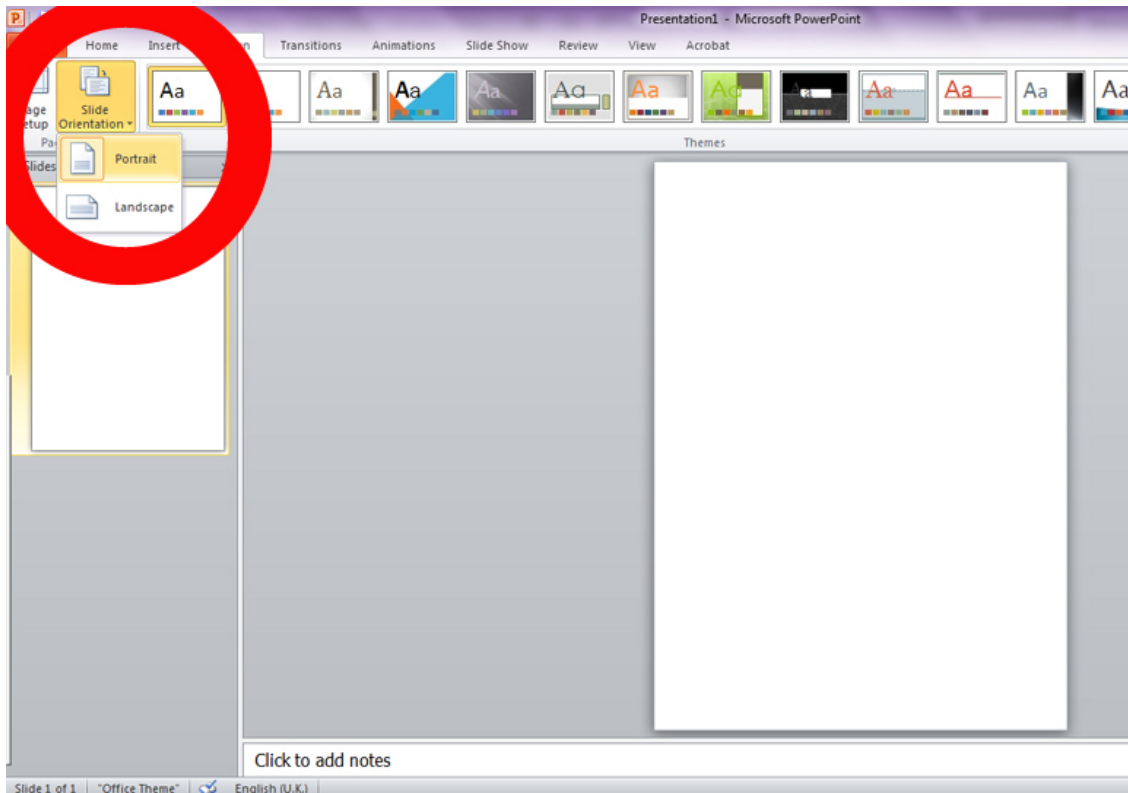


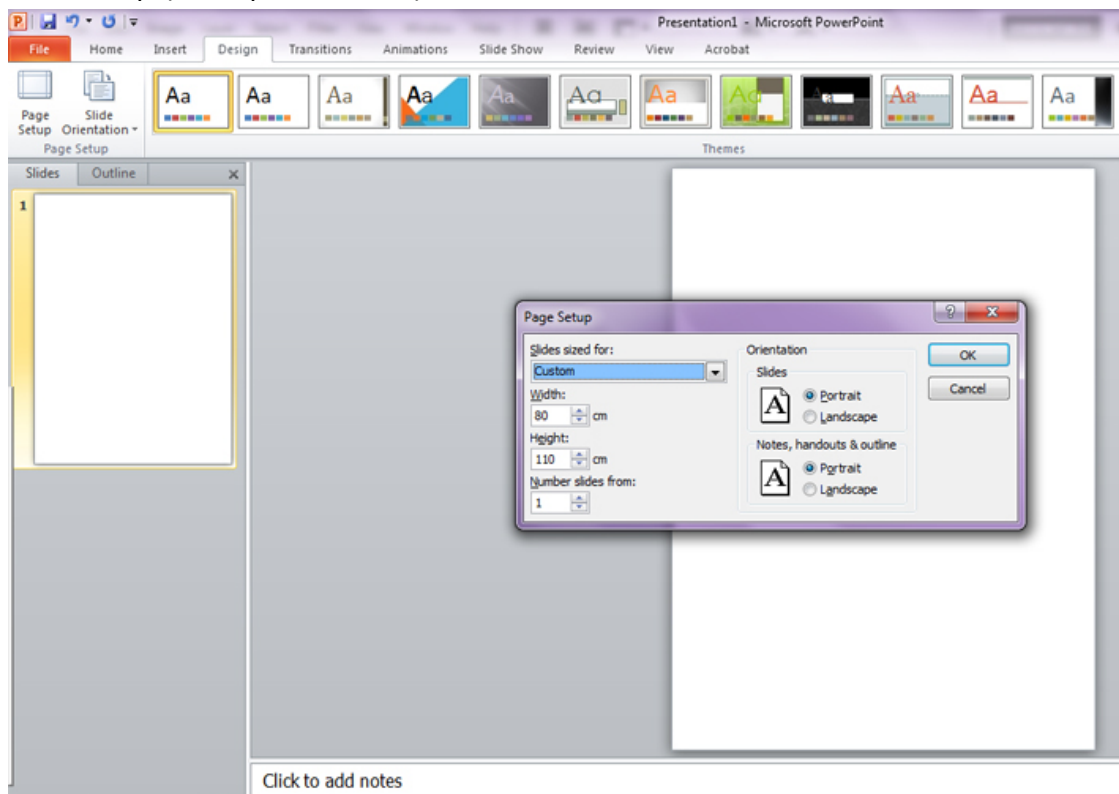
Athens and Attica in the Early Iron Age and the Archaic Period

Τα πόστερ του συνεδρίου θα πρέπει να έχουν διαστάσεις **B1: 707mm (Π) X 1000m (Υ)**.



