

Communities at Work: The Making of Çatalhöyük

Edited by

Ian Hodder & Christina Tsoraki

Colour figures for Chapter 16. The colour of things. Pigments and colours in Neolithic Çatalhöyük

Eline M.J. Schotsmans, Gesualdo Busacca, Lucy E. Bennison-Chapman, Ashley M. Lingle, Marco Milella, Belinda W. Tibbetts, Christina Tsoraki, Milena Vasić & Rena Veropoulidou

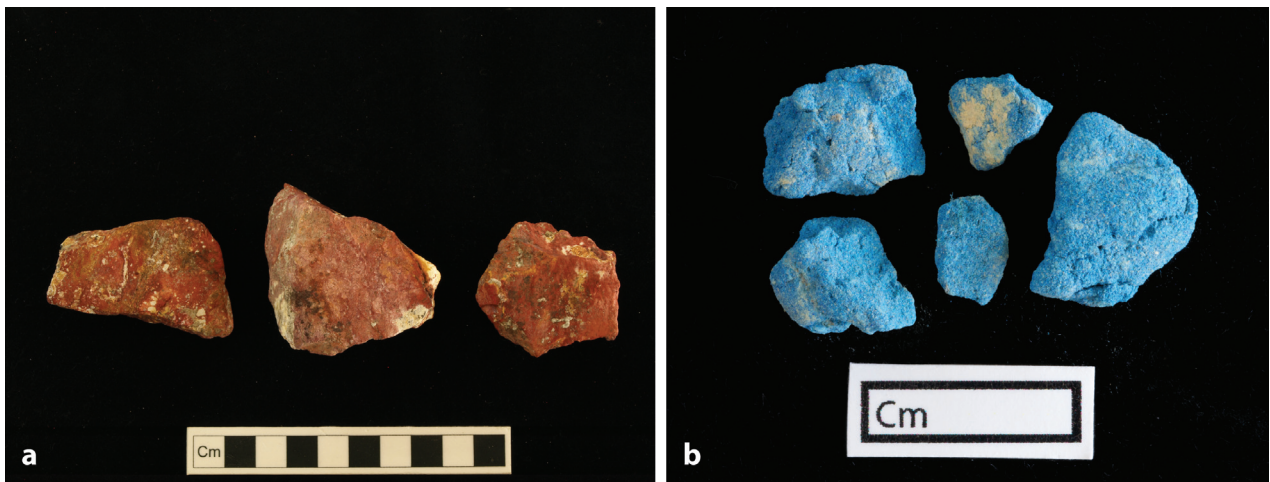


Figure 16.1. (a) Red ochre nodules (Fe_2O_3) from Çatalhöyük (photograph by Christina Tsoraki); (b) blue azurite $\text{Cu}_3(\text{CO}_3)_2(\text{OH})_2$ from Çatalhöyük (photograph by Jason Quinlan).



Figure 16.2. Schist palette used for processing red-coloured ochre (photograph by Christina Tsoraki).



Figure 16.3. *O. edulis* (oyster) palette. The black discolouration is caused by the burned building (photograph by Jason Quinlan).



Figure 16.4. *Unio* shell palette with ochre (photograph by Eline Schotsmans).



Figure 16.5. *Unio* shell palette with cinnabar (photograph by Rena Veropoulidou).



Figure 16.6. (a) In situ photograph of skeleton (32818) with cinnabar shell (31884.x41) at the right shoulder (photograph by Jason Quinlan); (b) cinnabar shell (31884.x41) (photograph by Eline Schotsmans); (c) detail of the cinnabar stripe (photograph by Marco Milella).

