

care, judgment, dexterity

CRAEFT

Knowledge collection and representation

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Executive summary

The goals of Craeft include the collection and representation of knowledge on eight Representative Craft Instances (RCIs). The aim is to contribute to the preservation and conservation of their production process. To reach this aim, Craeft follows the Representation Protocol for Traditional Crafts, developed within the Mingei project. The protocol is a method for the systematic collection and organization of digital assets and knowledge, their representation into a formal model, and their utilization for research, education, and preservation.

The collection of knowledge can be separated into two conceptual subsections of methodological approaches which are the representation of craft practice and craft context. Crafting practice addresses crafting materials, actions, processes, tools, and products. Craft context regards the social, economic, and natural history that gave rise to specific craft instances, at specific regions, and by specific communities. It is treated by representing such history using narratives.

The collected knowledge primarily comes from the archives of cultural partners and literature surveys and is secondary from the data recorded following the ethnographic approach that is described in D1.1.

As introduced before, Craeft follows the Mingei approach in collecting and representing knowledge but also introduces additional elements that warrant attention in the documentation of a craft, i.e., recognizing the elementary actions that comprise craft practice, understanding the mechanics of crafting actions, collecting multiple visual examples of crafting actions to be able to recognise them and use them in training, and collecting insights from practitioners into what attracted them to that craft. These elements are better outlined and understood through the presentation of their application on Craeft's eight pilots, i.e., Glass, Porcelain, Clay, Marble, Wood, Silver, Wool - Aubusson tapestry, and Wool - cotton textiles.

In this deliverable, we present the knowledge of eight RCIs we collected during the first year of the project. However, we acknowledge that knowledge collection is a never-ending process. For this reason, at this phase, we provide the knowledge which is mandatory for a comprehensive presentation of each pilot craft instance. Nevertheless, we plan to provide a system that will gracefully incorporate new knowledge obtained through further research, within the context of Craeft and in the future.

The remaining summary is divided into three sections referring to the theoretical aspects of the knowledge collection process and the advantages of formalising the knowledge, the methods we used to collect the knowledge, and the knowledge collected for each pilot.

Section 1: Introduction

We introduce and theoretically describe the collection knowledge process. This knowledge encompasses historical, cultural, or scientific facts intricately linked to the research topic.

Then, we highlight the advantages of formalizing the gathered knowledge. Indeed, the formal representation allows us: to develop archetypal action simulators, to populate the CAP with representations of craft instances through the implementation of the Maker-Material-Negotiation model, to integrate the represented content into craft education, and to attract new audiences.

To realize these objectives, it is pivotal to bridge the gap between the knowledge collected from heritage partners and the knowledge encoded according to a formal representation. To do this, we point out that having well-organized knowledge from heritage partners simplifies the process of encoding it into a formal representation. On the other side, we focus on offering functionalities that enable heritage partners to contribute knowledge in meaningful and straightforward ways. These methods serve as the foundation for designing an intuitive interface for the knowledge collection task.

Section 2: Methods

We digitally represent the collected knowledge that incorporates various digital assets like text digitisations, images, 3D reconstructions, motion capture, audio-visual materials, and more.

Our approach to knowledge collection is based on the Mingei craft representation protocol and the knowledge is gathered through two main channels: secondary research and craft ethnography.

Secondary research involves studying existing information sources such as literature, archives, documentaries, and craft inscriptions. This approach helps identify the necessity for digitizing new content to enhance the documentation and comprehension of craft techniques. Furthermore, the acquisition of contextual information is vital in knowledge collection, providing insights into the craft instance's history, utilized materials, and the aesthetics of the craft products.

Craft ethnography focuses on documenting craft practice in the workshop. Its primary goal is to document and understand crafting actions, the way that they are carried out by the practitioner, and the mechanical affordances that are employed in their execution.

Section 3: Description of collected knowledge elements

The knowledge elements have been gathered during the initial year of Craeft. Throughout this period, the collected elements predominantly originate from the archives of cultural partners and literature surveys, with supplementary information obtained through ethnographic studies. Although ethnographic data have been collected for all RCIs, a comprehensive analysis is pending and will be incorporated into the second version of this deliverable in M24. All the reported collected knowledge elements have been entered into the Craeft Authoring Platform (CAP). The knowledge elements follow the craft ontology developed in Mingei and extended in Craeft.

The collected knowledge elements are classified according to the RCI to which they belong. We organised the knowledge elements in macro-categories, which are the main concepts for describing the HC domain. These categories are Locations, Materials, Tools, Products, Persons, Social groups, Narratives and Processes. In the deliverable, we reported a description of each one. We also provide an index of the collected knowledge elements. The details of the elements reported in this index can be found in the appendices of this deliverable.

Note: this deliverable has annexes.

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Abbreviations

AAT	Arts and Architecture Thesaurus
CAP	Craeft Authoring Platform
CH	Cultural Heritage
CONA	Cultural Objects Name Authority
HC	Heritage Craft
ICH	Intangible Cultural Heritage
MOP	Mingei Online Platform
RCI	Representative Craft Instance
ULAN	Union List of Artist Names

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1. Introduction

This deliverable describes Craeft's part in collecting and representing knowledge on eight Representative Craft Instances (RCIs) to contribute to the preservation and conservation of their production process and context of existence in Europe. To reach this aim, Craeft follows the Representation Protocol for Traditional Crafts [1], developed within the Mingei project. The protocol is a method for the systematic collection and organization of digital assets and knowledge, their representation into a formal model, and their utilization for research, education, and preservation. A set of digital tools accompanies this protocol that enables the online curation of craft representations. The protocol aligns with the principles outlined in Elements of the Representative List of Intangible Cultural Heritage [2] defined by UNESCO which has identified aspects of Intangible Cultural Heritage (ICH) that need to be considered when documenting a craft.

The collection of knowledge can be separated into two conceptual subsections of methodological approaches which are the representation of craft practice and craft context.

- Crafting practice addresses crafting materials, actions, processes, tools, and products. In Craeft, we base our approach on [11], but extend it to better understanding the interaction (or negotiation) of the practitioner with materials and the mechanism that governs this interaction.
- Craft context regards the social, economic, and natural history that gave rise to specific craft instances, at specific regions, and by specific communities. It is treated by representing such history using narratives [12, 13].

The collected knowledge is based on data recorded following the ethnographic approach that is described in D1.1. In that deliverable (D1.1) we describe the way that data are collected and recorded, as well as technical tools that aid this effort (e.g. scanners, motion capture).

Knowledge collection transduces these data into knowledge. The basis of this traducement has been published in [16], and it is elaborated in the Mingei public deliverable "D2.2 - The Mingei collection of knowledge" [14]. In the Mingei Handbook [15] practical instructions for its application can be found.

In particular, Mingei proposed guidelines on representing more craft dimensions than state-of-the-art approaches, by including the representation of tangible and intangible Heritage Crafts (HCs) dimensions. Furthermore, Mingei established representations of HCs that associate digital assets and semantic annotations. From a methodological point of view, crafts are treated as performing art with a tangible outcome. Specifically, the digitisation of craft products is addressed through tangible heritage digitisation principles. The digitisation of the physical activity of craftspeople is approached using intangible heritage digitisation principles. The digitisation of knowledge related to craft processes is handled through the generic formalization of processes. Innovative methods are suggested for representing contextual information, involving the portrayal of socio-historical information in the form of narratives.

Following this knowledge collection approach we obtain:

- A theoretical background of researching and representing CH through the assumptions that have been identified so far.
- Methods for qualitative research, production of audio-visual material and digitisations.
- Tangible and intangible aspects that a craft might include.

Craeft follows the Mingei approach in collecting and representing knowledge, while also introducing additional elements that warrant attention in the documentation of a craft. These include:

- recognizing the elementary actions that comprise craft practice,
- understanding the mechanics of crafting actions,

- collecting multiple visual examples of crafting actions to be able to recognise them and use them in training, and
- collecting insights from practitioners into what attracted them to that craft.

The elements are better outlined and understood through the presentation of their application on Craeft's eight pilots reported in the Annexes to this deliverable, i.e., Glass, Porcelain, Clay, Marble, Wood, Silver, Wool - Aubusson tapestry, and Wool - cotton textiles.

In the rest of the Introduction, we provide working definitions of concepts and state the assumptions adopted by the Craeft collection and representation of knowledge.

1.1. Knowledge Collection and Representation

Collection of knowledge is the process of gathering information regarding a topic. This information encompasses historical, cultural, or scientific facts intricately linked to the research topic. The systematic organization and analysis of this data, as referred to by Sack in [3], result in a comprehensive understanding of the researched subject. The objective of the Craeft knowledge collection is to align with Sack's concept of 'knowledge mining' and undertake a semantic annotation of all gathered information, ultimately establishing a database on the research topic. This database can then help researchers, individuals and public or private institutions to retrieve information on the topic according to their interests. It is important to mention though those collections of knowledge can differ regarding their content (even when it is about the same topic) because of the vast information that might exist, or their design depending on the institution that created it [9].

After collection (T1.3), in T1.5, we will represent the collected knowledge "formally". In this way, we will be able to:

- Create archetypal action simulators (T2.2)
- Populate the CAP with craft instance representations (T2.4), using the Maker-Material-Negotiation model (T2.3).
- Utilise the represented content in craft education (T6.1)
- Engage new audiences (T6.4).

To achieve our goal, we need to bridge the gap between the collected knowledge, *as provided by heritage partners*, and collected knowledge, encoded *as required by a formal representation*. From one side, the more organised the collected knowledge from heritage partners is, the simpler the encoding of knowledge in a formal representation becomes. From the other side of the gap, we focus on providing functionalities to contribute knowledge in meaningful and simple ways, for heritage partners. The ways are the basis of design for an intuitive interface towards the knowledge collection task.

1.2. Concepts & Assumptions

The pivotal concept during the knowledge collection process is the **knowledge** itself and the making of knowledge [8]; that is, the outcomes of the collection and analysis of knowledge.

Knowledge is strongly connected with and dependent on history, culture and the writer. History offers facts, and culture provides inside information, but the writer defines the perspectives of facts and information. Simply put, it is the writer's representation of historical facts and cultural information, and what must not be forgotten is that every person has a cultural and educational background. Thus, bias is always involved in their actions. A very significant example is that of Orientalism when Said [7] exemplified how knowledge about the Orient (that is, the Muslim world) was constructed by European colonialists to show the power and cultural strength of the West over the 'Others'. This argument is a milestone when it comes to the production of knowledge and much debate exists until today.

Clifford [4] notes in general culture that *"is contested, temporal, and emergent. Representation and explanation – both by insiders and outsiders – is implicated in this emergence".* This is even more apparent nowadays that we live in a 'global village' [5] where information is exchanged and transmitted in rapid rhythms through several channels that exist in our everyday life, and thus culture can be affected and transformed in certain places. Positionality then should not be neglected when researching and writing knowledge because *"standing on shifting ground makes it clear that every view is a view from somewhere and every act of speaking a speaking from somewhere*" [6].