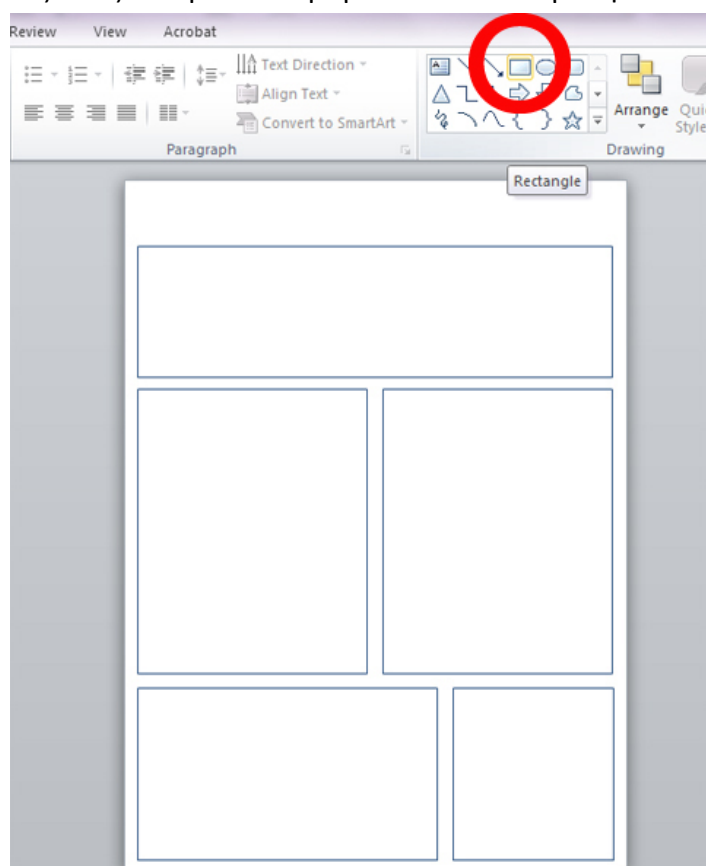
Ο ευκολότερος τρόπος για να δημιουργήσετε ένα πόστερ είναι με χρήση Power Point.

1. Από το οριζόντιο μενού επιλέξτε **Slide orientation > Portrait**.

