•*1. Ceramic*

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•*1. 1. CERAMIC PRODUCTION AND FUNCTION*

•*Ceramic is a very important species for archeology in many ways.*

•*- It has been produced in large numbers in all periods since the Prehistoric Period and although it is mostly in broken pieces, many have been preserved until today. The fact that the ceramic, which is the material of the vase production, does not have any value after it is broken and cannot be melted and reused as in metal objects. Baked ceramics are preserved in the soil for an almost unlimited period of time. The very high preservation of ceramics, which is not seen among other archaeological finds of any kind, allows us to understand an effective picture of the actual production and use in Antiquity.*

- *1. 1. 1. Production Techniques*
- *In almost every phase of the Ancient Period, simple (rough) ceramics produced for daily use (basically), important events and fine ceramics produced for a certain standard of living are different from each other.*

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Both the potter and the owner of the ceramics workshop signed their vases as "(name) epoiesen", which means: "the potter produced (name)". Artists who were not affiliated with a particular potter and who changed their workshops from time to time signed their vases as "(name) egraphsen". This means; "Painter (name) painted".

•***Vase Production.*** *The main production material of ceramic is clay, which is formed by dissolving silicate and similar stone types. Clay formed by wind erosion and floods accumulates in the pits in a densed form and is then taken from these pits For the use of clay, it must be separated from its sludge and its quality must be increased by a certain process. At this stage, the clay is mixed with water in a pool and separated from the organic matter and impurities in it (these impurities mixed with water rise above the water and the clay is separated by filtering them). The part containing heavy metal in the clay, which is separated by the method described above, sinks to the bottom of the pool and is used in the production of this vase. Thin and light parts accumulate as a layer above the previously mentioned heavy part and this part is transferred to another pool. In this pool, very high quality fine clay, which slowly sinks to the bottom, is used for painting vases.*

