

KLA-318 Hellenistik ve Roma Dönemi Seramiği 1 Hafta



Hammade – Üretim – Boyama Teknikleri

Hammade



Alumina (aluminum oxide)
silica (silicon dioxide)

SU İLE BİRLEŞME

Seramik hamurunun ana
bileşenini oluşturur

Hydrous aluminum silicate



Kaolinite
veya *kaolin*

KLA-318 Hellenistik ve Roma Dönemi Seramiği
Prof. Dr. Kutalmış Görkay



Kil: Kaolinite veya kaolin. Doğada çökelti olarak bulunabilir



KIA-318 Hellenistik ve Roma Dönemi Seramigi
Prof. Dr. Kutalmış Gökkan

İçindeki partiküllerden arınmış şekide nehir kenarlarındaki çökeltilerde bulunabilir.



Herhangi bir işlem gerektirmeyecek kadar arınmış bulunabilmektedir.



Endüstriyel ve Sanayi üretimlerinde uygun geniş killi alanlardan içinde birçok yabancı madde ile birlikte toplanan kil istenilen kıvama getirilmek için birçok işlemden geçer.

Antik Dönemde kil, pişmiş toprak/terrakottanın
işlenerek kullanıldığı alanlar



Yeme, İçme, Depolama,
Taşıma

*Kap-kacak-
pişirme, saklama, depolama,
öğütme, muhtelif mutfak gereçleri,
taşıma (transport)*

Plastik Eserler – Plastik
Sanatlar

*Heykel, heykelcik, kabartma,
aplik, süs, takı, oyuncak*

Dokuma Endüstrisi

Ağırşak veya muhtelif ağırlıklar

Isınma

Maltızlar ve mangallar

Aydınlatma

Kandiller

Mimari – Mimari Dekorasyon

*Mimari elemanlar,
kiremit, tuğla
akroter, antefiks, mimari plastik
kaplama levhaları, aplikler künkler, pise,
izolasyon dolgusu veya sıvası
mozaik tesseraları*

Yazım

*Üzerine yazı yazılan pişmiş toprak
tabletler, levhalar, mühür macunu
mühür, biletler*

ex-voto, (sunu) ve adaklar

*Üzerine yazı yazılan pişmiş toprak
tabletler, levhalar, mühür macunu
mühür, biletler*

Edebiyat

*Prometheus'un insanı çamurdan
suretler şeklinde yaratması*

Kaliteli Sempozyum Takımları, Masa Üstü, Kaliteli Seramikler



© Lisa Milroy 1980 - 2018



Antik Yunan – «symposium»



Roberto Bompiani captures a common 19th-century association of Roman dining and excess. *A Roman Feast*, late 1800s. The J. Paul Getty Museum, 72.PA.4



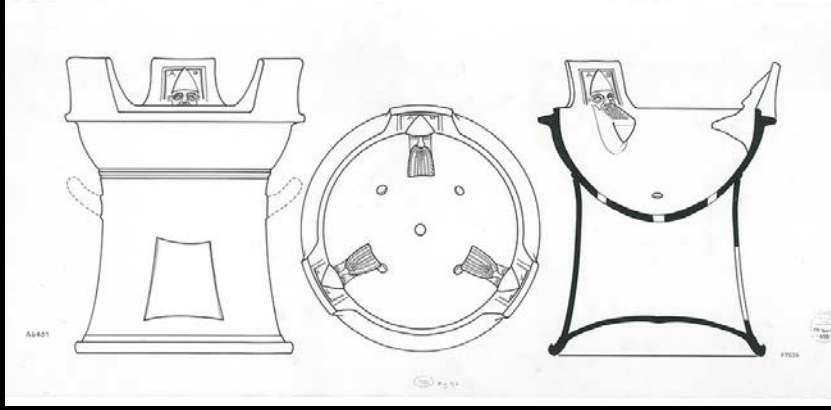
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Antik Roma – «convivium»



Depolama, Taşıma
pişirme,
saklama,
depolama,
öğütme,
muhtelif
mutfak gereçleri,
taşıma (transport)





Isınma
Maltızlar ve mangallar

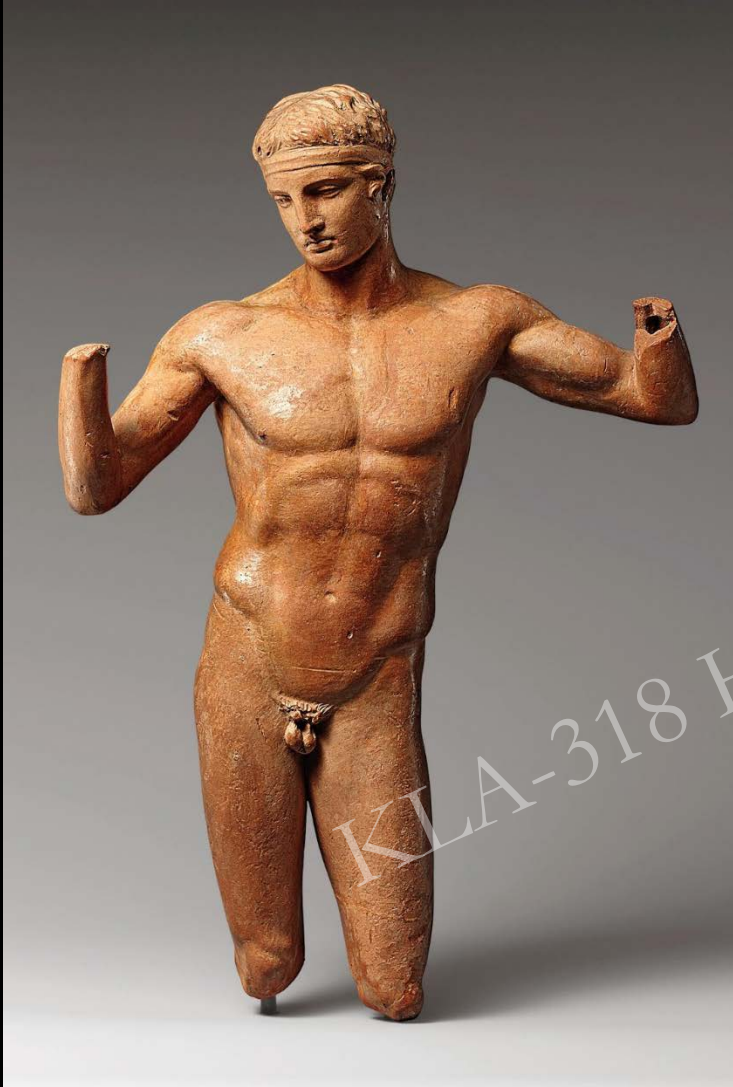


Athens Acropolis Museum, Mid-2nd - early 1st cent. BC.
Showcase 3, no. 72 (1956 NAD 179)

Aydınlatma
Kandiller



Plastik Eserler – Plastik Sanatlar
Heykel, heykelcik, kabartma, aplik, süs, takı, oyuncak



NY. MET. 32.11.2, 1st century BC,
Diadoumenos



Toledo Musisi, Tanagra, 325-300BC.



Tomb D, Nea Potidia, Chalkidiki
320-300 BCE



Tanagra, 325-300BC



NY. MET. 44.11.8. 5th century
BC.



NY. MET. 30.11.9, . 460-450
BC, Odysseus, Penelope,

Kumaş – Halı Dokuma Endüstrisi
Ağırsak, ağırlıklar



Sampul Tapestry fragment showing Probable Greek soldier, woollen 2nd C-3rd C AD,
Sampul, Urumqi Xinjiang Museum

Mimari – Mimari
Dekorasyon
Mimari elemanlar,
kiremit, tuğla
akroter, antefiks,
mimari plastik
kaplama levhaları,
aplikler künkler,
pise, izolasyon
dolgusu veya sıvası
mozaik tesseraları



Temple of Apollo, Palatine, Rome, 36-28BC.



Acroteria, 6th century BC



Etruscan acroteria, 6th century BC



Palatine, Domus Augustana, Rome, 36-28BC.

Yazım

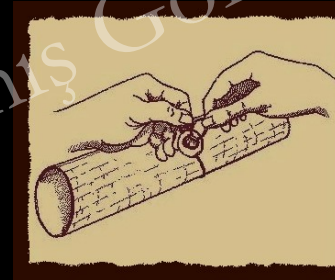
Üzerine yazı yazılan pişmiş toprak tabletler, levhalar, mühür macunu
mühür, biletler



Terracotta diptykh



Clay tokens probably used as passports by travellers or messengers reporting between military headquarters. Belonging to Xenokles, a border commander, 4th century BCE. Agora Museum, Athens.



Cuneiform tablet



bullae

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Tapınak Adakları ve Sunuları



Modern metal ex-voto body parts and models for healing in catholic belief.



