

**THE LEVANTINE CERAMICS PROJECT 2019 WORKSHOP 1:  
THE LONGUE DURÉE OF CERAMIC PRODUCTION ACROSS ANATOLIA,  
WITH SPECIAL ATTENTION TO THE REGIONS OF LYCIA AND CILICIA  
BILKENT UNIVERSITY, ANKARA      MAY 23<sup>rd</sup>-24<sup>th</sup> 2019**

**WORKSHOP SUMMARY**

LCP editor Andrea Berlin opened the proceedings by offering seven reasons to submit material to the LCP:

- ✚ The LCP can help you figure out how to think about your pottery and refine your ideas.
- ✚ When you do change your mind, it's fine! You can always edit your entries, add more information, change associations, etc. We are building a tool for the long run – because we know that there is always more to discover and learn.
- ✚ The LCP can help remind you of useful information to collect (e.g., break photos).
- ✚ The LCP can help direct other people to your work – and to you! Viewers can find an example, see a bibliographic citation and/or contributor name – and then just click on your name and send you an email. In this way we expand our scholarly networks.
- ✚ The LCP helps you learn about new information quickly. You can set your own LCP notifications according to frequency (immediately, daily, weekly), mode (by email or by a notice within the site itself), and topic (according to periods, places, and shapes – e.g., only amphoras).
- ✚ The LCP is a partner for print publication. Submit data to the LCP and then use the “get citation” button for a publication-compatible reference. When new information is added to that LCP page, the reference in the print publication will automatically be updated, which helps keep older publications relevant.
- ✚ Contributing to the LCP makes you part of a community of scholars, now and in the future.

The LCP may not be like Google for pottery yet ... but thanks to you we are getting closer all the time!

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## **Session 1: Wares of the Archaic – Hellenistic Periods**

*Kudret Sezgin: Pottery from the stadium area in Tlos*

Kudret reported on the enormous chronological range of material recovered from excavations in the area of the Roman stadium at Tlos, where the ceramic record has expanded our knowledge of occupation here from the late Neolithic/Chalcolithic periods all the way up to the medieval era. In addition to this *longue durée* in terms of chronology, clay analysis and refiring experiments showed that an enormous amount of the pottery was of local production. In support of this presentation, Kudret submitted an assortment of examples to the LCP:

- A newly identified Chalcolithic ware: <https://www.levantineceramics.org/wares/601-southwest-anatolia-chalcolithic-pottery>, along with two examples (<https://www.levantineceramics.org/vessels/20501-tlos-3741>; <https://www.levantineceramics.org/vessels/20394-tlos-3781>). Two other Middle Chalcolithic wares were also identified. The three wares are differentiated by their forming and firing processes.
- A Late Bronze Age long stemmed kylix, from a context dated by C14 to 1500-1430 BCE: <https://www.levantineceramics.org/vessels/20395-tlos-02>
- An Iron Age tripod bowl with parallels from Cyprus (Cypro-Archaic II): <https://www.levantineceramics.org/vessels/20396-tlos-404-3399>

- Two vessels dating to the 6<sup>th</sup> c. BCE: an imported black-figure kylix fragment: <https://www.levantineceramics.org/vessels/20400-tlos-2887>, and a locally made jug: <https://www.levantineceramics.org/vessels/20252-tlos-03>. In addition to these, other locally made forms include ledge-rim lightly carinated bowls, pyxides, skyphoi, askoi, and ram-shaped rhyta.

There was notably less material dating to the Classical & Hellenistic periods. From the Roman and Late Antique eras (1<sup>st</sup>-7<sup>th</sup> c. CE), many vessels of Roman red slip ware were found, all in forms similar to CRS and Phocaeen red slip but apparently locally made, along with Late Roman stamped unguentaria, and cooking vessels. There were also spouted vessels made of cooking ware fabric but without indication of being used over an open flame.

Finally, Kudret also submitted Tlos as a site: <https://www.levantineceramics.org/sites/1409-tlos>. On this page are all examples found at Tlos that have been submitted so far to the LCP. This page will expand as more examples from Tlos are added.

#### *Peter Stone: Cooking wares from Kinet Höyük*

Peter presented a view of the Hellenistic-period cooking wares found at Kinet Höyük, with attention to one in particular, which he has named [Cilician coarse gray Hellenistic cooking ware](#). Vessels of this ware are thick walled, moderately soft and brittle (perhaps from use over fire), with many small & medium white inclusions and a wide yellow-brown core. The majority of vessels are of a single form: a deep, wide mouthed, neckless cooking pot with a simple everted rim and vertical handles. In the 3<sup>rd</sup> c. BCE the handles are placed at mid-body; by the later 2<sup>nd</sup> c. BCE they are placed a bit higher and the body shape is a bit more carinated. Until this workshop, the best parallels for this form that Peter could find were Phrygian cooking pots known from central Anatolia, especially Gordion – but he was delighted to see a very similar form submitted to the LCP from Misis, dated to the 8<sup>th</sup> c. BCE, and identified as a local production there by petrographic analysis (see below, in the presentation from Anna Lucia D'Agata and Valentina Canavo). There are also casseroles with upcurved rounded and ledge rims – but these do not appear until the 2<sup>nd</sup> c. BCE, and are much less common than the cooking pots.

This ubiquity of this ware at Kinet Höyük, along with the longevity of the particular cooking pot shape, strongly suggest that this ware was made close by. To test this, Peter has sent samples for petrographic analysis; he promises to post them to the LCP when they are ready.

Peter noted two other points of interest about this ware. First, the thick walls and moderately soft texture are a marked contrast with the thinner walled, more brittle or sandy cooking wares of the central and southern Levantine coast, such as [Southern Phoenician sandy cooking ware](#), made in the environs of 'Akko-Ptolemais. Many fragments of cooking pots and casseroles in such thin, hard wares also occur at Kinet; Peter suspects they are imports from further south (samples have also been sent for petrographic analysis).

His second point was that the limited array of locally made cooking ware shapes from Kinet makes an interesting contrast with the very wide variety of locally made vessels for table use. The latter include many different forms for individual dining and drinking as well as for serving, including kraters, table amphoras, and olpai. This may be explained by the fact that the local clays of the Cilician plain are well suited for fine table wares, but less so for high quality cooking wares. This latter point could also help explain the high number of imported cooking vessels found at the site.

In support of this presentation, Peter submitted this ware along with three examples to the LCP: <https://www.levantineceramics.org/wares/530-cilician-coarse-gray-hellenistic-cooking-ware>

#### *Katarzyna Langenegger: Plain Ware Unguentaria from Sirkeli Höyük*

Kasia gave us an update of her work on the Hellenistic period pottery from Sirkeli. Hellenistic pottery is not so abundant at the site. Most of it comes from Sector A, in upper levels of houses and pits, and is

generally unstratified. This means that she must rely on well-known forms and wares to identify this period here. One of the best known forms of the Hellenistic period is the unguentarium, and many examples have been found. They range in height from about 10-25 cm. The clay varies from very fine to very porous; in fact it is sometimes so porous that it seems liquids would not last inside longer than a few days.