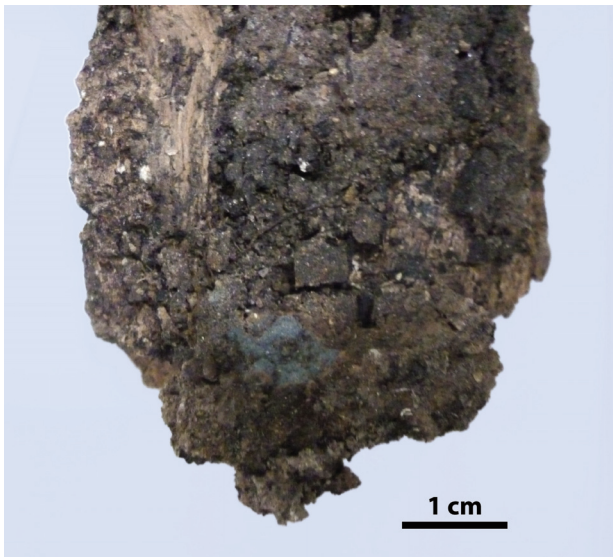


Figure 16.7. Blue pigment on wooden bowl (photograph by Eline Schotsmans).



Figure 16.8. Bone 'applicator' with lump of blue pigment (16308.x2) (photograph by Jason Quinlan).



Figure 16.9. Microscopic image of a multi-layered plaster from B.17; the consecutive marl layers are observable separated by red pigment or by soot (photograph by Gesualdo Busacca).



Figure 16.10. Plaster head installation with obsidian eyes and ochre paint from B.132 (21666) (photograph by Jason Quinlan).

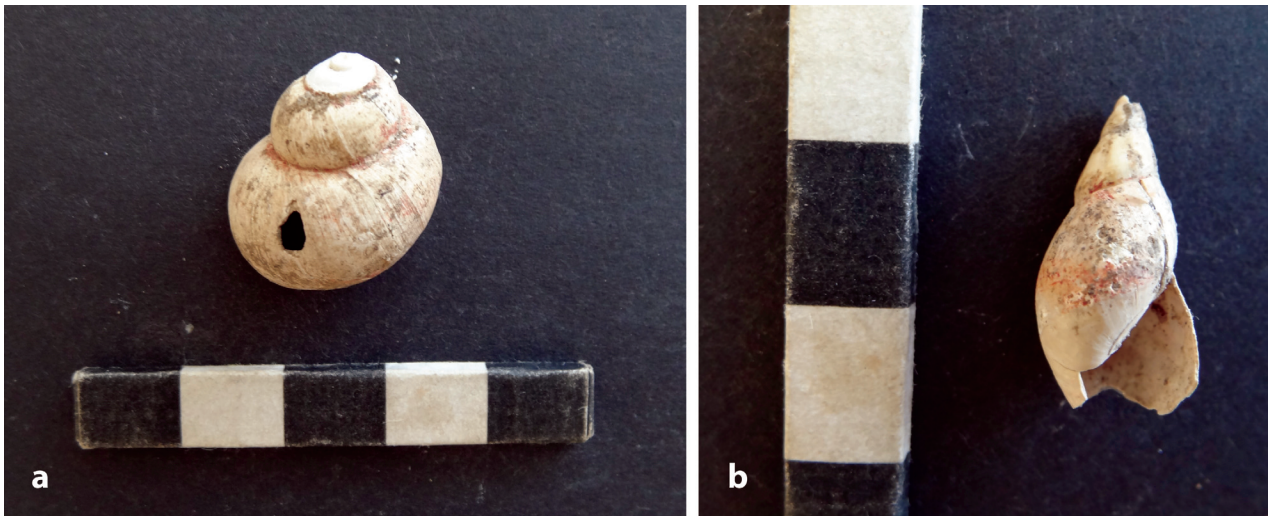


Figure 16.11. (a) *Viviparus* painted bead/pendant; (b) *Lymnaea* (or *Stagnicola*) sp. painted bead/pendant (photograph by Rena Veropoulidou).



Figure 16.12. Shell (*Ranellidae*) painted artefact or 'figurine' (photograph by Rena Veropoulidou).

Figure 16.13. Clay ball with evidence of red pigment (photograph by Lucy Bennison-Chapman).



