

THE ZIBBY GARNETT TRAVELLING FELLOWSHIP  
REPORT BY LAURA MARTIN



CONSERVATION, RESTORATION AND DOCUMENTATION OF ARCHAIC AND  
CLASSICAL GREEK POTTERY  
BALKAN HERITAGE FOUNDATION  
2<sup>ND</sup> - 16<sup>TH</sup> SEPTEMBER 2014

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## PERSONAL INTRODUCTION

My name is Laura Martin. At the time of writing I am twenty years old, a British National, and third year student of Classical Archaeology and Ancient History at Wadham College, University of Oxford, from which I will graduate with a Bachelor of Arts degree in the summer of 2016. My studies are currently predominantly theoretical with little practical work, but I have oriented my final honours school studies towards the material culture of the ancient world, and particularly that of the Archaic period in Greece (600-490 BCE). This is both in line with my personal interests and towards the end of pursuing graduate studies in conservation and restoration, likely with an archaeological bent. Both to ascertain the suitability of this career path for myself, I applied for the Balkan Heritage Foundation's field school for the conservation and restoration of ancient Greek pottery. The programme offers the chance to conserve and restore pottery from the Kalfata Necropolis of the Greek colony Apollonia Pontica and so was ideal for gaining practical experience of archaeological conservation. As I was operating on a student budget, I was aware that I would need to apply for external funding to cover the fees of the field school. In my research for suitable grants, awards and fellowships, I came upon the Zibby Garnett Travelling Fellowship and found I matched its conditions of eligibility. The Trustees have generously awarded £500 towards my course fees of £1100 and travel costs of £350. This grant was used solely for paying the balance of course fees. The Society of Antiquaries of London also awarded me the Tessa and Mortimer Wheeler Fund Travelling Fellowship to the value of a further £500, which was used for the same purpose. I raised the remainder of the funds myself during the summer of 2014 by working for an Oxford-based residential summer school. In this report I aim to present the practical and theoretical

experience I gained while studying in Bulgaria that has served to confirm my interest in archaeologically-oriented object conservation.

## THE BALKAN HERITAGE FOUNDATION

The Balkan Heritage Foundation (hereafter referred to as BHF) is a Bulgarian not-for-profit, non-governmental organisation established in 2008 by cross-institutional team with the mission to support the protection, conservation, management and promotion of cultural and historical (both tangible and intangible) heritage of South-eastern Europe. The BHF raises money to support projects implemented by research institutes, scientific teams, museums, municipalities and local communities, and runs its own education programme through the Balkan Heritage Field School (BHFS). BHFS provides english-language field school opportunities in the areas of archaeological excavation, conservation, restoration and documentation, and to date has organized over sixty courses with over one thousand students from some fifty countries worldwide. Notable projects include neolithic excavations at Ilindentsi, copper age excavations at Tell Yunatsite, multi-period (Archaic Greek through to Byzantine) excavations on the site of Apollonia Pontica, St. Kirik Island, Sozopol, Roman period excavations at Stobi, Macedonia, and Byzantine-era excavation and documentation projects.

WORKSHOP FOR THE DOCUMENTATION, CONSERVATION AND  
RESTORATION OF ARCHAIC AND CLASSICAL GREEK POTTERY WITH THE  
BALKAN HERITAGE FIELD SCHOOL

With the support of the Zibby Garnett Travelling Fellowship, I attended the above field school with the Balkan Heritage Field School. The programme took place between the second and sixteenth of September 2014 in the village of Emona on the Black Sea Coast, approximately 80km from Varna and 60km from Burgas. Myself and the four other students were accommodated in a hotel in the village, whilst the workshop itself was situated in the Villa Buria. The curriculum consisted of a series of four lectures, delivered by Dr. Daniela Cherneva, senior conservator of the Sofia Archaeological Museum, and Ms. Teodora Bogdanova, PhD student and director of excavations at Apollonia Pontica on St. Kirik Island, Sozopol. Dr. Cherneva personally taught and supervised our practical work, which consisted of seven full eight-hour days of cleaning, conservation, reconstruction and restoration of fifth century funerary ceramics uncovered by attendees of the BHFS excavation field school at the necropolis of Apollonia Pontica. Also included was a full day excursion to the UNESCO site of the ancient town of Nesebar, led by the curator of the Varna Archaeological Museum, Dr. Vassil Tenekedjiev. The final two days of the programme were spent in the ancient town of Apollonia Pontica, modern Sozopol, seeing various sites in the Old Town quarter that had been excavated under the direction of both Ms. Teodora Bogdanova and Dr. Kristina Panayotova. On the final day of the programme Dr. Panayotova delivered a lecture and presentation on the Kalfata necropolis excavations and reconstructions of western Pontic Greek funerary practices.

## THE PROJECT'S SALIENT LOCATIONS



**Fig. 1 (above)**

Bulgaria in its European context.

**Fig. 2 (left)**

The salient locations of the project: the conservation lab was located at Emona, and field trips were taken to Nessebar and Sozopol.

One often thinks of Greece in terms of its modern geographical parameters; however, in antiquity, Hellenic culture and peoples were not restricted to the Mediterranean, but spread all the way from Marseilles in France to South Russia. The site of Apollonia Pontica is one such far-flung colony. It was probably established by Miletus, which was famous in antiquity for its colonizing zeal; some 75-90 colonies of Miletus are suspected<sup>1</sup>. Strabo himself comments that *“the whole Pontos Euxienos, Propontis and many other places are settled by Milesians.”* [Strabo, 14.1.6] Pseudo-Skymnos also identifies many Greek colonies in the Black Sea area, including that of Apollonia, which he claims was settled “fifty years before the reign of Cyrus” [lines 731-33], i.e. around 610 BCE. There is archaeological evidence of late archaic and early classical

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<sup>1</sup> G. R. Tsetschladze, “The Black Sea”, pp. 330-348 in Raaflaub, K. A., van Wees, H. eds. *A Companion to Ancient Greece*, Chichester, UK, 2009, p.335.

