

The Matter of Çatalhöyük: Reports from the 2009–2017 Seasons

Edited by
Ian Hodder

Colour figures for Chapter 12. Spatial contexts, temporalities and experiences of architectural paintings at Çatalhöyük

Gesualdo Busacca

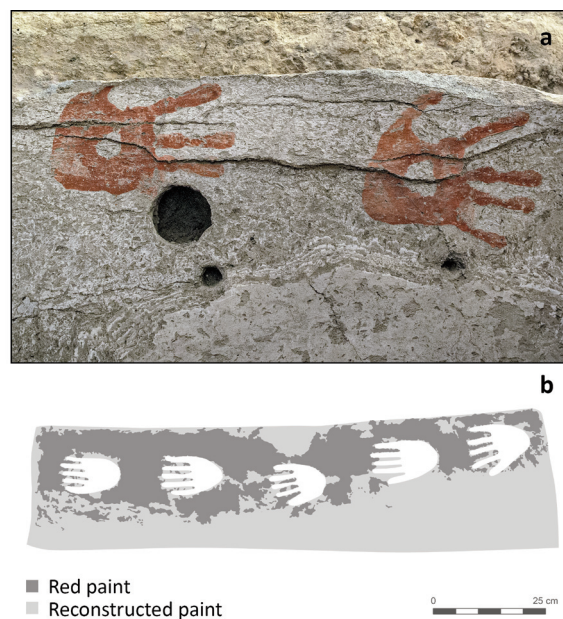


Figure 12.4. Hand motifs: (a) from B.77, F.3094; (b) from B.49, F.1651 (illustration by Kathryn Killackey).

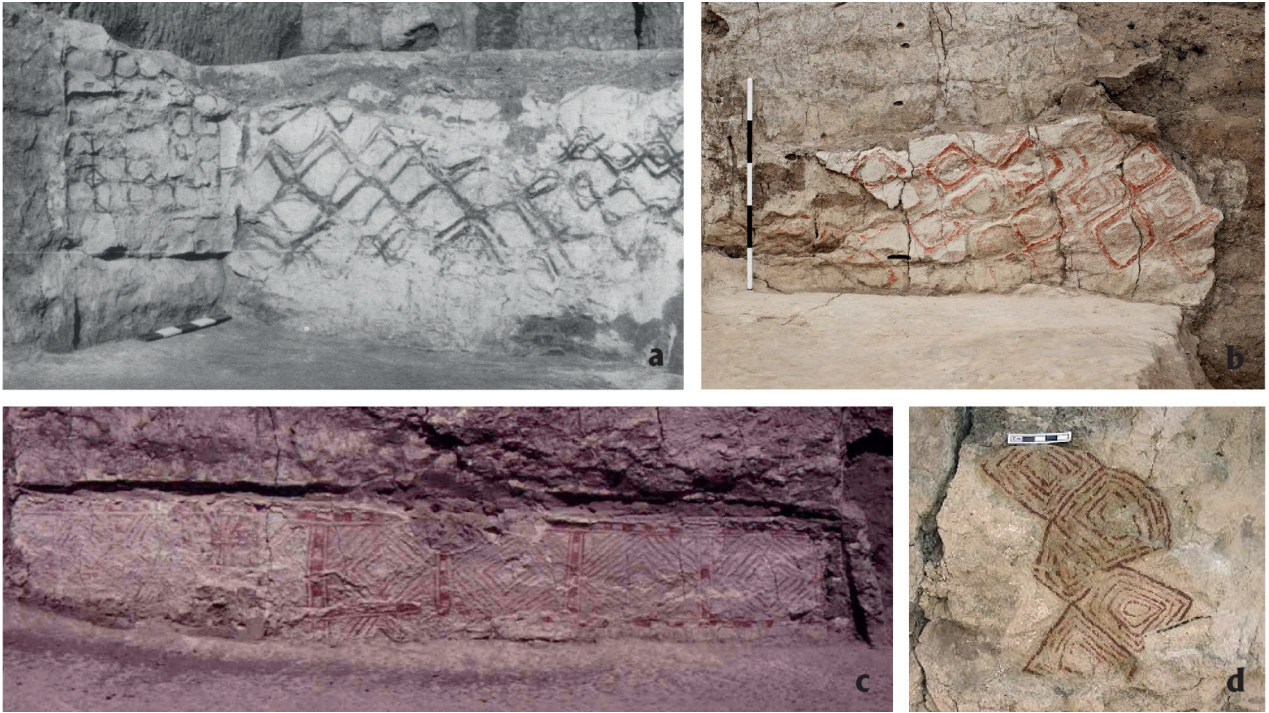


Figure 12.5. Rhomb motifs: (a) from Shrine VIII.25 (reproduced from Mellaart 1966: pl. 44); (b) from B.119, (21501) (photograph by Jason Quinlan); (c) from Shrine E.VII.1 (reproduced from Mellaart 1989: pl. 6.1); (d) from B.2, (4223).

