

JOINT WORKSHOP OF KERAMOS AND THE LEVANTINE CERAMICS PROJECT  
CERAMIC WARES OF TURKEY FROM THE ARCHAIC TO THE ROMAN ERAS (7<sup>TH</sup> c. BCE – 6<sup>TH</sup> c. CE)  
EGE UNIVERSITY, IZMIR THURSDAY-FRIDAY, MAY 17<sup>TH</sup>-18<sup>TH</sup>, 2018



---

**Asil Yaman: some thoughts on a Roman table amphora form from Arycanda**

<https://www.levantineceramics.org/wares/lycian-table-amphora-arycanda-form-1>

Asil presented a special form of table amphora from the Lycian site of Arycanda. Excavations have exposed a large city built over five terraces with many public buildings, including a theater, gymnasium, stadium, odeon, agora, and bathhouse. The excavations have also revealed a large late antique domestic quarter that had collapsed by fire, in which many coins were found dating the destruction to c. 425-450 CE. Asil studied 81 deposits from this quarter, and identified over 8000 vessels. The table amphora is his Form 1. He identified 45 examples from the burnt layers.

The most distinctive feature of Arycanda Table Amphora Form 1 is a rim with a deep groove at the inner edge. It has a tall and wide convex neck. Handles with oval section are attached to the neck. It has a large ovoid body and tall flaring ring foot. The rim diameter varies between 7-10 cm. The form is identified as a “table amphora” rather than an “olpe” or “jar” because of its heavy handles, large ovoid bodies, and tall flaring ring foot.

The clay is non-porous, and includes lime particles, dark-colored grits, and mica. It appears in two main colors: red and reddish yellow (2/5YR 6/6 to 5YR 6/6); and brown (7.5YR 6/4 to 10YR 5/2). This color range may be the result of different firing conditions. On the exterior of the rim, neck, and handles there is matt reddish brown (5YR 4/3) and red (2.5YR 5/8-4/6) paint. Personal observation and find-pots suggest that Arycanda Table Amphora Form 1 could have been made from east Lycian clays. Due to the lack of the archaeometric analysis, we should be cautious about the production region of the form.

I. Mader was the first researcher to identify this form in 1998 at Kyaneai, a city in central mountainous Lycia (Mader 1998: 121, Abb. 42, 108-111, 113; Yılmaz 2008: Taf. LXXIX, Nr. 166-168, 174). In his 2003 article, J. W. Hayes also identified this form in Paphos as a piece of a jar and added a significant comment that the piece was “probably not a Cypriot product” (Hayes 2003: 477-478, Fig. 17, Nr. 169). Some similar pieces were also found at Limyra in Lycia region by S. Lemaitre in 2007. Lemaitre argued that pieces would be “local production” according to its clay features. She also noted that there were no parallel examples in the Mare Nostrum (Lemaitre 2007: 202, 215). In 2011, C. Rocheron named this type as C30 in Letoon (Rocheron 2011: Type C30/C-CL 2028, 2040, 2234-36). In 2017, D. Sen also identified this form in Hurmalık Hamam at Patara (Şen 2017: Pl. 97, Nr. 808-871/08/03; Özdemir 2009: Lev. 17, Nr. 167-169).

It has been difficult to date these vessels because of the lack of the well-dated deposits in the Lycia region. The evidence from Arycanda provides valuable data. Most of the 45 pieces identified here have been recovered from

the burnt layers which date between 425-450 CE. The latest pieces can be dated c. 475 CE. The great number and variety clarify that form was not a “residual” in Late Roman/early Byzantine period deposits. The data suggests that the form was popular through the 5th century CE in Lycia and possibly carried a local product like wine. In the light of the Paphos piece, we might suggest that these vessels were also exported to Cyprus.

---

**Caroline Autret: Roman-era Cilician amphoras from Antiocheia ad Cragum**

<https://www.levantineceramics.org/kilns/antiocheia-ad-cragum> and  
<https://www.levantineceramics.org/wares/cilician-amphorae>

Caroline has added two more entries to the LCP: the kiln at Antiocheia ad Cragum, and Cilician amphorae, which were made there. Antiocheia ad Cragum was first discovered during surveys conducted by the Rough Cilicia Archaeological Survey Project in the 90s. However, based on the study of the evidence collected during surveys, Nicholas Rauh and Kathleen Slane remained doubtful about the existence of a kiln site at this location. They indeed identified no less than 6 fabrics at this location. Nonetheless, further research demonstrates that amphorae and other wares were locally produced. They appear in two different fabrics, a deep red one that displays like a lavish aspect on the exterior surface, and an orange fabric, coarser. Both have however a very micaceous fabric and present traces of a white engobe.