Kasia submitted seven examples of unguentaria to the LCP – all with break photos! – and associated all with a new ware: <https://www.levantineceramics.org/wares/567-cilician-hellenistic-plain-ware>. She hopes to add petrographic analyses of some of these vessels soon.

*Sarah Japp: ESC/Pergamene Sigillata*

Although she could not join us in Ankara, Sarah graciously submitted an entry for this important ware: <https://www.levantineceramics.org/wares/612-esc-pergamene-sigillata> along with 7 nicely illustrated examples, two thin-sections, a comprehensive bibliography, and an extended explanation of the ware's historiography, beginning with R. Zahn's 1904 publication, in which he stated that his "Asia Minor Sigillata group B" was produced in Pergamon (Zahn 1904, 40-47). Sarah also submitted an associated kiln/workshop in the Ketios Valley: <https://www.levantineceramics.org/kilns/42-ketios-valley-workshops> where not only [ESC/Pergamene sigillata](https://www.levantineceramics.org/wares/612-esc-pergamene-sigillata) but also a range of Roman-era fine wares were manufactured through the 6<sup>th</sup> c. CE.

Regarding the ware's name, Sarah gives several reasons to prefer ESC over Pergamene sigillata. Identical-looking vessels to those made in the Ketios Valley workshops were also produced in Pitane, a site not far from Pergamon on the coastline of western Asia Minor. Macroscopic observation cannot distinguish between the Pergamene and Pitane productions either by fabric and surface treatment or by form and decoration, and, further, the specific shape repertoire of the Pitane production is not well known. A specific assignment of ESC made in Pergamon or Pitane can only be made via chemical analyses. Thus Kathleen Kenyon's term Eastern Sigillata C is the best name for this ware. Perhaps future research will allow us to distinguish the specific productions of ESC-Pergamon and ESC-Pitane.

The latest definition of [ESC/Pergamene sigillata](https://www.levantineceramics.org/wares/612-esc-pergamene-sigillata) is technically based in order to get a more general and objective description of the group. The clay is of a fine texture with a few fine micaceous inclusions and a few fine matt white-colored inclusions, often identified as lime particles, and sometimes a minor number of small dark inclusions. The color of the clay can be described as orangish to orangish red to reddish brown (2.5 YR 6/6, 2.5 YR 6/8 etc.). The firing was well done as the vessel's corpus is hard (not to be scratched by finger nails). The breakage areas are hard and irregularly slivered.

Most of the interior and/or the exterior of the vessel – depending on whether it is an open or closed vessel – has to be covered by a dense, red and slightly shining slip. The color ranges between orange, orangish red and brownish red to reddish brown (2.5 YR 5/6, 2.5 YR 5/8, 5 YR 6/6, 10 R 5/8). Most of the vessels were slipped completely and regularly, although sometimes the area underneath the feet was not covered. Some pieces have been put on their bases after the dipping and therefore slip drips are visible on the exterior. The intensity of the slip's shine can vary. In case part of the surface displays another color – in the Pergamene production the second color is black or brownish black – it is clearly separated and homogenous. This phenomenon of a bi-colored surface was used as a decorative element.

ESC vessels made in Pergamon include both open and closed forms, although open forms are in the majority. Different kinds of dishes, plates and bowls as well as skyphoi, beaker, goblets and chalices comprise the repertoire together with small jugs and pyxides. Some of the forms are developments of Hellenistic forerunners, while others were influenced by Italian models or are local inventions.

A small number of open vessels such as skyphoi and kraters were decorated with incised and painted motifs. These include incised horizontal lines surrounding a painted line of white dots bordering an incised motif, for example a wavy line, ivy garlands or figures such as griffins (Meyer-Schlichtmann 1988, 190). This decoration was a continuation of the Hellenistic West Slope Style and common until the early 1st century CE. Moreover, applied elements can be found on Pergamene Sigillata, the so-called Applikenware.

Different ornamental and figural motifs can be distinguished such as ivy bunches, garlands with erotes, mythical figures and symplegmata on the exterior body walls or portraits and heads in the center of open vessels (Hübner 1993). Pergamon was one of the primary production centers of this so-called Appliqué Ware. The production can be placed between the 2nd century BCE and the 1st century CE. Another kind of decoration represents relief vessels made in Formschüsseln (Meyer-Schlichtmann 1998, 191). This was mainly used on vessels such as krater-like goblets. Typical motifs are egg and dart as transition zone towards the rim, and garlands and arcades with inserted motifs such as ivy leaves or rosettes for the body zone. This decoration was most likely an adoption of Western Sigillata ideas and can be observed only during the late 1st century BCE and the early 1st century CE. While the first two decoration types can be found even on non-Sigillata (that means on vessels with a brown or black slip), the latter was restricted to red-slipped Sigillata. Extant in smaller numbers are vessels covered with sand on the exterior. Found only on cup-like vessels, sand-covered exteriors were not limited to red-slipped, but also to black- and brown-slipped pottery. The exterior surface displays a coat of sand on top of the slip from the foot up to 1-2 cm below the rim. This decoration is again an adoption of Western Sigillata ideas occurring between the late 1st century BCE and the mid-1st century CE.

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## Session 2: Wares of the Roman Period

### *Banu Yener-Marksteiner: Local Roman ceramics of Limyra and ceramic production of east Lycia*

Limyra was a large city in the Roman period, with the status of the Metropolis of the Lycians, as attested in inscriptions and reflected in monumental architectural remains, such as the theater, columned street, and arcaded gateway. Yet despite much excavation over many years, not much Roman-era pottery has been recovered. This situation changed when, from 2001-2005, several contexts were excavated in the West City. Deposits of two phases were found, all containing well-known and well-dated fine wares ([ESA](#), ESB, [Peramenian Sigillata/ESC](#), and Cypriot Sigillata/ESD), which allowed the two phases to be dated, respectively, to the 1<sup>st</sup> c. CE and the 1<sup>st</sup>-2<sup>nd</sup> c. CE.

