

KENDRO

The Newsletter for the INSTAP Study Center for East Crete

Edited by Cheryl R. Floyd, Elizabeth Shank, and Brian Hindo
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A Message from the Director

This spring and summer, members of the Chrysokamino, Halasmenos, Kavousi, Mochlos, and Vrokastro projects studied material at the Kendro. While this aspect of the Center's mission is working smoothly, we would like to encourage more scholars to consider the Center's library and computer facilities as a base for researching broader Cretan topics.

The summer lecture program consisted of four talks covering a wide range of subjects. These lectures were given to large audiences, with over a hundred persons attending some of the lectures. Floyd McCoy delivered a stimulating lecture on the LBA Eruption at Thera. Thodoros Iliopoulos presented a paper on the Dark Age Temple at Kephala-Vasilikis. The LM III Period at Mochlos was addressed by Jeffrey Soles, in collaboration with Costis Davaras and Nikos Papadakis. The final lecture was presented by William Coulson who discussed the Excavations at Naukratis.

Next summer, the lecture series will be shortened to accommodate the centennial celebration of American archaeological research on Crete. A conference will be held at the American School of Classical Studies at Athens from 10-12 July, 2000, focusing on contributions by past and present American and Greek-American projects on Crete. A three-day tour of

those Cretan sites will follow. Those interested in attending the conference should contact the director of the ASCSA, James Muhly; for the trip to Crete, contact the director of the Study Center.

As a final development at the Study Center, I would like to mention that the Kendro is helping in the administration and on-site supervision of a series of INSTAP Publication Team grants which provide an artist, a photographer, and a conservator to projects working on the publication phase of archaeological projects dealing with prehistoric Greece. Members of the Publication Team have assisted several excavations this year. Those wishing to apply for assistance in this regard should contact the INSTAP office in the United States, at 3550 Market Street, Suite 100, Philadelphia, PA 19104, USA.

-- Thomas Brogan

Contacting INSTAP-SCEC

To request an application form, inquire about library holdings, or find out more about the Center, please contact the Director.

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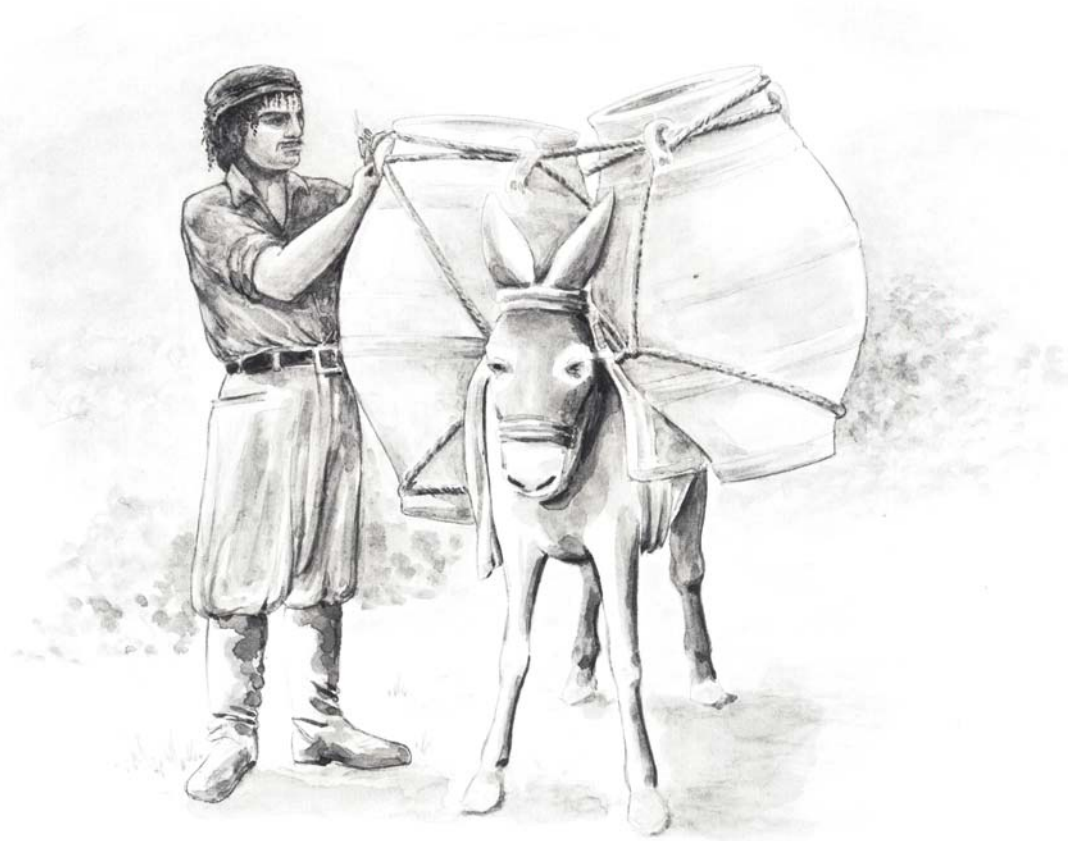
Lyla Pinch Brock and her Watercolor Reconstructions of Traditional Potters from Thrapsano