---

**Hazar Kaba: Polychrome Relief Ceramics from Sinop**

<https://www.levantineceramics.org/wares/polychrome-relief-ceramic>

Hazar presented an overview and new study of a famous group of pottery that has long been known by the name “Plaketten Vasen,” first published by Helke Kammerer-Grothaus in AA 1976: “Plakettensvasen aus Sinope.” He suggests that this name is no longer satisfactory, as it not international understandable and further it refers to only the single trait of relief decoration but omits the equally key aspect of the vessels’ polychromy. For this reason he suggests renaming these Polychrome Relief Ceramics.

Polychrome Relief Ceramics consists of ceramics adorned with polychrome painted and relief decorations. This ware, which was probably produced locally in Sinope, is so far known from less than 25 examples all around the world. The limited examples so far known span a time period of 400-300 BCE. The ware shows strong affinities to the Athenian polychrome relief ceramics but has distinct differences that easily separates it from the Athenian productions.

---

**Kathleen Lynch: Classical Black Glaze in Anatolia**

<https://www.levantineceramics.org/wares/atticizing-wares>  
<https://www.levantineceramics.org/wares/attic-black-glaze>

The term Atticizing refers to black-glaze wares that imitate Athenian production in both ware features and shapes. There are multiple production sites throughout the Mediterranean, with several located on the Aegean coast of Turkey. Although Attic pottery influenced local production in many places, Atticizing refers to more literal copying of Athenian pottery features. The beginning of regional Attic imitations coincides with the migration of Athenian potters during the Peloponnesian War. Kathleen discussed how to distinguish between true Attic black glaze and Atticizing imitations, using the criteria of *date*, *shape*, *fabric*, *slip*, and *finishing techniques*.

*Date*: True Attic black glaze vessels were exported mainly from the 6<sup>th</sup> to the early 3<sup>rd</sup> century BCE. Local/regional production of Atticizing begins c. 425 BCE, when Attic potters began migrating from Athens on account of the Peloponnesian War. Therefore vessels dating before c. 425 BCE are more likely to be true Attic imports.

*Shape:* True Attic occurs in a full array of shapes, including all forms and sizes of table and serving vessels. Atticizing production occurred in limited range of shapes: bolsal, skyphos, kantharos, bowl, plate, one-handler, lamp. Rarely do we see oinochoai, kraters, pelikai, or large vessels. It's important to note that the dating of certain forms differed between true Attic and Atticizing. For example, in Athens, the bolsal form was made only between c. 400-375 BCE; but in Anatolia Atticizing examples continued in production throughout the fourth century in Anatolia. For this reason it's important to be use Athenian dating as a *terminus post quem* only.

*Fabric:* Attic fabric is smooth, very well levigated, orange to pink clay with some mica. It is always fully fired. Atticizing fabrics can have some fine white lime flecks and, sometimes, a firing core. One common Atticizing production in Asia Minor has a light pink fabric with a light gray core. This pink/gray fabric is similar to that seen in Fikellura vases from Miletus and/or Rhodes; and may come from here.

*Slip:* Attic slip is smooth, deep, and thickly applied on the wheel, creating an even application with a lustrous finish. Atticizing slip ranges from dull to shiny, sometimes with a metallic tinge. It was often thickly painted on or dipped. In the latter case the fingerprints from dipping appear around the base or foot.

*Finishing techniques:* True Attic black glaze vessels have various delicate details, such as narrow grooves, fine lightly painted lines, and reserve lines. Atticizing vessels show a series of production short cuts, such as scraped grooves (instead of reserve lines) and slip covering the entire exterior and underside of the vessel.

---

#### **Hannah Mönninghoff: Cilician Wares of the Iron Age from Sirkeli Höyük**

<https://www.levantineceramics.org/contributors/600>; [hannah.moeninghoff@iaw.unibe.ch](mailto:hannah.moeninghoff@iaw.unibe.ch)

Hannah has put 12 examples of Iron Age pottery from Sirkeli Höyük on the LCP. She is dating them according to the new Cilician Iron Age (NCI) chronology to NCI phases 3-5, which date from the mid-10<sup>th</sup> to the early/mid-6<sup>th</sup> c. BCE. The traditional classifications of these wares are white painted, bichrome, black on red, and bucchero/fluted. Hannah has not yet assigned the Sirkeli examples to specific wares/ware families because there hasn't yet been any systematic scientific study; this is a project for the coming year. Samples suggest that all of these wares were locally made, which leads to the fundamental question: should we treat the pieces from Cilicia as one (or more) local ware(s)?