These discoveries allowed Banu to define and date many other vessels found alongside the fine wares in these deposits. Petrographic analyses showed that most were local; the potters of Limyra made the entire range of household pottery, from fine wares to cooking wares to amphoras. In this workshop Banu presented two newly defined wares and one newly named petro-fabric: Lycia/diorite and micritic limestone <https://www.levantineceramics.org/petrofabrics/147-lycia-diorite-and-micritic-limestone>. It is a coarse clay paste with large intermediate rock fragments, identified as diorite. Common inclusions comprise fine monocrySTALLINE quartz, micritic limestone and lesser amounts of plagioclase, biotite and sparite. Accessories include chert, hornblende, clinopyroxene and foraminifera. The petro-fabric relates to an igneous and sedimentary geology. Considering the frequency of vessels made of this clay paste in Limyra and geology of the Bay of Finike (Lycia), a regional provenance is proposed. Most likely, the clay can be associated with the easternmost end of the Bay close to modern Yesilköy where ophiolites are exposed.

Both of the new local wares that Banu presented were made from this petro-fabric, although potters used different formulations for each. The first is termed [East Lycian Roman Tableware](#): <https://www.levantineceramics.org/wares/552-east-lycian-roman-tableware>. This is the standard local-regional tableware of Limyra in the Roman period, as seen by finds from the West City excavations. The shape repertoire consists of vessels for eating, drinking, and serving, including various type of cups, bowls, one and two handled jugs/jars and large bowls. These are usually decorated with partial slip, applied by dipping. This ware uses a well-levigated version of the petro-fabric [Lycia/diorite and micritic clay](#) (which, in Peloschek et al.'s 2017 publication is termed LIM-CALC/DIORITE 3).

The second ware is [East Lycian Roman cooking ware](https://www.levantineceramics.org/wares/561-east-lycian-roman-cooking-ware): <https://www.levantineceramics.org/wares/561-east-lycian-roman-cooking-ware>. Cooking pots and casseroles found at various sites in eastern Lycia were made of this ware. Potters used a more coarse version of the petro-fabric [Lycia/diorite and micritic clay](#) (Peloschek et al. 2017 group LIM-CALC/DIORITE 1). Chemical analyses of vessels from Limyra, Xanthos/Letoon, and Andriake have shown that cooking wares from all of these sites share this petro-fabric, which has also been termed “paté lycienne kaolinitique” (Waksman-Lemaître 2010, 781-790, Lemaître et al. 2013, 193-200), and ST1 (Yener-Marksteiner 2007; Yener-Marksteiner 2009).

Banu added both wares and the petro-fabric to the LCP, along with three vessels and petrographic samples and thin-sections for each ware.

#### *Erkan Dündar: The Lycian Amphora: Archaeological and Archaeometric Studies*

Erkan reported on a new type of amphora, local to Patara, which it was possible to identify thanks to excavations in the Tepecik, to the north of the city center, in 2003 and 2004. Just south of the Tepecik, archaeologists unearthed a depot/cellar structure which dates to the 6<sup>th</sup> c. BCE. Inside they recovered many fragments, but no full profile could be ascertained until additional portions of bases and upper parts were recovered in 2004. When the base form was established, a group of rim and neck fragments, fewer in number but similar in ceramic structure and color, could be associated with these amphora bases – which led to the identification of this new, previously unidentified class:

<https://www.levantineceramics.org/wares/557-lycian-late-classical-early-hellenistic-amphora>

The dating of this new form was difficult because of the stratigraphy of the location of the depot/cellar. At some point in the 3<sup>rd</sup> century BCE, the building complex containing this depot/cellar lost its main function, and became filled with ceramics from different periods – including these amphora fragments – as a kind of *bothros* (offering pit). During the restoration of the ceramic pieces it was found that the fragments from the upper parts of the depot/cellar structure and the pieces from the bottom layer fit together correctly, indicating this area was filled at the same time. Although the ceramics from this structure have a wide date range, from the late 7<sup>th</sup> century BCE to the early 3<sup>rd</sup> century BCE, the vast majority date to the period 320–220 BCE – thus suggesting the date of this amphora form but not conclusively proving it.

The difficulty in dating the new type of amphora was resolved in 2009, when two base fragments were found in a burned layer (Phase IVa) of the bastion unearthed in excavations to the north of the Tepecik settlement. This layer was dated to the mid-4<sup>th</sup> century BCE. In addition to this dating from Patara, a base fragment of a similar amphora uncovered in a pit at Ephesus has been dated to 400–350 BCE.

In form, this new amphora type generally resembles vessels categorized as being of northern Aegean origin. They have a wide triangular rim and “hoofed toe” similar to 4<sup>th</sup> c. BCE Mendean amphoras, but with strap-like handles that resemble 3<sup>rd</sup> c. BCE Cypriot amphoras. This type also has several distinctive features. The edges of the rim taper at the ends, the neck widens to the shoulder, which is vessel’s widest point, the body is spherical, and the handles often have a quite thin oval section. Most characteristic of this form is the solid hand-formed toe, which has an omphalos-like protrusion placed exactly in the middle and an encircling painted band (color varies from 2.5 YR 5/6 to 7.5 YR 5/3). On some vessels there is also a dark brown slip on the upper parts. Vessels are in a hard-textured fabric with sand and lime additives, hard-fired, and with the occasional addition of lime on the surface and mica in the slip. The discovery of ceramic waste debris of “Chian”-style amphoras suggests that this new form was also made here in Patara.

Erkan has identified examples of this amphora at coastal sites in Lycia and Cilicia: Avşar Repesi, Limyra, Rhodiapolis, Side, Kelenderis, and Mersin, as well as at two sites in Egypt: Tell el-Herr and Karnak.

As for a rationale for the production and wide distribution of a Lycian amphora, it may be noted that there is much evidence for Lycian viticulture: good ecology, modern cultivation, ancient presses, and bunches of grapes regularly shown on 5<sup>th</sup>-4<sup>th</sup> c. and 2<sup>nd</sup> c. BCE coins from Lycian sites of Oinoanda and Chios.

In support of this presentation, Erkan submitted this form to the LCP along with four illustrated examples, a break photo, and four petrographic samples and thin-sections.

*Dennis Braekmans & Philip Bes: Petrography from Sagalassos & Kinet Höyük*

Dennis reported, on behalf of himself and Philip, about their work analyzing clay sources, preparations, and vessels both in the wider territory around Sagalassos, in Pisidia, and at Kinet Höyük, in Cilicia. In the former area, in the earlier part of the first millennium (Iron Age-Classical/Achaemenid periods), were many valley systems and sites with local ceramic productions that utilize clays formed on the region's two geological substrates: Ophiolitic and limestone. Eventually the growth of Sagalassos and its enormous late Hellenistic and Roman-era pottery production leads to the end of these smaller production zones.

