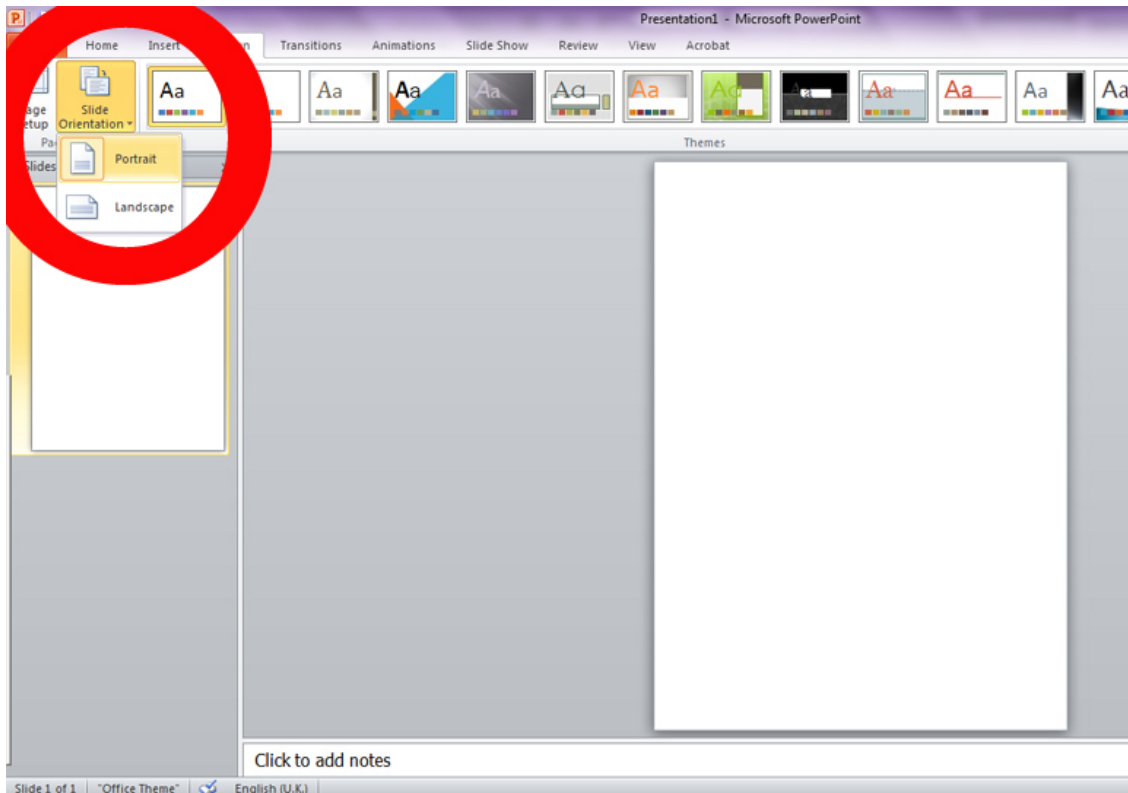


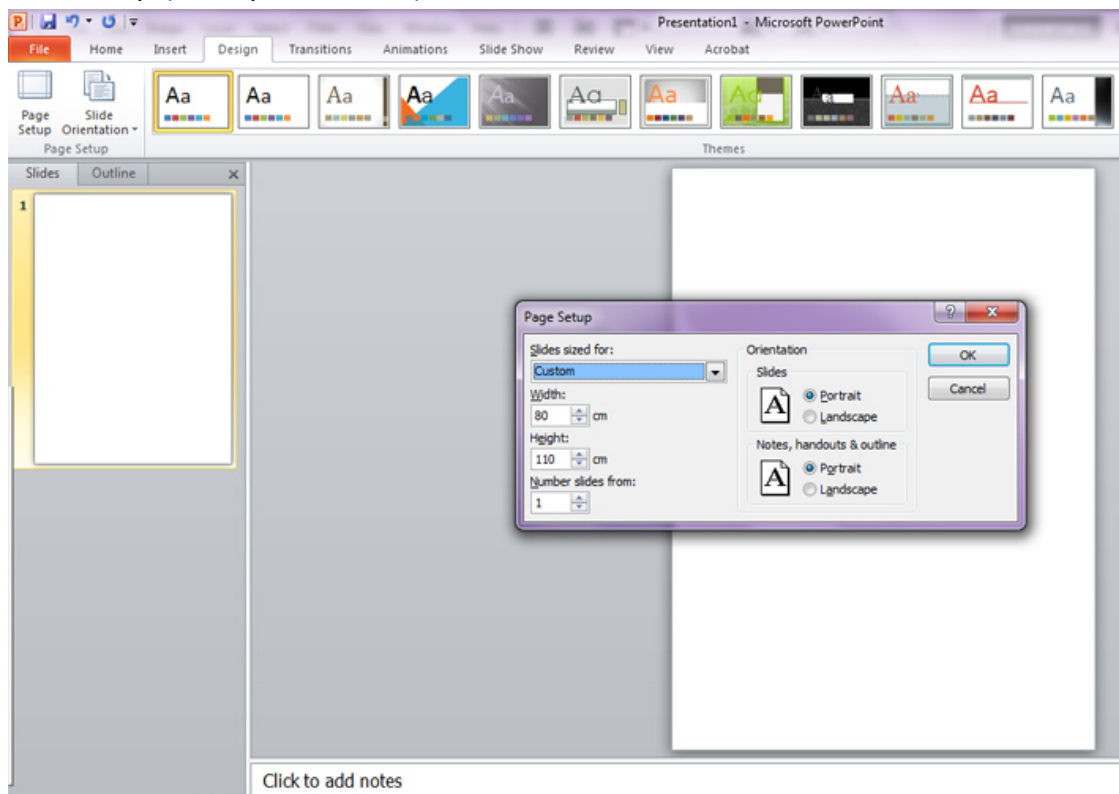
Athens and Attica in the Early Iron Age and the Archaic Period

