

INSTAP-SCEC NEWSLETTER

(The INSTAP Study Center for East Crete)

Edited by: Cheryl R. Floyd
Vol. I, No. 2 (Oct. 1998)



At the Center, 1998-1999:

Thomas M. Brogan, DIRECTOR
Stephania N. Chlouveraki, CHIEF CONSERVATOR
Ann N. Brysbaert, CONSERVATOR
Katherine E. May, CHIEF PHOTOGRAPHER
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
Cheryl R. Floyd, RESEARCH AND
ADMINISTRATIVE COORDINATOR

Members of the Managing Committee:

Philip P. Betancourt	Margaret S. Mook
William D. E. Coulson	James D. Muhly
Leslie P. Day	Ann M. Nicgorski
Cheryl R. Floyd	Naomi J. Norman
Geraldine C. Gesell	Jeffrey S. Soles
Donald C. Haggis	Catherine Vanderpool
Barbara J. Hayden	L. Vance Watrous
Jennifer Moody	Malcolm H. Wiener

ANNOUNCEMENT


The Center seeks to create a graduate student research grant that would help fund students, irrespective of nationality, conducting research in Aegean studies. A prerequisite for applicants would be that their work require access to materials housed in the Center. Contributions to establish this grant are sought from interested individuals and institutions. If you are in a position to donate to this grant fund, please contact:

Coordinator for Research and Administrative Services,
U.S. Academic Office (see address, page 6)

A Note from the Director by Thomas M. Brogan

This spring and summer the Center's library holdings were greatly expanded through purchases and contributions. Generous donations were made by: Vassos Karageorghis, the A. G. Leventis Foundation, the American School of Classical Studies, Demetris Papadakis, Ronald Stroud, and Robert Arnott. Many others have also responded to our call for offprints and books. Thank you.

The conservation lab received two mobile washing/desalinization tanks capable of soaking oversized objects. The photography studio acquired a new processor and a 4 x 5 enlarger that can now produce B & W prints up to 14 x 11 inches in size. Cameras donated by Leslie Day and Geraldine Gesell will be available for use for work on-site and in museums. The Center also made its debut in the arena of aerial photography. J. Wilson Myers donated his balloon photography equipment to the Center which represents an impressive and important legacy that we hope to continue. Katherine May, the Center's Chief Photographer, also initiated a program of kite photography. Finally, the Center built a small "block and tackle" machine capable of lifting stones weighing up to a ton. It proved immensely helpful in clearing blocks from the Late Minoan I streets on Mochlos, and is envisioned as a useful tool for subsequent site conservation projects.

So far this year over 90 members have worked at the Center. Although many individuals were involved as project members, other individuals utilized the Center as a base for research and a location for interacting with advisors and colleagues. To all of you, and to our many visitors, thanks for making this past year both interesting and enjoyable. 

Conservation and Photography of the "Triglyph" Larnax from Mochlos

by Ann Brysbaert, conservator

At the INSTAP Study Center for East Crete, the conservation laboratory has been operative since July 1997. Objects manufactured from a range of materials (including clay, stone, metal, organic tissues, etc.) provide the conservators here with various problems to tackle. During the fall and winter, conservation work tends to revolve around specific long-term projects. Needless to say, some conservation projects take more time than others to complete; such was the case with the project presented here. This article will focus on the conservation of the ceramic "triglyph" larnax from Mochlos.

The complete larnax was found in Tomb 15 at Mochlos, a Minoan site that is being excavated currently under the direction of Drs. Jeffrey Soles and Costis Davaras. It contained a skeleton of an adult human, several vessels and other objects. This ceramic larnax was described in detail in *Hesperia* 65 (1996), p. 219.

Earlier, the larnax was only partially treated, *in situ*, when it was first uncovered. A collapsed roof forced the previous conservator to carry out emergency treatment, for the purposes of photography, before the object was lifted from the tomb. Fragments of the temporarily restored larnax were later dismantled and stored for future conservation. I began the reconstruction process on the artifact in mid-October, 1997.