At Kinet Höyük, analysis focused on table wares. In the original analysis, they identified four petrographic groups:

- Group A: a very clean, homogenous ware used for various slipped vessels of middle Hellenistic date – including both [Cilician Hellenistic slipped fine ware](#) and [BSP](#) – and also for [ESA](#)
- Group B: used for both slipped vessels of middle Hellenistic date and LR1 amphoras
- Group C: very high fired and fine, with a completely sintered matrix, possibly used for [BSP](#)
- Group D: a calcareous fabric used for [BSP](#) and [ESA](#), but seemingly a different clay than the [ESA](#) of Group A

Dennis noted the importance of distinguishing between different petrographic *groups* and different *petro-fabrics*, meaning different clay sources. For example, Groups A and C are distinguished on account of clay preparation and firing – but in fact the source of the clay seems to be the same. In other words, Groups A and C share the same petro-fabric; and potters used this basic petro-fabric to make different wares.

Question: could the petro-fabric used for Groups A, B, and C be the newly defined Cilicia/Ceyhan Plain Calcareous: <https://www.levantineceramics.org/petrofabrics/156-cilicia-ceyhan-plain-calcareous/>?

Dennis has pledged to submit more petrographic samples and descriptions of all of this material to the LCP. In support, Peter Stone made a fresh selection of 20 table vessels from Kinet for additional analysis via both SEM and petrography. He has submitted all of these to the LCP along with drawings and photos (including break photos). This will make it easier for Dennis to add his archaeometric analyses directly to these entries.

### **Session 3: Wares of the Late Roman & Late Antique Periods**

*Ebru Findık: Post-Byzantine Ceramic Assemblage of Lycia*

Ebru gave a fascinating presentation that combined ethnography, history, literature, and the daily lives and goods – both ceramic and other – of Greek and Turkish households in Demre/Myra, where Turks first settled in the 11<sup>th</sup> century. She has been able to identify a wide array of ceramic wares that were in use here, from Green Glazed bowls and Miletus painted ware to slip painted and unglazed wares, and, in Ottoman times, also Çannakkale wares. She promises to add these marvelous later wares to the LCP, which reflect the vibrant long-lived traditions of Anatolian potters. It will be even better to begin accumulating examples of individual vessels from all over the country. As more vessels from more sites are added to the LCP, it will be possible to generate maps showing the varying distributions of these different wares from Medieval through Ottoman times.

*Safiye Aydın: LR 1 Amphoras from Olba*

Safiye made an important contribution to the ever-expanding group of Late Roman 1 amphoras: <https://www.levantineceramics.org/wares/119-late-roman-1-amphora> by adding an example from Olba: <https://www.levantineceramics.org/vessels/20404-aydin-cat-no-117>. This means that we now have 17 examples on the LCP, plus three break photos and six petrographic samples and thin-sections. In addition, two LR 1 kiln/workshops have been submitted: one at Kato Paphos, submitted by Stella Demesticha: <https://www.levantineceramics.org/kilns/14-kato-paphos-lr-1kiln>; and one at Soli-Pompeiopolis, by Caroline Autret: <https://www.levantineceramics.org/kilns/11-soli-pompeiopolis-lr-1>.

We know that many other kiln/workshops site have been identified, both in Cyprus and in Cilicia – and of course that examples of LR 1 amphoras occur at almost every coastal site around the eastern Mediterranean (and sometimes also inland – see Nick Hudson’s entry of an LR 1 found at ‘Iraq al-Amir in Jordan: [https://www.levantineceramics.org/vessels/17036-ae61\\_ii\\_2\\_26\\_219](https://www.levantineceramics.org/vessels/17036-ae61_ii_2_26_219)). In addition to this entry, so far the other sites represented on the LCP with LR 1 amphoras are: Antiocheia ad Cragum, Olba, Sagalassos, and Soli Höyük/Pompeiopolis, in Turkey; Lampousa and Paphos, in Cyprus; and Dime/Soknopaiou Nesos, in Egypt.

It would be fantastic to see this entry continue to expand, by the submission of more examples from more sites, including drawings, color photos, and break photos along with petrographic samples and thin-sections, as well as by the submission of more kiln/workshop sites. Once we do get a critical number of submissions, it will become possible to create a research plan to trace the products of specific workshops, and to distinguish each locale’s specific distribution network. So: if you work at a site with LR 1 amphoras, please submit a few examples to the LCP!

*Hakan Öñiz/Günay Dönmez: Ancient Shipwrecks of Cilicia and Lycia*

Günay reported on a series of interesting ancient shipwrecks and their cargoes found by underwater archaeologists off the coasts of Cilicia and Lycia.

*Asil Yaman: Lycian Coarse Ware in Late Antiquity: evidence from Arycanda and Arif Kale – and some interesting Levantine parallels*

Asil added more examples of vessels, wares, and petro-fabrics from Arycanda, drawing on the wealth of information derived from a series of well-dated deposits, with burned layers, from the dwellings, bath-house, and basilica of the city’s Late Antique quarter, all dating to the 2<sup>nd</sup> quarter of the 5<sup>th</sup> c. CE.

He discussed four petro-fabrics. The first was Lycian kaolinitic, which probably comes from eastern Lycia. Most of the utilitarian pottery made at Arycanda seem to be made of this fabric (65%). Further analyses may confirm if this petro-fabric is actually [Lycia/Diorite and micritic limestone](#).

Second is a petro-fabric and associated ware suitable for cooking vessels: [Lycian Ferromagnesian](#) (<https://www.levantineceramics.org/petrofabrics/148-lycian-ferromagnesian>), which may come from western Lycia. Just 4% of the cooking vessels belong to this ware.

Two more petro-fabrics exists, but are as yet un-named. Type 3 appears similar to the fabric of Late Roman red ware, and may be Pampylia. Lastly is Type 4, to which, 97% of the coarse wares belong.

Asil then presented a casserole form from Arycanda that is similar in shape to ones found in the southern Levant, especially from the well-studied workshop at Kefar Hananya, in the Lower Galilee of Israel (Adan-Bayewitz 1986: <https://www.levantineceramics.org/wares/136-kefar-hananya-ware>). This form has a wide mouth with short ledge rim, a quite sharply carinated body, rounded bottom, and two vertical handles from rim to shoulder. Since the vessels from Arycanda appear to be local productions, Asil raised the question of the meaning behind the similarity in form. He floated various ideas that might explain the similarity in form, e.g., traveling potters, traders, a linked culinary tradition, and opened the floor to discussion. It was noted that this form – with its short rim and sharp carination – is seen throughout the

eastern Mediterranean, beginning in the later 1<sup>st</sup>/early 2<sup>nd</sup> c. CE and lasting for several hundred years (for a similar vessel found at Paphos, see <https://www.levantineceramics.org/vessels/20468-np-2007-232-2>; drawing below left). One suggestion that arose was that these carinated forms may be ceramic versions of bronze cooking vessels, such as the types found at Pompeii (below right).



The lively discussion demonstrated the power of the LCP, by making it easy to quickly locate a range of similar examples and thereby help to document the spread and duration of various forms.