A **collection of knowledge** then describes partially the need of humans to classify information. Said [7] notes on classification and Lévi-Strauss's 'science of the concrete' that,

"The point Lévi-Strauss makes is that the mind requires order, and order is achieved by discriminating and taking note of everything, placing everything of which the mind is aware in a secure, refundable place, therefore giving things some role to play in the economy of objects and identities that make up an environment. This kind of rudimentary classification has a logic to it, but the roles of the logic by which a green fern in one society is a symbol of grace and in another are considered maleficent are neither predictably rational nor universal."

Craeft's knowledge collection serves as a tool to systematically capture both tangible and intangible elements of HCs, with a focus on addressing the challenges associated with knowledge creation mentioned above. The **primary objective** is to gather information related to the historical and contemporary practices of HCs in Europe. The data collected during this knowledge acquisition process will be annotated and stored in a digital database. Data will also be *formally* represented by linking knowledge elements and events with semantic relationships and creating narratives that will be used to present a comprehensive picture of the represented crafts and their context.

In summary, Craeft aims to leverage this repository of knowledge to preserve RCIs identified within the context of its ongoing research program. The broader goals include not only safeguarding these traditional crafts in Europe but also fostering the creation of applications and a digital archive. These resources will be utilized for educational and developmental (touristic) purposes, benefiting the European countries involved.

1.3. Deliverable outline

The remainder of this document is organised as follows. In Section 2, the **methods** to collect existing and new content, but also to form a contextual framework of the content collected in the first year of the project, are presented. In Section 3 we report the current state of knowledge collected for each **pilot**. In Section 4, conclusions obtained from the collection of knowledge are provided.

The details of the collected knowledge elements can be found in the Appendices of this deliverable.

2. Methods

The collected knowledge is digitally represented. The digital assets to be collected are digitisations of text, images, 3D reconstructions, motion capture, audio-visual material, and so on.

We base the collection of knowledge on the Mingei craft representation protocol. Thus, we begin with knowledge collection, acknowledging the utility of secondary research as well as craft ethnography.

Knowledge is collected in two ways, through secondary research and craft ethnography.

Craft ethnography focuses on documenting craft practice in the workshop. Its primary goal is to document and understand crafting actions, the way that they are carried out by the practitioner, and the mechanical affordances that are employed in their execution. In this context, new digitisations of tools, artefacts, and practitioner motion are needed. Pertinent digitisation techniques are presented in D1.1.

Secondary research regards the study of existing sources of information, such as literature, archives, documentaries, and craft inscriptions. It can point to the need for the digitisation of new content required to better document and understand the techniques of a craft instance.

Moreover, the acquisition of contextual information plays an important role in knowledge collection, because provides an understanding of the history of a craft instance, the materials that are utilised, and the aesthetics of the craft products. Archival research can further help find primary sources such as raw data, documentation footage, photographs, and so on, as well as secondary sources such as reports, articles, and books. We refer to prior work pertinent to the details of the methodology in the execution of secondary research [14, 16].

The collection of knowledge is separated into two themes. The first regards the collection of knowledge on craft practice. That is the tools, the materials, and the techniques of a craft. The second is the documentation of craft context, which is implemented in the form of narratives. These narratives are focused on the presentation of the history and evolution of a craft instance, in a particular region, and by a specific community.

After the preliminary collection of knowledge, we represent it “formally” according to the principles of semantic knowledge representation. This includes the use of semantic annotations in the form of controlled vocabularies, as well as the establishment of links between the pieces of the collected information. To achieve our goal, we need to bridge the gap between the collected knowledge, *as provided by heritage partners*, and collected knowledge, encoded *as required by a formal representation*.

Our main tool for the formal representation of knowledge is the Craeft Authoring Platform (CAP) which is an extension of the Mingei Online Platform (MOP). In D2.2, the CAP is presented in detail. Instructions for representing collected knowledge in the MOP can be found in the Mingei Handbook [15]. Following this approach, this deliverable reports the collected knowledge already represented in the CAP. The collected knowledge is first indexed in tables with the names of the knowledge elements collected. The analytical content of these elements can be found in the Annexes of this deliverable. All items are hyperlinked with the links leading to the CAP.

3. Description of collected knowledge elements

The knowledge elements in this deliverable are those collected during the first year of Craeft. During this first year, the collected elements primarily come from the archives of cultural partners and literature surveys and secondary from ethnographic studies. Ethnographic data have been collected for all RCIs but have not yet been fully analysed and will appear in the second version of this deliverable in M24.

Specifically, the sources for each RCI were reported in the table below.

Glass	Archives of CNAM; Archives of CERFAV; Bontemps on Glass Making: the Guide du Verrier of Georges Bontemps (Translated by M. Cable), Society of Glass Technology, 2008.
Porcelain	Encyclopédie Larousse; BBC StoryWorks; J. Merriman, The Red City: Limoges and the French Nineteenth Century, Oxford University Press, 1985.
Clay	Museum of Cretan Ethnology.
Marble	Museum of Marble Crafts (PIOP); Panormos School of Fine Arts; Greek ICH Inventory; UNESCO inscription on Tinian Marble Crafts.
Wood	Archives of CETEM
Silver	Traditional Craft Center Ioannina (KEPAVI); Silversmithing Museum (PIOP).
Aubusson Tapestry	UNESCO inscription on Aubusson Tapestry; F. Lennard, M. Hayward Tapestry Conservation: Principles and Practice, Routledge, 2006.
Cretan Textiles	Museum of Cretan Ethnology; E. Anipsitaki-Daouraki, Traditional Vegetable Dyes, Lasithi Prefectural Administration, 2009; M. Tsirimonaki, Vegetable dyes from the treasures of the Cretan land, Cretan Folk Art Centre, 2005.

All the reported knowledge elements have been entered in the CAP (see D2.2 for a description of the platform). The knowledge elements follow the craft ontology developed in Mingei and extended in Craeft. The collected knowledge elements are classified according to the RCI to which they belong.

The representation details of the ontology can be found in [10]. Briefly, all knowledge elements have a name, a description, and semantic annotations. As from Craeft, multilingualism has been added to the capabilities of the platform. Several of the collected elements in this deliverable are provided in two languages, English and another one, depending on the case. All knowledge elements are semantically annotated using the Getty Arts and Architecture Thesaurus (AAT). Locations, artworks and persons are annotated using additional thesauri as reported below.

Knowledge elements can be associated with media objects, i.e. images, video, 3D models, and audio. In this deliverable, only images that illustrate knowledge elements are shown. Other types of media objects created in the first year of Craeft are reported in the Data Management Plan.

All the knowledge elements in this deliverable are hyperlinked, with said links leading to the CAP where these elements can be explored and inspected.

3.1. Organisation of knowledge

We organised the knowledge elements in macro-categories, which are the main concepts for describing the HC domain. These categories are Locations, Materials, Tools, Products, Persons, Social groups, Narratives and Processes. In the following, we reported a description of each one.

3.1.1. Locations

Locations represent places on Earth and, sometimes, imaginary ones. They are used in the representation of events, intended as spatiotemporal occurrences. These events may be historical as those in contextualisation narratives or contemporary as in the recording of crafting processes. Locations are defined as points having two coordinates, latitude and longitude. Known locations are semantically annotated using the GeoNames and the Thesaurus of Geographic Names databases.

3.1.2. Materials

Materials are documented by scientific and colloquial names. It ought to be noted that several materials are subject to naming legislation. In Europe, there are regulations on the protection of designation of origin and geographical indication for materials and products (regulation 1151/2012 of the EU). More specific regulations exist for specific material classes, such as the regulation of fibre naming depending on their composition (e.g. regulation 1007/2011 of the EU).

In addition, collected knowledge on materials regards their physical material properties. As the CAP has not yet been updated to include this data, these properties are reported separately in the Annexes.

3.1.3. Tools

Tools represent the crafting tools and the machines used in the RCIs. For example, in wood carving the tools are the chisels, the hammers, and the files. Examples of machines are furnaces in glassmaking, looms in textile manufacturing, and vices in woodworking.

Notably, we regard human hands as tools as well, such as in pottery; in this case, we take into account handedness and distinguish hands as dominant and non-dominant (for the majority of the population the dominant hand is the right one).

In general, in traditional crafts, tools and machines are hand-powered. With the advent of technology and electricity, several tools and machines are now electrically powered. This does not introduce significant implications in the collection of knowledge other than some actions that used to be parts of crafting processes are now no more. For example, in ceramics, the potter's wheel used to be powered by the practitioner's foot. Thus, when we are representing pottery on a traditional potter's wheel, we include the foot action that turns the wheel. As nowadays most of the potter's wheels are electrically powered, we do not do so.

3.1.4. Products

Products refer to unique craft artefacts. Moreover, as crafting processes have steps, the outcome of a step is a product and, at the same time, a material for the subsequent step.

For known artefacts, an additional annotation is provided using the Cultural Objects Name Authority (CONA). In contrast to "fine arts", in traditional crafts, not many craft products have been recognised as artworks. Thus, not many craft products are included in this index. On the other hand, several craft artefacts are inspired by artworks. Examples are found in textiles, where dress designs are inspired by Greek antiquities. In these cases, the dresses are annotated with the specific archaeological finding that inspired the dress.

3.1.5. Persons

Typical knowledge elements related to the life of a person, are long-term events such as occupation, education, and places of habitance, as well as key events such as collaborations with other persons, production of masterpieces and so on. Known artists are, in addition to AAT, semantically annotated using the Union List of Artist Names (ULAN).

3.1.6. Social groups

This category represents groups of persons related by ethnicity, region, business interest (e.g. a company), etc. As in the case of persons, key events are associated with social groups, such as the passing of legislation relating to craft products, or an art festival or exhibition. In addition, social groups are associated with events that mark the initiation and termination of participation of individuals in that group.

3.1.7. Processes

Processes are represented as artefact creation activities based on an "archetypal" plan, or a schema. This process schema, is conceptual and ostensive, in that it can be demonstrated and verbally described, i.e., as instructions [11, 13]. In the processes reported in this deliverable, their execution is provided. The schemas are inferred from observing or interviewing participants. Currently, all the processes have schemas which can be accessed online. However, as we wish to collect further data to justify our analysis, process schemas will be provided in the next version of this deliverable.

3.1.8. Narratives

Narratives are real or imaginary stories that contextualise crafts. These stories target the representation of social, technological, economic, or cultural changes, which relate to a craft instance. They are stories treated as historical or imaginary events that influenced social groups, technological advances, and artistic movements. Narratives are represented using the fabula and its narrations, as in [10]. Most of the reported narratives in this deliverable are provided in two languages, to enhance their reach. The fabula can be found at the end of each narration under the heading "Key events". Moreover, the persons in the narrative can be found under the heading "Key actors". In the online version, a map of the locations is provided, as well as a timeline of the events in the fabula.

3.2. Data distribution over the RCIs

We present an overview of the data derived from our collected knowledge. In the following table, for each RCI, we report the number of the collected elements of each category, i.e., persons, social groups, tools, materials, products, processes, and narratives. These data offer insights into the distribution and prevalence of knowledge elements across the diverse RCIs, shedding light on the significance and impact of each element within the collected data. These numerical data provide the foundation for the indexes reported in Section 3.3.

