Marcus (2008a, 48) mentions a "school of fish" on some "Pingüino Buff" style sherds from Cerro Azul. She catalogues this style as from the Late Intermediate Period.



Figure 147: Fish representations on some museum vessels, on the left bowl IV-2.0-1702 from the MALI, on the right cantaro ML039258 from the Larco Museum.

The lozenge fish representation is not common, and I did not find analogues in the museum collections visited. However, there are similar to some textile motifs of the Uhle Collection from Chincha (Garaventa 1973). The fish representation is a pattern that is found on pottery of coastal sites during the Late Intermediate Period and the Late Horizon.

- Rim decoration

Around 9% of the sherds from Tambo Colorado's assemblage featured rim decoration. It can be either what is described by Menzel as the 'Chincha rim scallop', a red slip,

or other patterns such geometric or zoomorphic patterns that I categorized as rim decoration.

Rim decoration is present on seventeen vessels from the MNAAHP, 13 of which are from Kayango [see Appendix 3]. In the Larco and MALI collections, each collection contains 4 vessels with rim decoration, either from unknown location or from the Chincha valley [Fig.148 & see Appendix 3]. However, Sandweiss (1992, 60) argues that "painted red and white stripes with black outlines running perpendicular to the rim on the interior of the vessel" decorate the "interior plate sherds". The occupation at Lo Demás dates from the Late Horizon and probably started around the Inca conquest of the region. However, Menzel (1976, 106) also mentions these stripe forms and states that they are a decorative element of the Late Intermediate Period Ica 6 pottery (A.D. 1340-1410), contemporaneous to the Chincha tradition. She also argues that for her Ica-Inca style that “designs with black outlining borrowed unmistakeably from Cuzco Inca design motives” (Menzel 1976, 149-150). Overall, these sherds are probably from after the Inca conquest of Tambo Colorado (after ca. A.D. 1460) during the Late Horizon.



Figure 148: Example of rim decoration amongst the museums collections (bowl C-14242 KAY/9228 from the MNAAHP).

Some sherds display the ‘Chincha rim scallop’ decoration. No ‘Chincha rim scallop’ is displayed on the vessels from the museums. Menzel (1976) and Sandweiss (1992) call this pattern the “Chincha Rim Scallop”. It was described by Menzel (1976, 135) as “a row of adjoining small solid black triangles on a white or unpigmented

surface, pendent from the rim edge". She considers it a Chincha pattern but also mentions that it continues during the Late Horizon and that there is "a close analogue in the Cuzco Inca style" (Menzel 1976, 135). Menzel also adds that there are differences between the Chincha and Inca variant: the Chincha variant having triangles with "a broader base with less pointed tip (…) and more irregular contours" (Menzel 1976, 146). In Tambo Colorado's sample, therefore, there are examples of the Chincha and Inca variants. This type of decoration indicates that Tambo Colorado's sample contains sherds from the later pre-Hispanic periods.

The red slip rim is a red vertical strip outlined in black. I did not find analogues of this painted decoration in the museum collections. Sandweiss (1992, 60) mentions "painted red and white stripes with black outlines running perpendicular to the rim on the interior of the vessel" decorate the "interior plate sherds". Menzel (1976, 106) also discusses these stripes as a decorative element of Late Intermediate Period Ica 6 pottery (A.D. 1340-1410). She refers to the LIP Ica 6 as coeval with the Chincha tradition (Menzel 1976, 279). Additionally, Menzel notes for the style (named "Ica-Inca") that "any line designs (…) in red or purple not outlined with black represent Inca influence, as do designs with black outlining borrowed unmistakeably from Cuzco Inca design motives" (Menzel 1976, 149-150). Similar to the other patterns, the red slip rim can be categorised to belonging to the Late Intermediate Period and Late Horizon.

5-4-2 The label "Ica-Chincha"

The pottery from the later pre-Hispanic periods on the southern coast of Peru have been categorised under the label 'Ica-Chincha', in particular in museum collections. This has to do with different elements: often the pieces displayed in museums do not have a precise location (often because they do not originate from excavations). Also, as this period of study has not been the main emphasis of research, when scholars have researched this period, they have re-used the label given by Menzel (1966, 1976) for the pottery.

Regarding Tambo Colorado, Menzel argues that in the Pisco valley, the Ica style is largely predominant throughout the Late Intermediate Period, even though, at the end of the Late Intermediate Period the Chincha style gains importance in the Pisco valley (Menzel 1959, 1966, 1971). She suggests that the Ica pottery found outside the Ica valley is associated with prestige (Menzel 1976, 1959).

Based on our sample, we can see evidence of influences from both Chincha and Ica present. Some patterns are typical from Ica, as for example the "step fret" mentioned in the previous section. Others such as using purple or dark purple, or the Chincha rim scallop are common from the Chincha tradition. In addition, differences exist in the main colours employed. On the pottery of our sample Tambo Colorado, the main colours are black, dark purple, cream, yellow and red, with a predominance of black and cream whereas in Ica, black, white, and red were the main colours used by potters. White seems to have been replaced by cream in Tambo Colorado pottery. In general, the pottery evidence points to Tambo Colorado's potters following influences from both the Ica and Chincha styles.

Research in various valleys of the Peruvian South Coast has demonstrated the need to rethink the 'Ica-Chincha' label. Some differences can be noted between the Ica and the Chincha influences. In Nazca, Conlee argued that the region had an independent style where only rare elements of the Ica style could be recognised and no aspects of the Chincha style was present (Conlee 2000). In Chincha, Sandweiss has demonstrated that Menzel's chronology needed to be reconsidered, in particular about the idea that the Chincha style did not terminate with the arrival of the Incas (Sandweiss 1992, 65). In Cañete, Marcus has also established that there was a clear "multi-valley ceramic sphere" in the region during the Late Intermediate Period but that each valley maintains its independent style (Marcus 2008a, 315). The presence at Tambo Colorado of both a Chincha and an Ica style also suggests that this label would need to be re-assessed with a deeper stylistic analysis comprising material from excavations and museums.

I have mentioned in the two previous sections a local Inca style, and the presence of both Chincha and Ica influences in Tambo Colorado's assemblage. Are we in a position to suggest that Tambo Colorado had its own local tradition? A local

tradition, we would expect, might be a long-lived style of local ceramic production, that would show features and techniques that would mainly be found at the site.

On our sample of pottery from Tambo Colorado, the motives are all common to the coastal tradition of this period. Only a fish representation (the lozenge fish) and a bird representation seem to differ from what is displayed in other valleys. But is not having found similarities in museums collections or in publications enough to talk about local designs? Prudence Rice argues that variations in ceramic production exist because potters have their own "mental template" (Rice 1984, 51). This means that when individuals reproduce a style or an image through time and space, they alter the original model based on their own interpretation (Miller 2016, 18). If so, can we talk about the expression of a local identity or local tradition? I do not think that in Tambo Colorado there is a distinct or discrete local style, or one that we have been able to find complete yet. There is an influence from both Chincha and Ica styles that can be perceived in the ceramic assemblage with a possible expression of potters' "mental template" when reproducing the design and overall work.

5-5 Summary

This chapter has presented a compact stylistic analysis of the painted decoration in Tambo Colorado's ceramic assemblage. The comparison with museum pieces and published material demonstrate that our sample of pottery comes from the Late Intermediate Period and the Late Horizon. These help to correlate the various sectors examined at Tambo Colorado and show their general use and contemporaneity during the late prehistory of this region of the Pisco valley.

In the assemblage, there is clear indication of both a Chincha and an Ica influence and a local Inca style. Other researchers have suggested before, and our findings are consistent with the recommendation, that the "Ica-Chincha" style needs to be defined more robustly and in terms of spatial distribution. Finally, despite variability in the decorated pottery assemblage, there is no clear (or not enough) evidence to properly identify a local style at Tambo Colorado during these periods. More precise associations to time period are impossible to make at present, and this is

influenced also by the fact that the material was recovered mainly from surface collections and that it was not possible during this project to conduct absolute dating.

In the following chapter, I will present additional data and analysis of artefacts recovered during the fieldwork, consisting of organic remains, textiles, lithics, and human bones.

Chapter 6

Field research at Tambo Colorado: evidence from other materials

In this chapter, I present the evidence from the organic remains (flora and fauna), the textile fragments, the lithics, and the human remains recovered by the project. For each type of material, I detail the methodology used, as well as the results, and their implications for Tambo Colorado. The main objectives with this chapter are to describe what our investigations recovered during the course of our investigations, particularly in regard to different lifeways and activities found in different sectors of the site. In this section, I am particularly interested to reviewing how the materials shed light on community, exchange, and the conditions of life in Pisco during the Late Intermediate Period.

1- Organic remains: flora

1-1 Methodology

This section describes the botanical remains recovered during my surface collections and excavations in the Tambo Colorado. I was helped by Lic. Giancarlo Ubillus, a specialist in botanical analysis, and the analyses took place in his own laboratory in Lima, Peru. In total, 48 samples were analysed, and 15 taxonomic groups were determined. The sample was well preserved in its majority.

The determinations were made with a microscope and with the help of tweezers, stylets, and loupes. A specialized bibliography to recognize botanical remains (Pearsall 1989; Towle 1961) and illustrated catalogues of contemporary fruits and plants seeds (Gunn and Ritchie 1988; Martin and Barkley 1961) were also used. Personal comparative collections of archaeobotanical samples belonging to Mr. Ubillus were also used, when pertinent.

1-2 Results

The analyses were performed based on morphological characteristics of each species. In the case that the samples did not present any observable diagnostic characteristics they were classified in a general taxonomic group. This category is called *Dicotyledonea* – it represents 11% of our excavated sample - and contains, for example, stems and roots that could not be identified; samples of carbon and wood were also added to this category. To classify the samples, we looked at the presence of diagnostic and distinctive characteristics. The analysis is divided between material gathered from excavated contexts and from surface collections.

1-2-1 Flora remains from surface collections

The following table [Table 15] presents what floral species were recovered on surface at Tambo Colorado.

Species	**Common name**	**Number of identified plant specimens**	**Percentage**
Zea mays	Maize	12	29 %
Lagenaria siceraria	Gourd	29	69 %
Gossypium barbadense	Cotton	1	2 %

Table 15: Table presenting the different type of flora species recovered during surface collections at Tambo Colorado.

Three species were identified: *Zea mays* (maize)*, Lagenaria siceraria* (gourd) and *Gossypium barbadense* (cotton). They are among the most common species on the coastal sites of Peru during pre-Hispanic times (see for example Cadwallader et al. 2012; Eeckhout 1999; Marcus 1987, 2008; Roque et al. 2003; Sandweiss 1992) but are also very common nowadays. As the site has been visited over the centuries, was still used by pastoral communities until the 1980's (see Protzen 2008) and finally has been looted in various sectors, there is the possibility of modern mixing. Today, gourds are still used for containing and serving liquids and are decorated; maize is, of course, still consumed, and cotton remains important for its fibre. The information from the

surface collections, overall, is probably less relevant than the data presented in the following section, the material originating from excavated contexts.

Nonetheless, there are a few elements that are worth mentioning. First, there is an overabundance of gourd specimens [see Table 15] from the flora remains in the surface collections. Gourd specimens were in vast majority (n= 27) collected from the sector Cerro Auquix and from the sector La Llama (n=2). Second, the other flora species (maize and cotton) were all collected from the sector Cerro Auquix. It should be noted that sector Cerro Auquix is believed to be a cemetery and that has been heavily looted (see chapter 3 and section 5 of this chapter). Specimens were probably from the looted tombs[68], though it is difficult to confirm.

Finally, there is one gourd specimen [Fig.149] more notable than others by its distinctive decoration – it is the only decorated gourd specimen from both surface collections and excavated context. Waves, geometric and zoomorphic patterns are decorating it, using the pyro engraving technique. The decorated gourd may have been once part of the offerings left in a tomb on Cerro Auquix (see for example Kroeber and Strong 1924, 36; Sandweiss 1992, 78–79). The geometric patterns display on the gourd resemble some discovered at Lo Demás in the Chincha valley by Sandweiss (1992, fig.44). Sandweiss associates the gourd fragments to the Late Horizon period (Sandweiss 1992, 78-79) which is coherent with the possible use of Cerro Auquix during the Late Intermediate Period and the Late Horizon.

[68] Looters typically favor pieces that can be sold such as potteries or metal objects; the rest (bones, organic remains etc.) is left scattered at the site.

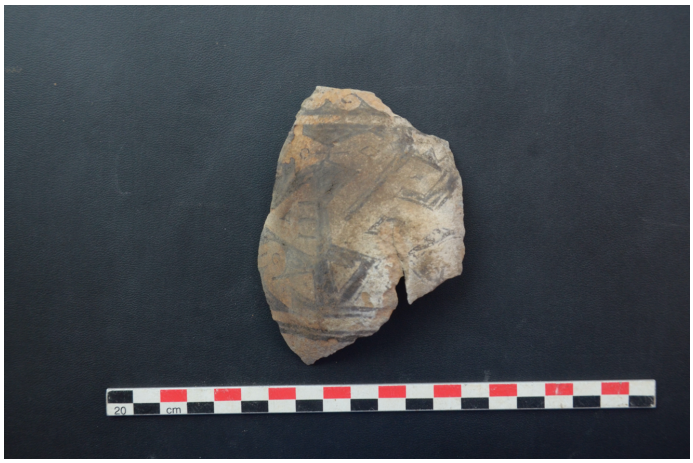


Figure 149: Lagenaria siceraria *specimen with pyro engraved decorations, from surface collections in sector Cerro Auquix..*

The following section presents the flora remains originating from excavated contexts. I will detail in that section the possible use of the different species.

1-2-2 Flora remains from excavated contexts

Species	**Common name**	**Number of identified plant specimen**	**Percentage**
Zea mays	Maize	227	28 %
Arachis hypogaea	Peanut	164	20 %
Inga feuillei	Pacay	154	19 %
Lagenaria siceraria	Gourd	93	12 %
Dicotyledonae	/	85	11%
Gossypium barbadense	Cotton	39	5 %
Phragmites australis	Marsh grass	20	2 %
Pouteria lucuma	Lucuma	11	1 %
Schoenoplectus sp.	Bulrush	7	0.9 %
Phaseolus vulgaris	Common bean	4	0.5 %
Furcraea sp.	Cabuya	2	0.2 %

Cucurbita sp.	Squash	1	0.1 %
Tillandsia sp.	Evergreen	1	0.1 %

Table 16: Table presenting the different type of flora species recovered from excavated contexts at Tambo Colorado.

The most common species identified in excavated contexts at Tambo Colorado is maize, or *Zea mays* [Fig.150]. The sample consists mainly of cobs of maize, but one fragment was a seed, and one fragment was an inflorescence. This plant was cultivated as "it has become so dependent upon man for its survival that it is unable to exist under natural conditions" (Towle 1961, 20). It was an important part of the pre-Columbian diet and is, of course, still widely consumed nowadays. Maize has played a very important role in the Andean diet first as a staple food and later as a political tool, where maize was the main ingredient fermented in *chicha* maize beer (Hastorf and Johannessen 1993). Maize is one of the species that constantly appears in the excavations of South coastal sites (see for example (Sandweiss 1992; Roque et al. 2003; Cadwallader et al. 2012). At least one specimen of maize was uncovered in every test in each sector. This highlights the importance of maize in the daily life of the inhabitants of the site.



Figure 150: Zea mays *specimens from context 700 in sector Cerro Auquix.*

The second most common species from excavated contexts is the *Arachis hypogaea* (from the *Leguminosae* family) [Fig.151], commonly known as peanut. All our sample is composed of remains of the pod. Peanut is a very common species on the coast of Peru and has been excavated on many archaeological sites (see Marcus

1987; Roque et al. 2003; Sandweiss 1992) It is a cultivated species and, like maize, was a crucial part of the pre-Columbian diet. Remains of peanut were discovered in only five sectors: Las Colcas 1B, La Llama, Tambo Colorado II, El Pedregal B, and La Cima. All sectors seem to have a function related to household activities apart from sector Las Colcas 1B[69]. Furthermore, in these sectors the associated material, particularly the ceramics, suggest spaces that were employed for food production, and/or consumption. The presence of peanut is therefore consistent with the other evidence.



Figure 151: Arachis hypogaea *specimens from context 201 in sector Cerro Auquix.*

Inga feuillei, or pacay [Fig.152], also belongs to the *Leguminosae* family. Our sample is composed of leaves, pod, and peel. It is thoroughly distributed in Peru especially on the coast and grows in the valley (Sandweiss 1992, 126). The fruit is eaten directly: the small aril that covers the seeds and has a sweet flavour. The wood of this species is commonly used as firewood. Pacay was overabundant in sector Tambo Colorado II (n=101) whereas in the other sectors (Las Colcas 1a, La Llama, El Pedregal B, Cerro Auquix, and Las Terrazas A) pacay is only present in small number (from 1 to 29 specimens). This difference can probably be explained by the arbitrary choice when excavating a test pit. Extended excavations could confirm or not this difference.

[69] It had a funerary function, more explanations later in this chapter (section 5).



Figure 152: Example of Inga feuillei *specimens from context 701 in sector Cerro Auquix.*

Lagenaria siceraria (from the *Cucurbitaceae* family) or gourd [Fig.153], also commonly named *mate* in Peru is the fourth most common flora species in this sample. Gourds are frequently utilised to make vessels in pre-Columbian times. Scholars have noted that gourds "are easily converted into containers of various sorts" (Towle 1961, 93). Remains of gourd vessels are commonly recovered from excavations on the coast of Peru (see for example Marcus 1987; Sandweiss 1992). Gourds were employed since the Preceramic period (e.g. Duncan et al. 2009). The number of gourd specimens is high in two sectors Cerro Auquix and Las Colcas 1B. Those two sectors had a funerary function during the Late Intermediate Period and the Late Horizon, and gourds were often associated into funerary contexts throughout the Central Andes (Marcus 1987, fig.43)



Figure 153: Examples of Lagenaria siceraria *from context 202 in sector Las Colcas 1B.*

Gossypium barbadense - from the *Malvaceae* family - or cotton [Fig.154], is another common species in our sample. The specimen's sample is composed of seeds, stems, fibres, and flower. It is still a widely cultivated species in Peru, especially in the region of this study. Cotton is believed to have driven the shift to social complexity during the Preceramic period (see Beresford-Jones et al. 2018). The fibres, in particular, were employed to make textiles. Some medicinal uses have been reported among others: in the Ica region the seed poultice was used to treat toothaches, in the Arequipa region the ashes were employed to dry out head wounds and the root has been used for its diuretic properties (G.Ubillus, personal communication, 2016-2017). The plant can also be used as a combustible as it is very flammable.



Figure 154: Example of Gossypium barbadense *specimen from context 600 in sector El Pedregal B.*

Phragmites australis – from the *Gramineae* family – or marsh grass ("*carrizo*" in Peru) can also be found in our sample in the form of stem fragments.

Lucuma bifera [Fig.155] - from the *Sapotaceae* family – commonly named lucuma, is a native species of Peru. It was cultivated for its fruit (Towle 1961, 142) and is still nowadays part of the Peruvian diet. Lucuma is found throughout coastal sites (Roque et al. 2003).



Figure 155: Example of Lucuma bifera *specimens from the context 502 in sector Tambo Colorado II.*

Schoenoplectus sp. from the *Cyperaceae* family [Fig.156], commonly known as bulrush ("*junco"* in Peru) was also identified in the sample. At Tambo Colorado, there are fragments of the stems and root. Towle (1961, 25) notes that it has been discovered in some excavations and that the roots were used for food.



Figure 156: Example of Schoenoplectus *sp. from context 702 in sector Cerro Auquix..*

Both *Schoenoplectus* sp. and *Phragmites australis* were employed to make basketry and small reed boats ("*caballitos de totora*"), and both grow on river shores or close to the beach. Tambo Colorado is located close from the Pisco river where these plants grow.

Phaseolus vulgaris [Fig.157] from the *Leguminosae* family, named common bean is an essential plant in the pre-Columbian diet (Towle 1961; Roque et al. 2003; Sandweiss 1992). It grows in temperate valleys and in the highlands, therefore it could have been easily grown in the Pisco valley.



Figure 157: Example of Phaseolus vulgaris *from context 1003 in sector Las Terrazas B.*

Furcraea andina – from the *Amaryllidaceae* family - named "*cabuya*" in Peru is part of our sample in the form of floral scape. It was an important plant in the pre-Columbian Peruvian economy where the fibres were employed "to make sandals, twine, nets, etc. but the stem was employed in construction" (Towle 1961, 32). Other Late Intermediate Period sites on the South Coast do not appear to have recovered *cabuya.* The only sample discovered at Tambo Colorado comes from the excavation of Las Colcas 1b, the sector that seems to have been used as a *chullpa*[70]. Cabuya nowadays only grows in the highlands from 1500 m above sea level and above. This is interesting as Tambo Colorado is located between 500 to 800 masl, and belongs to the coastal desert, and thus its presence could suggest acquisition from sources at some distance and possibly trade exchange with other communities.

Squash seeds were also discovered at Tambo Colorado. Its scientific name is *Cucurbita moschata* and it belongs to the *Cucurbitaceae* family. It is a common species in Peru both nowadays and in pre-Columbian times.

[70] See chapter 3.

Tillandsia sp. from the *Bromeliaceae* family and known as "*achupaya*" in Peru or evergreen in English is the last species recovered at Tambo Colorado. There are about 250 different species of evergreen, and some are native of the Peruvian coast.

Finally, among the analysed material, there was a balled-up wad of vegetal fibres with an irregular form, looking like it had been masticated [Fig.158]. It was found during the excavation of a test pit in sector Cerro Auquix probably had a funerary function. There are similar to the ones called "chewed wads" and encountered in Huaca Prieta in the Chicama valley on the North Coast of Peru (Bird et al. 1985, 231, 233, fig.175). At Lo Demás in the Chincha valley, Sandweiss mentions that in the stomach content of one of the burials there was *"Capsicum* seeds and Dicotyledoneae fibres from masticated twigs" (Sandweiss 1992, 128). The identification of the species fibres that were masticated was not possible. However, it is interesting that Tambo Colorado's specimen was uncovered in a sector holding a funerary function, in a similar context to the example encountered by Sandweiss.



Figure 158: The balled-up wad of vegetal fibres specimen, possibly masticated, from context 702 in sector Cerro Auquix..

2- Organic remains: fauna

The faunal remains in Tambo Colorado consisted of molluscs, vertebrate remains and animal coprolites. The sample is small and confined to the sectors of La Cima, La Llama, Las Colcas 1a & 1b, Las Terrazas B and Cerro Auquix. Molluscs, vertebrate remains, and animal coprolites are presented separately. In each section, remains from

surface collections and excavated contexts are separated. An emphasis is given on remains from the excavated contexts.

2-1 Molluscan remains

2-1-1 Methodology

The marine shell remains discovered during the surveys and excavations were washed and dried, photographed, weighed, and labelled accordingly. The molluscs were studied for evidence of burning, presence of pigments, traces of work on the shells. The remains are only fragments. The sample is small, and its total weight is 171g.

2-1-2 Molluscs remains from surface collections

Surface collections at Tambo Colorado revealed five different species of molluscs: *Argopecten purpuratus, Mesodesma donacium, Fissurella* spp., *Aulacomya atra,* and *Choromytilus chorus* [Table 17]. These species are all common molluscs species on the Peruvian coast both in the past and nowadays. The sample consists of 23 specimens only and there is a clear abundance of both *Argopecten purpuratus* (the Peruvian scallop) and *Mesodesma donacium* (clams). From my experience working with the PRTC[71] in 2014 and 2015 at Tambo Colorado, I expected to find some molluscs remains as it is in the mid-Pisco valley and only 45 kilometres separate Tambo Colorado and the coast.

Species	**Common name**	**Number of identified specimens**	**Percentage**
Argopecten purpuratus	Scallop	9	39 %
Mesodesma donacium	Clams	9	39 %
Fissurella spp.	Sea snail	2	9 %

[71] PRTC: Projet de Recherche Tambo Colorado, a French Peruvian project financed by the French Embassy in Peru. Details of their work was presented in chapter 2.

Aulacomya atra	Mussel	2	9 %
Choromytilus chorus	Chorus mussel	1	4 %

Table 17: Table presenting the different molluscs remains from surface collections at Tambo Colorado.

2-1-2 Molluscs remains from excavated contexts

Argopecten purpuratus, Mesodesma donacium, Fissurella spp., *Choromytilus chorus,* and *Cryphiops caementarius* [Table 18] are five molluscs species uncovered from excavated contexts at Tambo Colorado. Specifically, they were located in three different sectors and in the following contexts: 501 (sector Tambo Colorado II); 600, 602, 603 (sector el Pedregal B); 800 and 801 (sector La Cima).

Species	**Common name**	**Number of identified specimens**	**Percentage**
Argopecten purpuratus	Scallop	4	13 %
Mesodesma donacium	Clams	8	26 %
Fissurella spp.	Sea snail	3	10 %
Choromytilus chorus	Chorus mussel	2	6 %
Cryphiops caementarius	River prawns	14	45 %

Table 18: Table presenting the different type of molluscan species recovered from excavated contexts at Tambo Colorado.

Similar to the species recovered during the surface collection, the species from excavated contexts are common on coastal sites in Peru. To be noted here that one species *Cryphiops caementarius* or river prawn is a freshwater species – still nowadays very common in the Pisco river nearby the site. The other species are local species whose distribution is reported to go from Northern Peru up to Tierra del Fuego in Chile (Sandweiss 1992, 101). *Cryphiops caementarius* [Fig.159], represents about half of our excavated sample, suggesting that this source of seafood may have held importance for local groups and their diet.



Figure 159: In the red circles, examples of Cryphops caementarius *from context 801 in sector La Cima.*

Mesodesma donacium [Fig.160]*, Fissurella* spp. and *Aulcomya atra* are species that live on rocks and not deep in the sea. They are easy to access (Eeckhout 1999, 378). However, *Argopecten purpuratus* and *Choromytilus chorus* [Fig.160] are two species that live at a depth of approximately 5m in the ocean. To collect them, specialized fishermen with diving skills were necessary (Eeckhout 1999, 378). Sandweiss reports that many of these species are rock-dwellers and come from the Paracas peninsula (Sandweiss 1992, 102). He also mentions that the species *Choromytilus chorus* has been traded for a long time in the Andes, as the mollusc is employed both for "subsistence and non-subsistence function on the coast" (Sandweiss 1992, 102). This provides indication of possible trade between the inhabitants of Tambo Colorado and coastal communities with the necessary skilled people. But it also may help explain the relatively small sample recovered during the excavations, since mid-valley communities rely less on shells and seafood on their diet. In the Lurín valley, Eeckhout

notes that mid-valley communities had irregular or rare access to seafood (Eeckhout 1999a, 378; Eeckhout et al. 2016).



Figure 160: Argopecten purpuratus *and* Mesodesma donacium *specimens recovered from context 600 in sector El Pedregal B.*

None of the fragments had traces of work or presence of pigments but some had traces of burning. The rarity of modification of the shells suggests that the shells were brought primarily to Tambo Colorado as food resources, either through trade or specialized workers. In comparison to some other sites such as Lo Demás or Cerro Azul, both located in the lower valley, fish remains have yet to be recovered from Tambo Colorado. The lack of fish remains can be explained due to the excavations of small test pits only, but also, by the location of the site in the middle valley. Fish would have needed to have been brought from coastal sites, where they were probably prepared to be transported, for example by being dried (see Marcus 1987). Marcus (1987) suggests that fish was probably more labour intensive, and if so, mainly, consumed only by the elite. At Tambo Colorado, the sample is too small to yet establish if molluscs from salted waters were consumed only by an elite or by all the population.

2-2 Vertebrate remains

During the fieldwork, we also recovered vertebrate animal bones. They were cleaned, photographed, and labelled accordingly. The bones were studied to identify their taxa and species, as well as to record traces of burning and cut marks. José Apolin helped

me with the identification of the bones during the analysis in Lima. Animal bones were uncovered in only three different sectors: La Llama (contexts 400, 401, 402), La Cima (contexts 800, 801), Las Colcas 1a (contexts 100, 102) and 1b (context 200, 201). The sample is small and for some bones we were only able to identify the taxa and not the species. Only one animal bone comes from surface collection, and it was recovered from sector La Cima.

2-2-1 Vertebrate remains from surface collections

The only animal bone from the surface collections is a modified bone [Fig.161]. It belongs to the rodent family. The bone has two colours: white and brown. It is possible that part of the bone has been burnt. There are various traces of carving.



Figure 161: Modified bone recovered from surface collections in sector La Cima.

2-2-2 Vertebrate remains from excavated contexts

The sample is composed of 22 specimens. Twenty-one specimens belong to the Mammalia class and one to the Aves class. Only excavated contexts from four sectors presented vertebrate remains.

- Mammalia class

Eleven specimens could not be identified further from their class. One specimen was identified as belonging to the *Artiodactyla* family. It is a large bone that could either be from a camelid or a deer. Two bones belong to the rodent family. One bone has the particularity to be coloured. Four bones were identified as camelid bones [Fig.162]: one is a femur from a llama and was modified, probably to be used as a tool. Another bone is half a mandibula from a camelid whereas another one is a camelid rib. Finally, the last camelid bone was probably the fragment of a pelvis. On this bone, there are traces of five incisions that are typical from a hit given by a tool such as an axe (probably made of metal). Camelids were (and still are) used both for their fur and as food.



Figure 162: Camelid bones from the context 102 in sector Las Colcas 1A. The arrows show two traces of cut or chopping marks.

Three bones belong to the *Cavia* sp. or guinea pigs [Fig.163]. There is a pelvis, a femur (with indications of a young animal), and a cranium. Guinea pigs were both consumed as a source of protein and sacrificed for ritual purposes (see (Sandweiss and Wing 1997; Valdez 2019).



Figure 163: Pelvis, femur, and cranium from a Cavia sp. specimen, from context 201 in sector Las Colcas 1B.

- Aves class

Only one bone was identified as belonging to this class. It is a large bone from a bird and could be from a guanay cormorant [Fig.164]. Further analysis would be necessary to confirm the species.



Figure 164: Large bone from the Aves class, maybe from the guanay cormorant species, from context 801 in sector La Cima.

To sum up, the animal remains from our investigations at Tambo Colorado include representation by camelids, rodents, birds, and other non-identified mammal species (probably deer). Sandweiss mentions that birds, camelids, and rodents have been identified at Lo Demás (Sandweiss 1992, 121-122). He notes that many of the camelid bones are burnt and with cut marks which indicates that camelids were part of the diet (Sandweiss 1992, 121-122). Marcus asserts that llamas were also part of the food diet in Cerro Azul (Marcus et al. 1999, 6569). These are common animals on the

coast of Peru and remains have been uncovered in archaeological sites dating from the Late Formative.

2-3 Animal coprolites (and pupa)

Excavated contexts from two different sectors (La Llama and Tambo Colorado II) provided small samples of animal coprolites [Fig.165], probably of rodents. They have not been analysed in detail. There were uncovered in contexts that also provided large amount of botanical remains. It is possible that these animal coprolites originate from domestic animals (probably rodents) raised in these sectors. Sandweiss notes that "animal coprolite evidence shows that the domesticated guinea pigs lived with the site's human inhabitants" (Sandweiss 1992, 119). It seems highly likely that guinea pigs were also domesticated in Tambo Colorado and lived with its inhabitants in the aforementioned sectors. However, a more detailed analysis of the coprolites remains and a more extensive excavation of the sector, would provide more information.



Figure 165: Example of coprolites from context 701 in sector Cerro Auquix.

3- Textile remains

3-1 Methodology

The fragments of textile and spun/woven fibres that were encountered during the surveys and excavations were studied with the help of Dr Christophe Moulhérat[72] in Lima in December 2016. The analysis consisted of defining fibre composition (vegetal or animal) and identifying their natural colour. No special equipment such as a loupe or a microscope was employed for the analysis.

3-2 Results and implications for Tambo Colorado

Textile fragments were recovered both during surface collections and excavations of test pits. The preservation of the remains is very heterogeneous: some are very well preserved meanwhile some are in a bad shape. As for the other remains, a distinction was made between surface collections and excavated contexts.

3-2-1 Textile remains from surface collections

The sample is made of 35 specimens [Table 19]: 31 were woven with vegetal fibres (cotton) and 4 used animal fibres (camelid). Most of the specimens are uncoloured. Two different woven techniques were employed: weft faced or plain weave with paired warps and single weft. For some specimens, it was impossible to define the woven techniques employed. This is the case for the fragments of fishing nets, and for the cloths woven together.

Sector and context	Type of fibres	Woven techniques	Number of specimens	Coloured/uncoloured
Las Colcas (surface collection)	Vegetal (cotton)	Cloths woven together	1	Uncoloured

[72] Dr Christophe Moulhérat, researcher and supervisor of the textile collections of the *Musée du Quai Branly-Jacques Chirac*, Paris.

Tambo Colorado II (Surface collection)	Vegetal (cotton)	Fishing net	18	Uncoloured
Tambo Colorado II (surface collection)	Vegetal (cotton)	Plain weave with paired warps and single weft	2	Uncoloured
Cerro Auquix (surface collection)	Vegetal (cotton)	Plain weave with paired warps and single weft	2	Uncoloured
Cerro Auquix (surface collection)	Vegetal (cotton)	Plain weave with paired warps and single weft	1	Uncoloured
Cerro Auquix (surface collection)	Vegetal (cotton)	Plain weave with paired warps and single weft	1	Uncoloured
Cerro Auquix (surface collection)	Vegetal (cotton and others)	/	2	Coloured: white and red
Cerro Auquix (surface collection)	Vegetal (cotton)	Plain weave with paired warps and single weft	1	Uncoloured
Cerro Auquix (surface collection)	Vegetal (cotton)	Plain weave with paired warps and single weft	1	Uncoloured
Cerro Auquix (surface collection)	Vegetal (cotton)	Plain weave with paired warps and single weft	1	Uncoloured
Cerro Auquix (surface collection)	Vegetal (cotton)	Plain weave with paired warps and single weft	1	Uncoloured
Cerro Auquix (surface collection)	Animal (camelid)	Weft faced	1	Coloured: brown
Cerro Auquix (surface collection)	Animal (camelid)	Plain weave with paired warps and single weft	1	Coloured: brown, cream
Cerro Auquix (surface collection)	Animal (camelid)	Threads	1	Coloured: brown
Cerro Auquix (surface collection)	Vegetal (cotton)	Cloths woven together	1	Uncoloured

Table 19: Table presenting the different woven techniques and the type of fibres from surface collections.

In general, because of mixing and lack of context information, I would characterise that the textile fragments from the surface collections are of lower integrity and really only provide partial, complementary information regarding

possible functions or social practices in the different sectors of Tambo Colorado. Nonetheless, some fragments are noteworthy and are discussed more in detail below.

First, there was a cloth that is decorated with colour bands: two brown bands surround a cream band, made of camelid yarn [Fig.166]. This is the only specimen discovered with this type of decoration. Second, another cloth was identified as part of a basket [Fig.167]. Third, two specimens were identified as typical from the Inca period: a sling fragment made with harder vegetal fibres and a fragment formed by two clothes unified by a knot [Fig.168] (Christophe Moulhérat, personal communication, 2016). These noteworthy remains were all recovered from the sector Cerro Auquix.



Figure 166: A cloth decorated with colour bands from surface collections in sector Cerro Auquix.



Figure 167: Fragment of a basket from surface collections in sector Cerro Auquix.



Figure 168: Fragment of a sling from surface collections in Cerro Auquix.

Finally, some fragments made of cotton and single knotted, were identified as fishing nets. There are from the sector Tambo Colorado II [Fig.169]. At Lo Demás, nets were also single knotted, but they were made of vegetal fibres that are not cotton (Sandweiss 1992, 79-80). At Cerro Azul, Marcus (2008) recovered about hundreds of nets or fragment nets. In both cases, nets do not appear to be part of burial assemblages but more nets that were discarded when it was not possible to repair them as Sandweiss suggests (1992, 83-84). This reinforces the fact that some part of the population took part in fishing activities, but the consumption of the seafood seems to have taken place in another sector as no molluscan or fish remains were discovered in this sector (see section 2-1 of this chapter).

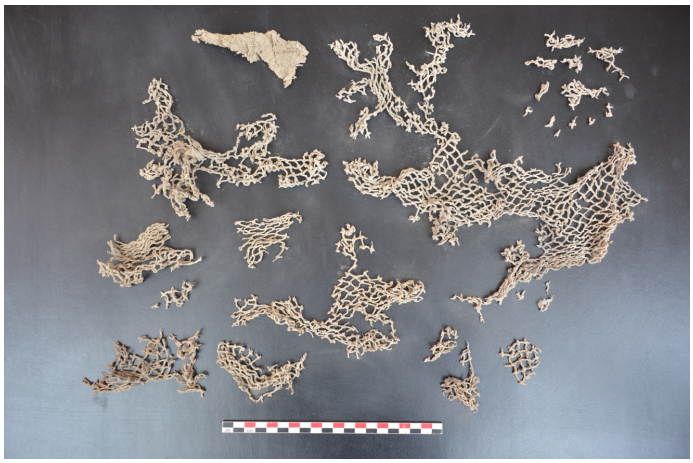


Figure 169: Fishing nets fragments from surface collections at Tambo Colorado II.

3-2-2 Textile remains from surface collections

From excavated contexts, 117 specimens were uncovered [Table 20], out of which 65 are made of vegetal fibres (cotton) and 52 made of animal fibres (camelid). The specimens are made of different woven techniques: plain weave with paired and single weft, waft faced, plain weave, basket wave, warp and weft, and unidentified techniques. Some specimens are fragments of thread.

As shown in Table 20, some differences in distribution of woven techniques, number of specimens, type of fibres, and colours can be noted depending on the sector. In sector Las Colcas 1a, only three specimens were recovered, and they were all uncoloured, from cotton fibres, and either plain weave or plain weave with paired warps and single weft. In Las Colcas 1B, 49 specimens were excavated. In this sector all woven techniques are displayed on the cloths: plain weave, plain weave with paired warps and single weft, weft faces, basket weave, warp and weft. Both vegetal and animal fibres were employed to manufacture the cloths that were uncoloured or coloured in white or brown. In sector La Llama, five threads made of either vegetal or animal fibres, coloured or uncoloured, were recovered. Tambo Colorado II displayed four specimens, all uncoloured. There are fishing nets and one specimen of plain weave with paired warps and single weft. Fifteen plain weave and uncoloured specimens made of vegetal fibres were recovered in sector El Pedregal B. In sector Cerro Auquix, there were 19 specimens. Fifteen were woven following a weft faced technique, made of vegetal fibres (n=14) and animal fibres (n=1) and either coloured in brown or uncoloured. Two threads coloured in red or in white and made in vegetal fibres were also recovered in this sector. Finally, two specimens were woven with vegetal fibres following the plain weave with paired warps and single weft technique coloured in brown or uncoloured. The last specimens are from sector La Cima, with 10 uncoloured vegetal threads and 10 uncoloured cloths woven following the plain weave technique with vegetal fibres. There are also 6 unidentified textile specimens from animal fibres in this sector.

The two sectors (Las Colcas 1B and Cerro Auquix) identified as having a mortuary function are also the two sectors with the larger variety of woven techniques employed to manufacture garments. The sample from these sectors also shows

coloured clothes. Whereas in the other sectors (Las Colcas 1A, Tambo Colorado II, El Pedregal B, and La Cima) all textile fragments were woven following the plain weave techniques (apart from one specimen that followed the plain weave with paired warps and single weft), and all cloths are uncoloured. This suggests that more attention was given to the funerary garments than to the daily garments worn by Tambo Colorado's inhabitants.

Sector and context	**Type of fibres**	**Woven techniques**	**Number of specimens**	**Coloration**
Las Colcas 1a (Context 100)	Vegetal (cotton)	Plain weave Plain weave with paired warps and single weft	3	Uncoloured
Las Colcas 1b (context 200)	Vegetal (cotton)	/	1	Coloured: white and brown (natural colour)
Las Colcas 1b (context 200)	Animal (camelid)	/	1	Uncoloured
Las Colcas 1b (context 200)	Animal (cotton) & vegetal (camelid)	Plain weave Plain weave with paired warps and single weft Weft faced Basket weave Warp and weft	42	Uncoloured
Las Colcas 1b (context 201)	Vegetal (cotton)	Basket weave	3	Coloured: white
Las Colcas 1b (context 201)	Vegetal (cotton)	Plain weave	1	Coloured: brown
Las Colcas 1b (context 201)	Vegetal (cotton)	/	1	Coloured: brown
La Llama (context 401)	Vegetal (cotton)	Thread	2	Uncoloured
La Llama (context 402)	Animal (camelid)	Thread	3	Coloured: white and brown
Tambo Colorado II (context 500)	Vegetal (cotton)	Fishing net	2	Uncoloured
Tambo Colorado II (context 500)	Vegetal (cotton)	Plain weave with paired warps and single weft	1	Uncoloured
Tambo Colorado II (context 500)	Vegetal (cotton)	/	1	Uncoloured
El Pedregal B (context 603)	Vegetal (cotton)	Plain weave	15	Uncoloured
Cerro Auquix	Vegetal	Weft faced	13	Coloured: brown

(context 700)	(cotton)			
Cerro Auquix (context 700)	Vegetal (cotton)	Weft faced (thinner than the others)	1	Uncoloured
Cerro Auquix (context 700)	Vegetal (cotton)	Thread	1	Coloured: red
Cerro Auquix (context 700)	Vegetal (cotton)	Thread	1	Coloured: white
Cerro Auquix (context 702)	Vegetal (cotton)	Plain weave with paired warps and single weft	1	Coloured: brown
Cerro Auquix (context 702)	Animal (camelid)	Weft faced	1	Uncoloured
Cerro Auquix (context 703)	Vegetal (cotton)	Plain weave with paired warps and single weft	1	Uncoloured
La Cima (context 800)	Vegetal (cotton)	Thread	10	Uncoloured
La Cima (context 800)	Vegetal (cotton)	Plain weave	4	Uncoloured
La Cima (context 801)	Vegetal (cotton)	Plain weave	2	Uncoloured
La Cima (context 802)	Animal (camelid)	/	1	Uncoloured
La Cima (context 802)	Animal (camelid)	/	5	Uncoloured

Table 20: Table presenting the different woven techniques and the type of fibres from the excavated textiles.

A few specimens are particularly notable. First, two specimens are fragments of fishing nets single knotted [Fig.170]. As the ones uncovered during surface collections, these specimens were recovered in sector Tambo Colorado II. Second, two edgings made with cotton threads were recovered [Fig.171]. One is coloured in red, whereas the other is uncoloured. Last, one specimen is a piece of wood with cotton [Fig.172]. It could be linked to the textile production, though its purpose remains uncertain.



Figure 170: Fishing nets fragments from context 500 in sector Tambo Colorado II.



Figure 171: Edgings made with cotton threads from context 700 in sector Cerro Auquix.



Figure 172: Piece of wood with cotton, function unclear, from context 502 in Tambo Colorado II.

The rest of the sample is made of clothes either coloured or not, of threads, and ball of cotton threads. Camelid and human hairs were also identified in some of the balls of

cotton thread [Fig.173]. Finally, during the excavation, one artefact was uncovered that can be related to the work of textiles: a spindle whorl [Fig.174]. It was recovered from context 703 in sector Cerro Auquix.



Figure 173: Example of ball of cotton threads from context 200 in Las Colcas 1B. The threads are naturally coloured.



Figure 174: Spindle whorl from context 703 in sector Cerro Auquix.

The size of the sample, as well as the variety of woven techniques cannot provide clear information on social practices and whether weavers at Tambo Colorado identified as a specific group of individuals and followed specific techniques. However, the main woven methods observed in the sample are plain weave and weft faced. Plain weave is the most common woven technique throughout pre-Columbian history in Peru and was already used in the Pre-Ceramic period (MacKay 1988).

4- Lithics

A limited sample of nine lithics was uncovered during both excavations and surface collections at Tambo Colorado. Five lithics come from surface collections in sectors La Llama, Cerro Auquix, and La Cima. Four are from excavated contexts: context 200 in sector Las Colcas 1B, context 500 in sector Tambo Colorado II, and context 901 in sector Las Terrazas A.