## Session 4: Wares of the Middle & Late Bronze Ages

### *Ekin Kozal: LBA Plain Ware from Sirkeli Höyük*

Ekin tackled one of the most ubiquitous types of ceramic found anywhere: locally produced plain ware: <https://www.levantineceramics.org/wares/564-cilician-lba-plain-ware>. She focused on examples dating to the Late Bronze Age found at Sirkeli Höyük but also expanded her investigation to other Cilician sites. She defines this ware's main characteristic as its undecorated surface – and therefore, even though it shares the same petro-fabric clay as other wares with burnished, slipped, and/or painted decoration, it should be distinguished on the basis of its minimal surface treatment. Vessels of this ware were for daily use and hence it is the best represented ware in Cilician Late Bronze Age assemblages (c. 1500-1200 BCE). Forms include a wide array of open vessels, variously called plates and bowls – wide, narrow, deep, shallow, some with plain rims and others internally thickened rims – likely used for drinking and eating; trays, with rough bottoms as if dried on matting; jugs; jars of various sizes and forms, including carinated with wide mouths and also hole-mouthed; pot stands; and lamps.

Over time researchers have called vessels of this ware by many different names. It was first dealt with in detail in the Gözlükule excavations, where they used the name “Plain Monochrome” to designate plain wares of both the LB I and LB II levels (Goldman 1956; Ünlü 2016; Ünlü 2016). At Kinet Höyük this ware is described as having a buff/light orange fabric (Gates 2006). At Yumuktepe excavators refer to it as “orange colored ware” (Sevin/Köroğlu 2004). The ware is also found at Soli Höyük (Yağcı 2007), where until now it has been called “Drab Ware” (see Remzi’s presentation summary, below). At Sirkeli Höyük this ware has been called either “standard ware” or “plain ware.” All of this is explained in the ware entry on the LCP.

Various archaeometric analyses have been done (see Sinem Haciosmanoğlu’s presentation summary, below), and these affirm that indeed all examples were made locally. Different petrographic groups can be defined, ranging from quite fine to more coarse; these attest to potters applying different techniques of

preparing, forming, and firing; the recipes varied across sites and periods. Fine clay is rare and is used more frequently for slipped and burnished wares (see Hannah Mönninghoff's presentation summary, below). Medium clay is the most common within the Plain Ware category. Another feature that occurs occasionally on the surface of Plain Ware are "pot marks," which were incised prior to firing.

In support of her presentation, Ekin also submitted 12 examples of this ware from Sirkeli. As a result of discussions at this workshop, it was also decided that the "Drab Ware" which Remzi Yağcı had submitted from Soli Höyük, along with the five examples, should be included within this ware group. At the workshop we edited the entries accordingly – and now the [Cilician LBA Plain Ware](#) page includes vessels from both Sirkeli and Soli Höyük. It would be great to have more examples added from more Cilician sites!

#### *Sinem Haciosmanoğlu: Archaeometric Analysis, Sirkeli Höyük*

Sinem reported on the results of intensive archaeometric analyses of Bronze and Iron Age plain and decorated pottery from Sirkeli Höyük via SEM, X-ray diffraction, petrography, and laser ablation inductively coupled plasma mass spectroscopy. She sampled 30 fragments dating to the Late Bronze Age, in a range of shapes including internal rim bowls, plates, jugs, and jars, 20 from the Iron Age (bowls, cups, and jars), and 62 clay samples from both the Ceyhan and Çukurova Plains.

The results showed that the ceramics all shared the same silty clay matrix with inclusions of chert, sandstone, plagioclase, bioclasts, basalt, and mudstone fragments. Grain size differed depending on the date of the vessel, with the Bronze Age samples having a smaller grain size and the Iron Age material having more and coarser inclusions. These differences are likely due to different production techniques.

The mineralogical and chemical analyses support the identification of a single petro-fabric, comprising the same raw material and trace elements, which Sinem named Cilicia/Ceyhan Plain Calcareous: <https://www.levantineceramics.org/petrofabrics/156-cilicia-ceyhan-plain-calcareous>. This petro-fabric is a calcareous clay, derived from an original limestone source. It contains small amounts of mafic minerals which probably come from basaltic rocks.

Thanks to Sinem's broad sampling strategy and the presence at this workshop of both Ekin and Hannah, responsible respectively for the Bronze and Iron Age wares from Sirkeli, we were able to edit their various ware entries and associate them with this new petro-fabric. There are now four wares associated with this petro-fabric, and 18 vessels illustrated on its display page. As more vessels representing these and other wares made from this petro-fabric are submitted to the LCP, we will gain a robust new view of the *longue durée* of Cilician potting traditions.

#### *Remzi Yağcı: Late Bronze Age Drab Ware from Soli Höyük*

Remzi discussed the ubiquitous category of Late Bronze Age plain pottery found at Soli, which he had submitted to the LCP as "Drab Ware," a term borrowed from the Tarsus excavations. The vessels are monochrome, without additional decoration, mass produced in a few utilitarian shapes: plates, bowls, kraters, flasks, jugs, and jars. He noted that similar vessels were found widely through the region. It was immediately clear that this "drab ware" was identical to the [Cilician LBA Plain Ware](#) which Ekin had presented. So we added the eight examples that Remzi had submitted from Soli to that ware, added Remzi himself as a contributor to that ware entry, and then removed the earlier "drab ware" entry. Progress!

At Soli, LB levels date from the 15<sup>th</sup> to 13<sup>th</sup> centuries BCE, with the end marked by destructions associated with the Sea Peoples, dated by C14 to c. 1200 BCE. In these levels, alongside vessels of [Cilician LBA Plain Ware](#), there are also found other locally made decorated wares. Remzi added two of these wares to the LCP, along with examples: Cilician Late Bronze Age Wave Line Ware, with two examples: <https://www.levantineceramics.org/wares/565-cilician-late-bronze-age-wave-line-ware>; and Cilician Late Bronze Age Red Lustrous Ware, with 11 examples including pilgrim flasks, pitchers, and bottles: <https://www.levantineceramics.org/wares/566-cilician-late-bronze-age-red-lustrous-ware>. He also showed

kraters with cross-hatched painted designs, which surely belong with the ware that Eric presented: <https://www.levantineceramics.org/wares/602-cilician-cross-hatching-painted-pottery-crp> (see below). It will be good to see examples from Soli added to that ware as well – and it will also be good to see examples of Wave Line and Red Lustrous wares from other sites added to those ware pages.

Remzi concluded by noting that some scholars identify the introduction of LBA Plain Ware in Cilicia with the coming of Hittite control. Some vessels do indeed carry pot marks and stamps connected with Hittite kings and administrative offices, and Hittite texts describe dispensing soldier rations of wheat and barley. However, it doesn't make much sense to link the production of this long-lived, utilitarian ware with high-level geopolitics. Rather it is more likely that potters were already making vessels that the new administrators found suitable for new purposes, and so began adding control marks and other types of indicators.