RCI No	Persons	Social groups	Tools	Materials	Products	Processes	Narratives
1	28	18	27	8	3	1	2
2	8	9	12	11	-	1	1
3	3	10	17	9	2	1	3

4	15	4	17	5	6	1	2
5	17	14	22	6	1	1	2
6	6	20	17	8	-	1	3
7	35	2	12	7	-	1	2
8	55	9	22	43	314	1	2
Total	167	86	146	97	326	8	17

3.3. Indexes of Collected Knowledge

Below we provide indices of the collected knowledge elements. The details of these elements can be found in the appendices of this deliverable.

Glass

Persons (28 knowledge elements)

- Albert Bourbonneux
- Amalric Walter
- Antoine Bernard de Reims
- Antoine–Francois Claudet
- Bernard-Albert Pierre Claude
- Camille Adrien Schmid
- Dominique Jamis
- Ernest Schmid
- Eugène Péligot
- François-Joseph Marie
- George Ravenscroft
- Georges Bontemps
- Gunnar Englund
- Henri Bergé
- Jacques Grüber
- James Timmins Chance
- Jean-Pierre Mateus
- John II, Duke of Lorraine
- Joseph Paxton
- Laurent Hocquet de Saint Léger
- Louis Nicolas Griveau
- Madame de Reims
- Marcel Duchamp
- Marie- Anne Gabrielle Roze de Barbarat de Mazirot
- Marie-Joseph Michel Claude
- Michel Dinet
- Robert Lucas Chance
- Sieurs Schmid
- Émile Gallé

Social groups (18 knowledge elements)

- Albert's sons
- Bear Bull Investments
- Bourgeoisie
- Centre Européen de Recherches et de Formation aux Arts Verriers (CERFAV)
- Chance Brothers and Company
- Choisi-le-roi glass factory
- Conservatoire National des Arts et Métiers
- Craftsmen and Artists of the Art Nouveau Period
- Daum (studio)
- Dukes of Lorraine
- European Center for Research and Training in the Glass Arts (Cerfav)
- Financial Saint Germain
- Foreign glassmakers
- Glassmakers of Lorraine
- Hocquet de Saint Léger family
- Reims Family
- Sagem
- Schmid family

Tools (27 knowledge elements)

- Annealing furnace
- Battledore
- Block
- Blowpipe
- Blowtorch
- Bucket
- Clapper
- Diamond shears
- Garage
- Glass furnace
- Glassworking benches
- Glory Hole
- Jacks
- Marver
- Muffle furnace
- Paddle
- Pallet
- Pincers
- Pipe Buckets
- Pipe warmer
- Protractor
- Punty
- Soffieta
- Template
- The glassblowing workshop at CERFAV
- Tweezer

- Wet Newspaper

Materials (8 knowledge elements)

- Air
- Glass
- Metal
- Paper
- Stone
- Water
- Wax
- Wood

Products (3 knowledge elements)

- A collection of glassworks donated by Bontemps to CNAM
- Drinking glass
- Historical illustrations of glassblowing at CNAM

Processes (1 knowledge element)

- Drinking glass making at CERFAV

Narratives (2 knowledge elements)

- The origins of glassware in Vannes-le-Chatel
- Lorraine, land of glass

Porcelain

Persons (8 knowledge elements)

- Anne Robert Jacques Turgot
- Augustus II the Strong
- Charles X
- Ehrenfried Walther von Tschirnhaus
- François Xavier d'Entrecolles
- Louis XVI
- Marco Polo
- Marquise de Pompadour

Social groups (9 knowledge elements)

- Chinese porcelain professionals
- Dutch porcelain professionals
- Enamel professionals in Limoges
- European market for porcelain
- European royalties
- European scientists
- Porcelain professionals in Limoges
- Portuguese porcelain professionals
- Royal-Polish and Electoral-Saxon Porcelain Manufactory

Tools (12 knowledge elements)

- Extruders
- Fettling knife
- Glazing Brush
- Potter's Wheel
- Pug Mills
- Spray Bottle
- Brushes
- Carving tools
- Grout
- Grout sealer
- Kiln
- Trowel

Materials (11 knowledge elements)

- Bristle
- Clay
- Feldspar
- Glaze
- Kaolin
- Limoges enamel
- Metal
- Plastic
- Porcelain
- Quartz
- Wood

Products

Not yet available.

Processes (1 knowledge element)

- Porcelain process

Narratives (1 knowledge element)

- History of Limoges Porcelain

Clay

Persons (3 knowledge elements)

- Giorgis Dalamvelas
- Mariniki Mania
- Potters

Social groups (10 knowledge elements)

- Byzantine Empire
- Cretan Potters
- German potters

- Migratory Potters' Guild Group
- Minoan Civilization
- Mycenaean Civilization
- Ottoman Empire
- Roman Empire
- The Ancient Greeks
- The Egyptians

Tools (17 knowledge elements)

- Dominant hand
- Kiln
- Lamb's wool
- Non-dominant hand
- Pebble
- Pickaxe
- Potter's wheel
- Shovel
- Banding wheel
- Bentonite
- Calipers
- Engobe
- Fettling knife
- Glazes
- Rolling pin
- Slip trailer
- Sponges

Materials (9 knowledge elements)

- Bentonite
- Cells
- Clay
- Iron
- Soil
- Stone
- Water
- Wood
- Wool

Products (2 knowledge elements)

- Branding Heritage :: Ceramic_1
- Branding Heritage :: Ceramic_2

Processes (1 knowledge element)

- Margarites Pottery Process

Narratives (3 knowledge elements)

- Clay and Pottery
- History of Cretan pottery

- 20th Century Cretan Potters

Marble

Persons (15 knowledge elements)

- Dimitrios Filippotis
- Evryviadis Lampaditis
- Filippos Kagiorgis
- Ioannis Fillipotis
- Ioannis S Filippotis
- Lampaditis Ioannis
- Michail Saltamanikas
- Michalis Kouskouris
- Paris Kollaros
- Petros Dellatolas
- Petros Marmarinos
- Phidias
- Pygmalion
- Stratis I Filippotis
- Yannoulis Chalepas

Social groups (4 knowledge elements)

- Museum of Marble Crafts of Tinos
- The Catholic Church
- The School of Fine Arts of Tinos
- The Venetians

Tools (17 knowledge elements)

- Bow Drill
- Hammer
- Mallet
- Point Chisel
- Pumice Stone
- Rasp
- Riffler
- Sandpaper
- Tooth Chisel
- Adhesives
- Chisels
- Grinders
- Hammers
- Nippers
- Pneumatic hammer
- Polishing pads
- Sealer

Materials (5 knowledge elements)

- Clay
- Iron
- Marble
- Volcanic Glass
- Wood

Products (6 knowledge elements)

- Angel sitting
- Angel standing
- Memorial relief sculpture at Bellu cemetery
- Memorial sculptures at Stavroupoleos monastery
- Memorial statues at Bellu cemetery
- Sleeping Female Figure

Processes (1 knowledge element)

- Tinian Marble Sculpture

Narratives (2 knowledge elements)

- Marble crafts on Tinos
- Marble craft artists on Tinos

Wood

Persons (17 knowledge elements)

- Alonso Cano
- Andrés Puche Férriz
- F. Beltrán Puche Súcar
- Francisco Azorín Tevar
- Francisco Salzillo
- José Esteban Díaz
- José Martínez Altabella
- José Mora Parra
- José Villanueva
- Nicholas de Bussy
- Nicolas Salzillo
- Pedro Chinchilla Candela
- Pedro Ortega
- Pedro de Mena
- Rafael Azorín Fernández
- Roque Lopez
- Tomás Pou Alonso

Social groups (14 knowledge elements)

- Cooperativa Obrera del Mueble Esteban Díaz
- Government of Spain. Ministry of industry, trade and tourism

- Muebles Azorín
- Muebles Lino
- Muebles Pedro Chinchilla
- National Association of Furniture Manufacturers and Exporters of Spain
- Official Association of Commercial Agents
- Official Association of Interior Designers / Decorators of the Region of Murcia
- Regional Association of Furniture and Timber Entrepreneurs
- Technological Centre of Furniture and Timber
- The Spanish Government
- The furniture factory of Candela and Fernández
- Yecla Furniture Fair
- Yecla timber artisans

Tools (22 knowledge elements)

- Bench hook
- Bow Drill
- Carving Knives
- Clamps
- Claw Hammer
- Corner Chisel
- Dowel
- Finishing Nail
- Gouges
- Hand Saw
- Mallet
- Planes
- Polishing Cloth
- Rasp
- Sandpaper
- Scrapers
- Screw
- Screwdriver
- Skew chisel
- V-tool
- Vise
- Workbench

Materials (6 knowledge elements)

- Beeswax
- Iron
- Stainless Steel
- Stand Oil
- Wood
- Wood Pulp

Products (1 knowledge element)

- A Cretan lute

Processes (1 knowledge element)

- Carpentry Process

Narratives (2 knowledge elements)

- History of Yecla furniture
- Woodcarving in Yecla

Silver

Persons (6 knowledge elements)

- Ali Pasha
- Apostolos Katsikis
- Archbishop Spyridon
- Athanasios Tsimouris
- George Diamandis Bafas
- Georgios Sougdouris

Social groups (20 knowledge elements)

- "H Pindos" Patriotic Association of Kalarrites
- Bulgari
- Bulgari family
- Byzantine Despots
- Efstathiou Family
- Ephorate of Antiquities of Ioannina
- Hellenic Manpower Employment Organization
- IOANNINE TRADITIONAL INDUSTRY CENTER (KE.PA.VI.)
- Ioannina Craftsmen
- Kuyumtzides
- Nessi Family
- Piraeus Bank Group Cultural Foundation
- Region of Epirus
- School of Silversmithing "Georgios Stavros"
- School of silversmithing in Ioannina
- Serbanou Family
- Silversmiths of Kalarrites
- Silversmiths' Association of Ioannina "The Art of Ioannina"
- Sougdouris Family
- Municipality of Ioannina

Tools (17 knowledge elements)

- Anvil
- Bush Hammer
- File
- Fret saw
- Graver

- Hard Solder
- Jeweller's saw
- Marker
- Paper
- Patina solution
- Pencil
- Plastic Mallet
- Polishing Wheel
- Polishing cloth
- Ruler
- Sandpaper
- Torch

Materials (8 knowledge elements)

- Graphite
- Metal
- Paper
- Plastic
- Silver
- Steel
- Wood
- Wood Pulp

Products

Not yet available.

Processes (1 knowledge element)

- Silversmithing Process

Narratives (3 knowledge elements)

- The history of silversmithing at Ioannina, Greece
- History of silversmithing at Kalarrites Ioanninwn, Greece
- History of Ioannina, the city of silversmiths

Wool: Aubusson tapestry

Persons (35 knowledge elements)

- Albert Barnes
- Antoine-Marius Martin
- Auguste Louvrier de Lajolais
- Charles Genuys
- Charles Le Brun
- Denise René
- Dom Robert
- Elie Maingonnat
- Francis I of France
- François Boucher

- François Tabar
- Guillaume Janneau
- Henri-Georges Adam
- Henry de Waroquier
- Jacques Lagrange
- Jacques de Vaucanson
- Jean Lurçat
- Jean-Baptiste Colbert
- Jean-Baptiste Le Prince
- Joseph Marie Jacquard
- Louis XI
- Louis XIV
- Louis XV
- Marc Saint-Saens
- Marie Cuttoli
- Mario Prassinos
- Marthe Hennebert
- Michel Tourlière
- Odeon de Conteville
- Paul Cuttoli
- Pierre-Antoine Baudouin
- Pierre-Victor Galland
- Raphael
- Robert Wogensky
- Victor Vasarely

Social groups (2 knowledge elements)

- Ancient Egyptians
- Aubusson's National School of Decorative Arts

Tools (12 knowledge elements)

- Beater
- Bobbin
- Comb
- Graph Paper
- Heddle Rod
- Loom
- Pencil
- Selvage
- Sewing Scissors
- Thread
- Weaving Shuttle
- Yarn

Materials (7 knowledge elements)

- Cotton
- Graphite

- Silk
- Stainless Steel
- Wood
- Wood Pulp
- Wool

Products

Not yet available.

