



West Slope Pottery of the Seyitömer Mound*

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ABSTRACT

This study examines West Slope pottery unearthed during excavations conducted between 1989 and 1995 and 2006 and 2012 at the Seyitömer Mound, located south of the region known as *Phrygia Epiktetos*. West Slope pottery, which emerged toward the end of the 4th century BC and gained popularity in the first quarter of the 3rd century BC, is characterized by painted decorations in orange-yellow or white hues and botanical motifs engraved on dark, black, or red slips. At the Seyitömer Mound, these imported vessels, represented primarily by the kantharos form, highlighted the commercial and cultural interactions between Seyitömer and Pergamon. Based on clay-slip characteristics, form, and decorative elements, the pottery resembles Pergamon's examples. These potteries reflect the commercial and cultural relations established between Seyitömer and Pergamon. The usage period of the Seyitömer Mound's West Slope pottery, based on the stratigraphic layers in which they were found and comparable examples, is estimated to span the 3rd to 2nd centuries BC.

Keywords: Seyitömer Mound, Hellenistic Period, West Slope Pottery, Black Glaze, Phrygia

* The potteries discussed in this study are based on a chapter from the author's doctoral thesis titled “*Seyitömer Mound Potteries from the Hellenistic Period*”.



Introduction

The Seyitömer Mound, located south of the region historically known as *Phrygia Epiktetos* (Strabon, XII, 8, 12), lies within the Seyitömer coalfield, near the borders of the old town of Seyitömer, approximately 25 km northwest of Kütahya's city center. This settlement was a significant center for generating new insights into the Hellenistic Period of inner Anatolia. This study evaluates the West Slope pottery unearthed at the mound during excavations between 1989 and 1995 and 2006 and 2012, aiming to highlight their relevance and importance within Western Anatolia Hellenistic Period archeology (Topbaş, 1993, pp. 3–4; Bilgen and Çevirici-Coşkun, 2015, pp. 19–33).

The Hellenistic Period settlement, corresponding to Layer II of the Seyitömer Mound, is among the most well-preserved settlements at the mound's center (Fig. 1). This settlement, surrounded by strong towers and fortification walls, has two architectural phases: Early/IIB and Late/IIA. Findings indicate that the fortified walls and structures on the mound's slope were first constructed during the Early Hellenistic Period and subsequently underwent renovations during the Late Hellenistic Period (Bilgen and Çevirici-Coşkun, 2015, pp. 19–33). During these phases, new rooms and divisions were added to the original structures, while earlier spaces were abandoned. The construction materials and interior elements exhibit consistent characteristics across both phases of Layer II (Figs. 2-3).

Artifacts from this layer, including coins and potteries, underscore the settlement's commercial and cultural relations with neighboring regions. However, the available data make it difficult to draw definitive conclusions regarding the political status of the Hellenistic settlement at Seyitömer Mound. Historical records indicate that the Phrygian Epiktetos region, where the Mound is located, experienced conflict between the Pergamon and Bithynia Kingdoms. The region ultimately fell under Pergamon's rule following the defeat of the Bithynian King Prusias by Pergamon King Eumenes II in 184/183 BCE (Strabon XII. 3.7, 4.1, 4.3, 8.12; Şahin 1986, pp. 265–268).

The focus of this study, West Slope pottery, was first identified during the excavations on the west slope of the Athenian Acropolis (Schäfer, 1968, p. 45). This pottery type, termed *West Slope Ware* by H. Thompson (Thompson, 1934, p. 438) was introduced to the literature as *Westabhang Keramik* by C. Watzinger (Watzinger, 1901, p. 50) and later underwent reclassification. Rotroff suggested that the term should not merely define a vessel form but also a decorative style and technique, which he termed the *West Slope Technique* (Rotroff, 1997, p. 39).



Figure 1: Hellenistic Period, Layer II, Phase A - B (Kütahya Dumlupınar University Seyitömer Höyük Excavation Archive)

The West Slope pottery emerged at the end of the 4th century BCE and gained widespread use during the first quarter of the 3rd century BCE. These vessels were characterized by painted decorations, which are applied with orange-yellow or white paint, and botanical motifs created with engraved lines on a dark - typically black or red - lining.