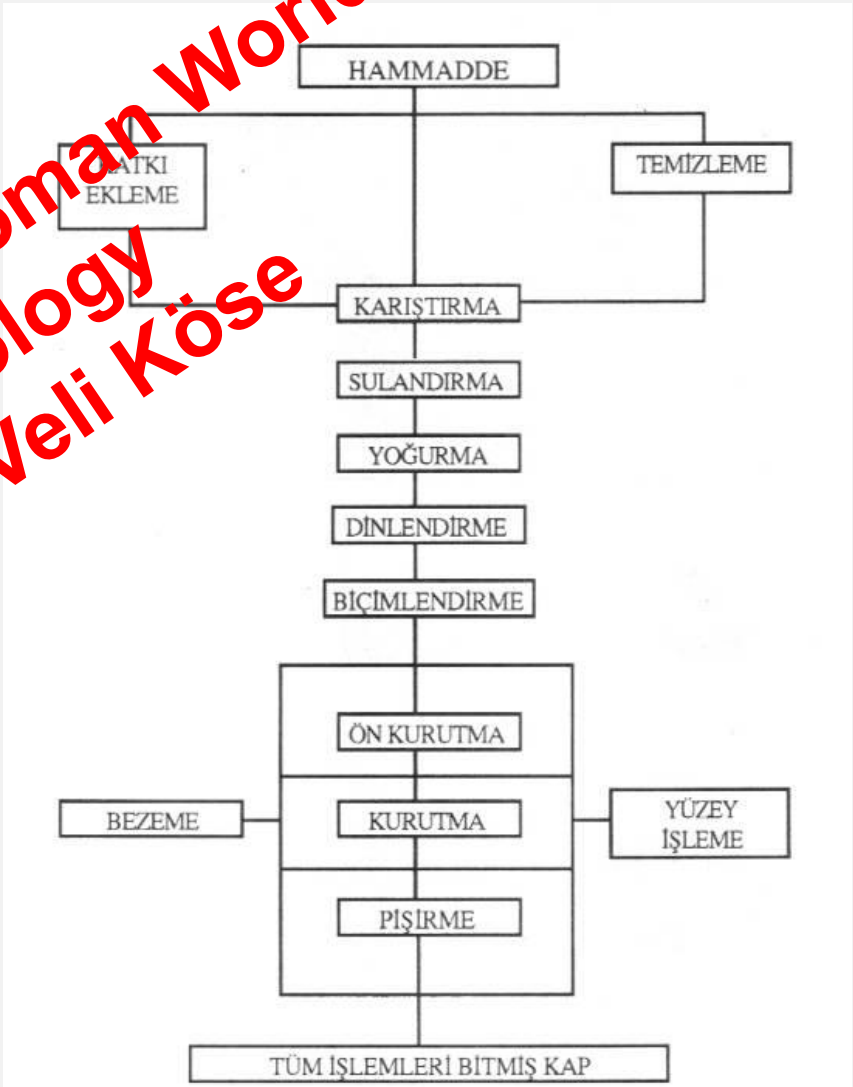


FIGURE 75. *Digging clay. (p. 2)*

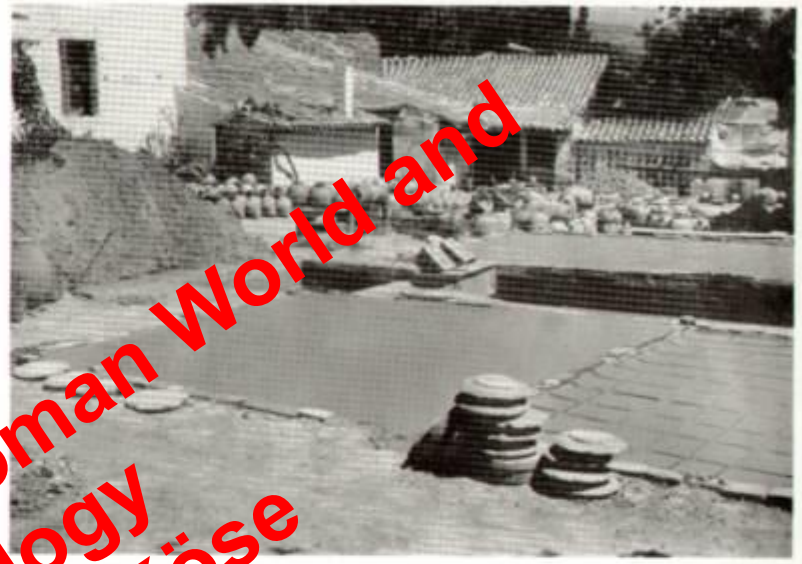


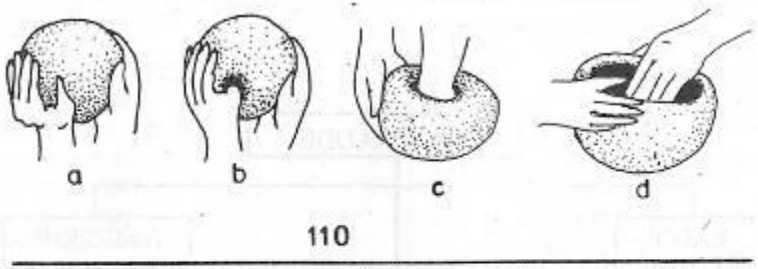
FIGURE 77. *Modern Attic clay settling basins. (p. 3)*

FIGURE 76. *Modern Attic clay pit. (p. 2)*

FIGURE 78. *Potter throwing a vase on a potter's wheel; see fig. 73 and pp. xiv, 7, 33*

176. A potter attacks th[illegible] on a wheel turned by a boy, on an Attic lip cup. M[illegible] (Karlsruhe 67/9[illegible])

177. Drawing from a Boeotian skyphos of a lively day in the pottery. The wheel is out of use, sat on by a boy beside his paint pot. At the right a slave is strung up and being beaten. 5th c. BC. (Athens CC1114)



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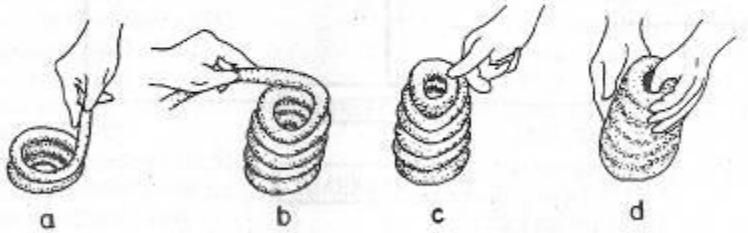

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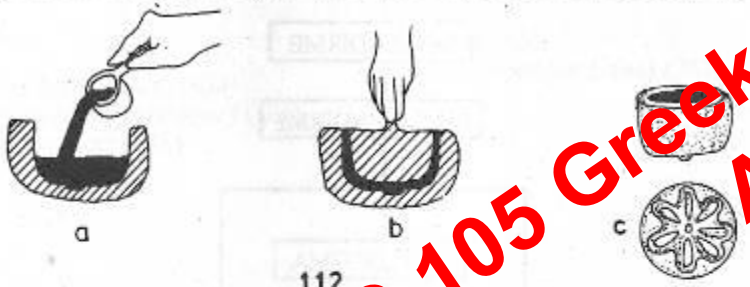