Figure 16.14. (a) Skeleton (21884) was buried on the right side with the skeletal elements on the uppermost and left side of the skeleton more intensely stained with red pigment (photograph by Jason Quinlan); (b) right patella more stained on its medial (uppermost) side (photograph by Eline Schotsmans); (c) the partial discolouration of the left femoral head confirms that the individual was flexed and fleshed when the ochre was applied, leaving the main part of the femoral head unstained (photograph by Eline Schotsmans).

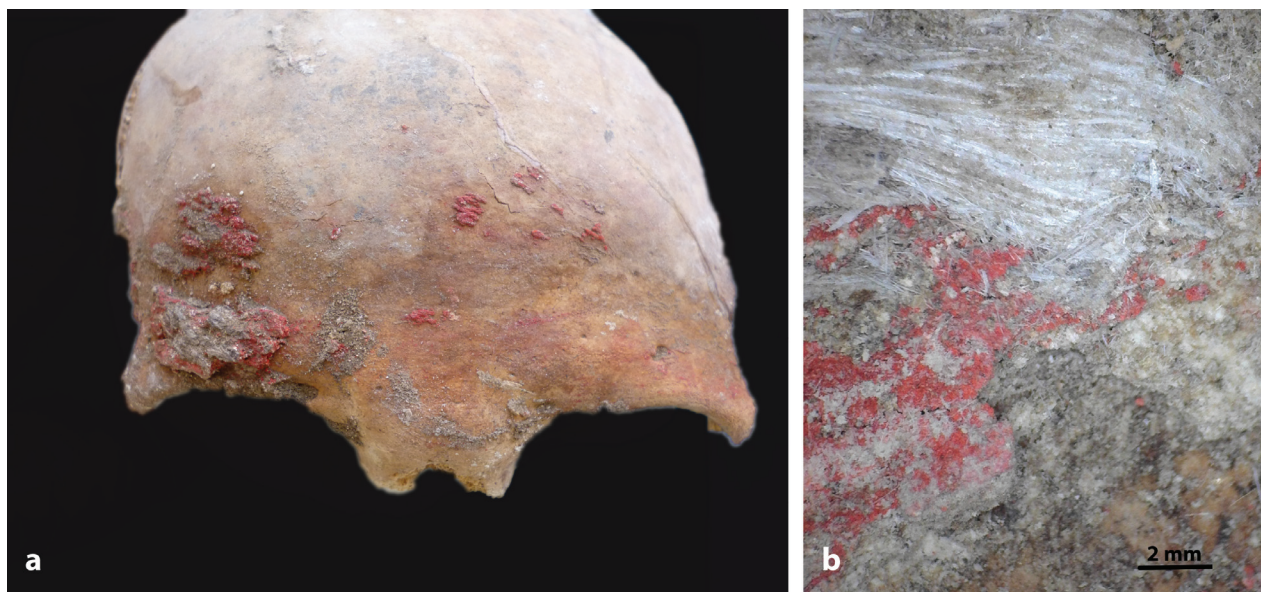


Figure 16.15. (a) Frontal bone of skeleton (22196) with remains of cinnabar and phytoliths; (b) microscopic image of cinnabar layer with phytoliths on top.



Figure 16.16. Artist's rendering of a person wearing a headband over painted cinnabar (illustration by Gauthier Devilder). The deceased could have worn a headband painted with cinnabar, or a headband over a stripe of cinnabar applied to the skin (see text).

