Original color section from Nair, *At Home with the Sapa Inca*. For cost reasons these images were rendered in b&w in the print-on-demand edition.
Figure 1.1 | (previous above) View of Inca terraces that lie below the town of Chinchero.

Figure 1.2 | (previous below) View of the terraces below the main “plaza” (northwest side).

Figure 1.7 | (above) Main plaza (Pampa) and three buildings to the south.

Figure 1.19 | (opposite above) Façade of the Chinchero church.

Figure 1.21 | (opposite above) View across the Pampa, looking toward Antakilke.
Figure 1.22 | (above) View of two outcrops, Titicaca and Pumacaca.

Figure 2.6 | (right) Miniature, multi-color wall at Cuper Bajo.

Figure 2.14 | (opposite above) Terraced northern façade of Chinchero.

Figure 2.15 | (opposite below) Four outcrops in Chinchero: Chinkana, Condorcaca, Titicaca, and Pumacaca.
Figure 2.16 | (opposite above) Stepped, geometric carvings at Chinkana.
Figure 2.23 | (opposite below) The large Condorcaca stone.
Figure 2.24 | (above) Condorcaca, row of stepped carvings.
Figure 2.26 | (above) Inca road in the Chinchero Valley.
Figure 2.28 | (right) The entrance to Titicaca.
Figure 3.2 | (opposite above) View of the Pampa.
Figure 3.11 | (opposite below) Path from the Pampa to Condorcaca.
Figure 3.13 | (opposite above) Terrace pathway from the Condorcaca outcrop to the Pampa.

Figure 3.15 | (opposite below) View of the southern side of the Pampa.

Figure 3.16 | (above) View of the Pampa’s south wall.
Figure 4.1 | (above) Pumacaca, three lithic components.

Figure 4.6 | (right) Guaman Poma’s drawing of a palace.

Figure 4.14 | (opposite above) One of the three-walled structures at Machu Picchu.

Figure 5.16 | (opposite below) View of the inside of CP4.
Figure 5.17 | (above) The northern façade of CP4.

Figure 6.1 | (opposite above) Color-coded site plan of private pata. Five gray color blocks mark the approximate location where the foundations of imperial Inca buildings were excavated and reburied. The red lines indicate the path leading from the Pampa to the private pata. Freestanding Inca walls (as opposed to embedded terraces) are marked in green.

Figure 6.7 | (opposite below) The long wall with tall niches.
Figure 7.14 | View of some of the murals on the church ceiling.

Figure 7.16 | Detail of Chivantito’s Virgin of Montserrat.