The sample does not provide any strong evidence of major labour investment in stone tool production. Grinding slabs, black cutting stone, obsidian chips/flakes, and white rocks have been inventoried. Grinding slabs [Fig.175] are an indicator of routine domestic activities, such as food preparation and associated household activities. In Cerro Azul, grinding slabs were discovered in an area that Marcus describes as "kitchen/brewery" (Marcus 2008a, 186).



Figure 175: Example of a grinding slab from surface collections in sector Cerro Auquix.

The black stone and obsidian chips/flakes [Fig.176] were very likely used as cutting tools. In Lo Demás in the Chincha valley, Sandweiss mentions that some of the analysed flakes could have been part of a fishing kit used by fishermen on the site (Sandweiss 1992, 92-95). A similar use could be possible at Tambo Colorado, but further excavations of all compounds or sectors and not just test pits would provide more data. In addition to their possible function, the presence of obsidian at Tambo Colorado is interesting. There are different obsidian sources in the Central Andes: Quispisisa (Ayacucho), Alca (Cotahuasi), Chivay (Colca valley) among others

(Burger and Glascock 2000, 258; DeLeonardis and Glascock 2013, 164). The Pisco valley (and Tambo Colorado) provides a natural route into the Ayacucho highlands from the coast. It is worth noting that the Quispisisa source near Huanca Sancos was one of the major obsidian sources during pre-Hispanic times (Burger and Glascock 2000). The road passing through Tambo Colorado was probably employed for exchanges at least since the pre-Ceramic period, as evidenced by the discovery of obsidian debitage on a Preceramic site in the Ica Valley that came from Quispisisa (Beresford-Jones et al. 2018, 397). None of the fragments were analysed for chemical composition. But it seems likely that the obsidian at Tambo Colorado originated from one of these highland sources and is an indicator of trade. Again, further investigations in Tambo Colorado and the Pisco valley would provide more clarity on the matter.



Figure 176: Example of obsidian flake uncovered from surface collections in sector La Cima.

One interesting artefact is a small copper fragment [Fig.177] that was found with feathers, lucuma, pacay and maize. It seems to be part of an offering. It was found in a sector that could be associated to ceremonial activities.



Figure 177: On the left copper fragment uncovered in context 501 in sector Tambo Colorado. On the left, the feathers that were associated to the copper fragment in context 501.

5- Human remains

During the surveys of the sectors of Las Colcas 1 and Cerro Auquix, we recorded the presence of a significant quantity of human remains. The bones were broken and from disturbed contexts, most likely scattered and discarded by the looters. Looters continue to be active in some parts of Tambo Colorado site. However, the bones were generally well-preserved.

As this research does not focus on funerary practices at Tambo Colorado, the decision was taken to only clean, photograph, and label the bones before returning them to the National Museum of Ica. Only number minimal of individuals (NMI) and age group were estimated by Dr. Lucie Dausse[73] based on photographs as she could not access the material[74]. I am aware that the bones could bring new and interesting information on social practices despite being in a looted sector, as demonstrated by the research conducted by Gerdau-Radonic and Herrera (2010) or Weinberg et al (2016)

[73] Dr. Dausse is a bio-archaeologist working with the ArchAm laboratory (UMR8096-CNRS) in France.
[74] Dr. Dausse and myself recognize that determining the NMI based on photographs is unorthodox but given the current global Covid-19 pandemic, this was the only solution.

for instance. Unfortunately, due to the time and financial constraints, it was not possible to contract a specialist for more in-depth analysis such as sex identification, possible cause of death, or DNA and isotopes analyses.

Overall, 198 human bones were registered during surface collections of sectors Las Colcas 1B, Cerro Auquix and Las Terrazas B [Fig.178]. Las Colcas 1B and Cerro Auquix are two sectors heavily looted where there are funerary architectural features. In Las Colcas 1B, it is an above ground structure with a rectangular shape (4.5 m x 4.6 m) and a doorway. The structure is built in fieldstones and could be related to the *chullpas* (see Bongers 2019, and a more detailed explanation of what is a *chullpa* in chapter 2). Bones were scattered all over the structure and outside. In Cerro Auquix, there are two types of funerary structures. On the top of the sector, it seems to be underground structures maybe similar to what Bongers (2019) and Marcus (2008) name cist tombs. This sector was heavily looted with traces of holes that were dug as well as a lot of scattered material (in particular human bones). Bones were only collected in this part of the sector. On the western flank of the hill, there are a few above ground structures, all rectangular in shape, with doorways and made with fine masonry, probably dating from the Late Horizon and the Inca presence at Tambo Colorado. Bones were visible inside these structures but were not collected. Finally, in sector Las Terrazas B, the bones were scattered throughout the sector and appeared to have been thrown away there – probably by looters. There are no traces of funerary structures in this sector. The site visits collected a sample of these materials found on the surface.



Figure 178: Examples of human remains from surface collections in sectors Cerro Auquix and Las Colcas 1B.

The highest MNI is in sector Las Colcas 1B with 9 adult individuals and 3 juveniles[75] individuals. A large variety of bones were identified: femurs, humerus, tibia, cranium (neurocranium, temporal, with traces of malformation in one cranium), ulna, ribs, vertebras, fibula, sacrum, and hip bones. In sector Cerro Auquix, the MNI is lower with only one juvenile individual and one adult individual. Similarly, a variety of bones were identified such as mandibula, vertebras, ribs, sternum, cranium etc. Finally, the MNI for sector Las Terrazas B is one adult individual. The bones recovered from Las Terrazas B were small fragments of cranium and mandibula, and the right humerus. The MNI, the bones identification and the lack of funerary structures in this sector, confirm the hypothesis that these bones were thrown away there by looters.

Excavated contexts 200, 201, and 202 in sector Las Colcas 1B, and excavated contexts 700 and 701 in sector Cerro Auquix, are the only contexts where human remains were uncovered [Fig.179]. In contexts 200, 201, and 202, many different types of bones were recovered: femurs, ribs, vertebras, fragments of cranium, phalanges, and other bones. In total, there were 196 bones. The MNI is 2 adults, one juvenile, and one perinatal[76] individual. In contexts 700 and 701, there were 35 bones: fragments of cranium, phalanges, vertebras, femur, metacarpal bones, and others [Fig.180]. The MNI is one adult and one juvenile.



Figure 179: Example of the human remains from context 202 in sector Las Colcas 1B.

[75] Here juvenile means an individual whose age is under 20 years old.
[76] By perinatal, I mean an infant who was maximum around a month old at age of death.



Figure 180: Example of the human remains from context 700 in sector Cerro Auquix.

It seems that both in Cerro Auquix and in Las Colcas 1B, the funerary structures were multi-individual and gathered individuals from different group ages. This is a common pattern both during the Late Intermediate Period and the Late Horizon in the Central Andes (Bongers, Arkush, and Harrower 2012; Bongers 2019; Weinberg et al. 2016). Weinberg et al. (2016) note that in the lower Chincha valley funerary structures are more frequently underground, and that in the mid-Chincha valley there are above ground. The variety of age groups suggest that juvenile and perinatal individuals received similar mortuary treatments to adults. I argue that these individuals were either from the same kin or were socially related, though further analysis such as DNA would confirm either hypothesis.

6- Implications for Tambo Colorado

6-1 Implications about the character of the site

Material culture in all its forms can shed light on the people who made/employed it, as well as the character of the site where they were used. At Tambo Colorado, test pits have provided a variety of remains that give information its character. In the previous chapters (chapters 4 and 5), pottery sherds with their possible functions and affiliations were discussed. The other remains such as organic remains, textile, lithics, and human bones provide another type of data.

The botanical remains were uncovered in every sector of the site. I expected some sectors to provide more botanical data than others. This was the case for sectors Las Colcas 1 and for sectors Las Terrazas. Sectors usually named colcas got this name because they were storage units during the Inca period. However, at Tambo Colorado, Las Colcas 1a and Las Colcas 1c are the two sectors with lower frequencies of botanical remains [Tables 21 & 22]. The same things can be noted for the sectors Las Terrazas A and Las Terrazas B. They were expected to be agricultural terraces where more botanical remains would be recovered. However, the number of specimens uncovered is quite low (as can be seen in Tables 23 and 24).

Species	**Common name**	**Number of identified plant specimens**	**Percentage (%)**
Zea mays	Maize	1	50 %
Inga feuillei	Pacay	1	50 %

Table 21: Table presenting the different type of flora species excavated in the sector Las Colcas 1A.

Species	**Common name**	**Number of identified plant specimens**	**Percentage (%)**
Zea mays	Maize	2	67 %
Lagenaria siceraria	Gourd	1	33 %

Table 22: Table presenting the different type of flora species excavated in the sector Las Colcas 1C.

Species	**Common name**	**Number of identified plant specimens**	**Percentage (%)**
Zea mays	Maize	2	6 %
Inga feuillei	Pacay	29	88 %
Lagenaria siceraria	Gourd	2	6 %

Table 23: Table presenting the different type of flora species excavated in the sector Las Terrazas A.

Species	Common name	Number of identified plant specimens	Percentage (%)
Zea mays	Maize	1	14 %
Gossypium barbadense	Cotton	2	29 %
Phaseolus vulgaris	Common bean	4	57%

Table 24: Table presenting the different type of flora species excavated in the sector Las Terrazas B.

In Las Colcas 1A, various mammal bones were uncovered. Some of them have incisions. Possibly, in Las Colcas 1A, meat and/or fish was stored and not botanical remains which would explain the scarcity of the sample. However, for the other sectors (Las Colcas 1C, Las Terrazas A, and Las Terrazas B) no other notable archaeological evidence was recovered from the test pits, bringing little information about the function these sectors held.

In sectors La Llama, Tambo Colorado II, and La Cima, there was an abundance of botanical species [Tables 25 – 26- 27]. The number of specimens varies greatly from one sector to another, in addition to the variety of species. However, in excavated contexts in these sectors molluscs and terrestrial animal bones were recovered. In La Cima particularly it can be noted that mammals and bird bones were uncovered as well as the largest number of molluscs (all *Cryphios caementarius* specimens were discovered there). This suggests that food consumption was conducted in this sector. In Tambo Colorado II and La Llama, molluscs and animal bones were also uncovered, in smaller numbers than in La Cima. Food and beverages were either prepared, stored, or consumed in these sectors.

Species	Common name	Number of identified plant specimens	Percentage (%)
Zea mays	Maize	5	5 %
Arachis hypogaea	Peanut	47	51 %
Inga feuillei	Pacay	11	12 %
Lagenaria siceraria	Gourd	2	2 %
Gossypium barbadense	Cotton	21	23 %

Pouteria lucuma	Lucuma	1	1 %
Phragmites australis	Marsh grass	4	4 %
Cucurbita sp.	Squash	1	1 %

Table 25: Table presenting the different type of flora species excavated in the sector La Llama.

Species	**Common name**	**Number of identified plant specimens**	**Percentage (%)**
Zea mays	Maize	42	23 %
Arachis hypogaea	Peanut	4	2 %
Inga feuillei	Pacay	101	54.5 %
Gossypium barbadense	Cotton	11	6 %
Pouteria lucuma	Lucuma	10	5 %
Phragmites australis	Marsh grass	16	9 %
Tillandsia sp.	Evergreen	1	0.5

Table 26: Table presenting the different type of flora species excavated in the sector Tambo Colorado II.

Species	**Common name**	**Number of identified plant specimens**	**Percentage (%)**
Zea mays	Maize	1	3 %
Arachis hypogaea	Peanut	37	97 %

Table 27: Table presenting the different type of flora species excavated in the sector La Cima.

Sectors Las Colcas 1b and Cerro Auquix display amongst the largest numbers of botanical remains [Tables 28 - 29]. They are also the only two sectors where human bones were uncovered during excavations. Animal bones were also discovered whereas no molluscs come from these contexts. Guinea pigs and camelids bones were present in the excavated contexts. The large number of maize and gourd specimens in these contexts is quite consistent with material recovered from funerary contexts throughout the Andes (see for example Bongers 2019). Besides, in both sectors, floors were discovered during the excavations. Additional excavations would help to confirm, but it appears that these sectors had a funerary function.

Species	Common name	Number of identified plant specimens	Percentage (%)
Zea mays	Maize	123	50 %
Arachis hypogaea	Peanut	48	20 %
Lagenaria siceraria	Gourd	72	29 %
Furcraea sp.	Cabuya	2	1 %

Table 28: Table presenting the different type of flora species excavated in the sector Las Colcas 1B.

Species	Common name	Number of identified plant specimens	Percentage
Zea mays	Maize	51	51 %
Inga feuillei	Pacay	12	12 %
Lagenaria siceraria	Gourd	28	28 %
Gossypium barbadense	Cotton	3	3 %
Schoenoplectus sp.	Bulrush	6	6 %

Table 29: Table presenting the different type of flora species excavated in the sector Cerro Auquix.

Finally, El Pedregal B shows one of the lowest numbers of botanical remains [Table 30]. This can be explained partly to the dating of the sector. El Pedregal B was probably in function during the Early Horizon and botanical remains from this period are rarer than Late Intermediate Period and Late Horizon sites. Sandweiss (1992, 130, citing (Cohen 1972, 52)) explains that the "quantity of preserved specimens between the Late Horizon and all previous periods" differs widely, with "plant remains much more abundant in the Late Horizon". These plants were excavated in layers where shells and burnt ceramics were also present. These elements are consistent with a domestic function of El Pedregal B.

Species	Common name	Number of identified plant specimens	Percentage
Zea mays	Maize	4	31 %
Arachis hypogaea	Peanut	6	46 %
Inga feuillei	Pacay	1	8 %
Gossypium barbadense	Cotton	2	15 %

Table 30: Table presenting the different type of flora species excavated in the sector El Pedregal B.

6-2 Implications about social practices

6-2-1 Social practices about diet

Besides providing information about the character of the site, the artefacts recovered from excavated contexts are also important to grasp the social practices that occurred at Tambo Colorado during this period. Here, we can get information about the food diet of the people who inhabited the site, as well as information about the function of the site.

Our sample mainly consists of food remains: plants, animals, and molluscs. These remains, and particularly, the botanical evidence can provide information regarding social and political processes, especially with regard to food production and consumption among complex societies (Bruno and Sayre 2017, 1).

In Tambo Colorado's botanical sample, a large proportion 62% of species identified are considered can be seen as part of the food diet. Those species are maize, peanut, pacay, gourd, lucuma, bulrush, common bean, and squash. Maize is a staple food in the Peruvian prehistory since at least the Early Horizon (see amongst others (Finucane 2009; Tung et al. 2020; Washburn et al. 2020). Evidence of occupation dating back to the Early Horizon was discovered by Wright and colleagues (2014, 2015); from their excavated contexts many maize cobs were uncovered. This is similar to various other sites from that period in the region of study. For example, in the Ica valley, maize has been recovered from different sites dating from the Early Intermediate Period (Cadwallader 2012, table 5.4; Roque et al. 2003, 37; Chiou et al. 2014). Cadwallader and colleagues note "by the time of the Inca Late Horizon (A.D.1476-1534), (maize) becomes the most important staple crop in the Andes and of pre-eminent ritual significance" (Cadwallader et al. 2012, 488). Therefore, at Tambo Colorado in the period of our study, maize was probably employed both for common consumption and also perhaps for the preparation of *chicha* (maize beverage). Many scholars have argued that *chicha* played an important role in the formation of the Andean state since at least the Middle Horizon (A.D. 600-1000) (Goldstein and Owen 2003; Hastorf and Johannessen 1993; Isbell 1988; Morris and Thompson 1985; Valdez 2006).

The other edible species were all domestic plants during pre-Hispanic times, apart from the bulrush that most likely came from the rivershore. Although bulrush could have been used as part of local diets, it was probably mainly employed for industrial purposes such as making ropes (Roque et al. 2003, 38). Nowadays, all these species are still grown in the Pisco valley, and it seems likely that most of the food items were grown locally during the Late Intermediate Period and the Late Horizon.

Regarding the faunal remains, all the species that were uncovered are common to the diet of coastal inhabitants. The prevalence of *Cryphiops caementarius* amongst the molluscs remains in excavated contexts suggests that Tambo Colorado's occupants mostly relied on food resources that were nearby. The scarcity of the other molluscs remains indicate a rarer consumption of species that were brought to the site by trade. Concerning terrestrial animals, camelids and guinea pigs, not surprisingly, were the main species identified. Various bones present traces of burnt and incisions, suggesting that they were prepared for food consumption. Camelids and guinea pigs were domesticated species, though their meat maybe remained for special occasions (Bray 2002, 101).

The current data provide baseline information about the kinds of food consumed by people using various sectors around ceremonial core of Tambo Colorado. It seems clear that the inhabitants consumed resources that could be found locally: all the crops can be grown or gathered nearby the site; camelids and guinea pigs can be domesticated on site; and river prawns can be fished in the Pisco river. The main food that seems to have been the result of some greater effort involving transport and interaction with fishing communities would be the molluscs. Christine Hastorf argues that "the context in which food was used, as well as how difficult it was to procure" (Hastorf 2015, 552) can bring new information about Andean ceremonies and politics, in particular regarding the elite. At Tambo Colorado, our sample suggests that all the organic remains consumed for subsistence were produced locally, within 50 kilometres. Despite the small sample, the low amount of animal remains (both terrestrial and molluscan) suggest that diets had lower availability of meats than plants, and that maybe only a part of the population had access to it. In this case, it would mean that there was a social differentiation in the food practices. It would have to be confirmed with additional research, particularly horizontal excavations.

6-2-2 Daily life at Tambo Colorado

Besides implications about the diet, the consumption of food associated with other remains such as grinding slabs or fishing net fragments provides some insight on the daily life of people using different areas of Tambo Colorado. Most sectors that were tested contain common, domestic materials and some association to domestic activities: in particular, preparation and consumption of food and beverages. Some inhabitants might have specialised functions such as fishermen, in order to fish the river prawns.

Others might have been weavers though only one spindle whorl was recovered from the excavated contexts. This spindle whorl was uncovered in the excavations of sector Cerro Auquix, associated with textile fragments. Cerro Auquix appears to have functioned as a funerary area with both underground and above ground mortuary structures. It is likely that some inhabitants were responsible for weaving mortuary garments to prepare the deceased. I argue that similarly to other coastal sites such as Lo Demás and Cerro Azul (see Marcus 2008; Sandweiss 1992), there was a specialised communities at Tambo Colorado.

Other palaeobotanical remains suggest that plants could have been cultivated and gathered for industrial and medicinal properties. Regarding those of industrial use, cotton and gourds are the main species. Gourds were used already during the Preceramic period for example as containers. Cotton has been employed with industrial purposes since the Preceramic period (Moseley 1974; Beresford-Jones et al. 2018). Beresford-Jones and colleagues have recently argued "how plant fibre technology drove social complexity during the Preceramic period" (Beresford-Jones et al. 2018). They demonstrate how cultivated cotton shaped the social and political changes of the Preceramic period: cultivated cotton became essential to the "*existing* net-making technology" (Beresford-Jones et al. 2018, 420). Cotton (paired with camelid fibres) continued to play an important role in pre-Columbian societies long after the Preceramic period. Therefore, it is not surprising that cotton appears at Tambo Colorado. Still nowadays, the Pisco valley (as well as the Chincha and Ica valleys) is one of the main producers of cotton in Peru.

It is interesting to add that wild plants remained extensively used in the Late Intermediate Period such as reed grass, cabuya, evergreen, and pacay. Their fibres were also employed to make textiles or in construction. Regarding medicinal properties, cotton, gourd, common bean, reed grass, and maize could have employed for these purposes. Some scholars argue in that direction (see Roque et al. 2003, 40; Sandweiss 1992, 128). At Tambo Colorado, at this date there is no direct evidence that these plants were employed for such purposes, but they cannot be discounted as complementary functions.

Different activities have taken place at Tambo Colorado. Some parts of the site (Las Colcas 1A and 1C, La Llama, El Pedregal B, La Cima, Las Terrazas A and B) were dedicated to daily activities such as food preparation and storage, weaving, and repairing fishing nets. Food preparation and storage could consist in preparing beverages such as *chicha* (made with maize), cooking fish and molluscs, store the crops such as maize, peanut, beans, etc. Though only one spindle whorl was discovered, drawing onto research in other sites on the coast (see amongst others Bongers 2019, Bongers et al. 2018, Marcus 2008a, Sandweiss 1992), it is very likely that members of the community dedicated time to weave garments. Fishing nets were also woven and repaired by members of the community, possibly by the fishermen themselves (see Sandweiss 1992, 83-84). Data from sector Tambo Colorado II suggest in one hand that possible ceremonial activities were conducted there (see section 4 of this chapter and chapter 3), and on the other hand most of the evidence suggest daily activities such as fishing or food consumption. Further excavations in this sector could confirm either hypothesis. Finally in sector Las Colcas 1B and Cerro Auquix were dedicated to funerary practices. It seems that the mortuary traditions might have changed in Cerro Auquix from underground burials to above-ground ones. Similar patterns have been observed in the mid-Chincha valley after the arrival of the Incas (see Bongers 2019). I also suggest that corpses could have been prepared in Cerro Auquix for their after-life.

7- Summary

The organic material, the lithics and the human remains provide new information about the function of the sectors studied in Tambo Colorado, and the occupation of the site/region during the Late Intermediate Period and Late Horizon. It should be noted that no C-14 analysis was conducted and absolute ages from associated deposits must remain for the future.

The organic remains provide new data about the food diet of Tambo Colorado's inhabitants. Meat proteins seem to have come from seafood and terrestrial animals such as camelids, rodents, and birds. Maize was the staple food, followed by peanut, pacay and gourd.

Isotopic analysis on other assemblages from the Central Coast of Peru has shown that seafood and maize constituted the staple foods (Gerdau-Radonic et al. 2015, 383). Maize, peanut, cotton, gourd, and molluscs remains were also abundant in sites such as Cerro Azul, and Lo Demás, which were likely at least partly contemporary (Marcus 2008a; Sandweiss 1992). At non-contemporary sites such as Casa Vieja in Ica, plant remains are similar to the ones encountered at Tambo Colorado. As mentioned earlier, plant resources were likely exploited locally, which grew at Tambo Colorado or nearby. However, seafood (and shell materials) would have required greater time investment, with trips to the shoreline some 40 km away. Despite the distance, seafood paired with river prawns seem to have been the most common source of proteins at Tambo Colorado. Birds, guinea pigs, and camelids were less abundant in the excavated contexts. The reason might be that these animals were only consumed on special occasions. No fish remains were found at my excavations.

The grinding slabs and the other lithic artefacts also reinforce the domestic function of the sectors. The textile fragments offer interesting information, with two items identified as Inca. The numerous fragments of fishing nets in Tambo Colorado II, support both the domestic function of the site and the presence of fishermen (probably to fish the rivers, especially fish and prawns).

Chapter 7

The Late Intermediate Period and the Late Horizon at Tambo Colorado

When I started this doctoral research, one of my principal questions was about the character of Tambo Colorado prior and during the Inca occupation. Various scholars (see Engel 1957; Protzen 2008; Wright et al. 2015, 2016) had mentioned that Tambo Colorado had been inhabited prior to the construction of the Inca monumental core, but its pre-Inca history remained unclear. This chapter will discuss the results of my research and its implications for our knowledge of the Late Intermediate Period and Late Horizon at Tambo Colorado. It is important to note here that this research has only focused on the eastern part of the greater Tambo Colorado and that all conclusions and assumptions only concern this part of the settlement.

First, I will present how the new assemblages recovered at Tambo Colorado shed light on the characterisation of different contexts and cultural affiliations. Then, I will elaborate on how the site might have functioned during the Late Intermediate Period and the Late Horizon. Thirdly, I will demonstrate the Chincha and Ica influences at Tambo Colorado, particularly in relation to this project's findings and its strategic place in the valley and regional setting. Finally, I will summarize how these findings enhance our understanding of the Late Intermediate Period and the Late Horizon.

1- Cultural patterning at Tambo Colorado

The main aim to this study was to characterise the different sectors of the study and identify their possible cultural affiliations. We were able to make some basic strides in developing a working pottery sequence, but this was not completely possible due to the lack of sufficient materials from the survey and excavated contexts. A finer, relative pottery chronology for the site must await future systematic work, especially excavations in deep and stratified refuse deposits. In addition, further research will be necessary to fully apprehend the local chronology of the site in comparison to the other areas of the Pisco valley, given the limitations of the present stylistic sequence.

Nonetheless, in the absence of carbon-dating for the site, the present chronology based on ceramics remains provides new and useful comparative information.

Described in chapters 4 and 5, Tambo Colorado's ceramic assemblage is made of utilitarian vessels (90% of which were employed for storage and cooking); most of this pottery featured only limited diagnostic detail. Meanwhile, the analysis of decorated sherds (the assemblage comprised mainly of painted ones and with special surface modifications) makes clear the presence of Late Intermediate Period and Late Horizon styles. This helps to confirm the project hypothesis that the site functioned before and during the Inca's presence on the South Coast of Peru. As no chronology exists specifically for the Pisco valley at this period, I compared sherds from Tambo Colorado, museum collections, and existing literature regarding pottery in the region. It became clear that my ceramic assemblage belonged to the latter part of the Late Intermediate Period, often categorized under the label "Chincha-Ica" originally popularised by Dorothy Menzel, the influential archaeologist and pottery analysis specialist (Menzel 1976). Menzel's sequence has been applied to most, if not all, the central and southern coastal valleys of Peru.

Research on Menzel's chronology concerning the Late pre-Hispanic periods of the Peruvian South Coast is limited. In the Chincha valley, Sandweiss has demonstrated that, contrary to Menzel's hypothesis, the Chincha style did not terminate with the Inca conquest (Sandweiss 1992, 65). In the Nazca drainage, Conlee also noted that the local style was independent (Conlee 2000; Conlee 2003, 50). Furthermore, she observed that some elements of the Ica style but "few if any aspects of the Chincha style", reinforcing that the Chincha-Ica designation is inaccurate (Conlee 2003, 50). While I cannot propose an alternative chronology, my research on new and previously unpublished ceramic assemblages does illuminate regional variations as seen in the Pisco valley.

Menzel's seriation based on Uhle's collections from Ica is quite detailed and goes from the Late Intermediate Period (Ica Phase 5, circa A.D. 1250-1340) to the Early Colonial period (A.D. 1534-1563). For the phases that she calls Ica Phase 6 (circa A.D. 1340-1410), Ica Phase 7 (circa A.D. 1410-1440), and Ica Phase 8 (circa A.D. 1440-1476), she mentions that they are contemporaneous to the Chincha tradition

(Menzel 1976). During phase 6, some imitation of Chincha shapes with some "special design features" show the beginning of the Chincha influence. She writes that starting with phase 7, there is evidence of Chincha influence over the Ica style, in particular with the innovations in the decoration (Menzel 1976, 109). However, it is much more visible with phase 8 (Menzel 1976, 113). So, at least, stylistically, the Chincha influenced the Ica valley.

Chapter 5 detailed how Tambo Colorado's ceramic assemblage presents some characteristics typical of the Chincha style. First, a very dark purple is employed, the colour described by Menzel (1976) as typical from the Chincha tradition. Secondly, the patterns painted on the pottery sherds present similarities to Chincha, in particular with the representation of the 'Chincha rim scallop.' These characteristics are typical of the Chincha tradition. Our sherds also present similar patterns to the Ica tradition. There are similarities in the geometric patterns, for example, in the crosshatched lozenges and triangles, or in the stepped motives, or in the step fret. These patterns are categorised as belonging to the Ica 9-Late Horizon style by Menzel (1976), what is probably a local Inca style. The preponderance of the current evidence indicates that our excavated contexts resulted from being in an Ica and Chincha sphere of influence during the Late Intermediate Period and the Late Horizon.

Following Menzel's chronology, phase 6 is when Chincha influence is discernible in Ica. Tambo Colorado, given its position in the Pisco valley, where no evidence of strong independent political development at that period has been uncovered, the production of local pottery with Chincha influence may have started at the same period or even a bit before. Ica influence as observed in the stylistic resemblances appear to indicate a local Inca style at Tambo Colorado rather than an Ica influence during the Late Intermediate Period. The data suggests a short occupation consistent with the evidence from both the surface collections and the excavations contexts. The relatively large amount of surface material, little excavated material, and small test pits indicate very little evidence of reoccupation.

2- How did Tambo Colorado function?

Nevertheless, the assemblages and the spatial analysis provide important information about the characterisation and the function of Tambo Colorado. One of the objectives from test pits sampling was to clarify the type of occupation as reflected through archaeological evidence. After the Inca arrival on the South Coast of Peru, Tambo Colorado became a strategic administrative settlement and centre of power for the Inca; but what was its composition prior to that? Also, was the site during the Inca presence only made of its monumental core, or did other sectors also function during that period? The current evidence indicates a possible integrated complex made of different sectors and built environments.

As explained in chapter 3, I chose to focus my work on the sectors located north and east of the Inca monumental core, as previous research had presented a possible Late Intermediate Period and Late Horizon occupations in these sectors. The material employed in the construction of the sectors studied is similar: roughly cut stone and pebbles set into clay mortar. Some structures of Cerro Auquix were built with finer masonry techniques probably during the Late Horizon once the Inca established authority over the region. The masonry techniques are consistent with descriptions of mid and upper valley (Pisco) settlements during the Late Intermediate Period.

At the La Cima sector, the ceramics, in general, functioned to serve food whereas in the rest of the contexts samples, they were employed for storage or cooking. Additionally, shellfish, river prawns, peanut and maize, animal bones of mammals and marine birds contributed to local diet in this sector. From the material evidence, La Cima had a domestic function. However, it was probably different from the other domestic sectors of the site: food was prepared and consumed in this sector, people resided there. The architectural evidence with perimeter walls, and numerous rooms and terraces, supports the hypothesis that this sector had a domestic character and comprised an important, if not the main, residential sector of the site. It was the place where the community could live and be protected in case of a danger. From La Cima, there is a 360° unobstructed view of the valley in all the cardinal directions.

In the sectors of La Llama, Las Terrazas A, and Las Terrazas B, there was clear evidence of storage and production of food. First, the majority of the ceramic assemblage was composed of cántaros and tinajas, ceramics that are typically employed for storage of food and liquids (see chapter 4). Secondly, various species of vegetal remains were recovered: maize, cotton, peanut, bean, and squash were cultivated; and pacay, lúcuma, and gourds were probably collected (Cook and Parrish 2005). Finally, in the sector of La Llama, more evidence of recovered for general domestic activity: grinding stones, a bone used as a tool (probably for cooking), and rodent coprolites. There was only limited architectural evidence. Las Terrazas A and Las Terrazas B are made of terraces and small rooms. The collapsed walls of La Llama prevent us for now to understand the circulation inside the compound. However, it appears clear that food was prepared and stored in these sectors.

In Tambo Colorado II, various textile fragments were recovered from both surface collections and excavated contexts, including parts of fishing nets and plain-weave cloth. All textiles were woven in a tradition similar to the textiles from the Lo Demás site in the Chincha valley (Sandweiss 1992). Additionally, various vegetal species were recovered: maize, cotton, peanut, pacay, lucuma, marshgrass, and evergreen. A rare, unusual find was a small fragment of copper with sewn feathers and leaves, which was disposed of as an offering. Further excavations on this compound could confirm if more offerings were made. The two platforms as well as a large enclosed room in this sector could have functioned as an enclosed ceremonial space. It could evidence of a possible public ceremonial space. The offering could also be a private one. More investigation would confirm one of these two hypotheses. Nonetheless, based on the current evidence, I would tentatively suggest that Tambo Colorado II functioned a public space, maybe for ceremonies or other public events due to the evidence and the orientation south-north of the building facing two hilltops, where modern offerings are still placed suggesting that this landscape already had an important signification at that time (Moulin 2019).

Finally, the Cerro Auquix sector appears to have had some funerary purpose from the Late Intermediate Period onwards. A large number of human bones covered the surface of the sector, and evidence of both Late Intermediate Period material and Inca material was recovered: Inca textiles (including a sling), painted pottery with both

Chincha and Ica influences, local Inca and Inca pottery. The architectural evidence shows some masonry differences with structures made of very fine masonry, located close (a few dozen metres) to the actual Inca Road and to the Inca monumental sector. I argue that the structures with the finest masonry were probably built later, during the Inca presence on the site.

The Las Colcas sector, on the other hand, does not provide any evidence of having major Late Intermediate Period structures. Apart from the pottery, only two types of material were recovered in Las Colcas 1b: human bones and plant remains. The structure is built with fine masonry contrary to the other structures of Las Colcas 1a and Las Colcas 1c where only vegetal remains and pottery sherds were uncovered. The evidence suggests that, at some point, during the Late Horizon or after, Las Colcas 1b functioned as a burial, and that Las Colcas 1a and Las Colcas 1c were possibly storage facilities.

As detailed in Chapters 3 to 6, there is now evidence that the sectors of the survey located north and northeast from the Inca monumental core were only in use for a short period of time, with no or limited evidence of re-occupation. Sector La Cima can be considered the main complex surrounded by perimeter walls, where the inhabitants resided (they cooked and consumed food). I propose that this sector stopped functioning when the Inca finished building the monumental core of the site. Sectors La Llama, Las Terrazas A, and Las Terrazas B are domestic in character/function with evidence of food preparation and distribution. Sector Tambo Colorado II could have been a public space. Sector Cerro Auquix was used as a funerary place. During the Late Intermediate Period and the Late Horizon, these different sectors (whose size varies between 250 square meters and 4,000 square meters and are located between 200 m to 1 km away from the Inca monumental core) comprised different parts of an integrated but dispersed settlement at what is greater Tambo Colorado today. It is also very likely that some of these sectors such as La Llama or Las Terrazas A were in use during the Inca presence at the site. Further investigation in these sectors and the others would permit to test this hypothesis.

Now that there is sense of the function of different sectors of Tambo Colorado, I will discuss the different cultural ties and influences observed in the material data.

3- Presence of Ica, Chincha, and Inca influences in the material culture at Tambo Colorado

At Tambo Colorado, apart from the evidence of an Inca occupation, there are two major influences that can be seen in the material culture: a Chincha valley influence and an Ica valley influence. First, I will present the evidence of the Ica influence, then the evidence of Chincha influence. Finally, I will explain how both Chincha and Ica are present during the Inca presence at the site during the Late Horizon.

When I talk about Ica and Chincha influence, I am referring to the stylistic influences that can be seen in pottery, and the material culture. By that, I mean how Tambo Colorado's potters, and the craft they made, could be inspired from the patterns that Ica and Chincha potters display in their work. Identifying the layer of intervention between styles and politics with the current data would remain mostly assumptions.

3-1 The Ica influence

There are traces of an Ica influence at Tambo Colorado. The study of the pottery sherds and particularly of the painted fragments has demonstrated that different patterns were of the Ica regional style.

Some patterns (particularly geometric patterns) can be associated with the Ica 6 and Ica 7 phases (ca. A.D. 1340-1410; A.D. 1410-1430) described by Menzel (1976). Menzel notes that during Ica 6, the colours that are used are red, black, two purples (different from the "Chincha dark purple") and white; and she specifies that red serves as the background colour (Menzel 1976, 90). She adds that the design arrangements are very precise and follow strict rules, and the entire vessel body is usually painted. Geometric patterns are painted with precision and thin lines. Finally, on the rim a black line or a red slip base decorate them. Ica 7 is according to Menzel quite similar to Ica 6, and they are difficult to differentiate.

For example, sherd TA-404 [Fig.122] displays what Menzel names 'Z' pattern (to me, it is a wavy motif) painted in cream on a red background. It is very similar to Ica 6 designs, in particular fig.349 pl.29 (Menzel 1976) [Fig. 182]. Another example

of these similarities is sherd TA-187 [Fig.123]. It displays on the top a red band with rectangular inner mouth patterns painted in black, it is followed by a band with stepped meander motifs painted in black. Below, there is a vertical rectangle with colour bands (cream and purple). The rectangular inner mouth patterns [Fig.181] and the stepped meander motifs [Figs.182 & 183] are similar to two Ica 6 patterns (Menzel 1976, figs. 339 and 353 on pls. 28 and 29).

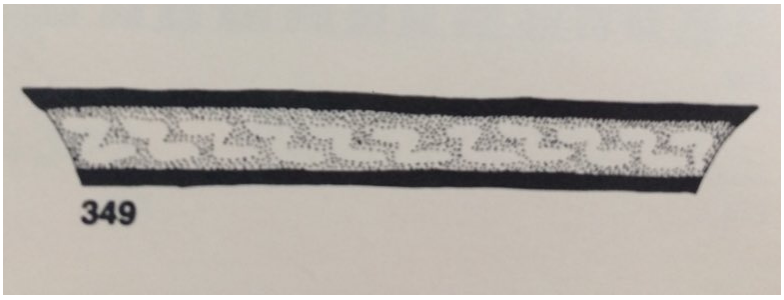


Figure 181: The Z motif described by Menzel (taken from Menzel 1976, fig.349 pl.29).

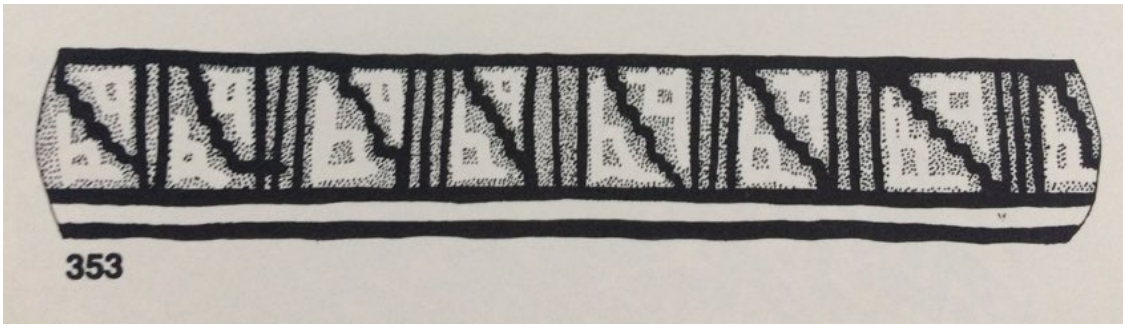


Figure 182: The rectangular inner mouth pattern described by Menzel (taken from Menzel 1976, fig.353 pl.29).

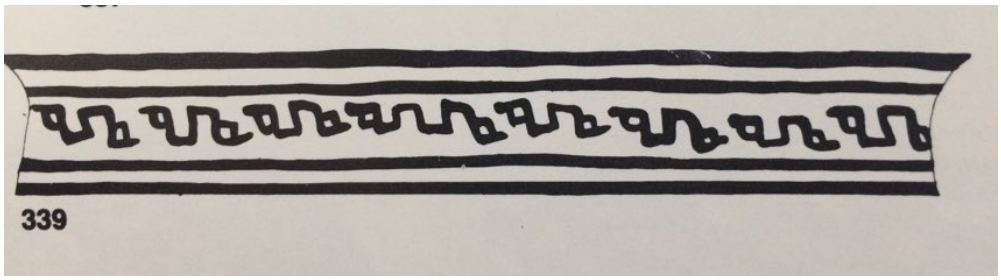


Figure 183: The stepped meander motifs described by Menzel (taken from Menzel 1976, fig.339 pl.28).

In our pottery sample, red and black are two of the main colours. Red backgrounds are employed in an important number of sherds in the assemblage. Finally, some sherds displayed red slip on the rim, and these diagnostic elements suggest a strong Ica influence in the pottery assemblage during part of the Late

Intermediate Period (see Menzel 1976; 88). Ica 8 is described by Menzel (1976) as a phase that absorbed the Chincha influence in Ica, indicating that the Ica influence probably also stopped at Tambo Colorado and absorbed the Chincha influence.

The display of some geometric patterns and colours in our ceramic assemblage does, of course, not mean that there was more than a stylistic Ica influence at the settlement. Tambo Colorado's potters would have had different reasons to follow this style. First, the Ica style might have been the most influential style in the region at a certain period. Marcus (2008a) mentions the presence of Ica patterns at Cerro Azul in the Cañete valley. Conlee (2000) also talks about possible Ica patterns at Pajonal Alto in the Nazca drainage. Second, as Tambo Colorado was a place of interaction with travellers going from the coast to the highlands and vice-versa and passing by the settlement, potters might have been influenced by these travellers. Thus, they might have decided to start reproducing some stylistic elements that they appreciated. Third, the Ica polity at this time might have settled and/or politically controlled the Pisco valley. In this case, potters might have been coerced into following the strict design arrangements that requires the Ica stylistic canons. As for now, it is not possible to favour one of these hypotheses, though I would argue for the first and second ones. In particular, as in the rest of material culture such as the architectural features from the site do not display any particular indication of Ica influence.

In the following section, I want to return to the topic of Chincha influence at Tambo Colorado during the Late Intermediate Period.

3-2 The Chincha influence

The Chincha influence in my project sample is seen in techniques typical of Chincha related production. Utilisation of dark purple pigment on the painted decoration of the ceramics is typical of Chincha style pottery production (Menzel 1966, 1976; Sandweiss 1992). A large number of our ceramic assemblage features this colour [Figs. 126, 130 & 184], and additional diagnostics (rim decoration, designs, combinations) also resemble Chincha pottery style [Fig. 132]. In general, our pottery shows strong Chincha influence in the production of the pottery found in different sectors of Tambo Colorado.



Figure 184: Sherd TB-86 from surface collections in sector Las Terrazas B. The sherd display a large purple band and a black line on a cream background.

In addition, the woven techniques in the textile fragments from our surface collections in Tambo Colorado are similar to the techniques identified from the samples of various sites both in the lower and mid-Chincha valley. Chincha textiles from the Uhle Collection (Berkeley) were examined by various specialists and they reported mainly plain weave structures with paired warps and single wefts (O'Neale et al. 1949; Garaventa 1973). More recently, Sandweiss, and Bongers and colleagues also analysed the textiles they recovered during their excavations of Lo Demás and a Late Horizon burial in the middle Chincha valley respectively (Sandweiss 1992; Bongers et al. 2018). They found textiles woven in the plain-weave structure with paired warps and single wefts, very similar to those we recovered (described earlier). These woven techniques appear to be widely shared across the Chincha valley (O'Neale et al. 1949; Garaventa 1973; Sandweiss 1992; Bongers et al. 2018). More research on woven techniques from late pre-Hispanic contexts in other coastal valleys would be necessary to confirm if this a Chincha local tradition, or if this technique was widely employed throughout the South Coast of Peru.

Though, it should be noted again here that the location of Tambo Colorado in the Pisco valley was highly strategic and allowed the site to probably monitor trade to and from the highlands and the coast. Hyslop proposes that the Inca Road from La Centinela to Vilcashuaman for some parts[77] were pre-Inca (Hyslop 2004, 210). It is notoriously difficult to date roads, but as we will see it stands to reason that the roads

[77] Lima La Vieja, Tambo Colorado and Huaytára are pre-Inca sites, so Hyslop argues that the road between these sites already functioned in pre-Inca times (Hyslop 2004, 210)

surrounding Tambo Colorado were also pre-Inca, functioning as trade paths for the Chincha polity and other coastal polities during the Late Intermediate Period.

Some Spanish chronicles[78] described the Chincha polity as the most prosperous ethnic polity before the Inca arrival on the South Coast of Peru, and as the richest region in all of the Andes. This would be the reason why the 'Lord of Chincha' had a special status in the empire (Pizarro 1986; Cieza de Leon 1987). Daniel Sandweiss and David Reid recently revisited this topic to understand why the Chincha occupied such a privileged role in the Inca Empire. The source of Chincha's wealth has been discussed by various researchers (see Curatola 1997; Rostworowski de Diez Canseco 2014). Sandweiss and Reid suggest that the Chincha wealth during the Late Horizon came from the negotiation of a "trading franchise" and a "privileged position" in exchange for their peaceful capitulation (Sandweiss and Reid 2016, 321). According to them, the peaceful incorporation benefitted both the Inca empire and the Chincha polity, where the Chincha could continue as merchants, and where the Inca could benefit Chincha's location for direct caravan interaction with the Cuzco capital (Sandweiss and Reid 2016, 321). They note that the Chincha polity probably already controlled part of the Pisco valley when the Inca arrived on the South Coast (Sandweiss and Reid 2016, 321).

Again, following some stylistic or production techniques related to the Chincha canons is not synonym to being under direct or indirect control of the Chincha polity. It can be the result of the exchanges between Tambo Colorado's inhabitants and the Chincha. This has been seen previously with other cultures such as the example of the Wari influences in the Lima polity (Marcone 2010). However, as the Chincha are believed to be merchants, it is likely that they directly or indirectly controlled such a strategic settlement as Tambo Colorado. I would argue for not only a stylistic but also a political influence of the Chincha. However, only further and extended research would confirm it.