Treecaotta ex-voto body parts for Asclepius for healing. 5th-4th centuries BC

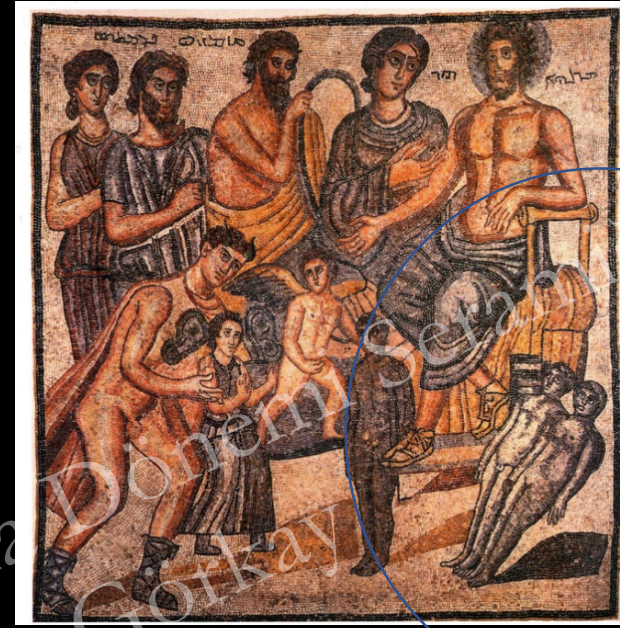


Edebiyat

*Prometheus'un insanı çamurdan
suretler şeklinde yaratması*



Louvre, MR 838

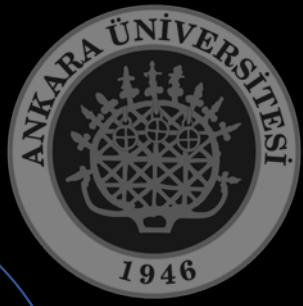


Edessa Prometeus Mosaic



Shahba, Philippiopolis, Syria.

Apollod. i. 7. 1; Ov. Met. i. 81; Etym. Mag. s. v. Promêtheus.





KI 1318 Hellenistik ve Roma Dönemi
Prof. Dr. Kutalmış Görkeç
Seramiği

Seramik Atölyesi – İşlemler - Üretim

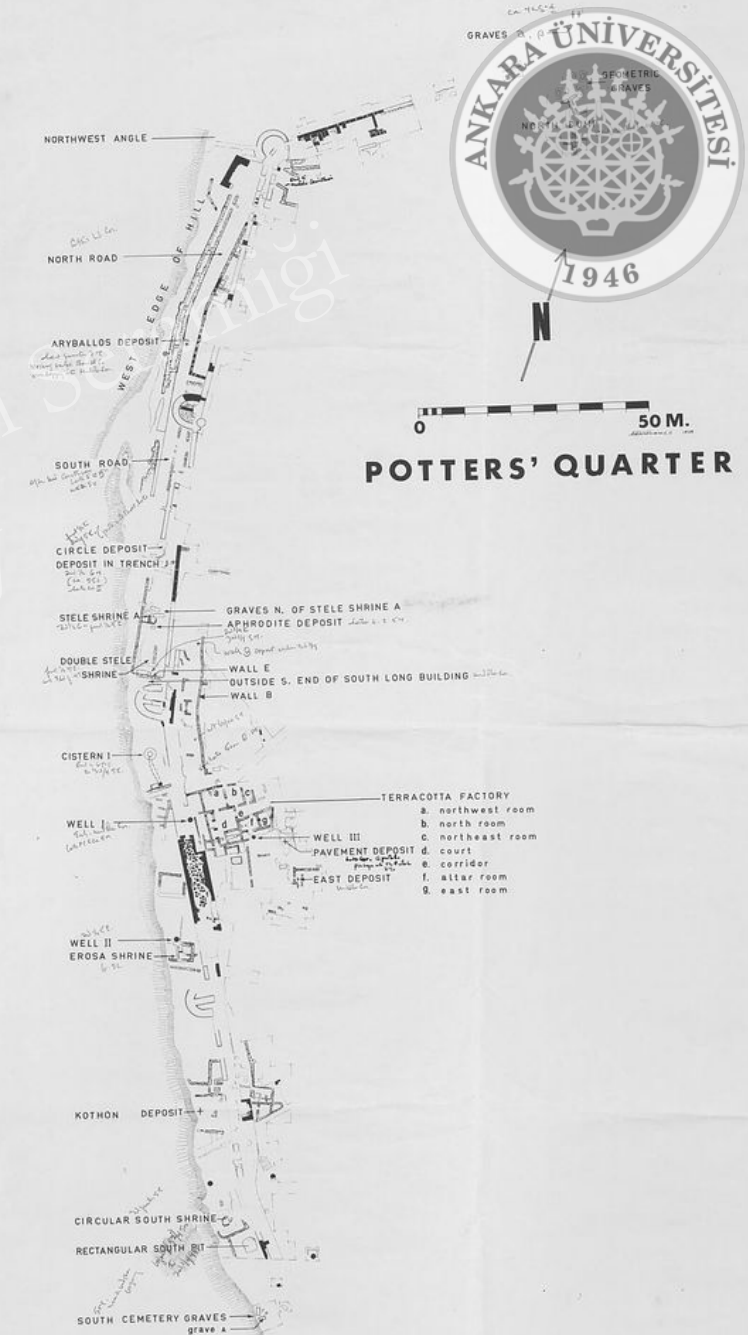
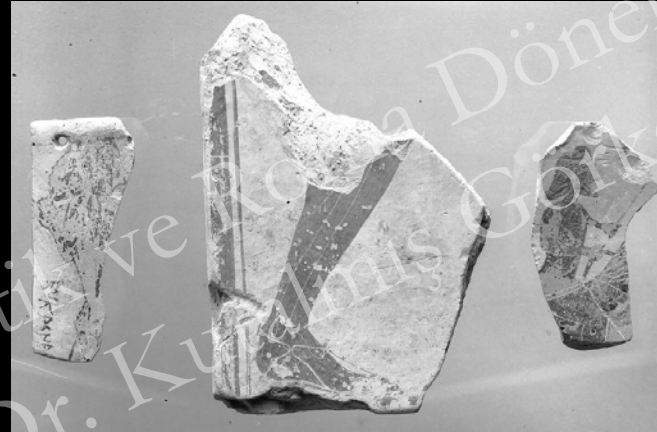
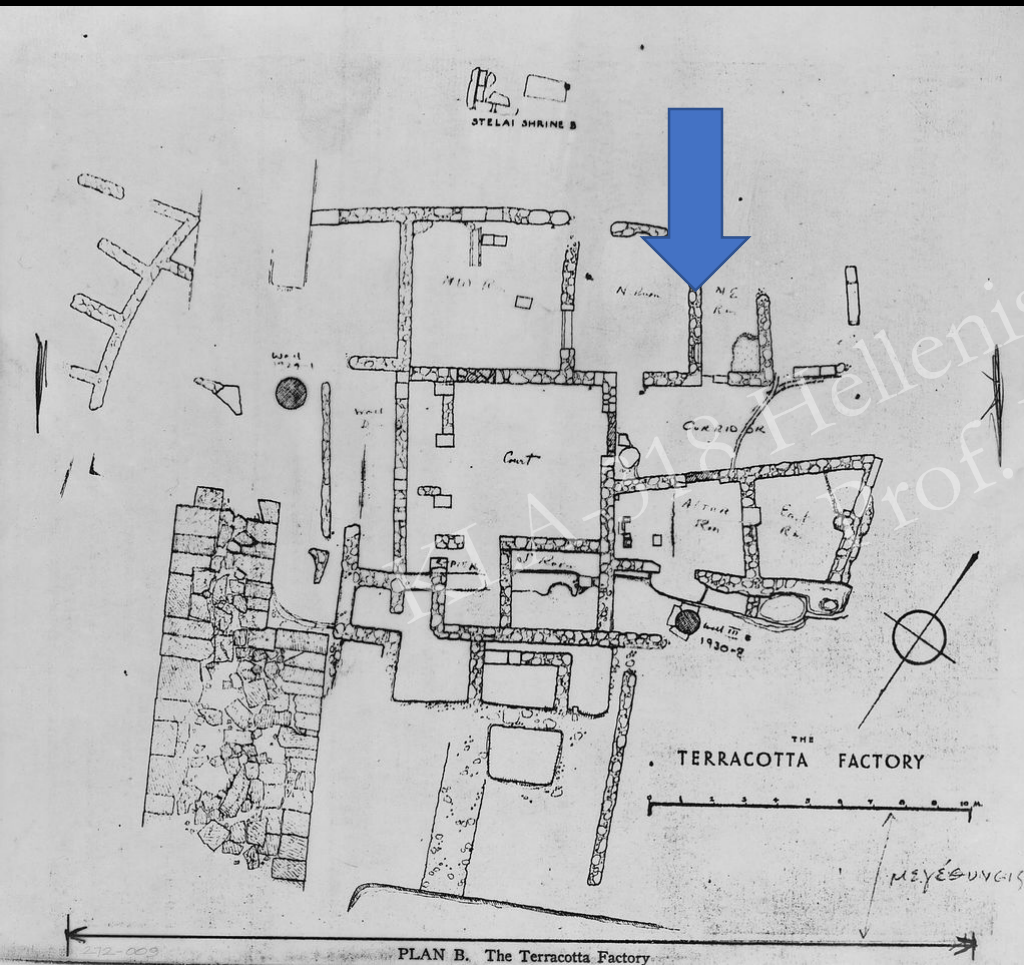