by Philip P. Betancourt

The watercolors on these pages were made by talented artist Lyla Pinch Brock. In archaeological circles, Lyla is best known for her work in Egypt. Her reconstructions of the Aegean frescoes from the excavations of Manfred Bietak at ancient Avarice have been widely reproduced, and they are well known to scholars working both in Egypt and the Aegean. Lyla has also worked on many other archaeological projects, and in 1998, while working at the Study Center, she turned her atten-

tions to the traditional potters from Thrapsano.

Thrapsano is a small but beautiful village in central Crete. It is famous all over the south Aegean island as the home of the traveling potters who provided all of Crete with large jars until modern times. The tall vases, called *pitharia*, were regarded as superior to locally made jars, and the Thrapsaniot potters commanded respect all over Crete. In those days, Crete was primarily an agricultural region, and the jars were



Finished jars were sold in pairs, and they were delivered by pack animal. A donkey was the most commonly used means of transport.

used to hold grain, olive oil, and many other commodities.

Before World War II, over thirty teams of potters set out from Thrapsano each spring, traveling to temporary workshops all over the island. They set up their workshops and manufactured the *pitharia* that would be used in the local region, returning to their home village in the fall. The system, called the *vendema*, was unique to Crete.

The Thrapsaniot pottery production has been of interest to both archaeologists and historians dealing with the history of technology since early in the twentieth century. Stephanos Xanthoudides, who was Ephor for Crete in the 1920's, published an article on Thrapsano in 1927 in a volume published in honor of Sir Arthur

Evans and presented to the excavator of Knossos on his 75th birthday. In the article, Xanthoudides described Minoan potter's wheel discs and suggested that they were used in the same way as the modern Thrapsaniot potters used them to make large jars a section at a time. The most important, and the most thorough, of the many studies of the traveling potters is a thesis written by Maria Voyatsoglou in 1972 for her graduate degree at the Technical University of Thessaloniki. Voyatsoglou, a talented potter in her own right, used her knowledge of ceramics to analyze both the artistic and the technical aspects of pottery production at Thrapsano. In addition, she recorded the social aspects of the Thrapsaniot system, documenting a way of life that was already gone even in her time and that could no longer be recorded today.



Construction of the jars was done by the master potter with the help of several assistants. The wheel man had the duty of rotating the turntable.

The *vendema*, the annual migration away from Thrapsano to produce pottery in different centers, no longer takes place, and potters make their wares only at Thrapsano itself. As a result, the miniature societies of foreign artisans working away from their home village as small, closed groups no longer exists. The *pitharia*, however, are still being made, and a few master potters still preserve the traditional system used for making them.

In 1998, supported by a grant from Temple University, a project set out to record the traditional technology on modern digital tape. The main goal was to preserve a record of the technology for future generations. The traditions of Thrapsano are disappearing quickly, and only a few people still remember how to make the traditional jars. Written descriptions are useful, but a visual record of the actual manufacture of a jar provides substantially more information than a written version. A secondary goal was to acquaint graduate students with the possibilities provided by modern digital photography for the recording of ethnographic information and to give them some experience with the production of a video. The Thrapsano video was a graduate student project, and students photographed, narrated, and helped organize it. They gained experience in video production in addition to learning something about the traditional manufacture of pottery in pre-industrial Crete. Most of the photography was made by Gayla Weng. The narration was by William B. Hafford.

For the presentation of the information, the work of Lyla Brock made an important contribution. We can see what the pottery workshop is like today, but what did it look like a hundred years ago? Lyla made reconstructions by looking at the modern craftsmen and by examining both modern photographs of the potters at work and

photographs made several years ago, and then artistically combining these details with the costumes of pre-industrial Crete. The result is a series of watercolors which give the viewer an idea of the past tradition. They make a good contribution to the video, and they are also interesting in their own right.

What Xanthoudides and others noticed (and what makes the Thrapsaniot system of particular interest to archaeologists) is that the *pitharia* are made in sections, as are Minoan jars of the same size. Does this medieval and modern technology provide some clues to help explain the manufacture of Bronze Age ceramics? Many people believe that it does.