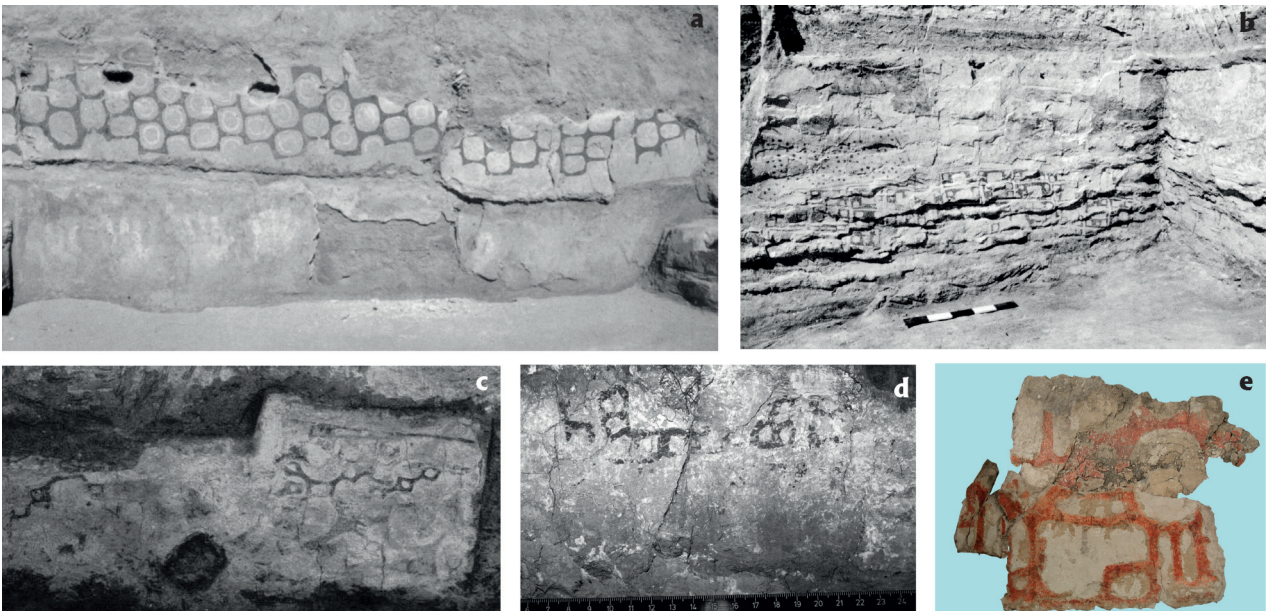


Figure 12.6. Honeycomb motifs: (a) from E.VI.8 (reproduced from Mellaart 1963: pl. XIb); (b) from Shrine VII.14 (reproduced from Mellaart 1964: pl. Vb); (c) from Shrine VIII.14 (reproduced from Mellaart 1966: pl. XLIIIb); (d) from B.8, F.415 (reproduced from Farid 2007: fig. 8.34); (e) from B.2, (3978).