---

#### **Alexandra von Miller: (Fine) Light Brown Ware at Didyma: on the Local/Micro-Regional Common Ware Pottery of the Milesia**

<https://www.levantineceramics.org/wares/milesian-light-brown-ware-fine-light-brown-ware>

Alexandra presented Light Brown Ware ("Hellbraune Ware") and its finer specimen, the Fine Light Brown Ware ("Feine Hellbraune Ware"). These are the typical wares for common pottery of everyday-use in the Milesian region, including Didyma, the extra-urban sanctuary of Miletos in the Archaic period. The definition of this ware is based on the macroscopic classification of archaic material coming from excavations on Taxiarchis hill at Didyma. It more or less corresponds to a ware group that was first defined for Didymean material by Schattner 2007, 46, 47, and petrographically described by Riederer 2007, 55. A local production on the site of Didyma is not yet attested. The ware encompasses the whole range of functional groups (vessels for drinking, mixing, serving, pouring, transporting, storing, food preparing), and of well-known South Ionian shapes (skyphoi, cups, mugs, kraters, lebetes, bowls, plates, jugs and juglets, amphorae, hydriae, stamnoi). Some further shapes of (Fine) Light Brown Ware that might prove to be especially distinctive for the micro-regional pottery production of the 6th century and/or the functional sanctuary background at Didyma are the band bowls and a large variety of small closed vessels (hydriskoi, small table amphorae, aryballoi, amphoriskoi).

The ware usually contains a lot of mica and a few other inclusions that become visible mostly under the binocular. Surfaces are generally smooth, but seldom slipped with a wash, and never polished. Color ranges from reddish yellow/yellowish red (5YR 5/6 – 5YR 6/6) to pink (7.5YR 8/4) in the core, and pink on the surface (7.5YR 7/4 - 7.5YR 7/6). Vessels usually are decorated with horizontal banding and/or wavy lines; shapes of the 7th century can be solidly glazed. The (Fine) Light Brown Ware was produced in the 7th and 6th centuries BCE, probably extending into the 5th century BCE. As far as fabric typology, surface treatment and selection of shapes are concerned, the (Fine) Light Brown Ware is closely consistent with South Ionian/Milesian Fine Wares (Orientalising pottery, Fikellura). Moreover, the (Fine) Light Brown Ware has its fabric features in common with the local Grey Ware vessels.

---

### **Gül Gürtekin-Demir: Lydian Marbled Ware: Sardian and Provincial Productions**

<https://www.levantineceramics.org/wares/lydian-marbled-ware>

<https://www.levantineceramics.org/wares/provincial-anatolian-marbled-wares>

Gül discussed “true” marbled ware and its various imitations, which present an Anatolian analogue to Attic and Atticizing pottery. The distinctive style referred to as “marbling” was initially named by the Körte brothers in their publication of the Gordion excavations carried out by them in 1900 (1903:188-89; for a bibliography of the scholars after the Körte brothers who used the term “marbling,” and also for the various other names preferred for this design, see Greenewalt 1966:126-27).

Marbled ware is perhaps the most well-known class of Lydian decorative painting. Lydian pot painters, especially the artists of Sardis should be credited for the invention and development of this particular technique since the great majority of marbled pottery with a rich range of shapes and various applications of the style is discovered at Sardis that has homogenous aspects of fabric and glaze. It is widely distributed in Anatolia: on the western coast of Asia Minor, from Aiolis at the north to Ionia and Caria at the south; in the Propontus, Pisidia, and Phrygia; and as far east as Alişar and Kültepe, to the east and south of the Halys River, respectively (see Gürtekin 1998:211-12, n. 555 for distribution). It is also attested to a limited extend at the sites out of Anatolia.

The marbling technique is easily distinguished. Diluted paint is most often applied with a multi-brushed tool during the application of adjacent vertical, horizontal, or diagonal wavy lines either over the entire vase or within stripes. Single brushes, which are consistently thick-ended, are occasionally used in order to make adjacent curls and crescents. The thicknesses of the multiple or single brushes may vary from thin to thick; however, the multi-ended brushes tend to be thinner than the single-ended brushes. The paint is applied both on a white slip and on a burnished clay surface, and rarely on a micaceous slip.