Processes (1 knowledge element)

- Tapestry Making Process

Narratives (2 knowledge elements)

- History of Aubusson tapestry
- Development of French Tapestry

Wool, cotton textiles

Persons (55 knowledge elements)

- Alexander Wang
- Alexandra Bissa
- Alexios II Komnenos
- Anaktae
- Ancient Greek Sandals
- Anna Kitsou
- Anni Albers
- Barbara Terzaki Pallikari
- Basile Bouchon
- Carven
- Charlemagne
- Daedalus
- Edmund Cartwright
- Eleni Koukoulaki
- Elisabeth Kremers
- Erwin Maus
- Erwin Priedigkeit
- F.J. Casaretto
- Faye Chatzi
- Franz Johann Joseph Bock
- Ioannis Modatsos
- Iris Lindemann
- Isaac the Jew
- Issey Miyake
- Jacques de Vaucanson
- Jakob Theodor Gotzes
- Jane Lawson
- Jean Paul Gaultier

- Jean-Baptiste Falcon
- Johann Tserclaes
- Louis IX of France
- Loukia Orfanou
- Maria Galanaki
- Maria Sigma Textiles
- Mariano Fortuny
- Marios Schwab
- Marlies Schumacher-Kemme
- Marmarometry
- Mary Katrantzou
- Nikiforos Phokas
- Philomela
- Polina Ellis
- Qupa
- Reference :: Dyer maker
- Sophia Kokosalaki
- Spyridon Tsagarakis
- The Artisans
- Thomas Priedigkeit
- Versace
- Vionnet
- Voula Karampatzaki
- Weaver
- Alberta Ferretti
- Elli Sfika
- Ergon Mykonos

Social groups (9 knowledge elements)

- 12 Byzantine rulers
- Abbasid Caliphate
- Abbasid Caliphate
- Casaretto's Company
- Cretan women weavers
- Escada
- Klotho
- Krefeld Textile Industry
- Mission Penelope Gandhi

Tools (22 knowledge elements)

- Reference :: Beater
- Reference :: Cauldron
- Reference :: Flying Shuttle
- Reference :: Harvesting equipment
- Reference :: Pirn
- Reference :: Punched Card
- Reference :: Shed

- Reference :: Shedding device
- Reference :: Shuttle
- Reference :: Shuttle box
- Reference :: Spinning Jenny
- Reference :: Spinning mule
- Reference :: Thermometer
- Reference :: Warping wheel
- Reference :: Wooden stick
- Reference::Jacquard Loom
- Reference::Spinning wheel
- Reference::Treadle
- Reference::Warping reel
- Shed
- Warp
- Weft

Materials (43 knowledge elements)

- 24k gold-plated 925 sterling silver
- Alum
- Bronze
- Clay
- Cotton
- Cotton fabric
- DMC thread
- Dyeing plants
- Gold plated silver
- Gold thread
- Greek marble
- Jersey
- Lace up
- Lapis lazuli
- Linen
- Metal
- Metal heel
- Metallic thread
- Mosaic
- Natural seagrass yarn
- Nylon
- Oxidised brass
- Paper
- Polyester
- Recycled Indian sari silk
- Recycled cotton
- Rhodium plated silver
- Satin
- Silk
- Silk threads

- Silver
- Soap
- String
- Suede
- Thassos & Aliveri Marble
- Tulle
- Undyed British wool
- Vegan leather
- Velvet
- Viscose
- Water
- Wood
- Wool

Products (314 knowledge elements)

- Branding Heritage :: Escada
- Branding Heritage :: Alberta Ferretti
- Branding Heritage :: Alexander Wang
- Branding Heritage :: Bracelet with lapis lazuli
- Branding Heritage :: Carven
- Branding Heritage :: Ceramic jewellery
- Branding Heritage :: Ceramic jewellery
- Branding Heritage :: Chimera Dress, Garment with prints
- Branding Heritage :: Circe
- Branding Heritage :: Clay pot
- Branding Heritage :: Decorative object
- Branding Heritage :: Disk of Phaistos
- Branding Heritage :: Embroidered garment 1
- Branding Heritage :: Garment woven on electronic loom
- Branding Heritage :: Garment woven on loom
- Branding Heritage :: Garment woven on loom 1
- Branding Heritage :: Golden silk draped garment
- Branding Heritage :: Halston
- Branding Heritage :: Halston Heritage 1
- Branding Heritage :: Halston Heritage 2
- Branding Heritage :: Hand woven textile
- Branding Heritage :: Hand-woven textile
- Branding Heritage :: Helmut Lang
- Branding Heritage :: Hermès
- Branding Heritage :: Lanvin by Alber Elbaz
- Branding Heritage :: Marble jewellery
- Branding Heritage :: Minoan Jar, Hand woven bag
- Branding Heritage :: Minoan Lily, Garment woven on loom 2
- Branding Heritage :: Minoan Pagan collection, Silk garment 1
- Branding Heritage :: Minoan ceramic pot
- Branding Heritage :: Minoan mosaic dress
- Branding Heritage :: Minotaur, Sandals

- Branding Heritage :: Necklace with lapis lazuli
- Branding Heritage :: Necklace with silver plated with gold
- Branding Heritage :: Net, Dress with prints
- Branding Heritage :: Pleats Please
- Branding Heritage :: Silk garment 2
- Branding Heritage :: Silver Necklace
- Branding Heritage :: Silver bracelet
- Branding Heritage :: Skirt
- Branding Heritage :: Sophia Kokosalaki BH Collection 1
- Branding Heritage :: Sophia Kokosalaki BH Collection 2
- Branding Heritage :: Sophia Kokosalaki BH Collection 3
- Branding Heritage :: Sophia Kokosalaki BH Collection 4
- Branding Heritage :: The Snake Goddess Category, Embroidered garment 2
- Branding Heritage :: The horns of the bull
- Branding Heritage :: The treasure of Ariadne
- Branding Heritage :: The wings of Daedalus, Hand woven creation
- Branding Heritage :: Vionnet
- Hagia Triada Sarcophagus
- Knossos :: Caravanserai
- Knossos :: Grand Staircase
- Knossos :: Hall of the Double Axes
- Knossos :: Little Palace
- Knossos :: Magazine of the Medallion Pithoi, Corridor of the Bays
- Knossos :: North Entrance
- Knossos :: North Lustral Basin
- Knossos :: Queen's bathroom
- Knossos :: Queen’s Megaron
- Knossos :: Royal Villa
- Knossos :: Shrine of the Double Axes
- Knossos :: South Propylaeum
- Knossos :: Temple Tomb
- Knossos :: Throne Room
- Knossos :: West Wing
- Little brother
- NHMA :: 000 MONK TEXTILE
- NHMA :: 001 CRETAN KNIGHTS
- NHMA :: 002 MINOAN MOTIF
- NHMA :: 003 BULLS
- NHMA :: 004 CUP BEARER
- NHMA :: 005 DEDICATORY GARMENTS AND BELTS
- NHMA :: 006 MINOAN MOTIF
- NHMA :: 007 FORTUNY MOTIF
- NHMA :: 008 STANDARD BEARERS
- NHMA :: 009 FORTUNY MOTIF
- NHMA :: 010 CENTRAL DESIGN FORTUNY
- NHMA :: 011 BYZANTINE PATTERN WITH DOUBLE-HEADED EAGLE
- NHMA :: 012 LABYRINTH

- NHMA :: 013 MINOAN MOTIF
- NHMA :: 014 FOLK MOTIF
- NHMA :: 015 MINOAN MOTIF
- NHMA :: 016 CRETAN DANCERS
- NHMA :: 017 DRESS FROM IDOL
- NHMA :: 018 DESIGN FROM IDOL
- NHMA :: 019 MINOAN MOTIF
- NHMA :: 020 DESIGN FROM SARCOPHAGUS
- NHMA :: 021 MINOAN MOTIF
- NHMA :: 022 LILLIES OF THE PRINCE
- NHMA :: 023 MOTIF FORTUNY
- NHMA :: 024 CUP BEARER
- NHMA :: 025 FLORAL FOLK MOTIF
- NHMA :: 026 MOTIF FORTUNY
- NHMA :: 027 FLORAL FOLK MOTIF
- NHMA :: 028 SACRAL KNOT
- NHMA :: 029 GEOMETRIC DESIGN
- NHMA :: 030 DELPHI PLAQUE
- NHMA :: 031 GEOMETRIC MOTIF
- NHMA :: 032 BEES
- NHMA :: 033 MINOAN DRESS
- NHMA :: 034 HEM
- NHMA :: 035 GEOMETRIC MOTIF
- NHMA :: 036 BLANKET DESIGN
- NHMA :: 037 BORDER
- NHMA :: 038 BORDER
- NHMA :: 039 BORDER
- NHMA :: 040 SARCOPHAGUS
- NHMA :: 041 DRESS
- NHMA :: 042 ROSE DOUBLE AXE
- NHMA :: 043 DESIGN
- NHMA :: 044 MOTIF DESIGN
- NHMA :: 045 MINOAN MOTIF
- NHMA :: 046 DESIGN
- NHMA :: 047 MINOAN SKIRTS
- NHMA :: 048 NEW DESIGN (FIGURES)
- NHMA :: 049 SKIRT HEMLINE
- NHMA :: 050 MINOAN MOTIF
- NHMA :: 051 MINOAN MOTIF
- NHMA :: 052 DOLPHIN
- NHMA :: 053 OCTOPUS
- NHMA :: 054 MINOAN MOTIF
- NHMA :: 055 MINOAN MOTIF
- NHMA :: 056 OLYMPIC RUNNERS
- NHMA :: 057 FIGURES
- NHMA :: 058 DRESS
- NHMA :: 059 JACKET