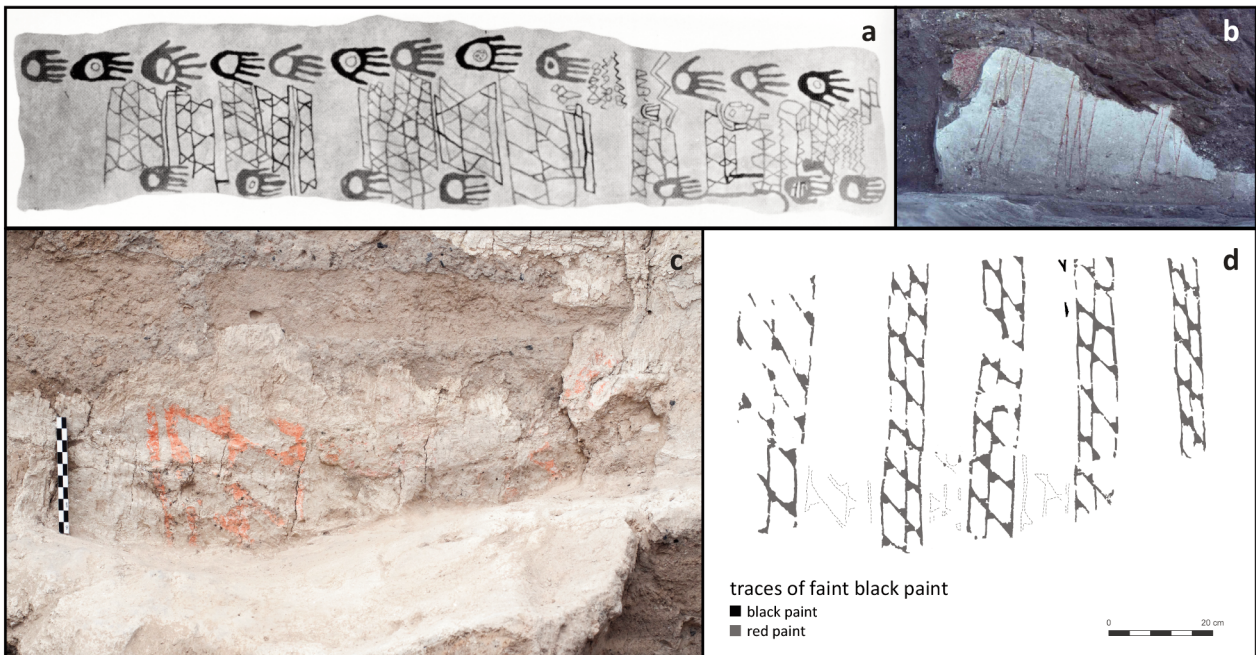


Figure 12.7. Ladder motifs: (a) from Shrine VII.8 (reproduced from Mellaart 1967: pl. 43); (b) from Shrine VI.B.50 (reproduced from Mellaart 1966: pl. 34b); (c) from B.114, (30031) (photograph by Jason Quinlan); (d) from B.77, (19051) and (19469) (illustration by Kathryn Killackey).

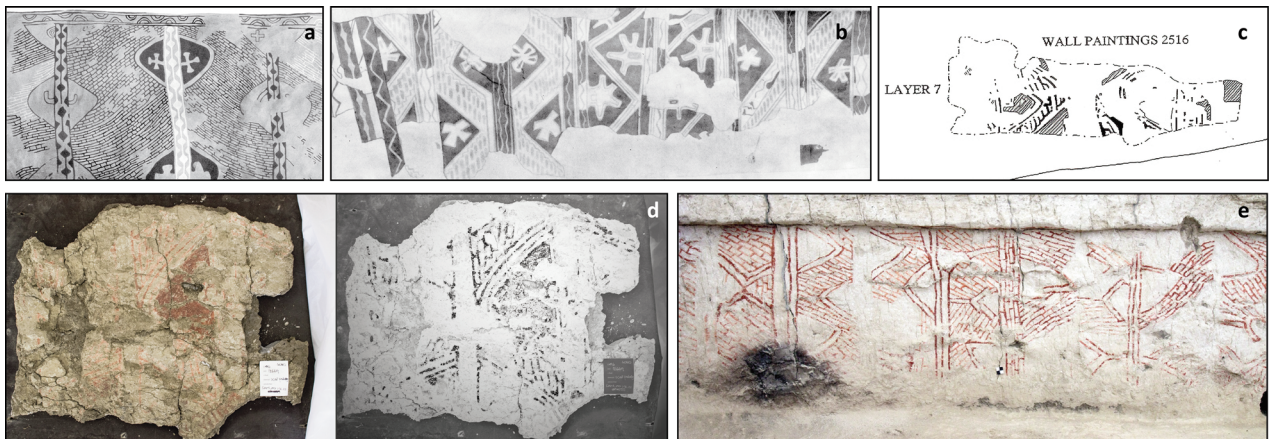


Figure 12.8. Combinations of vertical lines, triangles and brick patterns: (a) from VI.A.50 (reproduced from Mellaart 1967: pl. 37); (b) from Shrine VI.B.1 (reproduced from Mellaart 1967: pl. 29); (c) from B.1, (2516) (reproduced from Cessford 2007: 430); (d) from B.49, (13669) (the version on the right is colour enhanced for design detection); (e) from B.80, (18918) (photograph by Jason Quinlan).