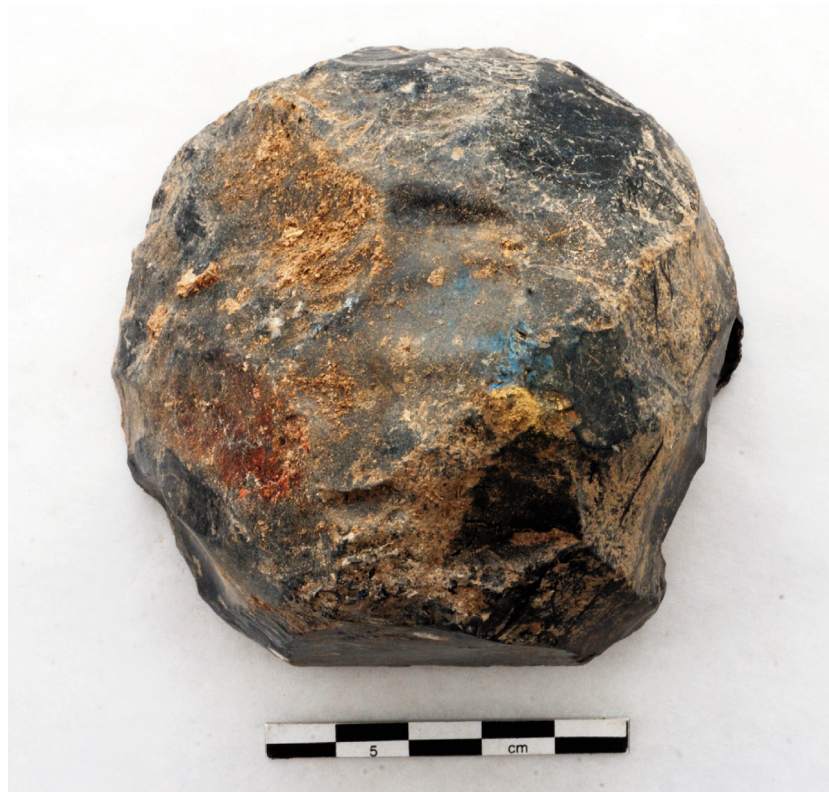


Figure 16.17. Ventral view of obsidian mirror (19447.x3) with red and blue pigment found near skeleton (19460) (photograph by Jason Quinlan).

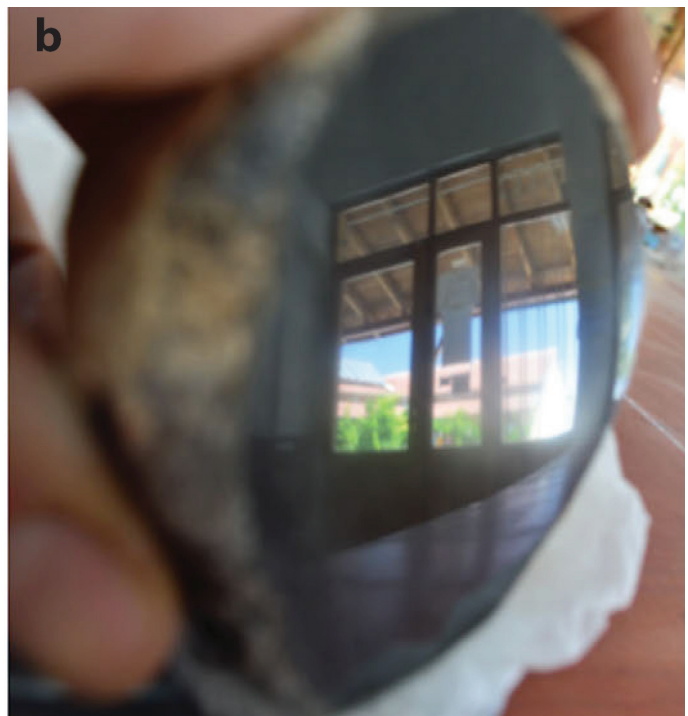


Figure 16.18. Obsidian mirror from burial fill (30039): (a) well-polished dorsal face (photograph by Jason Quinlan); (b) its reflective surface showing details and colours (photograph by Sean Doyle).