construction of a *temenos*, possibly to Apollo Ietros (the healer) in the island of St. Kirik. Domestic habitation and the necropolis are limited to the mainland of Sozopol. A feature that sets this *apoikia* apart from any other Apollonias is its extensive and well preserved necropolis, which stretches from the boundaries of the Old Town to the Kolokita promontory on the other end of the peninsula, some 8km away. Extensive excavations took place at the Kalfata and Maritime Garden sites 1946-9, with some 900 graves being published in 1963<sup>2</sup>. However, these investigations were limited to the area nearest the city, whereas the true extent of the necropolis was much greater. Graves continue densely for a further 2km south; in the Kalfata central sector some 300 graves were identified. Excavations began again in 1993, chiefly rescue in response to the rapid touristic development of the area. Since then, some 1200 graves more have been discovered<sup>3</sup>, the vast majority of which await publishing. These graves contained a rich variety gifts found either in the infill of pit graves, on the slabs of cist graves, or within tumuli on top of burials<sup>4</sup>. These artefacts form the central collection of the local Archaeological Museum of Sozopol. Some two thirds of the graves of this period contain 1-2 of these objects<sup>5</sup>, and much richer graves have been found, such as that of a woman which contained five lekythoi, a pair of earrings and bracelet<sup>6</sup>. More generally a large quantity of varied grave gifts have been found in the Apollonian necropolis, including fibulae of Thracian

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<sup>2</sup> Baralis, A.; Panayotova, K. "Burial enclosures and spatial organization of the classical and early hellenistic necropoleis of Apollonia Pontica, Kalfata, Budjaka area" in: Griechische Grabbezirke klassischer Zeit. Normen und Regionalismen. Akten des Internationalen Kolloquium am Deutschen Archäologischen Institut, Abteilung Athen, 20-21 November 2009. (München 2013) pp. 241-259. p.242

<sup>3</sup> *ibid.*

<sup>4</sup> A. Baralis and K. Panayotova, p.255

<sup>5</sup> *ibid.*

<sup>6</sup> A. Hermary, p. 252

type; dress pins (two in female/child graves, one in male graves); jewellery, especially finger rings, made from a variety of materials including glass, bone, bronze, iron and gold; amulets and apotropaic figurines; lekythoi; lead bucrania; coins, and lamps.

The site of Apollonia Pontica and its necropolis provide great scope for the investigation of not only the ancient exportation of Greek peoples, culture and practices to the Bulgarian Black Sea littoral, but also the development of regionally unique practices such as the discussed funerary pyres. I believe that a fuller anthropological study of archaeological evidence from the Kalfata and Budjaka necropolis sites could greatly illuminate the social and material dynamics of ancient burial practices in both Pontic colonies and the wider Greek world; it is for this reason that I have decided to pursue the study of funerary pyres and grave offerings at this site in my undergraduate thesis, which is due for completion in early 2016.

*A full bibliography on Apollonia Pontica and ancient Nessebar may be found at the end of the report.*

## THE CONSERVATION, RESTORATION AND DOCUMENTATION PROCESS



**Fig. 1** - The sherds before cleaning.

The workshop began with a lecture delivered by Ms. Bogdanova, head of excavations at Apollonia Pontica<sup>1</sup>. This lecture provided an overview of post-excavation care and processing of ceramic finds. Most usefully for our purposes it detailed general techniques for in-situ and immediate care of artefacts and provided specific information concerning the state of specimens from the necropolis at Apollonia. As described in the previous section, these ceramics were found in the context of buried ritual funerary pyres. The vessels had therefore undergone combustion and burial in a coastal area of high soil salinity. The vessels from the necropolis in general were of varying qualities and types, from red-figured fine-ware to black-gloss tableware to coarser wares, though our vessels were exclusively from the former two categories. Their specific set of burial conditions and physical characteristics necessitated a

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<sup>1</sup> Ms. Teodora Bogdanova, "From the Field to the Store." Balkan Heritage Field School for the Conservation, Restoration and Documentation of Ancient Greek Pottery, Emona, Bulgaria, 3<sup>rd</sup> Sept. 2014. Lecture.



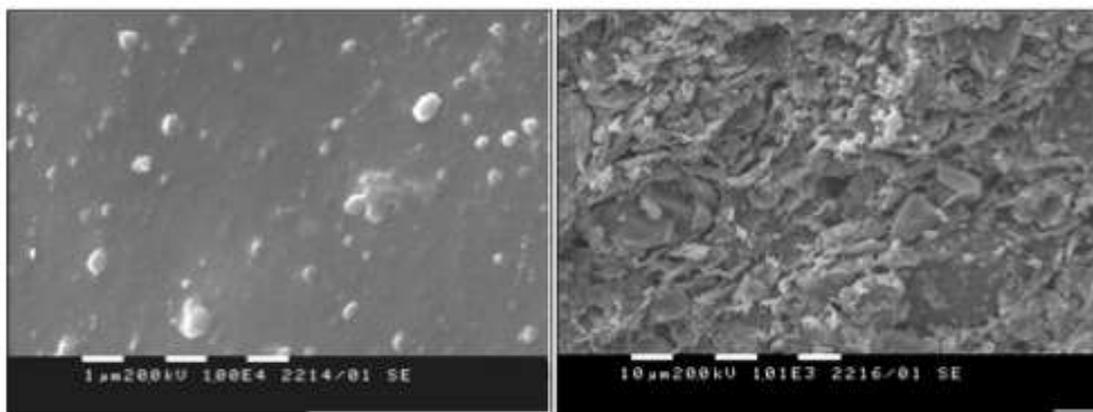
**Fig. 2** - Sherd before removal of soil and sand.

**Fig. 3** - Sherd after initial cleaning.

careful case-by-case assessment of conservation treatment needed.