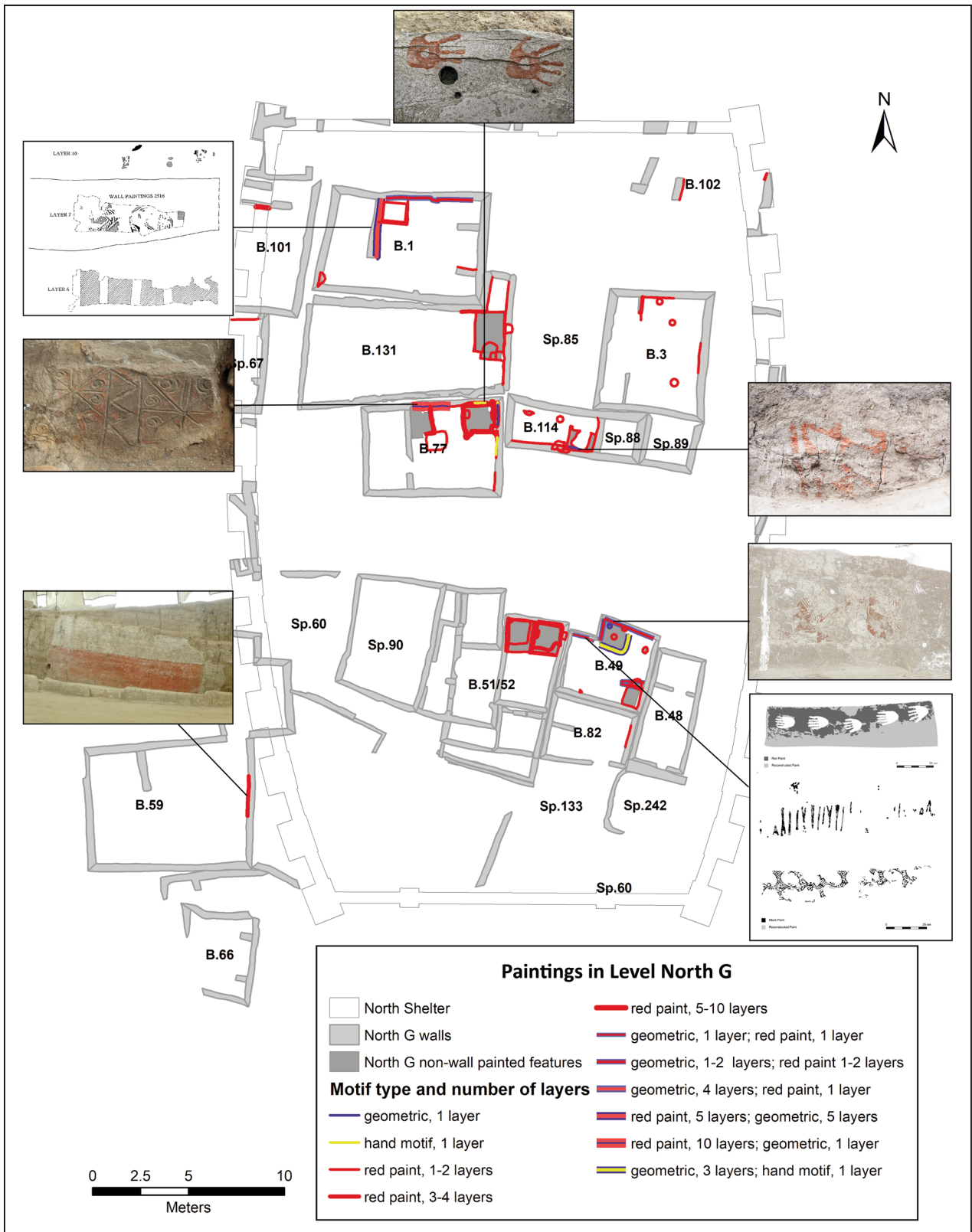


Figure 12.9. Building outlines and paintings attributed to Level North G.