Hundreds of sherds, stored in seven crates, were put on movable tables for photography and in order to facilitate identifying joining pieces. The sherds of the lid had not been previously washed, nor had many of the smaller fragments of the larnax itself. All of these fragments were cleaned with brushes and tap water. The sherds were then allowed to dry in the open air.

The extremely heavy and fragile base sherds could

not be cleaned in water because some of them were only very poorly preserved and in jeopardy of dissolving. Root growth and long-term exposure to high humidity while in the tomb had damaged all areas of the base and weakened certain sherds extensively. These fragments had to be dry cleaned with brushes and, where possible, with the vacuum cleaner. The roots

were removed as much as possible, but some held the clay matrix in place and thus had to be left in place. These roots were consolidated by dripping and brushing on a consolidant (10% Paraloid B72 in acetone) over the cracks caused by the roots. The small base sherds which were considered strong enough to withstand humidity were immersed in a consolidation solution (3% Paraloid B72 in acetone). The edges of all other sherds were consolidated in the

same manner. Remains of an old adhesive on the edges of one of the sherds from a long side of the larnax were removed with a scalpel and acetone. Several edges also had calcarious deposits which made rejoining the fragments difficult. These deposits were removed mechanically with dental tools and a mini-drill. In addition, all cracks in the sherds were consolidated because these potsherds were required to support a lot of weight in the reconstruction process.

Dowels could not be utilized in the reconstruction because of the soft nature of the clay matrix. UHU blue, a strong cellulose nitrate adhesive, was finally chosen as an adhesive, and all fragments were joined successfully with this material. Although the base of the object was largely destroyed and laminated, as many sherds as possible were fitted together. The final solution required that large portions of the base be gap-filled with plaster. The decision to use plaster was made in order to ensure that the base would be strong enough to support

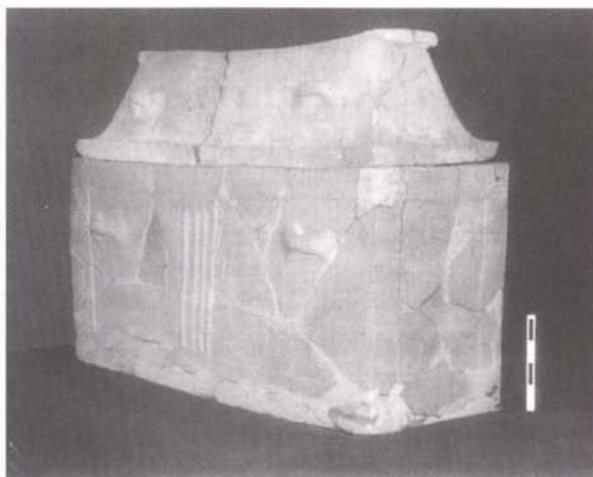


Me at work on the "Triglyph" Larnax
photograph by Kellee Barnard

the approximately 150 kilograms of sherds comprising the remainder of this larnax!

Because some of the sherds were severely warped, not all of the fragments rejoined equally well. In fact, some smaller, badly warped sherds were left out, and their areas were filled with plaster instead. The deadline for completing this project was December 5, 1997, which played a key role in making decisions about how to conserve the piece. After all cracks, gaps, and chipped areas were filled, the plaster parts were painted using powder pigments mixed in an acrylic matte medium suspended in water.

The lid was left in two pieces. This decision was made because the warped nature of the sherds made it impossible to get good fits between all of the pieces. Also, it would have proven impossible later to lift the conserved lid onto the larnax for photographing.



The conserved larnax. Photograph by Ann Brysbaert

Because of the risk of damage to the object during photography, both the larnax and its lid were photographed first separately before the lid was fitted on top of the larnax. In the end, all photography sessions were accomplished without incident, and the project was completed.

