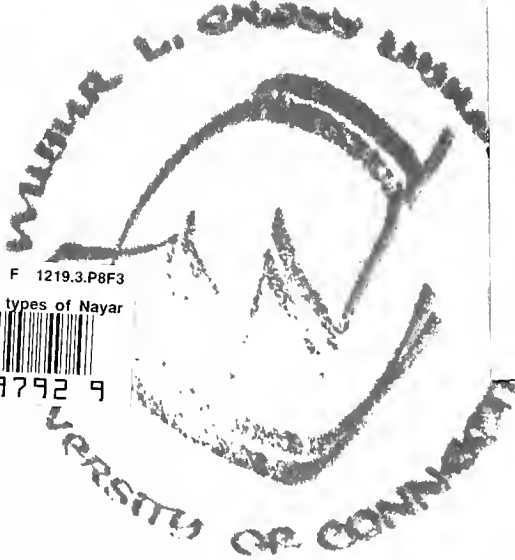


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Handbook of pottery types of Nayar



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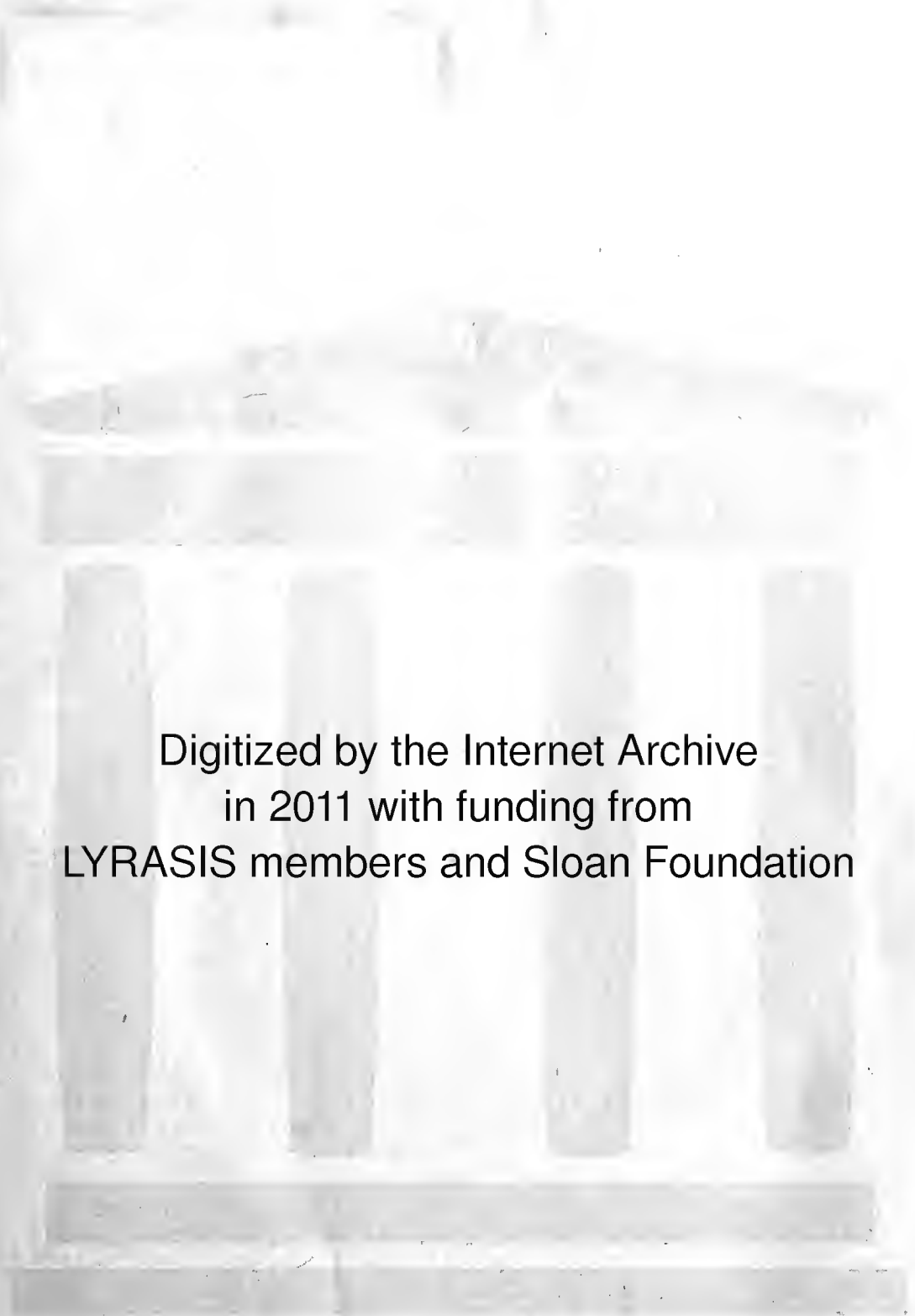
Miscellaneous Papers, Archaeological Series No. 1

HANDBOOK OF POTTERY TYPES
OF NAYARIT, MEXICO

by
George E. Fay

Department of Sociology and Anthropology
Southern State College
Magnolia, Arkansas





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INTRODUCTION

With archaeological investigations steadily increasing in the western coastal regions of Mexico, it becomes even more necessary to begin "to-put-the-house-in-order", so to speak. Robert Lister's recent presentation, The Present Status of the Archaeology of Western Mexico* is a step in this direction, and adds to the general knowledge of this complex area.

To contribute to this archaeological program, the author instigated surface surveys in the State of Sonora, beginning in 1953, and then expanding to Nayarit in 1955. These investigations are being conducted in conjunction with the Instituto Interamericano (Prof. Carl B. Compton, Director), under the auspices of the Instituto Nacional de Antropología e Historia (Dirección de Monumentos Préhispanicos, Drs. Eduardo Noguera and Ignacio Bernal), Mexico City.

Working with the ceramics of Sonora presents few problems; mainly, because of the preliminary work of earlier archaeologists, general affiliation with Southwestern pottery types, and because of the less complicated nature of the pottery decoration. But working with the ceramics further southward--in this case, Nayarit--one is beset with numerous difficulties. In many instances the pottery almost defies description--being four, five or even six-color polychrome, with a generous addition of incising! Then, if not complicated enough already, a variety of influences are added from adjacent areas which either help or hinder analyses.