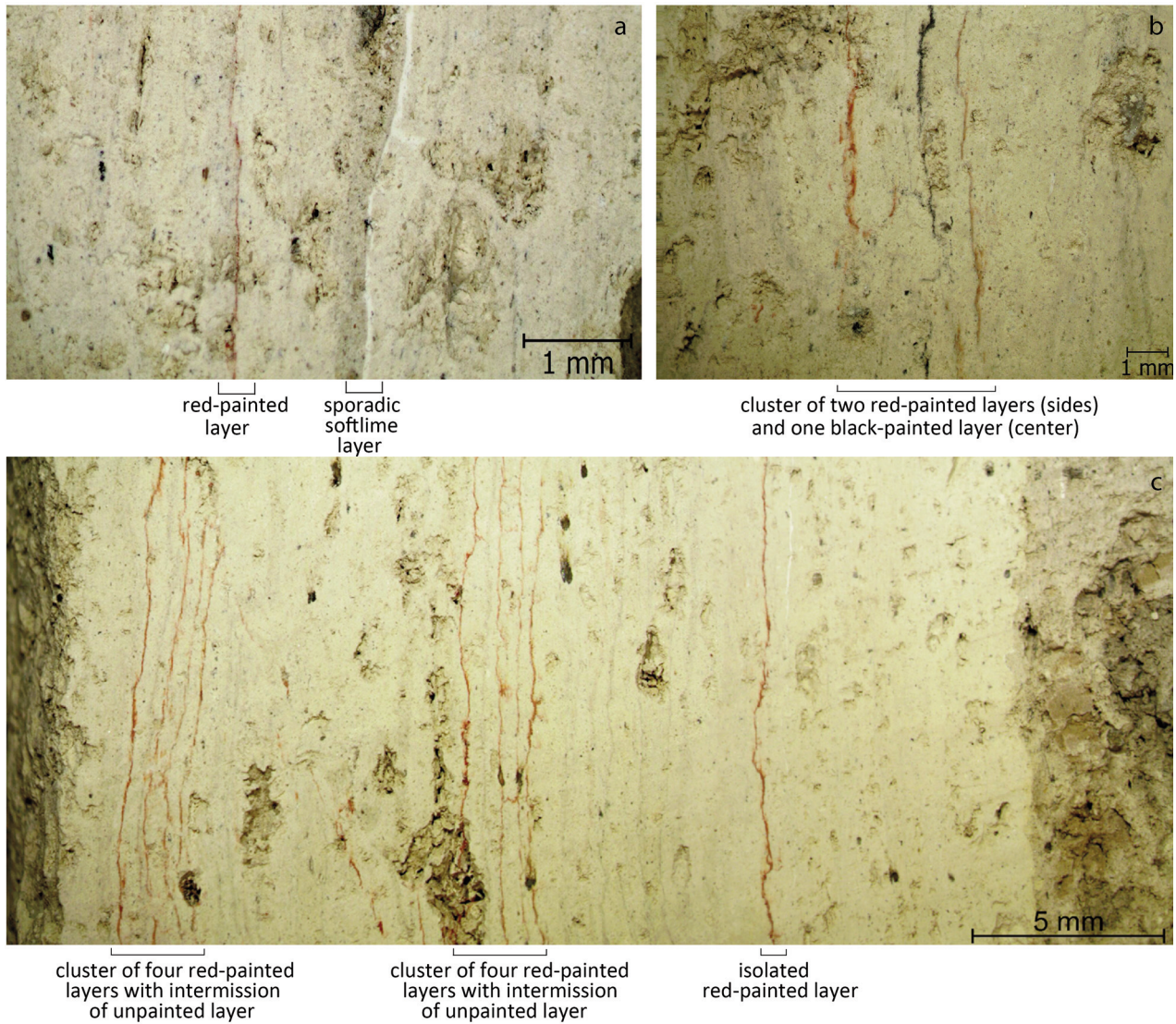


Figure 12.14. Cross-sections of painted plaster sequences from the Early period: (a) B.161, (32637); (b) B.17, (17348); (c) B.17, (20567).

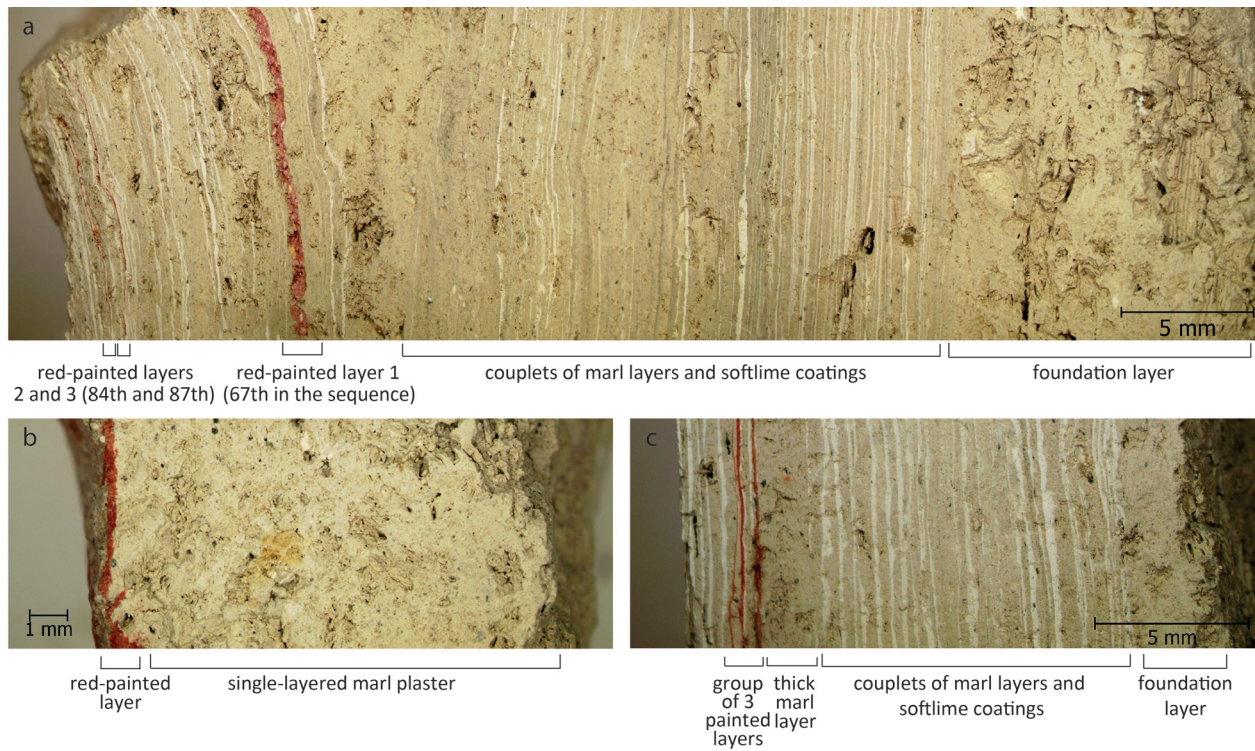


Figure 12.15. Cross-sections of painted plaster sequences from the Middle period: (a) B.89, (20564); (b) B.82, (17750); (c) B.96, (20871).