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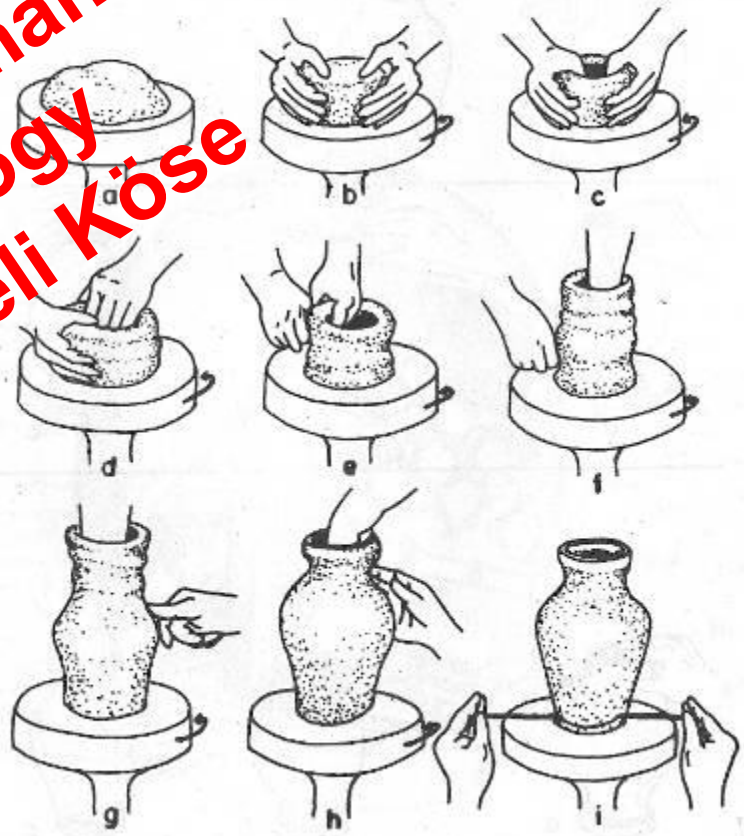


FIGURE 1. *The clay is cut in half with a wire.* (p. 9)

FIGURE 2. *The clay is repeatedly wedged by stacking the lower half on the upper.*

FIGURE 3. *Kneading [illegible] moves air bubbles.*

FIGURE 4. *When the clay is soft and malleable, it is thrown on the wheel.*

FIGURE 5. *While the wheel revolves, the clay is centered between wet hands.*

FIGURE 6. *Wh[illegible] runs true with[illegible], a cen[illegible] hole is started.*

FIGURE 7. *A heavy wall is formed.*

FIGURE 8. *The wall is squeezed to broaden and begin to shape the bowl.*

FIGURE 9. *Outward pressure from inside opens the bowl.*

FIGURE 10. *Pressure between the fingers shapes the bowl.*

FIGURE 11. *The bowl is thinned using a wooden shaper.*

FIGURE 12. *A wet leather strip finishes the lip.*

FIGURE 13. *As the wheel revolves, a wire is drawn through the base.*

FIGURE 14. *The bowl is lifted from the wheel.*

FIGURE 15. *The ... bowl shows the spiral wire ...*

FIGURE 16. *Clay left on the wheel is used for the foot.*

FIGURE 17. *This clay is centered and drawn up.*

FIGURE ... *... formed.*

FIGURE 19. *The stem of the foot is smoothed with a metal shaper.*

FIGURE 20. *The foot is flattened.*

FIGURE 21. *A sponge is used to smooth the foot.*

FIGURE 22. *A metal shaper is used to make a shallow hole.*

FIGURE 23. *A wire is slowly drawn through the base.*

FIGURE 24. *The foot is lifted from the wheel.*

FIGURE 25. *A hollow support for the foot is modeled.*

FIGURE 26. *The support is attached to the wheel with clay.*

FIGURE 27. *As the wheel turns, the support is shaped to*

FIGURE 28. *When the foot is leather-hard, it is placed on the support.*

FIGURE 29. *The foot is held in position by soft clay.*

FIGURE 30. *A metal rod is used to pierce through the foot.*

FIGURE 31. *The metal shaper refines the foot during turning.*

FIGURE 32. *When the base of the foot is finished, it is removed.*

FIGURE 33. *Sharp edges and the hole can be seen.*

FIGURE 34. *The foot is centered right side up on the wheel.*

FIGURE 35. *The foot is turned with a metal shaver.*

FIGURE 36. *The foot is refined to its final shape.*

FIGURE 37. *When the bowl is leather-hard, it is centered on the wheel.*

FIGURE 38. *The bowl is held in place with soft clay.*

FIGURE 39. *The bowl is trimmed with a metal shaver.*

FIGURE 40. *The bowl is thinned and given its correct shape.*

FIGURE 41. *The potter tests its thinness by tapping.*

FIGURE 42. *A wet sponge smoothes the bowl.*

FIGURE 43. *The center is marked for the foot.*

FIGURE 44. *Wet clay is applied as a bond.*

FIGURE 45. *Wet clay is also applied on the foot.*

FIGURE 46. *The foot is positioned.*

FIGURE 47. *Final centering is aligned while the wheel revolves.*

FIGURE 48. *More wet clay is applied around the joint.*

FIGURE 49. *A length of clay is rolled out for the handles.*

FIGURE 50. *The clay is cut to equal lengths.*

FIGURE 51. *The clay is rolled thinner in the middle and tapered.*

FIGURE 52. *The handles are bent to shape.*

FIGURE 53. *The ends are cut at an angle to fit the bowl.*

FIGURE 54. *[illegible] and the bowl [illegible] with wet*

FIGURE 55. *They are attached to the bowl.*

FIGURE 56. *A wet sponge is used to smooth the joints and surface.*

FIGURE 57. *The forming operation is now completed.*

FIGURE 58. *The kylix is allowed to dry longer before decorating.*

FIGURE 59. *An ochre wash is applied to the entire vase with a brush. (p. 53)*

FIGURE 60. *The ochre will intensify the reddish color of the clay.*

•***Painting.*** *Normally, vases were painted before being baked (fired). Complete uniform painting was achieved by dipping smaller vessels into glaze (Malschlicker), as in Attic black glazed vases or red Hellenistic and Roman Terra Sigilata.*