Working on this project necessitated always thinking of the artifact in terms of the demands resulting from its

large size yet fragile material. It was a demanding, yet intriguing challenge. I would like to thank Drs. Jeffrey Soles and Costis Davaras for permission to write about this project. Also deserving of thanks are Thomas Brogan, Kellee Barnard and Eleanor Huffman who helped set up for photography and were available for consultations. ☺☺☺

LECTURES AT THE CENTER, SUMMER, 1998

June 30th

Sabina Ivanova, *The Life of the Shepherds on Psiloritis*

July 14th

Leslie P. Day, *Burial and Society in Early Iron Age Kavousi*

July 31st

Wolf-Dietrich Niemeier, *Excavations at Miletus*

August 6th

Metaxia Tsipopoulou, *Petrus Siteia: From an Early Minoan II Settlement to a Palatial Center*

INSTAP-SCEC: Statement of Purpose

INSTAP-SCEC is devoted to the advancement of Cretan studies from Pre-historic through modern times, with a special emphasis placed on east Crete. As a research facility, we welcome both student and senior members of all nationalities whose research concerns Crete or involves the finds or data from any of the American or Greek-American excavations or surveys that are members projects at the Center. Appropriate areas of study include, but are not limited to, anthropology, archaeology, art history, classical languages and literature, conservation, epigraphy, ethnology, history, and material sciences.

Illuminating the Past: The Unrefined and Undefined Art of Archaeological Reconstruction

by Lyla Pinch Brock, archaeologist and archaeological illustrator

Archaeological reconstructions have been created for over a century and are common features of museum displays, television programs, and popular and scholarly articles. They are firmly rooted in the public's need to visualize a site, an object, or a person in an earlier form. However, despite their increasing popularity, creating them remains largely an unrefined and undefined art based on science.

Archaeological reconstructions can allow complex sites or ideas to be more easily understood. They can also be the first step in object conservation, and can include such esoteric arts as facial reconstruction. Recently, reconstructions have even become part of the work produced at INSTAP-SCEC.

Successful archaeological reconstructions are a collaboration between illustrator, archaeologist and other specialists, such as conservators and architects. It also helps to have colleagues who do not mind assuming the occasional awkward pose for photographs that will aid in the reconstruction process!

During my years of working on projects in both Egypt and Greece, I have been involved as both an archaeologist and an archaeological illustrator, producing numerous reconstructions. I have worked on facial reconstructions of fossil hominids, rebuilt "Temple C" at Karnak on paper for the Akhenaten Temple Project, reconstructed possible scenes

of the Minoan-style frescoes found at Tel el Dab'a, and, most recently, reconstructed, on paper, the steps involved in the ancient metalworking operations at the metallurgy workshop at the Minoan site of Chrysokamino in eastern Crete.

Much has changed since I began this type of work. Facial reconstructions, once carried out in clay, are now commonly done on computers, as are the majority of architectural reconstructions. Computers, in fact, form a large part of my current project with Egyptologist Gae Callender. This project focuses on reconstructing the face of Queen Sobekneferu, a female pharaoh for whom no complete representation is known. The work will be

based on fragments of statuary that will be manipulated using Photoshop software. But my biggest challenge, literally, will be to rebuild the room-sized sarcophagus of Ramesses VI on paper, initially, and then *in situ* in his tomb in the Valley of the Kings, from hundreds of fragments. This project will involve copying the fragments on clear acetate using watercolor markers, scanning the drawings at a reduced scale, and then piecing them together on the computer screen.

During the creation of the watercolor images of the steps involved in the Minoan smelting operations at Chrysokamino for P. P. Betancourt in 1996, I sketched and photographed the excavation of the site, capturing the workmen in action as a basis for the human figures in my reconstructions. Xeroxing my sketches in red



Dr. Leslie P. Day poses beside a tomb at the Vronda cemetery.
Photograph by Lyla P. Brock



Dr. Leslie P. Day poses for a photo to aid in the reconstruction of a burial from Vronda.
Photograph by Lyla P. Brock

Congratulations are due to:

Ann Brysbaert- on her new job as a conservator at the Agora. We'll miss you at the Center.