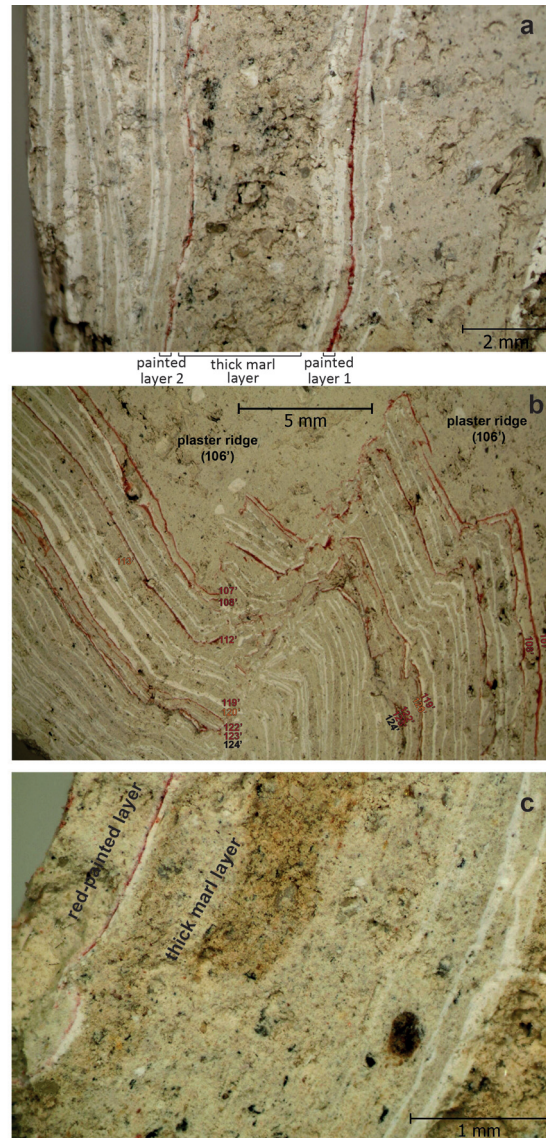


Figure 12.16. Cross-sections of plaster sequences with painted layers following thicker marl plaster layers: (a) B.89, (19830); (b) B.101, (16136); B.114, (20568).

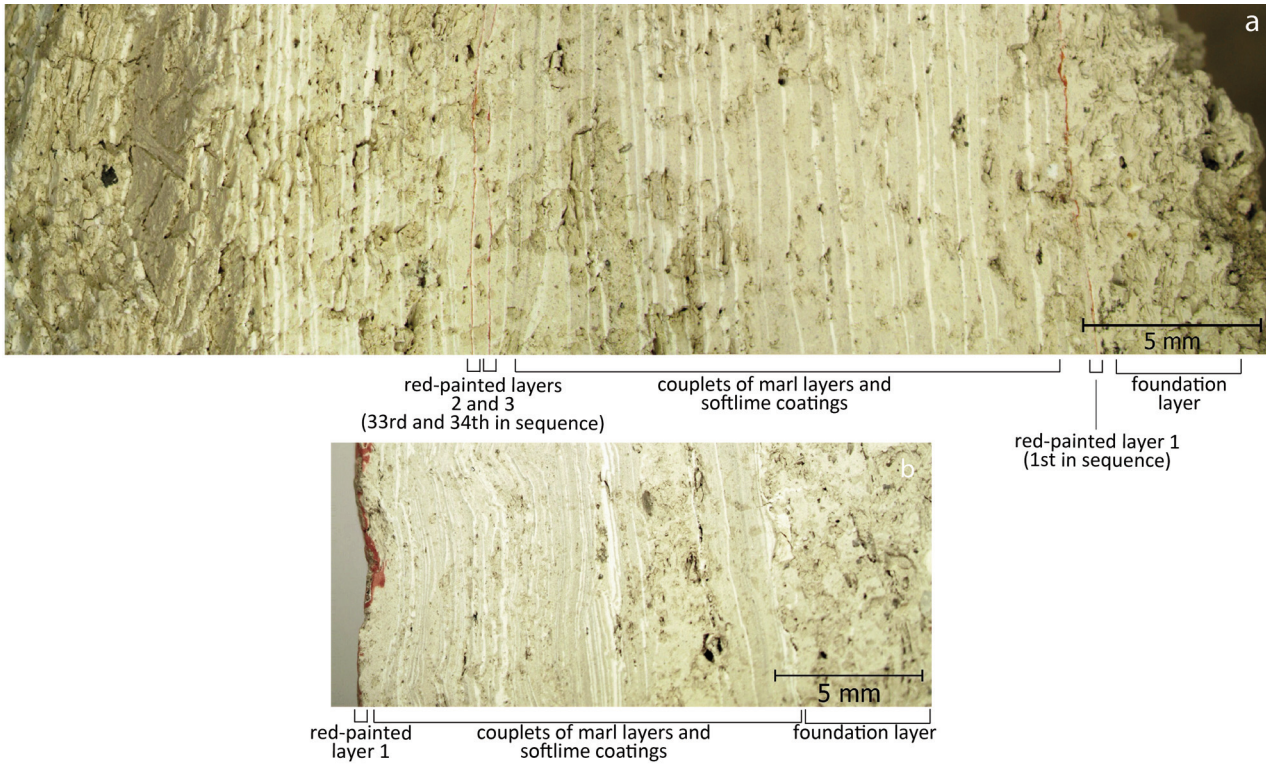


Figure 12.17. Cross-sections of painted plaster sequences from the Late period: (a) B.75, (17037); (b) Sp.370, (19307).