The next section will describe the local-Inca style at Tambo Colorado where there are traces of Ica and Chincha influences in the material culture.

[78] See for example Pizarro 1986, Cieza de León 1987

3-3 The local-Inca style

As scholars, we tend to categorize things under specific labels: for example, we label ceramics or textile traditions, architectural features, etc. The main goal of these categories is to help us differentiate two different cultures in the archaeological material particularly in the context of colonial situations. In the Andes, scholars have often examined the effects of the Inca conquest by identifying Inca and non-Inca/local features. However, in colonial situations, new customs and styles are quickly endorsed by the colonised people and the colonisers. In addition, hybrid styles are often adopted.

3-3-1 The local-Inca style in ceramics

Some number of sherds from our ceramic assemblage appear to display a local-Inca style in their painted arrangements. Influences of Inca style in the shape of the vessels can also be observed as detailed in chapter 4, and by other researchers (Polo y La Borda Ramos 2013). Here at Tambo Colorado, there are some designs that can be attributed to local-Inca: 1) the checkerboard patterns; 2) the step fret motif; 3) the Chincha rim scallop; 4) the cross-hatched triangles.

1) The checkerboard patterns are displayed on some sherds of our ceramic assemblage [Fig.127]. In this case the checkerboard is painted in black on a cream background. It resembles the design described by Menzel as "Inca influenced checkerboard" (Menzel 1976, fig.429 pl.33) [Fig.185]. Another checkerboard pattern at Tambo Colorado is designed with alternative cream waves on natural colour squares and dark red/purple squares [Fig.127]. It mirrors a principal band checkerboard that Menzel identifies as Ica-Inca and belonging to the Ica 9 phase (A.D. 1476-1534) [Fig.186]. Her example displays white dots and lines on unpigmented background squares alternating with black lines on a red background (Menzel 1979, fig.479 pl.35).

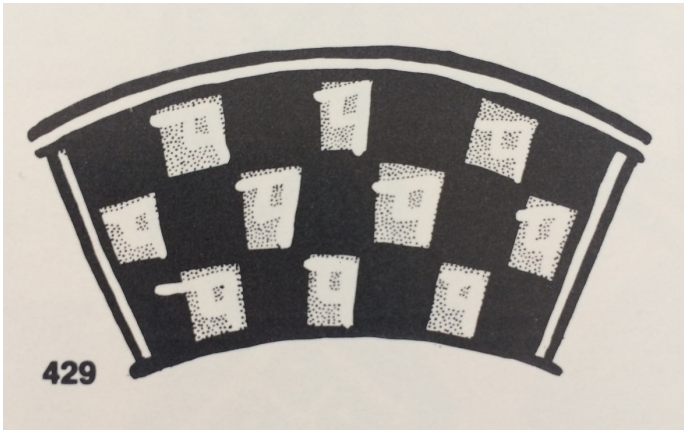


Figure 185: "Inca influenced checkerboard" (taken from Menzel 1976, fig.429 pl.33).

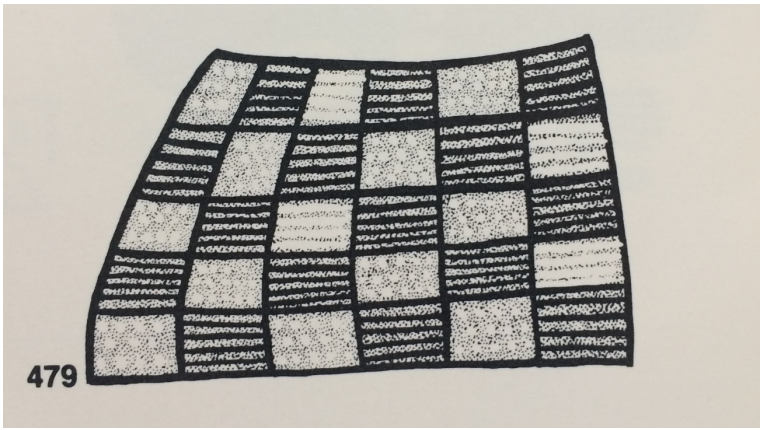


Figure 186: Ica-Inca checkerboard found in Ica (taken from Menzel 1976, fig.479 pl.35).

2) The step fret motif [Figs.188 & 189] is painted on an uncoloured background, delimited in black lines, and painted in a yellow/cream colour. It is very similar to the step fret motif described by Menzel (1976, fig. 489 pl.36), though the motif is painted in dark purple. This step fret motif is described as Ica-Inca by Menzel.



Figure 187: The step fret motif on one of Tambo Colorado's sherds.

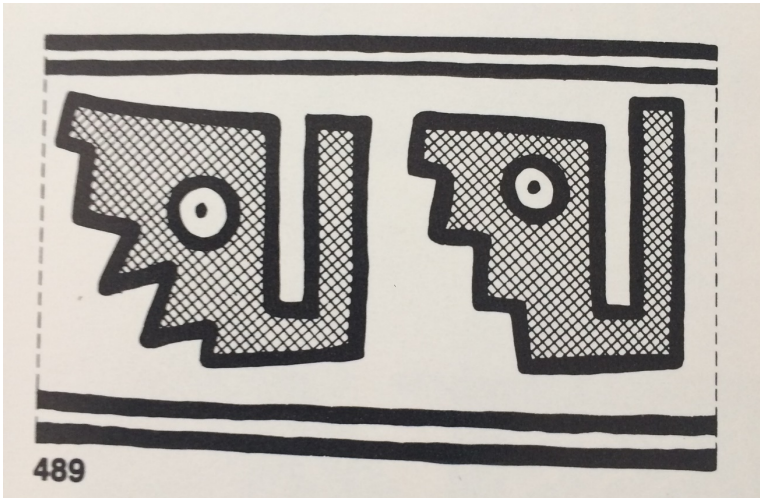


Figure 188: Ica-Inca step fret as illustrated by Menzel (1976, fig. 489 pl.36).

3) The Chincha rim scallop [Fig.132] as detailed in chapter 5, is first used during the Late Intermediate Period, and continues to be painted in the Late Horizon. However, some differences can be noted on the base and the tip of the triangles. It also seems that during the Late Horizon, the contours of the triangles are more irregular.

4) The cross-hatched triangles [Fig.189] are a common pattern in Tambo Colorado's assemblage. They are always painted in black on a red background and often comes with black lines or colour bands decorated with waves patterns. Similar

examples are displayed by Menzel (1976, figs. 460-461 pl.34), except that in the Ica sample the cross-hatched triangles are sometimes painted on a cream background. These designs are described as belonging to the Ica 9 phase, which corresponds to the Inca presence on the South Coast of Peru.

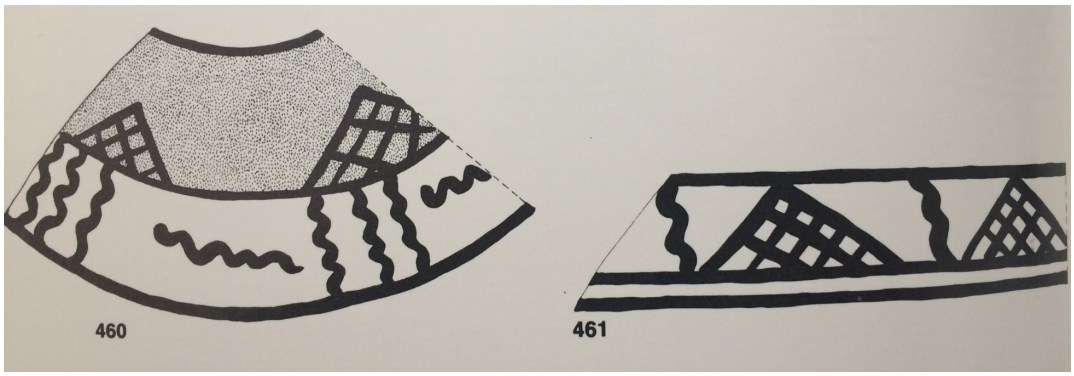


Figure 189: Representation of cross-hatched triangles in Ica (taken from Menzel 1976, figs. 460-461 pl.34).

In addition to the assemblage from our research, remains uncovered from the archaeological excavations led by Julian Santillana and Craig Morris (2001), also demonstrated that both local Inca and Chincha style ceramics were employed in Tambo Colorado during the Late Horizon (Polo y La Borda Ramos 2013). Sandweiss argued that during the Late Horizon at Lo Demás, the Chincha style is the representation of the local style and its presence alongside Inca style indicates that Chincha style continued to be used after the Inca conquest (Sandweiss 1992, 70). At Cerro Azul, in the Cañete valley, the same patterning can be observed, that is, co-occurrence of Late Intermediate Period and Late Horizon material (Sandweiss 1992, 70). This reinforces the idea that Tambo Colorado was possibly under influence by the Chincha polity prior to the Inca arrival: Chincha style pottery continued to be employed during the Late Horizon alongside Inca pottery and in an Inca complex. However, it is interesting to note that Ica-Inca pottery were also uncovered in the surroundings of the Inca monumental core, suggesting that both local styles were in use during the Late Horizon.

3-3-2 The local-Inca style in the architecture

In the newly built Inca monumental core, symbols displaying local style can be identified (as also seen in the pottery). Some argue that these symbols would be a clear representation of the Chincha elite held in the Inca empire and that was acquired through negotiation (see Rostworowski de Diez Canseco 2014; Sandweiss and Reid 2016).

Scholars in many locations throughout the Central Andes have demonstrated that the local elites in many regions were used by the Inca empire to maintain order and follow the directives set by the empire. The Inca set "elaborate ceremonial activities and visual symbols" to incorporate regions (Morris 1998a, 295). For that reason, Inca constructions in many regions have architectural components that are from the local culture. For example, in Huánuco Pampa[79], in the Northern Highlands of Peru, stone-carved feline representations were added to the ushnu platforms where ceremonies took place (Morris and Thompson 1985, 59).

At Yayno, in the Northern-Central Highlands of Peru, Inca offerings were discovered at an ancient pre-Inca ruin (Lau 2018). In that region, the Inca constructed roads and buildings for "long-distance trade networks and promoted special activities for their use" (Lau 2018, 175). They also intervened by realising gifts to local huacas, by doing so "re-vitalized it or enhanced its prestige and status" (Lau 2018, 175). They also appropriated the local huacas for their imperial needs (see the following section). For example, in the Arequipa region (southern Peru), sacrifices of various young girls and boys were reported (see for example Socha, Reinhard, and Chávez Perea 2021). They were sacrificed to the volcanoes that were considered as deities (Socha, Reinhard, and Chávez Perea 2021, 151). Besom (Besom 2010) notes a similar phenomenon at Salinas Grandes[80]. In Huarochirí[81] Chase argues that "the archaeological data attest to Inca incorporation and reconstruction of central ritual landscapes". From north to south, and east to west, there is archaeological evidence that the Incas incorporated and repurposed the sacred landscapes for their needs.

[79] Huánuco Pampa was an Inca administrative centre (see Morris and Thompson 1985).
[80] Salinas Grandes is a site located in modern Argentina.
[81] Huarochirí is located in the central Peruvian highlands.

In Tambo Colorado[82], Protzen and Morris (2004) who studied the architecture in detail, analysed which architectural features are Inca and which are "exotic" or a specific feature of the site. Among them: they noted different forms of niches, small benches or platforms in most rooms, large and stepped windows, stepped crenels, lattice work, decorative frieze, and the colours of the mural paintings (Protzen and Morris 2004, 268–69). For some of these features, Protzen and Morris mentioned that they are foreign to the Inca architecture of the highlands, but they did not mention where they could come from (Protzen and Morris 2004, 268-69). Protzen also argued that the other foreign or exotic architectural features in Tambo Colorado were of coastal influence either locally or from further away (Protzen 2008, 230).



Figure 190: Detail of the adobe frieze in the Inca monumental core of Tambo Colorado. This is the last feature of the kind still standing.

For the decorative frieze [Fig.190] - only one part of the frieze is still preserved today but Uhle photographed various preserved elements in 1901. Protzen and Morris argued that it is not from an Inca origin. Luis Lumbreras observed the same motif in Litardo Bajo in the Chincha valley (Protzen and Morris 2004, 269; Morris 2004, 317). Tambo Colorado's frieze is an adobe frieze, with double faces, made of a stepped motif topped with two arches. From the drawing of the relief published by Morris (2004, 319), it also includes a fish representation and a cross. At Tambo Colorado, the frieze is located on the southwestern corner of the Northern Palace I, on the second level of the small tower. From there, it would have been visible to any person walking through

[82] In this section, when I use Tambo Colorado, I strictly refer to its Inca monumental sector.

the Inca Road or taking part into ceremonial activities on the main plaza. This relief would be from Chincha influence and possibly a Chincha symbol (Protzen and Morris 2004; Protzen 2008; Barraza 2017). Sergio Barraza added that another architectural element found in Tambo Colorado and described by Protzen and Morris as "lattice work" [Fig.40] could also be a Chincha symbol (Barraza 2017, 435). Protzen has proposed that the lattice work is from coastal influence and corresponds to a northern tradition also encountered in Chan Chan (Protzen 2008, 230). Barraza mentioned that the design of the lattice work is similar to the designs found at the end of Chincha wooden paddles [Fig.191]. (Barraza 2017, 435). Therefore, he argued that the relief and the lattice work are symbols of the constant negotiations between the Chincha and Inca elites (Barraza 2017, 436).

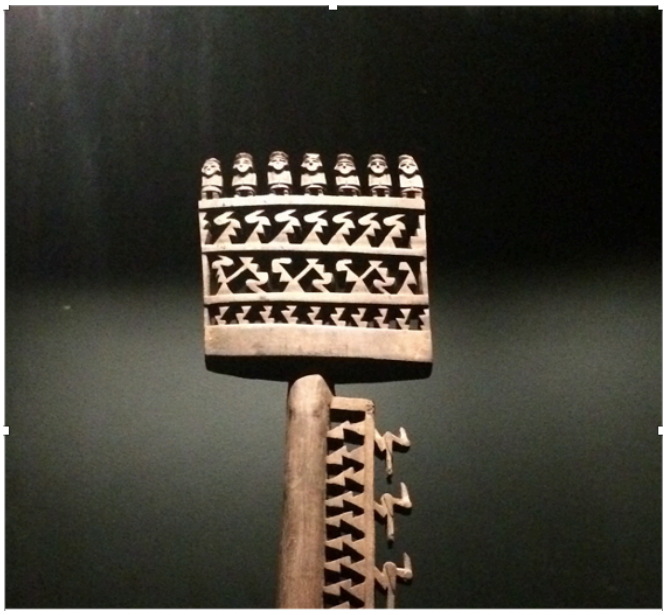


Figure 191: Example of a Chincha wooden paddle, underneath the human figures, the patterns may have been the inspiration for the lattice work at Tambo Colorado (photo taken of a Chincha wooden paddle at the Musée du Quai Branly).

This lattice work [Fig.40] is also foreign to the Inca architecture (Protzen and Morris 2004, 269). What is interesting is that the whole Inca complex has been built in adobes but that this lattice work is made of tapia (Protzen and Morris 2004, 269). According to Protzen and Morris, lattice work could recall the site of Chan Chan in the Moche valley on the North Coast of Peru (Protzen and Morris 2004, 269). Barraza contended that if the Chincha traded *Spondylus* sp. with communities located in what is now Ecuador and Northern Peru, using lattice work contributed to enhance the role

of Tambo Colorado as a place where trade negotiations between the Inca rulers and the Chincha elite were held (Barraza 2017, 436).

Barraza's hypothesis about the lattice work and the frieze being representations of the negotiations between the Inca and Chincha elite lacks archaeological evidence of *Spondylus* sp. trading before and during the Inca arrival. Additionally, some have argued that the Chincha were probably already merchants and traded with the highlands, but that they were not trading *Spondylus* sp. before the Inca arrived in the region (Sandweiss and Reid 2016). This lattice work clearly seems non-Inca in origin, maybe Chincha itself, but I believe it remains to be determined whether it represents the trade negotiations between the Inca and Chincha elite. Further archaeological excavations could provide additional information regarding this matter.

To summarise this section, the Chincha and Ica influences were present at Tambo Colorado during the Late Intermediate Period, and I have described how Chincha and Ica styles were also present during the Inca presence at Tambo Colorado. In the following section, I detail the importance of Tambo Colorado's location in the Pisco valley.

4- Tambo Colorado's strategic location in the Pisco valley

Tambo Colorado's location in the Pisco valley is highly strategic. During the Inca empire, the road from La Centinela in the Chincha valley to Vilcashuaman in the highlands went through the site of Tambo Colorado. Hyslop, in his seminal study of the Inca road system, dedicates an entire chapter to the Pisco valley and this section of the Great Inca road (Hyslop 2004). He suggests that Tambo Colorado controlled the trade traffic to and from the highlands as the road was the principal trade road between Cusco and the Chincha valley (Hyslop 2004, 189). Hyslop (2004, 205) argued that the road was in use before the arrival of the Incas (Hyslop 2004, 205). This is an important point as studying the roads issuing from Tambo Colorado [Fig.192] reveals new information about the socio-political organisation of its inhabitants.

Trombold argues that "the route system used by a particular culture or groups should reflect something of its internal composition, value system (in terms of choosing to connect certain points and not others), and mode of adaptation to the cultural and natural environment" (Trombold 1991, 3). Earle suggests that roads are the "physical print of repeated economic and socio-political interactions" (Earle 1991, 10). Therefore, understanding the pre-Inca road system around Tambo Colorado can provide new insight about its organisation.

Wallace states that the Chincha road system conveyed an ideological function as well as socioeconomic and political function (Wallace 1991). La Centinela, the political and religious centre of the Chincha, was at the centre of a road network. According to Wallace, the roads allowed pilgrims to get to the Chinchaycamac oracle in La Centinela. Viewed from the outside, these roads highlighted the symbolic importance of the Chincha capital (Wallace 1991, 262). Additionally, the roads all issued from La Centinela which strengthened the socioeconomic power of the Chincha kingdom, by making La Centinela an economic hub and centre (Wallace 1991, 253-262). In this case, roads conveyed economic and political ideas to its users as well as being a source of power for the local elite (DeMarrais et al., 1996).

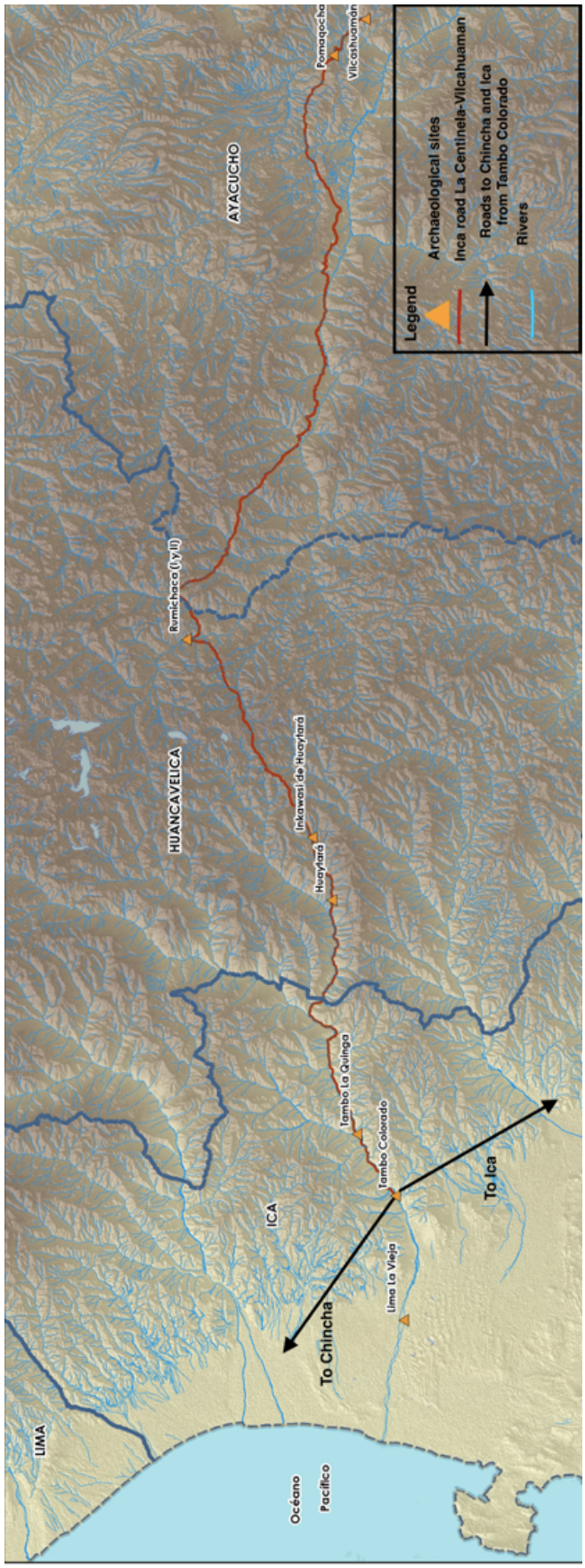


Figure 192: Tambo Colorado as a hub for a series of roads.

Tambo Colorado was surrounded by a network of roads. From the sector La Cima, there is at least one clear path that goes north to the Chincha valley. In front of Tambo Colorado, on the opposite river side, there was a path that led to the Ica valley. Uhle describes it in his letter to Phoebe Hearst: from Ica he crossed "a wide sandy plain" that he named 'pampa of Chunchanga' (Uhle 2005,1). He continues saying that he went through a "high mountain pass" and down to Tambo Colorado (Uhle 2005, 1). According to Uhle's description the road is exactly in front of the Inca monumental sector of Tambo Colorado, though invisible from the site (Uhle 2005, 1). It is also visible on aerial photographs. There are at least three different roads or paths that appear to have passed through Tambo Colorado.

As Hyslop argues, roads can "define the relationship of sites within a settlement pattern" (Hyslop 1991, 28–29). This assessment is crucial in establishing Tambo Colorado's strategic location and role within the Pisco valley. During the Inca period, the road crossed the main plaza within the Inca sector. Then, the road and the Inca palaces were re-used by travellers up to the 1980's. Finally, nowadays the main road from the coast to Ayacucho bypasses the site on its southern extremity. Therefore, Tambo Colorado has been an important crossing point for travellers for many hundreds of years. We can probably assume that several of the roads at Tambo Colorado already functioned during the pre-Inca period. What additional evidence do the roads provide about the economic and socio-political organisation of Tambo Colorado?

Tambo Colorado, as a Late Intermediate Period and Late Horizon integrated complex, was located in an optimal place within the lower and mid-Pisco valley. From the residential sector La Cima protected by perimeter walls, it was possible to oversee trade and travellers coming from the west and Paracas, from north and the Chincha valley through both the Pisco valley and the desert, from the east and the highlands, and possibly south from the Ica valley. Some of the site's molluscan remains (*Argopecten purpuratus* and *Choromytilus chorus*) are species that live deep into the ocean and can only be fished by skilled fishermen (Eeckhout 1999, 378). Tambo Colorado is about 40 kilometres away from the coast. Leanne Zeki has demonstrated that, in the Ica valley, it took about six hours for a journey of 30 kilometres, and about a day and half to do the same journey with a camelid caravan

(Zeki 2014, 73–74). Shellfish were most likely brought up to Tambo Colorado as part of a trade exchange between the settlement and the coastal communities. It is probable that other species were traded with both coastal and highland communities. Evidence of manganese pigment (see Wright et al. 2015), remains of obsidian chips are also examples of goods that came from the highlands and travelled through Tambo Colorado.

Furthermore, Sergio Barraza argues that the Chincha traded *Spondylus* sp., and guano from La Centinela to Huaytára (Barraza Lescano 2017, 436). According to Véronique Wright and colleagues the road would have been used to circulate manganese, the black pigment that was employed in the mural paintings of the Northern Palace I in the Inca monumental core (Wright et al. 2015a), but also in ceramics uncovered on the North Coast of Peru (Solar Verlarde 2011). No pigment analysis from my ceramic assemblage has been done yet, but it is possible that manganese was also used in the painted decoration of the ceramics. The material traded along these roads would have affected the status and the role of the sites located along them. We can surmise that control over the trade routes would have brought economic power to whomever had control over the settlement. My fieldwork did not distinguish elite from commoner households, and it remains unclear if much social differentiation existed. However, it seems probable that there was at least some social differentiation at Tambo Colorado before and during the Inca presence. The site was the hub for a series of roads, very likely to monitor and perhaps administer the traffic of material, people and goods connecting the upper and lower Pisco valley and the sites of Lima La Vieja, Huaytára, Inkawasi de Huaytára, Vilscashuáman, Tambo Colorado with the Chincha valley, and Tambo Colorado with the Ica valley. The roads were probably already active in the Early Horizon and even during the Initial Period (see Beresford-Jones et al. 2018). It seems likely that with the increase in population number during the Late Intermediate Period and the Late Horizon, that these roads became even more active [Fig. 193].

Additionally, the cultural landscape around the site and the roads provides new insight on the importance of Tambo Colorado. A team from the University of Berkeley conducted surveys around the site in 2004, and they concluded that the

local people are connected to the ancient landscape: the surrounding landscape counted many huacas[83] and that there was a connection between "ancient and modern mental maps" (Forte et al. 2005, 5–6). From their conversations with the local community, Forte and colleagues were told that Tambo Colorado and the surrounding landscape is sacred and belongs to the ancestors (Forte et al. 2005, 6). Building upon Forte et al.'s work, I examined Tambo Colorado's surrounding landscape and I attempted to locate where the huacas were situated [Fig.194].



Figure 193: Tambo Colorado, its huacas, and roads (Adapted from Moulin 2019).

To identify a huaca, it is first necessary to understand the Andean conception of the world as animistic: "for pre-Columbian Andeans, the world was animated; the whole universe was potentially alive and imbued with spirit" (Allen 2015, 24). This means that all material things can participate in human activities and be active

[83] Huacas (also written wak'as) can be glossed as sacred things. They are non-human members of the Andean society (see Bray 2014, 14). Huacas can be various things such as special rocks, rivers, and mountains but not all things are huacas.

agents (Bray 2015, 8). Often, huacas are described as sacred things such as mummies, mountains, or rocks for examples. However, it is wrong to think that everything could hold a special power or a personhood (Bray 2015, 13). Also, what modern westerners name sacred, actually lies "in the profane and the quotidian realm of Andean lives" (Mannheim and Salas Carreño 2015, 47). Huacas are sources of social agency (Mannheim and Salas Carreño 2015, 66), so to identify a huaca, it is imperative to recognize material practices related to it. They are nonhuman actors often implicated in social practices with the living (Bray 2015, 13-14).

In the zone that I surveyed; I was able to identify at least two huacas. I believe that there are more, and only more research will allow us to identify them. First, at the foothills of sector Cerro Auquix, in September 2016, I discovered two modern offerings made of coca leaves, a bottle probably full of chicha, and a textile, among other things. When I talked to our driver, Mr Milton Paredes from the village of Humay[84] about the offerings, he said that Cerro Auquix was sacred because it is a mountain and a place where the ancestors are buried. He added that my recurring headaches came from the 'cerro' itself, because I was getting information from it without giving back. I was failing to complete the principles of Andean reciprocity – that are based on giving something if you are taking something. As the sector is heavily looted (see previous chapters), it is difficult to find any archaeological evidence regarding material practices. However, the fact that Cerro Auquix is still feared and thought of as being active and animated today, makes me believe that it already held an important place for the area's inhabitants further back in time, perhaps as early as the Late Intermediate Period.

Second, Wright and her colleagues excavated, in 2014 and 2015, a sector called 'La Cantera' (which means quarry or mine) [Fig.194], and they discovered that it had been used as a red pigment mine for hundreds of years (traces as early as the Paracas culture were identified) (Wright et al. 2015b). During the excavations various offerings were recovered (Wright et al. 2015b; Wright et al. 2016), which

[84] This is the closest village from the site and it is located a few kilometres west from Tambo Colorado.

is consistent with other Andean quarries and mines. There is archaeological evidence of ritual offerings in various quarries and mines throughout the Andes, as they were considered special places (Van Gijseghem et al. 2011; Van Gijseghem and Whalen 2017; Shimada 1994; Vaughn and Tripcevich 2013; Wright et al. 2015). As 'La Cantera' was used to extract pigment for mural paintings, but also perhaps for ceramics and textiles, throughout its pre-Columbian history, Tambo Colorado's inhabitants made offerings to the mine in return for its resources/gifts and to receive its protection.

These huacas were visible for all travelers and for the inhabitants of Tambo Colorado, being part of the greater settlement's landscape. I believe they reinforced the symbolic meaning of undertaking a journey through these roads, and the importance of engaging the settlement along them. Coupled with the economic and political meanings that both the roads and the settlement embodied; Tambo Colorado constituted an important centre in the Pisco valley.

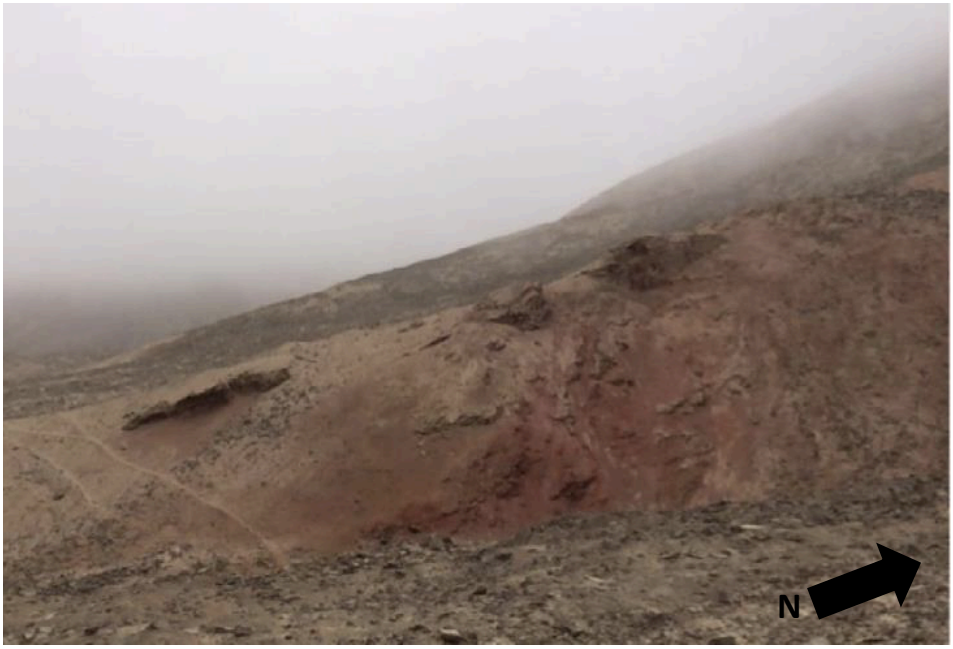


Figure 194: Eastern view of the sector La Cantera, and the concentration of red pigment (for mining) is easily recognizable.

Upon their arrival on the South Coast of Peru, the Incas decided to establish an important administrative and military centre in Tambo Colorado. The Incas often decided on a location that was strategic but also that already held some importance to

the local populations. Hyslop suggests that "the presence of sacred rock outcrops, water, and nearby mountain peaks and passes may have played a role in selecting the location of some settlements" (Hyslop 1990, 288). When the Incas arrived in a new province, they would either build or modify the already existing settlements. They built provincial centres at strategic points along the highland and the coast to facilitate communication and trade between the capital and the provinces (D'Altroy 1992, 91). If so, Tambo Colorado appears as an ideal location for the Inca to build a provincial centre. The site's position in the valley facilitates communication and trade between the coastal communities (such as the Chincha) and Cuzco – the Inca capital. Chincha was an important province and said to be the richest ally of the Inca (Rostworowski Diez de Canseco 2014). Though building a new complex was necessary to respond to the needs of the Inca polity, the roads to communicate between the valleys themselves, and between the valleys and the highlands already were in use. Additionally, the cultural landscape was already part of the collective memory and quotidian life of the valley's inhabitants, facilitating the work of the Incas to put in place their ideological strategies to reinforce their power in the region.

In the next section, I will summarize how the assemblages at Tambo Colorado provide new information for our understanding of the Late Intermediate Period and the Late Horizon.

5- New understandings of the Late Intermediate Period and the Late Horizon at Tambo Colorado

Tambo Colorado appears to have been influenced at least to some extent by the Chincha style, and by the Ica style during the Late Intermediate Period and the Late Horizon. Of course, the Late Horizon and the Inca control in the region brought Inca influences in material culture, and this can be seen in textiles and pottery. How does this study contribute to our knowledge of this period? I will attempt to answer this question in this section.

My research sheds light on the socio-political development at Tambo Colorado. First, it appears clear that the Pisco valley during the Late Intermediate

Period and Late Horizon was under the Ica, the Chincha, and finally the Inca influence/authority. It is possible that Tambo Colorado was at some moment the extension of the Chincha polity or the Ica polity, but further investigations are needed to strongly affirm this. Local stylistic expression in each valley existed but the sphere of influence and expansion of one valley did not stop at its geographical limits. On the North Coast, we know that various polities expanded out of their valleys of origin: the Moche polities extended through various valleys and regions; and the Chimu kingdom also consolidated a large multi-valley realm (Quilter 2014). The valleys of the Central-South Coast of Peru have mainly been treated as independent polities during the Late Intermediate Period. For example, the "borders" of the Chincha polity would have been the geographical delimitation of the Chincha valley. Presence of material culture from another polity is often considered as the result of exchange of goods, in particular because of the focus on funerary contexts, which are not the best representation of a society (Tantaleán 2006, 382). However, in many parts of the Central Andes, this distinction has been challenged by researchers (Goldstein and Owen 2003; Morris 1998b; Stanish 2005a; Tantaleán 2006). Some such as Henry Tantaleán (2006) based their work on theory proposed by Maria Rostworowski and Izumi Shimada. Rostworowski suggests that on the coast there was a horizontal archipelago in opposition to Murra's vertical archipelago (Rostworowski de Diez Canseco 1977); Shimada also proposes the concept of horizontality for the North Coast of Peru (Shimada 1985). Those different models suggest that the local coastal polities of the South Coast of Peru extended further from their 'valley of origin' to settle in other valleys to control for example resources.

At Tambo Colorado, the data originates mostly from apparent household contexts. My evidence has demonstrated that the main cultural materials (pottery, vernacular architecture and textiles) display signs of influences from Ica and Chincha. So far, no elite household spaces were identified in Tambo Colorado. There are two explanations for why Tambo Colorado's inhabitants would have followed stylistic models from Ica and Chincha: 1) they identified and maybe belonged to one of these polities or 2) they were coerced into accepting and reproducing cultural elements of these cultures. The second hypothesis is less likely to apply, a coerced society tends to express more its own cultural affiliation in the material culture. For example, as Bongers and colleagues (2018) argue, weaving skills tend to be learned from the

youngest age and passed on over generations within a community. They suggest that mid-Chincha valley weavers would not have followed Chincha woven traditions if they had been coerced, instead they would have employed their own woven traditions (Bongers 2018). The evidence at Tambo Colorado does not corroborate such information: surface collections display for 89% a weaving structure that we see as the Chincha tradition, whereas excavated collections have a large variety of weaving techniques. Menzel's hypothesis that the inhabitants of the Pisco valley were influenced/followed the strongest neighbouring polity at the time seems to be confirmed by the data present at Tambo Colorado (Menzel 1971, 84). Though stylistic influence does not necessarily mean political influences.

This does not mean that the Pisco valley stopped contacts and exchanges with other southern valleys. Some of the pottery in Tambo Colorado is typical of Ica such as some the geometric patterns detailed in section 3-1 of this chapter. The Pisco valley provided natural access to the highlands from the coast to the Ica valley and to La Centinela settlement, the Chincha capital, which means that constant exchange with foreign communities through trade and religious activities brought diverse artistic influences into the valley. Menzel argues that Pisco made alliances depending on necessity (Menzel 1971, 84) which may have been true. As the natural way to and from the highlands and a major route for trade and movement, Tambo Colorado's inhabitants and possibly the Pisco valley's inhabitants as well may have chosen allies depending on their own needs.

6- Summary

Changes across the Central Andes, such as in the Central and South coast of Peru, during the latter part of the Late Intermediate Period and the Late Horizon were complex. Archaeology is only starting to detail the many processes that occurred first between the local polities, then with the arrival of the Inca empire, and after A.D. 1532 with the Spanish empire. The time period being relatively short, archaeologically speaking, it is harder to trace these changes in the material record. However, it is not impossible.

Tambo Colorado featured an important role at a local level during the Late Intermediate Period and the Late Horizon. As a strategic centre on some of the main trading routes, I argue that as Menzel suggested the Pisco communities followed the influences of their neighbours depending on their necessity. However, it is strongly possible that in the years prior to the Inca arrival at Tambo Colorado, the settlement was under control of the main regional polity at the time the Chincha. If the Chincha were indeed traders, holding a stronghold such as Tambo Colorado would have certainly facilitated exchanges in the middle Pisco valley. The borders of the Chincha polity were probably more extended than what has been previously thought as suggested by Morris who argued that Chincha had settlements and trading ports outside its usual geographical borders (Morris 1998b, 106).

In the next chapter I will summarize the research presented in this doctoral thesis, present my conclusions, and suggest significant areas and topics for further research for Tambo Colorado, the Pisco valley, and the South Coast of Peru.

Chapter 8

Concluding thoughts, summary, and future research

In this dissertation, I have sought to characterise the late prehistoric occupation of Tambo Colorado. I used a framework centred on social complexity and local identity to contextualise the previous research on the site and to shed light on the new evidence from my field investigation. This thesis has provided new evidence and insights concerning the occupation of Tambo Colorado during the last centuries before the Europeans. New assemblages were presented providing new data and cultural patterning of multiple artefact types to characterise different contexts and cultural affiliations.

In order to achieve my aims, I surveyed and mapped the northern and eastern sectors of Tambo Colorado. The Inca monumental core was not part of this study but results from previous research were employed when necessary. Superficial material was recorded. Each sector was then sampled through 1m-by-1m test pits. The archaeological material was documented to clarify the chronology of the site: apart from one sector (El Pedregal B) that has evidence of an Early Horizon occupation, all sectors appear to have functioned during the Late Intermediate Period and the Late Horizon. Given its placement, it stands to reason that the site functioned as an important transit centre throughout its history (prehistoric, colonial, and modern). The Inca presence on the site is confirmed not only in its Inca monumental core but also in its surroundings, with the existence of a local style with Chincha and Ica influences.

Hereafter, I summarize the points made in this dissertation as well as identify further research that could be conducted in Tambo Colorado and the Pisco valley to enhance our understandings of the past in this region.

1- Tambo Colorado, a hub for interaction and an integrated complex during the Late Intermediate Period and the Late Horizon

The first goal of this dissertation has been to clarify the chronology of occupation at Tambo Colorado. The chronology presented here is a relative chronology based on the cultural material recovered from surveys and test pits. Carbon dating was not possible given the limited resources of the project, but would be useful and necessary to enhance the sequence of this chronology. In the sectors that were surveyed, three principal occupations were uncovered: Early Horizon (Paracas culture), Late Intermediate Period (Chincha and Ica influences), and Late Horizon (Inca culture). Some fragments of Paracas (ca 700 B.C.- A.D. 100) ceramics were discovered in sector El Pedegral B, close to a sector where previous research had revealed a Paracas domestic occupation. This confirmed the hypothesis made by Frederic Engel (1957) that the Paracas inhabited Tambo Colorado during the Early Horizon (ca 700 B.C.- A.D. 100).

In the sectors that were investigated by my project, we did not encounter good evidence of occupation from the Early Horizon to the Late Intermediate Period (A.D.1000-1476). During the latter part of the Late Intermediate Period (A.D. 1360-1476), the pottery sherds and the textile fragments recovered from the sectors of Las Colcas 1a, La Cima, La Llama, Tambo Colorado II, and Las Terrazas A&B were identified as Chincha, Ica, or local-Inca. The assemblages do not provide enough information to affirm that the Chincha and Ica influences were prior to the Inca occupation. However, the architecture in these sectors only shows one phase of construction. There are two hypotheses that may explain this: either the site started to be occupied by local inhabitants before the Inca arrival in the Pisco valley and they abandoned it as soon as the Inca monumental core was built, or the sectors surrounding the monumental core functioned with the Inca monumental complex by providing spaces for food production, storage, and funerary practices.

Previous research on the Inca monumental core (e.g. Morris 2004; Protzen 2006, 2008; Protzen and Morris 2004; Wright et al. 2015a; Wright et al. 2015b), located on the southern part of the site suggest that it would have been constructed

circa 1460 A.D. following the order of the Inca Pachacutec (Wright et al. 2015b, 12) and functioned as a military and administrative centre in the Pisco valley (see Uhle 2005; Morris 2004; Protzen 2008a; Protzen and Morris 2004; Wright et al. 2014; Wright et al. 2015). The use of external spaces for funerary practices and food storage are consistent with this hypothesis.

The evidence indicates that each sector witnessed only a short occupation, before being abandoned, and with little to no evidence of re-occupation. This was particularly striking during the excavations, where it was expected to uncover, at least in some sectors of the site, evidence of re-use, for example through renovations or rebuilding. The only excavated sector of the site with evidence of re-use is La Cantera – with offerings dated from the Paracas occupation of the site, and the pigment being used in the mural paintings of the Inca monumental core (Wright et al. 2015b). This suggests that this short occupation without any apparent reoccupation might be the result of only periodic use. In this case, it would be because the site is along the natural route to the highlands, and may have been associated with transit between the coast and the highlands. It is possible that only a small number of people would have lived permanently on the site, and that the occupation was relatively dispersed and ephemeral.

After the arrival of the Incas, the site became one of the major administrative and military centres on the Peruvian South Coast. There is almost no doubt that the Inca chose this location to build such an important centre, because the site already controlled the traffic between the coast and the highlands. The Pisco Valley was and is the natural road from the coast to the highlands, and exchange of goods along this road have been happening for about 6,000 years (Beresford-Jones et al 2018). The site was also a military centre during the Inca conquest of the South Coast of Peru (Morris 2004).

Tambo Colorado as a site and an important centre for coast-highland communication and interaction, probably held an important role during the Late Intermediate Period and became paramount during the Late Horizon. The site not only functioned as a control centre, but its inhabitants also carried out a range of domestic and ceremonial activities. This investigation has brought new evidence regarding the

importance of Tambo Colorado as a centre for the traffic between the coast and the highlands, of the Pisco road between the coast and the highlands. Evidence of trade/interaction between different groups is represented for example, in the malacological remains that would have been brought to Tambo Colorado by coastal fishermen communities. Remains of obsidian, manganese pigment[85], and remains of cabuya[86] are examples of goods originating from the highlands, and which formed part of the interactions that flowed through Tambo Colorado.

2- Key contributions

I make several contributions in this study. First, I provide new empirical record for Tambo Colorado. New ceramic, textile, fauna, flora, lithics, and human assemblages were presented. This brings new evidence and insights into the broader Tambo Colorado. I have reported on new cultural patterning that enabled me to characterise activity contexts and the cultural affiliation of groups settled around the Inca period monumental core of the Tambo Colorado site complex. This investigation enriches the archaeological record by characterising local forms of occupation before and during the periods of Inca presence.

Second, I argue for the multisector/component nature of Tambo Colorado. Though my investigations focused only on the northern and eastern sectors of the site, I was able to evidence different functions in the areas of Tambo Colorado. There are clear indications that some sectors had a funerary function, some were associated to daily activities such as food consumption and production, or fishing activities. I have highlighted how Tambo Colorado was a place of interaction during the Late Intermediate Period and the Late Horizon.

Third, I report on material and assemblages that were never evidenced before at Tambo Colorado. The data suggest mainly commoner domestic activities with relatively limited evidence of Inca or high-status connections. The focus of this investigation has moved from the Inca monumental core by surveying and sampling

[85] See Wright et al. 2015b
[86] See chapter 6

sectors connected to daily life. This new data enhances our understanding of the latter Late Intermediate Period and the Late Horizon at Tambo Colorado. It also provides new data for the Pisco valley during that period, a valley that remains relatively understudied compared to its neighbours. Finally, it demonstrates the necessity of extended excavations in the sectors that are not the Inca monumental core to fully understand Tambo Colorado.