FIGURE 61. The ochre is burnished with an agate.
FIGURE 62. Burnishing consolidates and polishes the surface.
FIGURE 63. Black glaze matter is applied with a brush.
FIGURE 64. The vase is rotated to obtain a uniform coating of glaze.
FIGURE 65. Decorative elements are painted with a fine brush.
FIGURE 66. Lines are sketched in with lead, and added red is applied over the black glaze.
FIGURE 67. Added white is applied last.
FIGURE 68. Incision is made with a sharp point.
FIGURE 69. After drying, the kylix is ready for firing.
FIGURE 70. After firing, the kylix is finished.
FIGURE 71. Compare with fig. 63; note the black circle.
FIGURE 72. Compare with fig. 69; note the intensified colors.

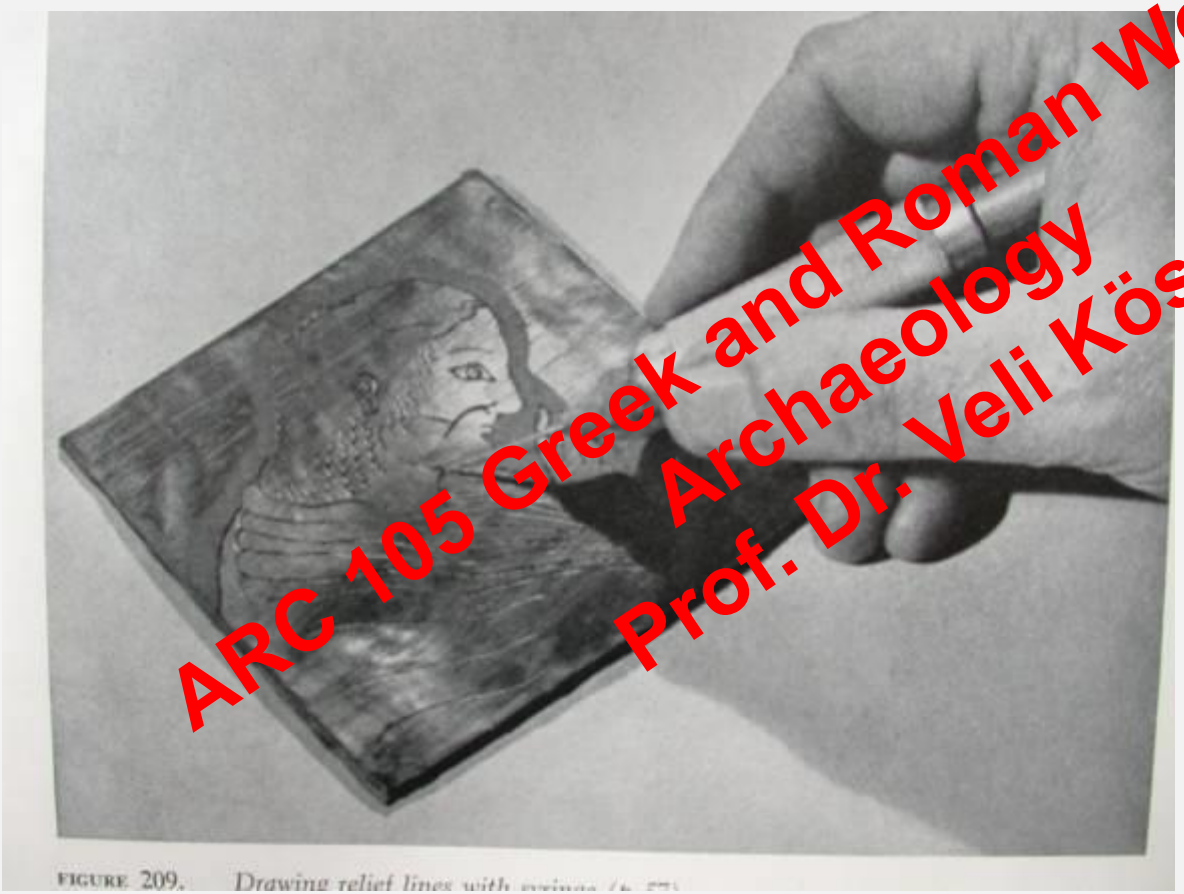
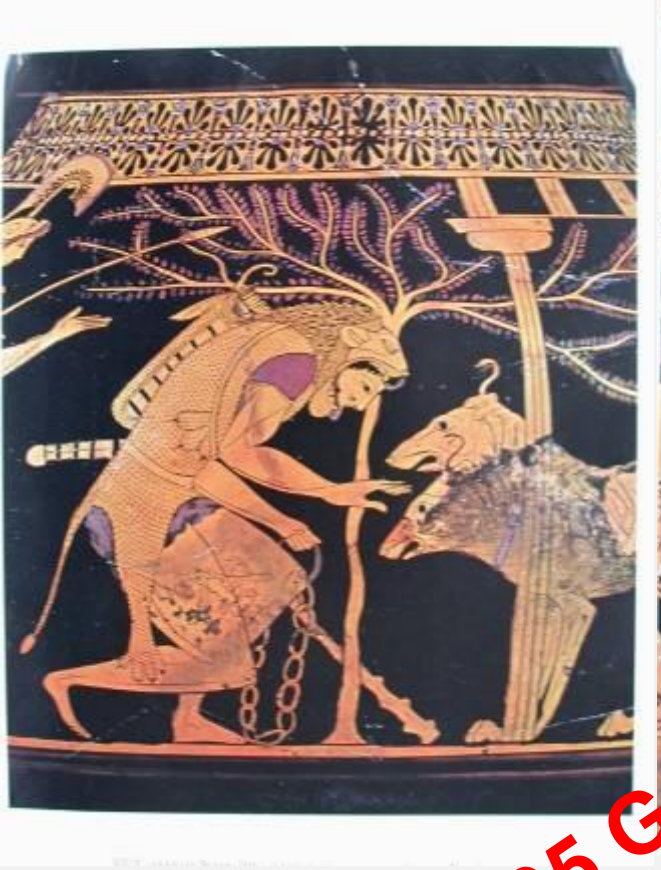