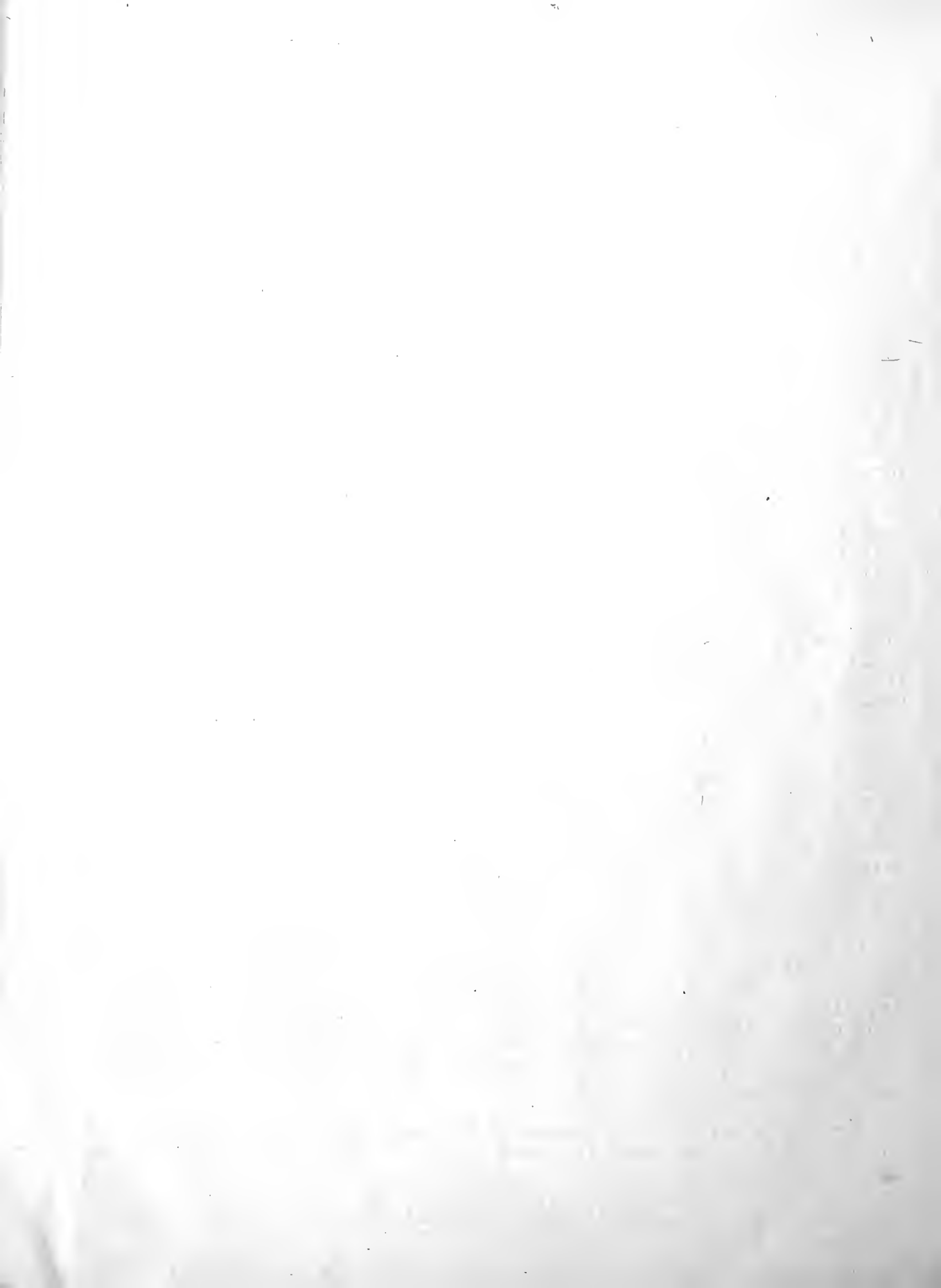
One immediately shudders at the thought of still another handbook with a conglomeration of pottery descriptions, and the possibility of hundreds of new type names, to be added to the literature. Perhaps it is premature to publish a handbook on the ceramic types of Nayarit at the present time, when only a relatively few sites have been systematically excavated. However, as investigations continue in the west, perhaps where applicable this Handbook will facilitate future studies. Perhaps it will also serve as a common guide to other researchers working in areas peripheral to the state.

It would be most appropriate if the entire Handbook could be issued in one volume. However, due to a full teaching schedule, lack of printing facilities and money, it was thought best to issue the ceramic descriptions on the installment plan, in loose-leaf edition. The style is thus comparable to Harold Colton's "Pottery Types of the Southwest" and James Griffin's "Prehistoric Pottery of the Eastern United States". This will permit additions and changes in the descriptions as more material becomes available.

Wherever possible, the Museum of Northern Arizona's system of ceramic description has been followed (e.g., the 'Key to Rim Types'), mak-

*

University of Colorado Studies, Series in Anthropology. No. 5,
May, 1955.



ing minor changes here and there.*

No classification system is perfect; all are subject to change as knowledge increases. Therefore, all suggestions for changes in typology and improvement in style are welcomed, so that the Handbook can be a useful working tool in the area.

Few of the pottery sherds occurring in the Aztatlán culture have to date been typed, except for a few "on-the-spur-of-the-moment" names concocted for early publication. Violating the first rule of typology, the author has taken the liberty of changing two or three pottery type names to fit their descriptions as they apply specifically to the material within the State of Nayarit. This can be justified on the basis that the existing type names do not follow Colton's basic principles of nomenclature* (even though Carl Sauer and Donald Brand's report on the Aztatlán culture appeared five years before Colton's first handbook!).

For example, the following three types "violate" the rules (2, 3 and 4): (1) Plain Red-rimmed Red-on-buff (Sauer and Brand), (2) Decorated Red-rimmed Red-on-buff (Sauer and Brand), and (3) Red-rim Decorated (Kelly).

"Rule 2.

The name of a Type, a Series, or a Ware must be a geographic name followed by a descriptive term. Example: Kayenta Black-on-white; Mogollon Brown Ware."

None of the above-mentioned sherd types fulfill this obligation of geographic location.

"Rule 3.

Names should be as short as practicable (example: Chaco) and may be abbreviated if the geographic original is long and unwieldy (example: Kokopnyama, abbreviated to Kokop)."

Frankly, using the two type-names "Plain Red-rimmed Red-on-buff" and "Decorated Red-rimmed Red-on-buff" all in one sentence leaves one almost short-winded! Abbreviation certainly seems to be in order.

"Rule 4.

Unnecessary adjectives should be omitted."

Again, it would seem that "Plain" or "Decorated Red-rimmed Red-on-buff" would fall in this category.

Therefore, the following substitutions have been made: (1) Tecualá Red-rimmed, for Plain Red-rimmed Red-on-buff, and (2) Tecuala Red-on-

*

Harold S. Colton and Lyndon L. Hargrave, "Handbook of Northern Arizona Pottery Wares." Museum of Northern Arizona Bulletin 11 (1937), and Harold S. Colton's "Pottery Types of the Southwest", Museum of Northern Arizona Ceramic Series (1952 ff.), and "Potsherds", Bulletin 25 (1953), pp. 52-53.

buff, for Decorated Red-rimmed Red-on-buff and Red-rim Decorated.

In addition, for a single type Sauer's "Aztatlán Ware" label is somewhat ambiguous, especially when the aforementioned sherds are all of the same series. The word "ware" for a single, but related, type is misleading. In essence, this type is his Decorated Red-rimmed Red-on-buff (or now renamed, Tecuala Red-on-buff) to begin with, plus the addition of a white band around the bowl, in which appear various incised designs. Therefore, it is proposed to substitute the name "Aztatlán Decorated", which would permit any number of variations in decoration technique of this particular type. It seems highly conceivable that two distinct varieties are bound to turn up: (a) the Decorated Red-rimmed Red-on-buff (or Tecuala Red-on-buff) sherds which are incised around the exterior surface, but which will appear without the white painted band, and (2) the white band without the incisions.*

In Isabel Kelly's reports on Chametla and Culiacán, Sinaloa, reference is made to Sauer's ceramic terminology, though she often includes her own phraseology—in this case, "Red-rim decorated". Several sherds were borrowed from Kelly's study collections at the Museum of Northern Arizona for the expressed purpose of noting the similarity of the ceramics of the two areas. However, the writer found such little similarity that it seems unwise to refer to Nayarit and Sinaloa "Red-rim decorated" in the same breath! Thus, again, it seemed best to make the necessary name changes so that in the future relationship problems will not arise.

On the other hand, for general purposes the continued use of "Red-rimmed Red-on-buff" or "Red-rim decorated" seems to be valid. One can refer to the "red-rimmed" or "red-on-buff" wares of the coastal area, be all inclusive, and the matter is thus self-explanatory. But when it comes to specific localities, refer to specific terminology.