3- Moving forward

Further research about Tambo Colorado and the Pisco valley would include various points. First, I would recommend more comprehensive sampling of the activity contexts and cultural affiliation of the groups settled at Tambo Colorado. This means carrying out extensive areal excavations in the sectors of the site that have already been surveyed and tested in order to test the results and hypothesis generated by this dissertation. In particular, radiocarbon dating analyses are needed to refine the chronology of the site. It would also include clarifying disturbed contexts, in particular of the funerary sectors of Cerro Auquix and Las Colcas 1B, focusing on additional data on the inhabitants who lived and died at Tambo Colorado, through additional methods such as isotopic analysis to analyse diet, possible kin relations, and pathologies of work or violence. New data would shed more light on the inhabitants of Tambo Colorado and ancient social organisation, and functional interrelationships between the different site sectors, particularly to characterise cultural and social changes with the coming of the Inca presence.

Secondly, to enhance our understanding of the social, political, and economic complexity of the Pisco valley, it would be useful to more systematically survey the paths, roads, and sites of the lower and middle Pisco valley, and see their connection to ancient settlement patterns. The last published mapping of the Pisco archaeological sites was in the 1950s. A new mapping is necessary to 1) register new sites and those that still exist; 2) provide data about settlement patterns through time; 3) examine the networks and routes of communication. With a refined record, it would be possible to test different hypotheses more definitively regarding the ways that people and goods moved across the valley and between the valleys.

Thirdly, more study is needed to analyse South Coast interregional dynamics. As demonstrated in this thesis, the valleys were not geographical limits to a specific culture. Interactions were not only important between different ecological zones but also horizontally between similar ecological zones. Marcus (2008a) has argued that in Cerro Azul, in the Cañete valley, ceramics identified as Chincha-Ica were uncovered, demonstrating interactions between the Huarco, the Chincha, and the Ica peoples during the Late Intermediate Period. My work indicates that both Chincha and Ica exerted influence over Tambo Colorado and presumably the Pisco Valley during that time period. Further research would shed light on new dynamics and enhance our view of the region during the Late Intermediate Period and the Late Horizon, two periods that encompass two major social transformations in Peru: from multiple local governments into the Inca Empire, and later from the Inca Empire to the Spanish Empire.

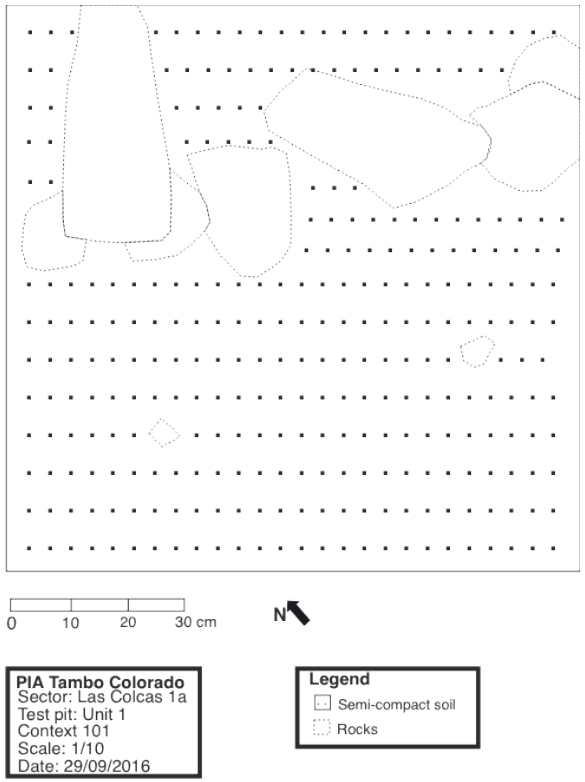
Finally, further research would include a more thorough study of the social practices throughout the landscape. Surveying the local setting, particularly the paths and roads, would permit registering the presence of both ancient and modern huacas, and identify ceremonial activities having to do with local sacred landscapes. This would bring new insights into social practices and perceptions about the local environment, which were crucial in ancient times and remain important today.

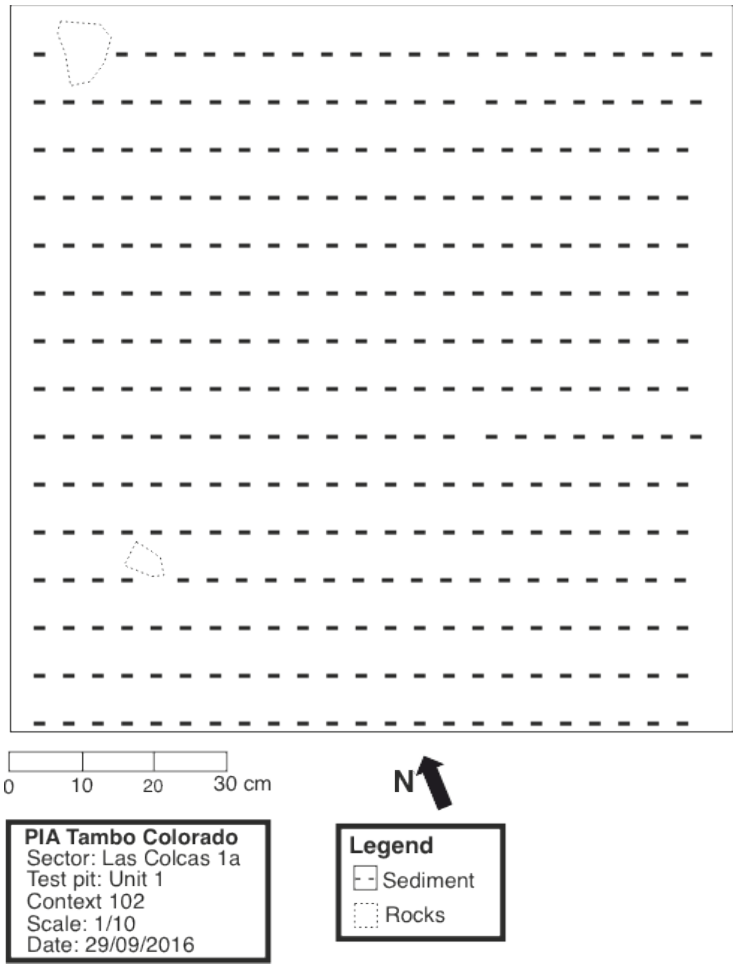
APPENDICES

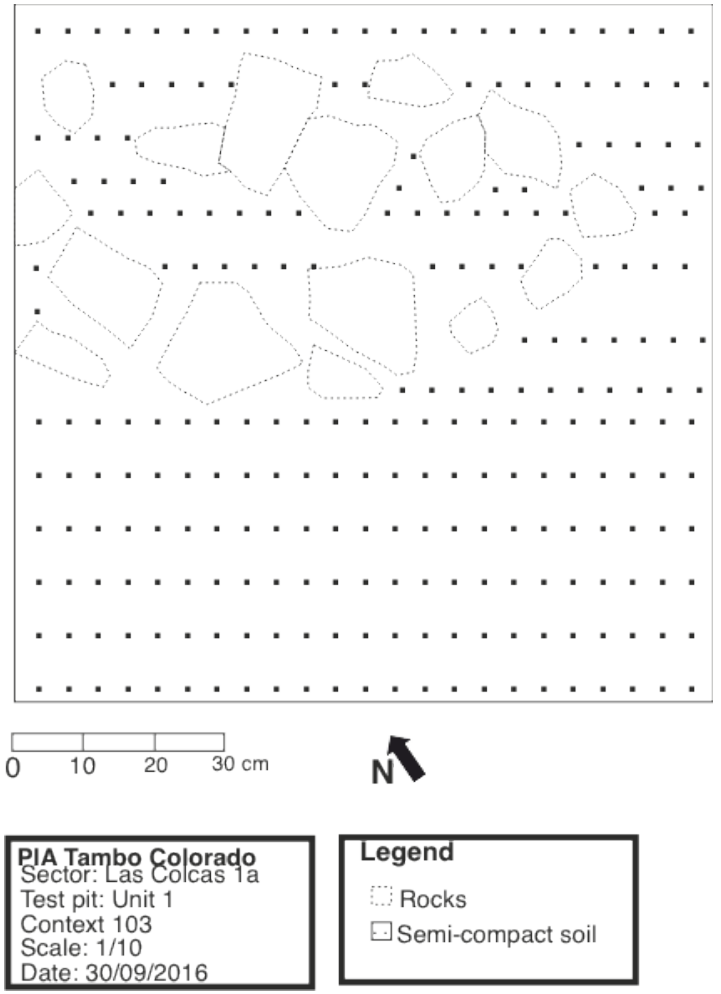
APPENDIX 1: Floor plans and stratigraphy of excavated contexts.

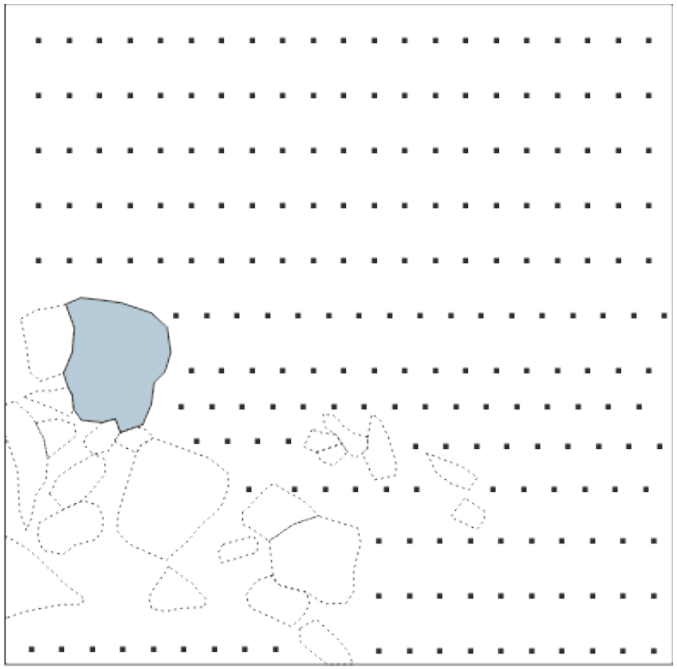
A) Floor plans of contexts from Las Colcas 1A

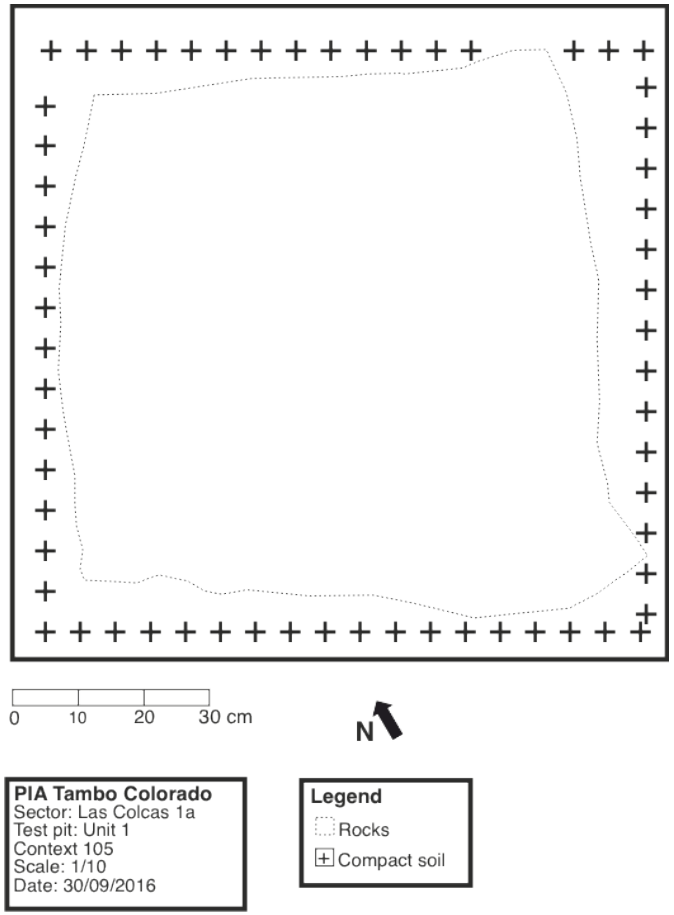




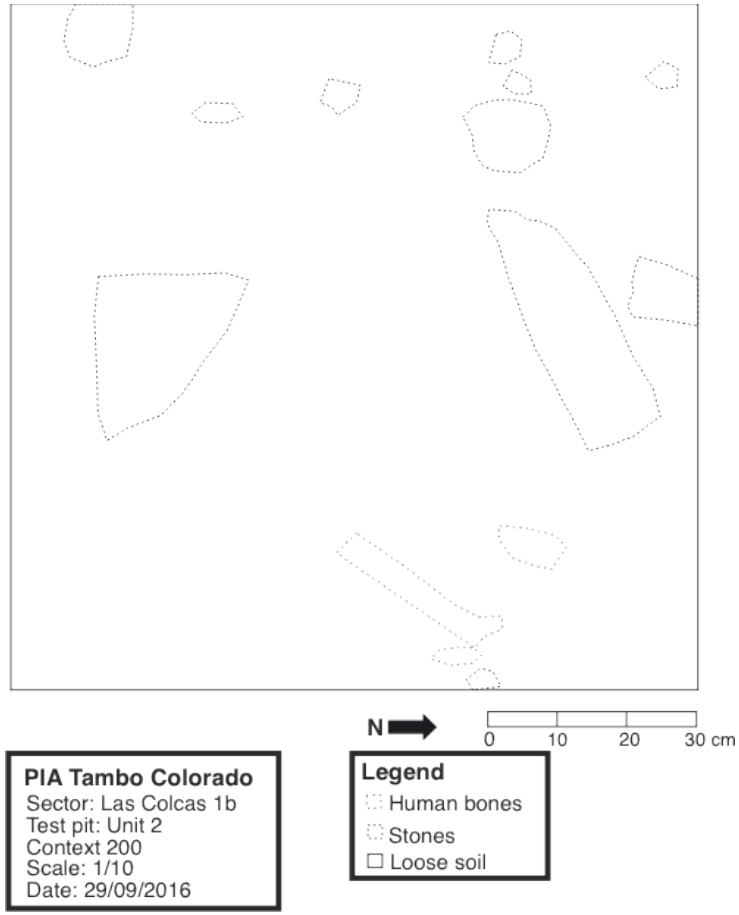

0 10 20 30 cm
N
PIA Tambo Colorado
Sector: Las Colcas 1a
Test pit: Unit 1
Context 102
Scale: 1/10
Date: 29/09/2016
Legend
Sediment
Rocks

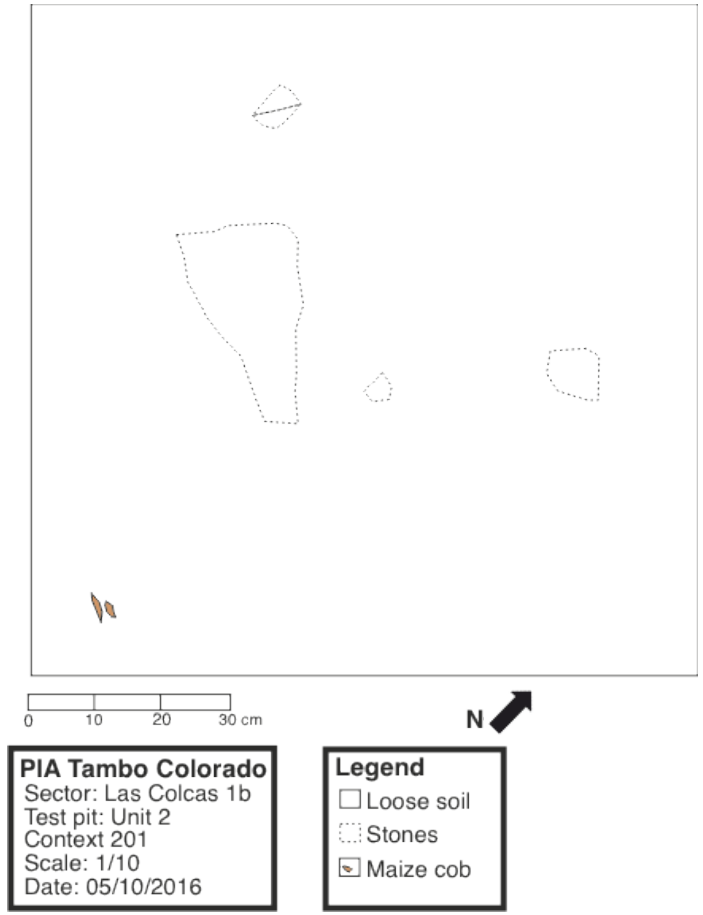

0 10 20 30 cm
N
PIA Tambo Colorado
Sector: Las Colcas 1a
Test pit: Unit 1
Context 103
Scale: 1/10
Date: 30/09/2016
Legend
Rocks
Semi-compact soil

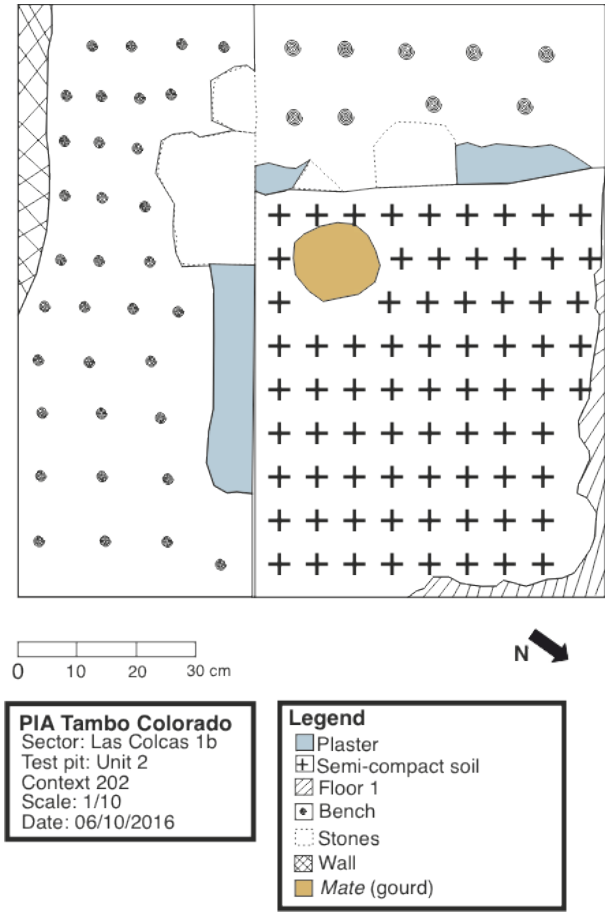

0 10 20 30 cm
N
PIA Tambo Colorado
Sector: Las Colcas 1a
Test pit: Unit 1
Context 104
Scale: 1/10
Date: 30/09/2016
Legend
Rocks
Ashes
Semi-compact soil

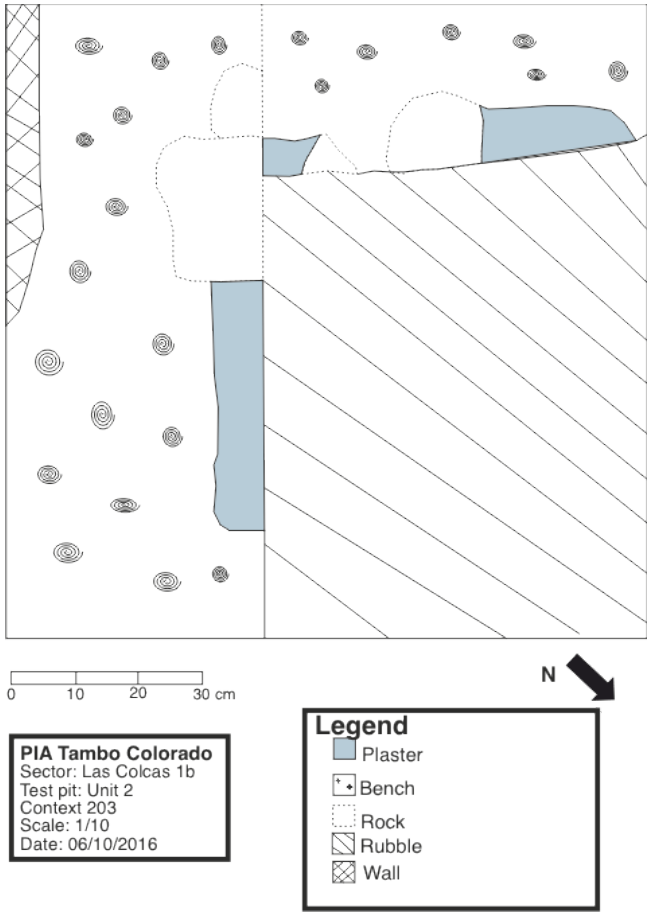

0 10 20 30 cm
N
PIA Tambo Colorado
Sector: Las Colcas 1a
Test pit: Unit 1
Context 105
Scale: 1/10
Date: 30/09/2016
Legend
Rocks
Compact soil

B) Floor plans of contexts from Las Colcas 1B

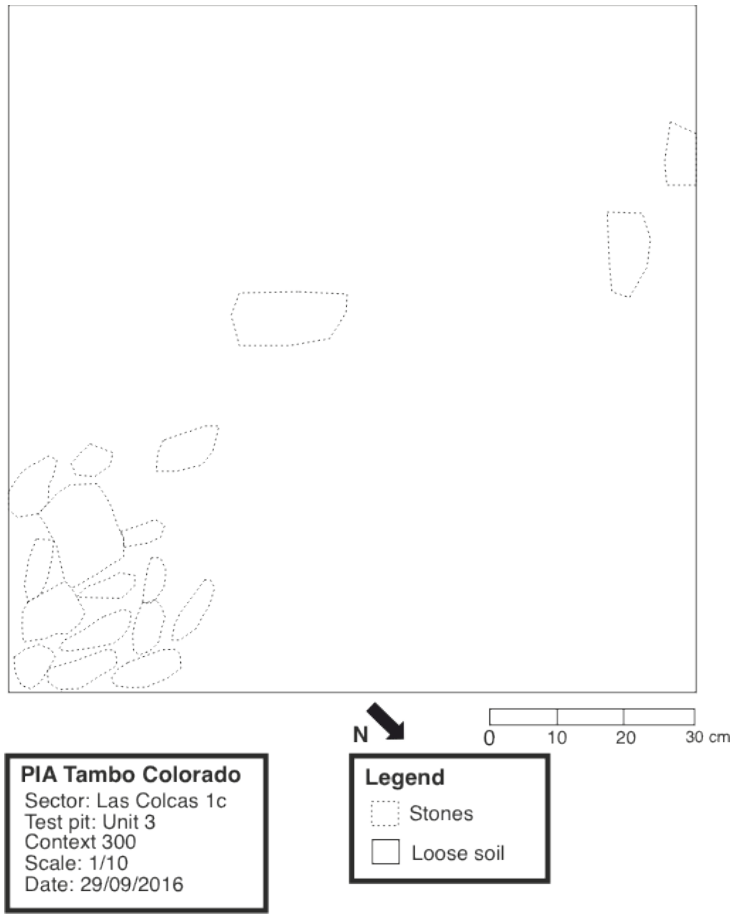


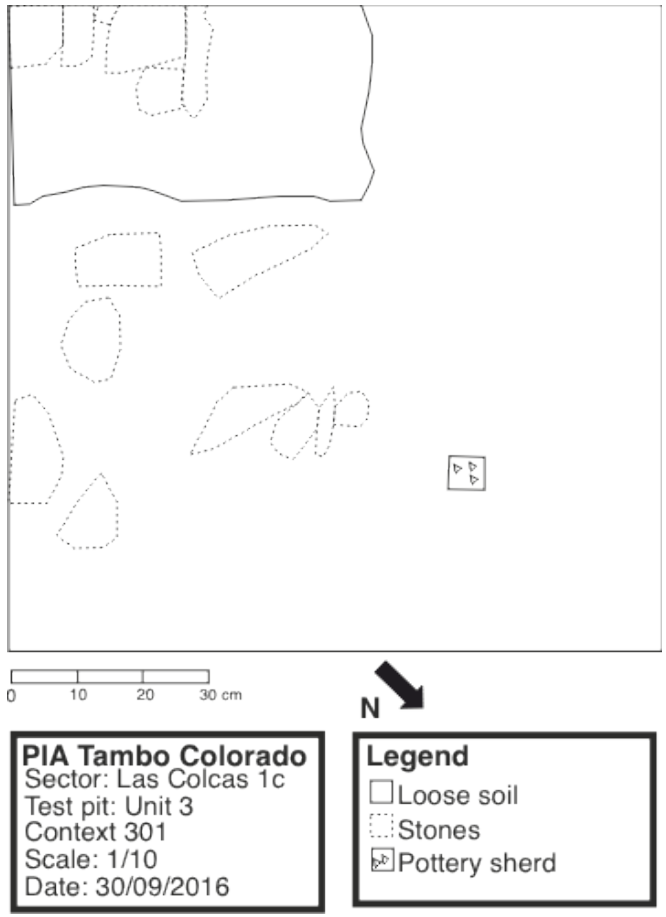


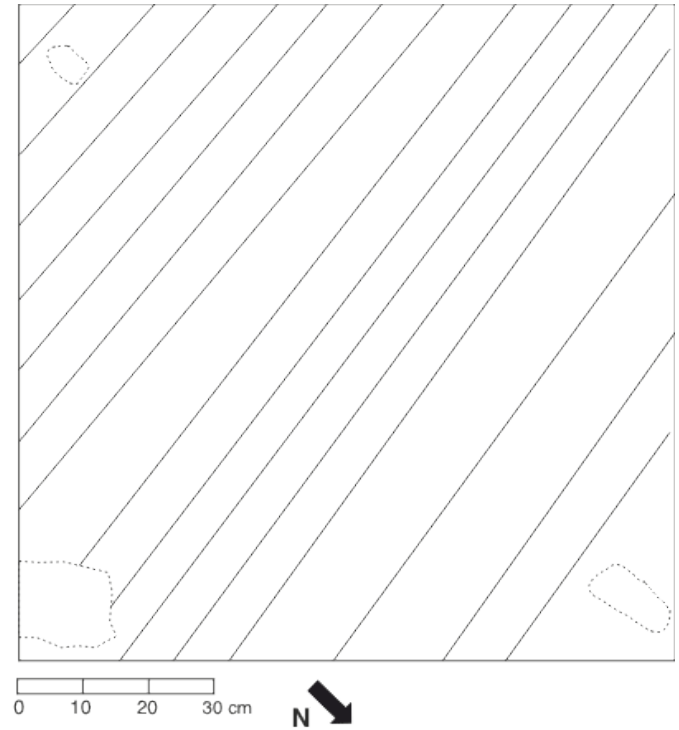

0 10 20 30 cm
N
PIA Tambo Colorado
Sector: Las Colcas 1b
Test pit: Unit 2
Context 202
Scale: 1/10
Date: 06/10/2016
Legend
Plaster
Semi-compact soil
Floor 1
Bench
Stones
Wall
Mate (gourd)

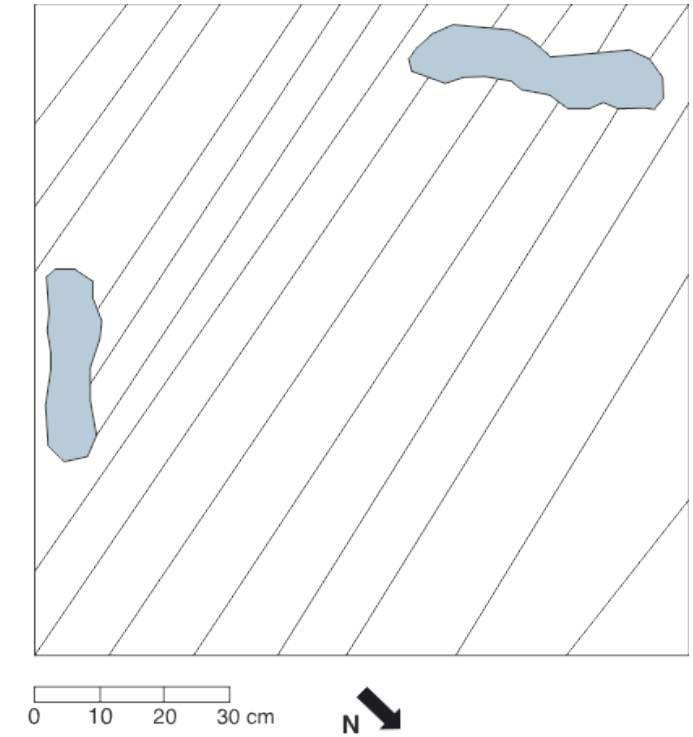

0 10 20 30 cm
N
PIA Tambo Colorado
Sector: Las Colcas 1b
Test pit: Unit 2
Context 203
Scale: 1/10
Date: 06/10/2016
Legend
Plaster
Bench
Rock
Rubble
Wall

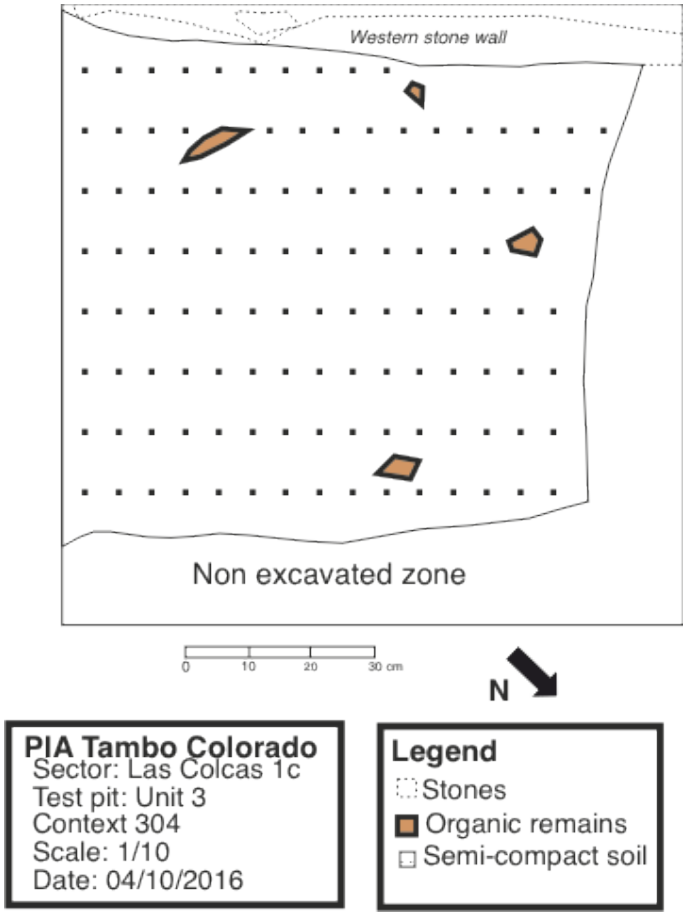
C) Floor plans of contexts from Las Colcas 1C

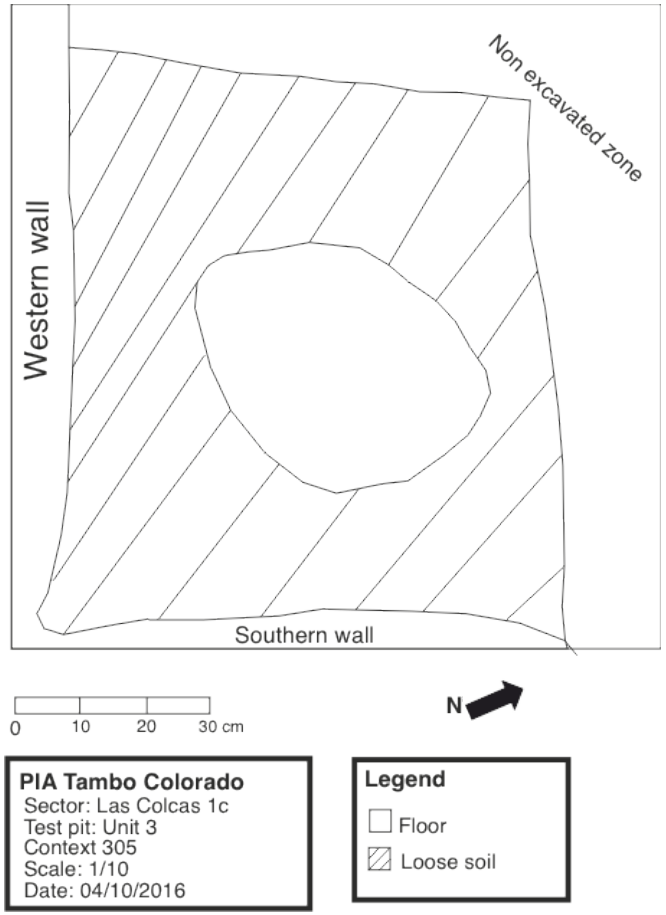


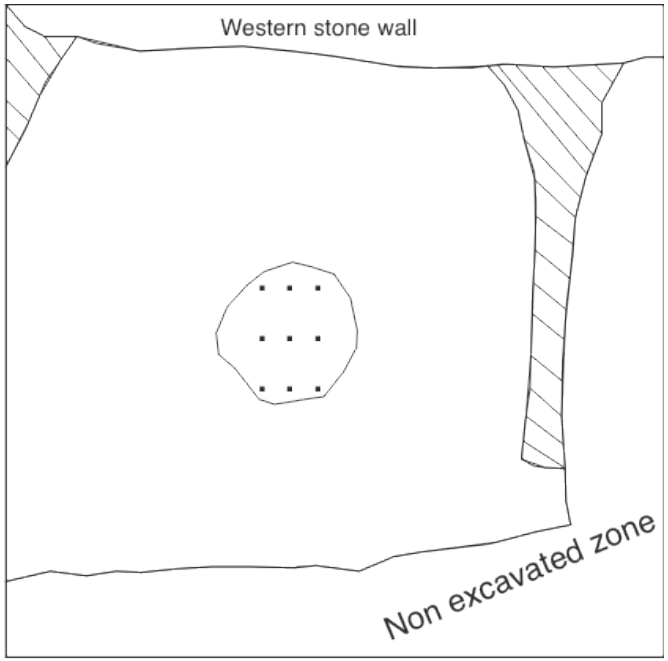



0 10 20 30 cm
N
PIA Tambo Colorado
Sector: Las Colcas 1c
Test pit: Unit 3
Context 302
Scale: 1/10
Legend
Floor 1
Stones


0 10 20 30 cm
N
PIA Tambo Colorado
Sector: Las Colcas 1c
Test pit: Unit 3
Context 303
Scale: 1/10
Date: 04/10/2016
Legend
Ashes
Floor 2

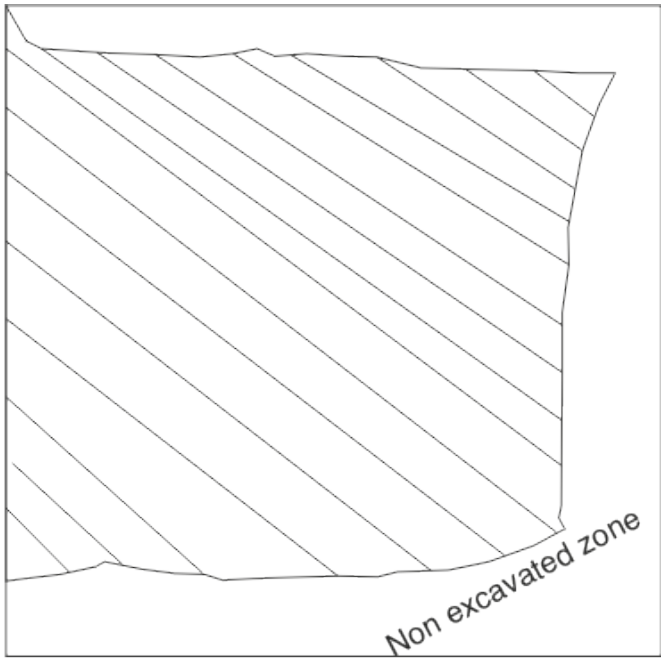

Western stone wall
Non excavated zone
0 10 20 30 cm
N
PIA Tambo Colorado
Sector: Las Colcas 1c
Test pit: Unit 3
Context 304
Scale: 1/10
Date: 04/10/2016
Legend
Stones
Organic remains
Semi-compact soil


Western wall
Non excavated zone
Southern wall
0 10 20 30 cm
N
PIA Tambo Colorado
Sector: Las Colcas 1c
Test pit: Unit 3
Context 305
Scale: 1/10
Date: 04/10/2016
Legend
Floor
Loose soil



PIA Tambo Colorado
Sector: Las Colcas 1c
Test pit: Unit 3
Context 306
Scale: 1/10
Date: 05/10/2016

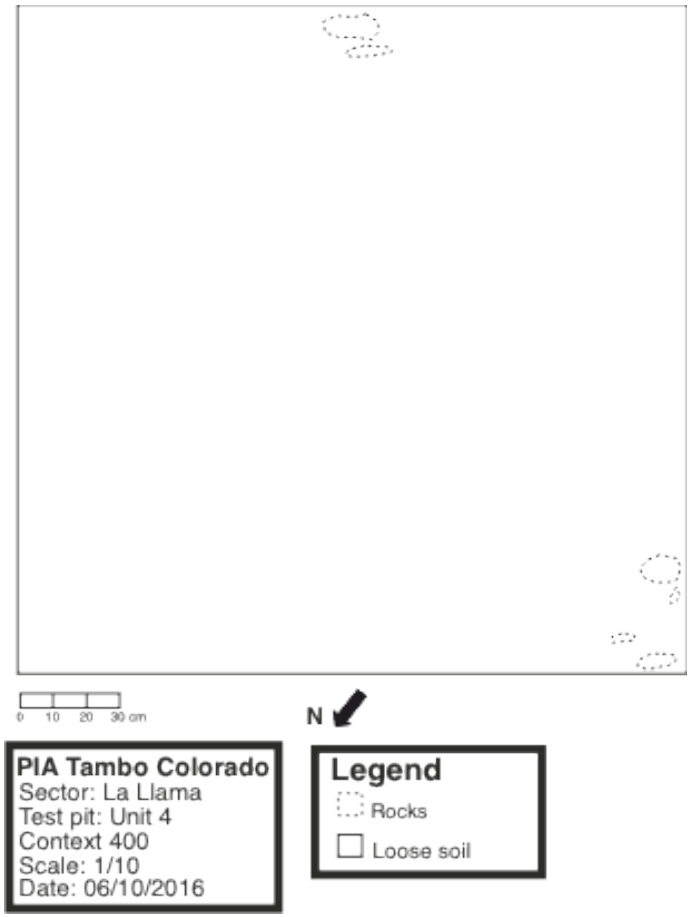
Legend
- Loose soil
- Semi-compact soil
- Rubble

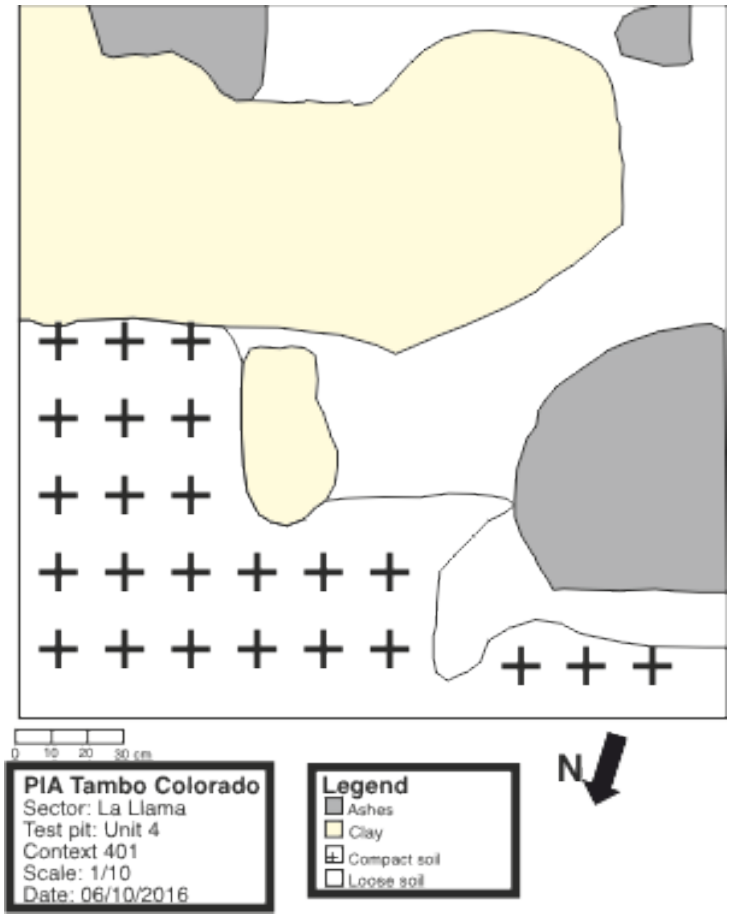


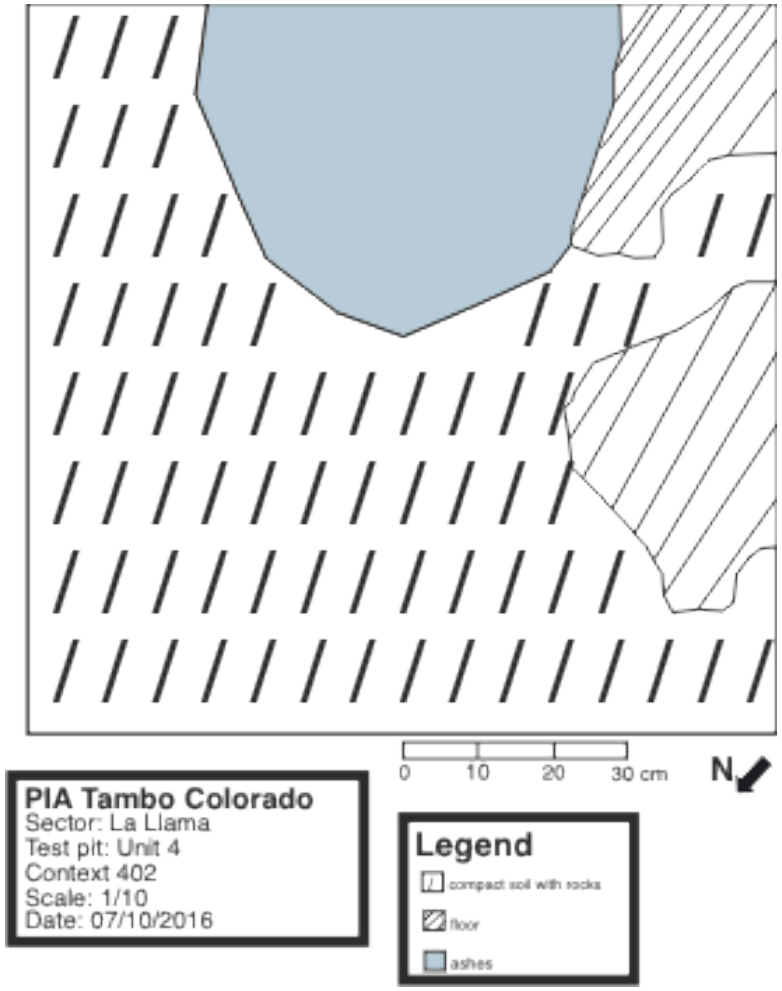
PIA Tambo Colorado
Sector: Las Colcas 1c
Test pit: Unit 3
Context 307
Scale: 1/10
Date: 05/10/2016

