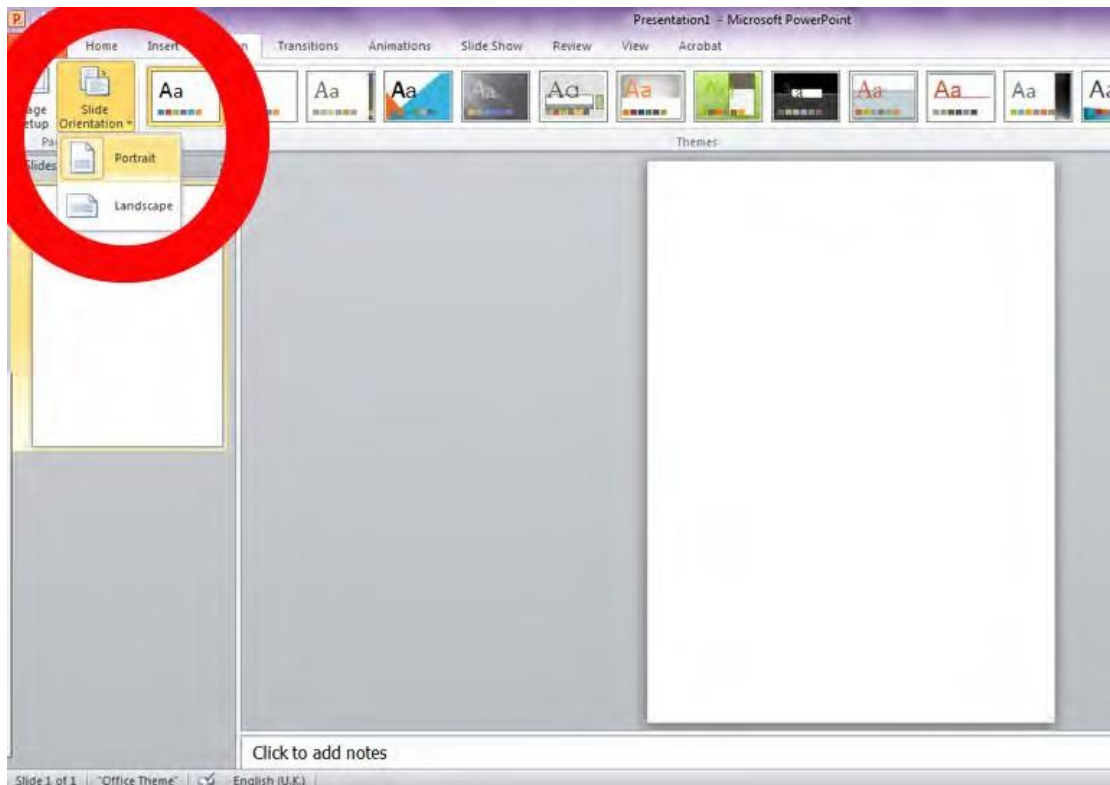


SOCIETY FOR CYCLADIC STUDIES

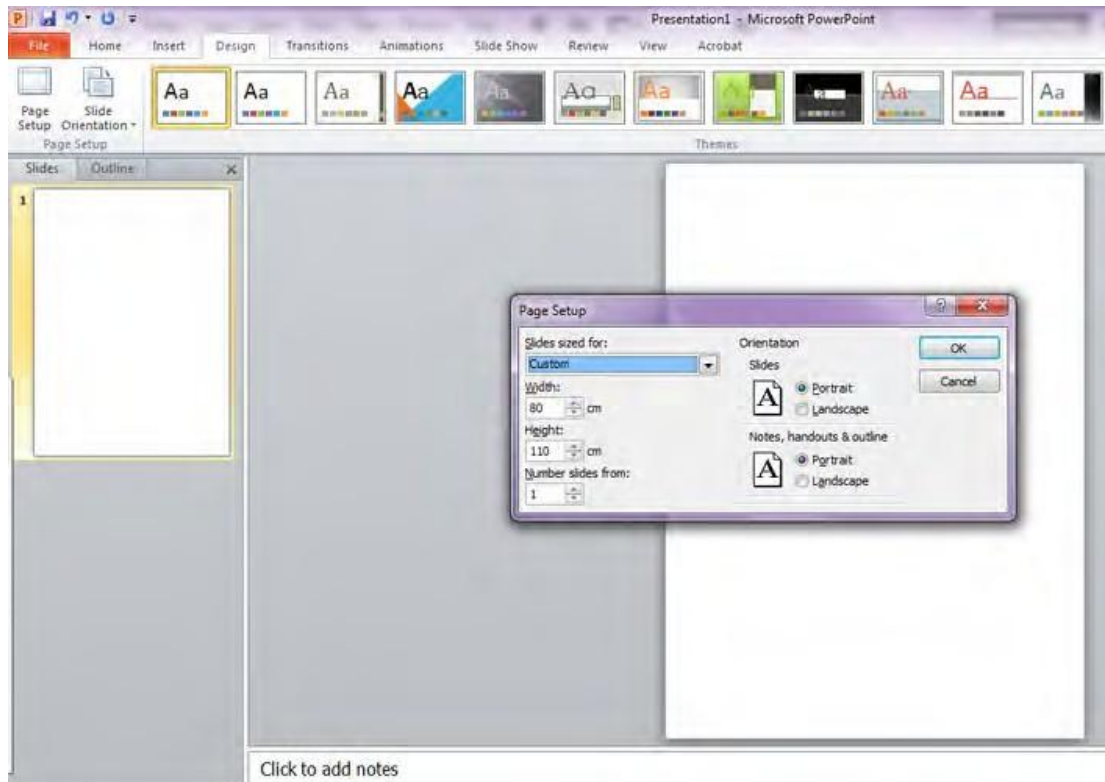
3rd INTERNATIONAL CYCLADOLOGICAL CONFERENCE Hermoupolis, Syros 25 - 29 May 2016

Instructions for Poster presentations