Figure 2: Southwest view of Seyitömer Mound (Kütahya Dumlupınar University Seyitömer Höyük Excavation Archive)



Figure 3: Seyitömer Mound fortification walls (Kütahya Dumlupınar University Seyitömer Höyük Excavation Archive)

Athens and Pergamon are recognized as the main production centers of these vases. Additionally, another production center in the south, whose exact location remains unidentified, has been referenced (Rotroff, 2002, p. 102). West Slope pottery is seen in many centers both as imported items and as locally produced pottery (Fig. 4).



Figure 4: Centers referenced in the text

The Seyitömer West Slope potteries are analyzed in the context of their typological definitions, chronological development, and similarities with comparable examples from other contemporary centers in Anatolia, the Aegean, and the Mediterranean regions. This comparative approach highlights their cultural significance within the Seyitömer Mound's framework.

The clay used in Seyitömer Mound West Slope pottery is nonporous, hard, and contains silver mica, lime, and sand. Its color ranges from shades of red and reddish-brown to light red and reddish-yellow. These characteristics are notably similar to those of Pergamon West Slope pottery' whose clay also exhibits a spectrum of light red to brown hues (Schäfer, 1968, p. 28).

The lining of the Pergamon West Slope pottery is typically thick and shiny, though examples with a matte black lining have also been found (Schäfer, 1968, p. 28). In contrast, the Seyitömer Mound example displays color shades ranging from black to brown.

Two decoration techniques: engraving and painting, were used on Seyitömer Mound West Slope pottery. One example (No. 12) shows the simultaneous use of both techniques, where paint dominates in some examples, while the engraving takes precedence in others. Late-period characteristics include increased use of incised lines and a decline in the care and quality of decoration (Gürler, 1994, p. XIII). Common decoration motifs include vine, olive

branch of wreath, heart-shaped leaves, pointed droplets of necklace designs, vine branches, and bay leaves, often applied to vessel necks using thinned-out clay. Example No. 12, for instance, features vine branches engraved and painted ivy leaves.