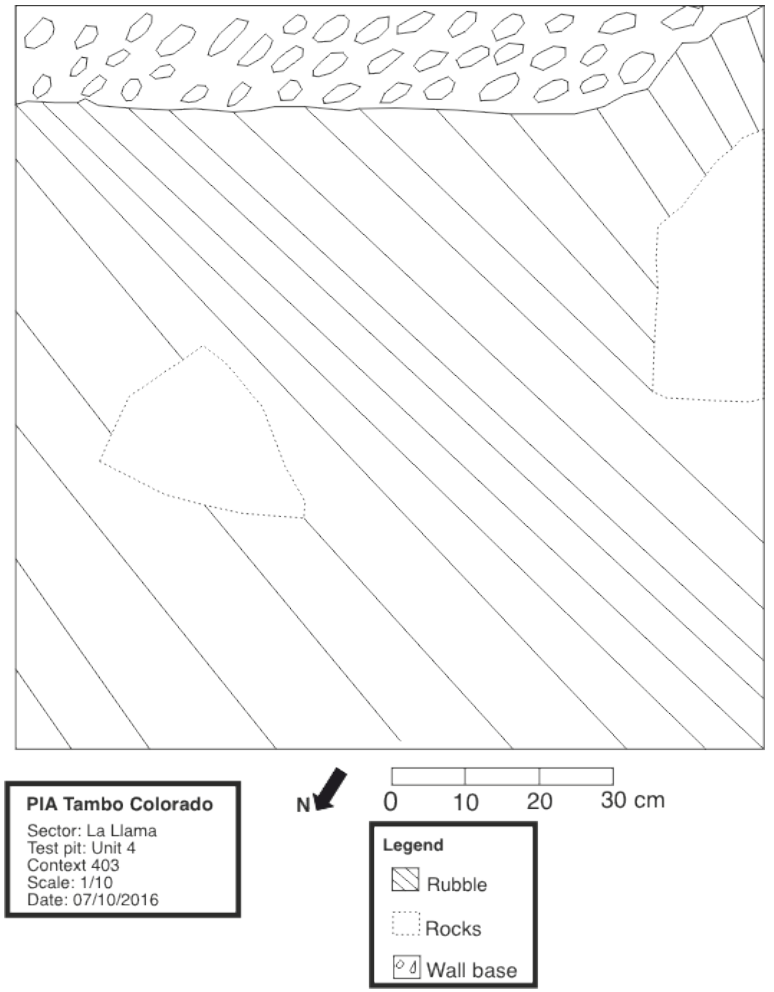
Legend
- Rubble

D) Floor plans of contexts from La Llama

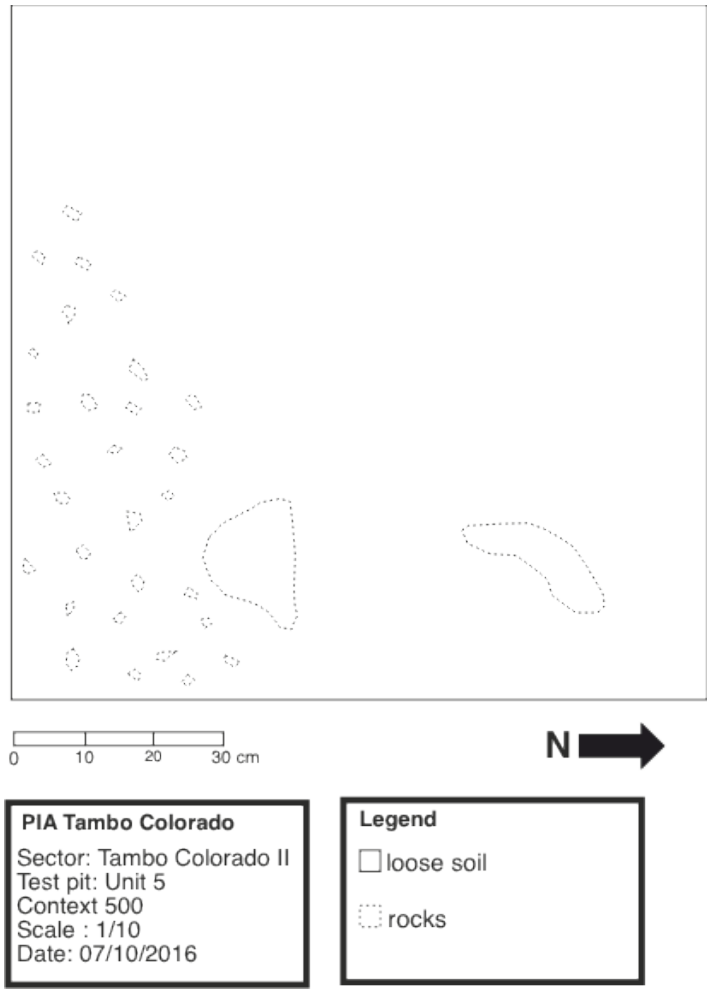


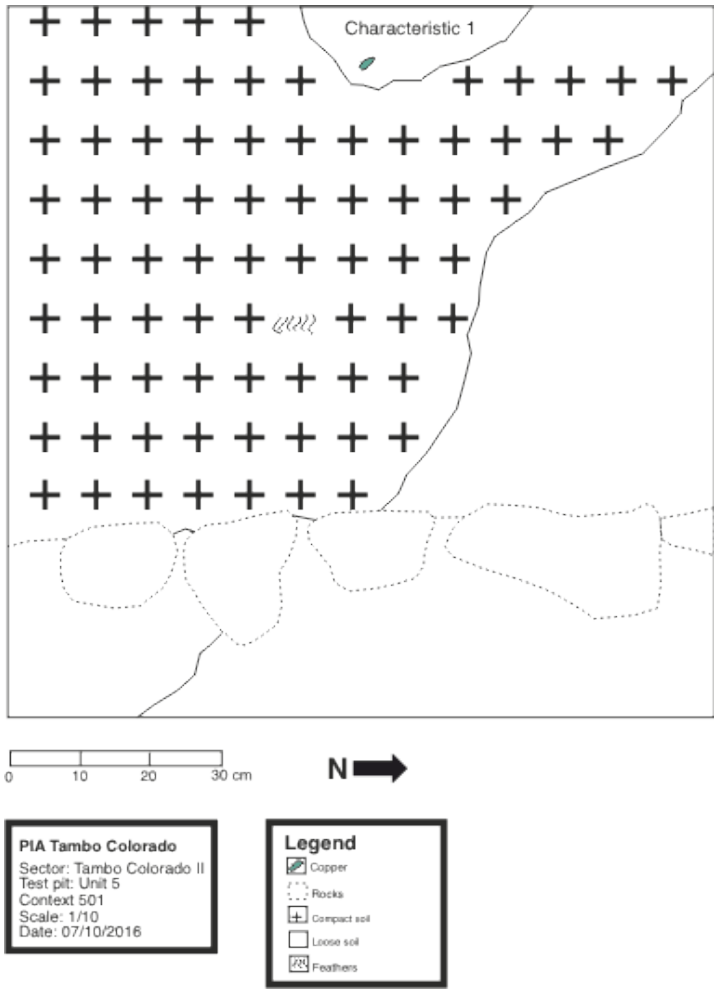


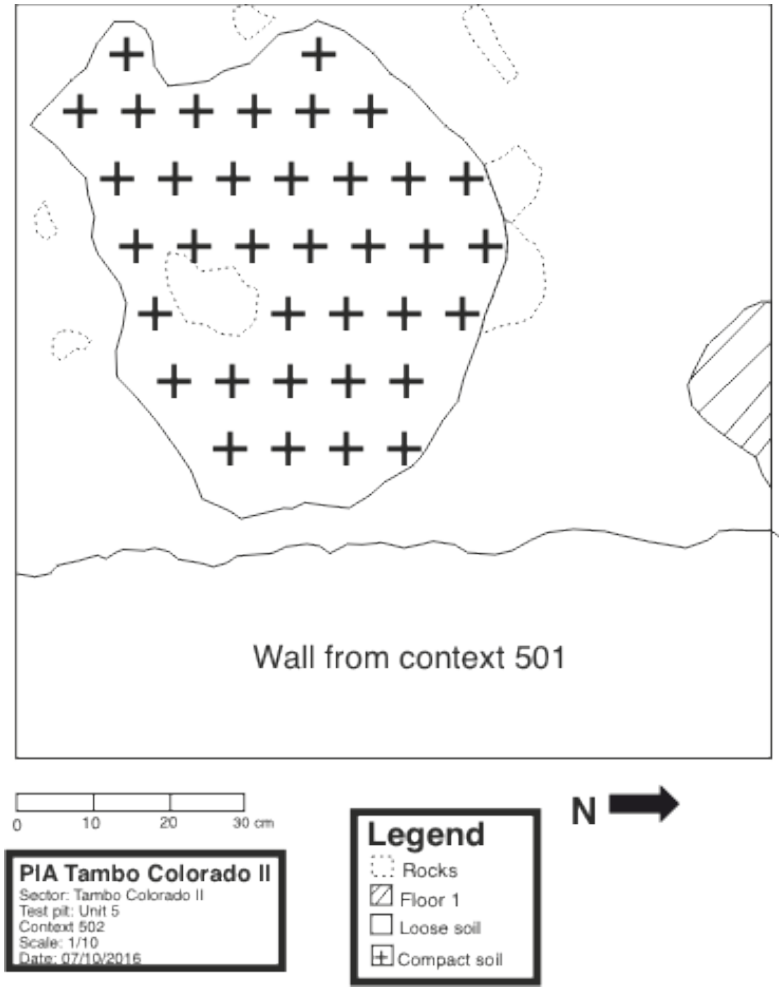

PIA Tambo Colorado
Sector: La Llama
Test pit: Unit 4
Context 402
Scale: 1/10
Date: 07/10/2016
0 10 20 30 cm
N
Legend
compact soil with rocks
floor
ashes

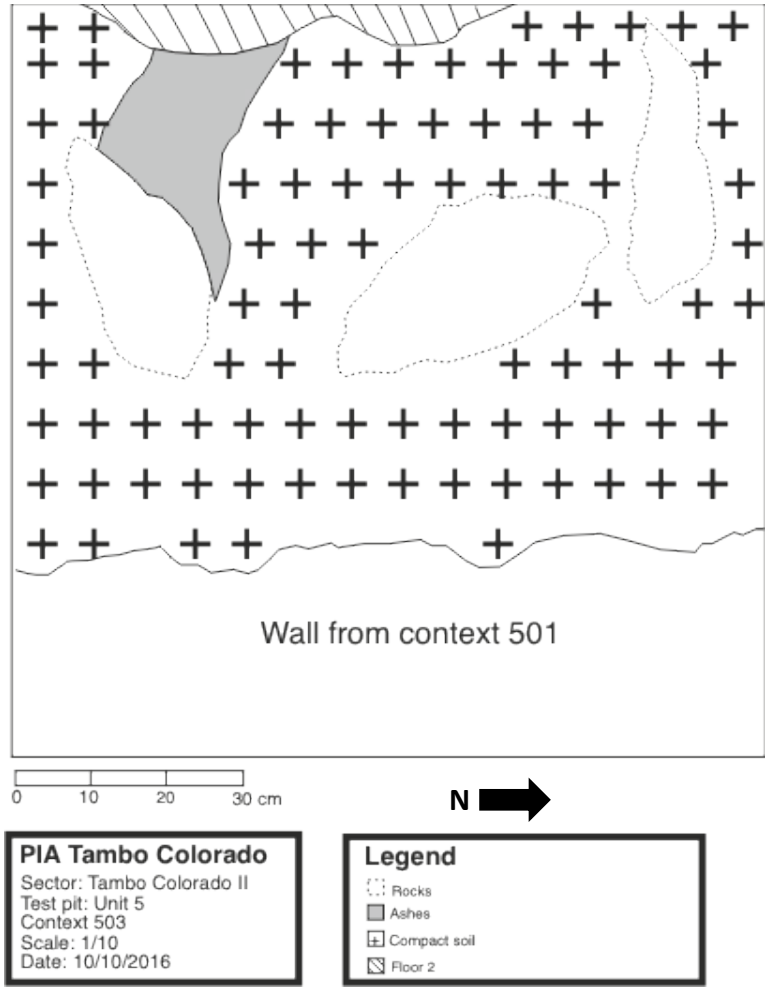

PIA Tambo Colorado
Sector: La Llama
Test pit: Unit 4
Context 403
Scale: 1/10
Date: 07/10/2016
N
0 10 20 30 cm
Legend
Rubble
Rocks
Wall base

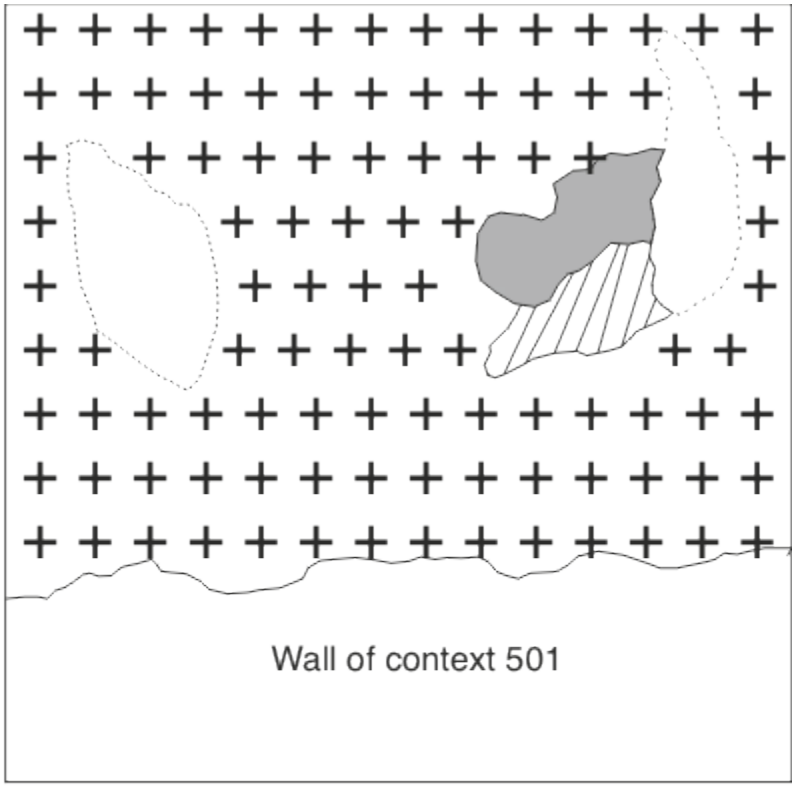
E) Floor plans of contexts from Tambo Colorado II

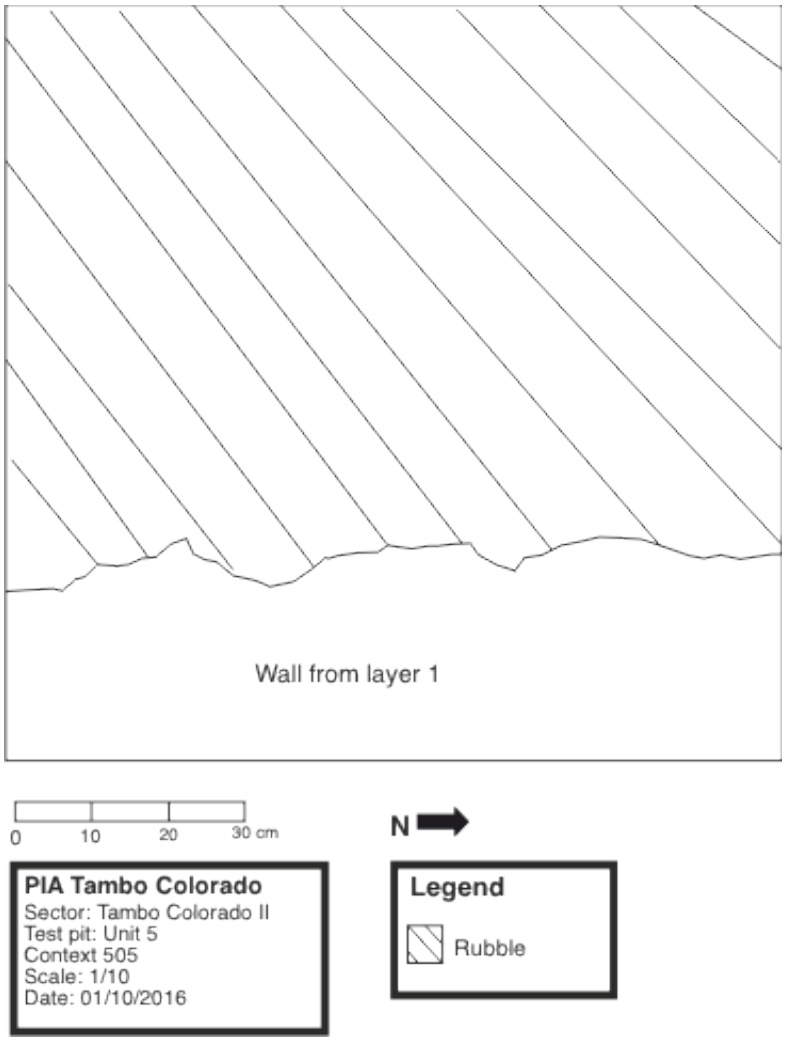





Wall from context 501
0
10
20
30 cm
N
PIA Tambo Colorado II
Sector: Tambo Colorado II
Test pit: Unit 5
Context 502
Scale: 1/10
Date: 07/10/2016
Legend
Rocks
Floor 1
Loose soil
Compact soil

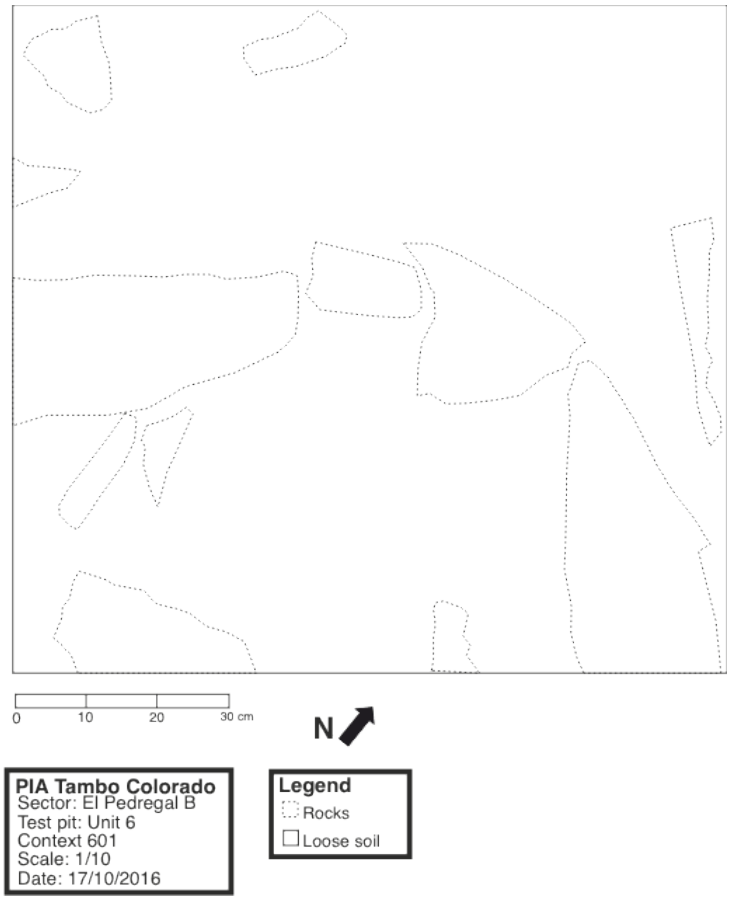

Wall from context 501
0
10
20
30 cm
N
PIA Tambo Colorado
Sector: Tambo Colorado II
Test pit: Unit 5
Context 503
Scale: 1/10
Date: 10/10/2016
Legend
Rocks
Ashes
Compact soil
Floor 2

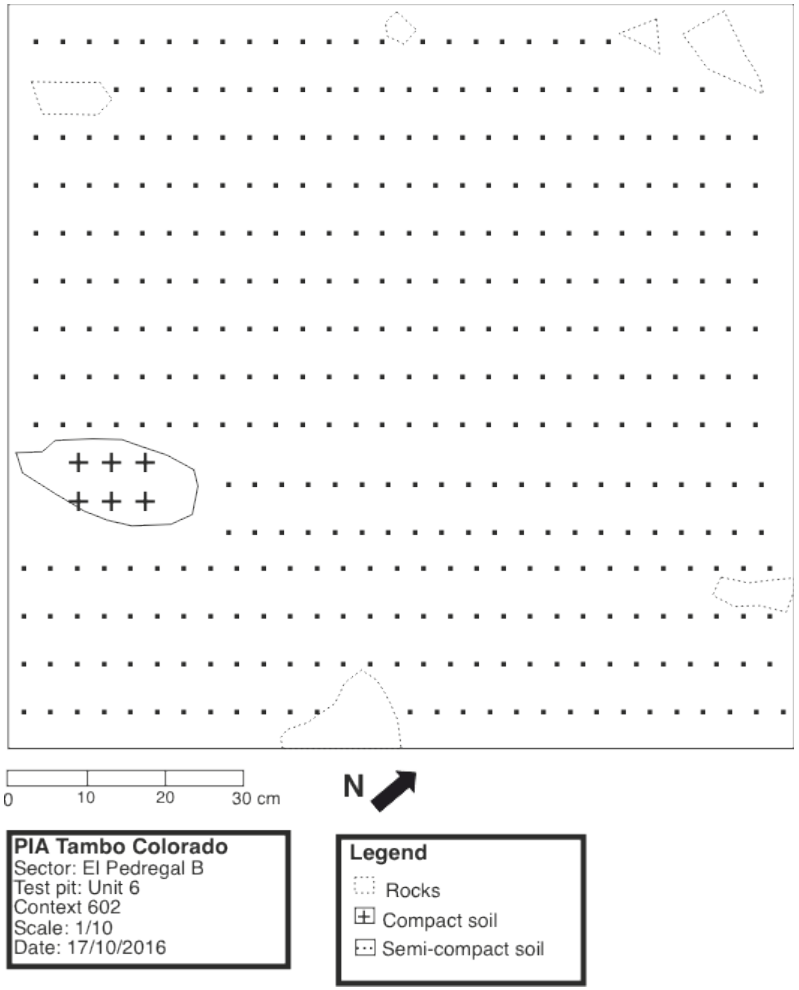

Wall of context 501
0
10
20
30 cm
N
PIA Tambo Colorado II
Sector : Tambo Colorado II
Test pit: Unit 5
Context 504
Scale: 1/10
Date: 10/10/2016
Legend
Rocks
Compact soil
Floor 3
Ashes

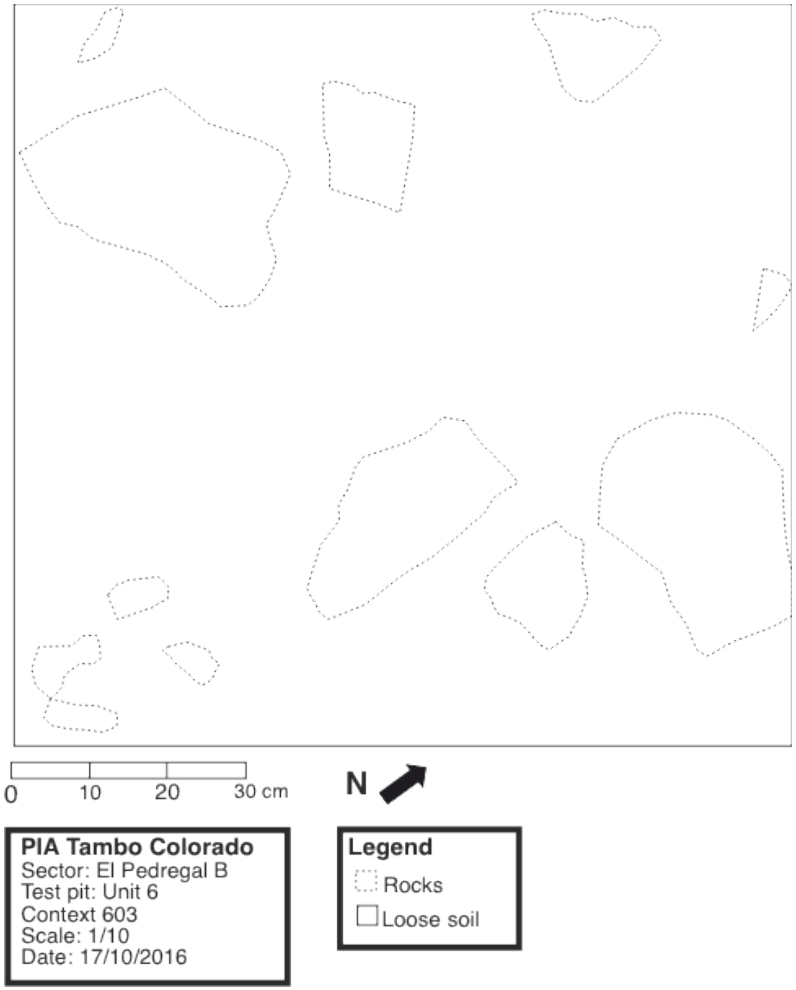

Wall from layer 1
0
10
20
30 cm
N
PIA Tambo Colorado
Sector: Tambo Colorado II
Test pit: Unit 5
Context 505
Scale: 1/10
Date: 01/10/2016
Legend
Rubble

F) Floor plans of contexts from El Pedregal B






0 10 20 30 cm
N
PIA Tambo Colorado
Sector: El Pedregal B
Test pit: Unit 6
Context 602
Scale: 1/10
Date: 17/10/2016
Legend
Rocks
Compact soil
Semi-compact soil

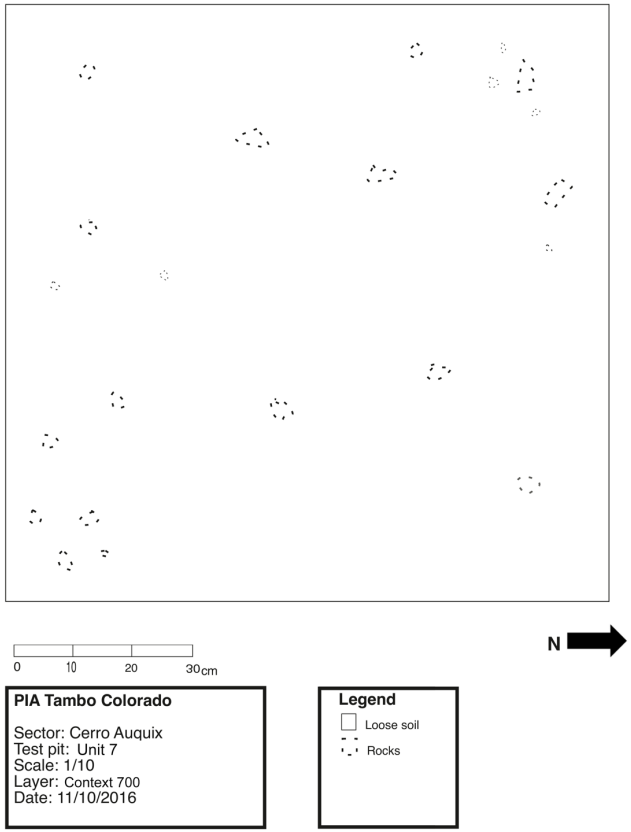

0 10 20 30 cm
N
PIA Tambo Colorado
Sector: El Pedregal B
Test pit: Unit 6
Context 603
Scale: 1/10
Date: 17/10/2016
Legend
Rocks
Loose soil

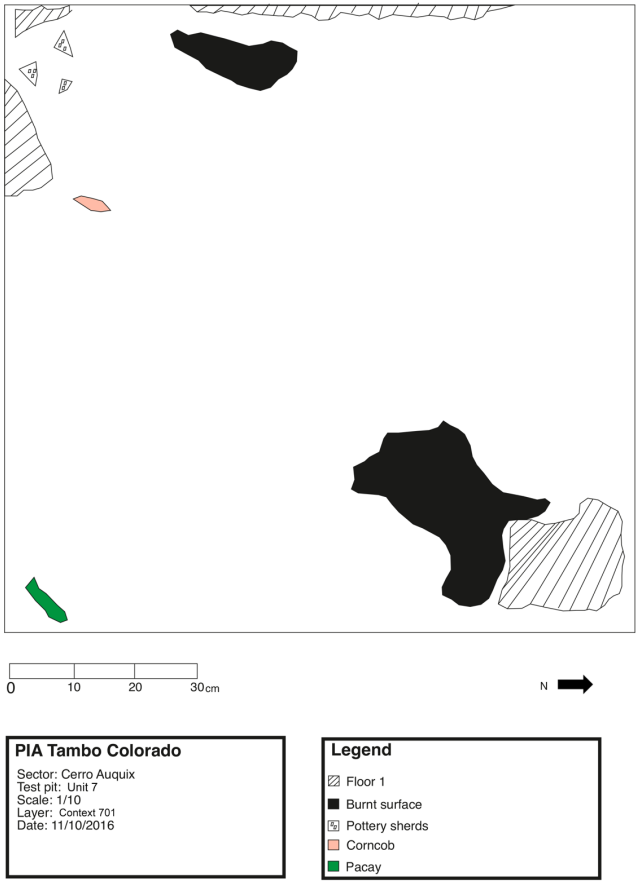


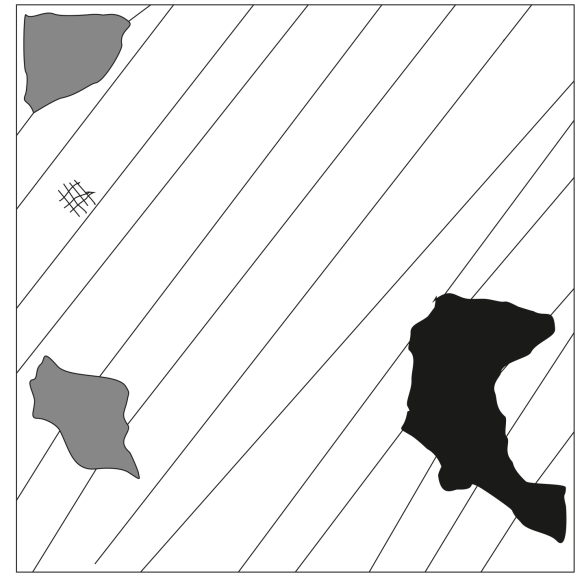
PIA Tambo Colorado
Sector El Pedregal B
Test pit: Unit 6
Context 604
Scale: 1/10
Date: 17/10/2016

Legend
Rocks
Rubble

G) Floor plans of contexts from Cerro Auquix





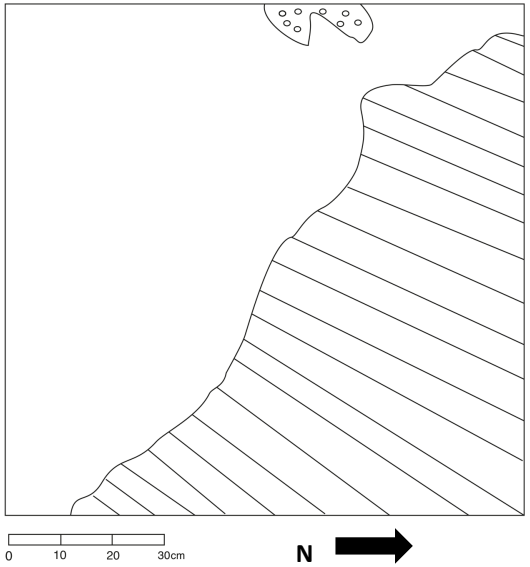


PIA Tambo Colorado

Sector: Cerro Auquix
Test pit: Unit 7
Scale: 1/10
Layer: Context 702
Date: 11/10/2016

Legend

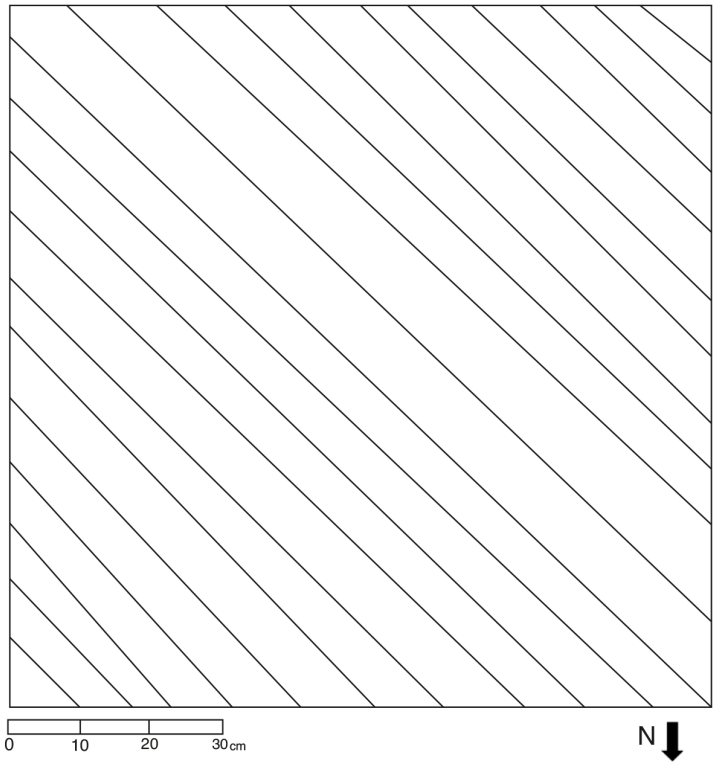
- burnt area
- ashes
- textile
- floor 2



PIA Tambo Colorado
Sector: Cerro Auquix
Test pit: Unit 7
Layer: Context 703
Date: 11/10/16

Legend

- loose soil
- rubble
- characsteric 1

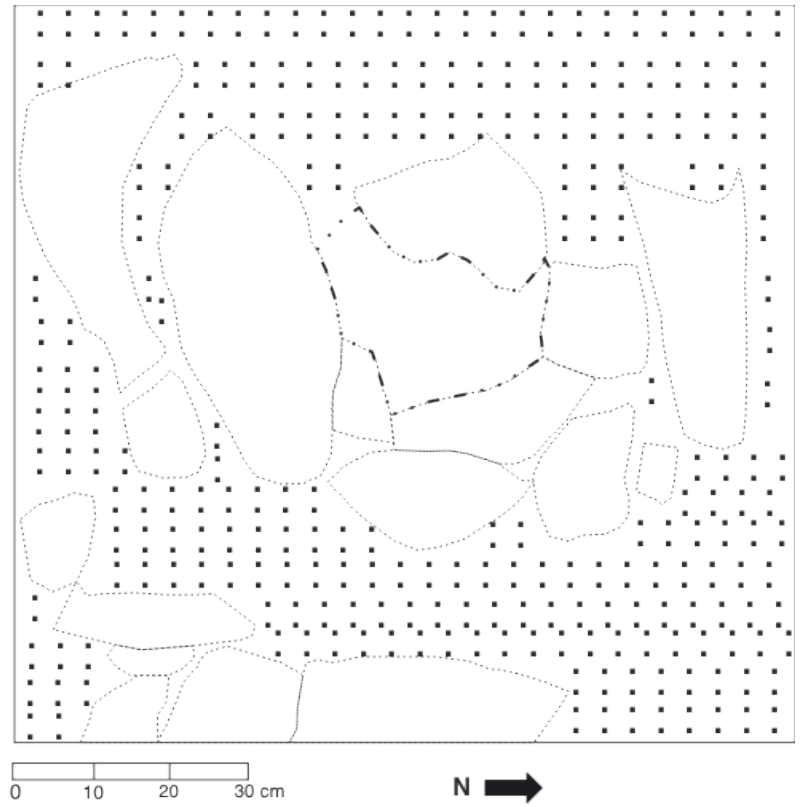


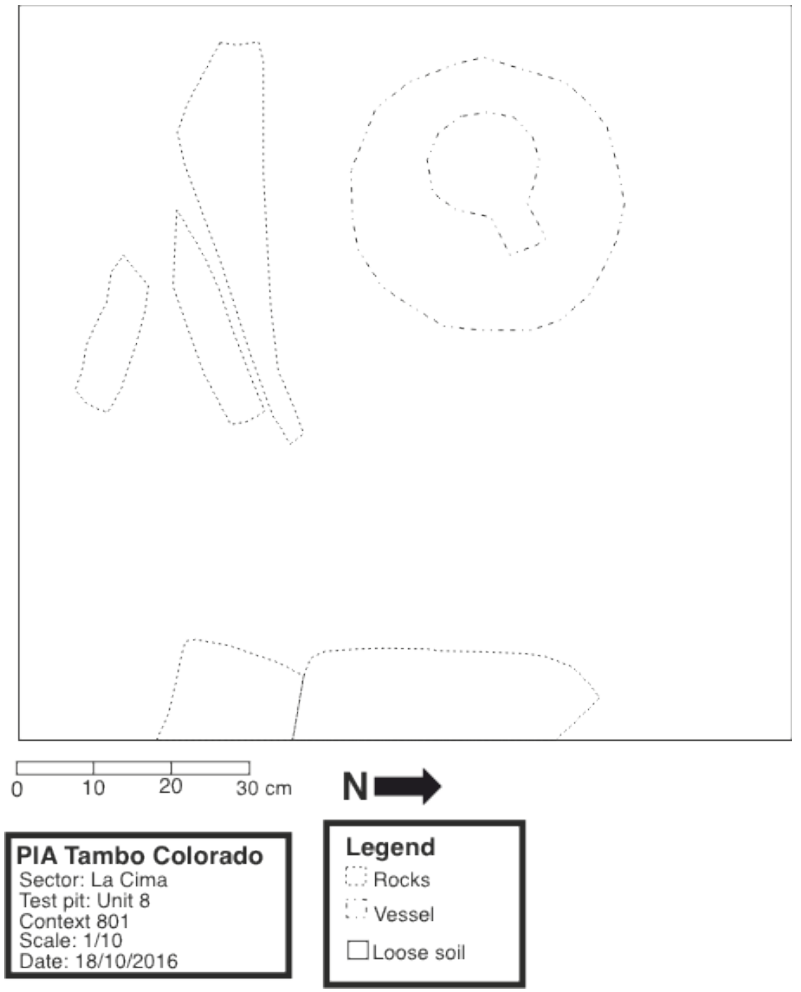
PIA Tambo Colorado
Sector: Cerro Auquix
Test pit: Unit 7
Layer: Context 704
Scale: 1/10
Date: 11/10/2016

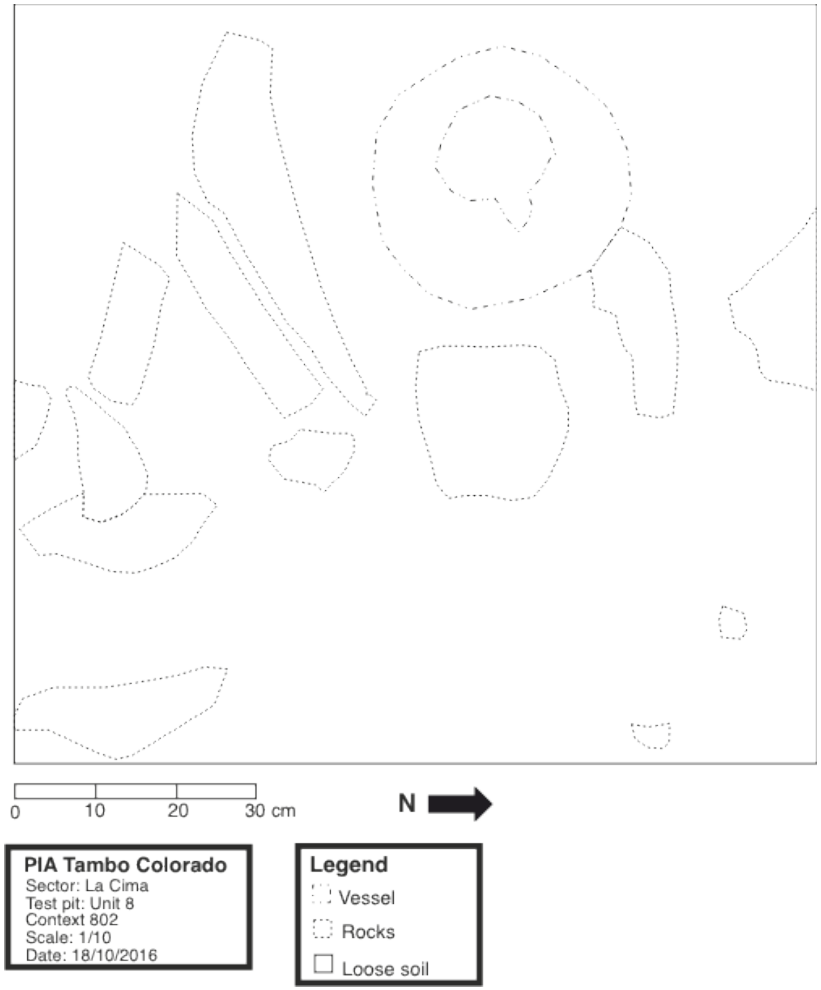
Legend

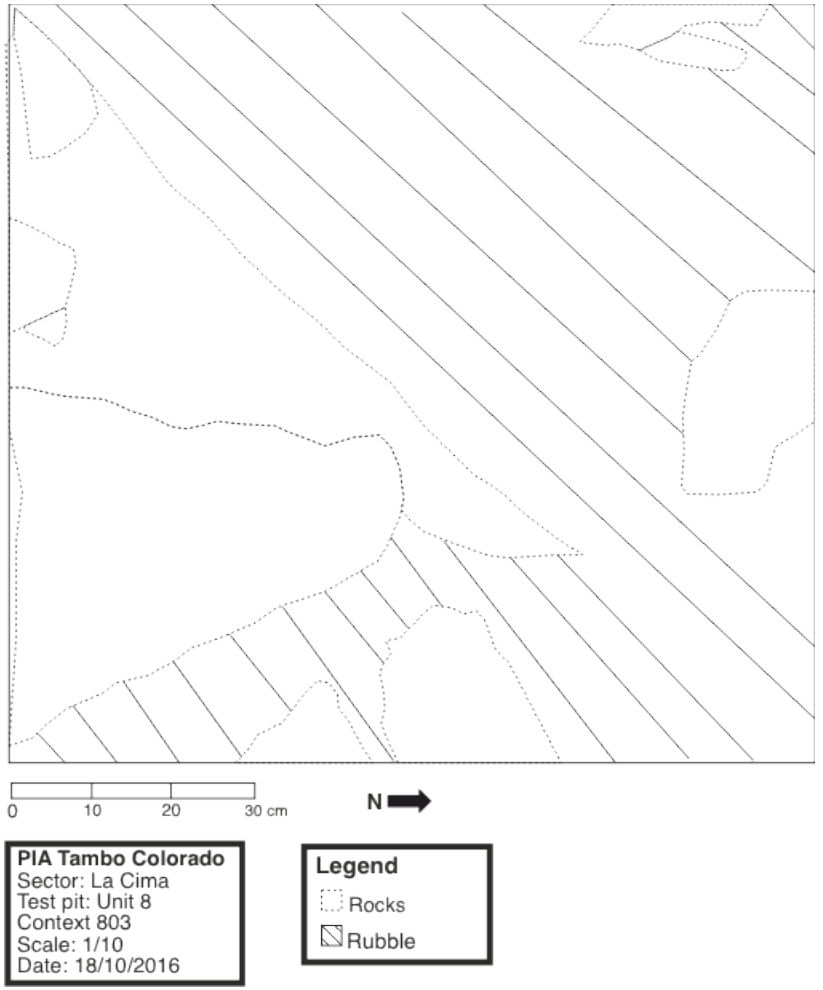
Rubble

H) Floor plans of contexts from La Cima

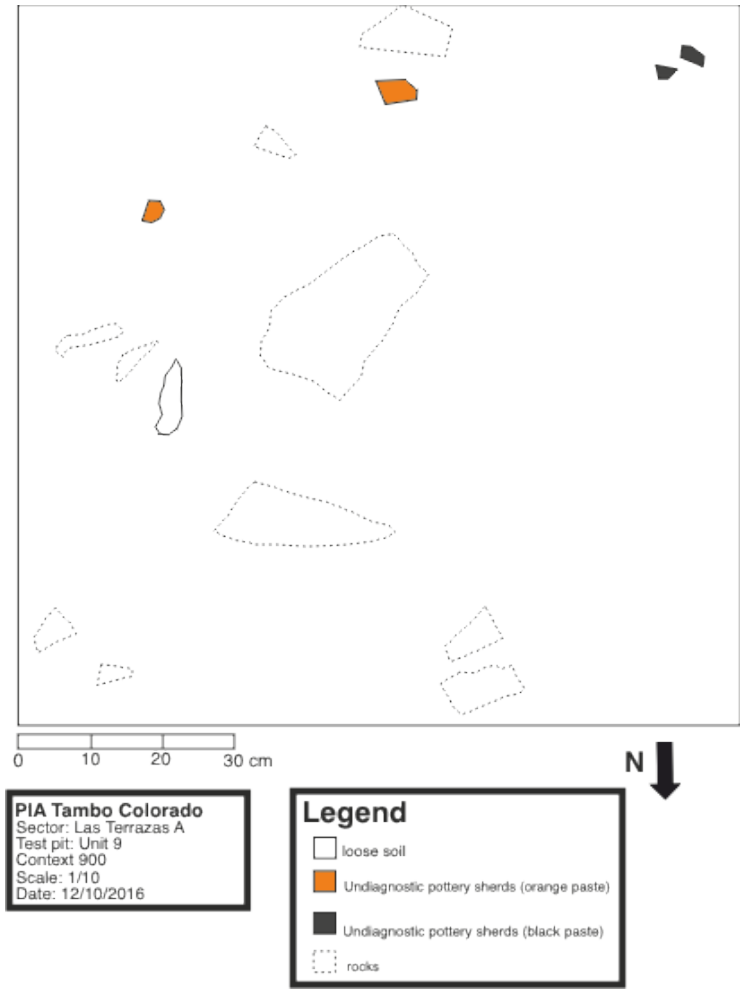


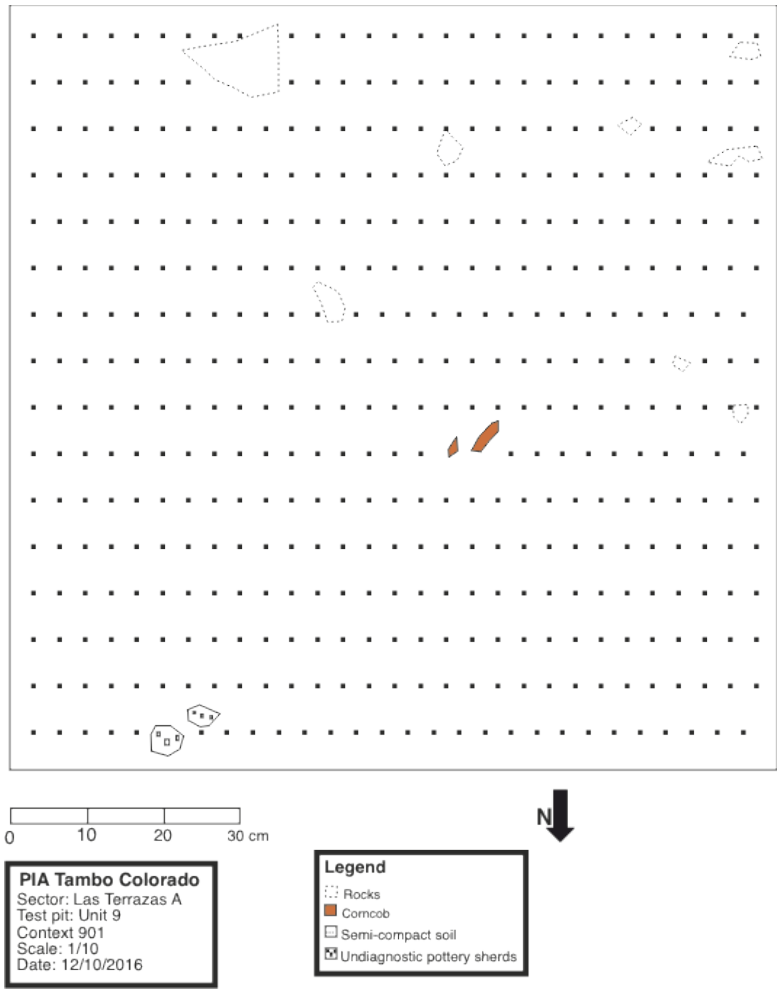


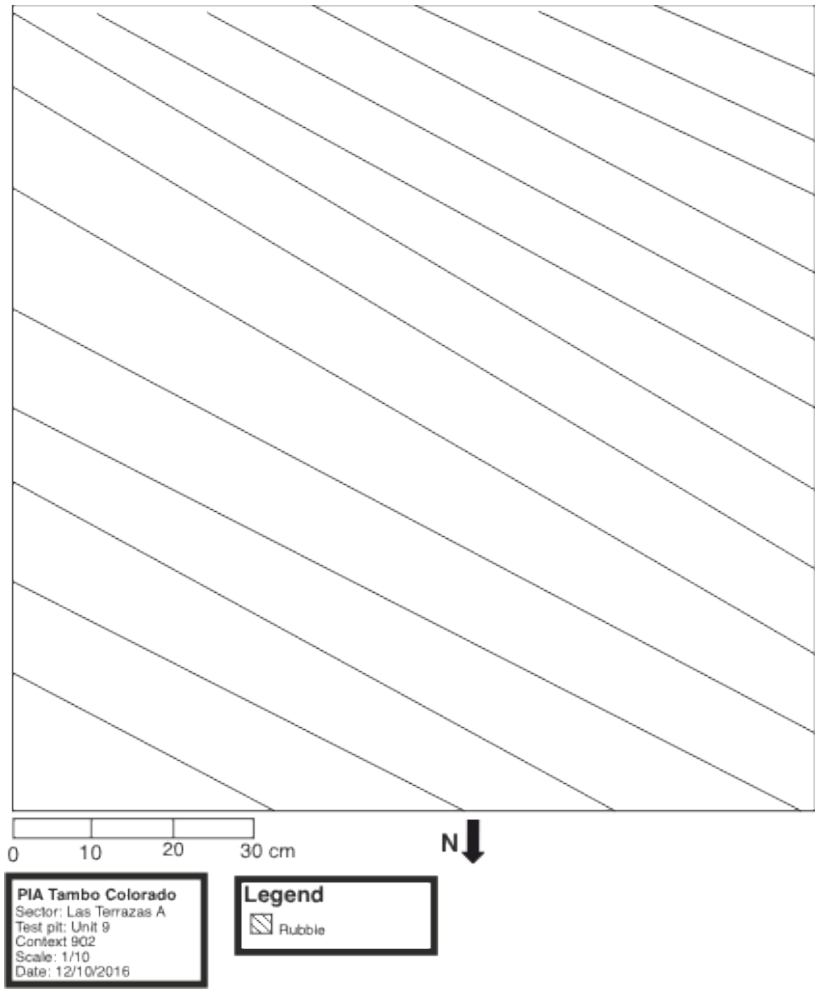

0
10
20
30 cm
N
PIA Tambo Colorado
Sector: La Cima
Test pit: Unit 8
Context 802
Scale: 1/10
Date: 18/10/2016
Legend
Vessel
Rocks
Loose soil