Terry Brennan, Chrysokamino and Vrokastro projects crew member- on his upcoming marriage to **Jennifer Wilson**.

Metaxia Tsipopoulou and **David Rupp**- on the adoption of a *beautiful* baby boy.

Eleanor Huffman- on her new position of Assistant to the Director at INSTAP-SCEC., and on building a new house on Crete.

R. Angus K. Smith and **Lisa Lee Smith**- on their wedding, which took place September 26th.

Tristan Carter- on his recent completion of his Ph.D. dissertation.

James D. Muhly and everyone else working behind the scenes on the forthcoming "Kavousi 2000" Project to celebrate the 100th anniversary of American excavations in Crete.

Geraldine Gesell and the **Ierapetra Museum**- for the installation of the new exhibition of figurines from Kavousi of the Goddess with Upraised Hands.

Alexandra Karetsou and all of the other scholars who worked on the exhibition "Eastern Mediterranean: Cyprus, the Dodecanese, and Crete" at the Archaeological Museum in Herakleion.

Maria Shaw and Giuliana Bianco- for their collaboration on the new full-color reconstruction of the relief frescoes from Pseira discovered by Richard B. Seager.


Fred, the Center's resident feline- for killing his 100th mouse just last week!

and painting over them produced rapid and satisfying results. Two years later, for the watercolor images of the Thrapsano potters, I was able to utilize the Center's digital camera to make photographs, and a scanner to arrange the scenes and manipulate the figures.

Over the course of several years working in this field, I have discovered that while reconstructions can be difficult to create, they are easy to do poorly. Mistakes



Final reconstruction of the Vronda tomb, by Lyla P. Brock

can mislead, and it is thus of paramount importance, in our high-tech age, that reconstruction specialists avail themselves of the guidance offered by archaeologists, historians and other specialists during the entire process of archaeological reconstruction. A great advantage of paper reconstructions is that they do not pose the often expensive, difficult, and potentially damaging challenges that are involved in reversing physical reconstructions of actual cultural remains. Information and ideas can be disseminated more rapidly and reversibly. For these reasons reconstructions have been, and will continue to be, important tools for those concerned with illuminating the past. 

SUBSCRIPTION INFORMATION:

Annual Fees:

Individuals	\$10.00
Institutions	\$10.00
Non-U.S. Addresses	\$12.00

Please send subscription requests, with mailing address and payment to the editor (see return address, above). Many thanks to our recent subscribers!

The INSTAP Study Center for East Crete, a Personal Recollection

By Robert G. Arnott, lecturer at the University of Birmingham

Having missed the turnoff for the INSTAP Study Center for East Crete, I sat in my hired car in the middle of Pacheia Ammos. I could see the Center set high and imposing on the hill above the village, and so I left the car in town. After a climb in the heat of the midday sun, I eventually arrived at the Center, muttering to myself about working-out and getting thinner.

I had heard a great deal about the offerings of the INSTAP Study Center from colleagues at the *Polemos* conference in Belgium this past April, and I was determined to see the facilities for myself. What the Center had to offer was a warm welcome, hospitality, and a chance to visit some of the sites currently being excavated and studied by Aegean archaeologists in East Crete.

Over the years, as an archaeologist, I have become used to studying material in some very odd and unpleasant places. Memories of a damp disused pharmacy, complete with scorpions and huge millipedes, immediately comes to mind. In this location, I strewed sherds on a table that was also used as a surface upon which to prepare our lunches! Regardless of the conditions, I grew accustomed to getting on with the job at hand.

When I was shown around the Center by Prof. Philip Betancourt, I was in a different world. The Center boasted an up-to-date conservation workroom, a photography studio, computers, storage facilities, a growing library, and work areas with ample space - all the state-of-the-art facilities an archaeologist could wish for.