Nevertheless, a summary initial cleaning was needed. Sherds must be stored and transported in their surrounding materials as sudden exposure to different physical and chemical conditions may cause them to deteriorate before conservation can begin. In order to begin the conservation process, this had to be removed. After photographically documenting the uncleaned sherds **[Fig. 1]**, we removed the majority of this soil, sand and mud. This was achieved using soft brushes and by gentle scraping with bamboo sticks whittled to a flat point. This was an entirely dry process undertaken in preparation for a more thorough semi-dry cleaning with water and chemical agents at the next stage. **[Figs. 2-3]**

Another lecture, this time delivered by Dr. Daniela Cherneva, preceded the next stage of cleaning and conservation, which required a more sophisticated understanding of the physical and chemical structure of ceramics, glazes, pigments and the chemical reactions these respective materials undergo during pre-burial processes and burial. The majority of materials we were working with were black glaze ware, though my fish-plate had an exposed clay centre dish with geometric gloss decoration. During pre-burial combustion these exposed areas of red clay turned greyish-beige due to the process of partial reduction of iron oxide ( $\text{Fe}_2\text{O}_3 \rightarrow \text{Fe}_3\text{O}_4$ ) molecules in the clay that gives



**Figs 4a and b** - SEM photography (x 1,000) of black gloss (a) and reserved ceramic (b) sherds.

greek pottery its distinctive red colour<sup>2</sup>. This process was present in varying degrees across all sherds - most sherds were beige in colour, with some exhibiting a pinkish-orange tint where the partial reduction process had not been completed. Either the intense heat or trauma during their subsequent burial had caused the vessels to shatter into small fragments. While underground, the clay and glazes of these fragments had reacted with the surrounding salts, producing heterogeneous mineral and salt deposits both within the fabric of each sherd and on all surfaces. Dr. Cherneva's lecture<sup>3</sup> detailed these physical processes in depth. She explained that different ceramic surfaces react to these salt and mineral deposits in varying degrees and ways. Black glazed ware is much less afflicted, as the sintered glaze with aligned and vitrified clay particles is a much more homogenous surface with fewer pores and thus lower porosity than reserved areas. By contrast, reserved areas are often much more densely and deeply affected by deposits and salination as the surface is much more porous and therefore also more vulnerable to chemical

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<sup>2</sup>  $\text{Fe}_2\text{O}_3$  is red,  $\text{Fe}_3\text{O}_4$  is black. So,  $\text{Fe(III)} \rightarrow \text{Fe(II, III)}$ . Under the right conditions, the iron in the sample goes from containing  $\text{Fe}^{2+}$  ions to  $\text{Fe}^{2+}$  AND  $\text{Fe}^{3+}$  ions, producing the colour change.

<sup>3</sup> Dr. D. Cherneva, "Conservation and Restoration of Ancient Greek Pottery." Balkan Heritage Field School for the Conservation, Restoration and Documentation of Ancient Greek Pottery, Emona, Bulgaria, 6<sup>th</sup> Sept. 2014. Lecture.



**Fig. 5** - Removing salt and mineral deposits from the sherds

**Fig. 6** - Sherd after EDTA chelating agent and distilled water treatments.

change and damage. SEM analysis and microphotography demonstrates this physical difference very clearly **[Figure 4a and b]**. Figure 4a demonstrates a microscopic view of a black gloss sintered surface. As the reader may see, the surface is much more consistent and with fewer pores than figure 4b, which has both a greater surface area and porosity to enable reaction.

The next step was therefore to manually remove as much of these crystalline deposits as possible using scalpels, bamboo sticks and cotton swabs soaked in water and alcohol solution before treating the remainder chemically. This semi-dry process occupied a further day of work before the chemical desalination process began. **[Fig. 5]**

The sherds were heavily saturated with salts due to the seaside location of their burial. These had to be dissolved and removed before allowing the sherds to dry, as the formation of expanding crystals within the clay fabric during the drying process can greatly destabilise the material, causing micro-cracks and even flaking away of the clay. To avoid this, the sherds were soaked

overnight in a 10% strength chelating agent solution (EDTA), which leached out



**Figs 7a-d** - Successive stages in the practice reconstruction process.

the dissolved salts. The sherds were then transferred into several successive basins of distilled water to complete the desalination process. The final step was to leave the sherds to soak in a polymer consolidant solution to structurally homogenize and strengthen the sherds. This both structurally conserved and consolidated the sherds and was the final stage of conservation and preparation for restoration. **[Fig. 6]**

This stage of the process took two days. Whilst it was in action, we undertook a practice reconstruction of ceramic objects. **[Figs 7a-d]** Each of us was provided with a modern terracotta bowl or mug to smash and then reconstruct as a practice exercise for the actual restoration process later on in the week. This provided a testing ground for both the three dimensional jigsaw