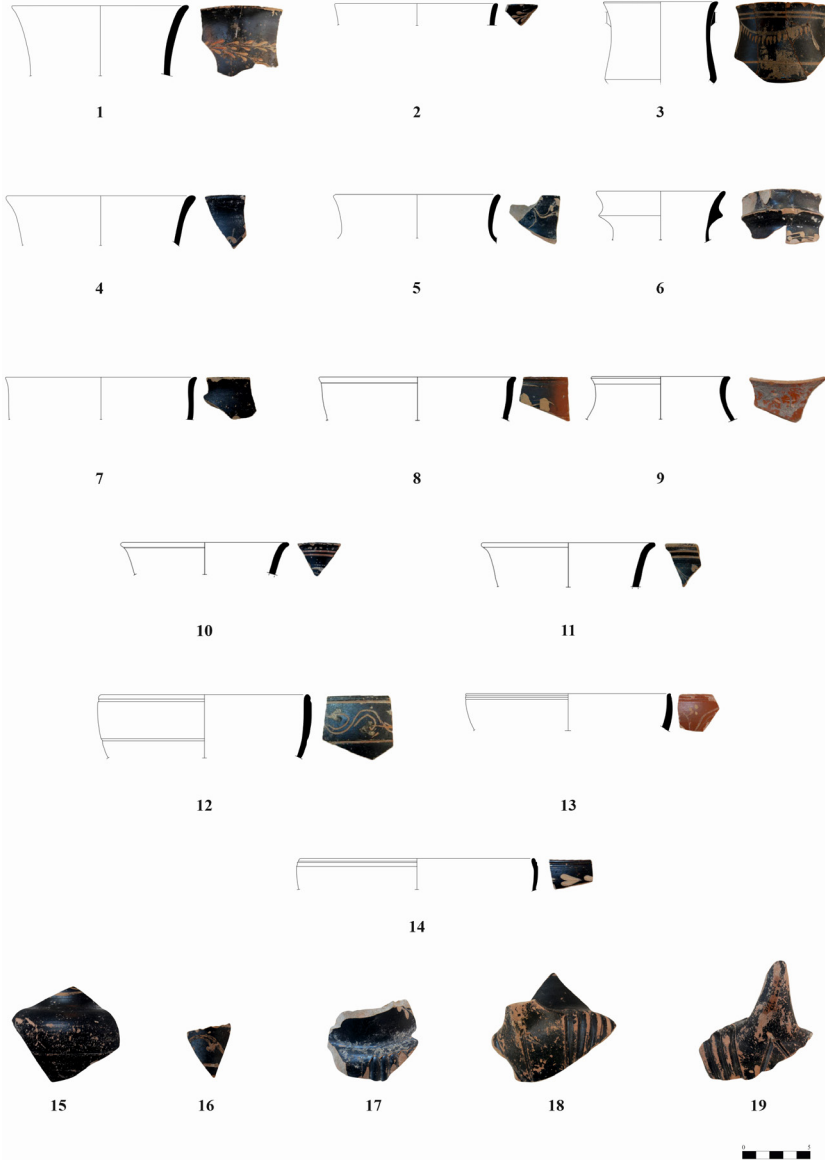


Figure 5: West Slope pottery of Seyitömer Mound
(Kütahya Dumlupınar University Seyitömer Höyük Excavation Archive)

The Layer II vessel repertoire includes bowls with inward and outward rims, mold-made embossed bowls, kantharos, plates, fish plates, masts, unguentarium, oil lamps, amphora, salt shakers, Myke, oinochoe, krateriskos, jugs, and pots. Forms such as mold-made embossed bowls, masts, and unguentarium are characteristic of the Hellenistic Period. (Alkaç -Coşkun, 2020; Çevirici Coşkun, 2017; Usta, 2023). Among the imported ceramics of the Seyitömer Mound Hellenistic Period, the West Slope pottery is predominantly represented by the kantharos form. These vessels are evaluated based on their clay, lining, form, and decorative qualities (Fig. 5).

Hellenistic Kantharos on the Seyitömer Mound

The Kantharos (κάνθαρος), a favored drinking vessel of the 4th century BCE (Sparkes and Talcott, 1970, p. 122), represents a significant vessel form of the Hellenistic Period, found across a wide geographical area in published examples. Its primary usage occurred during the 3rd century BCE and the early 2nd century BCE, with popularity declining after 150 BCE (Gassner, 1997, p. 0). The kantharos, which is characterized as a drinking vessel, features a wide, open mouth, a high base, a deep body, and vertical double handles rising from the base of the body. Some examples incorporate decorative elements such as hammers, spurs, vine branches, and satyr masks on the handle for thumb placement, enhancing usage (Rotroff, 1997, pp. 83, 85, Pl. 3, 29, Pl. 11, 106,108, Pl. 16, 174–175, Pl. 18, 190).

Kantharos No. 1–2 exhibit slightly extraversive mouth edges, bodies with concave profiles, and successive painted olive branch decorations along the neck. Both the inner and outer surfaces display a shiny black lining. Comparable examples have been identified at Khersonesos, the Athenian Agora, Samaria Sebaste, Ephesos, Pergamon, Troia, and Kültepe (Schierup, 2008, Fig. 66a; Rotroff 1997, Fig. 5, 28; Rotroff, 2006, Fig. 14, 62–64, 66–67; Miller, 1974, Pl. c30/7; Crowfoot, Crowfoot, and Kenyon, 1957, Fig. 44, 3–4; Gassner, 1997, Taf. 38, 442; Schäfer, 1968, Taf. 5, C 24; Tekkök 2000, Pl. 3, 31; Tüysüz, 2022, Lev. 1, Çiz. 1). These kantharos are dated to the first half of the 3rd century BCE, based on their stratigraphic context and in parallel with similar examples.

Kantharos No. 3 features an extraversive mouth edge, a long and narrow neck, and a concave body profile. Two rows of painted band decorations are located just below the rim, accompanied by a necklace-like string or pointed drop motifs along the neck. The closest parallels to the Seyitömer Mound example, dated to the early 3rd century BCE, have been discovered at Kolonos Agora, Aegina, Veroia, Phokaia, Smyrna, Pergamon, Ephesos, Parion, and Ilios (Rotroff, 1983, Pl. 52, 24; Smetana and Scherrer 1982, Abb. 57, 501; Kallini, 2013, Fig. 7; Saygıner, 2019, Çiz. 1, Kat. No. 9; Ersoy, 2020, Lev. 40, 155; Conze, 1913, 39, 2; Schäfer, 1968, Abb. 3, 3; Behr, 1988, Abb 10, 34; Ziegenaus and De Luca 1968, Taf. 54, 335–336; Mitsopoulos and Leon 1991, Taf. 27, B25, Kasapoğlu, Keleş and Fırat 2020, Lev.1,

7–8; Berlin, 1999, Pl. 2, 60; Tekkök-Bicken, 1996, Fig. A15–A16; Tekkök, 2000, Pl. 3, 32).