FIGURE 209. *Drawing relief lines with ...*

FIGURE 192. *Tracing of sketch lines.* (*p.* 50)

FIGURE 193. *Attic red-figure vase by the Providence Painter.* (*p.* 50)



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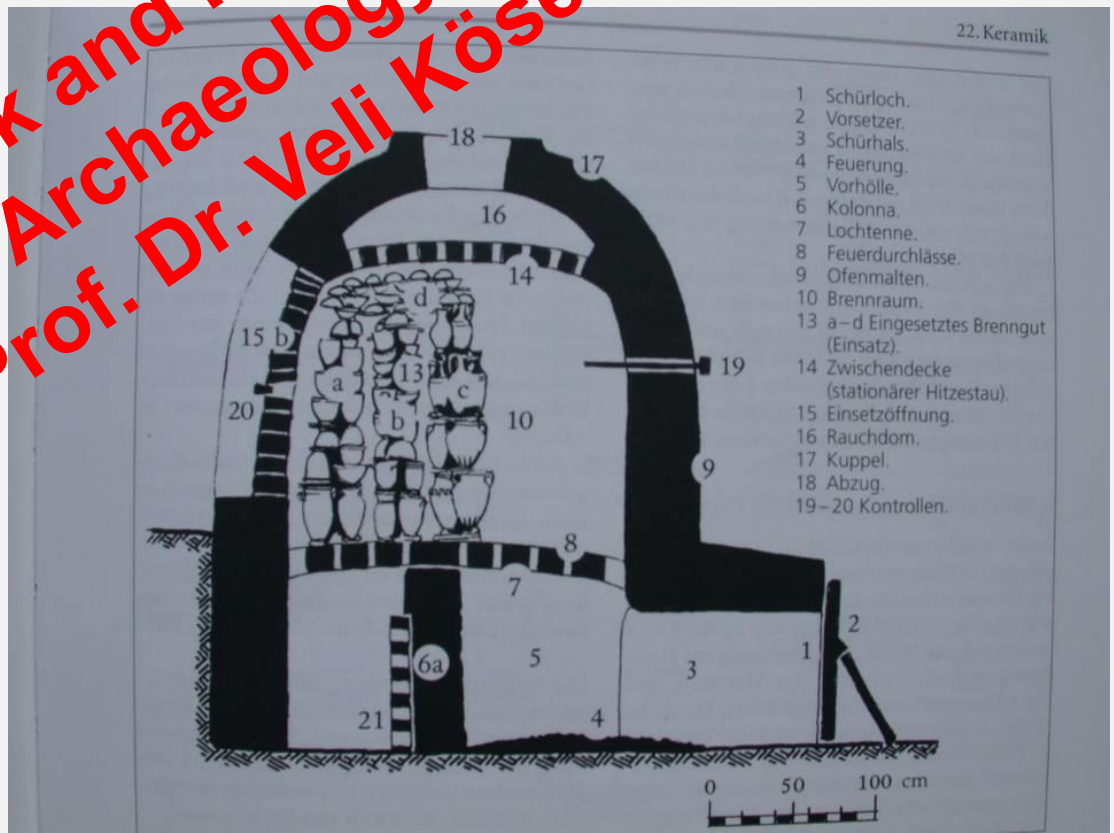
•***Firing (Baking).*** *Ceramic firing is a high-risk process for shaped and decorated vases and requires high technical performance. Pottery kilns in a beehive shape consist of two parts. At the bottom, there is a furnace part with a furnace mixing (blower) hole to start the fire. The kiln is covered with a perforated cover through which hot air can pass and rise to the cooking chamber. Vases are stacked on top of each other in the cooking room. A large chimney at the top of the cooking chamber provided air in and out.*