0
10
20
30 cm
N
PIA Tambo Colorado
Sector: La Cima
Test pit: Unit 8
Context 803
Scale: 1/10
Date: 18/10/2016
Legend
Rocks
Rubble

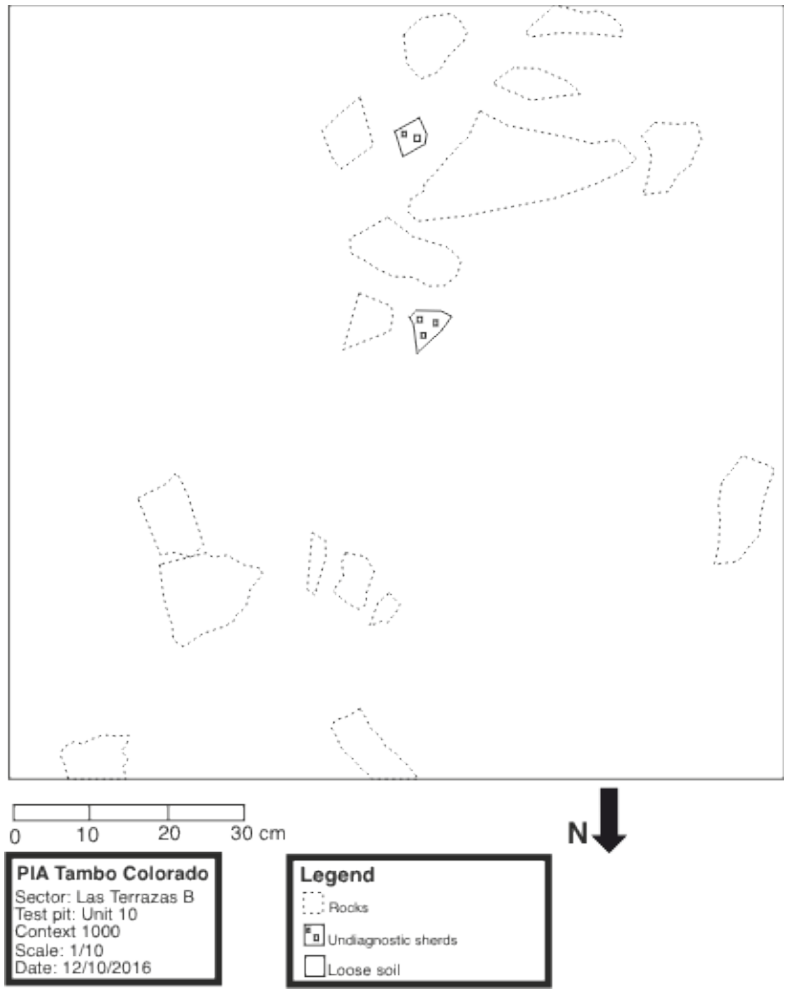
I) Floor plans of contexts from Las Terrazas A

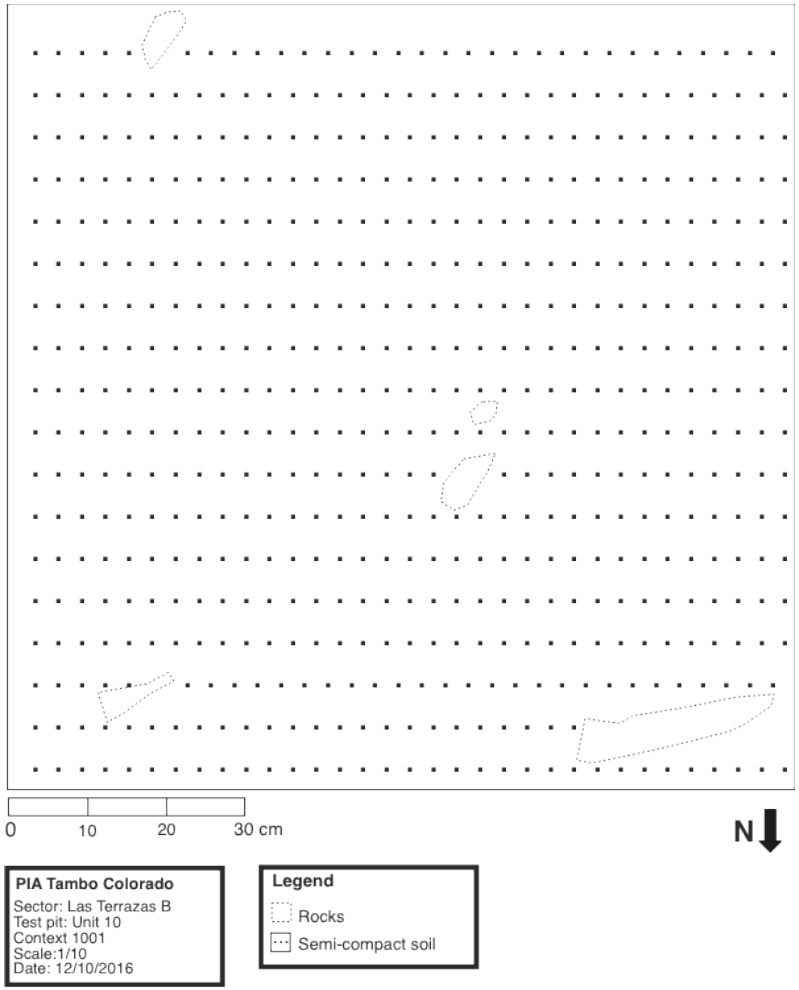


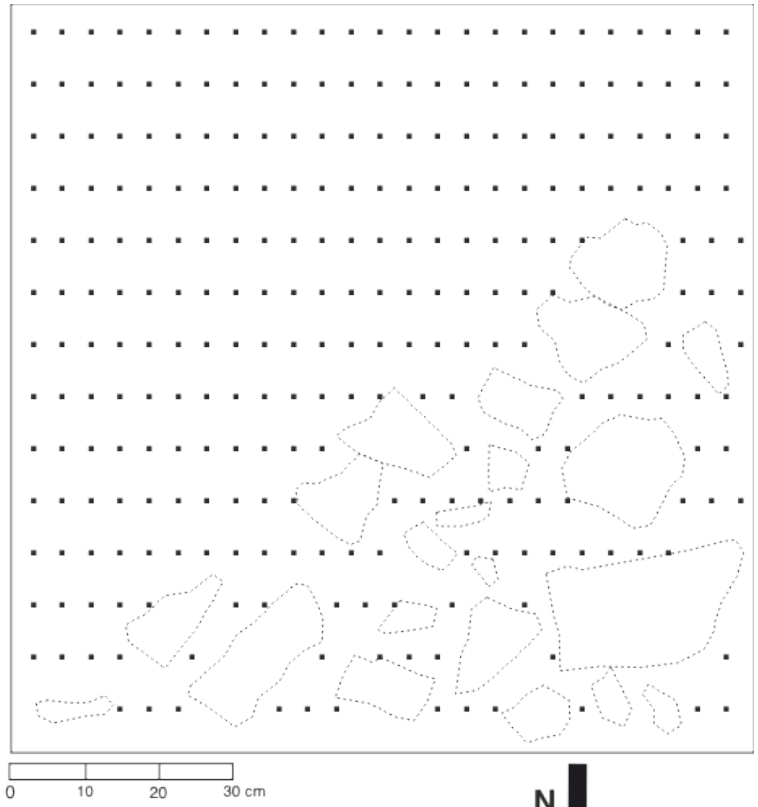


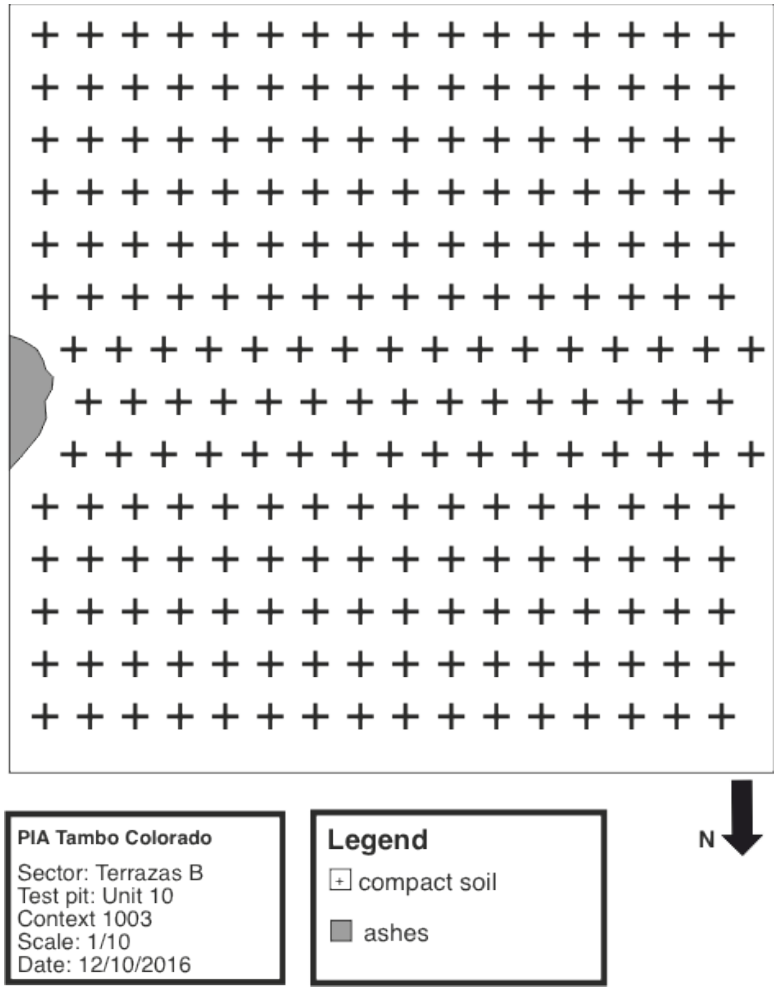

0
10
20
30 cm
N
PIA Tambo Colorado
Sector: Las Terrazas A
Test pit: Unit 9
Context 902
Scale: 1/10
Date: 12/10/2016
Legend
Rubble

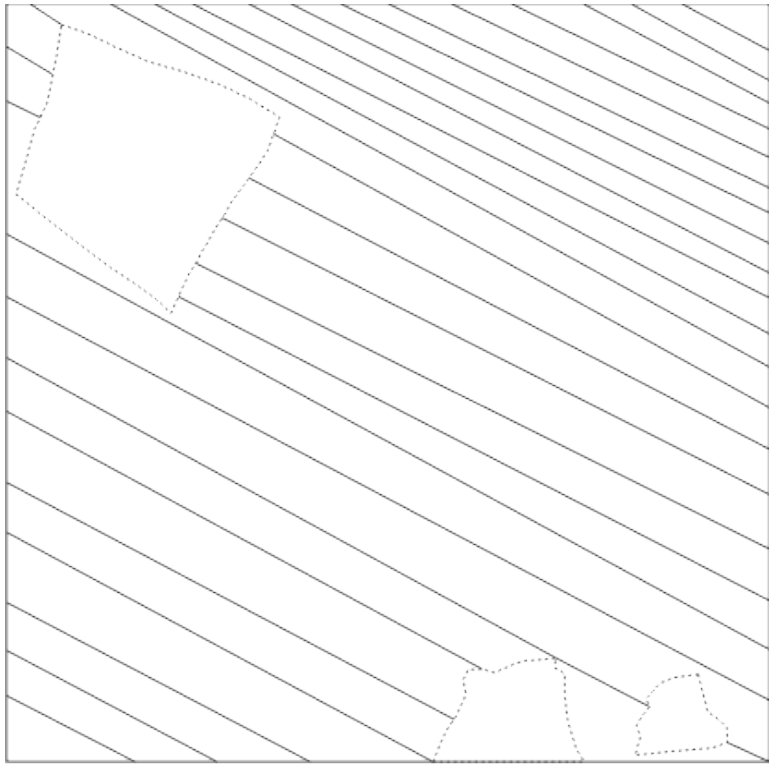
J) Floor plans of contexts from Las Terrazas B






0
10
20
30 cm
N
PIA Tambo Colorado
Sector: Las Terrazas B
Test Pit: Unit 10
Context 1002
Scale: 1/10
Date: 12/10/2016
Legend
Rock
Semi-compact


N
PIA Tambo Colorado
Sector: Terrazas B
Test pit: Unit 10
Context 1003
Scale: 1/10
Date: 12/10/2016
Legend
compact soil
ashes



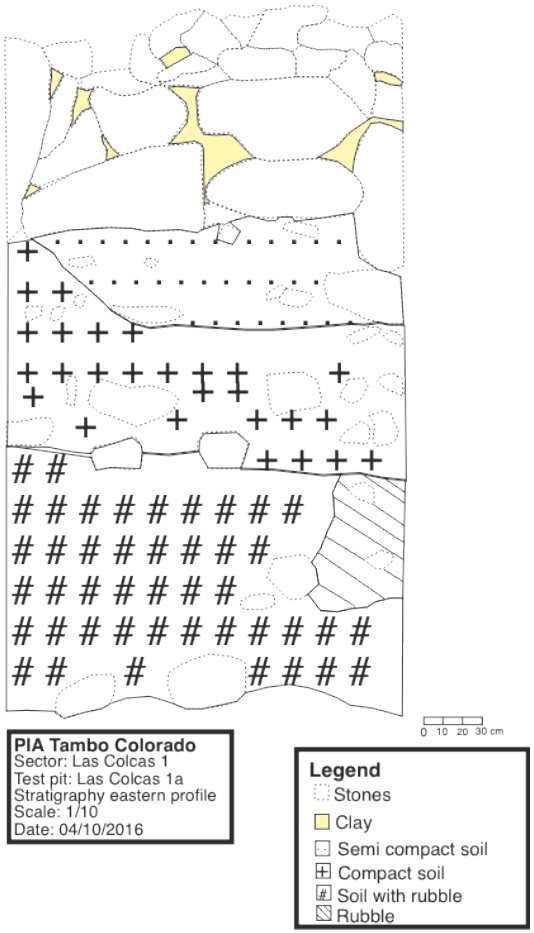
0 10 20 30 cm

N

PIA Tambo Colorado
Sector: Las Terrazas B
Test pit: Unit 10
Context 1004
Scale: 1/10
Date: 12/10/2016

Legend
Rocks
Rubble

K) Stratigraphy of excavated contexts

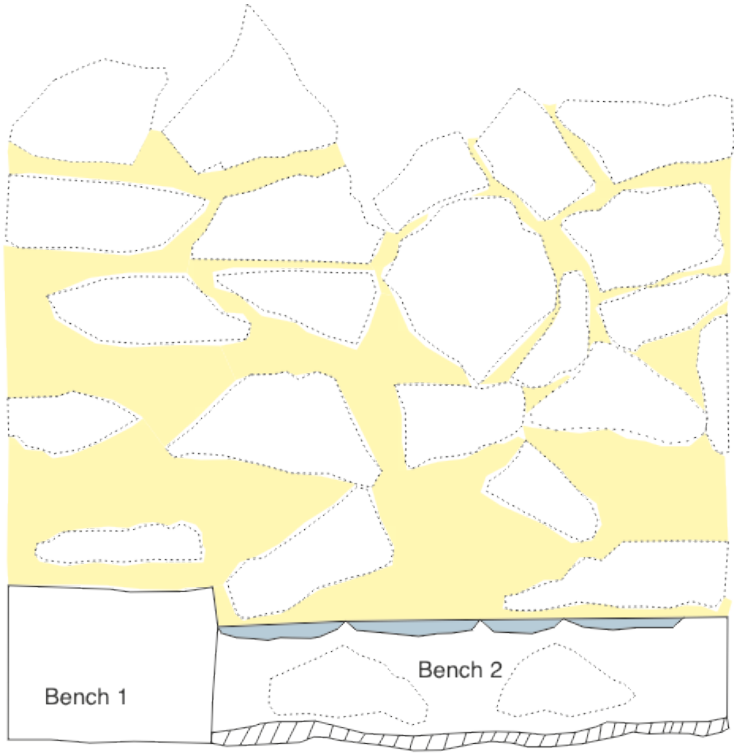


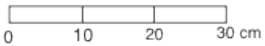




PIA Tambo Colorado
Sector: Las Colcas 1
Test pit: Las Colcas 1B
Stratigraphy southern profile
Scale: 1/10
Date: 06/10/2016

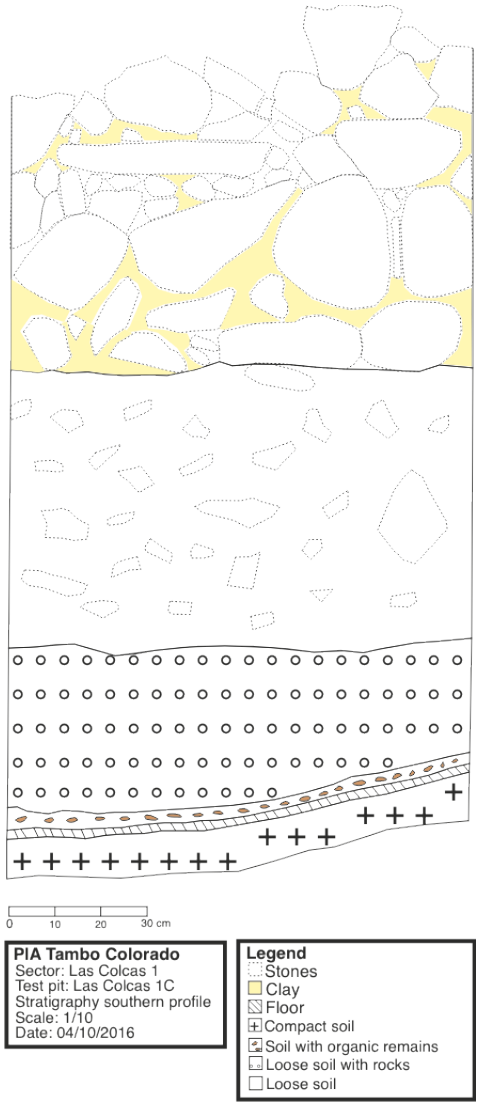
Legend
- Stones
- Plaster
- Clay
- Floor

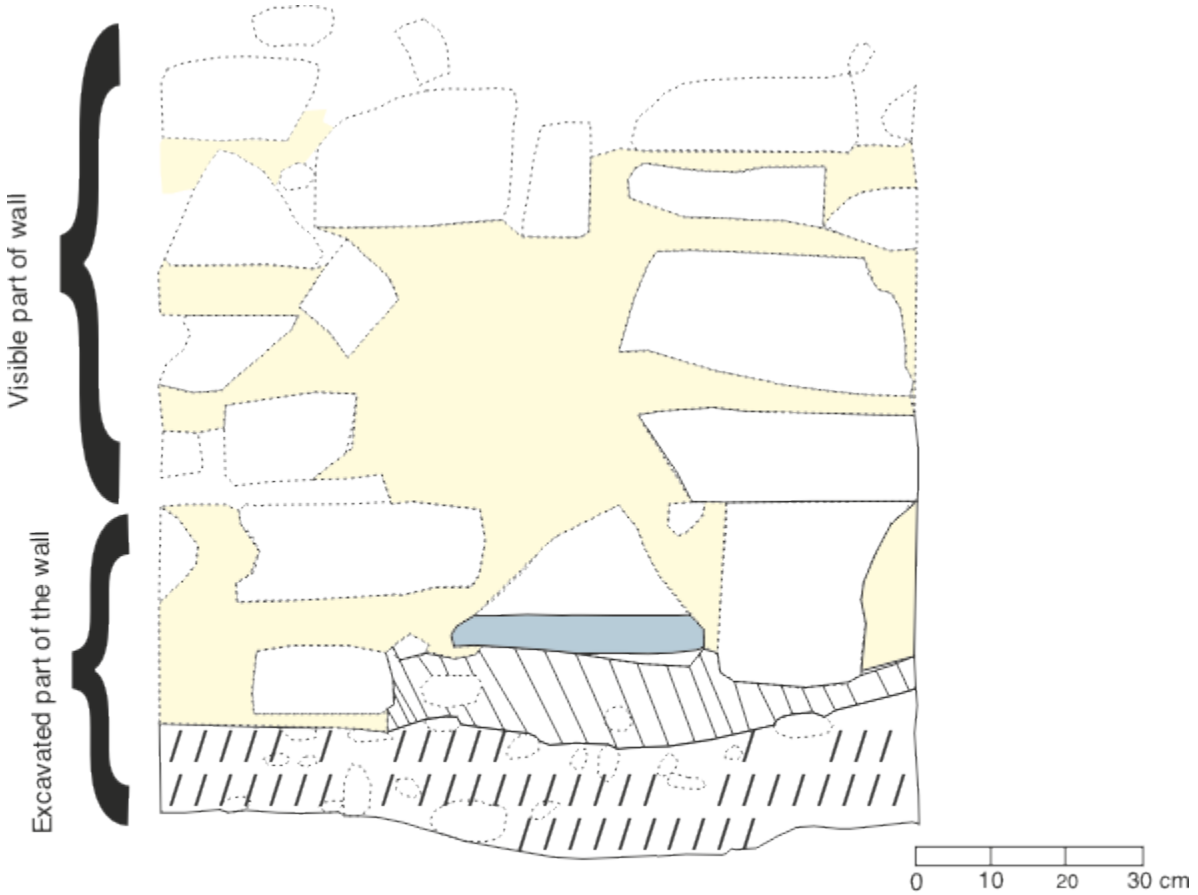




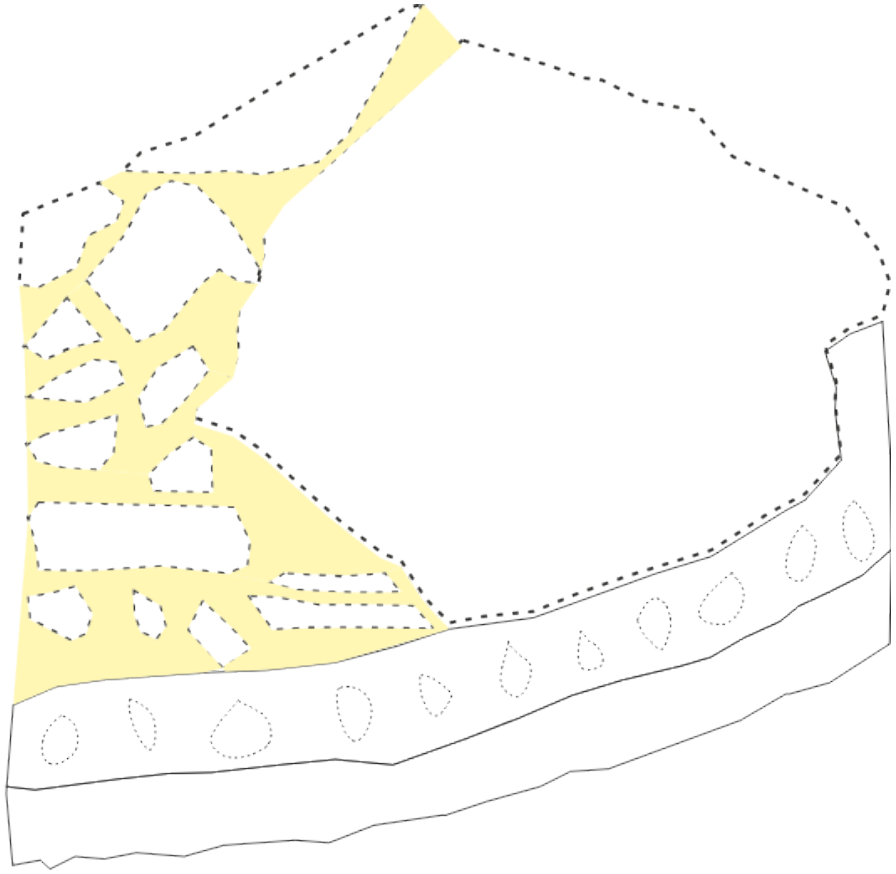
PIA Tambo Colorado
Sector: Las Colcas 1
Test pit: Las Colcas 1B
Stratigraphy western profile
Scale: 1/10
Date: 06/10/2016

Legend
- Stones
- Floor 1
- Plaster
- Clay


0
10
20
30 cm
PIA Tambo Colorado
Sector: Las Colcas 1
Test pit: Las Colcas 1C
Stratigraphy southern profile
Scale: 1/10
Date: 04/10/2016
Legend
Stones
Clay
Floor
Compact soil
Soil with organic remains
Loose soil with rocks
Loose soil

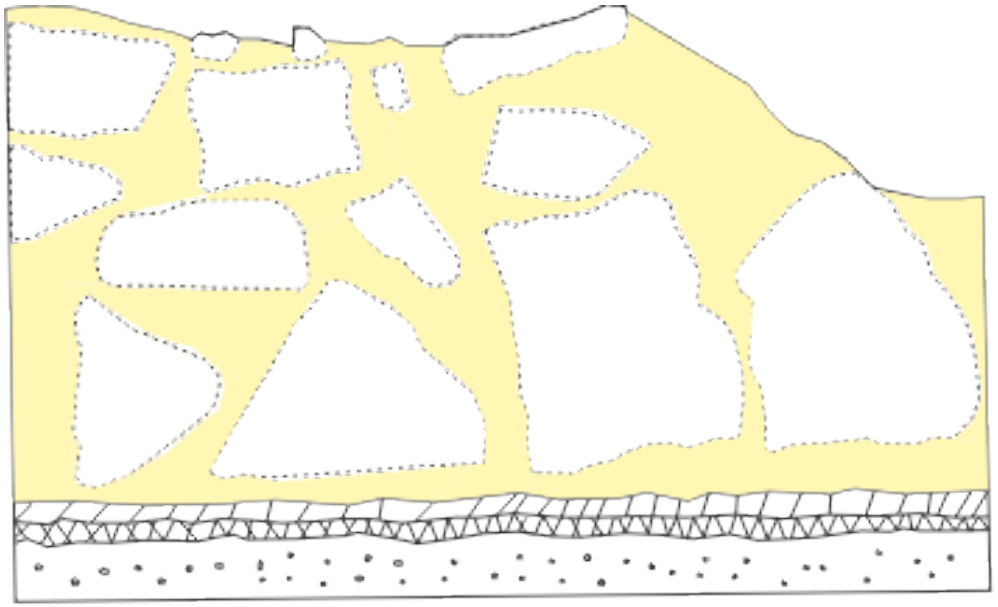

Visible part of wall
Excavated part of the wall
0
10
20
30 cm
PIA Tambo Colorado
Sector: La Llama
Stratigraphy southern profile
Scale: 1/10
Date: 07/10/2016
Legend
Rocks
Clay
Ashes
Rubble
Soil with rocks


0
10
20
30 cm
PIA Tambo Colorado
Sector: Tambo Colorado II
Test pit: Tambo Colorado II
Stratigraphy western profil
Scale: 1/10
Date: 10/10/2016
Legend
Rock
Clay
Sterile soil
Floor



PIA Tambo Colorado
Sector: El Pedregal B
Test Pit: El Pedregal B
Stratigraphy northern profil
Scale: 1/10
Date: 17/10/2016

Legend
- Rocks
- Compact soil with rocks
- Clay
- Loose soil



PIA Tambo Colorado

Sector: Cerro Auquix

Test pit: Cerro Auquix

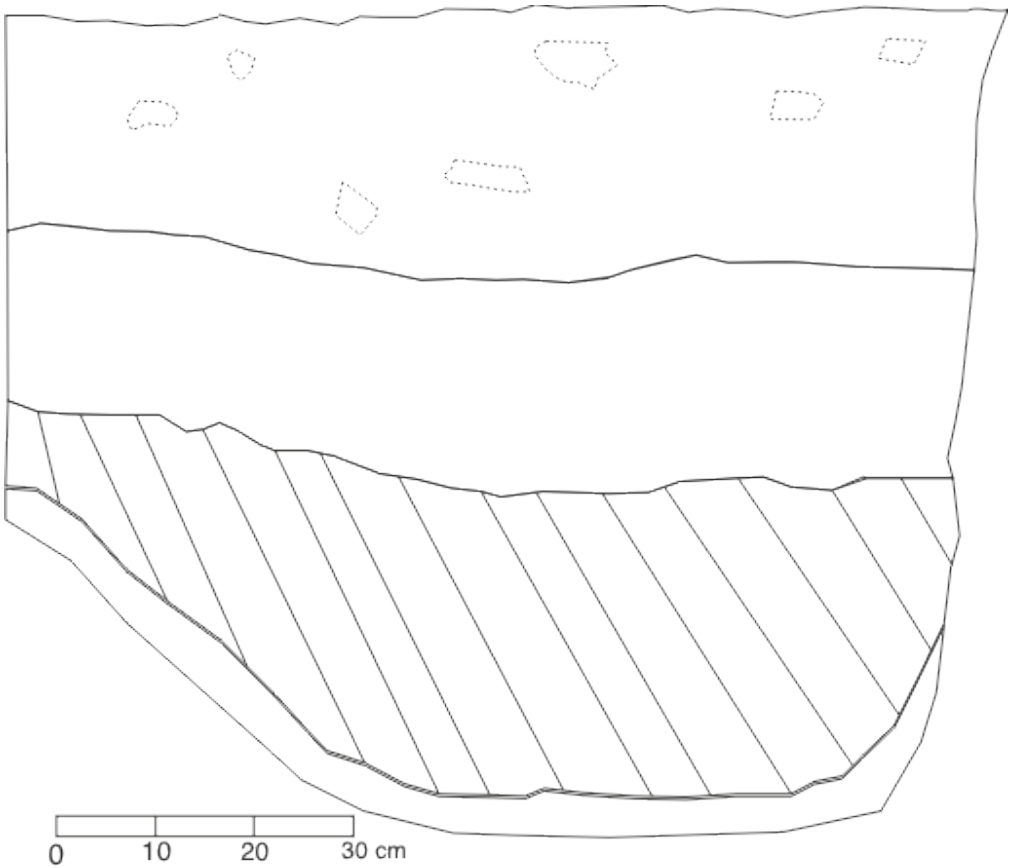
Stratigraphy western profil

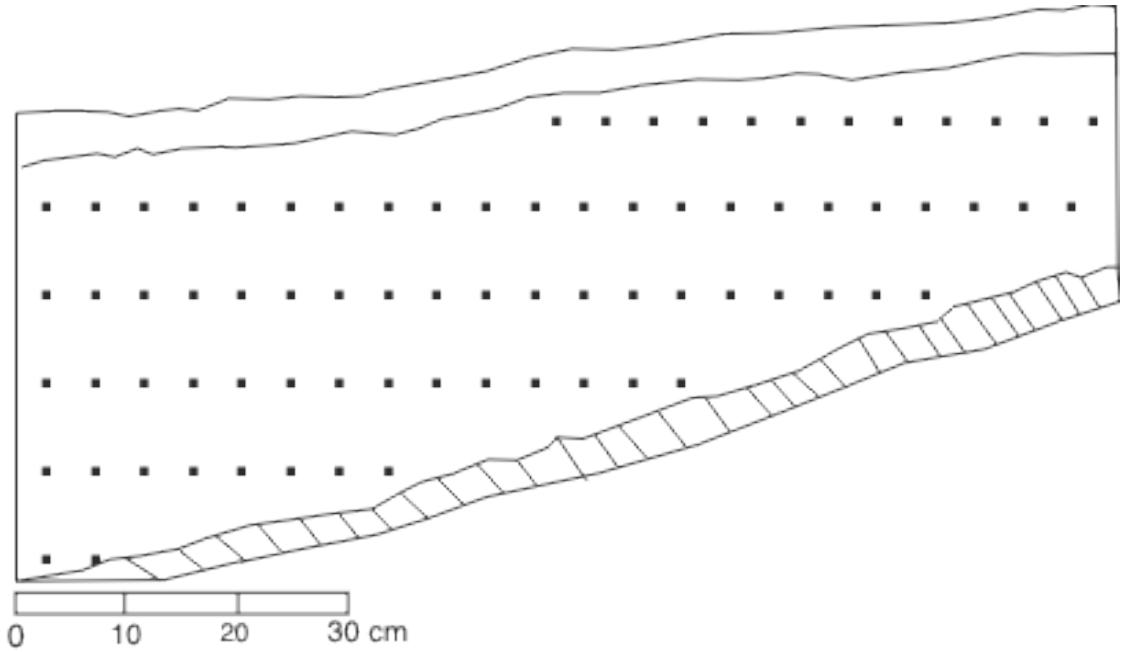
Scale: 1/10

Date: 11/10/16

Legend

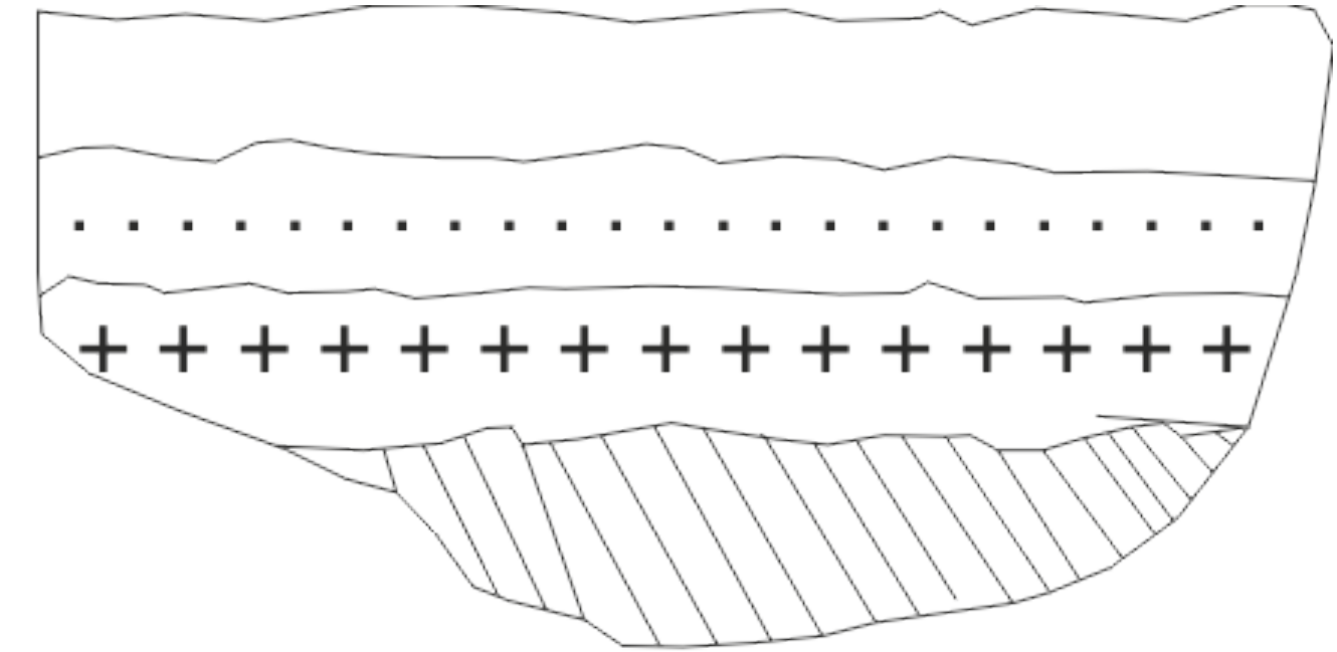
- Rock
- Clay
- First floor
- Second floor
- Layer 3


0
10
20
30 cm
PIA Tambo Colorado
Sector: La Cima
Test pit: La Cima
Stratigraphy northern profile
Scale: 1/10
Date: 18/10/2016
Legend
Loose soil with rocks
Loose soil
Rubble
Rock



PIA Tambo Colorado
Sector: Las Terrazas A
Test pit: Las Terrazas A
Stratigraphy western profil
Scale: 1/10
Date: 12/10/2016

Legend
- Loose soil
- Semi-compact soil
- Rubble



0 10 20 30 cm

PIA Tambo Colorado
Sector: Las Terrazas B
Test pit: Las Terrazas B
Stratigraphy southern profil
Scale: 1/10
Date: 14/10/2016

Legend
- Loose soil
- Semi-compact soil
- Compact soil
- Rubble

APPENDIX 2: Description of individual sherds from surface collections and excavated contexts

Sherd number	Excavation number	Sector	Unit	Context	Colour	Decorated /undecorated	Vessel parts	decoration	further comments
LCO-1	TC-LC-SUP-FC160-1	Las Colcas	superficial	survey	orange paste	undecorated	rim		
LCO-2	TC-LC-SUP-FC160-2	Las Colcas	superficial	survey	orange paste	decorated	rim	painted (black, cream)	
LCO-3	TC-LC-SUP-FC160-3	Las Colcas	superficial	survey	orange paste	decorated	rim	painted (black)	
LCO4	TC-LC-SUP-FC161-1	Las Colcas	superficial	survey	orange paste	undecorated	rim		
LCO-5	TC-LC-SUP-FC162-1	Las Colcas	superficial	survey	orange paste	decorated	body	painted (black, dark red)	
LCO-6	TC-LC-SUP-FC162-2	Las Colcas	superficial	survey	orange paste	decorated	body	painted (black, red)	
LCO-7	TC-LC-SUP-FC162-3	Las Colcas	superficial	survey	orange paste	decorated	body	painted (black, red)	
LCO-8	TC-LC-SUP-FC162-4	Las Colcas	superficial	survey	orange paste	decorated	rim	painted (black)	
LCO-9	TC-LC-SUP-FC162-5	Las Colcas	superficial	survey	orange paste	decorated	body	painted (black, cream)	