- NHMA :: 060 HINDUISTIC MOTIF
- NHMA :: 061 MINOAN MOTIF DRESS
- NHMA :: 062 MOTIF
- NHMA :: 063 DRESS
- NHMA :: 064 DANCERS
- NHMA :: 065 CHRISTMAS MOTIF
- NHMA :: 066 HEART MOTIF
- NHMA :: 067 SNOW
- NHMA :: 068 STONE SEALS
- NHMA :: 069 KALOUTSI ARCHES
- NHMA :: 070 SKIRT HEMLINE
- NHMA :: 071 EASTER EGGS
- NHMA :: 072 MOTIF
- NHMA :: 073 FORTUNY
- NHMA :: 074 DESIGN
- NHMA :: 075 DESIGN
- NHMA :: 076 DRESS DESIGN
- NHMA :: 077 CUPRESSUS
- NHMA :: 078 KALOUTSI
- NHMA :: 079 PRINCE OF KNOSSOS
- NHMA :: 080 BATTANIYE EOMMEX
- NHMA :: 081 DRESS
- NHMA :: 082 DESIGN
- NHMA :: 083 COTE SUD RUG WITH SQUARES
- NHMA :: 084 COTE SUD RUG WITHOUT SQUARES
- NHMA :: 085 FORTUNI
- NHMA :: 086 BAG
- NHMA :: 087 PALMETTE
- NHMA :: 088 CLAY VESSEL DESIGN
- NHMA :: 089 MOTIF
- NHMA :: 090 GEOMETRIC MOTIF
- NHMA :: 091 DESIGN
- NHMA :: 092 BAG
- NHMA :: 093 DESIGN
- NHMA :: 094 MINOANS IN EGYPT
- NHMA :: 095 MINOANS IN EGYPT
- NHMA :: 096 RHYTON(DOUBLE AXE)
- NHMA :: 097 KORMARI ZONIANA
- NHMA :: 098 FORTUNI
- NHMA :: 099 MINOAN MOTIF
- NHMA :: 100 DOUBLE AXE
- NHMA :: 101 HEMLINE
- NHMA :: 102 FLAGS
- NHMA :: 103 FRESCO
- NHMA :: 104 DRESS WITH BLUE MOTIF
- NHMA :: 105 WHITE BAG
- NHMA :: 106 BENAKIS FIGURES

- NHMA :: 107 BENAKIS TEXTILE
- NHMA :: 108 DEPTH
- NHMA :: 109 TOWEL
- NHMA :: 110 CRETAN SHIRT HEMLINE
- NHMA :: 111 TEXTILE
- NHMA :: 112 CRETAN
- NHMA :: 113 CRETAN DANCER
- NHMA :: 114 BENAKIS HEMLINE
- NHMA :: 115 KALOUTSI CURTAIN
- NHMA :: 116 DOUBLE AXE
- NHMA :: 117 AMPHORA DESIGN
- NHMA :: 118 RHOMBUS DRESS
- NHMA :: 119 IRIS TZAKHILI (RED DRESS)
- NHMA :: 120 IRIS TZAKHILI (RED DRESS)
- NHMA :: 121 DRESS WITH LILIES
- NHMA :: 122 BLUE MINOAN MOTIF
- NHMA :: 123 LONG LIVE SAINT GEORGE
- NHMA :: 124 MINOAN MOTIF
- NHMA :: 125 MEANDROS DESIGN
- NHMA :: 126 MINOAN MOTIF DRESS
- NHMA :: 127 WHITE SHIRT ROOSTERS
- NHMA :: 128 TEXTILE
- NHMA :: 129 BLUE TEXTILE
- NHMA :: 130 SILK OF DAREIOS A
- NHMA :: 131 RUG DESIGN
- NHMA :: 132 RUG
- NHMA :: 133 ROOSTERS
- NHMA :: 134 MINOAN MOTIF CUSHION MODEL
- NHMA :: 135 BLUE RHOMBUS DRESS
- NHMA :: 136 SHIP AND HORSE DESIGN
- NHMA :: 137 BLANKET
- NHMA :: 138 AUXERRE DRESS
- NHMA :: 139 BUTTERFLY
- NHMA :: 140 SHIP AND MERMAID DESIGN
- NHMA :: 141 MINOAN PRIESTESS SYMBOL BEARER
- NHMA :: 142 BIRD PILLOW
- NHMA :: 143 CURTAIN (TREE OF LIFE)
- NHMA :: 144 WHITE FORTUNY DRESS
- NHMA :: 145 BLACK FORTUNY DRESS
- NHMA :: 146 KALOUTSI WHITE DRESS
- NHMA :: 147 SARCOPHAGUS DESIGN KALOUTSI
- NHMA :: 148 GEOMETRIC MOTIF
- NHMA :: 149 KALOUTSI WHITE DRESS
- NHMA :: 150 KALOUTSI WHITE DRESS DESIGN
- NHMA :: 151 BULL CEREMONY
- NHMA :: 152 ANEMONE
- NHMA :: 153 LITTLE PEOPLE

- NHMA :: 154 TWO HEADED
- NHMA :: 155 DOUBLE AXE MOTIF
- NHMA :: 156 CHURCHES
- NHMA :: 157 IDEOGRAMS
- NHMA :: 158 HORSEMEN
- NHMA :: 159 CAVALRYMAN WITH WEAPON
- NHMA :: 160 YELLOW TEXTILE
- NHMA :: 161 KNOSSOS TEXTILE
- NHMA :: 162 RHOMBUS BLANKET
- NHMA :: 163 BLACK DRESS CACTI
- NHMA :: 164 BLUE LINES
- NHMA :: 165 PARTHENON
- NHMA :: 166 RHOMBUS
- NHMA :: 167 RUSSIAN
- NHMA :: 168 BOOKMARKS
- NHMA :: 169 HOUSES
- NHMA :: 170 CROSSES
- NHMA :: 171 PATTERN WITH STRIPES
- NHMA :: 172 THREE WOMEN
- NHMA :: 173 THREE FLOWERS
- NHMA :: 174 DRESS
- NHMA :: 175 DRESS
- NHMA :: 176 DRESS WHITE RED
- NHMA :: 177 RUG BIRDS
- NHMA :: 178 SWALLOW
- NHMA :: 179 DESIGN
- NHMA :: 180 XENAKIS
- NHMA :: 181 DESIGN
- NHMA :: 182 DESIGN
- NHMA :: 183 MINOAN MOTIF DRESS
- NHMA :: 184 BULL LEAPING
- NHMA :: 500 BLACK DRESS
- NHMA :: 501 BLACK EYE DRESS
- NHMA :: 502 CRETAN DRESS
- NHMA :: 503 BLACK FLOWERS DRESS
- NHMA :: 504 BLACK TREES DRESS
- NHMA :: 505 BLACK DRESS
- NHMA :: 506 AXE DRESS
- NHMA :: 507 BLACK DRESS
- NHMA :: 508 FLOWERS DRESS
- NHMA :: 509 ROOSTERS DRESS
- NHMA :: 511 CHECKED RED BLACK DRESS
- NHMA :: 512 CROSS LINES DRESS
- NHMA :: 513 DRESS
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- NHMA :: 530 DRESS
- NHMA :: 531 BROWN SKIRT
- NHMA :: 532 BORDER PASHMINA
- NHMA :: 533 COLOR BLOCK SKIRT
- NHMA :: 534 BROWN SKIRT
- NHMA :: 535 BLUE BLACK VEST
- NHMA :: 536 BLAZER
- NHMA :: 537 APRON
- NHMA :: 538 SKIRT
- NHMA :: 539 DRESS
- NHMA :: 540 DRESS
- NHMA :: 541 DRESS
- NHMA :: 542 DRESS
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- NHMA :: 546 DRESS
- NHMA :: 547 DRESS
- NHMA :: 548 DRESS
- NHMA :: 549 DRESS
- NHMA :: 550 DRESS
- NHMA :: 551 DRESS
- NHMA :: 552 SHIRT
- NHMA :: 553 SHIRT
- NHMA :: 554 SHIRT
- NHMA :: 555 SHIRT
- NHMA :: 556 SHIRT
- NHMA :: 557 BLAZER
- Palace of Knossos
- Palace of Malia
- Versace
- model_04
- model_09
- model_11
- model_12

Processes (1 knowledge element)

- Traditional thread dyeing

Narratives (2 knowledge elements)

- History of Cretan textiles
- The Union of Crete with Greece

4. Conclusion

In this deliverable, the foundation for the knowledge to be collected for the eight Representative Craft Instances (RCIs) of the project has been set. Craeft adheres to the Representation Protocol for Traditional Crafts, established as part of the Mingei project. This protocol serves as a systematic approach to collecting and organizing digital assets and knowledge. It involves their representation in a formal model and aims to utilize them for research, education, and preservation purposes.

The presentation of knowledge through eight pilot craft instances, such as Glass, Porcelain, Clay, Marble, Wood, Silver, Wool - Aubusson tapestry, and Wool - cotton textiles, provides a tangible demonstration of Craeft's methodology in action. By recognizing elementary actions, understanding crafting mechanics, and incorporating insights from practitioners, Craeft adds valuable layers to the documentation of each RCI.

During this first year, the collected elements come from the archives of cultural partners' literature surveys and ethnographic studies. Although ethnographic data have been collected for all RCIs, a comprehensive analysis is pending and will be incorporated into the second version of this deliverable in M24.

After the initial knowledge collection phase, we formally represent the gathered knowledge according to the principles of semantic knowledge representation. This involves employing semantic annotations through controlled vocabularies and establishing links among the collected information pieces. To reach our objective, it is crucial to connect the knowledge obtained from heritage partners with the knowledge encoded according to a formal representation. The primary tool we use for implementing the formal knowledge representation is the Craeft Authoring Platform (CAP), an extension of the Mingei Online Platform (MOP), which is based on the Maker-Material-Negotiation model. Detailed information about the CAP and model is presented in D2.2.

We refrain from asserting the completeness of the knowledge we have gathered; instead, we emphasize that it is adequate for the requirements of the RCIs. This approach is grounded in the understanding that claiming complete knowledge of a topic is rarely achievable. However, Craeft is committed to evolving its system to seamlessly incorporate new insights gained through continued research, ensuring the sustainability and relevance of the knowledge base.

The use of a semantic knowledge representation and a tool for facilitating the translation from the collected knowledge to its formal representation ensures the Craeft approach a solid extensibility so that it can be used to represent wider tangible and intangible craft dimensions, crafting materials, actions, processes, tools, and products.

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care, judgment, dexterity

CRAEFT

Deliverable 1.2

Knowledge collection and representation

ANNEXES



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http://www.craeft.eu/

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Annex 1. RCI1 - Glass

A1.1. Locations

Allamps

Alternative Name(s):

Description: Allamps (French pronunciation: [alɑ̃]) is a commune in the Meurthe-et-Moselle department in northeastern France.

Latitude: 48.54692

Longitude: 5.80947

Image:



Geosemantics:

https://sws.geonames.org/3038174/ - Allamps

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Amboise

Alternative Name(s):

Description:

Latitude: 47.41139

Longitude: 0.9825

Image:



Geosemantics:

https://sws.geonames.org/6452286 - Amboise

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Baccarat

Alternative Name(s):

Description:

Latitude: 48.4492

Longitude: 6.7389

Image:



Geosemantics:

https://sws.geonames.org/6449706 - Baccarat

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Baccarat

Alternative Name(s):

Description:

Latitude: 48.44984

Longitude: 6.73946

Image:



Geosemantics:

https://sws.geonames.org/3035498/ - Baccarat

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Bayel

Alternative Name(s):

Description: Bayel is a commune in the Aube department in northeastern France . In 2009 it had a population of 854 inhabitants. [1]

Latitude: 48.19889

Longitude: 4.77528

Image: 

Geosemantics:

https://sws.geonames.org/6446925/ - Bayel

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Bitche

Alternative Name(s):

Description: Bitche (/biːtʃ/ BEECH, French: [bitʃ]; German and Lorraine Franconian: Bitsch) is a commune in the Moselle department, administrative region of Grand Est, northeastern France.