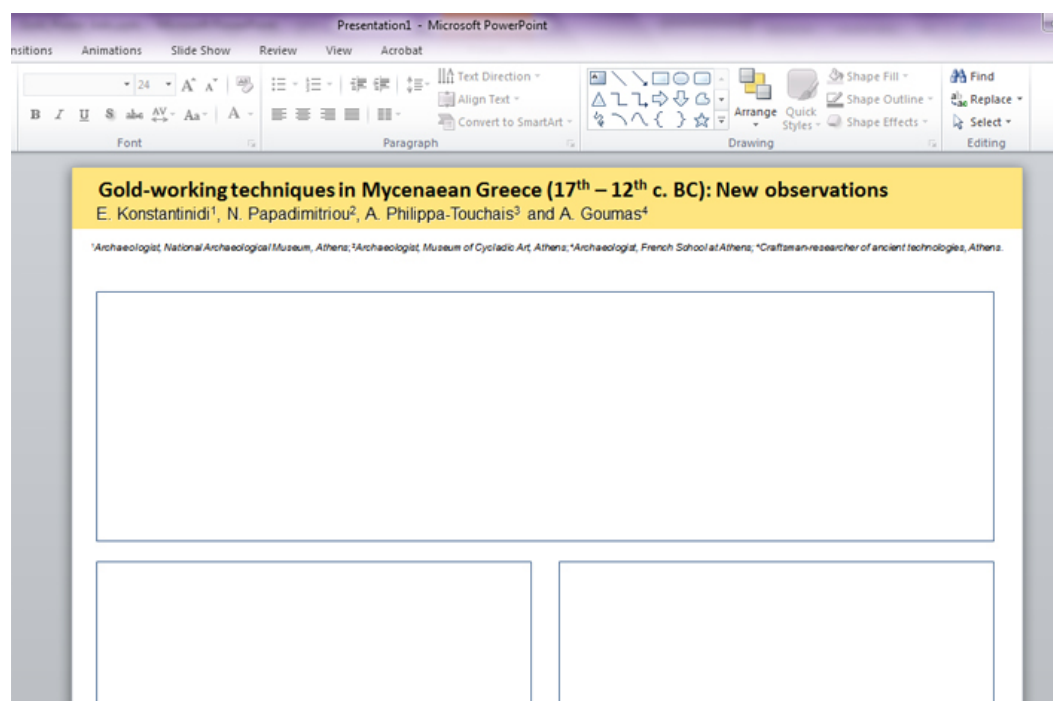


2. Από το οριζόντιο μενού επιλέξτε **Page setup** και τις διαστάσεις βάλτε: **70.7cm (Πλάτος) X 100.0cm (Υψος)**.

Λόγω μεγάλων διαστάσεων, για να δείτε ολόκληρη τη σελίδα στην οθόνη θα πρέπει να κάνετε σμίκρυνση περίπου στο 10%. Για να δουλέψετε τα κείμενα, τις εικόνες και τις λεζάντες θα πρέπει να μεγεθύνετε ανάλογα την οθόνη.



3. Χρησιμοποιήστε σχήματα για να οριοθετήσετε τους χώρους των ενοτήτων σας.



4. Προσθέστε τον τίτλο, τα ονόματα, το Πανεπιστήμιο/Μουσείο/Εφορεία κτλ. όπου εργάζεται ο καθένας. Χρησιμοποιήστε μεγάλοι μεγέθους γράμματα ώστε να είναι ευανάγνωστα από απόσταση (στο συγκεκριμένο παράδειγμα ο τίτλος είναι 54pts, τα ονόματα 40pts, και οι ιδιότητες 24pts).

Paragraph Drawing

Gold-working techniques in Mycenaean Greece (17th – 12th c. BC): [Some] New observations

E. Konstantinou, N. Papadimitriou, A. Philippou-Toufexas and A. Gouras

Abstract

Perhaps the most impressive technique known to the Mycenaean craftsmen is granulation. The technique comes from Mesopotamia where it is already known from the end of the 3rd millennium BC. During the Mycenaean period, gold granules reach a total of 15-20 per centimeter and decorate several relief beads and finger rings. One of the most characteristic granulated artifacts is the elaborate round bead.

Introduction

Granulation is the technique of creating small, spherical granules of gold, which are then attached to a surface to create a textured, granulated effect. This technique is widely used in ancient jewelry and decorative arts.

Materials and Methods

The granules are made from pure gold, which is heated to a high temperature to melt it. The molten gold is then poured into a container and allowed to solidify. The resulting granules are then attached to a surface using a variety of techniques, including soldering and gluing.