Marbling pottery is popular within the 6<sup>th</sup> century. The earliest datable contexts for this technique of painting are scarce and point to a late 7<sup>th</sup> and early 6<sup>th</sup> century date, and most probably continued down to the 5<sup>th</sup> century to judge by the finds at Sardis, Gordion, and Daskyleion.

[Provincial Anatolian Marbled Wares](#) designates a ware family that includes many different producers, identifiable by technical and stylistic aspects of fabric, glaze and concepts of paintings and also affirmed by NAA analysis (Gürtekin-Demir 2007; Kerschner 2005:137). Marbling is applied to a wide range of shapes, and each site has its particular range of favorites. Lekythoi and skyphoi are very popular; other shapes that receive this technique are dishes, bowls, lydions, and phiales. Somewhat less common are dinoi, oinochoai, kraters, lids, and strainer-spouted jugs. Some shapes are known only from provincial centers, but are not attested at Sardis, such as Myrina-type amphoras, pyxides, and kantharoi.

---

## Hüseyin Cevizoğlu: Ionian Relief Ware: Seventh and Sixth Centuries BCE

<https://www.levantineceramics.org/wares/ionian-relief-ware>

Hüseyin presented an overview of the scholarship and current understanding of Ionian Relief Ware. F. Courby was the first scholar to study this ware in detail. Using all the examples known up till then from the Aegean region, he created a chronological chart of groups of vessels arranged according to their distribution. We could describe this as a preliminary attempt to characterize ware families. Hüseyin proposes a new version of Courby groupings, based on the many more examples now known and taking account of their find-spots. Using this information as well as new approaches to stylistic and conceptual connections between ware groups Hüseyin showed that it is also possible to obtain a relative chronology for the groups.

Because of the diversity in repertoire, including both open and closed shapes as well as, this class requires a new generic name. Huge vessels such as bath-tubs, basins and sarcophagi with relief decoration cannot be classified with the generic term 'vase' or 'pottery.' It is proposed to identify this class as "Relief Ware."

Relief ware occurs in the following shapes: shallow basins, high stands, bathtubs, storage jars (pithoi), sarcophagi, mortaria and deep bowls.

Ionian Relief Ware first appears in the Geometric period and reaches its highest point of diversity and distribution in the Archaic period. Early examples are large thick-walled pithoi richly decorated in relief. They are dated from the eighth to the sixth centuries BCE. Ionian workshops produced examples in the seventh and sixth centuries BCE. The distribution is generally limited to North Ionia, including Chios, Klazomenai, Erythrai, Teos, Phocaea and Old-Smyrna. In mainland Greece significant groups of relief wares with figure scenes of cult and myth have been recorded in the sixth century BCE, from Corinth, Athens, Sparta, as well as in Crete, the Cyclades and Dodecanese (Tenos, Mykonos). These represent a special repertoire of this class. Corinth is probably an important producer of these local groups.

New research makes it possible to propose a new classification system with sub-division into families, based on both geography and chronology, a necessary step in order to define potential production centers. Hüseyin suggests a division into eight discrete families:

- \* Family A: Klazomenai – largest group with many shapes, late 7<sup>th</sup> – 4<sup>th</sup> c. BCE.
- \* Family B: Chios – bath tubs, high stands, store jars, shallow basins.
- \* Family C: Erythrae – terracotta sarcophagi, bath tubs, and stands, dating to 6<sup>th</sup>/5<sup>th</sup> c. BCE.
- \* Family D: Teos – terracotta sarcophagi and stand, dating to 6<sup>th</sup>/5<sup>th</sup> c. BCE.
- \* Family E: Phocaea – stands, dating to the 6<sup>th</sup> c. BCE.
- \* Family F: Old-Smyrna – stands, dating to the 6<sup>th</sup> c. BCE.
- \* Family G: Miletos – stands, dating to the 6<sup>th</sup> c. BCE.
- \* Family H: Samos – bowls, dating to the 6<sup>th</sup> c. BCE.

---

## Ekin Kozal: Cilician Wares of the Middle Bronze Age from Sirkeli Höyük: "Amuq-Cilician" Painted Ware

<https://www.levantineceramics.org/wares/amuq-cilician-painted-ware-sirkeli-hoyuk>

Ekin discussed Amuq-Cilician Painted Ware, the most distinctive ware of the Middle Bronze Age, using especially the corpus of vessels from Sirkeli Höyük. In terms of chronology, this ware dates to the Old Cilician period (c. 2050-1560 BCE) but since we don't yet have C14, and we don't have stratified deposits from immediately before or after those dates, we don't know if it starts earlier and/or continues later.