*Eric Jean: Cross-hatched pottery from Yumuktepe*

Eric presented an overview of Cilician cross-hatched painted ware. The decoration is distinctive, and some have wondered if it is a mark of a transition period between the Late Bronze and Iron Ages, possibly via a connection with the Sea Peoples. Eric noted, however, that similarly painted pottery has been found at other sites in Cilicia, such as Kilise Tepe, Alalakh, Soli Höyük, etc., alongside "Hittite-related" pottery, thus supporting an attribution of this ware also to the Late Bronze Age. (For example, see Remzi's submission of Cilician Late Bronze Age Wave Line Ware: <https://www.levantineceramics.org/wares/565-cilician-late-bronze-age-wave-line-ware>). Indeed, painted pottery is already known at Yumuktepe beginning in the Middle Bronze Age. This same conclusion is now also supported by the new excavations as well as by a reconsideration of Garstang's old records at UCL.

Common forms of Cilician cross-hatched painted ware are jars and jugs; on both the decoration appears on the rims and upper body. Eric submitted examples of two jars from Yumuktepe to the LCP, along with the ware entry itself: <https://www.levantineceramics.org/wares/602-cilician-cross-hatched-painted-ware-crp>. We hope soon to see more examples of this ware, from Yumuktepe and also from other sites!

## Session 5: Wares of the Iron Age

*Aslı Özyar: Aegean-style pottery from Tarsus-Gözlükule*

Aslı presented an overview of the study of "Aegean-style pottery" at Tarsus-Gözlükule. It is a story that combines repeated, and increasingly attentive, episodes of scholarly scrutiny linked to an Odyssean-tale of homecoming. The story begins with Hetty Goldman's excavations and her publication of c. 120 fragments (but only 12 drawings). Goldman characterized all of the examples as being of the Granary Style, with none of the developed Close Style.

In 1975 Elizabeth French published her re-assessment of this material. In her new work, French counted almost 900 fragments, including three open shapes that she suggested were unique to Tarsus, all with linear decoration: a semi-globular cup/skyphos (FS 242), a deep bowl/krater (FS 284), and a shallow carinated cup/angular bowl, with horizontal handles at rim (FS 295). French suggested that to find all three at the same site was consistent with a settlement site.

In 2005 Aslı published a volume in which Penelope Mountjoy published her new analytical studies. Mountjoy examined all the fragments that survived in the museum storeroom, including also undecorated vessels. The total number in the new catalogue is about 450 vessels fragments, because in previous publications a number of sherds that now were joined had been counted separately. Also, since French's study the museum had suffered from both earthquake and flooding. She identified two paste variants, both made from the same

base clay or petro-fabric. One is a sandy yellow buff with pale yellow slip, the other is a sandy tan/deep buff. The clay itself has very fine silver mica, and sometimes also reddish brown grits of sand. The paint is always matte.

What was lost in numbers was made up for by increased information, thanks to the next phase of study, in which 60+ samples were given to Hans Mommsen for NAA (Mommsen, Mountjoy, Özyar 2011; Mommsen, Mountjoy, Özyar 2018).

The first variant, TAR A, was represented by 19 samples, plus 1 associated. Shapes produced in this variant were collar-necked jars, narrow-necked jugs, strainer jugs, kraters, deep bowls, and one-handled conical bowls. The second variant, TAR B, was represented by 9 samples and 3 associated. Shapes produced were flasks, amphoroid kraters, one of which had bichrome painting, deep bowls, and shallow angular bowls/carinated cups. Vessels in both TAR A and TAR B include both linear painted decoration, Pictorial Style (such as birds, fish, rosettes), and unpainted exteriors.

A third chemical group, called Group X103, is also possibly local although there were only two examples: one storage jar of transitional LBA-Iron Age date and one strainer jug.

In addition to these locally made vessels, NAA identified 20 imports: 16 from Cyprus (3 Hala Sultan Tekke, 11 Kouklia, 1 Enkomi, 1 Sinda), 1 N. Peloponnese, 1 Kos, and 1 Teos.

Overall Mountjoy's analysis reveals that the Aegean-style pottery found at Tarsus consists of a small range of shapes of Early-Middle LH IIIC date, all of which would be at home in a settlement deposit anywhere in the Aegean. However, thanks to NAA, it is clear that much of this pottery was made at or near Tarsus itself, and of course thanks to excavation we know that this was also its ancient home. So it is fitting that the final episode in the story of this material is that it has now all returned to Tarsus- Gözlükule, and is housed in the beautiful new [Boğaziçi University Tarsus- Gözlükule Excavations Research Center](#).

It will be excellent to have some of these vessels submitted to the LCP, in conjunction with their associated wares and archaeometric analyses. It would also be great to submit some of the Cypriot imports, since those examples would be very helpful for the study of the distribution of Cypriot Aegean-style pottery.

#### *Hannah Mönninghoff: One for the Ages? Red Slip Wares in Cilicia (LBA/IA)*

Hannah presented an array of vessels with red slipped decoration from Sirkeli Höyük dating to both the Late Bronze and Iron Ages. These vessels share features of surface treatment, slip type, general form, and petro-fabric. On all a thick red slip is the only form of decoration. The slip is well applied, directly to the surface, without any additional decoration or paint. In the Late Bronze age, the decoration is applied in bands and also burnished; in the Iron Age the slip covers the entire vessel including the base. The shapes are mostly bowls, generally wide, sometimes shallow and sometimes more deep; the same forms exist in both red slip and plain wares. In the red slip there was a preference for carinated bowls in the Bronze Age, and shallow bowls in the Iron Age. Closed shapes rare in both periods. Due to the wide diameter, these were probably more appropriate for eating than drinking.

The clay has both fine and medium-fine preparations, and few to no visible inclusions. Archaeometric analyses (reported on by Sinem, above) show that they share the same petro-fabric as other Sirkeli wares: [Cilicia/Ceyhan Plain calcareous](#).

Hannah also discussed the evidence for the ware's chronology. According to Hanfmann's 1963 publication of the Tarsus material, red slipped vessels comprised a similar percentage of all wares from the Late Bronze age through the Middle Iron Age, with a fall-off in the later Iron Age, meaning the period of Assyrian influence: LBA 7%, Early Iron Age 10%, Middle Iron Age 7%, Late Iron Age 3%. In her study of the Sirkeli material, Hannah found a similar pattern, with red slipped vessels comprising from 10-25% of the overall Iron Age assemblage. She also found that, unlike the Cypro-Cilician painted wares, which do disappear after c. 609 BCE, red slip ware did not vanish after the Assyrian advance.