Selinunte, Italy,
A large scale Potter's workshop .
7**_400 BCE

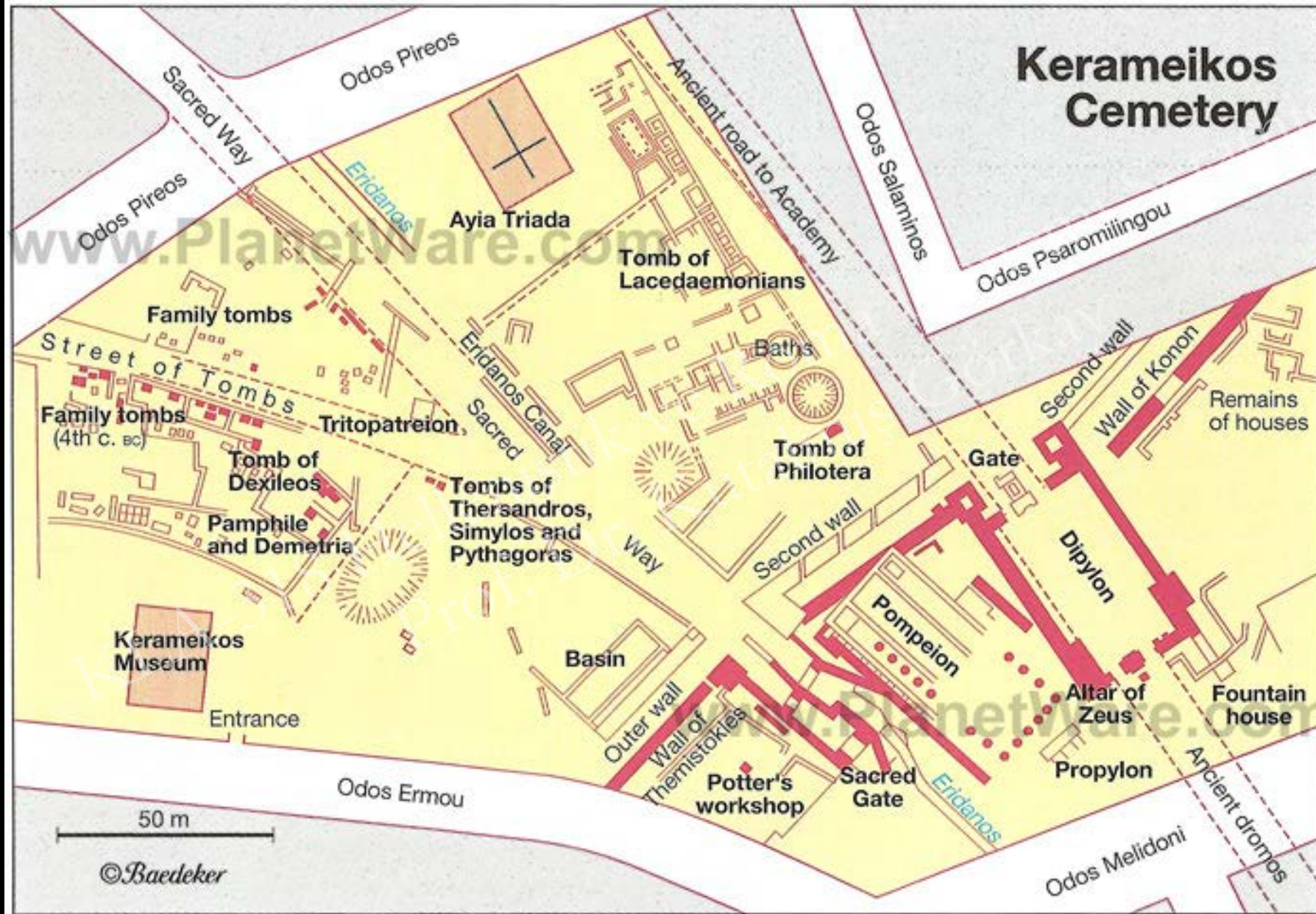
Korinth, Çömlekçiler Mahallesi (Potter's Quarter)

Korinth şehrinin batı sektöründe, kentin nekropolüne yakın ve surun yanında kurulmuş olan içinde seramik ve terrakotta figürin atölyeleriyle birlikte bu sanayi sitesinde çalışanların yaşadığı konutların da yer aldığı bir mahalledir. MÖ.7.yy'dan MÖ.4.yy'a kadar üç yüz yıllık bir kullanım süreci bulunmaktadır. Yürütülen kazılarda buradan ele geçen defolu üretim atıklarından ve ele geçen kalıplardan bu alanın aynı zamanda figürün, boyalı levha (pinax) adaklarda kullanılan adak levha ve adak kalkanlarının da üretildiği yer olduğu anlaşılmıştır.

<http://ascsa.net>



Atina, Çömlekçiler Mahallesi Kerameikos



Agorá



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Prof. Dr. Kutalmış Gökay

ANKARA ÜNİVERSİTESİ
KUTALMIŞ GÖKAY
KUTALMIŞ GÖKAY

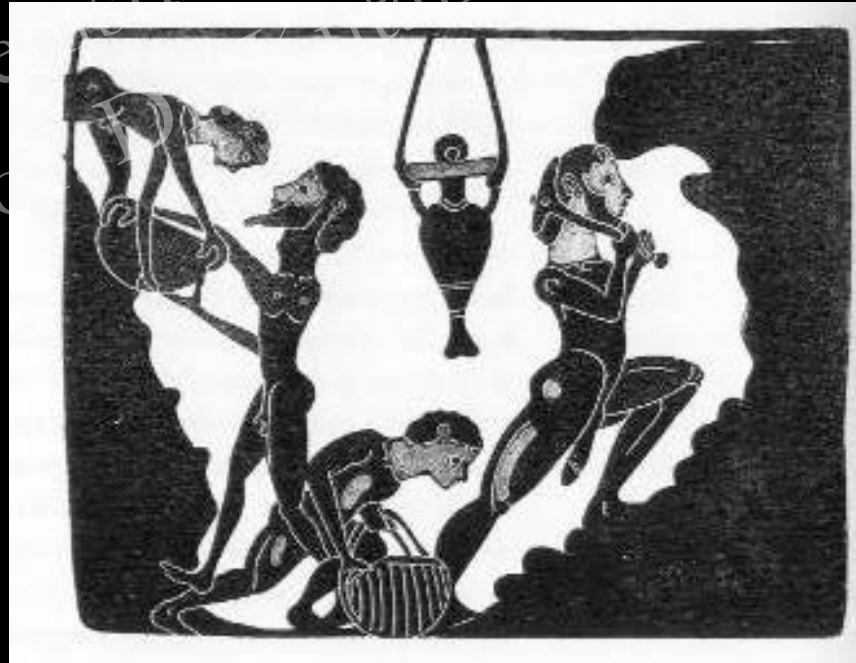
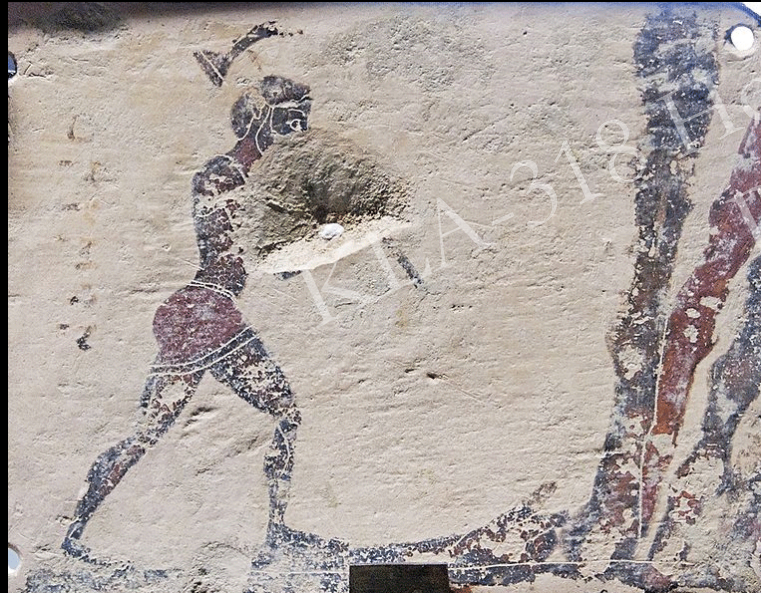