Sample collections of sherd types from Nayarit will be placed in the following institutions, acting as depositories.

- (1) Instituto Nacional de Antropología e Historia, Dirección de Monumentos Préhispanicos (Dr. Ignacio Bernal, Director), Mexico City.
- (2) Instituto Interamericano (Prof. Carl B. Compton, Director), Denton, Texas.
- (3) Northern Arizona Society of Science and Art, Ceramic Depository (Dr. Harold S. Colton, Director), Museum of Northern Arizona, Flagstaff, Arizona.
- (4) Museo de Antropología e Historia, Tepic, Nayarit.

In addition, the author will retain a complete set of the pottery types for study and reference. When available, each institution will receive ten examples of each named type.

*

Cf., Isabel T. Kelly's "Excavations at Chametla, Sinaloa." Ibero-Americana, No. 14 (1938), Plate 7, fig. j.



The guidance and helpful suggestions of Carl B. Compton and Albert E. Schroeder are greatly appreciated, although the author hastens to add that any errors are of his own doing! Furthermore, the fullest credit and appreciation are to be extended to The American Philosophical Society (Penrose Fund) for its initial grant-in-aid for the summer of 1955 which permitted a preliminary survey in western Mexico, including Nayarit. Also an additional grant-in-aid from The Wenner-Gren Foundation for Anthropological Research, Inc., in 1957, permitted further explorations in that state. The pottery descriptions stem largely from these investigations, although additional material was collected during the summer of 1958, made possible by a third research grant--this from the Bollingen Foundation, Inc., of New York City.

For additional copies of the Handbook contact either the author or Prof. Carl B. Compton at the address given below.

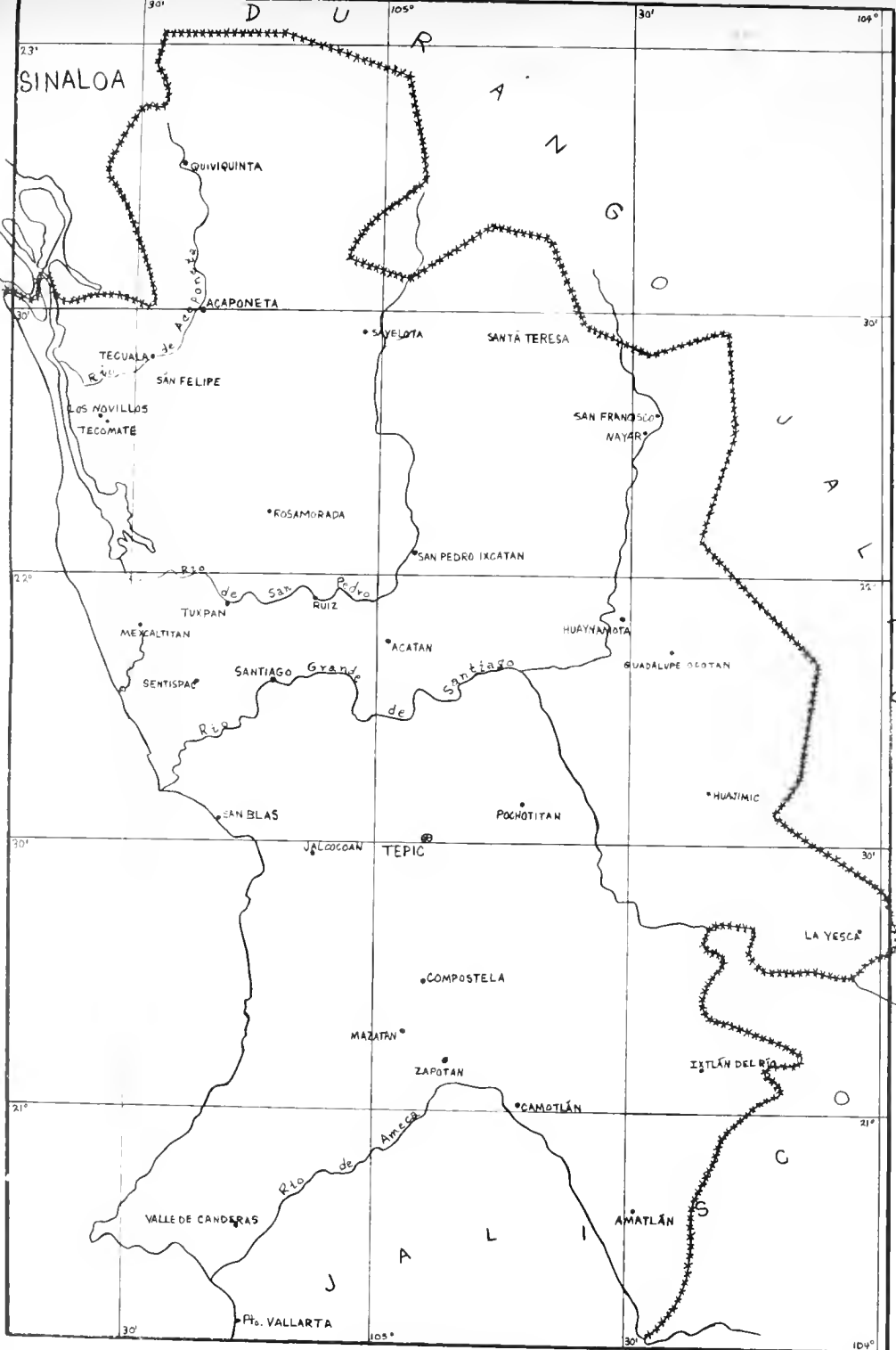
George E. Fay

October 1, 1959

This handbook is limited to 1000 copies, printed by the multilith process.

I would like to dedicate this ceramic study to Dr. Florence Hawley in appreciation of her efforts in a class of Southwestern Pottery several years ago--when I am certain, she thought that I would never learn to tell one pottery type from another! Errors in typology are undoubtedly due to not paying attention in class!

Instituto Interamericano
Prof. Carl B. Compton, Director
5133NT
Denton, Texas



Nayarit



Type Name: TECUALA RED-ON-BUFF

Synonyms: Decorated Red-rimmed Red-on-buff (Sauer-Brand, 1932); Red-rim decorated (Kelly, 1938, 1945).

Cultural Affinity: Aztatlán.

DESCRIPTION:

Method of Construction: Coiled.

Firing Technique: Oxidizing Atmosphere.

CORE:

Color: Reddish-yellow to light brown, with some carbon streak. Incompletely fired sherds may have a grey center core.

Temper: Abundant; fine, though an occasional coarse grain--round and angular crushed quartz sand: white, grey, and black-colored grains; not conspicuous on vessel surfaces due to the impacted surface condition caused by polishing. Occasionally flakes of copper-colored mica are visible on exterior surfaces.

Texture: Homogeneous, hard; well fired.

Hardness: 2-2.5

Fracture: Slightly crumbling.

SURFACE FINISH:

Color: Red-on-buff, but specifically (1) Munsell: Dusky Red on Reddish Yellow; or, (2) Maerz-Paul: Burnt Sienna on Formosa, and in varying degrees due to firing inconsistencies.

Color Systems: Munsell: 10R 3.5/4 on 5YR 6/6.
Maerz-Paul: 5 F 12 on 12 A 8.

Treatment: Usually unslipped, but an occasional sherd may have a surface wash the same color as the paste. The majority of jar exteriors are well polished, leaving an impacted surface, which (generally) hides temper extrusions. Occasionally exterior surfaces are only smoothed, and not polished, or may indicate polishing only over the motif area.