Kantharos No. 4, which featured an extraversive mouth edge, exhibited painted botanical motifs on its body. Parallels from Smyrna and Ilion, dated to the late 3rd century BCE, provide a temporal context for this work (Ersoy, 2020, Lev. 36, 138; Berlin, 1999, Pl. 3, 94).

Kantharos No. 5 shows an extraversive mouth edge, a rounded lip, and vine branch motifs beneath the lip. Comparable pieces from Ilion, Ephesos, Metropolis, Daskyleion, Smyrna, Laodikeia Dorylaion, and Parion are dated to the 3rd and 2nd centuries BCE (Berlin, 1999, Pl. 2, 8; Mitsopoulos and Leon, 1991, Taf. 24, B15; Ekin Meriç, 2003, Lev. NR 67; Dereboylu, 2003, Pl. XLV, BY 14; Ersoy, 2020, Lev. 41, 156; Duman, 2009, Lev. 4, 12–13, Yedidağ, 2017, BY1–BY2; Kasapoğlu, Keleş and Fırat, 2020, Lev. 1. 6).

Kantharos No. 6, with an extraversive mouth edge and a concave body profile, features red lining on its interior and black lining on its exterior. Similar examples from Athens Agora, Pergamon, Samaria, Labraunda, Gözlükule, and Metropolis are dated to the first half of the 3rd century BCE (Rotroff, 1997, Figs. 6, 10 74, 110; Pinkwart, 1968, Taf. 64, 75; Crowfoot, Crowfoot, and Kenyon, 1957, Fig. 46. 1–2; Rotroff and Oliver 2003, Pl. 4, 5; Goldman, 1940, Fig. 22, B36; Mitsopoulos and Leon, 1991, Taf. 20, 21, B2, B4; Ekin Meriç, 2013, Lev. 4. S26).

Kantharos No. 7 and 8 have extraversive, rounded mouth edges. Painted decorations are visible on the body below the mouth edges, and a groove can be seen beneath the mouth area at No. 8. Similar examples, dated to the 2nd century BC, have been discovered in Pergamon and Phokaia (Pinkwart, 1968, Taf. 64, 75; Civelek, 2006, Fig. 4b).

Kantharos No. 9 example's handle area was not preserved. It features an extraversive mouth edge, and its neck exhibits a concave profile. Similar examples, dated to around the 2nd century BCE, are known from centers such as the Athens Agora, Ephesos, Pergamon, and Ilion (Thompson, 1934, Fig. 15, B4; Mitsopoulos and Leon 1991, Taf. 25–26, B20, B25; Behr, 1988, Abb. 2, 5; Schäfer, 1968, Lev. 15, D61, Ziegenaus and De Luca 1968, Taf. 50, 282; Tekkök 2000, Pl. 3, 29).

Kantharos Nos. 10 and 11 examples display slightly extraversive, rounded mouth edges. Kantharos No. 10 displays two painted line decorations just below the mouth edge and a leaf decoration on the body, while No. 11 displays two painted line decorations below the mouth edge and a vine motif on the body. The closest parallels, with similar mouth and body profiles, are dated to around 325 BCE and were excavated in the Athens Agora, Ephesos, and Pergamon (Berlin, 1999, Pl. 3, 94; Rotroff, 1997, Fig. 10, 102; Mitsopoulos and Leon, 1991, Taf. 23, B11; Behr, 1988, Abb. 22, 99).

Kantharos No. 12–14 have upright mouth edges and convex body profiles. No. 12 features a vine branch decoration between two engraved grooves below the mouth edge. No. 13 is distinguished by three grooves under the lip and its outer surface lining, along with painted botanical motifs on the body. No. 14 has a painted heart-shaped botanical motif on the body. Similar examples have been documented in Athens Agora, Labraunda, Knidos, Pergamon, Korinthos, and Ephesos, dating to approximately 250–225 BCE (Rotroff, 1997, Fig. 12, 147; Rotroff and Oliver 2003, Pl. 19, 114, 119; Kögler, 2010, Abb. 14, D. 102; Behr, 1988, Abb. 13, 55; Schäfer, 1968, Taf. 12, D 14; Ziegenaus and De Luca, 1968, Taf. 49, 244; Edwards, 1975, Pl. 15, 378; Mitsopoulos and Leon, 1991, Taf. 38, B60–6, Taf. 41, B 71; Ekin Meriç, 2003, Lev.13, Nr. 91).