Attic Black figure hydria, Legros Group, 510BCE.
7*-400 BCE





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



Hammade,
Toprak – Kilin Çıkarılması

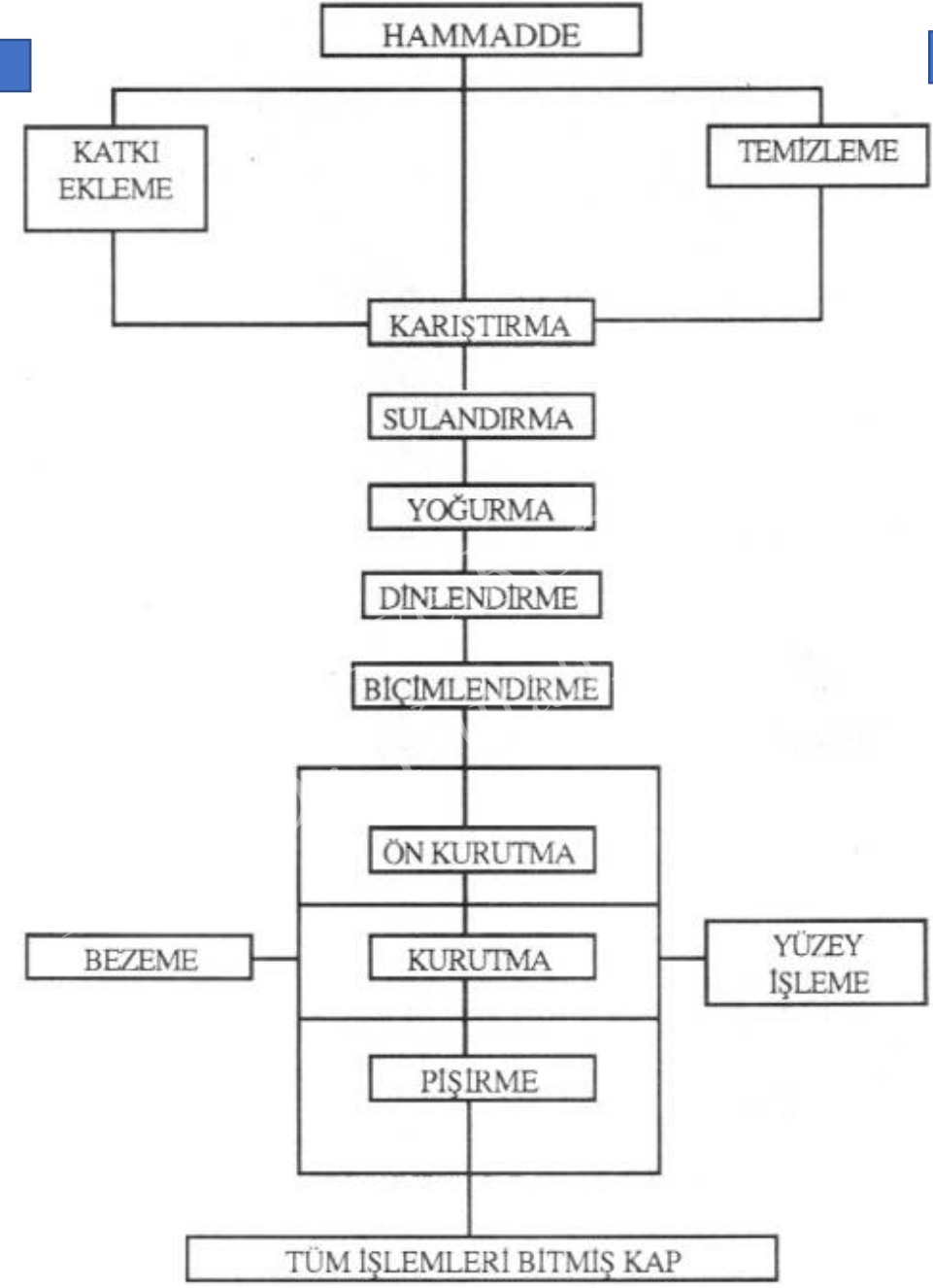


Kaba Seramik

*Pişirme,
Depolama,
Isınma,
Mutfak
Gereçleri*

*Partiküllü-kaba
kalın/ ince
hamurlu*

KLA-318



Kaliteli

*Seramik:
Masa Üstü
Kullanım
Kaplari*

*Kaliteli, Rafine
kalın/ ince
hamurlu*

Seramığı

KLA-318

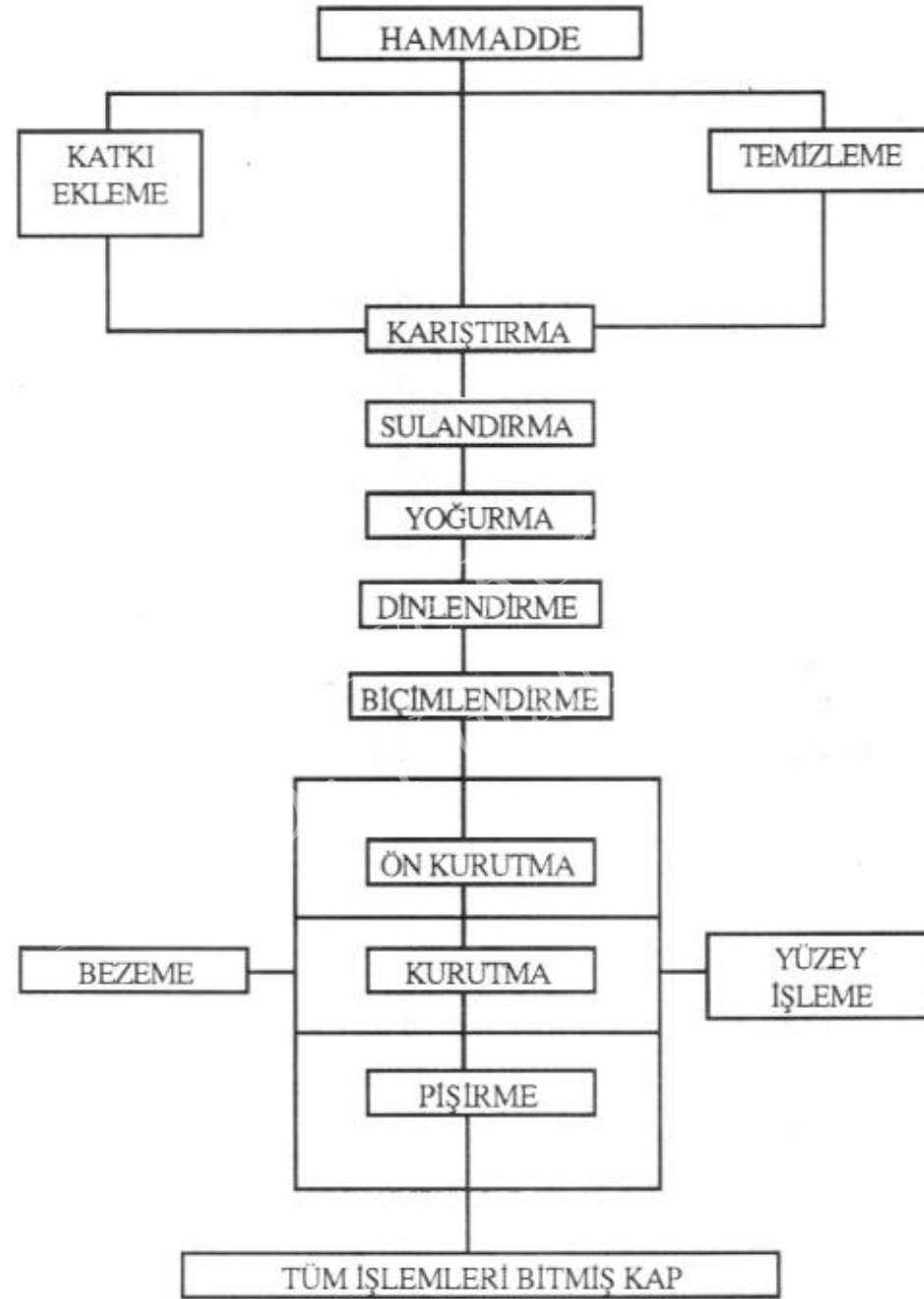




FIG. 2.4



FIG. 2.5