**Fig. 8** - The presumed 'small bowl' during reconstruction.

**Fig. 9** - Example of fifth century fish plate from the Sozopol Archaeological Museum.

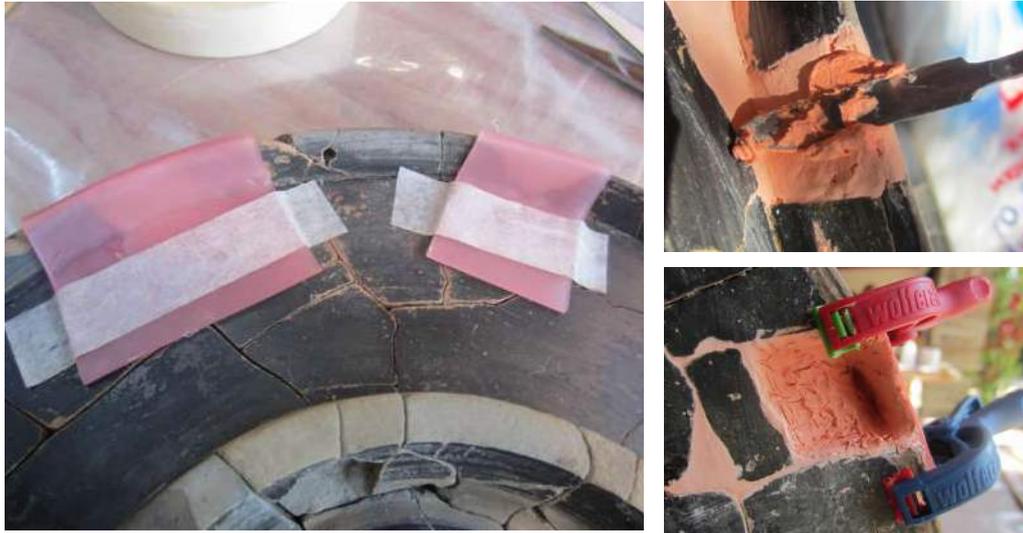
puzzle of reconstruction and handling materials such as the Paraloid B72 polymer adhesive and tools such as scalpels and clamps that we would use on our ancient vessels. This process was a test of patience, logic, spatial imagination and manual dexterity, but I was very pleased with my results, particularly when it came to the reconstruction of the point of impact made up of tiny slivers often less than half a centimetre in size [Fig. 7d].

The antique sherds were left to thoroughly dry in order to prevent future deterioration resulting from remaining humidity such as mould growth. When fully dried, we began to organize our materials. The sherds of the final total of ten vessels (two fish plates, one *kylix*, five small bowls, a small jug and an *askos*) were very mixed and so an initial sorting process was necessary. Following this, a dry process of putative reconstruction began before glue was actually applied. I began piecing together what I thought was a small and shallow dish with decorative concentric circles of black gloss. [Fig. 8] Beside me, my colleague began piecing together what she thought was a flat entirely black glossed dish with raised rim. Soon, I realised that my presumed 'small dish' had no rim pieces and she that her 'large dish' had no centre. This allowed



**Fig. 10** - A late stage in reconstruction of the fish plate.

us to identify the vessel as a whole as a fish plate, a common item of tableware with a wide and flat outer dish and a raised inner dish, presumed to be for holding a sauce or the collection of unwanted bones. In red-figured versions such as this example from the Sozopol Archaeological Museum **[Fig. 9]**, the outer part is often decorated with fish and other sea creatures. When this mystery had been solved and the organisation of sherds was complete, we began to glue fragments together using the same techniques and materials as during our practice reconstruction session. Dr. Cherneva recommended that we first reconstruct any small pieces that logically constituted a larger fragment, and then begin from the centre of our vessels working outwards. The centre part of my vessel was relatively simple due to its small size, but adding the wide outer black gloss dish was much more challenging. Many supporting materials were necessary to prevent the dish from breaking or warping. I used sponges,



**Fig. 11** - Wax moulds used in restoration process.  
**Figs. 12a and b** - Reconstruction of missing parts using synthetic clay.

clamps, and a basin full of sand, but ultimately found that the best tools a conservator has are her hands, and spent several hours manually holding larger pieces together with the whole until the glue had polymerised. **[Fig. 10]** Occasionally, a previously unfound missing piece would appear just as the gap in which to place it closed, which required careful deconstruction using acetone applied with swabs or brushes. Despite this occasional frustration, the process was a very satisfying one, particularly when finishing a problematic area.

When the process of reconstruction had been finished, our vessels all still had missing sections and cracks to be sympathetically filled and restored. In the case of missing areas that did not require moulds, a synthetic and water soluble commercially available air-drying clay could be carefully applied to smooth over gaps. In the case of missing rims and larger sections, wax moulds of a similarly shaped area as close to the missing section as possible were taken and fixed in place to aid accurate reconstruction. These were held in place with masking tape and clamps and then filled with clay layer by layer to avoid shrinking and cracking. **[Figs. 11, 12a-b]** Any unsightly cracks in the reconstructed vessel were also restored and smoothed over. This process took

two full days, plus time for drying. More cleaning was then required to rid the restored vessel of clay residue.

When the dish was completely clean and the reconstructed parts fully set, I began the coloration process



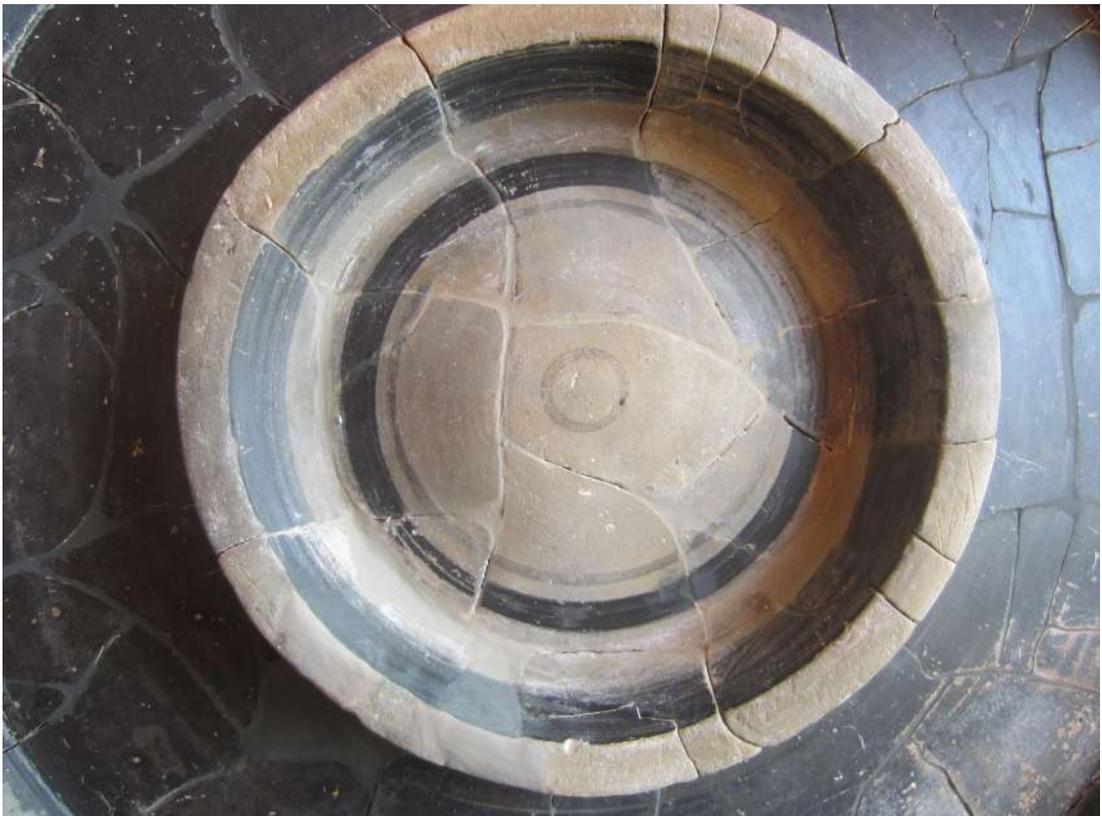
**Fig. 13** - Colourising the reconstructed areas using acrylic paint.