1. Dimensions: Poster presentations in this conference should be **110 cm high X 80 cm wide**. The easiest way to design a poster presentation is by using Power Point.



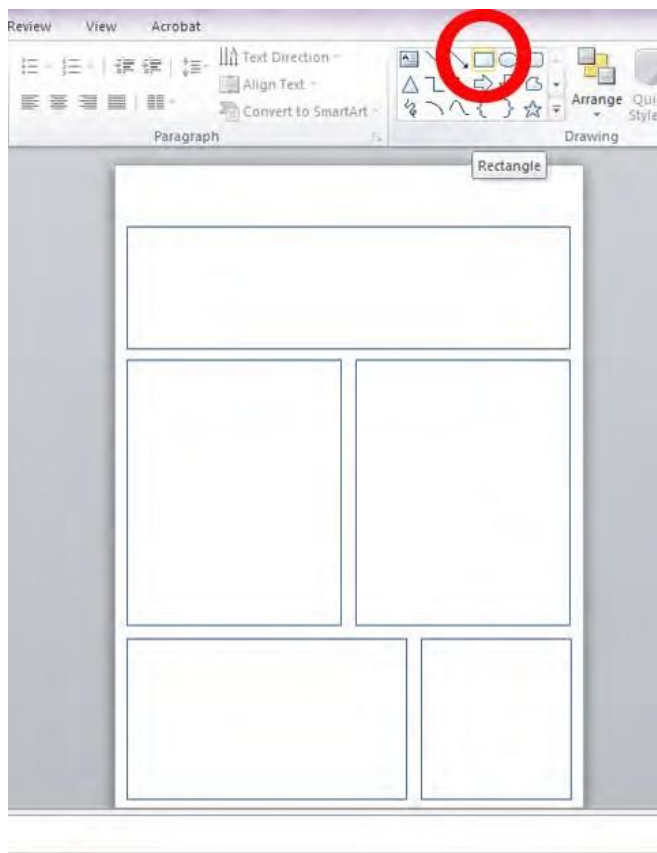
2. In the menu, select **Slide orientation > Portrait**.