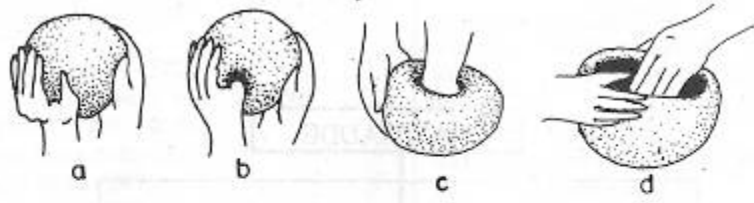


FIG. 2.6

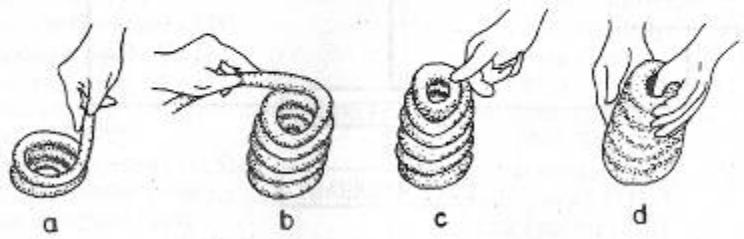
KLA-318 H

Seramiği

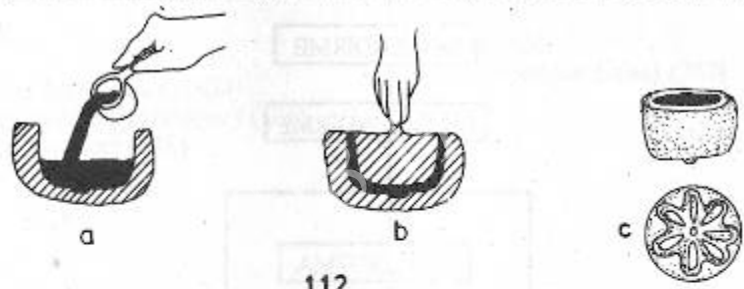
Şekillendirme – Formlama Teknikleri



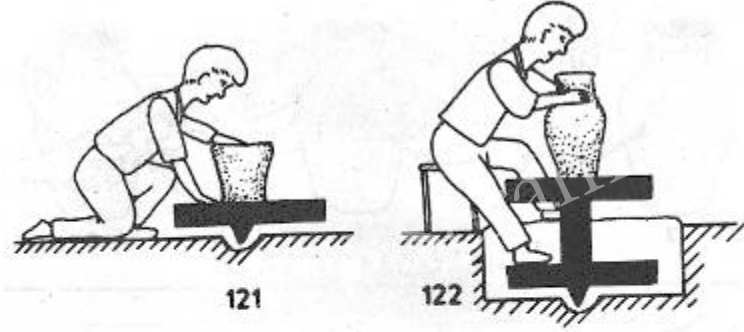
110



111

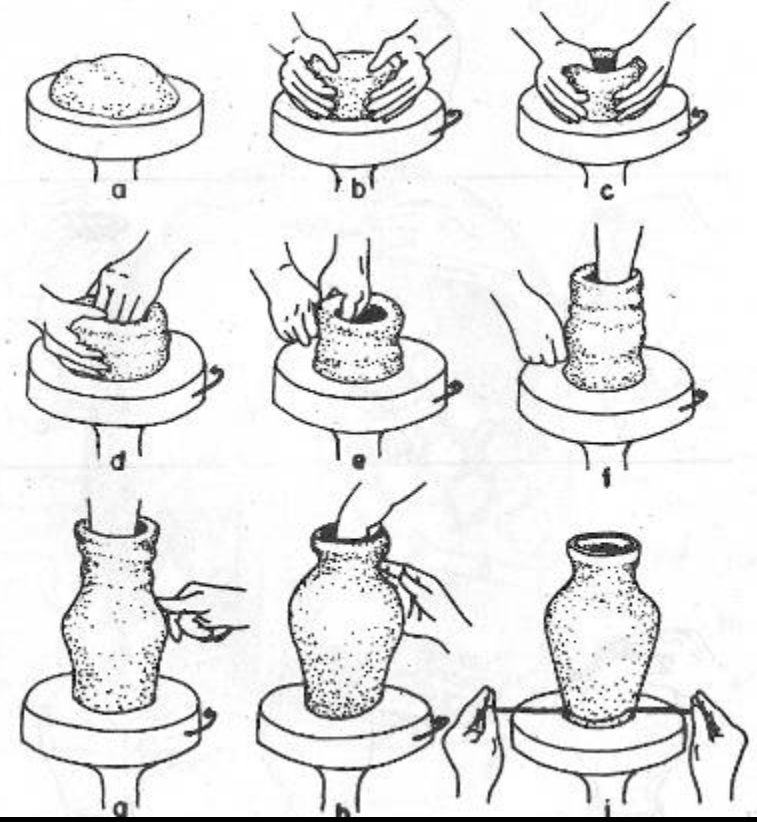


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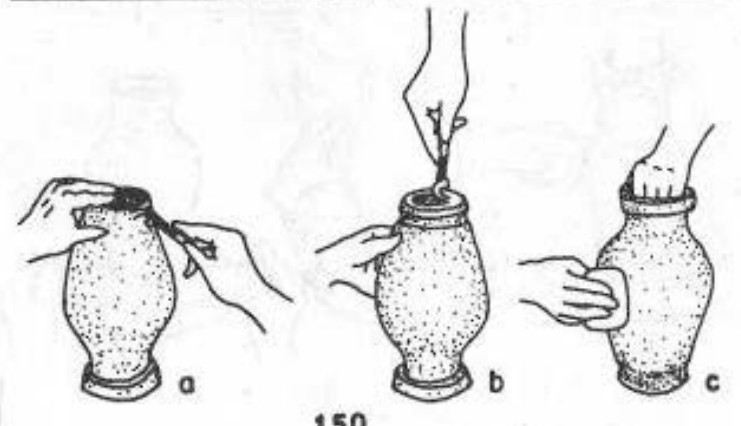
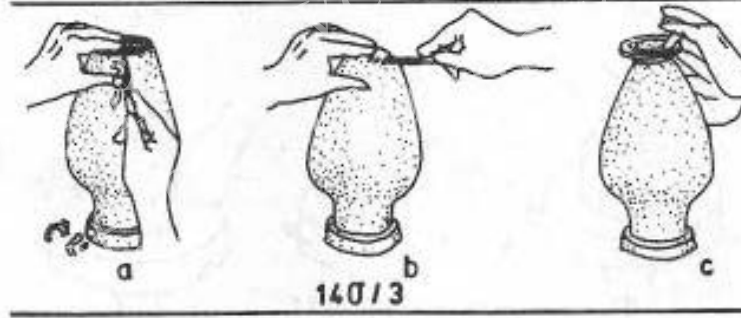
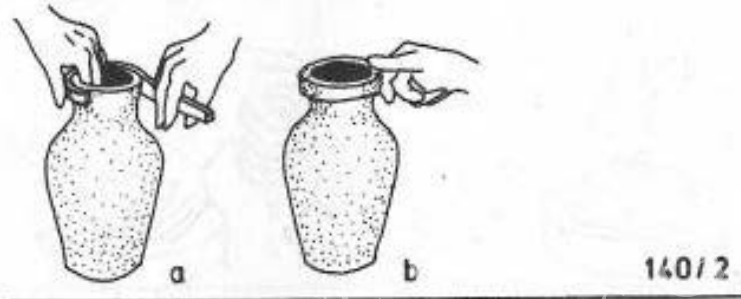
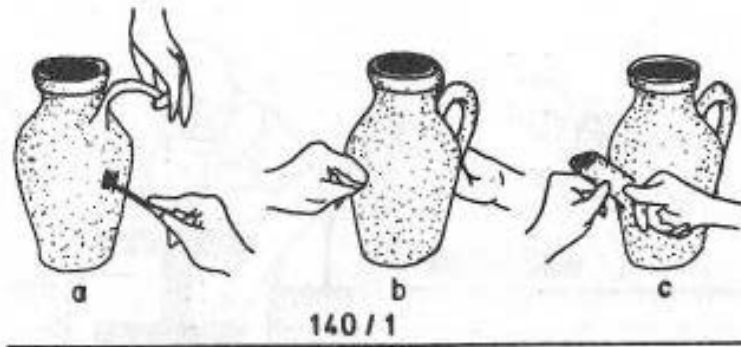


