

El Morro Valley Prehistory Project Ceramic Guide

LINO GRAY: This type is considered ancestral to Cibola White Ware. No coils are visible. Its most distinctive feature is the conspicuously protruding temper on its surfaces. Temper is normally medium to very coarse grained sand; occasionally a small percentage of crushed sherd is present. Lino Gray is never slipped, polished, or painted. The clay body color is usually white to very light gray, occasionally with a slightly darker core.

PLAIN GRAY: This type is considered to be a polished Lino Gray. No coils are present on the vessel body, however the base of the neck is usually corrugated or banded. The temper has more sherd than Lino Gray and the vessel surfaces are smoothed. Occasionally, the interior of bowls are smudged. The clay body is white to light gray, occasionally with a slightly darker core.

NECKBANDED GRAY: This type has wide flattened coils 9-13 mm wide around the top half of the jar. The lower portion of the vessel looks like Lino or Plain Gray. Temper is sand, sherd, or a combination. The clay body is light to dark gray, sometimes with a darker core.

CLAPBOARD GRAY: This type has narrow, overlapping coils 5-6 mm wide around the top half of the jar. The lower portion of the vessel looks like Lino or Plain Gray. Temper is sand, sherd, or a combination. The clay body is light to dark gray, sometimes with a darker core.

PLAIN CORRUGATED GRAY: This type has thin, rounded, unindented coils 4-7 mm wide on the entire vessel. The neck of these jars are either plain corrugated or zoned (alternating bands of plain and indented). Temper is sand, sherd, or a combination of the two. The clay body is light to dark gray, sometimes with a darker core.

INDENTED CORRUGATED GRAY: This type has finger-nail indented coils, generally 4-9 mm wide, usually diagonally patterned across the coils. These indentions can occur on just the neck band with a plain body or plain corrugated body, or on the entire vessel. Temper is sand, sherd, or a combination of the two. The clay body is light to dark gray, sometimes with a darker core.

PLAIN BROWN: This type has no visible coils and the surface is usually smoothed or polished. Temper is fine grained sand. The clay body is brown to red.

PLAIN BROWN SMUDGED: This type only occurs on bowls. Vessels look like Plain Brown except with black, burnished interiors which are very smooth and reflect light.

(RESERVE) PLAIN CORRUGATED BROWN: This type has thin, rounded, unindented coils. The coils are usually very thin, finely executed with a slight overlap. Temper is fine grained sand. The clay body is brown to red.

(RESERVE) PLAIN CORRUGATED BROWN SMUDGED: This type only occurs as bowls. Vessels look like (Reserve) Plain Corrugated Brown except with black, burnished interiors which are very smooth and reflect light.

(RESERVE) INCISED CORRUGATED BROWN: This type has corrugations which were made more pronounced by incising between the corrugations with some tool while the clay was still wet and soft (before firing). The coils are usually very thin and finely executed, but do not overlap. Temper is fine grained sand. The clay body is brown to red.

(RESERVE) INCISED CORRUGATED BROWN SMUDGED: This type occurs only as bowls. Vessels look like (Reserve) Incised Corrugated Brown except with black, burnished interiors which are very smooth and reflect light.

(RESERVE) INDENTED CORRUGATED BROWN: This type has fingernail indented coils, usually diagonally patterned across the coils. The coils are generally very thin and finally executed. These indentations occur over the entire vessel. Temper is fine grained sand. The clay body is brown to red.

(RESERVE) INDENTED CORRUGATED BROWN SMUDGED: This type occurs only as bowls. Vessels look like (Reserve) Indented Corrugated Brown except with black, burnished interiors which are very smooth and reflect light.

(TULAROSA) PATTERNED CORRUGATED BROWN: This type combines plain and indented coils either in bands around the entire vessel, or to create patterns and designs on the vessel body. Coils are usually thin and finely executed. Temper is fine grained sand. The clay body is brown to red.

(TULAROSA) PATTERNED CORRUGATED BROWN SMUDGED: This type occurs only as bowls. Vessels look like (Tularosa) Patterned Corrugated Brown except with black, burnished interiors which are very smooth and reflect light.

WHITE MOUND B/W - Cibola White Ware

Date Range: AD 700-850

Slip: none

Paint: mineral

interior (bowls): matte; black to dark gray to reddish brown

exterior (bowls): matte; fugitive red

Motifs: designs are usually angled from the rim rather than banded around the body. Often solid equilateral triangles pendant from the rim with 2-5 lines running parallel to sides of triangle.