Latitude: 49.05232

Longitude: 7.42992

Image: 

Geosemantics:

https://sws.geonames.org/3032518/ - Bitche

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Central Bedfordshire

Alternative Name(s):

Description:

Latitude: 51.99755

Longitude: -0.42148

Image: 

Geosemantics:

https://sws.geonames.org/7290535/ - Central Bedfordshire

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Choisy-le-Roi

Alternative Name(s):

Description:

Latitude: 48.76846

Longitude: 2.41874

Image: 

Geosemantics:

https://sws.geonames.org/3025055 - Choisy-le-Roi

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

https://www.geonames.org/3025055/choisy-le-roi.html - Choisy-le-Roi

Colombey-les-Belles

Alternative Name(s):

Description: Colombey-les-Belles (French pronunciation: [kɔlɔ̃bɛ le bɛl]) is a commune in the Meurthe-et-Moselle department in north-eastern France.

Latitude: 48.5292

Longitude: 5.89451

Image: 

Geosemantics:

https://sws.geonames.org/3024264/ - Colombey-les-Belles

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Creutzwald

Alternative Name(s): Lower Saar

Description:

Latitude: 49.2057

Longitude: 6.6959

Image:



Geosemantics:

https://sws.geonames.org/6617136/ - Creutzwald

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

England

Alternative Name(s):

Description:

Latitude: 52.16045

Longitude: -0.70312

Image:



Geosemantics:

https://sws.geonames.org/6269131 - England

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Freyming-Merlebach

Alternative Name(s): Lower Saar

Description:

Latitude: 49.15

Longitude: 6.78333

Image: 

Geosemantics:

https://sws.geonames.org/3017059/ - Freyming-Merlebach

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Gaul

Alternative Name(s): Gaul (Historical Region)

Description: Gaul (Latin: Gallia) [1] was a region of Western Europe first clearly described by the Romans, encompassing present-day France, Belgium, the Netherlands, Luxembourg, and parts of Switzerland, Germany, and Northern Italy. It covered an area of 494,000 km2 (191,000 sq mi). [2] According to Julius Caesar, who took control of the region on behalf of the Roman Republic, Gaul was divided into three parts: Gallia Celtica, Belgica, and Aquitania.

Latitude: 47.08509

Longitude: 1.48315

Image: 

Geosemantics:

https://sws.geonames.org/12060420/ - Gaul (Historical Region)

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Grand Est

Alternative Name(s):

Description:

Latitude: 48.69821

Longitude: 5.8667

Image:



Geosemantics:

https://sws.geonames.org/11071622/ - Grand Est

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Herakleion

Alternative Name(s):

Description:

Latitude: 35.3387

Longitude: 25.1442

Image:



Geosemantics:

https://sws.geonames.org/261743 - Irákleio

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

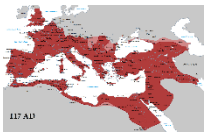
Imperium Romanum

Alternative Name(s): Roman Empire

Description:

Latitude: 41.8925

Longitude: 12.48499

Image: 

Geosemantics:

https://sws.geonames.org/8354456/ - Imperium Romanum

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

London

Alternative Name(s):

Description:

Latitude: 51.507222222222225

Longitude: -0.1276

Image: 

Geosemantics:

https://sws.geonames.org/2643743 - London

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Lorraine

Alternative Name(s):

Description:

Latitude: 48.76667

Longitude: 6.13333

Image: 

Geosemantics:

https://sws.geonames.org/2997551/ - Lorraine

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Lyon

Alternative Name(s):

Description:

Latitude: 45.76

Longitude: 4.84

Image:



Geosemantics:

https://sws.geonames.org/2996944/ - Lyon

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Meisenthal

Alternative Name(s):

Description:

Latitude: 48.96933

Longitude: 7.35312

Image:



Geosemantics:

https://sws.geonames.org/2994728/ - Meisenthal

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Meurthe-et-Moselle

Alternative Name(s):

Description: Meurthe-et-Moselle (French pronunciation: [mœʁt e mɔzɛl] (listen)) is a department in the Grand Est region of France, named after the rivers Meurthe and Moselle. It had a population of 733,760 in 2019.[3]

Latitude: 48.65082

Longitude: 6.1566

Image: 

Geosemantics:

https://sws.geonames.org/2994111/ - Meurthe et Moselle

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Middle East

Alternative Name(s):

Description:

Latitude: 33.13906

Longitude: 35.85869

Image: 

Geosemantics:

http://www.geonames.org/6269133/middle-east.html - Middle East

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Nancy

Alternative Name(s):

Description: Nancy[a] is the prefecture of the northeastern French department of Meurthe-et-Moselle. It was the capital of the Duchy of Lorraine, which was annexed by France under King Louis XV in 1766 and replaced by a province, with Nancy maintained as capital. Following its rise to prominence in the Age of Enlightenment, it was nicknamed the "capital of Eastern France" in the late 19th century. The metropolitan area of Nancy had a population of 511,257 inhabitants at the 2018

census, making it the 16th-largest functional urban area in France and Lorraine's largest.[6] The population of the city of Nancy proper is 104,885.

Latitude: 48.68439

Longitude: 6.18496

Image: 

Geosemantics:

https://sws.geonames.org/2990999/ - Nancy

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Paris

Alternative Name(s):

Description:

Latitude: 48.8567

Longitude: 2.3508

Image: 

Geosemantics:

https://sws.geonames.org/2988507 - Paris

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Plaine-de-Walsch

Alternative Name(s):

Description:

Latitude: 48.69083

Longitude: 7.11556

Image: 

Geosemantics:

https://sws.geonames.org/6437786/ - Plaine-de-Walsch

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Portieux

Alternative Name(s):

Description:

Latitude: 48.34389

Longitude: 6.34472

Image: 

Geosemantics:

https://sws.geonames.org/6424371/ - Portieux

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Saint-Louis

Alternative Name(s):

Description:

Latitude: 47.59206

Longitude: 7.55923

Image: 

Geosemantics:

https://sws.geonames.org/2978742/ - Saint-Louis

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Saint-Quirin

Alternative Name(s): Upper Saar

Description:

Latitude: 48.61018

Longitude: 7.06569

Image:



Geosemantics:

https://sws.geonames.org/2977255/ - Saint-Quirin

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Sarrebourg

Alternative Name(s):

Description:

Latitude: 48.73558

Longitude: 7.0572

Image:



Geosemantics:

http://www.geonames.org/2975967/sarrebourg.html - Sarrebourg

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Smethwick

Alternative Name(s):

Description:

Latitude: 52.49285

Longitude: -1.968226

Image: 

Geosemantics:

https://sws.geonames.org/2637607 - Smethwick

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Staffordshire

Alternative Name(s):

Description:

Latitude: 52.8577

Longitude: -2.03686

Image: 

Geosemantics:

https://sws.geonames.org/11609018 - Staffordshire

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

United Kingdom of Great Britain and Northern Ireland

Alternative Name(s):

Description:

Latitude: 54.0

Longitude: -2.0

Image: 

Geosemantics:

https://sws.geonames.org/2635167/ - United Kingdom of Great Britain and Northern Ireland

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

United States

Alternative Name(s): USA

Description: The United States of America (U.S.A. or USA), commonly known as the United States (U.S. or US) or informally as America, is a country primarily located in North America consisting of 50 states, a federal district, five major unincorporated territories, nine Minor Outlying Islands,[i] and 326 Indian reservations. It is the world's third-largest country by both land and total area.[c] It shares land borders with Canada to its north and with Mexico to its south and has maritime borders with the Bahamas, Cuba, Russia, and other nations.[j] With a population of over 333 million,[k] it is the most populous country in the Americas and the third-most populous in the world. The national capital of the United States is Washington, D.C., and its most populous city and principal financial center is New York City.

Latitude: 39.76

Longitude: -98.5

Image: 

Geosemantics:

https://sws.geonames.org/6252001/ - United States

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Vannes-le-Châtel

Alternative Name(s):

Description:

Latitude: 48.54651

Longitude: 5.78362

Image: 

Geosemantics:

https://sws.geonames.org/6436895 - Vannes-le-Châtel

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

A1.2. Persons

Albert Bourbonneux

Nationality: France

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Amalric Walter

Image(s): 

Nationality: France

General information: Victor Amalric Walter (19 May 1870 – 9 November 1959) was a French glass maker mainly known for his pâte de verre (a glass casting method that translates as glass paste) pieces.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Antoine Bernard de Reims

Alternative Name(s): Lord of Vannes

Nationality: France

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Antoine–Francois Claudet

Image(s): 

Alternative Name(s):	Antoine Claudet, Claudet, Antoine François Jean, Claudet, Antoine Francois Jean, Claudet, Antoine-Francois-Jean, Antoine-Francois-Jean Claudet, Claudet, Antoine-François-Jean, Claudet, M.
Nationality:	French
General information:	French daguerreotypist, 1797-1867, active in Great Britain
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents) http://vocab.getty.edu/page/ulan/500024177 - Claudet, Antoine Francois Jean

Bernard-Albert Pierre Claude

Nationality:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents)

Camille Adrien Schmid

Nationality:	France
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents)

Dominique Jamis

Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents)

Ernest Schmid

Nationality:	France
General information:	Director of the glass factory, whose death marked the end of the "Schmid" dynasty.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents)

Eugène Péligot

Image(s):	
Nationality:	French
General information:	1877: Publication of a revised and enriched version of his previous book, "Le verre, son histoire, sa fabrication" (Glass, its history and fabrication).

1845: Péligot went to Austria with the directors of the Saint-Louis and Baccarat glass factories, on behalf of the Parisian chamber of commerce, to review the exhibition of Bohemian glass.

1846: Publication of "Rapport adressé à messieurs les members de la Chambre de commerce de Paris sur l'exposition des produits de l'industrie autrichienne ouverte à Vienne le 15 mai 1845".

1862: Publication of Péligot first book, "Douze leçons sur l'art de la verrerie" (Twelve Lessons about the Art of Glass), based on a selection from the general program oh his chair at the Cnam. He also wrote the report on glassmaking for the 1862 London Universal Exhibition.

1867: Eugène Péligot and Georges Bontemps wrote the report on plate and window glass of the Paris Universal Exhibition.

1841-1889: Eugène Péligot held the chair "Chemistry Applied to the Arts" (created in 1819) at the Conservatoire des Arts et Métiers.