Kantharos No. 15 has a convex profile and painted botanical motifs. **No. 16** displays a vine branch motif flanked by two painted bands on its preserved body fragment. Comparable examples, dated to the 3rd–2nd centuries BCE, have emerged in Koroneia, Ephesos, Smyrna, Serçe Harbor, Pergamon, Metropolis, Troia, and Kelenderis (Vanderpool et al., 1962, Pl. 20, 37; Mitsopoulos and Leon 1991, Taf. 23, B13; Ersoy, 2020, Lev. 40, 41, 150, 161; Pulak et al., 1987, Fig. 15, HW 77; Behr, 1988, Abb. 24, 107; Ekin Meriç, 2003, Lev. 5, Nr. 37; Tekkök, 2000, Pl. 2, 23; Zoroğlu, 2004, 108, 3).

Kantharos Nos. 17–19 have convex profiles with vertical grooves on their surface. No. 18 displays successive olive branch motifs on its body. Similar examples, dated to 3rd–2nd centuries BCE, have been found in the Athens Agora, Pergamon, Smyrna, Ephesos, Metropolis, and Troia (Rotroff, 1997, Fig. 10, No. 102; Behr, 1988, Abb. 24, 107; Ersoy, 2020, Lev. 173–177; Mitsopoulos and Leon, 1991, Taf. 23, B10; Ekin Meriç, 2003, Lev. 5, Nr. 37; Tekkök, 2000, Pl. 3–4, 24, 28–29).

Based on the stratigraphic layer and comparable findings, the usage period of the Seyitömer Mound's West Slope pottery is estimated to have been between the 3rd and 2nd centuries BCE.

Conclusion

The pottery pieces evaluated in this study originated from Layer II of the Seyitömer Mound, which is dated to the Hellenistic Period. The settlement associated with this layer, which is enclosed by strong towering fortifications and walls, has two distinct architectural phases. Square or rectangular rooms were reused, with previous entrances sealed and new ones constructed. Additionally, new spaces were created by replacing old walls with newly constructed ones. At the center of the settlement, surrounded by formidable fortifications, stands multi-room structures built during the early phase, which were later modified and repurposed in the late phase.

The pottery repertoire of Seyitömer Mound from the Hellenistic Period includes various forms: bowls with inward-turned rims, bowls with outward-turned rims, mold-made embossed bowls, plates, fish plates, mastos, kantharos, unguentaria, oil lamps, amphorai, salt shakers, myke, oinochoe, krateriskos, jugs, and pots. Notably, forms such as bowls with inward-turned rims, outward-turned rims, kantharos, fish plates, oil lamps, amphoras, and salt shakers trace their origins to the Classical Period, with Attic examples discovered in the Seyitömer Mound. Characteristic ceramic forms of the Hellenistic Period include mold-made embossed bowls, mastos, bowls with hemispherical bodies, and unguentaria.

In addition to pottery, coins emerged as critical dating stand evidence among the Layer II finds. Coins attributed to the kingdoms of Macedonia, Seleukos, and Bithynia were dated to the second half of the 4th century BCE through the mid-2nd century BCE, aligning with the chronological framework assigned to Layer II (Bilgen and Çevirici-Coşkun, 2015, p. 33, Fig. 32–34; Köker, 2022, p. 798).

The West Slope pottery group is represented in the Seyitömer Mound Hellenistic pottery repertoire by the kantharos form. These ceramics were primarily fragmentary and were classified based on clay, lining, and form characteristics and compared with analogous examples from contemporary centers. This material group was uncovered during excavations conducted between 1989 and 1995 and 2006 and 2012. However, the first-period rescue excavations conducted by museums (1989–1995) lacked precise contextual information regarding the location and stratigraphy of the samples. Conversely, the 2006–2012 excavations were largely retrieved during leveling studies without an associated architectural context, although a few in situ pieces served as dating references.

The clay colors of the Seyitömer Mound West Slope pottery ranged from red, reddish-brown, and light red to reddish-yellow. The clay is firm, well-fired, and minimally porous, with inclusions of fine sand, silver mica, and traces of lime. The decoration techniques involve engraving and painting motifs.