Elements: nested chevrons, solid triangles and interlocking solid triangles, checkerboard, bow ties, occasional cross-ticked lines (railroad track), and reverse Zs. rims often painted.

Comments: White Mound is rare in the El Morro area. This type looks like Lino Gray, except decorated: surfaces have coarse quartz sand temper protruding through. Interior of bowls are often finished, exteriors are not. No polishing or slipping.

KIATUTHLANNA B/W (Cibola White Ware)

Date Range: AD 850-1050

Slip: white to light gray

Paint: mineral (occasionally mixed with some organics)

matte

black to dark gray to reddish brown

Motifs: parallel line work

Elements: fine line chevrons, thin solid triangles, occasional line elaboration (such as pendant dots), parallel lines often bordering other elements, parallel and single zigzag lines, single and parallel cross ticked lines, reverse Fs, nested fine lines, occasional solid elements.

Comments: Kiatuthlanña is very smooth and well polished, with a good slip and well executed designs. Temper is normally fine grain sand. This type is often confused with Red Mesa B/W. Following ZAP type collection descriptions, these two types will be distinguished as follows: Kiatuthlanña design elements include thin straight lines, parallel lines, and occasional thin triangles; Red Mesa more often exhibits squiggly lines and solids. Also, Kiatuthlanña designs tend to be simple, while Red Mesa designs are often busy.

RED MESA B/W (Cibola White Ware)

Date Range: AD 850-1100

Slip: white to light gray (chalky)

Paint: mineral (occasionally mixed with some organics)

matte black to dark gray to reddish brown

Motifs: large areas of solid geometric elements

Elements: squiggly lines, dots, scrolls (often with pendant appendages), rail way tracks and pendants dots, opposed triangles with associated pendant dots, chevrons, checkerboard, squiggly hatching, parallel hatch panel dividers. Design is often busy.

Comments: Red Mesa is polished, but often unevenly. Temper is normally a combination of sherd and sand; occasionally only sherd. The tops of bowl rims are commonly painted. Bowls are often or usually tapered toward the rim.

This type is often confused with Kiatuthlanña B/W. The two are distinguished as follows: Kiatuthlanña design elements include thin straight lines, parallel lines, and thin triangles; Red Mesa more often exhibits squiggly lines and solids. Also, Kiatuthlanña designs tend to be simple, while Red Mesa designs are often busy.

This type is also often confused with Puerco B/W. These two types are distinguished as follows: Red Mesa tends to have "small" solid designs and no negative elements; Puerco B/W tends to have bolder designs with more solids and some negative elements. Relatively large sherds are necessary to make this distinction reliably.

GALLUP B/W (Cibola White Ware)**Date Range:** AD 1050-1225**Slip:** white to light gray (chalky)**Paint:** mineral (occasionally mixed with some organics)
matte black to brown to reddish brown**Motifs:** parallel bands with diagonal hatching**Elements:** normally oblique, occasionally horizontal, hatching usually running in parallel bands or filling triangles. Occasionally a solid element is incorporated but is only a minor part or a filler in the hatched design.**Comments:** Surface treatment on Puerco Gallup varies, but there is often a thin slip adhering poorly and leaving streaks. In rare instances, there is no slip. Type may or may not be polished. Temper is normally sherd and sand.

Gallup B/W is also called Puerco Gallup B/W, Puerco Chaco B/W, Puerco Chaco-Gallup B/W, Chaco B/W, or Chaco/Gallup B/W.