This ware was first named "Cilician Painted" by Garstang (1953) based on his discoveries at the Mersin-Yumuktepe excavations. Seton-Williams, who conducted survey in Cilicia, re-named the ware as "Amuq-Cilician

Painted Ware” because it was distributed in the Amuq Region as well (Seton-Williams 1953). Studies on Middle Bronze Age Syrian pottery (Tubb 1981; Gerstenblith 1983) demonstrated that it is also found at Syrian sites like Ebla outside the Amuq Valley. Accordingly, the name “Syro-Cilician Painted pottery” was proposed.

An issue not considered in giving these names is whether the painted pottery in question was locally produced or imported. The ware is found at sites in Central Anatolia, Cilicia, Northern Syria and Cyprus. The names that are currently used actually reflect this pottery’s distribution area instead of its production area.

Amuq-Cilician Painted Ware is a regular part of assemblages that consist mainly of *un*-painted pottery. It actually reflects a painted surface of an already existing unpainted ware. There are both handmade and wheel-made examples. Main forms are plain rim bowls, carinated bowls, deep bowls, bowls with pedestal foot, plain rim jugs, trefoil jugs, hole-mouth jars, jars. Paint color is red, reddish-brown, brown, dark brown, black. Designs are usually geometric but figural motives also exist. Geometric motives are irregular lines, horizontal parallel bands and lines; vertical or diagonal lines, chevrons, "butterfly" and "eye". Figural motives consist of mainly horned animals like goat or birds.

Ekin concluded with some suggestions and questions:

- \* it may be that the main distribution area was in the Amuq-Cilician zone (= LCP Turkey/Eastern Mediterranean), and later expanded to the Syro-Cilician area. In the first zone it was “local,” and in the wider area it was an import.
- \* how should we understand the painted decoration? It was used to make “regular” vessels more elaborate. Why? Was this simply fashion, or did painted vessels have a different use?
- \* the question of the ware’s name leads us to ask how we define wares – via petrography, technique, decoration, and/or shapes?

---

**Katarzyna Ewa Langenegger: Hellenistic Cilician fine ware and West Slope style ware from Sirkeli Höyük**

<https://www.levantineceramics.org/wares/anatolian-west-slope-style>  
<https://www.levantineceramics.org/wares/hellenistic-cilician-red-slipped-ware>

Katarzyna presented two common types of Hellenistic fine wares found at Sirkeli Höyük: West Slope-style and red slip.

West Slope style is characterized by incision plus added white and superposed red, orange, or pink paint atop black slip. It was used to decorate table wares, primarily cups, plates, kraters, and wine jugs (oinochoai). It was invented by Athenian potters towards the end of the fourth century BCE, possibly inspired by the so-called Gnathia decorative style developed in southern Italy in the fourth century BCE (Rotroff 2003, p. 37). In the early-mid third century BCE many other producers began making their own versions of West Slope style vessels; known centers occur at coastal sites around in the Black Sea, in Asia Minor (Assos, Ephesos), and Cyprus (Paphos, Nicosia) - and probably many other places as well. Most of these “local” West Slope styles did not travel; but some, such as the production of Pergamon, were of very high quality and examples have been found at sites some distance away (e.g., Troy/Ilium, Sardis).

Red-slip is the most common decorative technique found on table vessels at Sirkeli. Pretty much everything is red-slipped; there are not many examples in other colors. The slip covers the entirety of the vessel. The most common shapes are echinus bowls. There are also small saucers/fishplates; plates, which sometimes have rouletting; a dish with a short vertical wall (this looks like an ESA H5); mold-made bowls; and unguentaria, which only have slip on the rim and neck.

A big question is whether the vessels at Sirkeli are made locally or brought in from other Cilician production sites, especially from the area around Kinet Höyük. A final question is what name to give to all of these early-middle

Hellenistic variously colored table ware productions in this region. Right now there are two wares on the LCP that seem almost identical:

- \* <https://www.levantineceramics.org/wares/hellenistic-cilician-red-slipped-ware>
- \* <https://www.levantineceramics.org/wares/cilician-hellenistic-slipped-fine-ware> (on which see below, by Peter Stone).

These have the same date and range of shapes – but at Sirkeli all of the examples are red, while at Kinet they range more widely in color. We have two options:

- \* combine these into a single ware family: **Cilician Hellenistic Slipped Fine Ware**, which seems to have had several local producers whose products were slightly different. For example, Sirkeli potters made all of their vessels red, while Kinet potters produced a range of colors.
- \* create multiple Cilician Hellenistic slipped wares, e.g., Sirkeli Hellenistic Slipped Fine Ware, Kinet Hellenistic Slipped Fine Ware, etc.