Eight separate steps are used to make each one of the six sections of a Thrapsaniot jar. Each step has a name, and a particular order of potting operations. Interestingly, the eight steps combine hand-made and wheel-made techniques, so that one cannot speak of a potter's wheel or a turntable in describing the Thrapsaniot system because it uses both technologies in alternation for the making of a *pithari*. The Thrapsaniot jars are both wheel-made and handmade, thanks to a careful collaboration between the potter and the man who turns the wheel for the operation.

The *pitharia* are made in an assembly line, on a long row of turntables that were once set up in a trench dug into the ground. The master potter and the assistant who turns the turntable move from wheel to wheel, building up one section at a time and letting the clay dry while they move on down the line of jars. It takes all day to complete a group of six to eight jars. The Thrapsano video is available from Museum Publications, University of Pennsylvania Museum, in Philadelphia.



Excavating the clay for the jars.

Kendro Staff Announcements

Doug Faulmann, Katherine E. May, and Michele Rogenboche recently received Publication Team grants from INSTAP.

Elizabeth Shank is the new U.S. Research and Academic Coordinator for the Study Center, beginning in April, 1999.

Brian Hindo is the Associate Editor of *Kendro*. Brian is an English major at the University of Pennsylvania. He is also completing a minor in Ancient Greek.

Archaeological Institute of America & American Philological Association 101st Annual Meeting

Dallas, Texas; December 27-30

Adam's Mark Hotel

This December, several persons who will be attending the AIA/APA meetings will be presenting papers or posters on research that was conducted at the Study Center.

Tristan Carter, "Voyages, Traders, and Colonizers; Cycladic Overseas Contact in Late EB I." Tuesday, September 28th, Session 1F.

Margaret S. Mook, "Reassessing Sub-Minoan; Context and Meaning." Thursday, December 30, Session 5E.

R. Angus K. Smith, "New Ceramic Evidence from Mochlos; Regionalism and Eastern Crete During Late Minoan II and Early III A." Thursday, December 30, Session 5E.

Christopher L. Witmore, Jeffrey S. Soles, and Costis Davaras, "Rethinking our Heritage Management Philosophy in Crete; the Preservation of the Archaeological Resource at Mochlos." Poster Session, Tuesday, December 28, 11 A.M.-1:30 P.M.

Launching the Web Site for INSTAP-SCEC

by Eleanor J. Huffman, Assistant to the Director

The INSTAP Study Center for East Crete's own web page has been launched! The address for the site is: <http://www.forthnet.gr/instapec>. Information on the Center's goals, its equipment, staff, storage, and work areas is included, as is information on the town of Pacheia Ammos where the Center is located. Photographs taken with a digital camera illustrate various views of the Center and its dramatic surroundings. A separate page of links to a variety of web sites gives the viewer the chance to experience a glimpse of various regions of the island. The web site also has news and information on museums and culture.

Application procedures for the use of the Center and subscription information to the INSTAP-SCEC Newsletter are also included. Useful contacts at both the Center and the U.S. Office are provided as links, thus allowing the viewer to easily communicate with staff members. Many of the library's periodicals and serials are listed, and soon the library's database/online catalog will be added to the site so that viewers can search the book-shelves on-line. Computer, conservation, and photographic services and equipment are described, as are recent events at the Center, such as the Summer Lecture Series, now in its third season.

The web site's creation was facilitated by the Center's computer equipment, including the digital camera, color flatbed and slide scanners, and software packages. Many thanks are due to all of the staff at the Center, and to many members as well, who helped out at various stages of creation with ideas, images, and suggestions.

Congratulations to:

Thomas M. Brogan and Natalia Vogeikoff-

Brogan, who welcomed a baby boy, Thomas Michael Brogan III, into the world on June 26, 1999.

The Herakleion Museum on the upcoming show about Crete and Egypt.

Highlights of the Summer 1999 Season at the 'Kendro'

by Elizabeth Shank

During the spring, summer, and fall of 1999 a total of seven separate projects with 63 members utilized the facilities at the INSTAP Study Center for East Crete. Over the same period several individuals used the library as a base for sabbatical and dissertation research.

The Chrysokamino habitation site project, under the direction of Cheryl Floyd, continued with its second season of study of the finds from the LM IIIA farmhouse. Members of the team included William B. Hafford, Laura Labriola, Tikshna Mandal, Sarah Sterling, and Stephanie Gleit Weinstein. Pottery analysis was aided by the Pie-Slice program developed by Clive Orten and Paul Tyers. An impressive but fragmentary bronze jug from the site received valuable conservation.