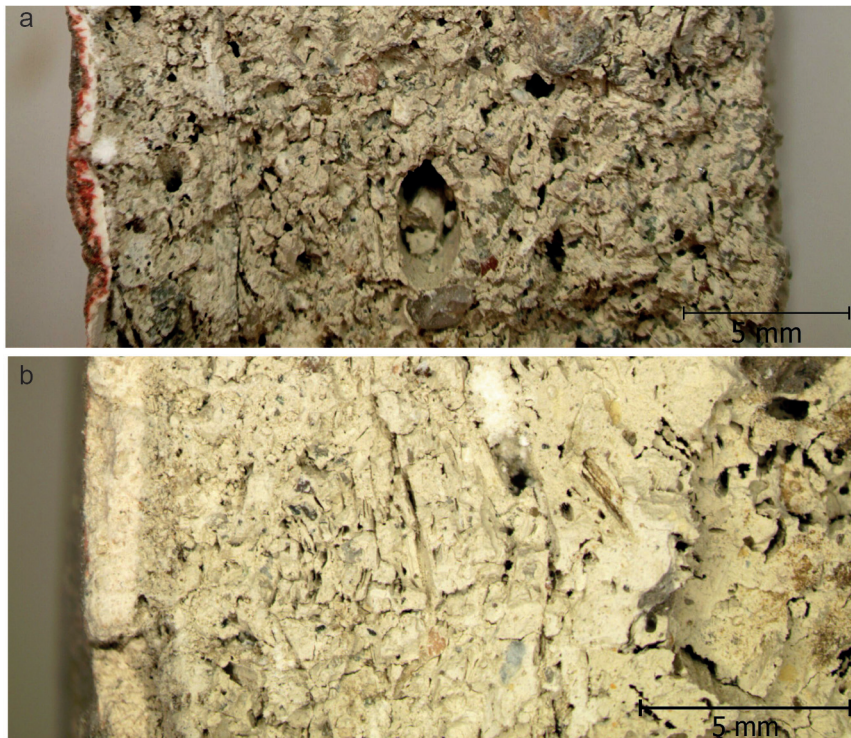


Figure 12.18. Cross-sections of painted plaster sequences from the Final period (a) and from the Chalcolithic West Mound (b): (a) Sp.410, (7886); (b) Sp.197, (6570).



Figure 12.19. Changing painted surfaces throughout the occupational sequence of B.49. Phasing and reconstruction is based on Eddisford (2014). 3D modelling by Grant Cox: (a) During subphase 2a (not long after the construction of the building) large areas of the northern, eastern and western walls, as well as the northeastern platform are red-painted; (b) during the later subphase 3–5b, the dogleg walls and the eastern sector of the northern wall are decorated with geometric motifs; (c) to the following subphase 3–5d are attributed a hand design on the southern side of northeast platforms and red-painted panels on the northern wall and posts; (d) the hand motif is soon after covered by two superimposed black-painted geometric designs; during phase 5 (e), limited red-panel painting occurs in the southeastern area of the house, to disappear completely in phase 6 (f).



Figure 12.20. Lighting experimental simulations: (a) daytime experiment in B.77 replica; (b) night-time experiment in the experimental house with hearth; (c) illuminance measurement in B.77 replica; (d) daytime experiment in the experimental house; (e) Küçükköy resident Emine Büliç ignites the oven in the experimental house in preparation for the night-time experiment; (f) photorealistic rendering of B.49 based on virtual reconstruction (3D modelling by Grant Cox).