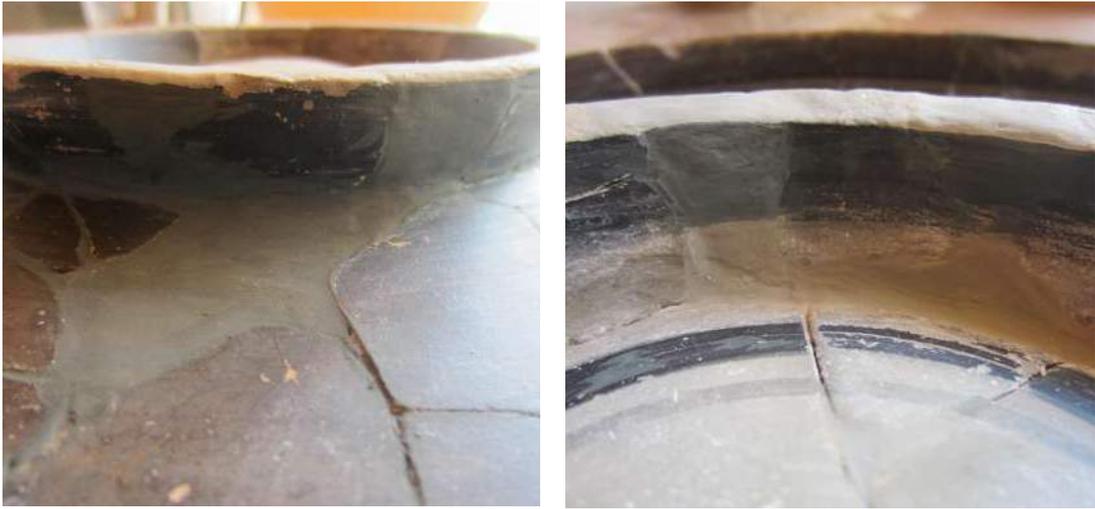
under the direction of Dr. Cherneva. We were taught to mix acrylic colours to the same hue but one tone lighter than the surrounding parts of the antique vessel. This was in order to make it clear which parts were modern restorations and which were original. I painted all of the reconstructed parts in either a dark greenish-grey to match the surviving black gloss or a sandy colour to match the burned (originally red) reserved areas or areas in which the gloss layer did not survive. In areas with patchy, brushstroke-marked surroundings I attempted to sympathetically match the same texture whilst still making it clear which parts were restored.

Once our vessels had been fully restored, the portion of the field school in Emona was at its end. Using the skills gained from drawing ceramic profiles with Ms. Bogdanova over the course of the fortnight, we drew the profiles of our vessels and performed photographic documentation. The final result of the workshop was ten fully conserved, restored and documented fifth century vessels constituting a full set of ritual gifts from on fireplace context at the necropolis of Apollonia Pontica. **[Figs. 14-19]**



**Fig. 14** - The finished fish plate.  
**Fig. 15** - Close up view of the centre dish.





**Fig. 17** - Reconstructed black gloss area on the outer black gloss area.  
**Fig. 18** - Close up view of reconstructed reserved/black gloss area in the centre dish.

**Fig. 19** - The full set of ten restored vessels.



## EXCURSIONS WITHIN THE CURRICULUM OF THE FIELD SCHOOL: THE OLD TOWN OF NESSEBAR



**Fig. 1** - An aerial view of the peninsula on which the Old Town Quarter of modern Nessebar, ancient Mesambria, is situated.

Modern Nessebar's Old Town stands on a site which has been inhabited for millennia. Archaeology and particularly ceramic finds demonstrates that a neolithic Thracian settlement existed from the twelfth century BCE, and even formed a 'proto-polis'<sup>1</sup> with a city wall and fortified harbour<sup>2</sup>. Almost immediately inside of the gates of the modern town is a site of ongoing excavation of an early temenos that may have also been a pre-Greek shrine to a local hero, likely of the Thracian Rider type<sup>3</sup>. According to Herodotus<sup>4</sup> and Strabo<sup>5</sup>, these native

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<sup>1</sup> Encyclopaedia of the Hellenic World, entry for Mesambria: <http://www.ehw.gr/blacksea/Forms/flLemmaBodyExtended.aspx?lemmaID=11229>

<sup>2</sup> "Melsas, the Founder of Mesambria?" by Krzysztof Nawotka, in *Hermes*, Issue 122 (1994), pp. 320-326, p. 320

<sup>3</sup> Dr. Vassil Tenekedjiev, "The History of Nessebar from the Neolithic to the Byzantine Eras", Balkan Heritage Field School for the Conservation, Restoration and Documentation of Ancient Greek Pottery, Sozopol, Bulgaria, 9<sup>th</sup> Sept. 2014. Lecture.