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



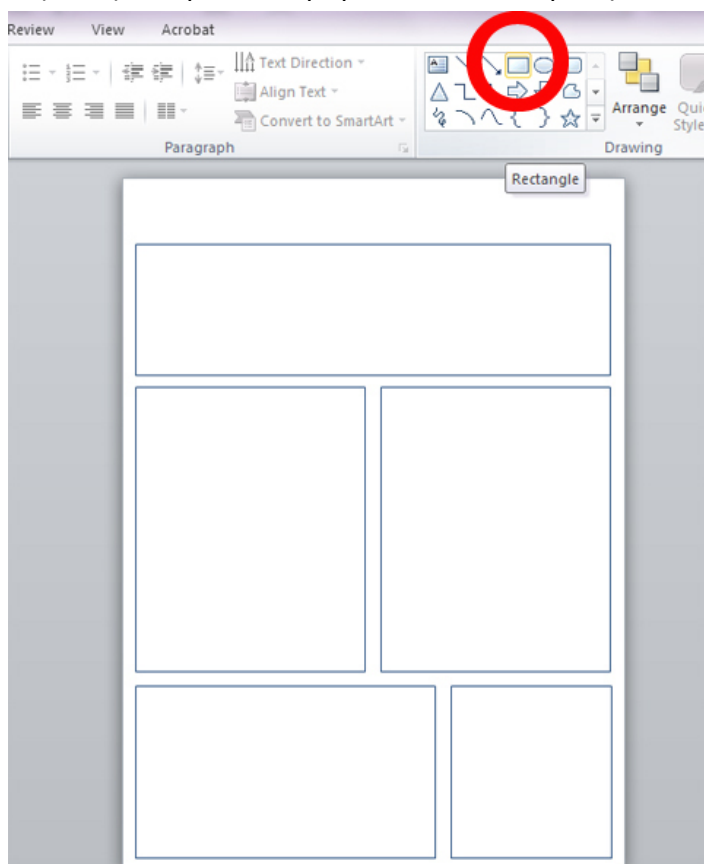
Ο ευκολότερος τρόπος για να δημιουργήσετε ένα πόστερ είναι με χρήση Power Point.