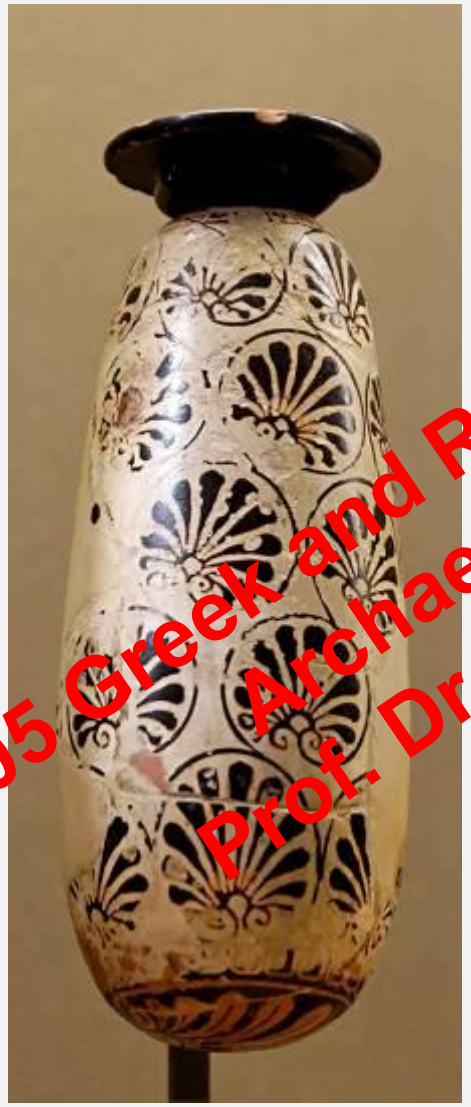


Formd

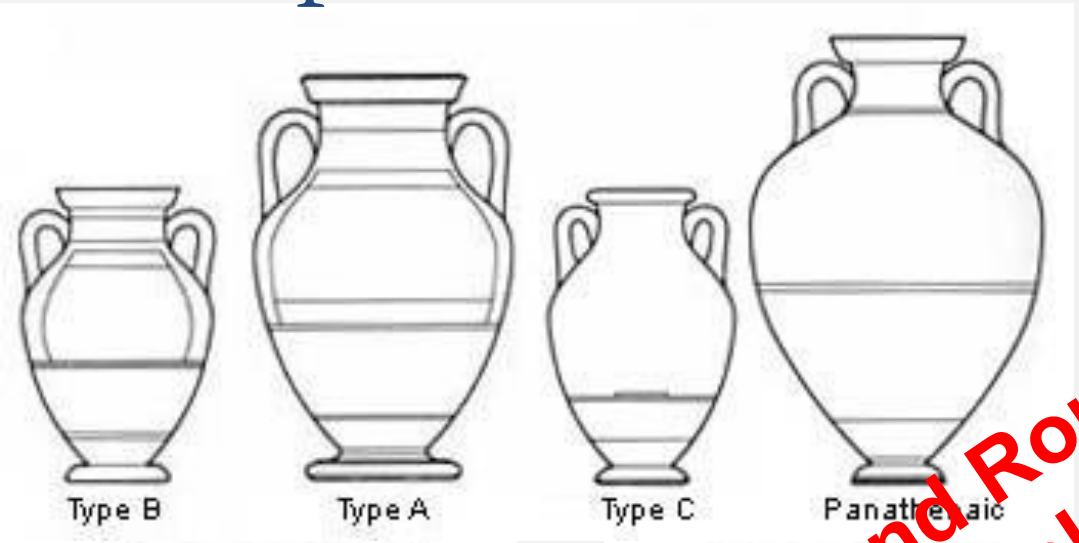
•Ceramic dead gifts uncovered in graves give information about social roles, men and women, age and social strata according to their forms. Paintings on painted pottery very rarely relate to its use in typical dead ceremonies. Often these pictures contain topics that also confirm the funeral community, which has a very general social meaning.

•Marriage and especially Symposion play an important role in the use of fine ceramics in social life. A wide variety of illustrated compositions were depicted within the framework of the feast culture.