Jar interior surfaces are evenly-to-roughly smoothed, with horizontal brush marks often visible. Bowl exterior and interior surfaces are usually polished, though varying in degree. An occasional bowl sherd indicates polishing on the interior surface, while only being smoothed on the exterior.

Fire Clouds: Not present.

DECORATION:

Paint: Dusky (fugitive) red or its variations, mineral (type: hematite?).

Location: A narrow or wide band on the lip, overlapping both the exterior and interior surfaces. Occasionally a single encircling band (ca. 2 mm. thick), under the rim, occurs on jar exteriors, and from one to three such lines on bowl interiors. Decorations usually pendant from the rim band or encircling lines. Jar decorations are limited to the exterior surface, while either the bowl exterior or interior surface is decorated, although usually not both. Most often the design pattern is confined within a broad horizontal zone by narrow framing lines. The interior bowl pattern may constitute an open circle element.

Type: Geometric designs.

Elements: Parallel, horizontal encircling lines around the vessel, or short parallel vertical lines in the design motif; "squiggle" diagonal hatchures, stepped zig-zag lines, ticked lines; scrolls, interlocking rectangular or triangular scrolls, scalloped triangles, right triangles; single dots, dot in square, dot in circle, dots in a diamond; dashes; diamond cross hatchures, checkerboard, checkerboard with a red dot in the red shaded area; etc.

Execution: Brushwork free and bold, sometimes rather careless and sloppy.

FORM:

Mouth (Key: Museum of Northern Arizona, Rim Types):

Rim: Bowls: IA2, IA3, IA7, IB4, IE2, VA3; Jars: IB3. (Cf., cross-section illustrations.)

Lip: Rounded; round pointed, or slightly beveled on the exterior or interior (when this beveling is less pronounced, the lip is rounded in an arc continuous with the curve of the rim); rarely flattened or thickened; all these are exemplified in the above key.

Body Form: Shallow and deep bowls, usually hemispherical with slightly incurved or straight lip; wide and narrow mouthed jars with short, slightly flaring necks.

Base: Incomplete data. Bowls: circular flattened, or annular. Jars: unknown, but probably the same.

Wall Thickness: 4 to 8 mm.; average thickness 6-7 mm.

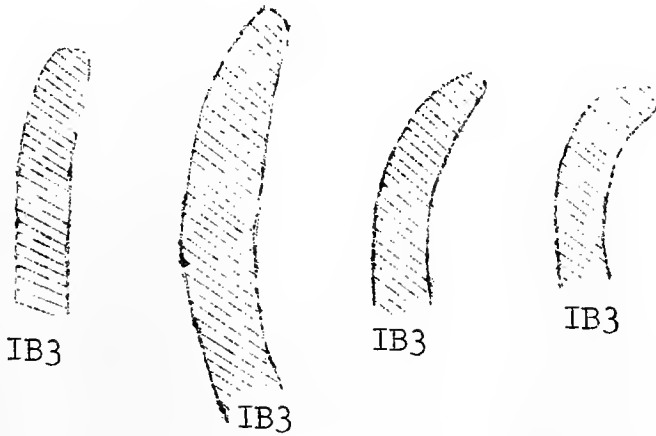
Appendages: None.

TYPE MATERIAL:

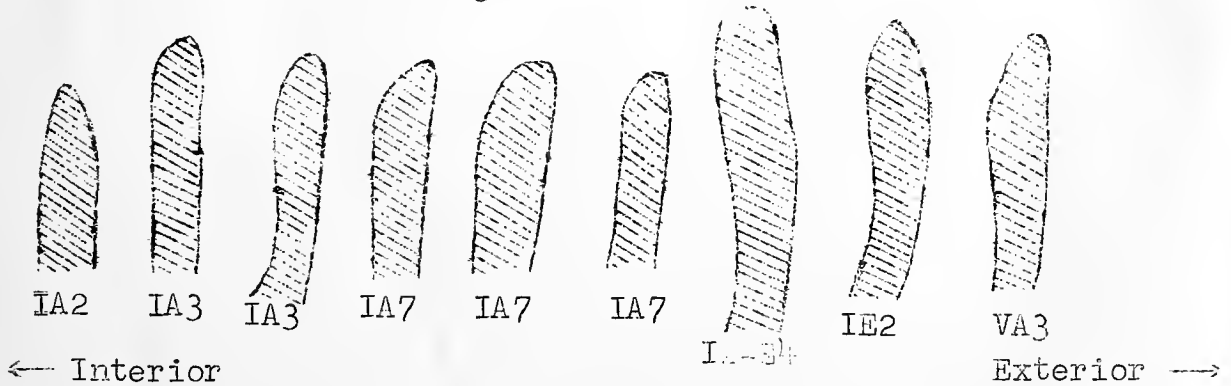
No whole vessels known at present. This study (1955) was based upon 66 sherds: 29 rimsherds, 37 body sherds, and verified by additional specimens collected in 1957, 1958.

Rimsherd Cross-Sections

Jars



Bowls



(Rim Type Classification: Museum of Northern Arizona)

Type Site: K12:1 (Instituto Interamericano Key).
Site Area: Tecuala-Acaponeta.

Date Specimens Found: 22 July 1955

Date Specimens Typed: 26 February 1956

Type Specimens: Author, Sherd No.: Nay-K12:1:T-A. Co-type sherds in collections of the (a) Instituto Interamericano (Denton, Texas): K12:1; (b) Museum of Northern Arizona Ceramic Depository (Flagstaff, Arizona): AT 10866-10873; (c) Instituto Nacional de Antropologia e Historia, Departamento de Monumentos Prehispanicos (Mexico City, D.F.): ; and, (d) Museo de Antropologia e Historia (Tepic, Nayarit): .

Rimsherds
(Exterior Surfaces)