---

### Peter Stone: Cilician Hellenistic Fine Wares from Kinet Höyük

<https://www.levantineceramics.org/wares/cilician-hellenistic-slipped-fine-ware>

Peter presented three more or less successive Hellenistic fine wares from Kinet Höyük: Cilician Hellenistic Slipped Fine Ware; Black-Slip Predecessor (BSP); and Eastern Sigillata A (ESA). All three share the same fine, pale light yellow-brown-pink fabric. Tracing their history and range illuminated fashion trends in table wares from the early third to the later second centuries BCE.

Cilician Hellenistic Slipped Fine Ware: contextual and stratigraphic data from Kinet shows that it begins to appear around the mid-3<sup>rd</sup> c. BCE (but it probably was also around in the early 3<sup>rd</sup> c. BCE) and continued to be made and used through the mid-2<sup>nd</sup> c. BCE. Vessels are slipped, but in various ways. Some vessels are totally slipped (e.g., plates) but most are only partially slipped, especially deeper ones, in which case the interior is slipped but some and sometimes most of the exterior is only partially covered. As for color, it ranges widely in both color and finish, from red to brown to blackish and from shiny to matte. Most common are mottled slips, sometimes mixed even on the same vessel. It seems that this mottling and color variation wasn't very crucial, since it's clear from the Kinet finds that all other aspects – the fine clay, the forming practices, the shape repertoire – remained the same.

Potters continued to make some of the same shapes into the first half of the second c. BCE, as well as developing some new shapes, such as saucers with grooved rim and central depression. On these saucers, both the rim and depression are set off by tooling.

Black-Slip Predecessor (BSP): an internationally travelled ware in the Levant in the second quarter of the second century BCE. At Kinet the earliest securely dated context in which BSP appears is a context with a SAH dated 159 BCE. The fabric is the same but the slip is nicer – smoother, shinier. Some of the shapes continue the same repertoire as Cilician Hellenistic Slipped Fine Ware but there are some new shapes too, especially hemispherical bowls and large, deep fishplates with drooping rims, which appear in various sizes including quite large. Tools are more often used in finishing some forms, to make grooves, ridges, etc. Also similar to the earlier ware are very mottled finishes, sometimes even being colored mostly red, an aspect that makes the ware's name problematic.

Eastern Sigillata A (ESA): the successor to BSP, and an even more widely distributed ware throughout the eastern Mediterranean. ESA first appears at Kinet just after the middle of the 2<sup>nd</sup> c. BCE, and for about 20 years or so it seems that potters made both BSP and ESA vessels. The shapes of several early ESA vessels are the same as BSP, but unlike the BSP versions, the slip color of ESA was consistently red. Vessels were generally double dipped, leaving a distinct streak. The chromatic uniformity is especially interesting considering the inconsistent slip colors of earlier Cilician fine wares. At the time of the appearance of ESA at Kinet, other imports practically disappear.

---

### Laura Picht: Delicate Banded Ware from Priene

<https://www.levantineceramics.org/wares/delicate-banded-ware>

Laura presented Delicate Banded Ware vessels, which are known only from Priene, Halikarnassos, and Knidos; none are reported from other sites in Asia Minor. Based on stratigraphic evidence, it dates from the early-mid 3<sup>rd</sup> to 2<sup>nd</sup> centuries BCE. The name derives directly from its two main characteristics: remarkably thin walls and banded decoration. The fabric is very hard fired, which leads to sharp breaks. Generally, it has no inclusions, but it can sometimes be tempered with a few smaller white inclusions and, more rarely, other fine particles (reddish dark brown). In most cases the fabric contains fine mica. Three different fabric types can be recognized by eye:

- \* True Delicate Banded Ware – almost always distinguished by light gray core
- \* Orange Delicate Banded Ware – absence of gray core, lighter orange-brown in color, some white/black/red/ inclusions
- \* Local Delicate Banded Ware – light brown in color and somewhat softer, similar to other locally manufactured vessels at Priene

Archaeometric (p-XRF) analysis showed that Local Delicate Banded Ware had a distinct geo-chemical signature, but that it was not possible to distinguish analytically between the fabrics used for “True” and “Orange” Delicate Banded Ware.