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

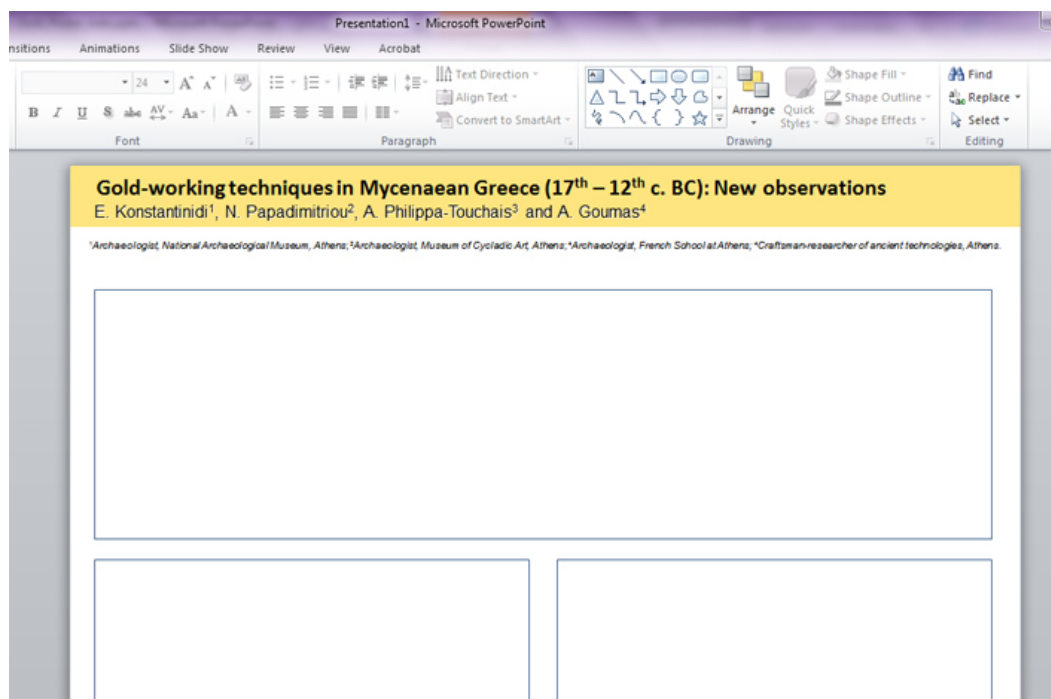


2. Από το οριζόντιο μενού επιλέξτε **Page setup** και τις διαστάσεις βάλτε: **100cm (ύψος) X 70.7cm (πλάτος)**.

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 μεγάλου 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. Konstantinou¹, N. Papadimitriou², A. Philippi-Touchas³ and A. Gournas⁴

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 effect. This technique was widely used in ancient Greece, particularly in the Mycenaean period. The granules are typically made of gold and are attached to a surface using a variety of methods, including soldering and setting.

Materials and Methods

The materials used in the granulation process include gold, silver, and copper. The granules are typically made of gold and are attached to a surface using a variety of methods, including soldering and setting.

Results and Discussion

The results of the granulation process show that the granules are typically made of gold and are attached to a surface using a variety of methods, including soldering and setting. The granules are typically made of gold and are attached to a surface using a variety of methods, including soldering and setting.

Conclusions

The granulation process is a complex and time-consuming technique that requires a high level of skill and expertise. The granules are typically made of gold and are attached to a surface using a variety of methods, including soldering and setting.