a

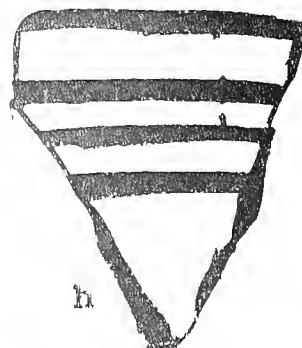
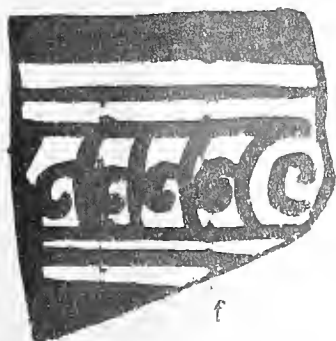
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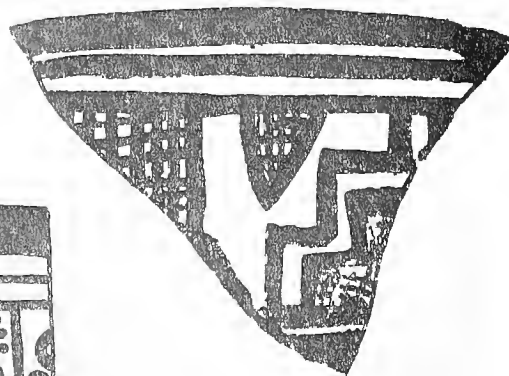
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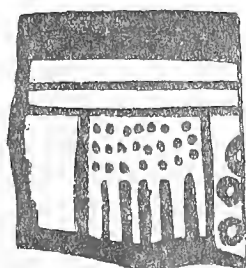
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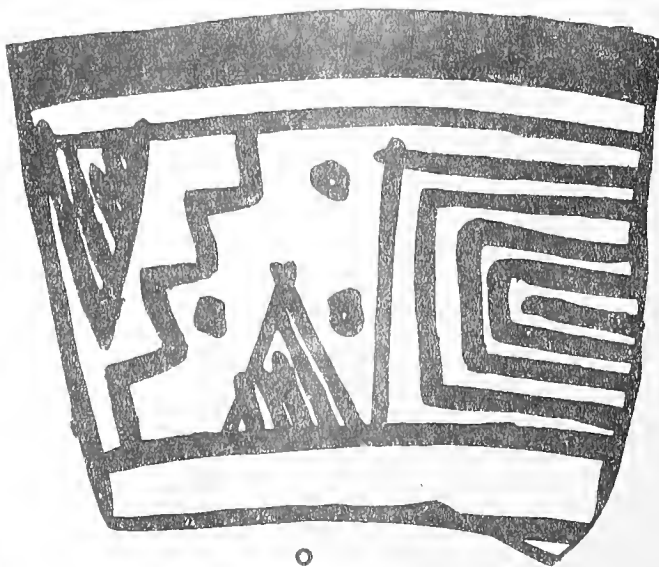
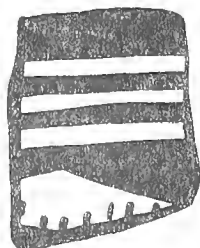
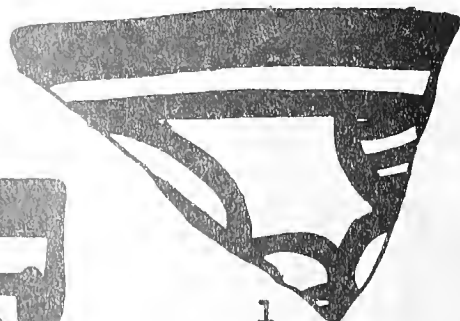
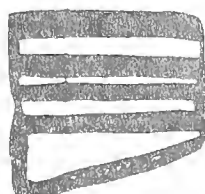
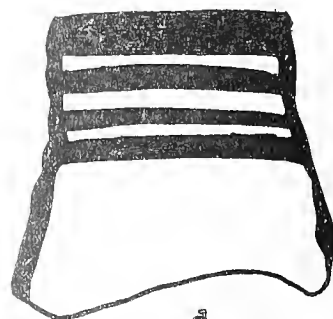
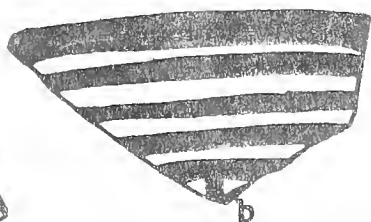
j



Tecuala Red-on-Buff

(Natural Size)

Rimsherds (Interior Surfaces)



Metrie

Tecuala Red-on-Buff

(Natural Size)

Nayarit

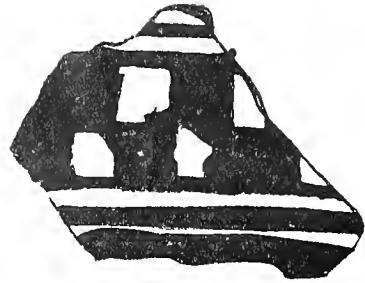
Body Sherds
(Exterior Surfaces)



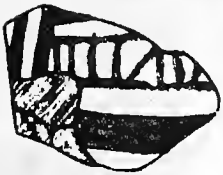
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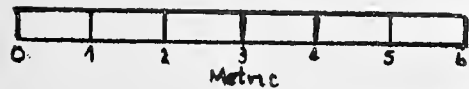
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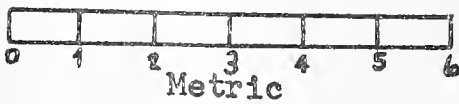
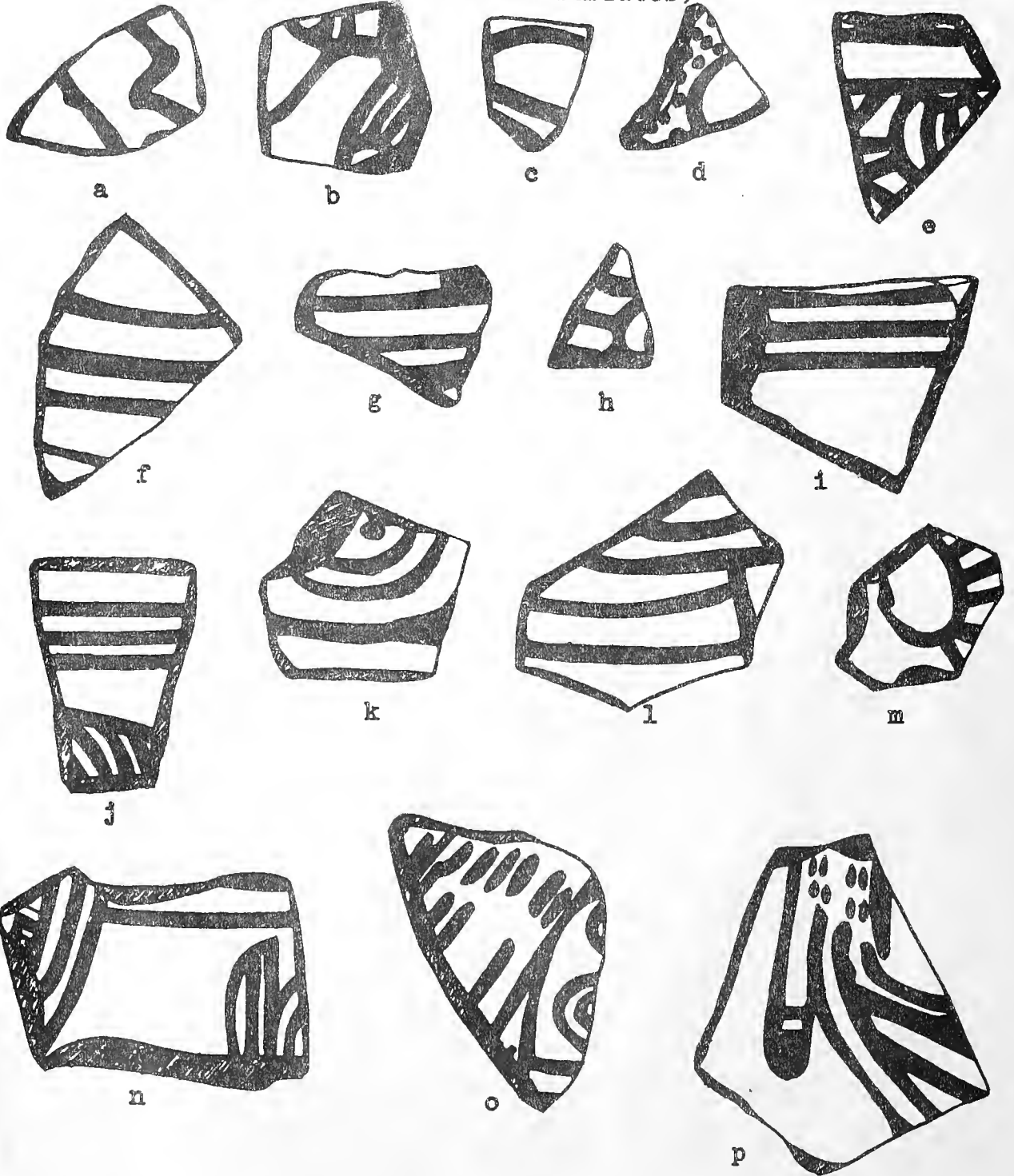
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Tecuala Red-on-Buff