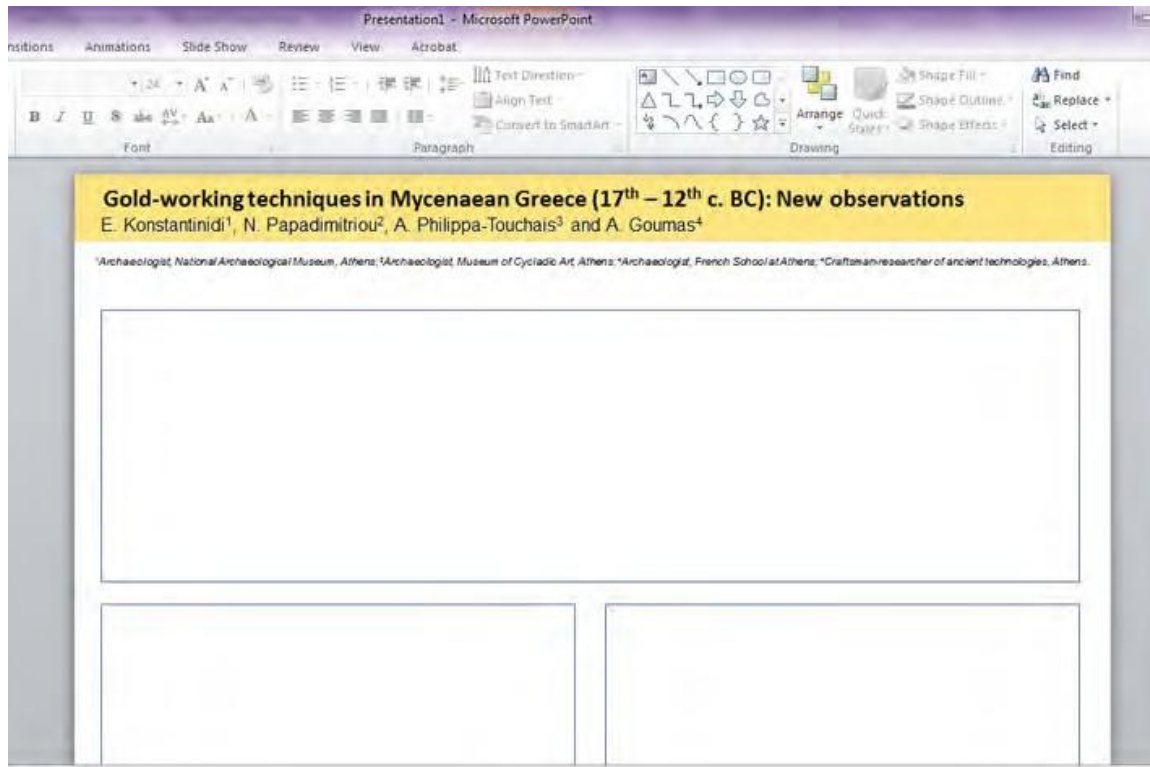
3. In the menu, select **Page setup** and enter manually the following dimensions:

Width 80 cm. – Height 110 cm.

Due to the large size of the poster, if you wish to view the whole surface you will have to zoom out considerably (10%). To work on text or image details, you will have to zoom in the relevant sections.