1842: Péligot received a donation of more than 50 objects relating to glassmaking (tools, pots, moulds, fabrication steps and finished pieces) from the glassmaker Georges Bontemps (inv. 02787 till 2802)

Semantic annotation(s): http://vocab.getty.edu/aat/300025283 - glassworkers
http://vocab.getty.edu/aat/300024979 - people (agents)

François-Joseph Marie

Nationality: France

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

George Ravenscroft

Image(s):



Alternative Name(s): George Ravenscroft

Nationality: English

General information: George Ravenscroft (1632 – 7 June 1683) was an English businessman in the import/export and glass making trades. He is primarily known for his work in developing clear lead crystal glass (also known as flint glass) in England.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)
http://vocab.getty.edu/page/ulan/500068950 - Ravenscroft, George

Georges Bontemps

Image(s):	
Alternative Name(s):	Georges Bontemps, Bontemps, George, George Bontemps
Nationality:	French
General information:	1826: Bontemps invented red glass made with copper. 1845: Bontemps published "Exposé historique et pratique des moyens employés pour la fabrication des verres filigranés et du flint-glass et crown-glass" and "Peinture sur verre au XIXe siècle. Les secrets de cet art sont-ils retrouvés ? Quelques réflexions sur ce sujet". 1855: Bontemps came back to France and kept close relation with Chance Brothers until the end of the 1860's. 1828: Bontemps met Lucas Chance in England and his production of flint-glass was used in Chance Brothers glass factory. 1829: Antoine Claudel, Bontemps 'associate, opened a deposit of Choisy-le-Roi's glass products in London. 1847: Due to the bankruptcy of the glass factory, Bontemps leave Choisy-le-Roi. 1851: Bontemps published "Examen historique et critique des verres, vitraux, composant la classe XXIV de l'Exposition universelle de 1851". 1839: Bontemps exhibited for the first-time reproduction of the Murano filigree glass made with the collaboration of E. Jones at the "Exposition des produits de l'industrie". 1848: Bontemps leave France to take a position at the Chance Brothers glass factory in Smetwick near Birmingham in England. He was in charge of the Coloured and Ornamental departments, carried out the manufacture of optical glass , advised and assisted in the glass business of the firm. 1842: Bontemps gave an important collection of glass objects to the Conservatoire des Arts et Métiers: more than fifty tools, molds, fabrication steps and finished pieces (in. 02787 till 2807). 1868: Bontemps published "Guide du Verrier : traité historique et pratique de la fabrication des verres, cristaux, vitraux" (Glassmaker's guide: historical and practical treatise about the making of glass, crystal, stained glass) and gave new items at the Conservatoire. 1831: Bacarrat, Saint-Louis, Choisy-le-Roi and Bercy glass factory chose Hautin & Launay Company as the retailer for their glass production. They open a shop at 30 rue Paradis, Paris. 1830: Lucas Chance visited the Choisy-le-Roi glass factory.

1823: He became director of the Choisy-le-Roi glass factory at the age of 24 years old. The glass factory was created by Ponce Grimblot, a glassworker from the Ardennes, in 1820.

Semantic annotation(s):
http://vocab.getty.edu/aat/300024979 - people (agents)
http://viaf.org/viaf/96367905 - Bontemps, Georges
http://vocab.getty.edu/page/ulan/500093681 - Bontemps, Georges

Gunnar Englund

Nationality: Sweden

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Henri Bergé

Image(s):



Alternative Name(s): Henri Berge, Bergé, Henri

Nationality: France

General information: Henri Bergé, is a French Art Nouveau decorator and illustrator.

Semantic annotation(s):
http://vocab.getty.edu/aat/300024979 - people (agents)
http://vocab.getty.edu/page/ulan/500197689 - Berge, Henri

Jacques Grüber

Image(s):



Alternative Name(s): Jacques Gruber

Nationality: France

General information: Jacques Grüber was a French woodworker and glass artist. Grüber was born in Sundhouse (Alsace). After starting his training at the Fine Arts School of Nancy [fr], where he would later be a teacher, he followed his learning with Gustave Moreau in Paris thanks to a student grant of Nancy. In 1893, he made some decorations for Daum, some furniture for Majorelle and book covers for René Wiener. In 1897, he founded his own studio where he specialised in glass working and stained glass windows, and in 1901 he was one of the founders of the École de Nancy. In 1914, he moved to Paris where he opened a studio in the 14th arrondissement. He died in Paris. His son Francis Gruber was a famous painter and his son Jean-Jacques Grüber, was also a glass artist like his father.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)
http://vocab.getty.edu/page/ulan/500085250 - Gruber, Jacques

James Timmins Chance

Image(s): 

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Jean-Pierre Mateus

Image(s): 

Nationality: French

General information: When Jean-Pierre was 18 and his father went back to Portugal, Jean-Pierre's brother-in-law (who was his father's apprentice) and Jean-Pierre's sister decided to open a glass workshop in the Landes (a region in the south-west of France). They asked Jean-Pierre to join them in this new business. At that time, because Jean-Pierre's brother-in-law was the assistant of Jean-Pierre's father, he was not able himself to create glass objects alone, whereas Jean-Pierre, even if he was younger, was more skilled to produce glass things alone due to his practice of bousillage. He followed them during one and a half year in this glass workshop, before returning to the north of France for his military service. When he was 20, he decided to open his own glass workshop in the Lot (another region in the south-west of France), between Rocamadour and the Gouffre de Padirac. He bought a house and a workshop, and constructed all the furnaces himself to be able to produce his own glass. He then decided to specialize in stretch glass, a technique to realize glass animals in one minute, and cased glass, a technique which consists in the dipping of a primary glass object (gather) into a tank of colored glass in order to superimpose a layer of contrasting color. At this point, Jean-Pierre started to have his first own apprentice and to transmit his knowledge. During the time he had his glass workshop, he trained 21 apprentices and received 10 to 15 interns each year worldwide. Changes in his personal life brought Jean-Pierre to sell his business and go back to work in a craft glass factory in Biot, near Nice. He spent a few years there, and eventually he became a teacher at the CERFAV (the European Research and Teaching Center for Glass Craft) at Vannes-le-Châtel near Nancy in the Northeast of France.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

John II, Duke of Lorraine

Image(s):	
Alternative Name(s):	Duke of Calabria
Nationality:	France
General information:	John inherited the duchy from his mother, Duchess Isabelle, during the life of his father, Duke René of Anjou, also Duke of Lorraine and titular king of Naples. As heir-apparent of Naples, he was styled the Duke of Calabria and spent most of his time engaging in plots for the Angevin recovery of Naples. In 1460, he decisively defeated the king of Naples Ferdinand at Nola, but was unable to prevent others from coming to his aid. He was defeated at Troia in 1462 and at Ischia in 1465. In 1466, the Catalans chose his father as King of Aragon, and he was created Prince of Girona, as heir-apparent. He went into Catalonia to press the family's claims, but died, supposedly by poison, in Barcelona.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents) http://vocab.getty.edu/aat/300132247 - dukes

Joseph Paxton

Image(s):	
Alternative Name(s):	Paxton, Sir Joseph, Joseph Paxton, Paxton, Sir
Nationality:	English
General information:	Sir Joseph Paxtonwas an English gardener, architect and Member of Parliament, best known for designing the Crystal Palace and for cultivating the Cavendish banana, the most consumed banana in the Western world.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents) http://vocab.getty.edu/page/ulan/500032820 - Paxton, Joseph

Laurent Hocquet de Saint Léger

Nationality:	France
General information:	The Reims family received the seigneury of Vannes around 1724, certainly by purchase from the Ligniville family (today we would write Lignéville). It then passed into the hands of Laurent Hocquet de Saint Léger before 1779.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents)

Louis Nicolas Griveau

Nationality:	France
General information:	Louis Nicolas Griveau, king's adviser, notary, acquires the Vannes estate. He lived there during the Revolution, thus avoiding Paris. He became a member of the general counsel of the department of Meurthe, then deputy. He died on October 20, 1823 in Vannes.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents)

Madame de Reims

Alternative Name(s):	Madame de Rheims
Nationality:	France
General information:	Madame de Reims (or de Rheims, according to the writings), born Marie-Anne Gabrielle Roze de Barbarat de Mazirot, wife of Antoine Bernard de Reims, lord of Vannes, built the first glass factory.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents)

Marcel Duchamp

Image(s):	
Alternative Name(s):	Henri-Robert-Marcel Duchamp
Nationality:	France
General information:	Henri-Robert-Marcel Duchamp (UK: /ˈdjuːʃɒ̃/, US: /djuːˈʃɑːmp/, French: [maʁsɛl dyʃɑ̃];) was a French painter, sculptor, chess player, and writer whose work is associated with Cubism, Dada, and conceptual art. He is commonly regarded, along with Pablo Picasso and Henri Matisse, as one of the three artists who helped to define the revolutionary developments in the plastic arts in the opening decades of the 20th century, responsible for significant developments in painting and sculpture. He has had an immense impact on 20th- and 21st-century art, and a seminal influence on the development of conceptual art. By the time of World War I, he had rejected the work of many of his fellow artists (such as Henri Matisse) as "retinal", intended only to please the eye. Instead, he wanted to use art to serve the mind.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents) http://vocab.getty.edu/page/ulan/500115393 - Duchamp, Marcel

Marie- Anne Gabrielle Roze de Barbarat de Mazirot

Nationality: France

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Marie-Joseph Michel Claude

Nationality: France

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Michel Dinet

Nationality: France

General information: Very influential, visionary and player in local development, his sometimes utopian view became reality through the people he was able to choose to work like madmen to transform the dream into reality.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Robert Lucas Chance

Image(s):



Alternative Name(s): Lucas Chance

Nationality: English.

General information: He started work at his father's business in Birmingham, at the age of 12, then started his own glass merchant business in London in 1815. This involved many trips to France where he formed alliances with French owners. In 1824 he purchased the British Crown Glass Company, following the death of the owner, Thomas Shutt, for £24,000 (equivalent to £2,013,000 in 2016). He founded Chance Glass works, then formed a partnership with John Hartley in 1828. After experiencing financial difficulties in 1832, Lucas was then saved by his brother, William, who also became a partner. The partnership with Hartley's sons (who inherited the partnership on their father's death in 1833) was dissolved in 1836 and the business was then named Chance Brothers & Company. In 1830, he became great friends with Georges Bontemps, a leading director of a glassworks in France, who would later assist at Chance Brothers following his exile from France. Chance was instrumental in introducing the method of sheet glass production for making flat glass for (primarily) windows. This would eventually dispose the previous working method of crown glass. He was also one of the great exponents in removing the crippling excise duty and the Window Tax. Following these actions, the glass trade in England started to flourish. In 1851, Chance Brothers supplied the glass to glaze the Crystal Palace, which was probably partly due to Chance's previous links with Joseph Paxton, the architect, when supplying

glass for the greenhouses at Chatsworth House. The two brothers were noted as being very philanthropic, founding a school (1845), a library and a church, all primarily for the workforce. Lucas Chance died in 1865.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Sieurs Schmid

Nationality: France

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Émile Gallé

Image(s):



Alternative Name(s): Emile Gallé, Gallé, Emile Charles Martin, Galle, Emil, Emil Galle, גאלה, אמיל

Nationality: France

General information: Émile Gallé (8 May 1846 in Nancy – 23 September 1904 in Nancy) was a French artist and designer who worked in glass, and is considered to be one of the major innovators in the French Art Nouveau movement. He was noted for his designs of Art Nouveau glass art and Art Nouveau furniture, and was a founder of the École de Nancy or Nancy School, a movement of design in the city of Nancy, France.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)
http://vocab.getty.edu/page/ulan/500094535 - Galle, Emil

A1.3. Social groups

Albert's sons

Description: Albert's sons are the first two to bear the title of “director of the crystal factory” and no longer “of the glass factory”. This shows the evolution of the company's production.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Bear Bull Investments

Description: Company that took over the Compagnie française du cristal (CFC) in 1986.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Bourgeoisie

Description: The bourgeoisie is a class of business owners and merchants which emerged in the Late Middle Ages, originally as a "middle class" between peasantry and aristocracy. They are traditionally contrasted with the proletariat by their wealth, political power, and education, as well as their access to and control of cultural and financial capital. They are sometimes divided into a petty (petite), middle (moyenne), large (grande), upper (haute), and ancient (ancienne) bourgeoisie and collectively designated as "the bourgeoisie".