(Natural Size)

Body Sherds (Interior Surfaces)

Nayarit



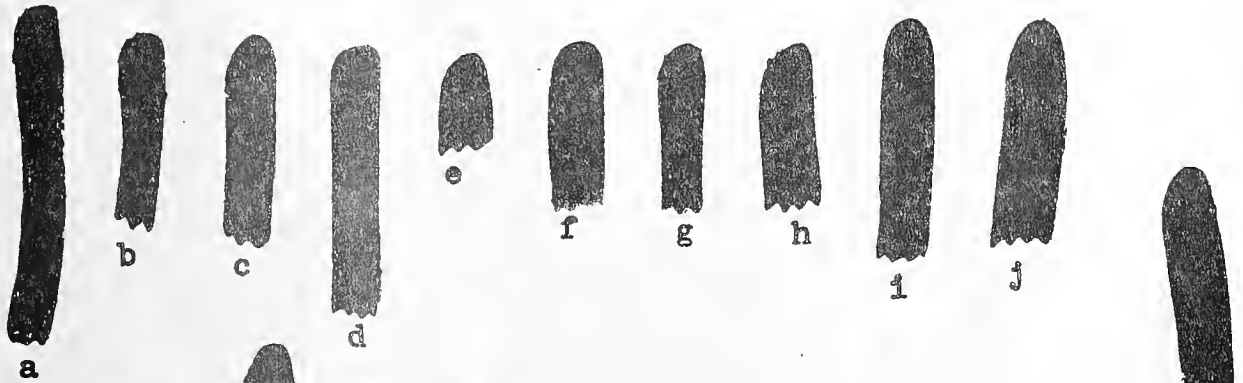
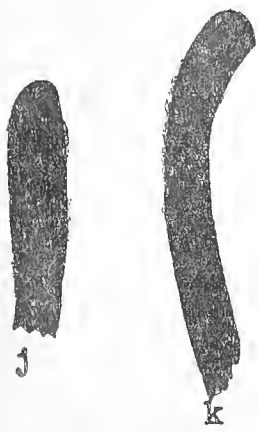
Tecuala Red-on-buff

(Natural Size)

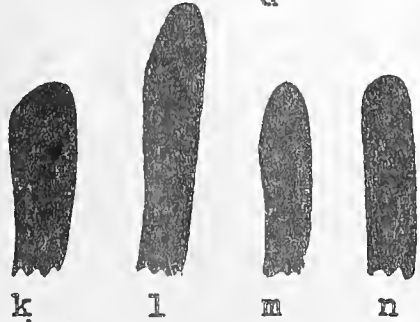


a
Interior
Exterior→

(a) Exterior Surface Decorated Sherds.



(b) Interior Surface Decorated Sherds.



←Interior
Exterior→



Nayarit: 3-59

Red-on-Buff Ware

(Sub-type)

Type Name: TECUALA RED-ON-BUFF, RIM INCISED

Synonyms: Not separately distinguished from Plain, or Decorated, Red-rimmed Red-on-buff (Sauer-Brand, 1932).

Cultural Affinity: Aztatlán.

DESCRIPTION:

Pottery construction, decoration techniques, etc., are the same as described for Tecuala Red-on-Buff (Decorated Red-rimmed Red-on-buff).

DECORATION:

This sub-type differs only in having a shallow incised line encircling the vessel exterior immediately below the framing rim band. In some cases this line is barely discernable, except upon close examination; less than $\frac{1}{2}$ mm. incision.

Found on either the plain or decorated red-on-buff ware, though more often on the latter.

TYPE MATERIAL:

12 rimsherds (none of the same vessel) collected in 1955; verified by additional specimens obtained in 1957, 1958.

Type Site: K12:1 (Instituto Interamericano Key).

Site Area: Tecuala-Acaponeta.

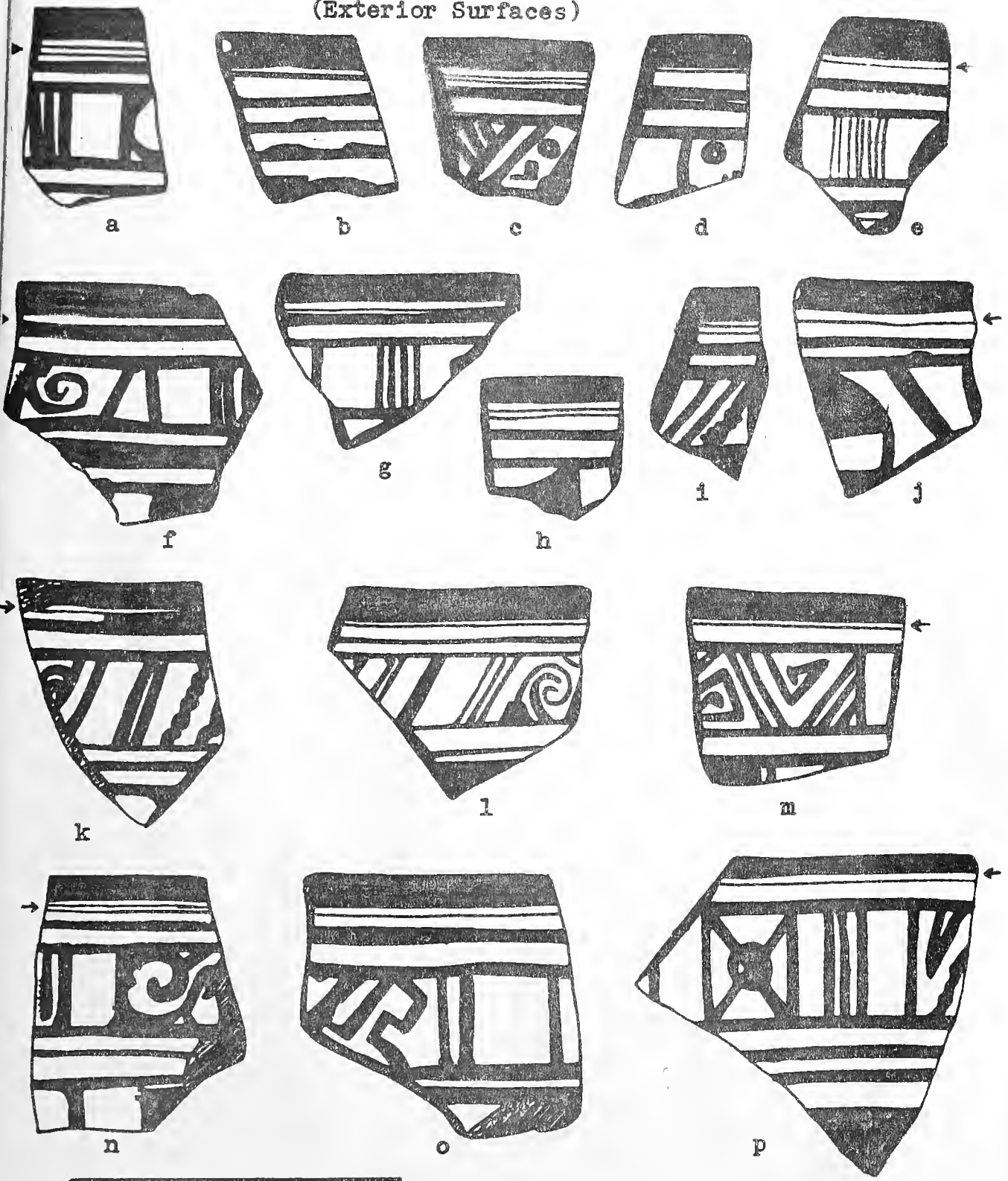
Date Specimens Found: 22 July 1955

Date Specimens Typed: 26 February 1956

Type Specimens: Author, Sherd No.: Nay-K12:1:T-C. Co-type sherds in collections of the (a) Instituto Interamericano (Denton, Texas): K12:1; (b) Museum of Northern Arizona Ceramic Depository (Flagstaff, Arizona): AT 10874-10876; (c) Instituto Nacional de Antropología e Historia, Departamento de Monumentos Prehispanicos (Mexico City, D.F.): ; and, (d) Museo de Antropología e Historia (Tepic, Nayarit): .