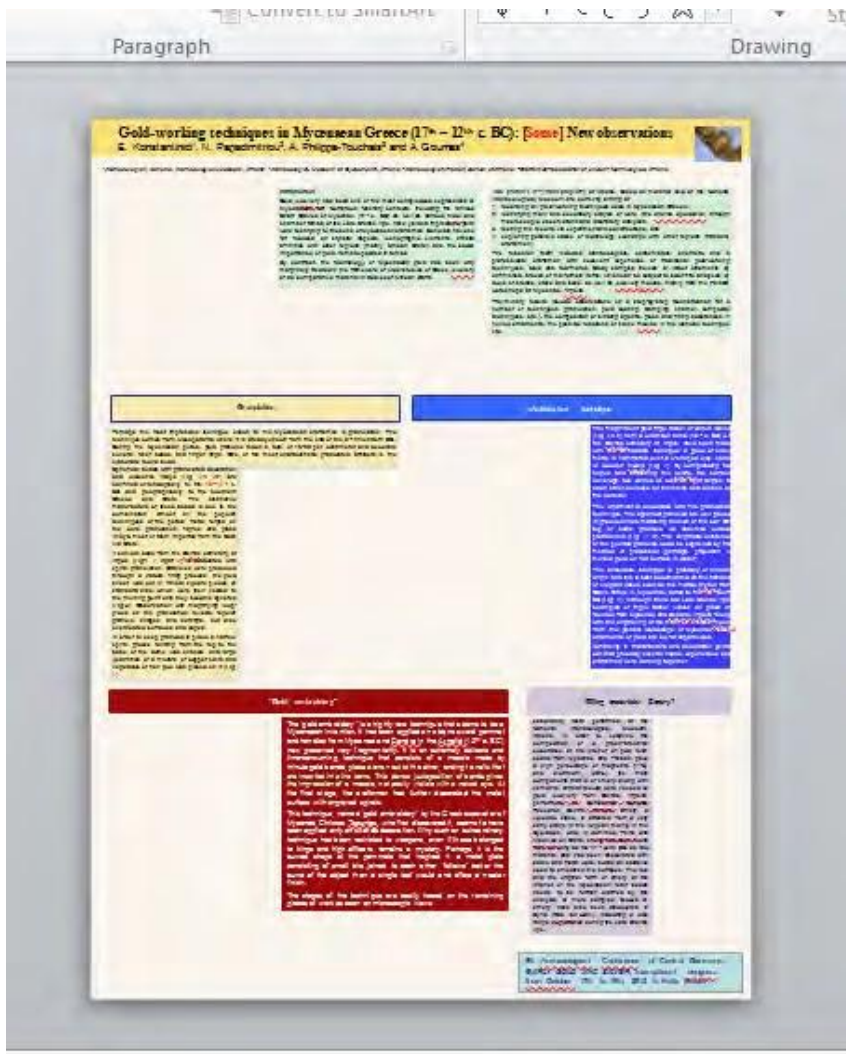


4. Use linear forms from the **Drawing** tool to organize the space of your poster.



to add notes

5. Add the title, you name(s) and affiliation(s). Use large fonts in order to be visible from a distance (in this example, the title is in 54 pts, the names in 40 pts, and the affiliations in 24 pts).



6. Add section titles and texts (in this example, all texts are in 24 pts).

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 elaborateround bead.

Spherical beads with granulated decoration and diadema inlays (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 cone, granulation, filigree and glass inlays, most of them imported from the East via Crete.

A corral bead from the Dendra 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). Observation 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).








Fig. 4. Corral bead from the Dendra at Argos

Fig. 5. Manufacturing of gold granules by heating

Fig. 6. Setting and soldering of the granules

«Anticlastic» technique






Fig. 7 & 8. Tassel leaves from the Dendra cemetery at Argos

Fig. 9. Marble inlay from Mycenae

The magnificent gold tassel (tassel or curled leaves) (Fig. 6a-b) from a chamber tomb (15th c. BC) of the Dendra 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 mold (Fig. 7). By compressing the edges and stretching the getting, 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 the granulation technique. The spherical granules are well placed in grooved lines, matching the size of the leaf. On top of some granules are observed corral protrusions (Fig. 7, d). The enigmatic existence of the pointed granules could be explained by the method of production (perhaps, projection of molten gold on flat surfaces in water).