ALABASTRON



Amphora



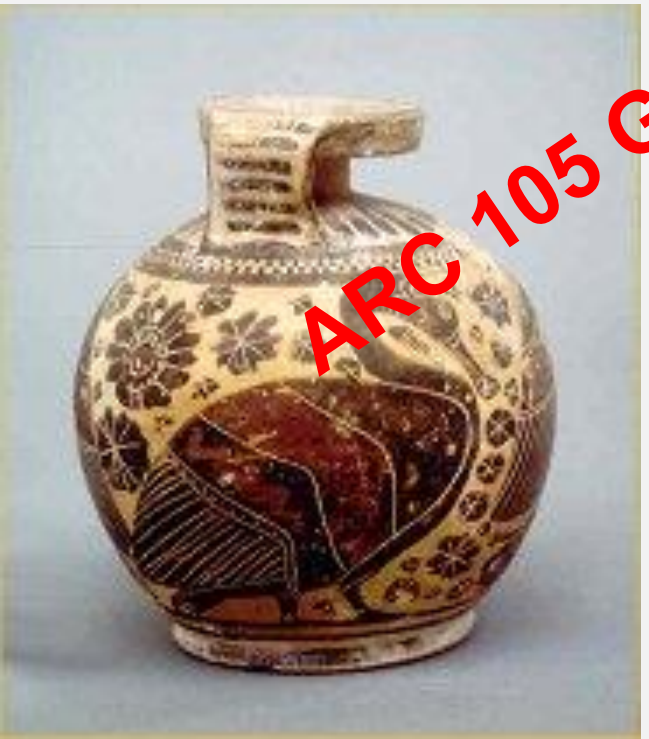
Atina ovoid Yük. 40cm.

Atina standart Yük 38cm.

Atina Kırmızı Figür Yük. 32cm

3. Panathenaic Amphoras: It is a special form where oil is given as a prize to the winners of the Panathenaia games organized in honor of the Goddess Athena in Athens. Small base, narrow neck and wide (fat) body.