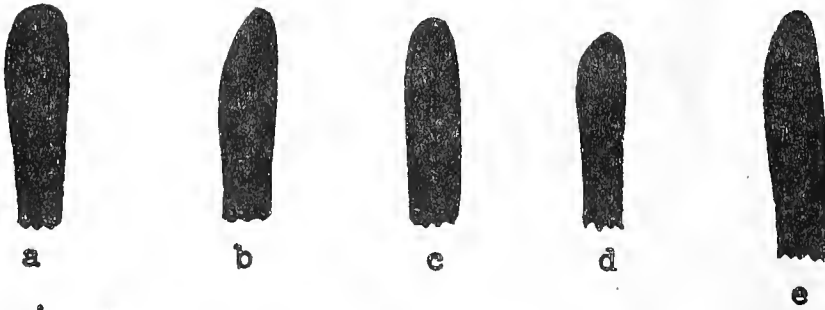
Nayarit

Rimsherds
(Exterior Surfaces)

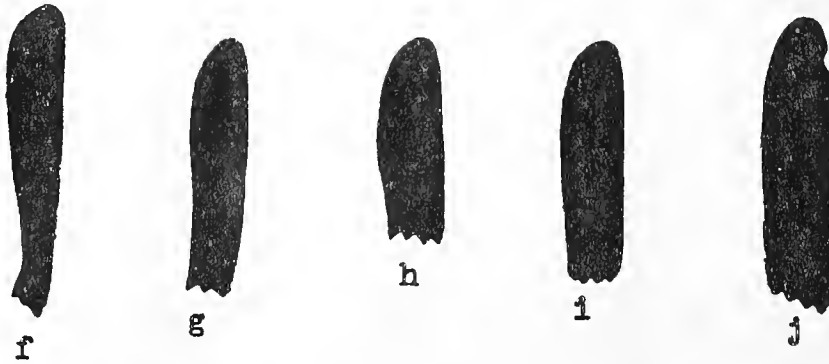


Tecuala Red-on-buff, Rim Incised
(Natural Size)

Nayarit



Exterior→



Metric

Profiles of Tecuala Red-on-buff, Rim Incised, Rimsherds

Type Name: TECUALA RED-RIMMED

Synonyms: Plain Red-rimmed Red-on-buff (Sauer-Brand, 1932).

Cultural Affinity: Aztatlán.

DESCRIPTION:

Pottery construction, core features, surface finish, and form are the same as described for Tecuala Red-on-Buff (Decorated Red-rimmed Red-on-buff).

DECORATION:

Consists only of a narrow or wide band on the lip, overlapping both the exterior and interior rim surfaces, though in each case one or the other is accented. The remainder of the vessel is undecorated, being of plain buff color. A utility ware.

TYPE MATERIAL:

7 rimsherds (none of the same vessel) collected in 1955. Stated by Sauer and Brand to occur in "moderate frequency" on their Acaponeta sites.

Type Site: K12:1 (Instituto Interamericano Key).

Site Area: Tecuala-Acaponeta.

Date Specimens Found: 22 July 1955

Date Specimens Typed: 26 February 1956

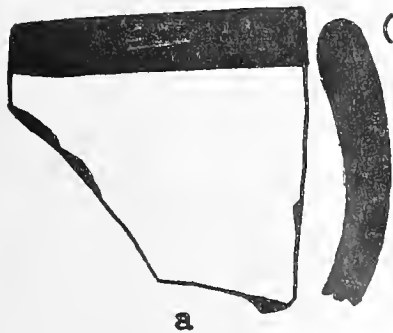
Type Specimens: Author, Sherd No.: Nay-K12:1:T-B. Co-type sherds in collections of the (a) Instituto Interamericano (Denton, Texas): K12:1; (b) Museum of Northern Arizona Ceramic Depository (Flagstaff, Arizona): AT ; (c) Instituto Nacional de Antropología e Historia, Departamento de Monumentos Prehispanicos (Mexico City, D.F.): ; and, (d) Museo de Antropología e Historia (Tepic, Nayarit): .



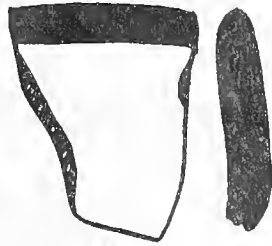
Nayarit

Rimsherds

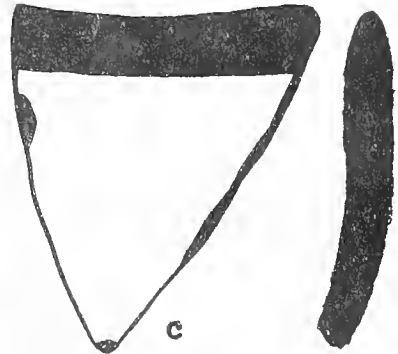
(Exterior Surfaces)



a



b



c



d



e

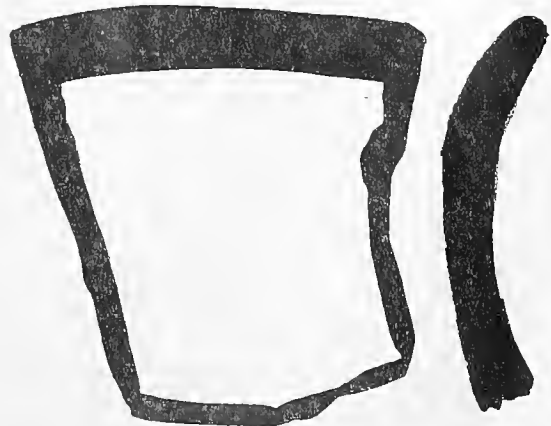


f



g

(Interior Surfaces)



h



Metric

Tecuala Red-rimmed

(Natural Size)

Type Name: NOVILLOS RIBBED

Synonyms: Fluted Ware (Sauer-Brand, 1932); apparently all varieties of channeling, grooving or fluting were lumped into one type.

Cultural Affinity: Aztatlán.

DESCRIPTION:

Method of Construction: Coiled.

Firing Technique: Reducing Atmosphere.

CORE:

Color: Grey center, brown to brick-red toward the outer surfaces; some carbon streak.

Temper: Sparse to moderate; very minute (sand?) white specks, with occasional coarse, round or angular quartz sand grains: usually red, brown or black; not visible on vessel exterior due to the impacted surface caused by smoothing or heavy polishing; most conspicuous in cross-section, and occasionally visible on the rough interior surface.

Texture: Fine; hard ware. Bell-like ring when struck.

Hardness: 2.5-3

Fracture: Slightly crumbling to shattering.

SURFACE FINISH:

Color: Black-brown, but specifically (1) Munsell: Variational shades of dark brown to very dark grey, or black-brown; or, (2) Maerz-Paul: shades of Bison, Elk Lama, Biskra.