The Chrysokamino metallurgy site project, directed by Philip Betancourt and James Muhly, also completed its second summer studying material from the Prepalatial copper smelting site. Members of the team were Mary Betancourt, Susan Ferrence, Alejandra Gimenez, Jane Hickman, Beth Ann Judas, Elizabeth Shank, and Gayla Weng. This same group also worked with Costis Davaras on the Aghia Photia project, organizing photographs and notes of the tombs and objects from the Early Minoan cemetery for the upcoming study season in the winter of 2000.

The Halasmenos project, directed by William Coulson and Metaxia Tshipopoulou, worked for two weeks in early October. This international team, including Krystof Nowicki, Elsa Papatsaroucha, Costas Paschalidis, Evi Saliaka, Saro Wallace, and Michael Wedde, examined the pottery and small finds from sectors A and B of the LM IIIC site. Krystof Nowicki examined pottery from the houses on the ledges in Ha Gorge, known as Katalimata, reporting previously unexpected periods when Cretans abandoned coastal areas for refuge in remote mountain areas.

The Kavousi project, directed by William Coulson, Leslie Day, and Geraldine Gesell, is finishing work on material from the Kastro and Vronta sites. In the summer, Margaret Mook prepared the pottery from her study of the habitation levels on the Kastro, utilizing digital photography to aid in the illustration of different pottery fabrics. Geraldine Gesell's work on the LM III shrine at Vronta focused on illustrations while Leslie Day examined several ceramic assemblages from the Geometric graves and various peripheral deposits at Vronta. Kevin Glowacki continued his study of Buildings I, N,

and O, while also analyzing the pottery of the LM IIIC shrine. Additional members of the project were Blythe Bowman, Michael Decker, Roxane Docsan, Kristopher Hartley, and Wee Hong.

At Vrokastro, Barbara Hayden and Jennifer Moody continued work in two areas. Terry Brennan, with Joel Opuencia and Roger Klein, began work on a three-year topographical survey which maps the sites and architecture of the coastal plain below

Vrokastro. The promontories of Elias to Nisi, Nisi to Pandeimon, and Priniatikos Pyrgos were mapped using an Electronic Distance Measuring machine. Tom Strasser and Barbara Hayden finished a study of the Prepalatial pottery from the survey while Christina Anagnostopoulou improved the record system of the survey material.

The Mochlos project was directed by Jeffrey Soles and Costis Davaras. Most team members worked on the publication of material from the LM III settlement and cemetery, the latter in cooperation with a team of scholars under the direction of Nikos Papadakis, director of the KD Ephoria of Antiquities. In the settlement, Jeff Soles and Tom Brogan studied the houses. Other studies were done by Angus Smith (the pottery), Ann Nicgorski (the small finds), and Tristan Carter (the stone tools). Jeff Soles and Nikos

See HIGHLIGHTS, Page 7



Terry Brennan and Michael Decker construct a topographical map at Priniatikos Pyrgos. The survey team included Brennan, Decker, Roger Klein, and Joel Opuencia.

The Mochlos Heritage Management Scheme: Summer 1999 Season

by Christopher Witmore

In the summer of 1999, we continued to implement the Mochlos Heritage Management Scheme, which combines traditional aspects of site consolidation and preservation with a program of public access and education. We accomplished several of the long term goals set out within this management scheme. They included the establishment of a network of pathways to allow access to areas of key archaeological importance where signs with appropriate plans and literature will provide an interplay with the material remains. In planning this network, we have emphasized the presentation of the palimpsest by focusing movement in areas where stratigraphy can be used as a physical index to the complex and varied histories of habitation present at Mochlos. This consideration determined the placement of our main stone access route connecting the small dock

with the Bronze Age street system. By directing movement in such a way, we hope to provide a better understanding of the site and also increase measures of safety. An additional goal is the prevention of damage to the walls and other delicate areas of the site. We also were able to close off or remove unstable excavation baulks and harden areas of instability with embankment walls.

Ultimately, we hope to expand our management framework to encompass the surrounding environs in step with the landscape perspective taken in the original excavations. The Heritage Management scheme at Mochlos is an ongoing process that, in combination with assessment and continued research, ensures the future preservation of the archaeological resource. Next summer we hope to complete the network of access routes and have signs in place at their various locations.