All kantharoi from the West Slope of Seyitömer Höyük were found in fragments. As a result, the complete decorative composition of these vessels remains unclear. Prominent decorative motifs of this period include vines, olive branches or wreaths, heart-shaped leaves, pointed droplets, necklace-like decorations, vine branches, and bay leaves. These motifs typically use thinned, light-colored clay, and are applied primarily to the necks of the vessels. In one black-glazed example (No. 12), the decorations consist of vine branches rendered by an engraving technique, complemented by painted leaves.

Analysis of these artifacts reveals a decline in craftsmanship over time. Early examples display high-quality decoration and linings, while later examples are marked by low-quality

lining and sloppy decoration techniques. This decline is evident in the No. 12 example, where both engraving and painting techniques are used, but the execution appears less precise than in earlier works.

The Hellenistic West Slope pottery of the Seyitömer Mound, based on their clay linings, forms, and decorative features, shows a stylistic affinity to Pergamon-made examples. Evidence indicates that the West Slope kantharoi were in use at the Seyitömer Mound between the 3rd and 2nd centuries BCE and were popular as drinking vessels among the settlement's inhabitants. The discovery of West Slope pottery in production workshops in the Aegean region and at Seyitömer Mound reflects active commercial and cultural exchanges between these regions.

Catalog

No: 1

Type: Mouth Piece

Measurements: MD: 13 cm; H: 5.2 cm

Clay and Surface Craftsmanship:

- Composition: Mixed with small amounts of lime, sand, and silver mica.
- Texture: Firm, nonporous, well-baked.
- Color: Reddish-brown (5YR 5/4) clay.
- Surface Lining: Black (10YR 2/1) on both outer and inner surfaces.

No: 2

Type: Mouth Piece

Measurements: MD: 12.4 cm; H: 1.6 cm

Clay and Surface Craftsmanship:

- Composition: Mixed with small amounts of lime, sand, and silver mica.
- Texture: Firm, nonporous, well-baked
- Color: Reddish-brown (2.5YR 5/4) clay.
- Surface Lining: Black (5YR 2.5/1) on both outer and inner surfaces.

No: 3

Type: Mouth Piece

Measurements: MD: 8.4 cm; H: 6 cm

Clay and Surface Craftsmanship:

- Composition: Mixed with small amounts of lime, sand, and silver mica.
- Texture: Firm, nonporous, well-baked.
- Color: Reddish-brown (2.5YR 5/6) clay.
- Surface Lining: Black (2.5YR 2.5/1) on both outer and inner surfaces.

No: 4

Type: Mouth Piece

Measurements: MD: 14 cm; H: 5.8 cm

Clay and Surface Craftsmanship:

- Composition: Mixed with small amounts of mica.
- Texture: Firm, nonporous, well-baked.
- Color: Red (2.5YR 5/6) clay.
- Surface Lining: Black (2.5YR 2.5/1) on both outer and inner surfaces.

No: 5

Type: Mouth Piece

Measurements: MD: 12 cm; H: 3.5 cm

Clay and Surface Craftsmanship:

- Composition: Mixed with small amounts of lime.
- Texture: Firm texture, nonporous, well-baked.
- Color: Light red (2.5YR 6/6) clay.
- Surface Lining: Black (5YR 2.5/1) on both inner and outer surfaces.

No: 6

Type: Mouth Piece

Measurements: MD: 8.8 cm; H: 3.5 cm

Clay and Surface Craftsmanship:

- Composition: Mixed with small amounts of mica and lime.
- Texture: Firm, nonporous, well-baked.
- Color: Light red (10R 6/6) clay.
- Surface Lining: Red (10R 4/3) and Black (2.5YR 2.5/1) on both outer and inner surfaces.

No: 7

Type: Mouth Fragment

Measurements: AR: 12.6 cm; H: 2.9 cm

Clay and Surface Craftsmanship:

- Composition: Mixed with small amounts of fine sand and silver mica.
- Texture: Firm, nonporous, well-baked.
- Color: Very dark brown (10YR 7/3) clay.
- Surface Lining: Black (10YR 2/1) on both outer and inner surfaces.