121

122



mi Seramiği



KLA-318

Çömlekçi Çarkı “*Tournette*”
Yavaş Çark MÖ. c.4500 --- Hızlı Çark MÖ. c. 2500

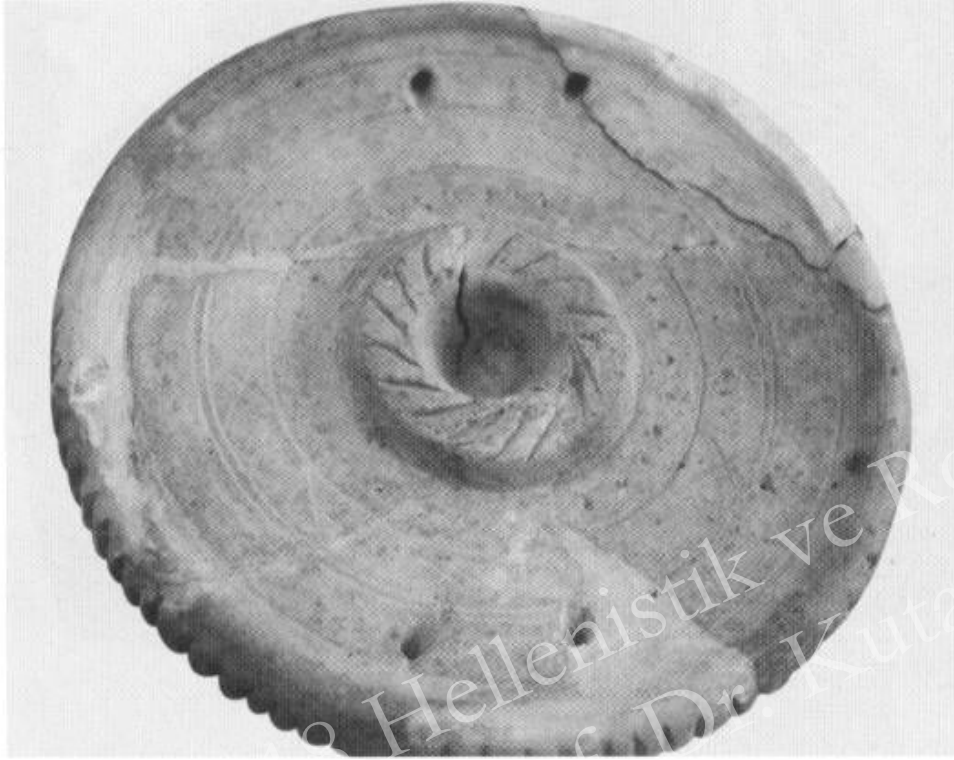
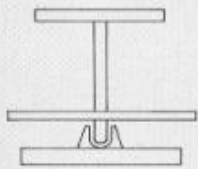


FIG. 2.7

(FIG. 2.8). It was the type used by ancient potters,⁴ for whom it was turned by an assistant (FIG. 2.9). (2) The wheel head is attached firmly to the shaft rotating in a base socket (ill. 2a₂). A heavy flywheel may be inserted on the shaft above the base socket to preserve the momentum of the rotating wheel.



ill. 2a.1



ill. 2a.2



**Korinth Adak Steli
Çömlekçi Çarkı**



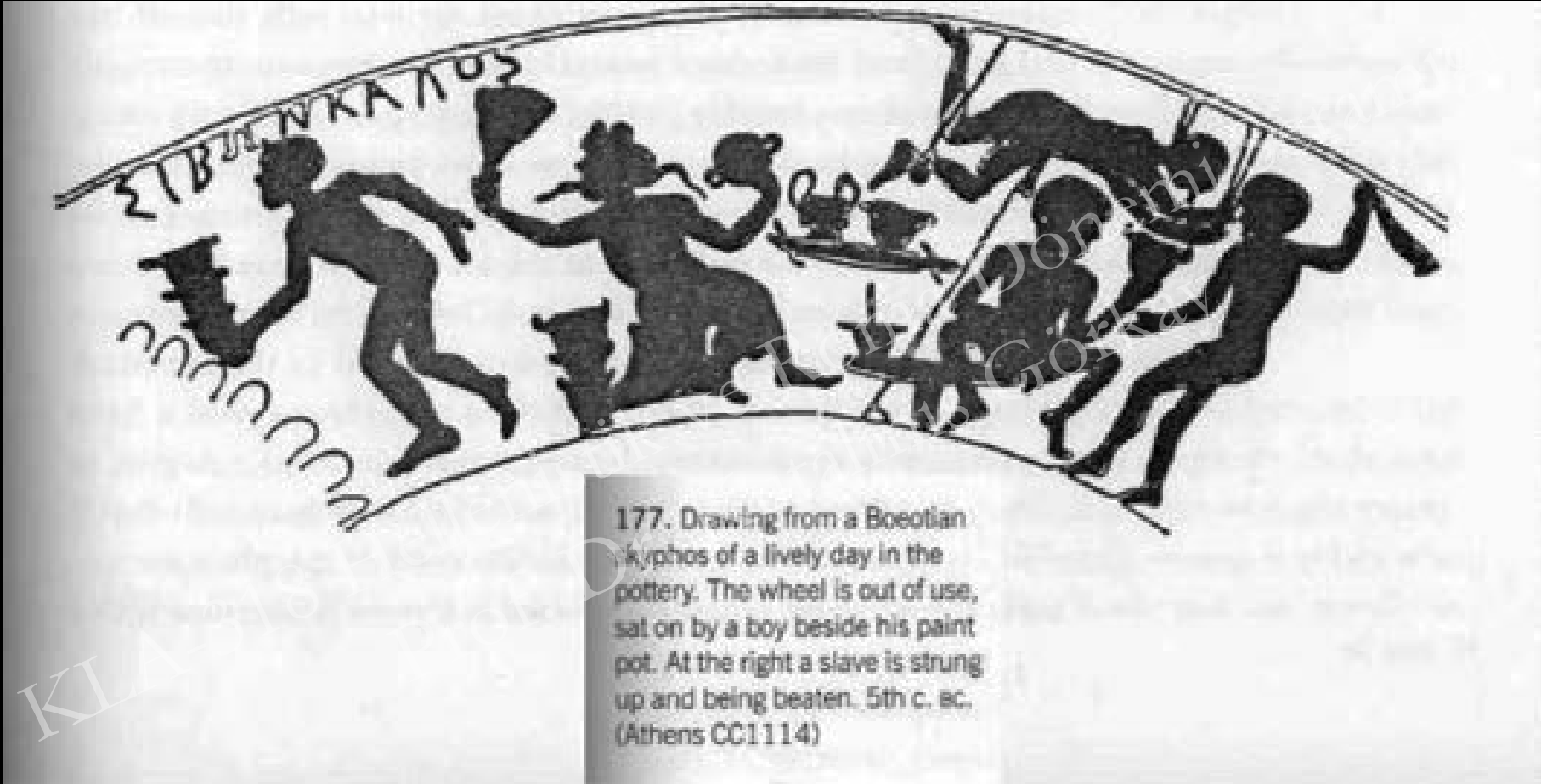
Dr. İbrahim Görkay
Klasik ve Roma Dönemi Seramiği

KLASİK



176. A potter attacks the clay on a wheel turned by a boy, on an Attic lip cup. Mid-6th c. bc. (Karlsruhe 67/90)

**Attika Üretimi
Dudaklı Kyliks,
MÖ.6.yy ortaları**



Boeotia, Siyah Figür Skyphos. MÖ. 5.yy başları. (Atina CC1114)

Attika Siyah Figür Bandlı Kylix'in Yapımı



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 also removes 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. When the clay runs true without wobble, a central 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 base of the bowl shows the spiral wire marks. (p. 10)



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



FIGURE 17. This clay is centered and drawn up.



FIGURE 18. A kumb is 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.



amığı

oma Do
mıış Gorkay
ellenistik ve
K

KLİN



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 run true.



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



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



FIGURE 30. A metal tool is used to pierce a hole 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 turned with a metal choker.



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 smooths 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.

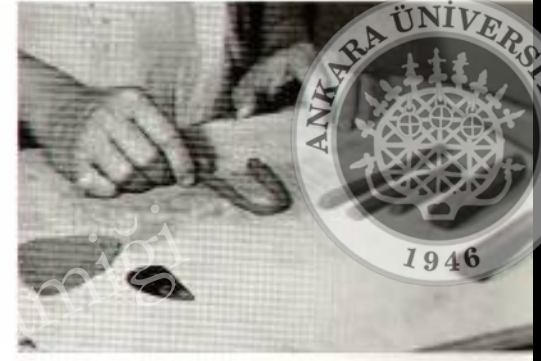


FIGURE 52. The handles are bent to shape.



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



FIGURE 54. The cut ends and the bowl are coated with wet clay.



FIGURE 55. They are attached to the bowl.



FIGURE 56. A wet sponge is used to smooth the joints on 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.



FIGURE 61. The ocre is burnished with an agate pebble.



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.

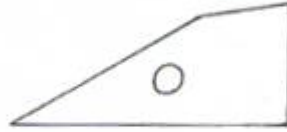
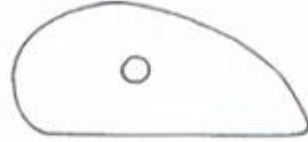
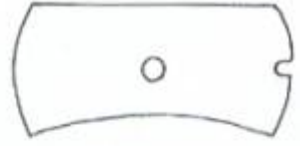


FIGURE 71. Compare with fig. 65; note the black circle.



FIGURE 72. Compare with fig. 69; note the intensified colors.