ESCAVADA B/W (Cibola White Ware)**Date Range:** AD 1050-1225**Slip:** white to light gray**Paint:** mineral (occasionally mixed with some organics)
matte
black to dark gray to reddish brown**Motifs:** bold solid designs**Elements:** parallel solid bands often forming nested chevrons, running bands of pendant triangles and large triangles, flags or pennants. Triangles occur in many forms, the commonest being barbs or pennants hanging from a line. Negative lightning common. Occasional steps and negative steps.**Comments:** Decorated surfaces on Escavada are well smoothed, usually slipped, often polished. Slip is sometimes thick sometimes thin, often adhering poorly and leaving streaks. Temper is normally crushed sherds, often with sparse to fairly heavy amounts of sand. This type is often confused with Puerco B/W. The types are distinguished as follows: Escavada design elements include bold solid designs that tend to be angular to one another and solid lines tend to have barbs; Puerco design elements tend to run parallel or at right angles to one another. Also, solid lines tend to be thicker on Escavada. (NOTE: Escavada is analogous to McElmo B/W, Sosi B/W, Holbrook B/W, Black Mesa B/W, and has been called Gordon B/W.)**PUERCO B/W** (Cibola White Ware)**Date Range:** AD 1050-1225**Slip:** white to light gray**Paint:** mineral (occasionally mixed with some organics)
matte
gray to black to brown to reddish-brown**Motifs:** banded designs; banding lines; solid geometrics with long parallel lines for panel dividers running perpendicular to rim.**Elements:** single or multiple broad solid lines running parallel to other elements, in rectangular scrolls or in nested boxes; vertical parallel lines used as panel dividers; opposed series of appended solid triangles creating bands of negative squares, diamonds, rectangles and parallelograms; checkerboards, cross hatching, and dot filled squares common. Solid triangles, rectangles, scrolls, and appended dots occur alone or combined with other elements.**Comments:** Decorated surfaces on Puerco B/W are well smoothed, usually slipped, often polished. Slip is sometimes thick sometimes thin, often adhering poorly and leaving streaks. Temper is normally crushed sherds, often with sparse to fairly heavy amounts of sand.

This type is often confused with Escavada B/W. See Escavada B/W for distinction. This type is also often confused with Red Mesa B/W. See Red Mesa B/W for distinction.

RESERVE B/W (Cibola White Ware)**Date Range:** AD 1100-1275**Slip:** white to light gray (often chalky)**Paint:** mineral (occasionally mixed with some organics)
matte
black to brown to reddish brown**Motifs:** opposed or interlocking hatched and solid designs.

Elements: primarily opposed solid and hatched designs, including both curvilinear scrolls and rectilinear bands and interlocking triangles; Wingate design style; hatched design areas are normally at least twice as wide as solid design areas; considerable spacing between elements; design elements continue to edge of rim.

Comments: Decorated surfaces on Reserve are smooth with a thin slip and an uneven polish. Sometimes polish is absent altogether. Temper is crushed sherds often with sparse to fairly heavy amounts of sand. Reserve is frequently confused with Tularosa B/W, primarily due to vague definitions of this type. Reserve is identified by its thin washy slip, uneven polish, and/or obvious Wingate design style. Reserve tends to have more "white space" and Tularosa tends to have tighter, busier designs. Crude design execution and/or wide framing lines are NOT used as a criteria for this type since both of these attributes have been observed on obvious Tularosa type sherds. For this analysis, when in doubt, a sherd is identified as Tularosa and not Reserve. Reserve is considered to be the black-on-white version of Wingate black-on-red.

TULAROSA B/W (Cibola White Ware)

Date Range: AD 1200-1325

Slip: white to light gray

Paint: mineral (often mixed with some organics)
matte (rarely subglaze)
black to greenish-black to brown to red-brown to orange-red

Motifs: balanced mixture of opposed or interlocking hatched and solid designs.

Elements: primarily opposed solid and hatched designs, including both curvilinear scrolls and rectilinear bands and interlocking barbs; Tularosa design style; hatched design areas are balanced with solid design areas; designs tend to be tight and busy with elements close together; oblique fine lined hatching most common, sometimes longitudinal hatching, occasional cross hatching or basket weave.

Comments: Decorated surfaces on Tularosa are smooth, with an excellent slip that tends to be thick, crackled and polished. Temper is finely crushed sherds, occasionally mixed with fine sand. Execution of design tends to be excellent.

Tularosa is most often confused with Reserve B/W. See Reserve B/W for distinction.

This type is considered to be the black-on-white version of St. John's B/R..

PINEDALE B/W (Cibola White Ware)

Date Range: AD 1300-1325

Slip: white (shiny)

Paint: mineral
subglaze to glaze
black to greenish black

Motifs: mostly solid designs with interlocking elements

Elements: solid steps, step frets, and corbelling lines; Pinedale design style; elements so closely spaced that design often looks negative.