LCO-10	TC-LC-SUP-FC162-6	Las Colcas	superficial	survey	orange paste	decorated	body	incised	
LCO-11	TC-LC-SUP-FC163-1	Las Colcas	superficial	survey	orange paste	undecorated	handle		
LCO-12	TC-LC-SUP-FC163-2	Las Colcas	superficial	survey	orange paste	undecorated	rim		
LCO-13	TC-LC-SUP-FC164-1	Las Colcas	superficial	survey	orange paste	undecorated	rim		
LCO-14	TC-LC-SUP-FC164-2	Las Colcas	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
LCO-15	TC-LCA-RC2-FC1-1	Las ColcasA	Context 102	excavation	orange paste	undecorated	rim		
LCO-16	TC-LCA-RC2-FC1-2	Las ColcasA	Context 102	excavation	orange paste	undecorated	body		
LCO-17	TC-LCA-RC2-FC1-3	Las ColcasA	Context 102	excavation	orange paste	undecorated	body		
LCO-18	TC-LCA-RC2-FC1-4	Las ColcasA	Context 102	excavation	orange paste	decorated	handle	incised	
LCO-19	TC-LCA-RC2-FC2-1	Las ColcasA	Context 102	excavation	orange paste	undecorated	rim		
LC-O20	TC-LCA-RC2-FC2-2	Las ColcasA	Context 102	excavation	orange paste	undecorated	body		
LCO-21	TC-LCA-RC2-FC2-3	Las ColcasA	Context 102	excavation	orange paste	undecorated	body		
LCO-22	TC-LCA-RC2-FC2-4	Las ColcasA	Context 102	excavation	orange paste	undecorated	body		
LCO-23	TC-LCA-RC2-FC2-5	Las ColcasA	Context 102	excavation	orange paste	decorated	rim	painted (black)	
LCO-24	TC-LCA-RC2-FC2-6	Las ColcasA	Context 102	excavation	orange paste	undecorated	rim		
LCO-25	TC-LCA-RC2-FC2-7	Las ColcasA	Context 102	excavation	orange paste	decorated	body	stamped	

LCO-26	TC-LCA-RC2-FC2-8	Las ColcasA	Context 102	excavation	orange paste	decorated	body	painted	
LCO-27	TC-LCA-RC2-FC2-9	Las ColcasA	Context 102	excavation	orange paste	decorated	body	stamped	
LCO-28	TC-LCA-R4-FC1-1	Las ColcasA	Context 104	excavation	orange paste	decorated	rim	painted (black)	
LCO-29	TC-LCA-R4-FC1-2	Las ColcasA	Context 104	excavation	orange paste	decorated	body	painted (red)	
LCO-30	TC-LCB-SUP-FC1	Las ColcasB	Context 200	excavation	orange paste	decorated	body	painted (black)	
LCO-31	TC-LCC-SUP-FC1-1	Las ColcasC	Context 301	excavation	orange paste	undecorated	rim		
LCO-32	TC-LCC-SUP-FC1-2	Las ColcasC	Context 301	excavation	orange paste	undecorated	rim		
LCO-33	TC-LCC-SUP-FC1-3	Las ColcasC	Context 301	excavation	orange paste	undecorated	body		
LCO-34	TC-LCC-SUP-FC1-4	Las ColcasC	Context 301	excavation	orange paste	undecorated	body		
LCO-35	TC-LCC-SUP-FC1-5	Las ColcasC	Context 301	excavation	orange paste	undecorated	body		
LCO-36	TC-LCC-SUP-FC1-6	Las ColcasC	Context 301	excavation	orange paste	undecorated	body		
LCO-37	TC-LCC-SUP-FC1-7	Las ColcasC	Context 301	excavation	orange paste	undecorated	body		
LCO-38	TC-LCC-SUP-FC1-8	Las ColcasC	Context 301	excavation	orange paste	decorated	body	incised	
LL-1	TC-L-LL-SUP-FC51-1	La Llama	superficial	survey	orange paste	undecorated	rim		
LL-2	TC-L-LL-SUP-FC51-2	La Llama	superficial	survey	orange paste	undecorated	rim		
LL-3	TC-L-LL-SUP-FC51-3	La Llama	superficial	survey	orange paste	decorated	rim	painted (black, cream)	
LL-4	TC-L-LL-SUP-FC51-4&7	La Llama	superficial	survey	orange paste	undecorated	rim		

LL-5	TC-L-LL-SUP-FC51-5	La Llama	superficial	survey	orange paste	undecorated	rim		
LL-6	TC-L-LL-SUP-FC51-6	La Llama	superficial	survey	orange paste	undecorated	rim		
LL-7	TC-L-LL-SUP-FC52-1	La Llama	superficial	survey	orange paste	undecorated	rim		
LL-8	TC-L-LL-SUP-FC52-2	La Llama	superficial	survey	orange paste	undecorated	rim		
LL-9	TC-L-LL-SUP-FC53-1	La Llama	superficial	survey	orange paste	undecorated	handle		
LL-10	TC-L-LL-SUP-FC54-1	La Llama	superficial	survey	orange paste	decorated	body	painted (black)	
LL-11	TC-L-LL-SUP-FC54-2	La Llama	superficial	survey	orange paste	decorated	body	appliqué	
LL-12	TC-L-LL-SUP-FC55-1	La Llama	superficial	survey	orange paste	decorated	body	painted (black, cream)	
LL-13	TC-L-LL-SUP-FC55-2	La Llama	superficial	survey	orange paste	decorated	body	painted (black, red)	
LL-14	TC-L-LL-SUP-FC55-3	La Llama	superficial	survey	orange paste	decorated	body	painted (black, red, dark red)	
LL-15	TC-L-LL-SUP-FC55-4	La Llama	superficial	survey	orange paste	decorated	body	painted (black, cream)	

LL-16	TC-L-LL-SUP-FC55-5	La Llama	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
LL-17	TC-L-LL-SUP-FC55-6	La Llama	superficial	survey	orange paste	decorated	body	painted (black, cream)	
LL-18	TC-L-LL-SUP-FC55-7	La Llama	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
LL-19	TC-L-LL-SUP-FC55-8	La Llama	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
LL-20	TC-L-LL-SUP-FC55-9	La Llama	superficial	survey	orange paste	decorated	body	painted (black, cream)	
LL-21	TC-L-LL-SUP-FC56-1	La Llama	superficial	survey	orange paste	decorated	body	painted (black, red)	
LL-22	TC-L-LL-SUP-FC557-1	La Llama	superficial	survey	orange paste	undecorated	rim		
LL-23	TC-L-LL-SUP-FC57-2	La Llama	superficial	survey	orange paste	decorated	rim	painted (black)	
LL-24	TC-L-LL-SUP-FC58-1	La Llama	superficial	survey	orange paste	decorated	body	painted (black, cream)	
LL-25	TC-L-LL-SUP-FC58-2	La Llama	superficial	survey	orange paste	decorated	body	painted (black)	
LL-26	TC-L-LL-SUP-FC58-3	La Llama	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	

LL-27	TC-L-LL-SUP-FC58-4	La Llama	superficial	survey	orange paste	decorated	body	painted (black, cream)	
LL-28	TC-L-LL-SUP-FC58-5	La Llama	superficial	survey	orange paste	decorated	body	painted (black, cream)	
LL-29	TC-L-LL-SUP-FC58-6	La Llama	superficial	survey	orange paste	decorated	body	painted (black)	
LL-30	TC-L-LL-SUP-FC58-7	La Llama	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
LL-31	TC-L-LL-SUP-FC58-8	La Llama	superficial	survey	orange paste	decorated	body	painted (black, cream)	
LL-32	TC-L-LL-SUP-FC58-9	La Llama	superficial	survey	orange paste	decorated	body	painted (black, cream)	
LL-33	TC-L-LL-SUP-FC58-10	La Llama	superficial	survey	orange paste	decorated	body	painted (black, cream)	
LL-34	TC-L-LL-SUP-FC58-11	La Llama	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
LL-35	Tc-L-LL-SUP-FC58-12	La Llama	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
LL-36	TC-L-LL-SUP-FC58-13	La Llama	superficial	survey	orange paste	decorated	body	painted (black, cream)	
LL-37	TC-L-LL-SUP-FC58-14	La Llama	superficial	survey	orange paste	decorated	body	painted (black)	

LL-38	TC-L-LL-SUP-FC58-15	La Llama	superficial	survey	orange paste	decorated	body	painted (black, cream)	
LL-39	TC-L-LL-SUP-FC58-16	La Llama	superficial	survey	orange paste	decorated	body	painted (black)	
LL-40	TC-L-LL-SUP-FC58-17	La Llama	superficial	survey	orange paste	decorated	body	painted (black, cream)	
LL-41	TC-L-LL-SUP-FC58-18	La Llama	superficial	survey	orange paste	decorated	body	painted (black)	
LL-42	TC-L-LL-SUP-FC58-19	La Llama	superficial	survey	orange paste	decorated	body	painted (black, dark red)	
LL-43	TC-L-LL-SUP-FC58-20	La Llama	superficial	survey	orange paste	decorated	body	painted (black, cream)	
LL-44	TC-L-LL-SUP-FC58-21	La Llama	superficial	survey	orange paste	decorated	body	painted (black, cream)	
LL-45	TC-L-LL-SUP-FC58-22	La Llama	superficial	survey	orange paste	decorated	body	painted (black, cream)	
LL-46	TC-L-LL-SUP-FC59-1	La Llama	superficial	survey	orange paste	undecorated	handle		
LL-47	TC-L-LL-SUP-FC59-2	La Llama	superficial	survey	orange paste	decorated	handle	painted (black, red)	
LL-48	TC-L-LL-SUP-FC60-1	La Llama	superficial	survey	orange paste	decorated	body	painted (red)	

LL-49	TC-L-LL-SUP-FC61-2	La Llama	superficial	survey	orange paste	decorated	rim	painted (black)	
LL-50	TC-L-LL-SUP-FC61-10	La Llama	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
LL-51	TC-L-LL-SUP-FC61-11	La Llama	superficial	survey	orange paste	decorated	rim	painted (black, cream)	
LL-52	TC-L-LL-SUP-FC61-12	La Llama	superficial	survey	orange paste	decorated	rim	painted (black, red)	
LL-53	TC-L-LL-SUP-FC61-13	La Llama	superficial	survey	orange paste	decorated	rim	painted (black, cream)	
LL-54	TC-L-LL-SUP-FC61-14	La Llama	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
LL-55	TC-L-LL-SUP-FC62-1	La Llama	superficial	survey	orange paste	decorated	body	painted (black)	
LL-56	TC-L-LL-SUP-FC62-2	La Llama	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
LL-57	TC-L-LL-SUP-FC62-3	La Llama	superficial	survey	orange paste	decorated	body	painted (black)	
LL-58	TC-L-LL-SUP-FC62-4	La Llama	superficial	survey	orange paste	decorated	body	painted (black, cream)	
LL-59	TC-L-LL-SUP-FC62-5	La Llama	superficial	survey	orange paste	?	body	perforated	

LL-60	TC-L-LL-SUP-FC62-6	La Llama	superficial	survey	orange paste	decorated	body	painted (black)	
LL-61	TC-L-LL-SUP-FC62-7	La Llama	superficial	survey	orange paste	decorated	body	painted (black, cream)	
LL-62	TC-L-LL-SUP-FC62-8	La Llama	superficial	survey	orange paste	decorated	body	painted (black, red)	
LL-63	TC-L-LL-SUP-FC62-9	La Llama	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
LL-64	TC-L-LL-SUP-FC62-10	La Llama	superficial	survey	orange paste	decorated	body	painted (black)	
LL-65	TC-L-LL-SUP-FC62-11	La Llama	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
LL-66	TC-L-LL-SUP-FC62-12	La Llama	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
LL-67	TC-L-LL-SUP-FC62-13	La Llama	superficial	survey	orange paste	decorated	body	painted (black)	
LL-68	TC-L-LL-SUP-FC62-14	La Llama	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
LL-69	TC-L-LL-SUP-FC62-15	La Llama	superficial	survey	orange paste	decorated	body	painted (black)	
LL-70	TC-L-LL-SUP-FC62-16	La Llama	superficial	survey	orange paste	decorated	body	painted (black, cream)	

LL-71	TC-L-LL-SUP-FC62-17	La Llama	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
LL-72	TC-L-LL-SUP-FC62-18	La Llama	superficial	survey	orange paste	decorated	body	painted (black, cream)	
LL-73	TC-L-LL-SUP-FC62-19	La Llama	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
LL-74	TC-L-LL-SUP-FC62-20	La Llama	superficial	survey	orange paste	decorated	body	painted (black, cream)	
LL-75	TC-L-LL-SUP-FC62-21	La Llama	superficial	survey	orange paste	decorated	body	painted (black)	
LL-76	TC-L-LL-SUP-FC62-22	La Llama	superficial	survey	orange paste	decorated	body	painted (black, red)	
LL-77	TC-L-LL-SUP-FC62-23	La Llama	superficial	survey	orange paste	decorated	body	painted (black)	
LL-78	TC-L-LL-SUP-FC62-24	La Llama	superficial	survey	orange paste	decorated	body	painted (black)	
LL-79	TC-L-LL-SUP-FC63-1	La Llama	superficial	survey	orange paste	undecorated	handle		
LL-80	TC-L-LL-SUP-FC63-2	La Llama	superficial	survey	orange paste	undecorated	handle		
LL-81	TC-L-LL-SUP-FC64-8	La Llama	superficial	survey	orange paste	decorated	body	painted (black)	

LL-82	TC-L-LL-SUP-FC64-9	La Llama	superficial	survey	orange paste	decorated	rim	painted (black, cream)	
LL-83	TC-L-LL-SUP-FC64-17	La Llama	superficial	survey	orange paste	decorated	rim	painted (black, red)	
LL-84	TC-L-LL-SUP-FC64-19	La Llama	superficial	survey	orange paste	decorated	rim	painted (black, cream)	
LL-85	TC-L-LL-SUP-FC65-1	La Llama	superficial	survey	orange paste	decorated	body	painted (black, cream)	
LL-86	TC-L-LL-SUP-FC66-1	La Llama	superficial	survey	orange paste	decorated	body	painted (black)	
LL-87	TC-L-LL-SUP-FC67-1	La Llama	superficial	survey	orange paste	decorated	handle	painted (black, cream)	
LL-88	TC-L-LL-SUP-FC68-1	La Llama	superficial	survey	orange paste	undecorated	rim		
LL-89	TC-L-LL-SUP-FC69-1	La Llama	superficial	survey	orange paste	decorated	body	painted (black, cream)	
LL-90	TC-L-LL-CapSup-FC1	La Llama	Context 400	excavation	orange paste	undecorated	body		burnt
LL-91	TC-L-LL-CapSup-FC2	La Llama	Context 400	excavation	orange paste	undecorated	body		burnt
LL-92	TC-L-LL-CapSup-FC3	La Llama	Context 400	excavation	orange paste	undecorated	body		burnt

LL-93	TC-L-LL-CapSup-FC4	La Llama	Context 400	excavation	orange paste	undecorated	body		burnt
LL-94	TC-L-LL-CapSup-FC5	la Llama	Context 400	excavation	orange paste	undecorated	body		burnt
LL-95	TC-L-LL-CapSup-FC6	La Llama	Context 400	excavation	orange paste	undecorated	body		burnt
LL-96	TC-L-LL-CapSup-FC7	La Llama	Context 400	excavation	orange paste	undecorated	body		burnt
LL-97	TC-L-LL-CapSup-FC8	La Llama	Context 400	excavation	orange paste	undecorated	body		burnt
LL-98	TC-L-LL-CapSup-FC9	La Llama	Context 400	excavation	orange paste	undecorated	body		burnt
LL-99	TC-L-LL-RC1-FC1	La Llama	Context 401	excavation	orange paste	decorated	handle	painted (cream)	
LL-100	TC-L-LL-RC1-FC2	La Llama	Context 401	excavation	orange paste	undecorated	body		
LL-101	TC-L-LL-RC1-FC3	La Llama	Context 401	excavation	orange paste	undecorated	body		
LL-102	TC-L-LL-RC2-FC1	La Llama	Context 402	excavation	orange paste	decorated	body	painted (black, cream, red)	
TCII-1	TC-TCII-SUP-FC165-1	Tambo Colorado II	superficial	survey	orange paste	undecorated	rim		
TCII-2	TC-TCII-SUP-FC165-2	Tambo Colorado II	superficial	survey	orange paste	decorated	rim	painted (red)	
TCII-3	TC-TCII-SUP-FC166-1	Tambo Colorado II	superficial	survey	orange paste	decorated	body	painted (black)	

TCII-4	TC-TCII-SUP-FC166-2	Tambo Colorado II	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TCII-5	TC-TCII-SUP-FC166-3	Tambo Colorado II	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TCII-6	TC-TCII-SUP-FC166-4	Tambo Colorado II	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TCII-7	TC-TCII-SUP-FC166-5	Tambo Colorado II	superficial	survey	orange paste	decorated	body	painted (black)	
TCII-8	TC-TCII-SUP-FC166-6	Tambo Colorado II	superficial	survey	orange paste	decorated	body	painted (black)	
TCII-9	TC-TCII-SUP-FC166-7	Tambo Colorado II	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TCII-10	TC-TCII-SUP-FC166-8	Tambo Colorado II	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TCII-11	TC-TCII-SUP-FC167-1	Tambo Colorado II	superficial	survey	orange paste	undecorated	rim		
TCII-12	TC-TCII-Csup-FC1	Tambo Colorado II	Context 500	excavation	orange paste	decorated	rim	painted (black, red)	
TCII-13	TC-TCII-Capa3-FC2-1	Tambo Colorado II	Context 503	excavation	blackware	undecorated	body		
TCII-14	TC-TCII-Capa3-FC2-2	Tambo Colorado II	Context 503	excavation	blackware	undecorated	rim		
TCII-15	TC-TCII-RC3-FC3	Tambo Colorado II	Context 503	excavation	orange paste	decorated	body	painted (red, black, cream)	burnt

P-1	TC-PB-SUP-FC155-1	El Pedregal B	superficial	survey	orange paste	undecorated	rim		
P-2	TC-PB-SUP-FC156-1	El Pedregal B	superficial	survey	orange paste	decorated	body	painted (black and cream)	
P-3	TC-PB-SUP-FC156-2	El Pedregal B	superficial	survey	orange paste	decorated	body	painted (black)	
P-4	TC-PB-SUP-FC157-1	El Pedregal B	superficial	survey	orange paste	decorated	body	painted (red)	
P-5	TC-PB-SUP-FC158-1	El Pedregal B	superficial	survey	orange paste	decorated	body	painted (black)	
P-6	TC-PB-SUP-FC158-2	El Pedregal B	superficial	survey	orange paste	decorated	body	painted (black)	
P-7	TC-PB-SUP-FC159	El Pedregal B	superficial	survey	orange paste	decorated	body with broken handle	painted (red, black, cream)	
P-8	TC-PB-RC2-1	El Pedregal B	Context 602	excavation	orange paste	undecorated	body		burnt
P-9	TC-PB-RC2-2	El Pedregal B	Context 602	excavation	orange paste	undecorated	body		burnt
P-10	TC-PB-RC2-3	El Pedregal B	Context 602	excavation	orange paste	undecorated	body		
P-11	TC-PB-RC3-1	El Pedregal B	Context 603	excavation	orange paste	undecorated	body		
P-12	TC-PB-RC3-2	El Pedregal B	Context 603	excavation	orange paste	undecorated	body		burnt
P-13	TC-PB-RC3-3	El Pedregal B	Context 603	excavation	orange paste	undecorated	body		burnt
P-14	TC-PB-RC3-4	El Pedregal B	Context 603	excavation	orange paste	decorated	body	incised and painted (red & black)	

CA-1	TC-CA-SUP-FC1-1	Cerro Auquix	Superficial	Survey	orange paste	decorated	Body	painted (black, red, cream)	
CA-2	TC-CA-SUP-FC1-3	Cerro Auquix	Superficial	Survey	orange paste	decorated	body	painted (black, cream, brown)	
CA-3	TC-CA-SUP-FC1-4	Cerro Auquix	Superficial	Survey	orange paste	decorated	body	painted (black and cream)	paint wearing off
CA-4	TC-CA-SUP-FC1-7	Cerro Auquix	Superficial	Survey	orange paste	decorated	body	painted (black, red, cream)	
CA-5	TC-CA-SUP-FC1-8	Cerro Auquix	Superficial	Survey	orange paste	decorated	body	painted (black, red, cream)	
CA-6	TC-CA-SUP-FC1-9	Cerro Auquix	Superficial	Survey	orange paste	decorated	body	painted (blakc, red, cream)	
CA-7	TC-CA-SUP-FC1-10&6	Cerro Auquix	Superficial	Survey	orange paste	decorated	body	painted (black and cream)	This sherd is made off two fragments
CA-8	TC-CA-SUP-FC1-11	Cerro Auquix	Superficial	Survey	orange paste	decorated	body	painted (black, red, cream)	
CA-9	TC-CA-SUP-FC1-12	Cerro Auquix	Superficial	Survey	orange paste	Decorated	body	painted (black and red)	
CA-10	TC-CA-SUP-FC2-1	Cerro Auquix	Superficial	Survey	orange paste	decorated	rim	painted (black and cream)	
CA-11	TC-CA-SUP-FC2-2	cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	

CA-12	TC-CA-SUP-FC3-1	Cerro Auquix	Superficial	Survey	orange paste	decorated	body	painted (black and cream)	
CA-13	TC-CA-SUP-FC3-2	Cerro Auquix	Superficial	Survey	orange paste	decorated	body	painted (black, red, cream)	
CA-14	TC-CA-SUP-FC3-3	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-15	TC-CA-SUP-FC3-4	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
CA-16	TC-CA-SUP-FC3-5	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
CA-17	TC-CA-SUP-FC3-6	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	
CA-18	TC-CA-SUP-FC3-7	cerro Auquix	superficial	survey	orange paste	Decorated	body	painted (black, cream, dark red)	
CA-19	TC-CA-SUP-FC3-8	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and red)	
CA-20	TC-CA-SUP-FC3-9	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-21	TC-CA-SUP-FC3-10	cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	
CA-22	TC-CA-SUP-FC3-11	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-23	TC-CA-SUP-FC3-12	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-24	TC-CA-SUP-FC3-13	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	

CA-25	TC-CA-SUP-FC3-14	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-26	TC-CA-SUP-FC3-15	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-27	TC-CA-SUP-FC3-16	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-28	TC-CA-SUP-FC3-17	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-29	TC-CA-SUP-FC3-18	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	
CA-30	TC-CA-SUP-FC3-19	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-31	TC-CA-SUP-FC3-20	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-32	TC-CA-SUP-FC3-21	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-33	TC-CA-SUP-FC3-22	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and red)	hole made after being dried or cooked
CA-34	TC-CA-SUP-FC4-3	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
CA-35	TC-CA-SUP-FC4-6	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black and cream)	

CA-36	TC-CA-SUP-FC4-7	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black and red)	
CA-37	TC-CA-SUP-FC4-8	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black)	
CA-38	TC-CA-SUP-FC4-9	cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black)	
CA-39	TC-CA-SUP-FC4-10	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black and red)	
CA-40	TC-CA-SUP-FC4-14	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black, cream, dark red)	
CA-41	TC-CA-SUP-FC5-1	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-42	TC-CA-SUP-FC5-2	Cerro Auquix	superficial	survey	orange paste	undecorated	rim		
CA-43	TC-CA-SUP-FC5-3	Cerro Auquix	superficial	survey	orange paste	undecorated	rim		
CA-44	TC-CA-SUP-FC5-4	Cerro Auquix	superficial	survey	orange paste	undecorated	rim		
CA-45	TC-CA-SUP-FC6-1	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black and cream)	
CA-46	TC-CA-SUP-FC7-1	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-47	TC-CA-SUP-FC7-2	cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-48	TC-CA-SUP-FC7-3	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-49	TC-CA-SUP-FC7-4	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
CA-50	TC-CA-SUP-FC7-5	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	

CA-51	TC-CA-SUP-FC7-6	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-52	TC-CA-SUP-FC7-7	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream,dark red)	
CA-53	TC-CA-SUP-FC8-1	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black)	
CA-54	TC-CA-SUP-FC8-3	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black and red)	
CA-55	TC-CA-SUP-FC8-4	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black)	
CA-56	TC-CA-SUP-FC9-1	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black and cream)	
CA-57	TC-CA-SUP-FC10-1	Cerro Auquix	superficial	survey	orange paste	decorated	rim	stamped	
CA-58	TC-CA-SUP-FC11-1	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
CA-59	TC-CA-SUP-FC11-2	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and red)	
CA-60	TC-CA-SUP-FC11-3	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-61	TC-CA-SUP-FC11-4	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-62	TC-CA-SUP-FC11-5	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-63	TC-CA-SUP-FC11-6	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-64	TC-CA-SUP-FC11-7	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	

CA-65	TC-CA-SUP-FC11-8	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red and cream)	
CA-66	TC-CA-SUP-FC11-9	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (blakc and red)	
CA-67	TC-CA-SUP-FC11-10	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
CA-68	TC-CA-SUP-FC11-11	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (blakc, red, cream)	
CA-69	TC-CA-SUP-FC11-12	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	
CA-70	TC-CA-SUP-FC12-1	Cerro Auquix	superficial	survey	orange paste	undecorated	handle		
CA-71	TC-CA-SUP-FC13-1&11	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red and cream)	
CA-72	TC-CA-SUP-FC13-2	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and red)	
CA-73	TC-CA-SUP-FC13-3	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and red)	sherd wearing off
CA-74	TC-CA-SUP-FC13-4	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-75	TC-CA-SUP-FC13-5	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-76	TC-CA-SUP-FC13-6&15	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
CA-77	TC-CA-SUP-FC13-7	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream,dark red)	

CA-78	TC-CA-SUP-FC13-8	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-79	TC-CA-SUP-FC13-9	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (yellow)	
CA-80	TC-CA-SUP-FC13-10	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-81	TC-CA-SUP-FC13-12	Cerro Auquix	superficial	survey	orange paste	?	body	perforated	
CA-82	TC-CA-SUP-FC13-13	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and red)	
CA-83	TC-CA-SUP-FC13-14	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red and cream)	
CA-84	TC-CA-SUP-FC13-16	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream and yellow)	
CA-85	TC-CA-SUP-FC13-17	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red and cream)	
CA-86	TC-CA-SUP-FC14-1	Cerro Auquix	superficial	survey	orange paste	decorated	handle	painted (black)	
CA-87	TC-CA-SUP-FC15-2	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (red copper colored)	
CA-88	TC-CA-SUP-FC16-1	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red and cream)	
CA-89	TC-CA-SUP-FC16-2	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	

CA-90	TC-CA-SUP-FC16-3	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
CA-91	TC-CA-SUP-FC16-4	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	
CA-92	TC-CA-SUP-FC16-5	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red and cream)	
CA-93	TC-CA-SUP-FC16-6	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
CA-94	TC-CA-SUP-FC16-7	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-95	TC-CA-SUP-FC16-8	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream,dark red)	
CA-96	TC-CA-SUP-FC16-9	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-97	TC-CA-SUP-FC17-1	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black and cream)	
CA-98	TC-CA-SUP-FC18-1	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-99	TC-CA-SUP-FC18-2	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream,dark red)	
CA-100	TC-CA-SUP-FC18-3	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-101	TC-CA-SUP-FC18-4	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	

CA-102	TC-CA-SUP-FC18-5	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (red)	
CA-103	TC-CA-SUP-FC18-6	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
CA-104	TC-CA-SUP-FC18-7	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red and cream)	not straight lines, simple designs
CA-105	TC-CA-SUP-FC18-8	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, brown)	
CA-106	TC-CA-SUP-FC18-9	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-107	TC-CA-SUP-FC18-10	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	wearing off
CA-108	TC-CA-SUP-FC18-11	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and red)	wearing off
CA-109	TC-CA-SUP-FC18-12	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and red)	
CA-110	TC-CA-SUP-FC19-1	Cerro Auquix	superficial	survey	orange paste	decorated	rim	appliqué and incision	
CA-111	TC-CA-SUP-FC20-1	Cerro Auquix	superficial	survey	orange paste	undecorated	rim		
CA-112	TC-CA-SUP-FC20-2	Cerro Auquix	superficial	Survey	orange paste	undecorated	rim		
CA-113	TC-CA-SUP-FC20-3	Cerro Auquix	superficial	survey	orange paste	undecorated	rim		

CA-114	TC-CA-SUP-FC21-1	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-115	TC-CA-SUP-FC21-2	Cerro Auquix	superficial	survey	orange paste	?	body	perforated	
CA-116	TC-CA-SUP-FC21-3	Cerro Auquix	superficial	survey	orange paste	?	body	perforated	
CA-117	TC-CA-SUP-FC23-1	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red) and perforated	
CA-118	TC-CA-SUP-FC23-2	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-119	TC-CA-SUP-FC23-3	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-120	TC-CA-SUP-FC23-4	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-121	TC-CA-SUP-FC23-5	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-122	TC-CA-SUP-FC23-6	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	
CA-123	TC-CA-SUP-FC23-7	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-124	TC-CA-SUP-FC23-8	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
CA-125	TC-CA-SUP-FC23-9	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and red)	

CA-126	TC-CA-SUP-FC23-10	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	
CA-127	TC-CA-SUP-FC23-11	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and red)	
CA-128	TC-CA-SUP-FC23-12	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-129	TC-CA-SUP-FC23-13	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-130	TC-CA-SUP-FC23-14	Cerro Auquix	superficial	survey	orange paste	?	body	perforated	
CA-131	TC-CA-SUP-FC23-15	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-132	TC-CA-SUP-FC22-1	Cerro Auquix	superficial	survey	orange paste	undecorated	rim		
CA-133	TC-CA-SUP-FC22-2	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black)	
CA-134	TC-CA-SUP-FC22-3	Cerro Auquix	superficial	survey	orange paste	undecorated	rim		
CA-135	TC-CA-SUP-FC22-4	Cerro Auquix	superficial	survey	orange paste	undecorated	rim		
CA-136	TC-CA-SUP-FC22-5	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black)	
CA-137	TC-CA-SUP-FC24-1	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
CA-138	TC-CA-SUP-FC24-2	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	

CA-139	TC-CA-SUP-FC24-3	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-140	TC-CA-SUP-FC25-1	Cerro Auquix	superficial	survey	orange paste	undecorated	handle		
CA-141	TC-CA-SUP-FC26-1	Cerro Auquix	superficial	survey	orange paste	undecorated	handle		
CA-142	TC-CA-SUP-FC27-1	Cerro Auquix	superficial	survey	orange paste	undecorated	rim with handle		
CA-143	TC-CA-SUP-FC27-2	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black)	
CA-144	TC-CA-SUP-FC27-3	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black and cream)	
CA-145	TC-CA-SUP-FC28-1	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-146	TC-CA-SUP-FC28-2	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, red)	
CA-147	TC-CA-SUP-FC28-3	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
CA-148	TC-CA-SUP-FC28-4	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and dark red)	
CA-149	TC-CA-SUP-FC28-5	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-150	TC-CA-SUP-FC28-6	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, red)	
CA-151	TC-CA-SUP-FC28-7	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, red)	

CA-152	TC-CA-SUP-FC28-8	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	
CA-153	TC-CA-SUP-FC28-9	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (dark red)	
CA-154	TC-CA-SUP-FC28-10	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-155	TC-CA-SUP-FC28-11	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-156	TC-CA-SUP-FC28-12	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red and cream)	
CA-157	TC-CA-SUP-FC28-13	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red and cream)	
CA-158	TC-CA-SUP-FC28-14	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-159	TC-CA-SUP-FC28-15	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	
CA-160	TC-CA-SUP-FC28-16	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	
CA-161	TC-CA-SUP-FC28-17	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	
CA-162	TC-CA-SUP-FC28-18	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-163	TC-CA-SUP-FC28-19	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red and cream)	

CA-164	TC-CA-SUP-FC28-20	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and red)	
CA-165	TC-CA-SUP-FC28-21	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and red)	
CA-166	TC-CA-SUP-FC28-22	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (blakc, cream, dark red)	
CA-167	TC-CA-SUP-FC28-23	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	
CA-168	TC-CA-SUP-FC28-24	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and red)	
CA-169	TC-CA-SUP-FC28-25	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red and cream)	
CA-170	TC-CA-SUP-FC28-26	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	
CA-171	TC-CA-SUP-FC28-27	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red and cream)	
CA-172	TC-CA-SUP-FC28-29	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	
CA-173	TC-CA-SUP-FC28-30	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and red)	
CA-174	TC-CA-SUP-FC28-31	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	

CA-175	TC-CA-SUP-FC28-32	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red and cream)	
CA-176	TC-CA-SUP-FC28-33	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-177	TC-CA-SUP-FC28-34	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, red)	
CA-178	TC-CA-SUP-FC29-1	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black and cream)	
CA-179	TC-CA-SUP-FC29-2	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (red)	
CA-180	TC-CA-SUP-FC30-1&5	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
CA-181	TC-CA-SUP-FC30-2	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and red)	
CA-182	TC-CA-SUP-FC30-3	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	
CA-183	TC-CA-SUP-FC30-4	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-184	TC-CA-SUP-FC30-6	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-185	TC-CA-SUP-FC30-7	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and red)	
CA-186	TC-CA-SUP-FC30-8	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-187	TC-CA-SUP-FC30-9	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red and cream)	

CA-188	TC-CA-SUP-FC30-10	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-189	TC-CA-SUP-FC30-11	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black red)	
CA-190	TC-CA-SUP-FC30-12	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and red)	
CA-191	TC-CA-SUP-FC30-13	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and dark red)	
CA-192	TC-CA-SUP-FC30-14	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	
CA-193	TC-CA-SUP-FC31-1	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (cream)	body is painted
CA-194	TC-CA-SUP-FC31-2	Cerro Auquix	superficial	survey	black paste	undecorated	rim		
CA-195	TC-CA-SUP-FC31-3	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black)	
CA-196	TC-CA-SUP-FC32-1	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, yellow)	
CA-197	TC-CA-SUP-FC32-2	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red and cream)	
CA-198	TC-CA-SUP-FC32-3	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
CA-199	TC-CA-SUP-FC32-4	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-200	TC-CA-SUP-FC32-5	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and red)	

CA-201	TC-CA-SUP-FC32-6	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and dark red)	
CA-202	TC-CA-SUP-FC32-7	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-203	TC-CA-SUP-FC32-8	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	
CA-204	TC-CA-SUP-FC32-9	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-205	TC-CA-SUP-FC32-10	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and red)	
CA-206	TC-CA-SUP-FC32-11	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-207	TC-CA-SUP-FC33-1	Cerro Auquix	superficial	survey	orange paste	decorated	handle	painted (black)	
CA-208	TC-CA-SUP-FC34-1	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-209	TC-CA-SUP-FC34-2	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-210	TC-CA-SUP-FC34-3	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-211	TC-CA-SUP-FC34-4	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	
CA-212	TC-CA-SUP-FC35-1	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black)	
CA-213	TC-CA-SUP-FC35-2	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	

CA-214	TC-CA-SUP-FC35-3	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black and cream)	
CA-215	TC-CA-SUP-FC36-1	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and yellow)	
CA-216	TC-CA-SUP-FC36-2	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and yellow)	
CA-217	TC-CA-SUP-FC37-1	Cerro Auquix	superficial	survey	orange paste	undecorated	rim		
CA-218	TC-CA-SUP-FC37-2	Cerro Auquix	superficial	survey	orange paste	undecorated	rim		
CA-219	TC-CA-SUP-FC37-3	Cerro Auquix	superficial	survey	orange paste	decorated	rim	incised	
CA-220	TC-CA-SUP-FC37-4	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black)	
CA-221	TC-CA-SUP-FC38-1	Cerro Auquix	superficial	survey	black paste	undecorated	body		blackware
CA-222	TC-CA-SUP-FC38-2	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black and cream)	
CA-223	TC-CA-SUP-FC38-3	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black, cream, red)	
CA-224	TC-CA-SUP-FC38-4	Cerro Auquix	superficial	survey	orange paste	undecorated	rim		
CA-225	TC-CA-SUP-FC38-5	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black, cream, red)	
CA-226	TC-CA-SUP-FC38-6	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black)	
CA-227	TC-CA-SUP-FC39-1	Cerro Auquix	superficial	survey	orange paste	decorated	handle	painted (black)	
CA-228	TC-CA-SUP-FC40-1	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red)	

CA-229	TC-CA-SUP-FC40-2	Cerro Auquix	superficial	survey	orange paste	?	body	perforated	
CA-230	TC-CA-SUP-FC40-3	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
CA-231	TC-CA-SUP-FC40-4	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream)	
CA-232	TC-CA-SUP-FC40-5	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream,dark red)	
CA-233	TC-CA-SUP-FC40-6	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	
CA-234	TC-CA-SUP-FC40-7	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
CA-235	TC-CA-SUP-FC40-8	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
CA-236	TC-CA-SUP-FC40-9	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-237	TC-CA-SUP-FC40-10	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-238	TC-CA-SUP-FC40-11	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	
CA-239	TC-CA-SUP-FC40-12	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-240	TC-CA-SUP-FC41-1	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-241	TC-CA-SUP-FC41-2	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	

CA-242	TC-CA-SUP-FC42-1	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black and cream)	
CA-243	TC-CA-SUP-FC42-2	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black)	
CA-244	TC-CA-SUP-FC42-3	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
CA-245	TC-CA-SUP-FC42-4	Cerro Auquix	superficial	survey	orange paste	undecorated	rim		
CA-246	TC-CA-SUP-FC42-5	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
CA-247	TC-CA-SUP-FC43-1	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and red)	
CA-248	TC-CA-SUP-FC43-2	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-249	TC-CA-SUP-FC44-2	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black and cream)	
CA-250	TC-CA-SUP-FC44-3	Cerro Auquix	superficial	survey	orange paste	decorated	rim	incised	
CA-251	TC-CA-SUP-FC44-4	Cerro Auquix	superficial	survey	orange paste	decorated	rim	painted (black)	
CA-252	TC-CA-SUP-FC45-1	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-253	TC-CA-SUP-FC45-2	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red and cream)	
CA-254	TC-CA-SUP-FC46-1	Cerro Auquix	superficial	survey	orange paste	decorated	handle	painted (red)	
CA-255	TC-CA-SUP-FC47-1	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	

CA-256	TC-CA-SUP-FC47-2	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-257	TC-CA-SUP-FC47-3	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	
CA-258	TC-CA-SUP-FC47-4	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	
CA-259	TC-CA-SUP-FC47-5	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	
CA-260	TC-CA-SUP-FC48-1	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	
CA-261	TC-CA-SUP-FC48-2	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black)	
CA-262	TC-CA-SUP-FC48-3	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and red)	
CA-263	TC-CA-SUP-FC48-4	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-264	TC-CA-SUP-FC49-1	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black and cream)	
CA-265	TC-CA-SUP-FC49-2	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-266	TC-CA-SUP-FC49-3	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream)	
CA-267	TC-CA-SUP-FC49-4	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
CA-268	TC-CA-SUP-FC49-5	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, red)	
CA-269	TC-CA-SUP-FC49-6	Cerro Auquix	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red, yellow)	
CA-270	TC-CA-SUP-FC50-1	Cerro Auquix	superficial	survey	orange paste	undecorated	rim		

CA-271	TC-CA-SUP-FC50-2	Cerro Auquix	superficial	survey	orange paste	undecorated	rim		
CA-272	TC-CA-CSUP-1	Cerro Auquix	Context 700	excavation	orange paste	undecorated	body		
CA-273	TC-CA-Capa1-1	Cerro Auquix	Context 701	excavation	orange paste	decorated	rim	painted (black, cream)	burnt
CA-274	TC-CA-Capa1-2	Cerro Auquix	Context 701	excavation	orange paste	decorated	rim	painted (cream)	
CA-275	TC-CA-Capa1-3	Cerro Auquix	Context 701	excavation	orange paste	undecorated	rim		
CA-276	TC-CA-Capa1-4	Cerro Auquix	Context 701	excavation	orange paste	decorated	rim	painted (cream)	
CA-277	TC-CA-Capa2-1	Cerro Auquix	Context 702	excavation	orange paste	decorated	body	painted (cream, black, red)	
LC-1	TC-LC-SUP-FC169-1	La Cima	superficial	survey	orange paste	undecorated	rim		
LC-2	TC-LC-SUP-FC169-2	La Cima	superficial	survey	orange paste	undecorated	rim		
LC-3	TC-LC-SUP-FC169-3	La Cima	superficial	survey	orange paste	undecorated	rim		
LC-4	TC-LC-SUP-FC169-4	La Cima	superficial	survey	orange paste	undecorated	rim		
LC-5	TC-LC-SUP-FC170-2	La Cima	superficial	survey	orange paste	undecorated	rim		
LC-6	TC-LC-SUP-FC171-1	La Cima	superficial	survey	orange paste	undecorated	rim		
LC-7	TC-LC-SUP-FC171-2	La Cima	superficial	survey	orange paste	undecorated	rim		

LC-8	TC-LC-SUP-FC171-3	La Cima	superficial	survey	orange paste	undecorated	rim		
LC-9	TC-LC-SUP-FC172-1	La Cima	superficial	survey	orange paste	decorated	body	painted (cream)	
LC-10	TC-LC-SUP-FC173-1	La Cima	superficial	survey	orange paste	decorated	body	painted (black)	
LC-11	TC-LC-SUP-FC174-1	La Cima	superficial	survey	orange paste	decorated	body	painted (cream)	
LC-12	TC-LC-SUP-FC175-1	La Cima	superficial	survey	orange paste	undecorated	rim		
LC-13	TC-LC-SUP-FC175-2	La Cima	superficial	survey	orange paste	undecorated	rim		
LC-14	TC-LC-SUP-FC176-1	La Cima	superficial	survey	orange paste	decorated	body	modelled	
LC-15	TC-LC-SUP-FC177-1	La Cima	superficial	survey	orange paste	decorated	body	incised	
LC-16	TC-LC-SUP-FC178-1	La Cima	superficial	survey	orange paste	decorated	body	painted (black)	
LC-17	TC-LC-SUP-FC179-1	La Cima	superficial	survey	orange paste	undecorated	rim		
LC-18	TC-LC-SUP-FC180-1	La Cima	superficial	survey	orange paste	undecorated	handle		

LC-19	TC-LC-SUP-FC181-1	La Cima	superficial	survey	orange paste	undecorated	rim		
LC-20	TC-LC-SUP-FC182-1	La Cima	superficial	survey	orange paste	undecorated	rim		
LC-21	TC-LC-SUP-FC182-2	La Cima	superficial	survey	blackware	undecorated	rim		
LC-22	TC-LC-SUP-FC183-1	La Cima	superficial	survey	orange paste	undecorated	rim		
LC-23	TC-LC-SUP-FC184-1	La Cima	superficial	survey	orange paste	undecorated	rim		
LC-24	TC-LC-SUP-FC185-1	La Cima	superficial	survey	orange paste	decorated	rim	painted (black and red)	
LC-25	TC-LC-SUP-FC185-2	La Cima	superficial	survey	orange paste	undecorated	handle rim		
LC-26	TC-LC-SUP-FC186-1	La Cima	superficial	survey	orange paste	decorated	rim	painted (black, cream)	
LC-27	TC-LC-CE01	La Cima	context 801	excavation	orange paste	decorated	full pottery		
TA-1	TC-TA-SUP-FC91-1	Las Terrazas A	superficial	survey	orange paste	decorated	handle	painted (cream, black)	
TA-2	TC-TA-SUP-FC91-2	Las Terrazas A	superficial	survey	orange paste	undecorated	handle/rim		
TA-3	TC-TA-SUP-FC92-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-4	TC-TA-SUP-FC92-2	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	

TA-5	TC-TA-SUP-FC92-3	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-6	TC-TA-SUP-FC92-4	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-7	TC-TA-SUP-FC92-5	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-8	TC-TA-SUP-FC92-6	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-9	TC-TA-SUP-FC92-7	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-10	TC-TA-SUP-FC92-8	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-11	TC-TA-SUP-FC92-9	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (red) & appliqué	
TA-12	TC-TA-SUP-FC92-10	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-13	TC-TA-SUP-FC92-11	Las Terrazas A	superficial	survey	orange paste	decorated	rim	stamped	
TA-14	TC-TA-SUP-FC92-12	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-15	TC-TA-SUP-FC92-13	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-16	TC-TA-SUP-FC92-14	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	