Başlıca kullanılan araç gereçler



shapers (rigid)



scrapers



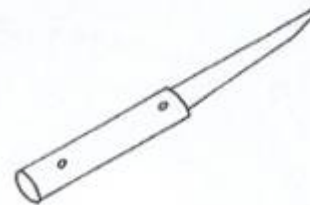
shapers (yielding)



severing



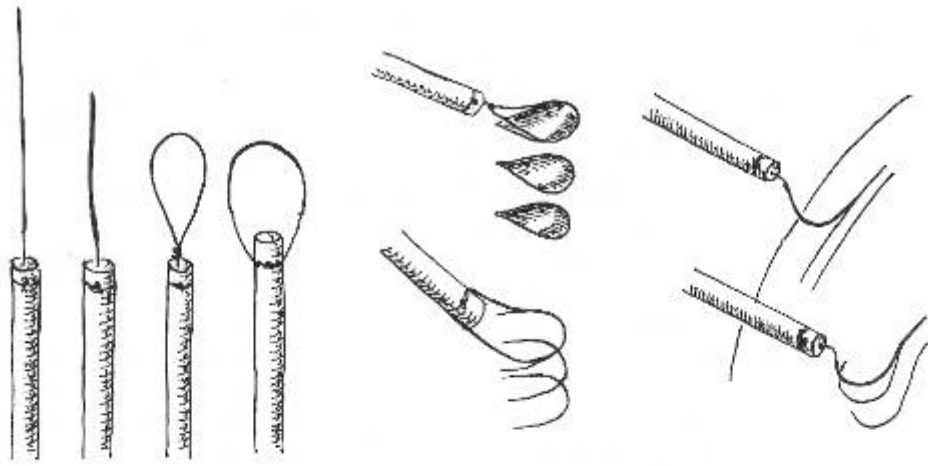
measuring



KLA-318 H

ni Seramiği

Boyama



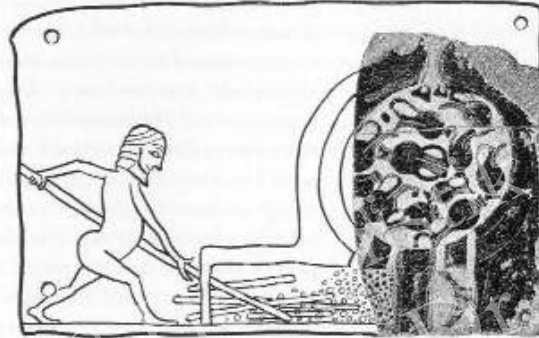
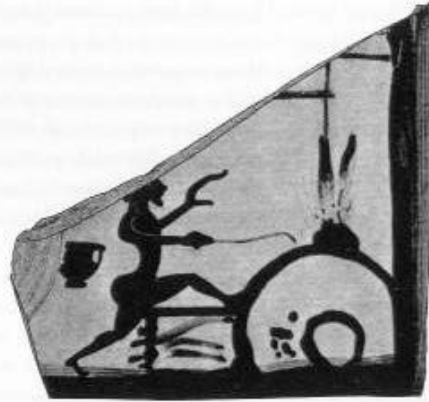
102. Instruments such as used by G. Seiterle to reproduce relief lines and solid buds.



103. Attic red-figure cup fragment in the manner of the Antiphon Painter. Vase-painter at work. c. 480 B.C.

Çizim





173.1-3. Corinthian votive clay plaques dedicated at a sanctuary of Poseidon and Amphitrite at Penteskoupha, near Corinth's potters' quarter. 1. work in the clay pit, with refreshment being offered; 2. a potter runs to adjust the chimney which is flaring dangerously; 3. a cross section of a kiln, the stoking channel to the right below the pierced floor, the chimney above. 6th c. bc. H. 10.4, 9, 9.8cm. (Berlin F871, F616, F892)



FIGURE 231. Stoking the kiln. (p. 72)



FIGURE 234. Potter using hooked stick to close vent hole. (p. 75)



FIGURE 232. Potter climbing on kiln to close vent hole. (p. 72)



FIGURE 235. Kiln being fired under reducing conditions. (p. 73)



FIGURE 233. Potter mounting a ladder to close vent hole in large kiln. (p. 73)

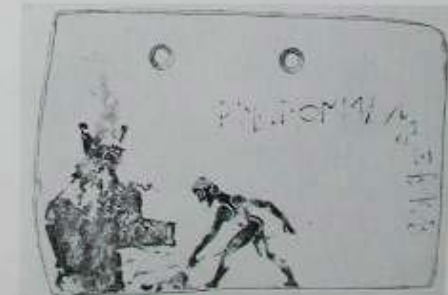
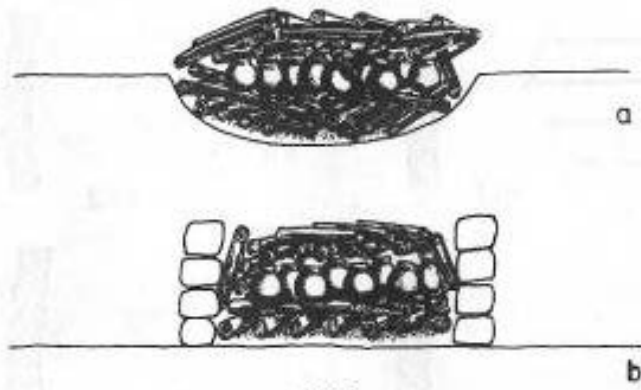
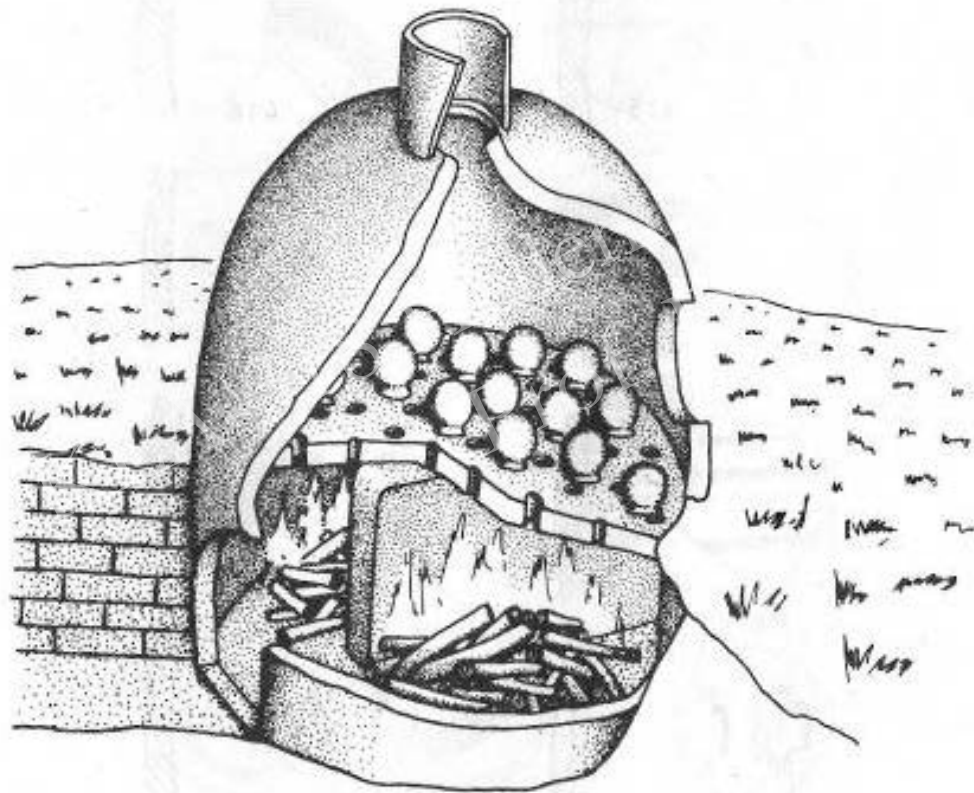


FIGURE 236. Shaking up the fire for reoxidizing phase. (p. 73)