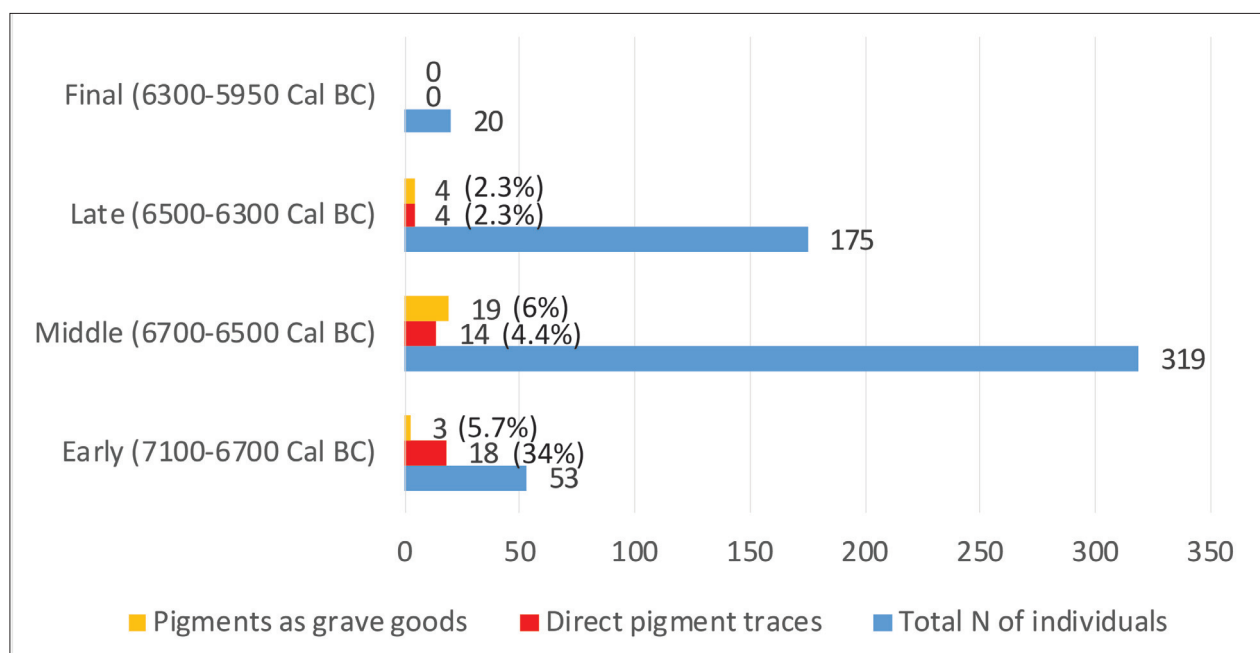


Figure 16.19. Number of individuals and relative percentages of skeletons with direct pigment traces and associated pigments per occupation period.



Figure 16.20. Paintings and burials during level North G. Detail of the North Area. The map shows that areas surrounding burial platforms (see plotted skeletal remains) are usually also marked by paintings (red lines).

Building 1		
phase	burials	paintings
B1.1b	5	0
B1.2a	0	0
B1.2b	14	3
B1.2c	7	3
B1.3	0	0
B1.4	3	0

Building 76		
phase	burials	paintings
B76.1	0	0
B76.2.1	1	1
B76.2.2	3	2

Building 131		
phase	burials	paintings
B131.1	5	0
B131.2	2	1
B131.3	1	2
B131.4	6	3

Building 77		
phase	burials	paintings
B77.2	7	2
B77.3	7	3
B77.4	0	5
B77.5	0	4
B77.6	2	2
B77.7	2	6
B77.8	0	0

Building 49		
phase	burials	paintings
B49.2a-b	2	8
B49.2c	0	0
B49.3-5a	3	0
B49.3-5b	3	0
B49.3-5c	1	0
B49.3-5d	0	3
B49.3-5e	0	1
B49.3-5f	0	3
B49.3-5g	1	0
B49.4	0	0
B49.5a	3	1
B49.5b	2	0
B49.5c	1	1
B49.6	0	0
B49.7	1	4

Building 80		
phase	burials	paintings
B80.1/2.1	0	2
B80.2.2	2	0
B80.2.3	1	1
B80.2.4	5	0
B80.2.5	1	2
B80.2.6	0	3
B80.2.7	0	0

multiple-burial phases
 multiple-painting phases
 multiple-burial and multiple-painting phases

Figure 16.21. Synoptic tables showing occupational phases and relative numbers of burials and paintings of selected buildings belonging to Levels South O and North G. Multiple-burial phases, multiple-painting phases and combinations of both are highlighted; below average paintings or burials are not highlighted.