<sup>4</sup> Herodotus, *Histories*, 6.33

<sup>5</sup> Strabo, *Geography*, 7.6.1

peoples were displaced by the founding of a Greek colony on the peninsula in the late sixth century BCE. Accounts differ on the identity of the colonists, but it seems that it was populated in two waves by Megara and its colonies in Byzantium and Chalcedon, the first coming in 519 BCE and the second in 443 BCE<sup>6</sup>. Mesambria also has a rich post-hellenic history. It fell under Roman rule in 71 BCE, remaining so until the Byzantine period. In the 14th century, it was incorporated into the first Bulgarian Empire, where it remained in prosperity until the Ottoman period. This was therefore the first Dorian as opposed to Ionian colony in the Euxine region<sup>7</sup>. The majority of our excursion was spent exploring the Greek period of Nessebar's history. The morning was spent in the Nessebar Archaeological Museum, which provided not only a view of the ancient Thracian and Greek archaeology, history and material culture of the surrounding area but also examples of object conservation and restoration to both emulate and avoid in our later work. Dr. Cherneva pointed out several examples of unsatisfactory cleaning, conservation and restoration of artefacts. For example, some terracotta figurine heads had been so vigorously cleaned that details of facial features, locks of hair and drapery had been damaged and abraded, yet crystalline surface deposits still remained. Other examples of conservation in the Museum were however better executed; compare figures **2a and b**. Other criticisms concerned the restoration of some artefacts. For example, Dr. Cherneva pointed out that one large neolithic Thracian vessel had been reconstructed entirely from a shard constituting perhaps just 10% of the original, and the inside covered in a thick and unattractive layer of gypsum. On the

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<sup>6</sup> "Melsas, the Founder of Mesambria?" by Krzysztof Nawotka, p. 321

<sup>7</sup> Encyclopaedia of the Hellenic World, entry for Mesambria: <http://www.ehw.gr/blacksea/Forms/fLemmaBodyExtended.aspx?lemmaID=11229>



**Figs. 2a and b** - Two examples of terracotta figurines and busts found in graves at the necropolis of Mesambria. Note the difference in quality of cleaning and conservation between example (a) and (b).

exterior, geometric white patterns had been putatively reconstructed in a manner of which she was critical.

Other historic locations that that we visited included the Church of Christ Pantokrator, dating to the 13<sup>th</sup>-14<sup>th</sup> century. **[Fig. 3]**, the Church of St. John Aliturgetus (“The Unconsecrated”), and the oldest Christian Church on the peninsula was that of St. Sophia of the Old Bishopric, dated to the late 5<sup>th</sup> and early 6<sup>th</sup> centuries CE. **[Fig. 4]** This ruin is supposed to have constituted the centre of the ancient city<sup>8</sup>. A later church in which interior decoration, and particularly frescoes and gilding, has been preserved is the Church of St. Stephen. This former Orthodox Church, which now functions as a Museum, is a UNESCO world heritage site. It is difficult to date, owing to both the spoliated material used in its construction and multi-period extensions and reconstructions which continued until the 18<sup>th</sup> century, but it would seem to

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<sup>8</sup> Dr. Vassil Tenekedjiev, “The History of Nessebar from the Neolithic to the Byzantine Eras”, Balkan Heritage Field School for the Conservation, Restoration and Documentation of Ancient Greek Pottery, Sozopol, Bulgaria, 9<sup>th</sup> Sept. 2014. Lecture.

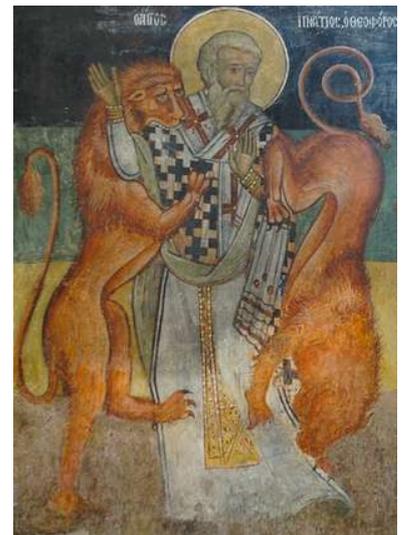


**Fig. 3** - The Church of Christ Pantokrator.

have originated in the 10th or 11th centuries. At the point of its inception, this church was dedicated to the Holy Mother, but during the 16th century it was renovated and then dedicated to St Stephen, as the town's church to this martyr had recently fallen into the sea. The church features extensive early frescoes in the atrium and the main church representing a vision of heaven and hell, the Miracles of Christ, and the chief saints of Orthodox Christianity. It is difficult to do either the quality of these frescoes or the atmosphere of this church justice in photographs. **[Figs. 5-8].**



**Fig. 4** - The Church of St. Sophia of the Old Bishopric.



**From top to bottom:**

**Fig. 5** - A somewhat poorly executed panorama of the Heaven and Hell frescoes in the atrium of St Stephen's Church, Nessebar.

**Fig. 6** - The highly atmospheric interior of St. Stephen's Church.

**Fig. 7** - Fresco of Christ Calming the Waves.

**Fig. 8** - Fresco of the Martyrdom of St. Ignatius.

## EXCURSIONS WITHIN THE CURRICULUM OF THE FIELD SCHOOL: THE OLD TOWN OF SOZOPOL



**Fig. 9** - Panoramic view of the Old Town of Sozopol, seen from the roof terrace of our quarters.

When the process of conservation, restoration and documentation of our ancient vessels had finished, we left the village of Emona to spend the final two days of the field school in the town of Sozopol<sup>9</sup>. **[Fig. 9]** The first evening was spent exploring the Old Town Quarter with Ms. Bogdanova, who used her considerable experience in the region to present the various excavations around the town to us. Most remarkable to me was the remains of an archaic-era pottery kiln, found next to the site of a medieval church, in which several vessels were actually found.