Hannah concluded that the many continuities – in source material, production tradition, decorative approach, shape series, and function – support identifying a single ware, called Cilician Red Slip ware, which continued to be made over the several hundred years spanning the Late Bronze and Iron Ages. When she submitted this ware to the LCP, she gave it the name “Cilician Red Slip Ware (Iron Age).” On the basis of her compelling presentation, it seems that the name would better be [Cilician Late Bronze-Iron Age Red Slip ware](https://www.levantineceramics.org/wares/559-cilician-lb-iron-age-red-slip-ware): <https://www.levantineceramics.org/wares/559-cilician-lb-iron-age-red-slip-ware>. This ware may be seen as a predecessor, in both technical terms and also aesthetic attitudes, to the later red-slipped table wares produced in this same region, including [Cilician Hellenistic slipped Fine Ware](#) and [ESA](#). And, to complete the connection, it is worth noting that, like [Cilician Late Bronze-Iron Age Red Slip ware](#), [ESA](#) is also a ware that spans two historical periods, in that case Hellenistic and Roman.

Hannah also submitted five examples of [Cilician Late Bronze-Iron Age Red Slip ware](#) to the LCP. It would be excellent to have more examples from more sites added to this ware!

*Anna Lucia D’Agata & Valentina Cannavò: Kitchen ware from Misis in Cilicia of the 8th century BCE*

Anna Lucia and Valentina could not join us in Ankara, but they graciously submitted to the LCP some preliminary results from their study of Iron Age kitchen ware from Misis in Cilicia. At this time the production of cooking vessels was specialized, with specially chosen clays that are distinct from fine and other coarse wares. The Misis kitchen vessels were produced in refractive fabrics, most built on the wheel making use of coils. They usually bear soot-marks, which demonstrate that they were used as cooking utensils. The shape repertoire included only a few shapes: a rounded to squat or biconical, two handled pot; a jug; and a basin. The most common shape, including many morphological types, was the cooking pot, with rounded or flattened bottom, and two strap handles on the shoulder. Vessels ranged in size from small to large, with rim diameters from 10 and 25 cm. The jug has a short, everted neck, rounded bottom and one strap handle from rim to belly. The basin, which is a rare form, is a large and low vessel with at least two handles, whose rim diameter is twice the height. All of these forms find comparisons in the cooking vessels of 8th century BCE Cyprus.

Macroscopically all of these cooking vessels all look the same, for which reason Anna Lucia grouped them as a single ware, which she submitted to the LCP as [Cilician Kitchen Ware, Misis](#): <https://www.levantineceramics.org/wares/568-cilician-kitchen-ware-misis>. However petrographic study indicates that the assemblage contains two distinct ceramic pastes, which Valentina has identified as two different petro-fabrics.

The first petro-fabric is characterized by coarse clasts of chert and micritic limestones, set in a fine-grained groundmass, that gives a bimodal appearance to the fabric. Valentina has named this petro-fabric [Cilicia/Misis Micritic limestone and chert](#): <https://www.levantineceramics.org/petrofabrics/109-cilicia-misis-micritic-limestone-and-chert>. She submitted a petrographic sample and thin-section photo to the LCP; and she describes it as brownish, with a granular texture, having inclusions of different size and color, including shell fragments and golden mica. The optical activity of the sample micromass suggests a fairly low firing temperature.

In regards to the use of this petro-fabric for cooking vessels, Valentina notes that the use of micritic limestones in association with chert and bioclasts is also characteristic of Cypriot cooking pots, in particular the Philia cooking pot Type a, attested in Early Cypriot I and II (Vionis, Dikomitou 2014). A similar tradition is also attested in the southern Levant between Late Bronze II and Iron IIA, characterized by the use of crushed limestones, calcareous fragments and sometimes shell (Ben-Shlomo et al. 2008).

The second petro-fabric is characterized by the occurrence of quartzite rocks, often replaced by hematite, and micritic limestones set in red-firing clay. Valentina named this petro-fabric [Cilicia/Misis quartzite rocks and micritic limestone](#): <https://www.levantineceramics.org/petrofabrics/146-cilicia-misis-quartzite-rocks-and-micritic-limestones>. She describes the sample submitted to the LCP as reddish-brown,

with a groundmass comprised of silt-sized, monocrystalline quartz grains. The optical activity of the groundmass suggests that it had been fired to fairly low temperature.

The larger implications of this petrographic study are that Misis potters may have used two distinct clay sources to make cooking vessels. One clay source derived from quartzite rocks and micritic limestones; the second from micritic limestones and chert. If this idea is substantiated in further analysis, it might mean that there were two different workshops, both making similar looking vessels. In and of itself, this is not unreasonable; kitchen pottery is both vital and easily broken. The world of ceramic production is filled with examples of identical-looking vessels being made by multiple producers (see, e.g., LR 1 amphoras or Sarah Japp's entry, above in this summary, on [ESC/Pergamene sigillata](#)). It will be interesting to learn if this was also the case at Misis in the 8<sup>th</sup> c. BCE.

#### *Rauf Ersenal: Cypriot clays and pigments*

Rauf shared some results from his years of research on Cypriot clays and pigments, and his observations on their uses by ancient potters. He spoke primarily about four types of clays found on the island: Cypriot Terra Rossa, Cypriot Terra Umbra, Cypriot Terra Sienna, and Cypriot Sepiolite. He also added these four to the LCP as petro-fabrics.

[Cypriot Terra Rossa](https://www.levantineceramics.org/petrofabrics/142-cypriot-terra-rossa) (<https://www.levantineceramics.org/petrofabrics/142-cypriot-terra-rossa>) is a red-colored soil that appears throughout Cyprus. In addition to being used to make vessels, it was also used as a pigment, from Neolithic through Late Bronze Age times. Experiments have shown that it can be integrated with the clay body at low-temperature firing, and when the application is on wet surfaces, the life span of this pigment is very long. It seems that it could help limit the permeability of the clay body, especially when applied to the interior of containers, and then fired (carbonized) – at which point the pigment itself turns black. Rauf's experiments have shown that the brightest appearance of Terra Rossa is obtained when diluted with olive water, and also that the addition of leaves of the wild nettle tree provides a bright and lasting scent.

[Cypriot Terra Umbra](https://www.levantineceramics.org/petrofabrics/143-cypriot-terra-umbra) (<https://www.levantineceramics.org/petrofabrics/143-cypriot-terra-umbra>) is a soft clay that was used as a pigment on vessels and other terra-cotta artifacts, beginning in the Bronze Age and lasting through Classical times. It produces color tones ranging from black to dark brown to orange/red, depending on the mode of application and firing. The colors appear when applied to a wet surface and fired around 900 degrees. At higher temperatures the pigment melts, and the color turns shiny black silver. Observations also showed that the orange/red colors could be obtained when the clay was more diluted, so that the application was more watery. Terra Umbra was the more popular of two clays used in the Archaic period to paint red motifs; the other, less popular, was [Terra Sienna](#).