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

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

"Gold embroidery"

Filling materials: Emery?

Click to add notes

7. Add images and captions (in this example, captions are in 20 pts).

Convert to SmartArt

Paragraph Drawing

Arrange Quick Styles

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

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Introduction:
Goldworking has been one of the most sophisticated techniques of Mycenaean Greece. Numerous literary and archaeological sources (the most important being the Iliad and the Odyssey) describe the goldsmiths' work and the various techniques used for the production of gold objects. In this paper, we present the results of a research project that aims to identify the gold-working techniques used in Mycenaean Greece. The project involves the analysis of gold objects from Mycenaean sites, the study of ancient gold-working techniques, and the application of modern scientific methods to the study of gold objects.

The research team includes a metallurgist, archaeologists, and a conservator. The team has analyzed a large number of gold objects from Mycenaean sites, including gold jewelry, gold vessels, and gold figurines. The results of the analysis have shown that the goldsmiths used a variety of techniques, including granulation, filigree, and gold embroery. The team has also identified the materials used in the production of gold objects, including gold, silver, and copper.

Finally, the team has developed a series of experiments to identify the techniques used in the production of gold objects. The results of these experiments have shown that the goldsmiths used a variety of techniques, including granulation, filigree, and gold embroery. The team has also identified the materials used in the production of gold objects, including gold, silver, and copper.




Fig. 1. The Mycenaean sites in the Peloponnese.




Fig. 2. Gold granulation from the Mycenaean site of Pylos.




Fig. 3. Gold filigree from the Mycenaean site of Pylos.




Fig. 4. Gold embroery from the Mycenaean site of Pylos.




Fig. 5. Microscopic view of gold granulation.

Granulation

Perhaps the most impressive technique used in Mycenaean goldworking is granulation. The technique involves the application of small gold particles to the surface of a gold object. The particles are applied in a way that creates a textured surface. The technique is used to create a variety of effects, including a granular texture and a granular pattern.

The granulation technique is used to create a variety of effects, including a granular texture and a granular pattern. The technique is used to create a variety of effects, including a granular texture and a granular pattern.




Fig. 6. Diagram of granulation.

Filigree technique

The filigree technique is a gold-working technique that involves the use of thin gold wires. The wires are twisted together to create a filigree pattern. The technique is used to create a variety of effects, including a filigree pattern and a filigree texture.

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Fig. 7. Diagram of filigree.

Gold embroery

The gold embroery technique is a highly sophisticated technique that involves the use of gold threads. The threads are woven together to create a gold embroery pattern. The technique is used to create a variety of effects, including a gold embroery pattern and a gold embroery texture.

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Fig. 8. Diagram of gold embroery.

Filing materials

The filing materials used in the production of gold objects are a variety of materials, including gold, silver, and copper. The materials are used to create a variety of effects, including a filing pattern and a filing texture.

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Fig. 9. Microscopic view of filing materials.

8. Save your file first as ppt και then as pdf.

9. To print your poster, either send **the pdf file to the Society for Cycladic Studies email address by so as to be printed by us by Thursday 12 of May 2016**

10. Alternatively go to printing services with plotter printer and inform the person in charge about the dimensions of your poster (110x80 cm.) after **announcing this to our email address**. After printing, place the roll in a carton tube (like the ones used for architectural drawings) to protect it during transportation.

11. All posters should be delivered, on Wednesday 18th and Thursday 19th of May 2016, between 10.00 and 14.00 at the hands of **Giorgos Gavalas (+30 6977771751) at the Society offices in Athens or else they will not be presented.**

12. Posters will be at display from Wednesday 25/05/2016 15.00 till Sunday 29/05/2016. The official poster session is scheduled for **Friday 27 May 2015, between 20.30 and 21.30.**