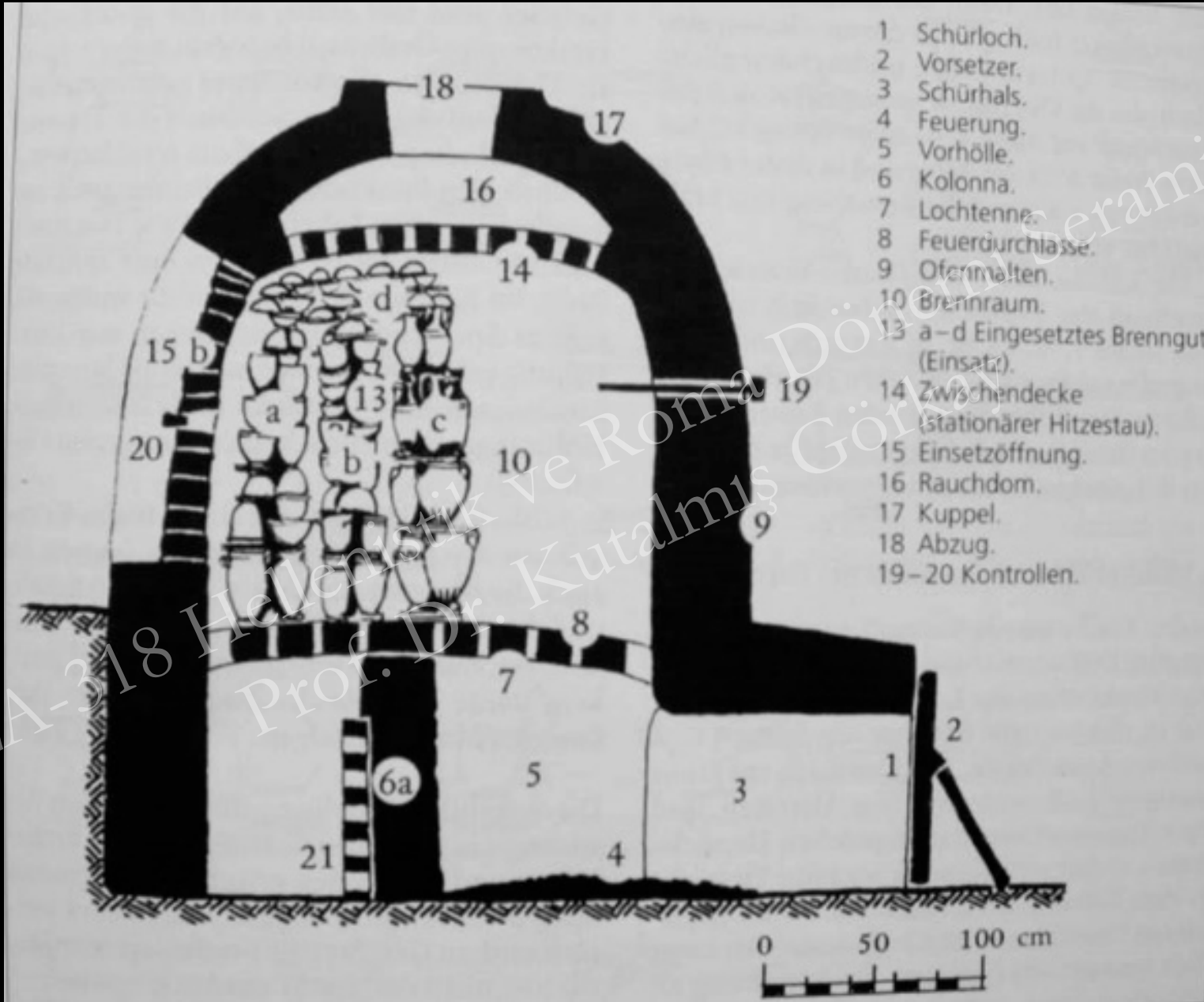
222



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oma Dönemi Seramiği
Görkay





Fırınlama Aşamaları



Oksidasyonlu Fırınlama (pişirme): Yoğun oksijen giriş ve çıkışının olduğu ortamda sıcaklık 800 °C kadar yükseltilir. Hem vazo bisküvisi hem de önceden vazo üzerine sürülmüş olan glazür içindeki demir oksijene doyar ve vazo tamamen kırmızı demir okside (**Fe₂O₃**) dönüşür.

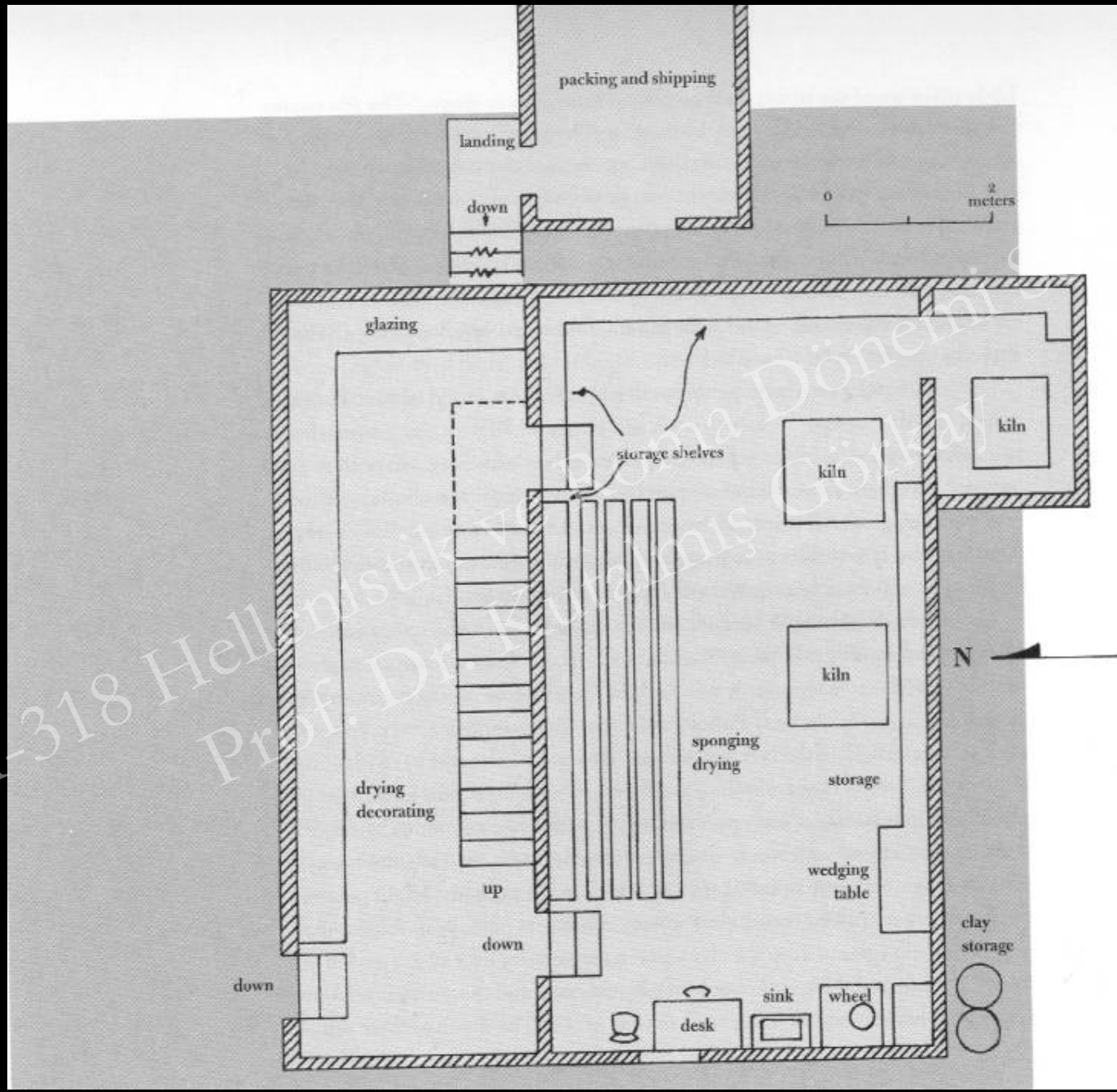
İndirgemeli Fırınlama (pişirme): Sıcaklık 900°C'ye yükseltilir. Bu sıcaklıkta, glazür içerisindeki çok ince parçacıklar (partiküller) koyulaşır, yani bu parçacıkların erimesiyle çok ince su geçirmez parlak bir astara dönüşür. Aynı zamanda fırının bütün kapakları (karıştırma deliği ve bacası) kapatılır. Böylelikle oksijenin fırın içerisine girmesi engellenmiş ve içerde karbon monoksitin (**CO**) oluşması sağlanmış olur. Bu aşamada hem vazo bisküvisi hem de glazür içindeki kırmızı demir oksit, siyah demir okside (**Fe₃O₄**) dönüşür. Böylelikle zemin ve glazür bu aşamada siyah renge dönüşür.

Yeniden Oksidasyonlu Fırınlama (pişirme): Bu aşama, zemin ile glazür renginin yani boyamanın birbirinden ayrıldığı aşamadır. Fırın kapaklarının açılmasıyla fırın içerisine tekrar oksijenin girmesi sağlanır. Bu, seramiğin gözenekli kısmında yani glazür sürülmeyen yüzeylerdeki demirin kırmızı demir okside (**Fe₂O₃**) geri dönüşmesini sağlar. Glazür sürülen alanlarda glazürün içindeki minerallerden dolayı vazo zemini ile oksijenin bağlantısı kesilmiş olur. Böylece vazo zemini tekrar kırmızı renge dönüşürken glazürlü alanlar siyah olarak kalır.

Defolu Üretim Artıkları



KIA-318 Hellenistik ve Roma Dönemi Seramiği
Prof. Dr. Kutalmış Görkay



Figürlü Vazo Boyamacılığı Teknikleri

1-Silüet Rezerve- Kontur Çizgi Tekniği

1- Siyah Figür Tekniği

2- Kırmızı Figür Tekniği

3- Jan Six Tekniği

4-Beyaz Zemin Tekniği



Siyah Figür Tekniği Uygulaması



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

Kırmız Figür Tekniği Uygulaması



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