No: 8

Type: Mouth Fragment

Measurements: MD: 13 cm; H: 2.9 cm

Clay and Surface Craftsmanship:

- Composition: Mixed with small amounts of lime and silver mica.
- Texture: Firm, nonporous, well-baked.
- Color: Light red (2.5YR 6/8) clay.
- Surface Lining: Red (10R 5/6) on both inner and outer surfaces.

No: 9

Type: Mouth Fragment

Measurements: MD: 9 cm; H: 2,9 cm

Clay and Surface Craftsmanship:

- Composition: Mixed with small amounts of fine sand and silver mica.
- Texture: Firm, nonporous, well-baked.
- Color: Reddish yellow (5YR 7/6) clay.
- Surface Lining: Light red (2.5YR 6/8) on both outer and inner surfaces.

No: 10

Type: Mouth Fragment

Measurements: MD: 11.2 cm; H: 2.2 cm

Clay and Surface Craftsmanship:

- Composition: Mixed with small amounts of silver mica and fine sand.
- Texture: Firm, nonporous, well-baked.
- Color: Reddish yellow (5YR 7/6) clay.
- Surface Lining: Black (2.5YR 2.5/1) on both outer and inner surfaces.

No: 11

Type: Mouth Fragment

Measurements: MD: 11.4 cm; H: 3 cm

Clay and Surface Craftsmanship:

- Composition: Mixed with small amounts of silver mica and lime.
- Texture: Firm, nonporous, well-baked.
- Color: Reddish yellow (5YR 6/6) clay.
- Surface Lining: Black (2.5YR 2.5/1) on both outer and inner surfaces.

No: 12**Type: Mouth Fragment**

Measurements: MD: 9.8 cm; H: 3 cm

Clay and Surface Craftsmanship:

- Composition: Mixed with small amounts of silver mica and lime.
- Texture: Firm, nonporous, well-baked.
- Color: Light red (2,5YR 6/6) clay.
- Surface Lining: Black (2.5YR 2.5/1) on both outer and inner surfaces.

No: 13**Mouth Fragment**

Measurements: MD: 14.4 cm; H: 2.6 cm

Clay and Surface Craftsmanship:

- Composition: Mixed with small amounts of lime and fine sand.
- Texture: Firm, nonporous, well-baked.
- Color: Light red (2.5YR 6/6) clay.
- Surface Lining Yellowish red (5YR 5/6) on both outer and inner surfaces.

No: 14**Type: Mouth Fragment**

Measurements: MD: 12.6 cm; H: 1.7 cm

Clay and Surface Craftsmanship:

- Composition: Mixed with small amounts of silver mica.
- Texture: Firm, nonporous, well-baked.
- Color: Pink (5 YR 7/4) clay.
- Surface Lining: Black (2.5YR 2.5/1) on both outer and inner surfaces.

No: 15

Type: Body Fragment

Clay and Surface Craftsmanship:

- Composition: Mixed with small amounts of lime and mica.
- Texture: Firm, nonporous, well-baked.
- Color: Light reddish brown (2.5YR 6/4) clay.
- Surface Lining: Light reddish brown (2.5YR 6/4) on the body; black (10 YR 2/1) on both outer and inner surfaces.

No: 16

Type: Body Fragment

Clay and Surface Craftsmanship:

- **Composition:** Mixed with small amounts of lime.
- Texture: Firm, nonporous, well-baked.
- Color: Brown (7.5 YR 5/3) clay.
- Surface Lining: Black (10 YR 2/1) on the inner surface.

No: 17

Type: Body Fragment

Clay and Surface Craftsmanship:

- **Composition:** Mixed with small amounts of lime.
- Texture: Firm, nonporous, well-baked.
- Color: Light reddish brown (2.5YR 6/4) clay.
- Surface Lining: Black (10YR 2/1) on both outer and inner surfaces.

No: 18

Type: Body Fragment

Clay and Surface Craftsmanship:

- Composition: Mixed with small amounts of silver mica and fine sand.
- Texture: Firm, nonporous, well-baked.
- Color: Brown (7.5YR 5/4) clay.
- Surface Lining: Black (7.5YR 2.5/1) on the outer surface.

No: 19

Type: Body Fragment

Clay and Surface Craftsmanship:

- Composition: Mixed with small amounts of silver mica and lime.
 - Texture: Firm, nonporous, well-baked.
 - Color: Reddish brown (2.5YR 5/4) clay.
- Surface Lining: Black (2.5YR 2.5/1) on both outer and inner surfaces.

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