Archaeologists, of many nationalities, were conducting research in an environment which sets the standards for sophistication. As a British scholar, I expected to find mainly U.S. scholars working at the Center, but this was not the case. Not only my own countrymen, but also researchers from a number of countries were sharing facilities. In addition, the mixture of U.S. and Greek staff helped to create a very special atmosphere. I would gladly recommend the Center to both my students and col-

leagues. It would be a pleasure to work at the Center myself. Now all I need is an excuse to go back to East Crete very soon with my current project. I am sure that I will be able to arrange it somehow...

✂✂✂

Contacting INSTAP-SCEC

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

To receive a general information packet about the Center, or for information regarding fees, personnel, billing, or grants, please contact the Coordinator for Research and Administrative Services.

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New Aerial Photography Potentials at INSTAP-SCEC



*by Katherine E. May,
photographer*

This year the Study Center's photography studio acquired extensive equipment for taking aerial photographs of archaeological sites. This equipment included three kites, a monopod device, and balloon equipment donated by J. Wilson Myers. In addition, a Canon Rebel G camera was purchased for use with the kites and the monopod.

The kites include two flow form types and one Rakkaku type. The 16' flow form is for use in strong winds, while the 30' flow form is intended for use in medium winds. The 7.5' Rakkaku is the only kite in the trio that has a frame enabling it to be flown in light winds. Thus, we shall be able to fly in most all wind conditions. The monopod device is able to take photographs of areas up to 4.5 meters in length and 3 meters in width, using a normal 50 mm lens. The same camera suspension mechanism and radio control unit can be used for both kite photography and monopod photography.

The Canon Rebel G camera is perfect for aerial photographs of sites because it has auto focus and auto exposure capabilities. These automatic features allow for low altitude photographs, architectural details, and isolated sections of the site. The camera, with its suspension rig and radio control receiver, weighs under 5 pounds and is relatively easy to fly. ☺☺☺

About Our Web Site.....

The INSTAP Study Center's web site is currently being constructed by the Assistant to the Director, Eleanor Huffman. The site will serve to disseminate general information about the facilities and services, application procedures, and fees. It will also contain a link to the library's on-line database of holdings. Look for this new web site around the beginning of 1999.

Interesting sites:

If you haven't already, check out the following web-sites relevant to Aegean scholars.

APA/AIA Job Listings

<http://www.apaclassics.org/scripts/APA/Administration/Placement/jobs98-99.html>

American School of Classical Studies at Athens

<http://www.ascsa.org>

American Schools of Oriental Research

<http://www.asor.org>

Archaeological Institute of America

<http://www.archaeological.org>

Archaeology on the Net- Site Update and Books Database

<http://www.serve.com/archaeology>

Association for Art Historians

<http://www.indiana.edu/~aah>

The Atrium

<http://web.idirect.com/~atrium>

Classics and Mediterranean Archaeology Links

<http://rome.classics.lsa.umich.edu/welcome.html>

Council of American Overseas Research Centers

<http://www.caorc.org>

Hellenic Ministry of Culture

<http://www.culture.gr/home/welcome.html>

An Index to Classical Dissertations and Theses in Progress or Recently Completed in North America and Great Britain

<http://www2.library.ucla.edu/libraries/url/colls/classics/cldis97.htm>

Institute of Nautical Archaeology

<http://nautarch.tamu.edu/ina>

KAPATIJA

<http://www.duke.edu/web/jyounger/kapat95.html>

Mochlos Excavations Web Site

<http://www.uncg.edu/~jssoles/Mochlos/first.html>

Sheffield Center for Aegean Archaeology

<http://www.shef.ac.uk/uni/academic/A-C/ap/research/scaa.html>

INSTAP-SCEC NEWSLETTER

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U.S.A.



INSTAP-SCEC, Sketch by Lyla P. Brock

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*** Just a reminder***

The INSTAP-SCEC library is continually accepting contributions of books, offprints, and maps relevant to the Aegean. To make a donation, please contact:

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