Comments: Surface finish on Pinedale B/W is excellent. The slip is very white, often thick, hard, crackled and finely polished. The glaze tends to be well formed and shiny. This type can be confused with Tularosa. In this analysis, apart from the excellent slip and glaze, Pinedale B/W is identified with the dark, bold Pinedale design style that lacks the hatching of the Tularosa design style. Pinedale vessels often appear to be in the "negative".

PUERCO B/R (White Mountain Red Ware)

Date Range: AD 1050-1225

Slip: deep red to maroon (chalky)

Paint: mineral
matte
black to dark brown

Motifs: banded designs; solid geometrics with long parallel lines for panel dividers running perpendicular to rim.

Elements: single or multiple broad solid lines running parallel to other elements, in rectangular scrolls or in nested boxes; parallel solid bands often forming nested chevrons; running bands of pendant triangles, large triangles, flags, or pennants; vertical parallel lines used as panel dividers for solid designs; opposed series of appended solid triangles creating bands of negative lightning, squares, diamonds, rectangles and/or parallelograms; checkerboards, cross hatching, and dot filled squares not uncommon. Solid triangles, rectangles, scrolls, and appended dots used either alone or combination with other elements. Steps and negative steps occur occasionally.

Comments: Decorated surfaces on Puerco B/R are usually smooth but have a streaky polish. Slip is thin to thick with a distinctive dark red color ("Puerco red"). Slip is chalky and flakes off easily. Temper is a combination of coarsely ground sherds and sand with some mineral inclusions. Designs on Puerco B/R are similar to designs on Puerco B/W, Escavada B/W, and sometimes Red Mesa B/W.

WINGATE B/R and POLY (White Mountain Red Ware)

Date Range: Wingate B/R AD 1100-1225

Wingate Poly AD 1175-1275

Slip: yes (some areas left unslipped on exterior of poly bowls)

maroon to dark red to orangish red

Paint: mineral

matte

black to brown

Motifs: opposed or interlocking hatched and solid designs.

Elements: Wingate design style; primarily opposed solid and hatched designs, including both curvilinear scrolls and rectilinear bands and interlocking triangles; hatched design areas are normally at least twice as wide as solid design areas; considerable spacing between elements; design elements continue to edge of rim. (Exterior elements on Polychromes: broad bands and/or bold geometrics)

Comments: Decorated surfaces are usually smooth. Slip is thin to thick, is often chalky and flakes off easily. Temper is a mixture of coarsely ground sherds and sand with occasional crushed rock inclusions. Wingate polychrome has large unslipped areas on bowl exteriors. This slip is often used as a "paint" to form broad designs (and sometimes hand prints). It is distinguished from St. Johns Polychrome by the absence of true white paint *on top of* the red slip. See St. Johns B/R and Poly for further distinctions. Wingate B/R is considered to be the black-on-red version of Reserve B/W.

ST JOHNS B/R and POLY (White Mountain Red Ware)

Date Range: AD 1200-1325

Slip: red to orangish-red to orange

Paint: mineral

St Johns B/R

matte to subglaze to glaze

black to brown to greenish-black

St Johns Poly Bowls

interior: matte to subglaze to glaze

black to brown to greenish-black

exterior: matte; white

Motifs: balanced mixture of opposed hatched and solid designs.

Elements: primarily opposed solid and hatched designs, including both curvilinear scrolls and rectilinear bands and interlocking barbs; Tularosa design style; designs tend to be tight and busy with elements close together; oblique fine lined hatching most common, sometimes longitudinal, occasional cross hatching. (Exterior elements on Polychromes: broad lined geometrics)