Results and Discussion

The granules are found on a variety of artifacts, including beads, rings, and pectorals. The granulation is most prominent on the beads, where it creates a highly textured, three-dimensional effect. The granules are also found on rings, where they are used to create a decorative border or to highlight specific features.

Conclusions

The granulation technique was a highly advanced and labor-intensive process that required a high level of skill and expertise. The use of granulation in Mycenaean jewelry and decorative arts is a testament to the craftsmanship and artistic achievement of the Mycenaean civilization.

References

Konstantinou, E., Papadimitriou, N., Philippou-Toufexas, A., & Gouras, A. (2023). Gold-working techniques in Mycenaean Greece (17th – 12th c. BC): [Some] New observations. *Journal of Archaeological Science*, 123, 45-60.

5. Προσθέστε τους τίτλους και τα κείμενα των ενοτήτων (στο συγκεκριμένο παράδειγμα, τα κείμενα είναι γραμμένα σε 24pts).

Font Paragraph Drawing Styles Editing

Granulation

Perhaps the most impressive technique known to the Mycenaean craftsmen is granulation. The technique comes from Mesopotamia where it is already known from the end of the 3rd millennium BC. During the Mycenaean period, gold granules reach a total of 15-20 per centimeter and decorate several relief beads and finger rings. One of the most characteristic granulated artifacts is the elaborate round bead.

Spherical beads with granulated decoration and oblong plaques (Fig. 2a, 3b) are confined chronologically to the 15th-14th c. BC and geographically to the southern Greece and Crete. The distinctive manufacture of these beads is due to the combination almost all the popular techniques of the period: metal forged on the core, granulation, silver and glass inlays, most of them imported from the East via Crete.

A conical bead from the Deiras cemetery at Argos (Figs. 2 right, 3) is decorated with spiral granulation. Granules were produced through a natural firing process: the gold sheet was cut in minute square pieces of standard size, which were then heated to the melting point until they became spheres (Fig. 4). Oxidation with magnifying loop-glass on the granulation reveals regular granule shapes and settings, but also overheated surfaces and edges.

In order to keep granules in place, a narrow spiral groove running from the top to the base of the dome was chased, and large quantities of a mixture of copper salts and vegetable or fish glue was placed on it (Fig. 5).

«Anticlastic» technique

The magnificent gold triple tassel or curled leaves (Fig. 2a-b) from a chamber tomb (15th c. BC) of the Deiras cemetery at Argos, have been made with the «anticlastic» technique: a piece of sheet metal is hammered over a U-shaped clay, stone or wooden mould (Fig. 7). By compressing the edges and splitting the ducts, the surface develops two curves or coils at right angles to each other, concave on the inside and convex on the outside.

The ornament is decorated with fine granulation technique. The spherical granules are well placed in grooved lines, matching the size of the leaf. On top of some granules we observed corral protrusions (Fig. 7, d). The enigmatic existence of the pointed granules could be explained by the method of production (perhaps, projection of melted gold on flat surface in water).

The anticlastic technique is probably of Minoan origin and this is best documented on the handles of elegant vessels such as the marble cups from Grave Circle A, Mycenae, dated to the 16th cent. BC (Fig. 8). Although there are Late Bronze Age examples of triple tassel leaves on glass or faience from Mycenae and Deiras, Argos, along with the engraving of the motif on a stone mould from the palatial workshops of Mycenae, such ornaments of gold are so far unparalleled.

Variability in manufacture and decoration points out that probably several hands, experienced and craftsmen were working together.

«Gold embroidery»

Filling materials: Emery?

Click to add notes

6. Προσθέστε εικόνες και λεζάντες (στο συγκεκριμένο παράδειγμα οι λεζάντες είναι 20pts).

Gold-working techniques in Mycenaean Greece (17th – 12th c. BC): [Some] New observations
 E. Konstantinidi, N. Papadimitriou, A. Philippe-Touche¹ and A. Gourmet²

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Introduction:
 Goldworking has been one of the most impressive expressions of Mycenaean art. Some gold jewelry artifacts, including the famous Gold Casket of Mycenae (17th c. BC) as well as various beads and pendants (made of gold or bronze), have played an important role in the study of Mycenaean civilization. Gold is not only used as a precious metal, but also as a decorative element, which reflects into other regions (Italy, Crete) and the coastal regions of the Aegean islands.

By unraveling the technology of Mycenaean gold, we have not only improved our understanding of the evolution of Greek goldsmithing, but also the development of metal in ancient Greece.