[Cypriot Terra Sienna](https://www.levantineceramics.org/petrofabrics/144-cypriot-terra-sienna) (<https://www.levantineceramics.org/petrofabrics/144-cypriot-terra-sienna>) is a dense clay that was used as a pigment primarily in the Iron Age/Geometric period. It is a yellow in color, but turns red when fired at 900 degrees. It appears in abundance in the vicinity of copper mines but occurs in other regions as well. On the basis of observations and experimental studies, Rauf believes that both Terra Sienna and [Terra Umbra](#) were used to paint red motifs, although Terra Sienna was less common. This pigment seems to have been applied on a wet surface. When applied onto a dry surface, the paint is soon worn out and lost.

[Cypriot sepiolite](https://www.levantineceramics.org/petrofabrics/145-cypriot-sepiolite) (<https://www.levantineceramics.org/petrofabrics/145-cypriot-sepiolite>) is a white clay that is local to the Karpass peninsula. It is not a plastic material, it does not react well with water, and it was used only as an applied paint and slip, especially for vessels that were very high fired. Its use is first attested in the Middle Bronze Age, and continued through the Iron Age/Geometric/Archaic periods; it was especially used for Late Bronze Age [Cypriot white slipped ware](#) vessels. Rauf's experiments have shown that the slip would have been applied onto a smoothed wet surface and polished. He has achieved the best effects by polishing with vinegar when the slip was still wet, or with olive juice when it was dry. This slip enables a vessel to be fired higher temperatures: around 1040 degrees (normal firing is only up to 900 degrees).

Vessels fired at such a high temperature are more solid, almost like porcelain, as opposed to those fired at lower degrees. Their hard fired and durable character probably contributed to the popularity of these vessels as valuable exports around the Eastern Mediterranean during the Late Bronze Age.

Rauf also reported on two less well-represented clays – Terra Verde and Terra Azure. The latter had a quite narrow period of use, in the Iron Age/Geometric period. It has been difficult to find the source and also to reconstruct the firing conditions that maintained the blue color. In other color experiments, Rauf has been able to reproduce bichrome decoration by using paint which is the same as the original clay; he obtained a darker color with a less dilute mixture and a redder color with a more dilute mixture. Finally, firing experiments have shown the variable shrinkage of these clays, with some shrinking more or less, and firing darker or lighter. All of this work demonstrates the importance of finding modern clay sources and conducting firing experiments.

Rauf had brought samples of these clays and also small bricks of each fired under various conditions, and he ended his presentation with a hands-on discussion of each. At the close, he presented the full array to the Bilkent University's Department of Archaeology, to use as an instructional resource.



Rauf Ersenal explaining the properties of Cypriot clay samples.

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## Big take-aways, ideas, reminders – and one great working tip!

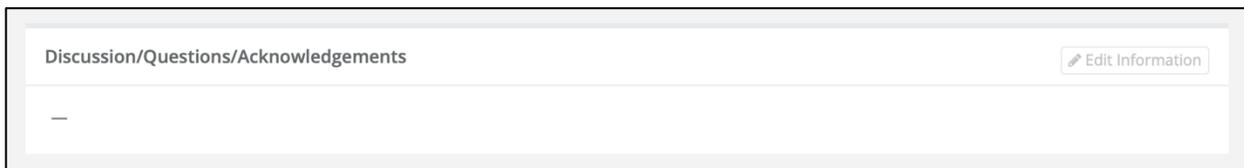
### *Big take-aways*

In both Cilicia and Lycia, we see robust local ceramic production in *all* periods and in *all* types of wares, from fine wares to cooking wares to amphoras. These regions have excellent sources of potting clay and long-lived traditions of ceramic production. In many cases the local products are similar, in form and/or decoration, to types made elsewhere. In certain periods Cilician and Lycian ceramics (or the goods they contained) were themselves exported, and sometimes ended up at quite far-off places. Therefore it is important to have a wide array of pottery of all periods from these regions on the LCP. This will make it easier for archaeologists elsewhere in the Levant to recognize Cilician or Lycian vessels when they find them.

For these reasons it is good to submit local wares – even if there is not yet petrographic or other archaeometric analysis. Naming and defining wares allows you to make groupings – and then it is easy to add more vessels (and petrographic samples when you have them) to the groups. In this way, it will be possible to gain a picture of the variety and range of ceramic production over time across these regions.

### *Ideas*

A great aspect of all LCP workshops is the opportunity for floating suggestions and exchanging ideas. At almost every workshop participants have suggested that we add a feature that would allow contributors to post thoughts, questions, and comments. We all agree that this would be terrific, but we haven't had the funds in our programming budget. During a discussion session in this workshop, Eric Jean made a fantastic suggestion: we could simply re-name and use the "Acknowledgements" section, which is an open text box that appears in every entry. That very night I wrote to Raoul Alwani, the LCP's chief engineer – and voilà!



Note that since this field is part of an individual submission, only contributors to that submission may add information here – so it does not solve the issue completely. But it's a start. Thanks to Eric for the idea!

### *Reminders*

- ✚ Keep adding information and material to the LCP! More is better – for all of us.
- ✚ It's good to add individual vessels, even if you only have a single photo or drawing. More examples help make the maps more representative.
- ✚ You can create and define wares/ware families even without any petrographic studies. Begin by naming and describing groups as you see them. Then you can associate individual vessels with a ware group. Trust your instincts! Scientific analyses can come later.
- ✚ Entries can always be edited – expanded, reworded, re-arranged. URLs stay stable even when a name is changed. So don't be afraid to begin with a minimal entry. You can always change it, or add more.
- ✚ Before adding a new ware or petro-fabric, check the browse pages for already-existing wares in that country and period(s).

### *A great working tip: an easy way to take break photos*

We all benefit from seeing break photos – but it is not easy to take good ones. Dennis Braekmans offered a great tip: set your fragment in a small container filled with sugar! The plain white color offers a

good contrast and does not compete with the color of the clay; the material itself is sufficiently dense that even a small fragment will remain stable; and the sugar itself will not react with or penetrate the clay body.

The day after the workshop, Peter Stone and Andrea Berlin put Dennis' idea to a test. We cut off the bottom of a small water bottle and "borrowed" some sugar from the Starbucks upstairs from the Kinet Höyük storeroom at Bilkent (sorry Starbucks). It worked perfectly!



Workshop participants – all smiles after a fantastic session!

A million thanks to Marie-Henriette Gates, our gracious hostess – and photographer (second from left, in green sweater) – and the Department of Archaeology at Bilkent University.