Comments: Temper is a mixture of coarsely ground sherds and sand with occasional crushed rock inclusions. St. Johns B/R is considered to be the black-on-red version of Tularosa black-on-white. St. Johns B/R is most often confused with Wingate B/R. Wingate is identified by its "puerco red" chalky textured slip, and/or obvious Wingate design style. Wingate designs also tend to be more open spaced and St. Johns designs tend to more closely spaced. For this analysis, when in doubt, a sherd is identified as St. Johns B/R and not Wingate B/R. St. Johns Poly is most often confused with Wingate poly. On St. Johns Poly, the exterior surface is always completely slipped and the design is white-on-red. On Wingate Poly the exterior surface is either not entirely slipped, or is slipped in cream and then painted red creating a red-on-white design. St. Johns is also often confused with Heshotauthla B/R or Poly. St. Johns has matte paint, obvious Tularosa design style, hatching, and/or wide white lines on the exterior. Heshotauthla is always subglazed to glazed, has a Heshotauthla design style, no hatching, and fine white lines on the exterior. Also, St. Johns tends to have tighter, more closed designs while Heshotauthla tends to have open designs. When in doubt, a sherd is classified as St. Johns and NOT Heshotauthla. Occasionally, a sherd can be found that has a white exterior design with a thin black line. These sherds are identified as a St. Johns variant called **Springerville Poly**. Pinedale Poly could be confused with Springerville Poly. Pinedale Poly has black-on-white polychrome designs on the exterior and tight, often "negative" black-on-red designs on the interior. Interior designs on Pinedale may also have some white. The Springerville variant, on the other hand, has a thin line of black highlighting the banded white design on the exterior but usually the black and white are not touching; otherwise, Springerville is the same as St. Johns.

KWAKINA POLYCHROME (Zuni Glaze Ware)**Date Range:** AD 1275-1400**Slip:** (sometimes chalky)

interior: white to grayish-white to cream

exterior: red to red-orange

Paint: mineral

interior: subglaze to glaze; black to green to purple (sometimes with red matte)

exterior: matte; white (sometimes with glaze)

Motifs: banded elements running obliquely from rim**Elements:** usually wide band around rim with oblique pendant bands; corbelling; parallel hatch; pendant dots; stack and/or interlocking steps; empty interior bowl base; occasional life forms (Exterior elements: broad or fine lined geometrics in white, sometimes with black elaborations)**Comments:** In design, Kwakina Polychrome is similar to Heshotauthla on the interior and may be decorated in a Tularosa or (more commonly) a Pinedale design style. Jars (which are uncommon) have a broad white slipped band decorated with glazed black paint on the vessel body. Kwakina Polychrome could be confused with Pinto Polychrome. Kwakina is identified by its glaze paint, red/orange slip and sometimes its chalky white slip. Pinto Poly has a matte black paint, a deep red slip and may have a salmon pink colored slip on the interior. Further Pinto Polychrome usually has a Wingate or Tularosa design style while Kwakina normally has a Pinedale design style.**HESHOTAUTHLA GI/R and POLY** (Zuni Glaze Ware)**Date Range:** AD 1325-1400**Slip:** red to red-orange to orange**Paint:** mineral

Heshotauthla GI/R

subglaze to glaze

black to greenish black

Heshotauthla Poly Bowls

interior: subglaze to glaze; black to greenish black

exterior: matte; white

Motifs: banded elements running obliquely from rim**Elements:** wide band around rim with pendants; parallel hatch, pendant dots; sets of parallel lines in triangular elements adjoining the base or rim lines; empty interior bowl base; designs are pendant and diagonal to rim line; bands of parallel lines; solid designs; interlocking and stacked steps; solid straight bands; interlocking or opposed zipper design; Tularosa or Pinedale design styles; (Elements on exterior: thin white geometrics)**Comments:** Heshotauthla is often confused with St. Johns B/R or Poly. See St. Johns B/R and Poly for distinction. Heshotauthla Poly could also be confused with Pinedale Poly. Pinedale Poly has a glaze-on-white polychrome design on the exterior, while Heshotauthla normally has a thin white line design. If glaze is present on the exterior of Heshotauthla Poly it may or may not be in contact with the white design. However, Heshotauthla normally has continuous exterior designs while Pinedale Poly usually has singular elements. Finally, Heshotauthla normally has a better glaze than Pinedale.**PINEDALE B/R and POLY** (White Mountain Redware)**Date Range:** AD 1275-1325**Slip:** red to orange-red**Paint:** mineral

Pinedale B/r

Matte to subglaze to glaze

Black to brown to greenish black

Pinedale Poly Bowls

Interior: matte to subglaze to glaze

Black with occasional white outlines

Exterior: matte to subglaze to glaze

White as background or trimming for black

Motifs: balanced mixture of opposed rectilinear hatched and solid designs**Elements:** primarily opposed solid and hatched elements in rectilinear bands and triangles; designs tend to be very tight with elements close together, almost negative; hatching is normally parallel; Pinedale design style (exterior elements: unitary designs)