Four forms are known:

- \* Most common is the deep cup (Type A), an almost hemispherical cup with a vertical or slightly incurved rim, and only rarely with grooves on the outside. There are no complete profiles so we don't know about the feet. Some flat, broad bases of the same fabric and ware, which cannot be associated with other forms, seem to be the best candidates.
- \* Second in frequency is the shallow cup (Type B). These have a rather shallow profile with a slightly curved or straight rim. There is regularly a groove on the outside. The bottom is a grooved resting disc (instead of a foot).
- \* More rare is a variation of the deep cup with a slightly angular profile and no rim groove.
- \* There are also some examples of delicate banded ware lopadians, meaning a small fine ware version of the common casserole. In Priene they are not yet attested in the typical reddish fabric of the ware, but this combination is fairly common in Knidos.

There are few parallels for these shapes. Shallow cups are known from Knidos; deep cups from Chios and Halikarnassos. They appear in all contexts: sacred, domestic, and public.

Brushed bands appear on the inside as well as on the outside of the vessels. There are two variants of execution. The first is distinguished by bands, separated by plain sections, that are applied in a dense glaze. The other method involves a translucent glaze. Here bands emerge through the non-homogenous application of glaze. The deep cups can carry glaze both on the inside and the outside of the vessel, while the decoration of the shallow cups focuses largely on the inside. In most cases, only the rim and the groove on the outside are highlighted through a slim band.

---

### Brigitte Keslinke: Hellenistic West Anatolian Banded Ware

<https://www.levantineceramics.org/wares/west-anatolian-banded-ware>

Brigitte presented Hellenistic West Anatolian Banded Ware (WABW) vessels from Gordion, which is located in central Anatolia about 70 km southwest of Ankara. WABW appears to be a largely Middle Hellenistic phenomenon, although Early Hellenistic examples are also present. These vessels are a local product, manufactured in or around the site of Gordion. The fabric is semi-fine with few, small-sized inclusions. It is the



same fabric used for both other buff table ware vessels and gray table ware vessels. The amount of oxygen present in the kiln during firing determines the color of the fabric.

The two most common shapes are incurved rim bowls and ledge rim dishes, which also occur in non-banded ware varieties. There are also fishplates, vertical rim bowls, and hanging rim platters; the last two forms only occur in WABW. The bands are applied in orange, red, or brown slip. Decoration is usually simple, with wide plain bands and concentric circles, but some more elaborate decoration also occurs. The manner of decoration and the specific designs are different from banded ware vessels that appear on the east side of the Halys River. Shannan Stewart, in her work on Hellenistic Gordion and West Anatolian Banded Ware, distinguished the two groups, terming them respectively West and East Anatolian Banded Wares.

Past scholars have associated this ware with the migration of the Galatian tribes into central Anatolia sometime around the middle of the 3<sup>rd</sup> century BCE. However a number of examples from Gordion pre-date the arrival of the Galatians – and, as Robert Henrickson and Galya Toteva have shown, even pre-date the Hellenistic period. Both Henrickson and Toteva identified some buff table ware vessels with banded decoration from contexts dating to the early-mid the fourth century BCE. Therefore these vessels should be regarded as a long-lived regional product rather than a marker of a particular ethnic group.

Given how widespread banded decoration is, both chronologically and geographically, Brigitte asked:

- \* Do we want to call these wares? Or should we rather simply call the banding a decorative technique?
- \* How should we define regional variations? How narrow or broad should our definitions be?
- \* Once we've decided how to define them, what should we name them? The terms "West" and "East" both refer to regions within central Anatolia; in the context of the entire country, they are misleading.

---

#### **Ute Lohner-Urban: Hellenistic Central Anatolian Banded Ware**

<https://www.levantineceramics.org/wares/hellenistic-central-anatolian-banded-ware>

Ute presented Hellenistic Anatolian Banded Ware vessels from Tavium, located in central Anatolia, east of the Halys (Kızılırmak) River. In 1907 Robert Zahn defined a group of painted pottery found in Boğazköy, which shows a high quality in its workmanship, as so-called "Galatian Pottery." He related this group of pottery to the Celtic Trokmer and wanted to link it to the La Tène Ware of the Danubian region. In 1963 Ferdinand Maier identified this ware as a successor to Iron Age so-called 'Late-Phrygian' Ware. He wanted to locate the pottery exclusively in the Halys region in Central Anatolia – exactly in Boğazköy and Tavium. Recent research of Mehmet and Nesrin Özsait as well as Levent Zoroğlu shows that the distribution area of this ware is wider; Levent Zoroğlu defined three regions of distribution: the Pontic region, somewhere between Amisos and Amaseia; the Halys or Kızılırmak region between Boğazköy and Tavium; and south of the Kızılırmak Basin in Cappadocia. For this reason they proposed a new name: "céramique du bassin du Kızılırmak" or "céramique hellénistique polychrome dite de type gallate," or "Kızılırmak Basin Ware."