Interestingly, this kiln was found outside of the limits of the ancient city walls, forming a parallel to industrial practices at Athens, where the Kerameikos quarter was also largely extramural.

Unfortunately, due to funding



**Fig. 10** - A pottery kiln of archaic date, Old Town quarter of Sozopol.

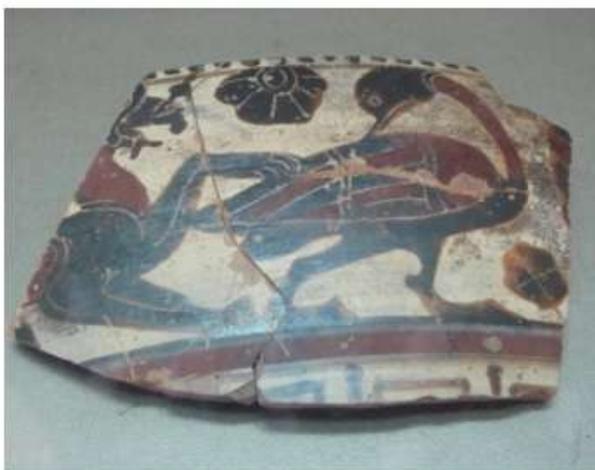
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<sup>9</sup> An overview of the ancient history of the town may be found above in the relevant section of my report.

issues, this kiln was only basically conserved and protected from the elements, meaning it would deteriorate significantly in time to come. **[Fig. 10]**

The next day, myself and the other students on the course were lucky enough to receive a lecture by Dr. Kristina Panayotova, director of excavations at the necropolis of Apollonia Pontica for more than 25 years. In this lecture, she explained the physical structure of the necropolis and its development over time. She also explained the rich sequence of burials and funerary practices present at the site and showed us the wide range of material gifts found in these tombs as well as parallels and analogues from other sites in the region. This lecture was of great interest and use to me, as it allowed me to clarify many questions I had pertaining to the subject of my undergraduate thesis, in which I intend to attempt an explanation for the singular use of funerary pyres seen at this site. Dr. Panayotova was kind enough to answer many of my questions after the lecture and offer me bibliographical advice and direction.

After this, Ms. Bogdanova gave us an extensive tour of the ceramics in the Sozopol Archaeological Museum, the richest collection outside of Greece. The following photographs present a select account of materials in the Museum from a range of periods.



**Figs. 11 and 12** - Middle Wild Goat Style (c. 650-600 BCE) pottery sherd (13) and aryballos (14) found on St. Kirik Island, Sozopol. These early materials have helped to corroborate the founding date of Apollonia given as c. 610 BCE by many textual sources.



**Fig. 13** - An example of black-figured fine-ware featuring decoration of warriors, one of whom rides a chariot.



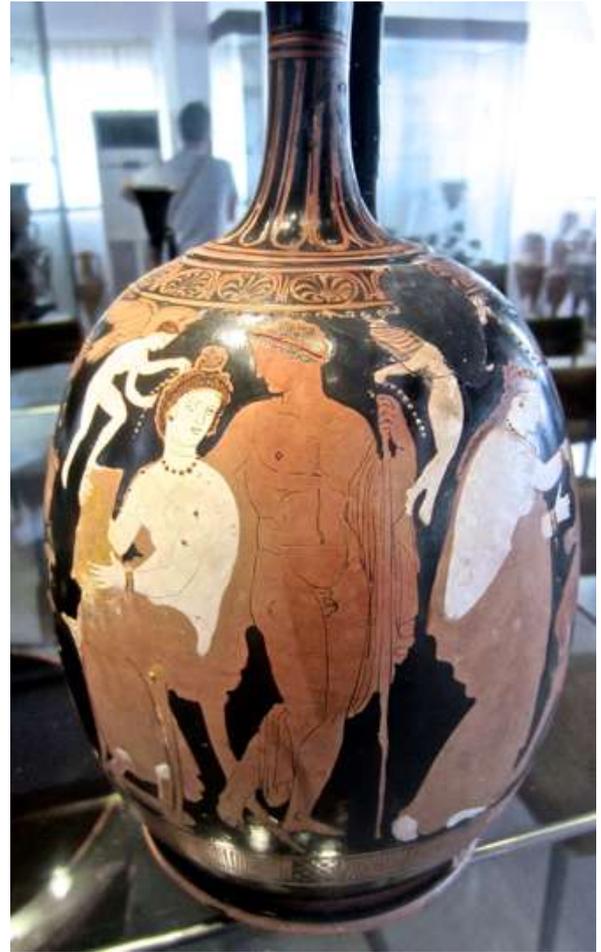
**Fig. 14 (left)** - A fifth-century red-figure squat lekythos featuring the common motif of a seated lady and her maid, who here offers her mistress a mirror.

**Fig. 15 (below)** - A small fifth century cup featuring the attributes of Athena, her owl and olive branch. Note the beige colour of the reserved areas that differ from the vibrant orange-red of figs. 15 and 16; this results from the partial reduction process undergone in the ritual fireplaces of the necropolis.





**Fig. 16 (top)** - A fourth century bell krater featuring red-figure and white-ground decoration of a symposium. The entertainer in the centre of the image plays an Aulos, or double-flute, the most complete example of which we have may also be seen in the Sozopol Archaeological Museum **[Fig. 17]**. This example is made from the bone of a fallow deer and was found in the grave of a woman.