Comments: Temper is crushed sherd or crushed rock. Pinedale Poly could be confused with St. John's Poly or Springerville, or Heshotauthla. See these descriptions for distinctions. Pinedale Poly could also be confused with Fourmile Poly. Fourmile Poly normally has glaze-on-white designs on a red slip on the interior. Pinedale Poly usually has a glaze-on-red interior design with little to no white. Fourmile may have white designs on the interior that do NOT highlight a black design; any white on the interior of Pinedale Poly will be in contact with a black design. Also, Fourmile Poly has asymmetrical design motifs while Pinedale Poly has symmetrical, geometric motifs. It would take large sherds to use this as a marker. On the exterior, Pinedale Poly has unitary black-on-white designs. Fourmile has continuous exterior designs that are either black-on-white or simply white lines.

FOURMILE POLYCHROME (White Mountain Redware)

Date Range: AD 1300-1400

Slip: red (sometimes red-orange)

Paint: mineral

subglaze to glaze; black to green to purple
matte; white

Motifs: asymmetrical; focus on center of bowl interior

Elements: parallel hatching; stepped line; negative steps; dots; barbed lines; occasional zoomorphs or anthropomorphs; Fourmile design style; complete lack of interlocking elements (Elements on exterior: fine white lines; glaze frets, keys, barbed lines, terraced figures; combinations of any of the above; can be black-on-white or simply white

Comments: Fourmile poly jars usually have a red slipped body and a white slipped neck and upper shoulders. Although the glaze design does not always have a white border, most designs on bowl interiors do follow the glaze-on-white pattern. Fourmile Poly may have portions of the interior design in white only (as opposed to black-on-white). Fourmile poly may be confused with Pinedale Poly. See Pinedale Poly for distinctions.

PINNAWA GI/W (Zuni Glaze Ware)

Date Range: AD 1325-1400

Slip: clear white to pale cream

Paint: mineral

subglaze to glaze
black to green to red to purple

Motifs: banded designs or single element designs

Elements: simple parallel bands, triangles and hatching; paired stepped triangles; scrolls; stepped lines; checkerboards with dots; single element designs focused on center of bowl (Exterior elements on bowls: simple bands or repeated units)

Comments: Slip is excellent, thick, hard and shiny. Designs are very simple and opened compared to Tularosa and Pinedale. It is similar to Kechipawan Polychrome and could be called a monochrome version of that type.

PINNAWA R/W (Zuni Glaze Ware)

Date Range: AD 1325-1400

Slip: clear white to pale cream

Paint: mineral

matte
red to brownish-red

Motifs: banded

Elements: simple bands and geometrics; squares; stepped lines; ticked lines; simple isolated rectilinears

Comments: Slip is excellent, thick, hard and shiny. Designs are very simple and open and tend to occur only on the exterior of bowls. It is similar to Kechipawan Polychrome and could be called a monochrome version of that type.

KECHIPAWAN POLY (Zuni Glaze Ware)

Date Range: AD 1350-1400

Slip: clear white to pale cream

Paint: mineral

matte; red
subglaze to glaze; black to green to purple

Motifs: banded

Elements: simple designs, bands and geometrics with red used as a filler; geometrics; solids, occasionally hatching and checkerboards; stylized birds; feathers; occasional singular anthropomorph or zoomorph element; (elements on exterior: simple, encircling decoration without bordering lines using both glaze and red paint)

Comments: Slip is excellent, thick, hard and shiny. Designs are simple and open. This type is basically a combination of Pinnawa Gl/W and Pinnawa R/W.

MATSAKI BROWN-ON-BUFF AND POLYCHROME (Zuni Buff Ware)

Date Range: AD 1375-1680+

Slip: buff (sometimes orange, cream, or yellow-brown; often crazed)

Paint:

black to brown-black to chocolate brown

red to reddish-brown

occasionally, some white

Motifs: banded or single element designs focused on center of bowl

Elements: birds; stylized feathers; geometrics; parallel hatching; Fourmile design style or Pinedale design style; anthropomorphs and zoomorphs; no interlocking elements; (elements on exterior of bowls: none, single horizontal line or multiple short parallel lines)

Comments: Matsaki Br/Bu and Polychrome is distinct from other ceramic types common to the ULCPP region in terms of color. Matsaki resembles Sikyatki Polychrome (a Hopi yellow ware) in terms of decoration and color. Although rare amounts of both types may be present in the area, Matsaki has temper and the slip is much more of a buff color.