TA-17	TC-TA-SUP-FC92-15	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-18	TC-TA-SUP-FC92-16	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-19	TC-TA-SUP-FC92-17	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-20	TC-TA-SUP-FC92-18	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-21	TC-TA-SUP-FC92-19	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-22	TC-TA-SUP-FC93-1	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-23	TC-TA-SUP-FC93-2	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-24	TC-TA-SUP-FC93-3	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-25	TC-TA-SUP-FC93-4	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-26	TC-TA-SUP-FC94-1	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-27	TC-TA-SUP-FC95-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-28	TC-TA-SUP-FC95-2	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-29	TC-TA-SUP-FC95-3	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-30	TC-TA-SUP-FC96-1	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (red)	
TA-31	TC-TA-SUP-FC-97-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	

TA-32	TC-TA-SUP-FC98-2	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black)	
TA-33	TC-TA-SUP-FC98-3	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, cream)	
TA-34	TC-TA-SUP-FC98-7	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black)	
TA-35	TC-TA-SUP-FC98-9	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, cream)	
TA-36	TC-TA-SUP-FC99-1	Las Terrazas A	superficial	survey	orange paste	decorated	handle	painted (red, cream, black)	
TA-37	TC-TA-SUP-FC100-1	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
TA-38	TC-TA-SUP-FC100-2	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
TA-39	TC-TA-SUP-FC101-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-40	TC-TA-SUP-FC102-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-41	TC-TA-SUP-FC102-2	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-42	TC-TA-SUP-FC102-3	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-43	TC-TA-SUP-FC102-4	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-44	TC-TA-SUP-FC102-5	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	

TA-45	TC-TA-SUP-FC102-6	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-46	TC-TA-SUP-FC102-7	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-47	TC-TA-SUP-FC102-8	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-48	TC-TA-SUP-FC102-9	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-49	TC-TA-SUP-FC102-10	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-50	TC-TA-SUP-FC102-11	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-51	TC-TA-SUP-FC102-12	Las Terrazas A	superficial	survey	orange paste	decorated	body	appliqué	
TA-52	TC-TA-SUP-FC102-13	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-53	TC-TA-SUP-FC102-14	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-54	TC-TA-SUP-FC102-15	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-55	TC-TA-SUP-FC103-2	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black)	

TA-56	TC-TA-SUP-FC103-3	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black)	
TA-57	TC-TA-SUP-FC103-4	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
TA-58	TC-TA-SUP-FC104-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-59	TC-TA-SUP-FC104-2	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-60	TC-TA-SUP-FC104-3	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-61	TC-TA-SUP-FC104-4	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-62	TC-TA-SUP-FC104-5	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-63	TC-TA-SUP-FC104-6	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-64	TC-TA-SUP-FC104-7	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-65	TC-TA-SUP-FC104-8	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-66	TC-TA-SUP-FC105-1	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		

TA-67	TC-TA-SUP-FC105-2	Las Terrazas A	superficial	survey	orange paste	undecorated	rim/handle		
TA-68	TC-TA-SUP-FC106-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, dark red)	
TA-69	TC-TA-SUP-FC106-2	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-70	TC-TA-SUP-FC106-3	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-71	TC-TA-SUP-FC106-4	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-72	TC-TA-SUP-FC106-5&7&8	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, dark red)	
TA-73	TC-TA-SUP-FC106-6	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-74	TC-TA-SUP-FC106-9	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-75	TC-TA-SUP-FC106-10	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-76	TC-TA-SUP-FC106-11	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-77	TC-TA-SUP-FC106-12	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	

TA-78	TC-TA-SUP-FC106-13	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-79	TC-TA-SUP-FC106-14	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-80	TC-TA-SUP-FC106-15	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, dark red)	
TA-81	TC-TA-SUP-FC107-2	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-82	TC-TA-SUP-FC107-3	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-83	TC-TA-SUP-FC107-4	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-84	TC-TA-SUP-FC107-5	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-85	TC-TA-SUP-FC108-2	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
TA-86	TC-TA-SUP-FC108-3	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black)	
TA-87	TC-TA-SUP-FC108-4	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black)	
TA-88	TC-TA-SUP-FC108-5	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	

TA-89	TC-TA-SUP-FC108-7	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red)	
TA-90	TC-TA-SUP-FC108-9	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, cream)	
TA-91	TC-TA-SUP-FC108-10	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
TA-92	TC-TA-SUP-FC108-11	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black)	
TA-93	TC-TA-SUP-FC108-12	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
TA-94	TC-TA-SUP-FC108-15	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black)	
TA-95	TC-TA-SUP-FC109-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-96	TC-TA-SUP-FC109-2	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-97	TC-TA-SUP-FC109-3	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-98	TC-TA-SUP-FC109-4	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-99	TC-TA-SUP-FC109-5	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	

TA-100	TC-TA-SUP-FC109-6	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-101	TC-TA-SUP-FC109-7	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-102	TC-TA-SUP-FC109-8	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-103	TC-TA-SUP-FC109-9	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-104	TC-TA-SUP-FC109-10	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-105	TC-TA-SUP-FC109-11	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-106	TC-TA-SUP-FC109-12	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-107	TC-TA-SUP-FC109-13	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-108	TC-TA-SUP-FC109-14	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-109	TC-TA-SUP-FC109-15	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-110	TC-TA-SUP-FC109-16	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	

TA-111	TC-TA-SUP-FC109-17	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-112	TC-TA-SUP-FC109-18	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-113	TC-TA-SUP-FC109-19	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-114	TC-TA-SUP-FC109-20	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-115	TC-TA-SUP-FC109-21	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dar)	
TA-116	TC-TA-SUP-FC109-22	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-117	TC-TA-SUP-FC109-23	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-118	TC-TA-SUP-FC109-24	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-119	TC-TA-SUP-FC109-25	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-120	TC-TA-SUP-FC109-26	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-121	TC-TA-SUP-FC109-27	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	

TA-122	TC-TA-SUP-FC109-28	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-123	TC-TA-SUP-FC109-29	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-124	TC-TA-SUP-FC109-30	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-125	TC-TA-SUP-FC109-31	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream) & appliqué	
TA-126	TC-TA-SUP-FC109-32	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-127	TC-TA-SUP-FC109-33	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-128	TC-TA-SUP-FC109-34	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-129	TC-TA-SUP-FC109-35	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-130	TC-TA-SUP-FC109-36	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-131	TC-TA-SUP-FC109-37	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-132	TC-TA-SUP-FC109-38	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	

TA-133	TC-TA-SUP-FC109-39	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-134	TC-TA-SUP-FC109-40	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-135	TC-TA-SUP-FC109-41	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-136	TC-TA-SUP-FC109-42	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-137	TC-TA-SUP-FC110-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, yellow)	deteriorated
TA-138	TC-TA-SUP-FC110-3	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-139	TC-TA-SUP-FC110-4	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-140	TC-TA-SUP-FC110-5	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, dark red)	
TA-141	TC-TA-SUP-FC110-7	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-142	TC-TA-SUP-FC110-8	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-143	TC-TA-SUP-FC110-9	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	

TA-144	TC-TA-SUP-FC110-10	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-145	TC-TA-SUP-FC110-11	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-146	TC-TA-SUP-FC110-12	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-147	TC-TA-SUP-FC110-13	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-148	TC-TA-SUP-FC110-14	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, dark red)	
TA-149	TC-TA-SUP-FC110-15	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black) & appliqué	
TA-150	TC-TA-SUP-FC110-16	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-151	TC-TA-SUP-FC110-17	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red) & appliqué	
TA-152	TC-TA-SUP-FC110-18	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-153	TC-TA-SUP-FC110-19	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, dark red)	
TA-154	TC-TA-SUP-FC110-20	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	

TA-155	TC-TA-SUP-FC110-21	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-156	TC-TA-SUP-FC110-22	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-157	TC-TA-SUP-FC110-23	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream) & appliqué	
TA-158	TC-TA-SUP-FC110-24	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, dark red)	
TA-159	TC-TA-SUP-FC110-25	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-160	TC-TA-SUP-FC110-26	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-161	TC-TA-SUP-FC110-27	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-162	TC-TA-SUP-FC110-28	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-163	TC-TA-SUP-FC110-29	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-164	TC-TA-SUP-FC110-30	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-165	TC-TA-SUP-FC110-31	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	

TA-166	TC-TA-SUP-FC110-32	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-167	TC-TA-SUP-FC110-33	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-168	TC-TA-SUP-FC110-34	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-169	TC-TA-SUP-FC110-35	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-170	TC-TA-SUP-FC110-36	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-171	TC-TA-SUP-FC110-37	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-172	TC-TA-SUP-FC110-38	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, yellow)	
TA-173	TC-TA-SUP-FC110-39	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-174	TC-TA-SUP-FC110-40	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-175	TC-TA-SUP-FC110-41	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, dark red)	
TA-176	TC-TA-SUP-FC110-42	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	

TA-177	TC-TA-SUP-FC110-43	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-178	TC-TA-SUP-FC110-45	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-179	TC-TA-SUP-FC110-46	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-180	TC-TA-SUP-FC110-47	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-181	TC-TA-SUP-FC110-48	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (red)	
TA-182	TC-TA-SUP-FC110-49	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-183	TC-TA-SUP-FC111-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-184	TC-TA-SUP-FC111-2	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, dark red)	
TA-185	TC-TA-SUP-FC111-5	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-186	TC-TA-SUP-FC111-6	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-187	TC-TA-SUP-FC111-7	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	

TA-188	TC-TA-SUP-FC111-8	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-189	TC-TA-SUP-FC111-9	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (yello)	
TA-190	TC-TA-SUP-FC111-10	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-191	TC-TA-SUP-FC111-11	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-192	TC-TA-SUP-FC111-12	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-193	TC-TA-SUP-FC111-13	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-194	TC-TA-SUP-FC111-14	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-195	TC-TA-SUP-FC111-15	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-196	TC-TA-SUP-FC111-16	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-197	TC-TA-SUP-FC111-17	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-198	TC-TA-SUP-FC111-18	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	

TA-199	TC-TA-SUP-FC111-19	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-200	TC-TA-SUP-FC111-20	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-201	TC-TA-SUP-FC111-21	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-202	TC-TA-SUP-FC11-22	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-203	TC-TA-SUP-FC111-23	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, dark red)	
TA-204	TC-TA-SUP-FC111-24	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-205	TC-TA-SUP-FC111-25	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-206	TC-TA-SUP-FC111-26	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-207	TC-TA-SUP-FC111-27	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-208	TC-TA-SUP-FC111-28	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-209	TC-TA-SUP-FC111-29	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	

TA-210	TC-TA-SUP-FC111-30	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-211	TC-TA-SUP-FC111-31	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-212	TC-TA-SUP-FC111-32	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-213	TC-TA-SUP-FC111-34	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-214	TC-TA-SUP-FC111-35	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-215	TC-TA-SUP-FC111-36	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-216	TC-TA-SUP-FC111-37	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-217	TC-TA-SUP-FC111-39	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-218	TC-TA-SUP-FC111-40	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-219	TC-TA-SUP-FC111-41	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-220	TC-TA-SUP-FC111-43	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	

TA-221	TC-TA-SUP-FC111-44	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (yellow)	
TA-222	TC-TA-SUP-FC111-45	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-223	TC-TA-SUP-FC111-46	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-224	TC-TA-SUP-FC111-47	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-225	TC-TA-SUP-FC111-48	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-226	TC-TA-SUP-FC111-49	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-227	TC-TA-SUP-FC111-50	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-228	TC-TA-SUP-FC111-51	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, dark red)	
TA-229	TC-TA-SUP-FC112-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-230	TC-TA-SUP-FC112-2&8	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
TA-231	TC-TA-SUP-FC112-3	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (red)	

TA-232	TC-TA-SUP-FC112-4	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
TA-233	TC-TA-SUP-FC112-5	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
TA-234	TC-TA-SUP-FC112-6	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
TA-235	TC-TA-SUP-FC112-7	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red, cream, dark red)	
TA-236	TC-TA-SUP-FC112-9	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, cream)	
TA-237	TC-TA-SUP-FC112-11	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black)	
TA-238	TC-TA-SUP-FC112-12	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
TA-239	TC-TA-SUP-FC112-14	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (cream)	
TA-240	TC-TA-SUP-FC112-15	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black)	
TA-241	TC-TA-SUP-FC113-1	Las Terrazas A	superficial	survey	orange paste	undecorated	rim/handle		
TA-242	TC-TA-SUP-FC113-2	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (red)	

TA-243	TC-TA-SUP-FC113-3	Las Terrazas A	superficial	survey	orange paste	decorated	handle	painted (black, red)	
TA-244	TC-TA-SUP-FC113-4	Las Terrazas A	superficial	survey	orange paste	undecorated	handle		
TA-245	TC-TA-SUP-FC114-1	Las Terrazas A	superficial	survey	orange paste	undecorated	handle		
TA-246	TC-TA-SUP-FC114-2&4	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-247	TC-TA-SUP-FC114-3	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-248	TC-TA-SUP-FC114-5	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-249	TC-TA-SUP-FC114-6	Las Terrazas A	superficial	survey	orange paste	undecorated	handle		
TA-250	TC-TA-SUP-FC114-7	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-251	TC-TA-SUP-FC114-8	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-252	TC-TA-SUP-FC115-1	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-253	TC-TA-SUP-FC115-2	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		

TA-254	TC-TA-SUP-FC115-3	Las Terrazas A	superficial	survey	orange paste	decorated	rim	stamped	
TA-255	TC-TA-SUP-FC115-5	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-256	TC-TA-SUP-FC115-6	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red)	
TA-257	TC-TA-SUP-FC115-7	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (red)	
TA-258	TC-TA-SUP-FC115-8	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-259	TC-TA-SUP-FC115-9	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-260	TC-TA-SUP-FC115-10	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-261	TC-TA-SUP-FC115-12	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red)	
TA-262	TC-TA-SUP-FC115-14	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-263	TC-TA-SUP-FC115-15	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black)	
TA-264	TC-TA-SUP-FC115-16	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		

TA-265	TC-TA-SUP-FC115-17	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
TA-266	TC-TA-SUP-FC115-18	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, cream)	
TA-267	TC-TA-SUP-FC116-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-268	TC-TA-SUP-FC116-2&8	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-269	TC-TA-SUP-FC116-3	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, dark red)	
TA-270	TC-TA-SUP-FC116-4	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-271	TC-TA-SUP-FC116-5	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-272	TC-TA-SUP-FC116-6	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-273	TC-TA-SUP-FC116-7	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-274	TC-TA-SUP-FC116-9	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-275	TC-TA-SUP-FC116-10	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	

TA-276	TC-TA-SUP-FC117-1	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, cream)	
TA-277	TC-TA-SUP-FC117-2	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
TA-278	TC-TA-SUP-FC117-3	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (cream)	
TA-279	TC-TA-SUP-FC117-4	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
TA-280	TC-TA-SUP-FC117-5	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-281	TC-TA-SUP-FC117-6	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-282	TC-TA-SUP-FC117-7	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (red)	
TA-283	TC-TA-SUP-FC117-8	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red)	
TA-284	TC-TA-SUP-FC117-9	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-285	TC-TA-SUP-FC117-10	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-286	TC-TA-SUP-FC117-11	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		

TA-287	TC-TA-SUP-FC117-12	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, cream)	
TA-288	TC-TA-SUP-FC118-1	Las Terrazas A	superficial	survey	orange paste	undecorated	bottom		burnt
TA-289	TC-TA-SUP-FC119-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-290	TC-TA-SUP-FC119-2	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, yellow)	
TA-291	TC-TA-SUP-FC120-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, yellow)	
TA-292	TC-TA-SUP-FC120-2	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-293	TC-TA-SUP-FC120-3	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-294	TC-TA-SUP-FC120-4	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-295	TC-TA-SUP-FC120-5	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-296	TC-TA-SUP-FC120-6	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-297	TC-TA-SUP-FC120-7	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	

TA-298	TC-TA-SUP-FC120-8	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, yellow)	
TA-299	TC-TA-SUP-FC120-9	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-300	TC-TA-SUP-FC120-10	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-301	TC-TA-SUP-FC120-11	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-302	TC-TA-SUP-FC120-12	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-303	TC-TA-SUP-FC120-13	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-304	TC-TA-SUP-FC120-14	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-305	TC-TA-SUP-FC120-15	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-306	TC-TA-SUP-FC120-16	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-307	TC-TA-SUP-FC120-17	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-308	TC-TA-SUP-FC120-18	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	

TA-309	TC-TA-SUP-FC120-19	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-310	TC-TA-SUP-FC120-20	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-311	TC-TA-SUP-FC120-21	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-312	TC-TA-SUP-FC120-22	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-313	TC-TA-SUP-FC120-23	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-314	TC-TA-SUP-FC120-24	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-315	TC-TA-SUP-FC120-25	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-316	TC-TA-SUP-FC120-26	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-317	TC-TA-SUP-FC120-27	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-318	TC-TA-SUP-FC120-28	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-319	TC-TA-SUP-FC120-29	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	

TA-320	TC-TA-SUP-FC120-30	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-321	TC-TA-SUP-FC120-31	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-322	TC-TA-SUP-FC120-32	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-323	TC-TA-SUP-FC120-33	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-324	TC-TA-SUP-FC120-34	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-325	TC-TA-SUP-FC120-35	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-326	TC-TA-SUP-FC120-36	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-327	TC-TA-SUP-FC120-37	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-328	TC-TA-SUP-FC120-38	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-329	TC-TA-SUP-FC120-39	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-330	TC-TA-SUP-FC120-40	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	

TA-331	TC-TA-SUP-FC120-41	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-332	TC-TA-SUP-FC120-43	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red) & appliqué	
TA-333	TC-TA-SUP-FC120-44	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-334	TC-TA-SUP-FC120-45	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, yellow)	
TA-335	TC-TA-SUP-FC120-46	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-336	TC-TA-SUP-FC120-47	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-337	TC-TA-SUP-FC120-48	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-338	TC-TA-SUP-FC120-49	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-339	TC-TA-SUP-FC120-50	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-340	TC-TA-SUP-FC120-51	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-341	TC-TA-SUP-FC120-52	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	

TA-342	TC-TA-SUP-FC120-53	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-343	TC-TA-SUP-FC120-54	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-344	TC-TA-SUP-FC120-55	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-345	TC-TA-SUP-FC120-56	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-346	TC-TA-SUP-FC120-57	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-347	TC-TA-SUP-FC120-58	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, brown)	
TA-348	TC-TA-SUP-FC120-59	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-349	TC-TA-SUP-FC120-60	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-350	TC-TA-SUP-FC120-61	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-351	TC-TA-SUP-FC120-62	Las Terrazas A	superficial	survey	orange paste	decorated	body	appliqué	
TA-352	TC-TA-SUP-FC121-1	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	

TA-353	TC-TA-SUP-FC121-2	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-354	TC-TA-SUP-FC121-3	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-355	TC-TA-SUP-FC121-4	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
TA-356	TC-TA-SUP-FC121-5	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-357	TC-TA-SUP-FC121-6	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-358	TC-TA-SUP-FC121-7	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-359	TC-TA-SUP-FC121-8	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-360	TC-TA-SUP-FC121-9	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-361	TC-TA-SUP-FC121-10	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-362	TC-TA-SUP-FC121-11	Las Terrazas A	superficial	survey	orange paste	undecorated	rim	incised	
TA-363	TC-TA-SUP-FC121-12	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	

TA-364	TC-TA-SUP-FC121-13	Las Terrazas A	superficial	survey	blackware	undecorated	rim		
TA-365	TC-TA-SUP-FC122-1	Las Terrazas A	superficial	survey	orange paste	undecorated	handle		
TA-366	TC-TA-SUP-FC123-1	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (red slip)	
TA-367	TC-TA-SUP-FC124-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-368	TC-TA-SUP-FC124-2	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-369	TC-TA-SUP-FC124-3	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-370	TC-TA-SUP-FC124-4	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-371	TC-TA-SUP-FC124-5	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-372	TC-TA-SUP-FC124-6	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-373	TC-TA-SUP-FC124-7	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, dark red)	
TA-374	TC-TA-SUP-FC124-8	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	

TA-375	TC-TA-SUP-FC124-9	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-376	TC-TA-SUP-FC124-10	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, yellow)	
TA-377	TC-TA-SUP-FC124-11	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-378	TC-TA-SUP-FC124-12	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-379	TC-TA-SUP-FC124-13	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-380	TC-TA-SUP-FC124-14	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-381	TC-TA-SUP-FC124-15	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-382	TC-TA-SUP-FC124-16	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-383	TC-TA-SUP-FC124-17	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-384	TC-TA-SUP-FC124-18	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-385	TC-TA-SUP-FC124-19	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	

TA-386	TC-TA-SUP-FC124-20	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-387	TC-TA-SUP-FC124-21	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-388	TC-TA-SUP-FC124-22	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-389	TC-TA-SUP-FC124-23	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-390	TC-TA-SUP-FC124-24	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-391	TC-TA-SUP-FC124-25	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-392	TC-TA-SUP-FC124-26	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-393	TC-TA-SUP-FC124-27	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-394	TC-TA-SUP-FC124-28	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-395	TC-TA-SUP-FC124-29	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-396	TC-TA-SUP-FC124-30	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	

TA-397	TC-TA-SUP-FC124-31	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-398	TC-TA-SUP-FC124-32	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-399	TC-TA-SUP-FC124-33	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-400	TC-TA-SUP-FC124-34	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, dark red)	
TA-401	TC-TA-SUP-FC124-35	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-402	TC-TA-SUP-FC124-36	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, dark red)	
TA-403	TC-TA-SUP-FC124-37	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-404	TC-TA-SUP-FC124-38	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-405	TC-TA-SUP-FC124-39	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-406	TC-TA-SUP-FC124-40	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-407	TC-TA-SUP-FC124-41	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	

TA-408	TC-TA-SUP-FC124-42	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-409	TC-TA-SUP-FC124-43	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-410	TC-TA-SUP-FC124-44	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-411	TC-TA-SUP-FC124-45	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-412	TC-TA-SUP-FC124-46	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-413	TC-TA-SUP-FC125-1	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black)	
TA-414	TC-TA-SUP-FC125-3	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black)	
TA-415	TC-TA-SUP-FC125-9	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black)	
TA-416	TC-TA-SUP-FC125-12	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, cream)	
TA-417	TC-TA-SUP-FC126-1	Las Terrazas A	superficial	survey	orange paste	undecorated			
TA-418	TC-TA-SUP-FC127-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	

TA-419	TC-TA-SUP-FC127-2	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-420	TC-TA-SUP-FC127-3	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-421	TC-TA-SUP-FC128-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-422	TC-TA-SUP-FC129-1&2&3&4&5&6&7	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-423	TC-TA-SUP-FC130-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-424	TC-TA-SUP-FC130-2	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-425	TC-TA-SUP-FC131-1	Las Terrazas A	superficial	survey	orange paste	undecorated			
TA-426	TC-TA-SUP-FC132-1&5&42&56	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-427	TC-TA-SUP-FC132-2	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-428	TC-TA-SUP-FC132-3	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-429	TC-TA-SUP-FC132-4	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	

TA-430	TC-TA-SUP-FC132-6	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-431	TC-TA-SUP-FC132-8&11&26&31&38	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-432	TC-TA-SUP-FC132-9	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-433	TC-TA-SUP-FC132-10	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-434	TC-TA-SUP-FC132-12	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-435	TC-TA-SUP-FC132-13	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-436	TC-TA-SUP-FC132-14	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-437	TC-TA-SUP-FC132-15	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-438	TC-TA-SUP-FC132-16	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-439	TC-TA-SUP-FC132-17	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-440	TC-TA-SUP-FC132-18	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	

TA-441	TC-TA-SUP-FC132-19	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-442	TC-TA-SUP-FC132-20&28&32&37	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-443	TC-TA-SUP-FC132-21	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-444	TC-TA-SUP-FC132-22	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark blue)	
TA-445	TC-TA-SUP-FC132-23	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-446	TC-TA-SUP-FC132-24	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-447	TC-TA-SUP-FC132-25	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-448	TC-TA-SUP-FC132-27	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream) & appliqué	
TA-449	TC-TA-SUP-FC132-29	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-450	TC-TA-SUP-FC132-30	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-451	TC-TA-SUP-FC132-33	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	

TA-452	TC-TA-SUP-FC132-34	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-453	TC-TA-SUP-FC132-35	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-454	TC-TA-SUP-FC132-36	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-455	TC-TA-SUP-FC132-39	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-456	TC-TA-SUP-FC132-40	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (red, cream)	
TA-457	TC-TA-SUP-FC132-41	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-458	TC-TA-SUP-FC132-43	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream) & hole	
TA-459	TC-TA-SUP-FC132-44	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-460	TC-TA-SUP-FC132-45	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-461	TC-TA-SUP-FC132-46	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-462	TC-TA-SUP-FC132-47	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	

TA-463	TC-TA-SUP-FC132-48	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-464	TC-TA-SUP-FC132-49	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-465	TC-TA-SUP-FC132-50	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-466	TC-TA-SUP-FC132-51	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-467	TC-TA-SUP-FC132-52	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-468	TC-TA-SUP-FC132-53	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-469	TC-TA-SUP-FC132-54	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-470	TC-TA-SUP-FC132-55	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-471	TC-TA-SUP-FC132-57	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, dark red)	
TA-472	TC-TA-SUP-FC132-59	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-473	TC-TA-SUP-FC132-60	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	

TA-474	TC-TA-SUP-FC132-61	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-475	TC-TA-SUP-FC132-62	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-476	TC-TA-SUP-FC133-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-477	TC-TA-SUP-FC133-2	Las Terrazas A	superficial	survey	orange paste	undecorated	handle		
TA-478	TC-TA-SUP-FC133-3	Las Terrazas A	superficial	survey	orange paste	undecorated	handle		
TA-479	TC-TA-SUP-FC134-1	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black)	
TA-480	TC-TA-SUP-FC134-2	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black)	
TA-481	TC-TA-SUP-FC135-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-482	TC-TA-SUP-FC135-2	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, yellow)	
TA-483	TC-TA-SUP-FC136-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-484	TC-TA-SUP-FC136-2	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	

TA-485	TC-TA-SUP-FC136-3	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-486	TC-TA-SUP-FC136-4	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-487	TC-TA-SUP-FC136-5	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-488	TC-TA-SUP-FC136-6	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-489	TC-TA-SUP-FC136-7	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-490	TC-TA-SUP-FC137-1	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-491	TC-TA-SUP-FC138-1	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-492	TC-TA-SUP-FC139-1	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-493	TC-TA-SUP-FC139-2	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-494	TC-TA-SUP-FC139-3	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-495	TC-TA-SUP-FC139-4	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		

TA-496	TC-TA-SUP-FC139-5	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-497	TC-TA-SUP-FC139-6	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-498	TC-TA-SUP-FC139-7	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-499	TC-TA-SUP-FC139-8	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-500	TC-TA-SUP-FC140-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-501	TC-TA-SUP-FC140-2	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-502	TC-TA-SUP-FC140-3	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-503	TC-TA-SUP-FC140-4	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-504	TC-TA-SUP-FC140-5	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TA-505	TC-TA-SUP-FC140-6	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-506	TC-TA-SUP-FC140-7	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	

TA-507	TC-TA-SUP-FC140-8	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-508	TC-TA-SUP-FC140-9	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-509	TC-TA-SUP-FC140-10	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red)	
TA-510	TC-TA-SUP-FC140-12	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, cream)	
TA-511	TC-TA-SUP-FC140-13	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-512	TC-TA-SUP-FC141-3	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-513	TC-TA-SUP-FC142-1	Las Terrazas A	superficial	survey	orange paste	undecorated	handle		
TA-514	TC-TA-SUP-FC143-1	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (red)	
TA-515	TC-TA-SUP-FC144-1	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (cream)	
TA-516	TC-TA-SUP-FC145-1	Las Terrazas A	superficial	survey	orange paste	undecorated	handle		
TA-517	TC-TA-SUP-FC146-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	

TA-518	TC-TA-SUP-FC147-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-519	TC-TA-SUP-FC148-1	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, cream) & hole	
TA-520	TC-TA-SUP-FC149-1	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
TA-521	TC-TA-SUP-FC149-2	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black)	
TA-522	TC-TA-SUP-FC149-3	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black)	
TA-523	TC-TA-SUP-FC149-4	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red, cream) & incised	
TA-524	TC-TA-SUP-FC149-5	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-525	TC-TA-SUP-FC150-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (back)	
TA-526	TC-TA-SUP-FC150-2	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-527	TC-TA-SUP-FC150-3	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-528	TC-TA-SUP-FC150-4	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	

TA-529	TC-TA-SUP-FC150-5	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-530	TC-TA-SUP-FC150-6	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-531	TC-TA-SUP-FC150-7	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-532	TC-TA-SUP-FC150-8	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black)	
TA-533	TC-TA-SUP-FC150-9	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-534	TC-TA-SUP-FC150-10	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-535	TC-TA-SUP-FC150-11	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-536	TC-TA-SUP-FC150-12	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-537	TC-TA-SUP-FC150-13	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-538	TC-TA-SUP-FC150-14	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TA-539	TC-TA-SUP-FC150-15	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream)	

TA-540	TC-TA-SUP-FC150-16	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-541	TC-TA-SUP-FC151-1	Las Terrazas A	superficial	survey	orange paste	undecorated	rim		
TA-542	TC-TA-SUP-FC151-2	Las Terrazas A	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
TA-543	TC-TA-SUP-FC151-3	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (red)	
TA-544	TC-TA-SUP-FC153-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red)	
TA-545	TC-TA-SUP-FC153-2	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-546	TC-TA-SUP-FC-154-1	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream, dark red)	
TA-547	TC-TA-SUP-FC154-2	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TA-548	TC-TA-SUP-FC154-3	Las Terrazas A	superficial	survey	orange paste	decorated	body	painted (black, cream, yellow)	
TA-549	TC-TA-CapSup-01	Las Terrazas A	Context 900	excavation	blackware	undecorated	body		
TA-550	TC-TA-CapSup-02	Las Terrazas A	Context 900	excavation	blackware	undecorated	body		
TA-551	TC-TA-CapSup-03	Las Terrazas A	Context 900	excavation	blackware	undecorated	body		
TA-552	TC-TA-RC1-01	Las Terrazas A	Context 901	excavation	orange paste	undecorated	body		burnt

TA-553	TC-TA-RC1-02	Las Terrazas A	Context 901	excavation	orange paste	undecorated	body		burnt
TA-554	TC-TA-RC1-03	Las Terrazas A	Context 901	excavation	orange paste	undecorated	body		burnt
TA-555	TC-TA-RC1-04	Las Terrazas A	Context 901	excavation	orange paste	undecorated	body		burnt
TA-556	TC-TA-Capa1-01	Las Terrazas A	Context 901	excavation	orange paste	decorated	body	traces of black paint	deteriorated
TA-557	TC-TA-Capa1-02	Las Terrazas A	Context 901	excavation	orange paste	decorated	body	painted (black)	
TA-558	TC-TA-Capa1-03	Las Terrazas A	Context 901	excavation	orange paste	decorated	body	painted (black)	
TB-1	TC-TB-SUP-FC70-1	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TB-2	TC-TB-SUP-FC71-1	Las Terrazas B	superficial	survey	orange paste	decorated	rim	painted (dark red)	
TB-3	TC-TB-SUP-FC72-1	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red)	
TB-4	TC-TB-SUP-FC72-2	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red)	
TB-5	TC-TB-SUP-FC72-3	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TB-6	TC-TB-SUP-FC72-4	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TB-7	TC-TB-SUP-FC72-5	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TB-8	TC-TB-SUP-FC73-1	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red)	
TB-9	TC-TB-SUP-FC73-2	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TB-10	TC-TB-SUP-FC73-3	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black) & perforated	

TB-11	TC-TB-SUP-FC73-4	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TB-12	TC-TB-SUP-FC73-5	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TB-13	TC-TB-SUP-FC73-6	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TB-14	TC-TB-SUP-FC73-7	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black)	
TB-15	TC-TB-SUP-FC74-1	Las Terrazas B	superficial	survey	orange paste	decorated	handle	painted (dark red)	
TB-16	TC-TB-SUP-FC74-2	Las Terrazas B	superficial	survey	orange paste	undecorated	rim		
TB-17	TC-TB-SUP-FC74-3	Las Terrazas B	superficial	survey	orange paste	decorated	rim	painted (black)	
TB-18	TC-TB-SUP-FC74-4	Las Terrazas B	superficial	survey	orange paste	undecorated	rim		
TB-19	TC-TB-SUP-FC75-1	Las Terrazas B	superficial	survey	orange paste	decorated	rim	painted (black)	
TB-20	TC-TB-SUP-FC76-1	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black)	
TB-21	TC-TB-SUP-FC77-1	Las Terrazas B	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
TB-22	TC-TB-SUP-FC78-1	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TB-23	TC-TB-SUP-FC79-1	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TB-24	TC-TB-SUP-FC79-2	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red)	
TB-25	TC-TB-SUP-FC79-3	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	

TB-26	TC-TB-SUP-FC79-4	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TB-27	TC-TB-SUP-FC80-1	Las Terrazas B	superficial	survey	orange paste	undecorated	rim		
TB-28	TC-TB-SUP-FC80-2	Las Terrazas B	superficial	survey	orange paste	decorated	rim	painted (black)	
TB-29	TC-TB-SUP-FC80-3	Las Terrazas B	superficial	survey	orange paste	undecorated	rim		
TB-30	TC-TB-SUP-FC80-4	Las Terrazas B	superficial	survey	orange paste	decorated	rim	painted (black)	
TB-31	TC-TB-SUP-FC80-5	Las Terrazas B	superficial	survey	orange paste	undecorated	rim		
TB-32	TC-TB-SUP-FC80-6	Las Terrazas B	superficial	survey	orange paste	undecorated	rim		
TB-33	TC-TB-SUP-FC80-7	Las Terrazas B	superficial	survey	orange paste	decorated	rim	painted (black)	
TB-34	TC-TB-SUP-FC80-8	Las Terrazas B	superficial	survey	orange paste	undecorated	rim		
TB-35	TC-TB-SUP-FC80-9	las Terrazas B	superficial	survey	orange paste	undecorated	rim		
TB-36	TC-TB-SUP-FC81-1	Las Terrazas B	superficial	survey	orange paste	?	rim	perforated	
TB-37	TC-TB-SUP-FC81-2	Las Terrazas B	superficial	survey	orange paste	decorated	rim	painted (black, red, cream)	
TB-38	TC-TB-SUP-FC82-1	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black)	
TB-39	TC-TB-SUP-FC82-2	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red,)	
TB-40	TC-TB-SUP-FC82-3	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (dark red, black)	
TB-41	TC-TB-SUP-FC82-4	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, cream)	

TB-42	TC-TB-SUP-FC82-5	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (cream) & incised	
TB-43	TC-TB-SUP-FC82-6	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black)	
TB-44	TC-TB-SUP-FC82-7	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TB-45	TC-TB-SUP-FC82-8	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red)	
TB-46	TC-TB-SUP-FC82-9	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black)	
TB-47	TC-TB-SUP-FC82-10	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red)	
TB-48	TC-TB-SUP-FC82-11	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TB-49	TC-TB-SUP-FC82-12	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TB-50	TC-TB-SUP-FC82-13	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, cream, dark red)	
TB-51	TC-TB-SUP-FC82-14	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red)	
TB-52	TC-TB-SUP-FC82-15	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TB-53	TC-TB-SUP-FC82-16	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TB-54	TC-TB-SUP-FC82-17	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	

TB-55	TC-TB-SUP-FC82-18	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TB-56	TC-TB-SUP-FC82-19	Las Terrazas B	superficial	survey	orange paste	decorated	body	incised	
TB-57	TC-TB-SUP-FC82-20	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TB-58	TC-TB-SUP-FC82-21	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TB-59	TC-TB-SUP-FC82-22	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red)	
TB-60	TC-TB-SUP-FC82-23	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red)	
TB-61	TC-TB-SUP-FC82-24	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TB-62	TC-TB-SUP-FC82-25	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (red)	
TB-63	TC-TB-SUP-FC82-26	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TB-64	TC-TB-SUP-FC82-27	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TB-65	TC-TB-SUP-FC82-28	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black)	
TB-66	TC-TB-SUP-FC83-1	Las Terrazas B	superficial	survey	orange paste	undecorated	handle		

TB-67	TC-TB-SUP-FC84-1	Las Terrazas B	superficial	survey	orange paste	decorated	rim	painted (black)	
TB-68	TC-TB-SUP-FC84-2	Las Terrazas B	superficial	survey	orange paste	undecorated	rim		very deteriorated
TB-69	TC-TB-SUP-FC-85-1	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black)	
TB-70	TC-TB-SUP-FC85-2	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TB-71	TC-TB-SUP-FC85-3	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TB-72	TC-TB-SUP-FC85-4	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TB-73	TC-TB-SUP-FC85-5	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black)	
TB-74	TC-TB-SUP-FC85-6	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TB-75	TC-TB-SUP-FC85-7	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TB-76	TC-TB-SUP-FC85-8	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TB-77	TC-TB-SUP-FC86-1	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black)	
TB-78	TC-TB-SUP-FC87-1	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TB-79	TC-TB-SUP-FC87-2	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, yellow)	
TB-80	TC-TB-SUP-FC87-3	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	

TB-81	TC-TB-SUP-FC87-4	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (red)	
TB-82	TC-TB-SUP-FC87-5	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black)	
TB-83	TC-TB-SUP-FC87-6	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red, cream) & appliqué	
TB-84	TC-TB-SUP-FC87-7	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TB-85	TC-TB-SUP-FC87-8	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red, cream)	
TB-86	TC-TB-SUP-FC87-9	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TB-87	TC-TB-SUP-FC87-10	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black)	
TB-88	TC-TB-SUP-FC87-11	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black)	
TB-89	TC-TB-SUP-FC88-1	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, cream)	
TB-90	TC-TB-SUP-FC89-1	Las Terrazas B	superficial	survey	orange paste	undecorated	rim		
TB-91	TC-TB-SUP-FC89-3	Las Terrazas B	superficial	survey	orange paste	decorated	rim	painted (red)	
TB-92	TC-TB-SUP-FC89-4&5&6	Las Terrazas B	superficial	survey	orange paste	decorated	rim	painted (black, yellow)	
TB-93	TC-TB-SUP-FC90-1	Las Terrazas B	superficial	survey	orange paste	decorated	body	painted (black, red)	
TB-94	TC-TB-Capa 3-FC1	Las Terrazas B	Context 1000	excavation	orange paste	undecorated	body		

APPENDIX 3: Photographs of museums collections.[87]

Vessels 'Ica-Chincha' from the MNAAHP collections



Bowl C-14261 35/8210 (11x13x10cm).



Bowl C-14145 35/8311 (8x8x5cm).



Bowl C-14326 35/8195 (10,5x8,5x11cm).

[87] The name of the vessel shapes and their dimensions were provided to me by the museums.



Bowl C-14444 35/3790 (7,5x5,5x11,5 cm).



Bowl C-38002 35/3790 (8x4x10,5cm).



Bowl C-14138 KAY/9203 (11x11x5cm).



Bowl C-14437 KAY/4236 (6,5x4,5x11cm).



Bowl C-14128 35/8294 (10x5x10cm)



Bowl C-14443 35/8243 (8,5x8,5x5cm).



Bowl C-14242 KAY/9228 (10x17x10,5cm).



Bowl C-13994 35/8288.



Bowl C-14130 35/8293 (10x10x4,5cm).



Bowl C-14473 35/8201 (6,5x11x4,5cm).



Bowl C-14094 KAY/9190 (11,5x4,5x14,5cm).



Bowl C-14054 KAY/9207 (13x3,5x16cm).



Bowl C-14095 KAY/9188 (12,5x3,5x15cm).



Bowl C-14621 KAY/9010 (11x13x10cm).



Bowl C-14199 KAY/9200 (7,5x18x13,3cm).



Bowl C-14056 KAY/9186 (10,5x12,7x6cm).



Bowl C-14069 KAY/9182 (4,8x10,2x12,7cm).



Bowl C-14182 KAY/9191 (12,5x12x4cm).



Bowl C-22284 KAY/5230 (8,5x5,3cm).



Bowl C-14093 KAY/9196 (3,3x14,8x13,5cm).



Bowl C-14062 KAY/9187 (11,6 x14,6cm).



Bowl C-14062 KAY/9187 (11,6x14,6cm).



Bowl C-14174 KAY/9147 (12,5x15,5cm).



Cup C-14534 35/8245 (7x7cm).



Cup C-14524 KAY/9181 (12,2x12,7cm).



Plate C-22279 KAY/9158 (3,2x6,7cm).



C-22257 KAY/9157 (diameter 7cm).



Cántaro C-14562 KAY/9047 (17x 17cm).



Cántaro C-14576 KAY/9046.



Cántaro C-14956 KAY/9038 (16x13,5 cm).



Cántaro C-14596 KAY/9017.



Cántaro C-15008 KAY/9045.



Cántaro C-14542 KAY/9060.



Cántaro C-14951 KAY/9020.



Cántaro C-14941 KAY/9066.



Cántaro C-15005 KAY/9018.



Cántaro C-14997 KAY/9063 (19x18cm).



Cántaro C-14713 KAY/9031 (diameter 18cm).



Cántaro C-14984 KAY/9038 (18,5x21cm).



Cántaro C-14712 KAY/9051 (16,3x20,7x9,2cm).



Cántaro C-14580 KAY/9027 (12,2x10,8cm).



Cántaro C-14947 KAY/9042 (13,5x18cm).



Cántaro C-14394 KAY/8235 (8,5 x11,5cm).



Cántaro C-14569 KAY/9023 (15x13 cm).



Cántaro C-14642 KAY/9073 (30x37cm).



Cántaro C-36969 KAY/9067 (12,8x11,2cm).



Cántaro C-36954 KAY/9074 (diameter 11,2cm).



Cántaro C-22294 KAY/1930 (diameter 8,5cm).



Bottle C-14621 KAY/9010 (15,2 x17,5cm).

Vessels ‘Ica-Chincha’ from the MALI collections

a)



b)



c)





d)



e)





Bowls from the MALI collections: a) Bowl IV-2.0-0084 (10.5 x 17.1 x 17.1 cm) with geometric patterns; b) Bowl IV-2.0-0520 (12.1 x 16.5 x 16.5 cm) with geometric patterns; c) Bowl IV-2.0-0537 (7.6 x 15.3 cm) with geometric patterns; d) Bowl 2008.5.4 (7.8 x 13 x 13 cm) with geometric patterns and rim decoration; e) Bowl IV-2.0-1702 with geometric patterns, triangles fish, and rim decoration.



a)



b)



c)

Cántaros from the MALI collections: a) Cántaro IV-2.0-2450 (19.1 x 21.2 x 21.2cm) with zoomorphic and geometric patterns; b) Cántaro IV-2.0-2449 (16 x 19.2 x 19.5 cm) with geometric patterns; Cántaro IV-2.0-2157 with zoomorphic and geometric patterns.



Olla from the MALI collections: olla IV-2.0-2493 (11.5 x 6.3 x 16.3 cm) with geometric patterns.

Vessels ‘Ica-Chincha’ from the Larco Museum



Bowl ML010872 (7x19,3x19,3cm).



Bowl ML031678 (8,1x15,8x15,8cm).



Bottle ML031680 (17,5x17,2x17cm).



Cup ML031684 (7,3x11,9x11,7cm).



Bottle ML036150 (11,4x7,7x8 cm).



Cántaro ML038391 (16,7x16,2x16,2cm).



Cántaro ML038409 (18,7x26,4x19cm).



Cántaro ML038416 (17,2x18x18cm).



Cup ML038839 (12,3x9,3x9,3cm).



Plate ML038869 (8,6x16,2x16,1cm).



Plate ML038944 (3,6x14,3x14,3cm).



Plate ML038962 (6x14x13,9 cm).



Bowl ML038984 (8x15,3x15,6cm).



Olla ML039006 (8,2x13x13cm).



Cántaro ML039056 (17,8x18,8x18,8cm).



Cántaro ML039060 (19x22x21,8cm).



Cántaro ML039187 (12,8x12,8x12,8cm).



Cántaro ML039253 (15,2x15x15,2cm).



Cántaro ML039258 (13,7x15x15cm).



Bottle ML039261 (11,8x11,5x11,5cm).



Cántaro ML039279 (13,8x14,6x14,7cm).



Bottle ML039302 (13,3x12,9x12,8cm).



Cántaro ML039356 (12,9x13,3x13,2cm).



Bowl ML039873 (7,3x11,6x12,2cm).



Bowl ML031679 (11,2x16,3x16,6cm).

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