References

1. Konstantinou, E., Papadimitriou, N., Philippi-Touchas, A., & Gournas, A. (2023). Gold-working techniques in Mycenaean Greece (17th – 12th c. BC): [Some] New observations. *Journal of Archaeological Science*, 123, 1-10.

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, 2b) 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. Philipp-Toucheff and A. Gourmes

Mycenaean, National Archaeological Museum, Athens; Mycenaean, Museum of Cycladic Art, Athens; Mycenaean, Heraklion Museum of Archaeology; Cycladic, Heraklion Museum of Archaeology; Cycladic, Heraklion Museum of Archaeology; Cycladic, Heraklion Museum of Archaeology



Fig. 1. The Mycenaean plain with the location of the Mycenaean palace marked.



Fig. 2. Beads with granulation (left) and the archaic technique (right).



Fig. 3. Granulation on the gold pendant.



Fig. 4. Archaic technique on the gold pendant.



Fig. 5. Gold embroidery on the pendant.



Fig. 6. Filling materials on the pendant.

Granulation

Perhaps the most impressive technique known in the Mycenaean era is granulation. The technique seems to have originated in the 17th c. BC and was used in the 12th c. BC. During the Mycenaean period, gold granules, which are made of 100% pure gold, were used to decorate gold pendants and other objects. One of the most characteristic granulated artifacts is the Mycenaean gold beads.

Granulation is a technique used to create a textured surface on gold. It involves the application of small gold granules to a gold surface. The granules are made of pure gold and are applied to the surface of the gold object. The granules are applied in a way that they form a textured surface on the gold object. This technique is used to create a textured surface on gold objects. The granules are applied to the surface of the gold object. The granules are applied in a way that they form a textured surface on the gold object. This technique is used to create a textured surface on gold objects.

Archaic technique

The archaic technique is a technique used to create a textured surface on gold. It involves the application of small gold granules to a gold surface. The granules are made of pure gold and are applied to the surface of the gold object. The granules are applied in a way that they form a textured surface on the gold object. This technique is used to create a textured surface on gold objects.

Gold embroidery

The "gold embroidery" is a highly rare technique that seems to be a Mycenaean invention. This design applied on a bone and of course handles from Mycenaean and Cycladic (17th c. BC) now preserved in fragments. It is an extremely delicate and time-consuming technique that consists of a mosaic made by minute gold bands, placed one next to the other, ending to raise the area treated into the bone. This dense composition of bands gives the impression of a mosaic, especially visible with a magnifying glass. In the final stage, the craftsman has further decorated the gold surface with engraved spirals.

Filling materials: Engraving

Labels for this page are not available. The image shows a close-up of a gold pendant with intricate engravings and granulation. The text describes the technique used to create these features, which involves the application of small gold granules to a gold surface. The granules are made of pure gold and are applied to the surface of the gold object. The granules are applied in a way that they form a textured surface on the gold object. This technique is used to create a textured surface on gold objects.

7. Σώστε το αρχείο ως ppt και στη συνέχεια ως pdf.

8. Το Πόστερ θα πρέπει να εκτυπωθεί σε όσο το δυνατό λεπτότερο χαρτί. Μην ξεχάσετε να ενημερώσετε τον υπεύθυνο για την εκτύπωση για τις διαστάσεις του πόστερ (B1: 1000mm X 1707mm). Ζητήστε να το τοποθετήσουν σε ρολό από χαρτόνι (όπως τα αρχιτεκτονικά σχέδια) για να μην τσαλακωθεί.

9. Τα Πόστερ θα πρέπει να παραδοθούν δια χειρός ή μέσω ταχυδρομείου **το αργότερο έως την Παρασκευή 2 Δεκεμβρίου 2022** στη διεύθυνση:
 Μουσείο Παύλου και Αλεξάνδρας Κανελλοπούλου
 Θεωρίας 12, Αθήνα 105 55, Ελλάδα
 τηλ. 210 3319300
 (υπόψη Ν. Παπαδημητρίου για το Συνέδριο της Αττικής)