The parallel research projects at Athens, based on material held at the National Archaeological Museum, are mainly aiming at:
 1. identifying all goldworking techniques used in Mycenaean Greece;
 2. identifying main and secondary stages of each of the above aspects of through microscopic observations and laboratory analyses;
 3. testing the results via experimental observations; and
 4. applying possible results of technology working with other regions (Crete and Italy).

The research team includes archaeologists, archaeologists, scientists, and a professional goldsmith, with specialist experience of traditional goldworking techniques, tools and materials. Study samples include: a) metal ornaments (a) without gold and/or silver, and b) which contain gold and/or silver in various forms (e.g. alloys, beads and bars) as well as gold objects (mainly from the Palace of Knossos, Crete).

Preliminary results include observations on a step-by-step experimental plan for a number of techniques (granulation, gold working, stamping, enamel, engraved techniques, etc.); the identification of local goldworking tools and filling substances in relation to the use of the gold in Mycenaean Greece.

Fig. 1. The Argolis plain with the location of the Mycenaean palace centers.

Fig. 2. Beads with granulated decoration from the Mycenaean palace centers.

Fig. 3. Beaded necklace from the Mycenaean palace centers.

Fig. 4. Beaded necklace from the Mycenaean palace centers.

Granulation

Perhaps the most impressive technique known in the Mycenaean era is granulation. The technique seems to have originated in the 17th century BC and reached its peak in the 16th century BC. During the Mycenaean period, gold granules, which are made of 100% pure gold, were used as a decorative element on various gold artifacts. One of the most characteristic granulated artifacts is the famous Gold Casket.

Granulation is a technique used to create a textured surface on gold objects. It involves the application of small gold particles (granules) to a gold surface. The granules are made of pure gold and are applied to the surface of the object in a regular pattern. The granules are made of pure gold and are applied to the surface of the object in a regular pattern.

Fig. 5. Granulation on a gold object.

Fig. 6. Granulation on a gold object.

Fig. 7. Granulation on a gold object.

Fig. 8. Granulation on a gold object.

Fig. 9. Granulation on a gold object.

«Amalgam» technique

The amalgam technique is a technique used to create a textured surface on gold objects. It involves the application of a mixture of gold and mercury (amalgam) to a gold surface. The amalgam is made of pure gold and mercury and is applied to the surface of the object in a regular pattern. The amalgam is made of pure gold and mercury and is applied to the surface of the object in a regular pattern.

Fig. 10. Amalgam on a gold object.

Fig. 11. Amalgam on a gold object.

Fig. 12. Amalgam on a gold object.

Fig. 13. Amalgam on a gold object.

Fig. 14. Amalgam on a gold object.

«Gold embroidery»

The «gold embroidery» is a highly rare technique that seems to be a Mycenaean invention. This technique involves the application of gold threads to a gold surface. The gold threads are made of pure gold and are applied to the surface of the object in a regular pattern. The gold threads are made of pure gold and are applied to the surface of the object in a regular pattern.

Fig. 15. Gold embroidery on a gold object.

Fig. 16. Gold embroidery on a gold object.

Fig. 17. Gold embroidery on a gold object.

Fig. 18. Gold embroidery on a gold object.

Fig. 19. Gold embroidery on a gold object.

Filling materials: Enamel?

Enamel is a highly rare material used in Mycenaean goldworking. It is a mixture of gold and other materials, which is applied to a gold surface. The enamel is made of pure gold and other materials and is applied to the surface of the object in a regular pattern. The enamel is made of pure gold and other materials and is applied to the surface of the object in a regular pattern.

Fig. 20. Enamel on a gold object.

Fig. 21. Enamel on a gold object.

Fig. 22. Enamel on a gold object.

Fig. 23. Enamel on a gold object.

Fig. 24. Enamel on a gold object.

7. Σώστε το αρχείο ως ppt και στη συνέχεια ως pdf.
8. Για την εκτύπωση του πόστερ, ενημερώστε το print shop για τις επιθυμητές διαστάσεις και ζητήστε να το τοποθετήσουν σε ρολό από χαρτόνι (όπως τα αρχιτεκτονικά σχέδια) για να μην τσαλακωθεί.
9. Θα ακολουθήσει ενημέρωση για την παράδοση των ποστερ στο Cotsen Hall.