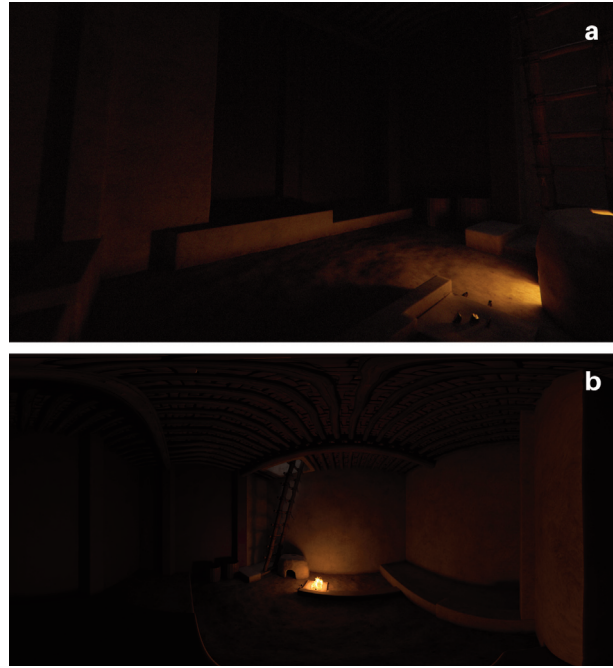


Figure 12.23. Photorealistic lighting simulation based on the virtual reconstruction of B.49: (a) view from southwest with lit oven; (b) view from north with lit hearth (3D modelling by Grant Cox).

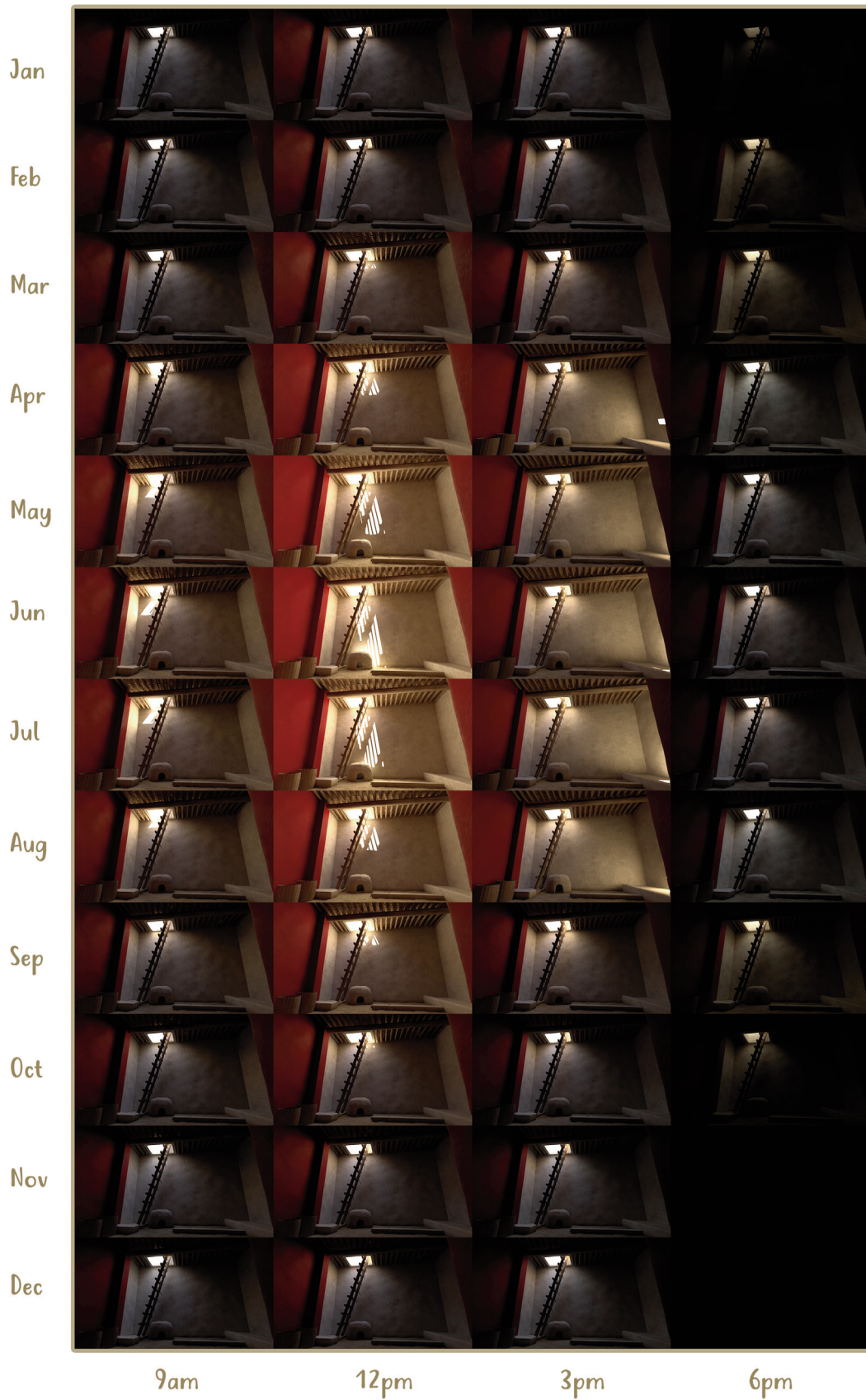


Figure 12.24. Yearly cycle of a virtually reconstructed house (B.49), considering the roof opening as the only source of sunlight (3D modelling, rendering and illustration by Grant Cox) (for colour version, see online supplementary material).