ARYBALLOS



ASKOS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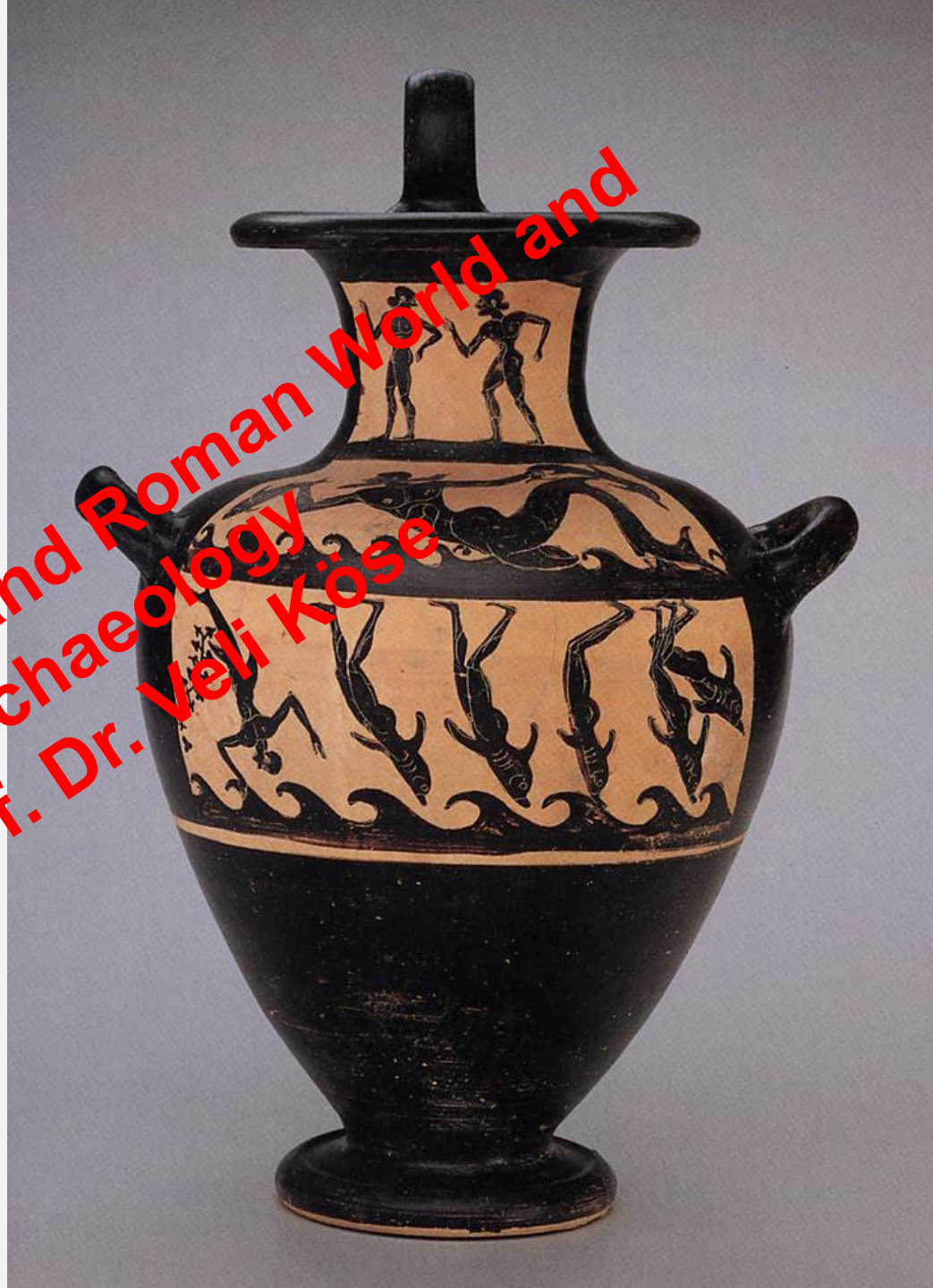
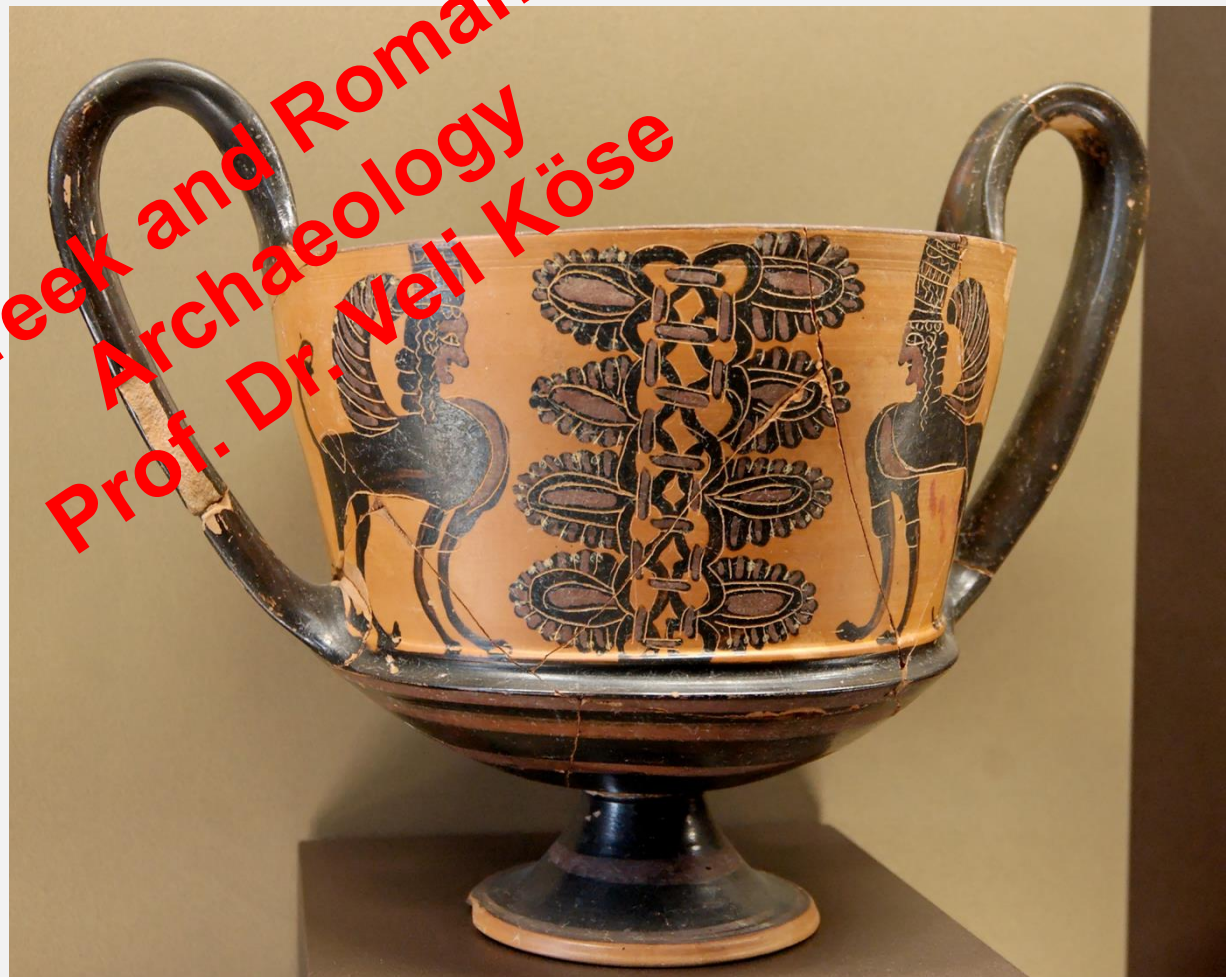
HYDRIA



CANTHARUS/KANTHAROS: *An ancient name kántharos is probably associated with the vase form. Drink container; Indeed, this form, which is apparently very rarely used, is mostly seen in the Dionysian scenes.*



CRATER:

1. ***Volute Crater*** *(*ancient Greek name kratér lakonikós)
2. ***Column Crater***
3. ***Kalyx (Celch) Crater***
4. ***Bell Crater.***