Based on the finds from Gordion, and the proposal of Shannan Stewart to name the western variant West Anatolian Banded Ware, Ute proposes to call this very similar but still distinct pottery Central Anatolian Banded Ware (CABW).

The clay of CABW vessels is fine and hard fired. Its color varies from light red to dark buff (5YR 6/6 – 7/6) with few mica and sand particles. The surface was polished in order to achieve a smooth shine. The form repertoire is wide: bowls, cups, plates, lagynoi, oinochoai, amphoras, kraters, small jars, and rhyta. Most common are carinated bowls. Their diameter varies from 20 to 35 cm. Decoration is limited to the upper carinated part of the body and the bowl interior. Two other popular forms are bowls with outturned rim and banding on the interior and bowls with in-turned rim, conical body, and ring foot, with simple bands on the rim and concentric circles on the interior. Cups were also a popular CABW form. The hemispherical cup and cup with flat base were both

decorated with concentric bands on both sides. Plates show different rim types like overhanging, flat or convex; these were decorated with bands and geometric or floral designs on the rim and interior.

The most striking feature of CABW is the white, black to grey and brown to reddish painting. White painting was also applied on the rim and the interior, serving as a kind of undercoating for the polychrome painting. The main motives are bands and lines, but there are also geometric and floral motives like crosses, chevrons, triangles, dot friezes, dot rosettes, palmettes, ivy, ivy garlands, olive garlands, leaves with a central bud and birds.

---

### Yiftah Shalev: Kelenderis Banded Ware

<https://www.levantineceramics.org/wares/kelenderis-banded-ware>

Yiftah Shalev presented Kelenderis Banded Ware, which dates from the 6<sup>th</sup> – 4<sup>th</sup> centuries BCE. This ware has previously been identified as East Greek Banded Ware, or East Greek Decorated Ware. Archaeometric and petrographic analysis, as well as kilns, show that this pottery was made at the site of Kelenderis. The clay is well-sorted and finely porous, usually contains few rounded or sub-rounded white and red inclusions, sometimes with tiny micaceous grits. It was fired at high temperatures, with colors ranging from reddish (2.5 YR 5/6) to reddish-yellow (5YR 6/4–8, 5YR 7/4–6), or reddish-brown (5YR 4/4, 7.5YR 6/4–6). Shapes include simple plates, hemispherical bowls, jugs, and table amphoras. Most vessels were self-slipped, and adorned with painted horizontal bands and occasionally wavy lines, especially on jugs and table amphoras.

---

---

## FINAL DISCUSSION

We had a stimulating final discussion, in which people offered many good ideas for additions and improvements to the website:

- ✚ At the top of the submission page add a statement that makes it clear that all LCP entries become digital publications with their own citation. This could read as follows: **Note that every entry on the LCP is a digital publication. The citation button on each display page creates a stable URL naming the contributor(s) as author(s).**
- ✚ In order to prevent image theft, give users the option to add an LCP watermark to submitted images.
- ✚ Make it clear that one may skip entering certain information during submission by adding “optional” next to certain fields, such as ‘shape type’ and ‘shape family.’
- ✚ Add more tool tips, and make them more obvious. One idea: add a question mark next to the name of the section that people can click on.
- ✚ Create a “Have you seen me?” section on the LCP for vessels that have not been identified.
- ✚ In maps: make it easy to differentiate between where items are found and where they originated/were produced.
- ✚ Enable one to collect and view all items (vessels, wares, petrographic thin-sections, petro-fabrics) from a given site, whether according to context, time period, etc.

Thanks to all who attended and especially to all who contributed information, **there are now 276 vessels, 37 wares, 43 petrographic samples, 4 petro-fabrics, and 10 kiln/workshop sites from Turkey on the LCP.**

Three attending scholars graciously agreed to join the LCP Editorial Board: Gül Gurtekin-Demir; Hazar Kaba, and Ekin Kozal. *Many thanks* in advance for your support and help.

This is just the beginning. We are delighted that the classical archaeology faculty of Ege University – Professors Gül Gurtekin-Demir, Hüseyin Cevizođlu, and Yasemin Polat – have offered to host a second LCP-Turkey workshop two years from now, in May 2020. Stay tuned!

Between now and then, we look forward to seeing more entries from Turkey, from *all* periods, on the LCP.