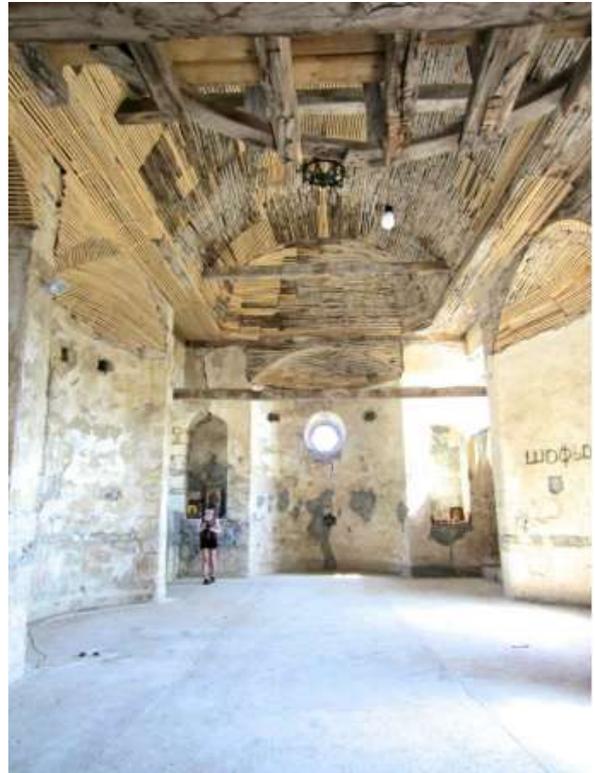


**Figs. 18 and 19 (above left and right)** - Kerch style Lekythoi found in the necropolis as grave goods and cremation urns. Note the fine white-ground and polychrome decoration, particularly on the bodies of Aphrodite and her son Eros, and the beautiful blue pigment that survives on his wings. Gilded details for feathers, wreaths, and the birdcage Aphrodite holds in Fig. 20 make these vessels a wonder to behold.

**Fig. 20 (left)** - A plastic Lekythos featuring a winged Apollo, who rather holds a chicken on his lap as a love-gift, restored by Dr. Daniela Cherneva..

OTHER EXCURSIONS NOT WITHIN  
THE CURRICULUM OF THE FIELD  
SCHOOL: THE ABANDONED  
CHURCH AT EMONA  
During our breaks in the

practical workshops of the Field School, Dr. Cherneva and Ms. Bogdanova were generous enough to show us historical sites around Emona village. Of the monastery and church complex on the cliffs near the villa, only the 19<sup>th</sup> century church survives above ground. Once again the vividness of the Bulgarian folk tradition was apparent: the Church was said to have been built by a nobly-born pirate in thanksgiving for his deliverance by the local monks when he and his crew were shipwrecked on the nearby coast. He brought the building materials to the site, block by block. Interestingly, neither the limestone nor the marble of the church are native to this area, so the story may have some basis in truth. The church was abandoned during the soviet era and used as a barn for animals. However, in recent years the local Christians have partially restored its identity with two small shrines containing icons, written prayers and donations in the apse of the Church.



**Figs 21 and 22** - The 19th century church (above) and icons and offerings left by visitors.

## OTHER EXCURSIONS NOT WITHIN THE CURRICULUM OF THE FIELD SCHOOL: THE BLACK SEA COAST



**Fig. 23 (top)** - the Black Sea.  
**Fig. 24 (above)** - the 20th century sailing ship of the local Maritime school.  
**Fig. 25 (right)** - the local stony beaches.

During our free time at the Field School, myself and the other participants were able to visit the surrounding countryside and beaches. Above **[Fig. 23]** can be seen a beautiful panoramic view of the Black Sea from the cliff tops of Emona, which gave the most profound sense of open space I have ever experienced. The beaches were also hardly a disappointment, with a stony and shell-filled coastline to satisfy any amateur photographer or collector. **[Fig. 24]** One trip also yielded a view of the local maritime school's renovated 20th century sailing ship **[Fig. 25]**.

## CONCLUDING REMARKS

My time studying with the Balkan Heritage Foundation in Bulgaria was immensely personally, academically and professionally rewarding. Being awarded the fellowship has allowed me to travel to a country beyond my previous experience and to expand my learning beyond the purely theoretical curriculum offered to me by my degree. My confidence that archaeological object conservation is the path I wish to follow in my future studies and career has been concreted. No other field school would have afforded me the opportunity to both work with authentic fifth century materials under the direction of such an experienced conservator and restorer as Dr. Cherneva and to meet and personally discuss my undergraduate thesis with the foremost expert on the subject, Dr. Kristina Panayotova. I believe that these two weeks have provided me with valuable experience that will greatly benefit me in the conclusion of my bachelors degree and in my future studies.

It is with great thanks to the Zibby Garnett Travelling Fellowship, The Society of Antiquaries' Tessa and Mortimer Wheeler Memorial Travelling Scholarship, Dr. William Mack of Wadham College, Dr. Peter Haarer of Corpus Christi College and the unconditional support of my mother that I was able to undertake this opportunity.

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## **Lectures**

Ms. Teodora Bogdanova, "From the Field to the Store." Balkan Heritage Field School for the Conservation, Restoration and Documentation of Ancient Greek Pottery, Emona, Bulgaria, 3<sup>rd</sup> Sept. 2014. Lecture.

Dr. D. Cherneva, "Conservation and Restoration of Ancient Greek Pottery." Balkan Heritage Field School for the Conservation, Restoration and Documentation of Ancient Greek Pottery, Emona, Bulgaria, 6<sup>th</sup> Sept. 2014. Lecture.

Dr. Vassil Tenekedjiev, "The History of Nessebar from the Neolithic to the Byzantine Eras", Balkan Heritage Field School for the Conservation, Restoration and Documentation of Ancient Greek Pottery, Sozopol, Bulgaria, 9<sup>th</sup> Sept. 2014. Lecture.

Dr. Kristina Panayotova, "Burial and Post-Burial Rites in the Necropoleis of Greek Colonies on the Bulgarian Black Sea Littoral." Balkan Heritage Field School for the Conservation, Restoration and Documentation of Ancient Greek Pottery, Sozopol, Bulgaria, 15<sup>th</sup> Sept. 2014. Lecture.

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