Color Systems: Munsell: 7.5YR 3/2 to 5YR 3/1
Maerz-Paul: 16 A 10 to 16 A 12

Treatment: Unslipped. Some exterior surfaces are well polished, others smoothed to a lesser degree. On the roughly smoothed exterior surfaces, crystalline specks are readily visible; on the well polished surfaces, the temper extrusions are hidden. Some interior surfaces are roughly smoothed, others as well polished as the exterior. Horizontal brush marks occasionally visible on unpolished interiors.

Fire Clouds: Probably not present, though there is some indication that fire clouds might possibly occur on ware not well fired.

DECORATION:

Technique: A series of channels on the body proper, running either spirally or diagonally, or vertically; uncertain about the possibility of horizontal channeling. Channeling varies from 2 to 4 mm. in width, with approximately 1 to 5 mm. distance between channels; very shallow grooving, measuring less than $\frac{1}{2}$ mm. in depth. The polished-surface sherds seem to have the least amount of space between channels; the space increases with the roughness of the sherd surface (at least so indicated by the present sherd collection).

Location: Difficult to tell the entire distribution of channeling with present sherds. Probably the majority of the vessel surface is so decorated, pendant from the neck, petering out near the base. One sherd (apparently of a goblet) indicates an undecorated neck, with the channeling starting about 2-3" below the rim.

Execution: Rather uniform, fairly well done.

FORM:

Mouth: Data unavailable at present due to the lack of rimsherds.

Rim: Unknown.

Lip: Unknown.

Body Form: Data lacking. In Isabel Kelly's Chametla, Sinaloa, report (Ibero-Americana, 14, 1938) are pictured (a) a black spirally fluted and incised goblet (Plate 12, fig. a), but which she classifies as a trade ware, and (b) a modeled (ribbed) black-ware jar (Plate 11, fig. c). Probably 'Novillos Ribbed' then is comparable to both of these illustrated forms.

Base: Unknown from present material, but probably rounded to somewhat flattened when legs are present (jars, bowls), flattened (for goblets).

Wall Thickness: 5 to 7 mm.

Appendages: None, other than the possibility of tripod legs.

TYPE MATERIAL: Original typing (1955) based on five unrelated body sherds.

Type Site: K12:1 (Instituto Interamericano Key).

Site Area: Tecuala-Acaponeta.

Date Specimens Found: 22 July 1955

Date Specimens Typed: 3 March 1959

Type Specimens: Author, Sherd No.: Nay-K12:1:NR. Co-type sherds in collections of the (a) Instituto Interamericano (Denton, Texas): K 2 :1; (b) Museum of Northern Arizona Ceramic Depository (Flagstaff, Arizona): ; (c) Instituto Nacional de Antropología e Historia, Departamento de Monumentos Préhispanicos (Mexico City, D.F.): ; and, (d) Museo de Antropología e Historia (Tepic, Nayarit): .

Body Sherds (Exterior Surfaces)



(Natural Size)

Novillos Ribbed

Type Name: NOVILLOS FLUTED

Synonyms: Fluted Ware (Sauer-Brand, 1932); Culiacán Fluted Ware? (Kelly, 1945).

Cultural Affinity: Aztatlán.

DESCRIPTION:

Method of Construction: Coiled.

Firing Technique: Oxidizing Atmosphere.

CORE:

Color: (a) Light yellowish to reddish-brown, matching the vessel surface; sometimes a carbon streak; (b) Dark grey center, brown to brick-red toward outer surfaces; carbon streak. (a simply indicates more thorough firing.)

Temper: Moderate; very minute (sand?) specks, with occasional coarse, round or angular quartz sand grains: usually red, brown or black; most conspicuous in cross-section, but occasionally visible compacted into vessel surface by smoothing or polishing.

Texture: Fine; hard ware, with a bell-like ring when struck.

Hardness: 2.5-3

Fracture: Slightly crumbling to shattering.

SURFACE FINISH:

Color: Varies from yellow-brown to terra cotta, or more specifically: (1) Munsell: Light yellowish, or light reddish, brown; or, (2) Maerz-Paul: Shades of Dorado to Honey Beige, and Formosa to Eldorado.

Color Systems: Munsell: 1CYR 6/4; 5YR 5.5/4
Maerz-Paul: 12 C 6, 12 A 8 to 12 B 12

Treatment: Unslipped. Some sherds highly polished on both exterior and interior surfaces; others smoothed in lesser degree; both exterior and interior surfaces (of the same sherd) seem to be treated the same, whichever the case may be—smoothing or polishing. By in large, temper extrusions are hidden by impaction caused by smoothing, though an occasional angular sand grain may be visible. Seems to be somewhat comparable to paste, color, finish of Kelly's Culiacán Dun Ware and Culiacán Fluted Ware (cf., "Exca-

vations at Culiacán, Sinaloa," I-A 25, pp. 87, 89).

Fire Clouds: Not present.

DECORATION:

Technique: A series of wide channels, in the form of smooth concave furrows, occurring below the exterior rim—either spirally or diagonally, perhaps vertically. Kelly's Chametla report (Plate 6, fig. d) illustrates horizontal fluting. She states (Culiacán report, p. 89) that channeling "are not noneffaced structural coils but have been added after smoothing." Her depository specimen at the Museum of Northern Arizona (AT 8156) appears rather wash-boardy. Neither the Novillos Ribbed or Fluted appear to have this pronounced an effect; thus may have been constructed in the original surface.

Location: Kelly further states (Culiacán report, p. 89) that "fluting extends from rim to shoulder, rarely below", and her diagram (fig. 44, p. 86) illustrates this horizontal fluting. However, the sherds described herein (Novillos Fluted) are not horizontally fluted, and thus probably cover a larger amount of the exterior vessel surface. The diagonal flutes would seem more to cover the entire vessel, perhaps petering out at the base.

Execution: Varies from carefully made and uniform flutes to more hurried, crude furrows.

FORM:

Mouth (Key: Museum of Northern Arizona, Rim Types):

Rim: Bowl: IIA2 (for only rimsherd available in present collection)

Lip: Round pointed, but undoubtedly other types occur.

Body Form: Data lacking. In Kelly's Chametla report are pictured (a) a black spirally fluted and incised goblet (Plate 12, fig. a), but which she calls a trade ware; (b) a modeled (ribbed) black-ware jar (Plate 11, fig. c); and, (c) a modeled black-ware jar (plate 14, fig. c). In the Culiacán report, (a) fluted ware, with tripod legs (Plate 6, fig. d), and (b) collared jar (Plate 7, fig. c); also "low bellied, squat bowls....shallow, flaring tripod bowls or plates (fig. 44, h)." Probably Novillos Fluted is comparable to some of these illustrated forms.

Base: Unknown from present material, but probably rounded to somewhat flattened when legs are present (jars, bowls).

Wall Thickness: 4 to 6 mm.

Appendages: None, except for the possibility of tripod legs.

TYPE MATERIAL: Initially 4 sherds: 1 rimsherd, 3 body sherds; other comparisons from the literature.

Type Site: K12:1 (Instituto Interamericano Key).

Site Area: Tecuala-Acaponeta.

Date Specimens Found: 22 July 1955

Date Specimens Typed: 3 March 1959

Type Specimens: Author, Sherd No.: Nay-K12:1:NF. Co-type sherds in collections of the (a) Instituto Interamericano (Denton, Texas): K12:1; (b) Museum of Northern Arizona Ceramic Depository (Flagstaff, Arizona): ; (c) Instituto Nacional de Antropología e Historia, Departamento de Monumentos Préhispanicos (Mexico City, D.F.): ; and, (d) Museo de Antropología e Historia (Tepic, Nayarit): .

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