HIGHLIGHTS, from Page 6

Papadakis studied the tombs in preparation for publication. The cemetery publication will also include sections by Eleni Banou and Angus Smith (the pottery), Ann Nigorski and Georgos Rethemiotakis (the burial containers), and Katerina Kopaka and Ann Nigorski (the small finds). Additional work on material from the island was done by Mariann Schultz who led a team studying the pottery from Late Minoan House C3. Natalia Vogeikoff-Brogan examined the amphoras from the Hellenistic settlement, and Evi Sikla worked on the pottery from the Prepalatial levels. Ron Tarling also sampled several areas of fired clay from LM IB levels for purposes of archaeomagnetic dating. Christopher Witmore continued in the implementation of the Heritage Management program on the island. At the Kendro, Stavroula Golfomitsou, a Kress Fellow, treated several LM IB bronze objects as part of her dissertation research. Sofie Stos-Gale sampled all the copper ingots from the site for lead isotope analysis. Additional members of the project included Damon Cassiano, Freya Evenson, Doug Faulmann, Jeremy Heffner, Alisha Pyle, Lisa Smith, and Benjamin Sullivan.

Finally, work in the conservation lab was greatly assisted by three interns. Charalampos Zachariou, from the Greek School of Technical Conservation (TEI), and Vicki Parry and Colleen Brady, both from the University College, London, all worked under the supervision of Chief Conservator Stephanía N. Chlouveraki.

Crete 2000: A Centenary Celebration of American Excavation in Crete

The INSTAP Study Center is proud to announce its participation in the Crete 2000 celebration. Following the Athens festivities scheduled for July 10th-July 12th, the Study Center will host an evening party on the 13th of July which will commence with introductory remarks by Alexandra Karetsou, the Director of the Ephorate of Central Crete and the Director of the Herakleion Museum, and Nikos Papadakis, the Director of the Siteia and Ayios Nikolas Museums and Ephorate of Eastern Crete.

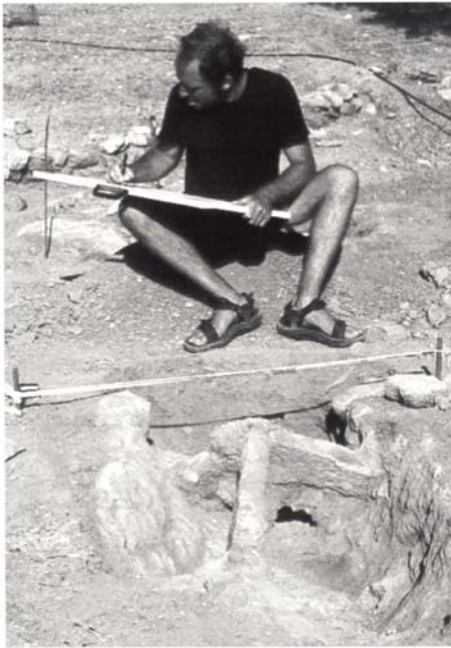
Site tours of Chrysokamino, Gournia, Halasmenos, the Kastro, Kommos, Mochlos, Pseira, Vasiliki, and Vronta will be provided to participants of the Crete 2000 program. If you are interested in attending the conference and festivities in Athens, please contact the Director of the American School at Athens. For more information on the Cretan celebration and site tours, contact the Director of the INSTAP Study Center.

KENDRO: THE INSTAP-SCEC NEWSLETTER

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INSTAP-SCEC, Sketch by Lyla P. Brock



*The kilns at Mochlos are part of a
workshop area for the LM I-II town.
This kiln is being drawn by
Damon Cassiano.*

At the Center, 1998-1999:

Thomas M. Brogan, DIRECTOR
Stephanie N. Chlouveraki, CHIEF CONSERVATOR
Michele Rogenboche, CONSERVATOR
Katherine E. May, CHIEF PHOTOGRAPHER
Doug Faulmann, ARTIST
Eleanor J. Huffman, ASSISTANT TO THE DIRECTOR
Giorgos Serepezis, MAINTENANCE PERSONNEL
Maria R. Koinakis, CUSTODIAN

At the U.S. Academic Office:

Philip P. Betancourt, EXECUTIVE DIRECTOR
OF INSTAP-SCEC
Elizabeth B. Shank, RESEARCH AND
ADMINISTRATIVE COORDINATOR
Brian Hinds, ASSOCIATE EDITOR

Members of the Managing Committee:

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William D. E. Coulson	James D. Muhly
Leslie P. Day	Ann M. Nicgorski
Cheryl R. Floyd	Christopher Pfaff
Sherry Fox Leonard	Jeffrey S. Soles
Geraldine C. Gesell	Catherine Vanderpool
Donald C. Haggis	L. Vance Watrous
Barbara J. Hayden	Malcolm H. Wiener
Jennifer Moody	