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)
http://vocab.getty.edu/aat/300138992 - social classes

Centre Européen de Recherches et de Formation aux Arts Verriers (CERFAV)

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Chance Brothers and Company

Image(s): 

Alternative Name(s): Chance Brothers

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Choisi-le-roi glass factory

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Conservatoire National des Arts et Métiers

Image(s): 

Alternative Name(s): CNAM

Description: The Conservatoire national des Arts et Métiers is a grand établissement and grande école of engineering, located in Paris, France. It is dedicated to providing education and conducting research for the promotion of science and industry. It has a large museum of inventions accessible to the public.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Craftsmen and Artists of the Art Nouveau Period

Image(s):



Description: Art Nouveau is an international style of art, architecture, and applied art, especially the decorative arts. It was often inspired by natural forms such as the sinuous curves of plants and flowers. Other characteristics of Art Nouveau were a sense of dynamism and movement, often given by asymmetry or whiplash lines, and the use of modern materials, particularly iron, glass, ceramics and later concrete, to create unusual forms and larger open spaces. It was popular between 1890 and 1910 during the Belle Époque period,[and was a reaction against the academic art, eclecticism and historicism of 19th century architecture and decoration.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Daum (studio)

Image(s):



Description: Daum is a crystal studio based in Nancy, France, founded in 1878 by Jean Daum (1825–1885). His sons, Auguste Daum (1853–1909) and Antonin Daum (1864–1931), oversaw its growth during the burgeoning Art Nouveau period. Daum is one of the only crystal manufacturers to employ the pâte de verre (glass paste) process for art glass and crystal sculptures, a technique in which crushed glass is packed into a refractory mould and then fused in a kiln.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)
http://vocab.getty.edu/aat/300025283 - glassworkers

Dukes of Lorraine

Description: The kings and dukes of Lorraine have held different posts under different governments over different regions, since its creation as the kingdom of Lotharingia by the Treaty of Prüm, in 855. The first rulers of the newly established region were kings of the Franks. The Latin construction "Lotharingia" evolved over time into "Lorraine" in French, "Lotharingen" in Dutch and "Lothringen" in German. After the Carolingian kingdom was absorbed into its neighbouring realms in the late ninth century, dukes were appointed over the territory. In the

mid-tenth century, the duchy was divided into Lower Lorraine and Upper Lorraine, the first evolving into the historical Low Countries, the second became known as the Duchy of Lorraine and existed well into the modern era.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)
http://vocab.getty.edu/aat/300132247 - dukes

European Center for Research and Training in the Glass Arts (Cerfav)

Image(s):



Alternative Name(s): Cerfav

Description: The European Center for Research and Training in the Glass Arts (Cerfav) is a glassmaking training institute founded in 1991 in Vannes-le-Châtel .

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Financial Saint Germain

Alternative Name(s): Financière Saint-Germain

Description: Financière Saint-Germain is a French holding company created by Algerian-French financier Prosper Amouyal in 1994.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Foreign glassmakers

Description: In the middle of the sixteenth, the exceptional growth of the glassworks came to an end, due to a combination of factors: significant overproduction, coupled with a ducal desire to regulate production, and religious opposition. Fearing the total disappearance of glassmaking activity on its territory, the ducal government welcomes foreign glassmakers. They settled on the northeastern borders of the duchy, whether it was the country of Bitche, the lower Saar near Creutzwald and Merlebach or the upper Saar, in other words, Saint-Quirin and the Sarrebourg region.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)
http://vocab.getty.edu/aat/300025285 - glassmakers

Glassmakers of Lorraine

Description: Artisans, craftsmen, and workshops involved in traditional or innovative glassmaking techniques in Lorraine.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)
http://vocab.getty.edu/aat/300025285 - glassmakers

Hocquet de Saint Léger family

Description: The Reims family received the seigneury of Vannes around 1724, certainly by purchase from the Ligniville family (today we would write Lignéville). It then passed into the hands of Laurent Hocquet de Saint Léger before 1779.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Reims Family

Description: The Reims family received the seigneury of Vannes around 1724, certainly by purchase from the Ligniville family (today we would write Lignéville).

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Sagem

Description: Company that bought Daum in 1996.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Schmid family

Description: Schmid family took ownership of the glassworks in 1827.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

A1.4. Tools

Annealing furnace

Alternative Name(s): Four de recuit

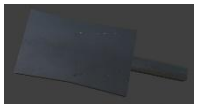
Description: The oven used for annealing glassware. Early lehrs were connected to the furnace by flues, but the difficulty of controlling heat and smoke made this arrangement impracticable. Later lehrs were long, brick-lined, separately heated tunnels through which the glass objects were slowly pushed. The glass remained in the lehr for several hours, while it was gradually reheated and then uniformly cooled. Today, lehrs work on a conveyor belt system.

Le four utilisé pour recuire la verrerie. Les premières lehrs étaient reliées au four par des conduits de fumée, mais la difficulté de contrôler la chaleur et la fumée rendait cet arrangement impraticable. Plus tard, les galeries étaient de longs tunnels revêtus de briques et chauffés séparément à travers lesquels les objets en verre étaient lentement poussés. Le verre est resté dans l'arche pendant

plusieurs heures, tandis qu'il était progressivement réchauffé puis uniformément refroidi. Aujourd'hui, les étenderies travaillent sur un système de bande transporteuse.

Material:	Metal
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300420208 - annealing furnace http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία http://vocab.getty.edu/aat/300122241 - tools

Battledore

Alternative Name(s):	Battledore
Description:	A tool in the form of a square wooden paddle with a handle. Battledores are used to smooth the bottoms of vessels and other objects. Un outil en forme de pagaie carrée en bois avec un manche. Battledores sont utilisés pour lisser les fonds des navires et autres objets.
Material:	Wood
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300420902 - battledore (glassworker's paddle) http://semantics.gr/authorities/craft-item-types/396664256 - Εργαλεία και εξοπλισμός http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός http://vocab.getty.edu/aat/300122241 - tools

Block

Alternative Name(s):	Bloquer
Description:	A tool made from a block of wood hollowed out to form a hemispherical recess. After it has been dipped in water to reduce charring and to create a “cushion” of steam, the block is used to form the gather into a sphere before it is inflated.

Outil fabriqué à partir d'un bloc de bois creusé pour former un évidement hémisphérique. Après avoir été plongé dans l'eau pour réduire la carbonisation et créer un "coussin" de vapeur, le bloc est utilisé pour former le rassemblement en une sphère avant d'être gonflé

Material: Wood

Semantic annotation(s):
http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία
http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός
http://vocab.getty.edu/aat/300053932 - glassblowing
http://vocab.getty.edu/aat/300122241 - tools

Blowpipe

Alternative Name(s): Chalumeau

Description:
A pipe used to blow a bubble of air into a gathering of molten glass is the first step in the creation of hand-blown glass bottles and bowls.
Un tuyau utilisé pour insuffler une bulle d'air dans un ensemble de pâte de verre est la première étape dans la création de bouteilles et de bols en verre soufflé à la bouche.

Material: Metal

Image(s):





Semantic annotation(s):
http://vocab.getty.edu/aat/300022850 - blowpipes (glassworking equipment)
http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός
http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία
http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός
http://vocab.getty.edu/aat/300122241 - tools

Blowtorch

Alternative Name(s): Chalumeau

Description:
A portable device that produces a hot flame which can be directed onto a surface usually used to melt glass.
Appareil portatif qui produit une flamme chaude qui peut être dirigée sur une surface habituellement utilisée pour faire fondre le verre.

Material:	Metal
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300023316 - blowtorches http://semantics.gr/authorities/craft-item-types/396664256 - Εργαλεία και εξοπλισμός http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός http://vocab.getty.edu/aat/300122241 - tools

Bucket

Alternative Name(s):	Baquet
Description:	Typically, round wooden or metallic vessels for containing liquids or solids. Typiquement, des récipients ronds en bois ou métalliques pour contenir des liquides ou des solides.
Material:	Metal
Image(s):	 
Semantic annotation(s):	http://vocab.getty.edu/aat/300045651 - buckets (vessels) http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός http://vocab.getty.edu/aat/300122241 - tools

Clapper

Alternative Name(s):	Battant
Description:	Un outil composé de deux morceaux de bois rectangulaires reliés à une extrémité par une charnière en cuir. Il y a une ouverture dans l'un des morceaux de bois, et cela tient la tige d'un gobelet ou d'un verre à vin pendant sa fabrication. Le battant est utilisé pour presser une goutte de verre afin de former le pied. Bois brun, probablement pommier ou poirier, cuir; Fait main. Deux feuilles de bois, fixées ensemble par deux charnières en cuir, chacune ayant quatre petits clous. Une feuille est un long rectangle étroit avec une poignée ayant un crochet pour

accrocher, l'autre feuille n'a pas de poignée et a des découpes pour les objets circulaires plats. La surface intérieure des deux est légèrement carbonisée.

A tool consisting of two rectangular pieces of wood joined at one end by a leather hinge. There is an aperture in one of the pieces of wood, and this holds the stem of a goblet or wineglass while it is being made. The clapper is used to squeeze a blob of glass in order to form the foot. Brown wood, probably apple or pear wood, leather; handmade. Two wooden leaves, fastened together with two leather hinges, each having four small nails. One leaf is a long narrow rectangle with a handle having a hook for hanging, the other leaf has no handle and has cut-outs for flat circular objects. The inner surface of both is slightly charred.

Material: Wood

Image(s):



Semantic annotation(s):

http://vocab.getty.edu/aat/300162806 - <shaping and guiding tools>

http://semantics.gr/authorities/craft-item-types/396664256 - Εργαλεία και εξοπλισμός

http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία

http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός

http://vocab.getty.edu/aat/300122241 - tools

Diamond shears

Alternative Name(s): Cisailles diamantées

Description:

Duckbill shears: special scissors with short blades and curved blunt tips used primarily for trimming the lips of vessels. Diamond shear: jaw-like scissors designed to cut hot glass or grip blowpipes, punties, or other hot objects

Cisailles à bec de canard : ciseaux spéciaux à lames courtes et bouts émoussés recourbés utilisés principalement pour tailler les lèvres des vaisseaux. Cisaille à diamant : ciseaux en forme de mâchoire conçus pour couper du verre chaud ou saisir des sarbacanes, des punties ou d'autres objets chauds

Material: Metal

Image(s):



Semantic annotation(s):

http://vocab.getty.edu/aat/300424945 - glass shears

http://semantics.gr/authorities/craft-item-types/396664256 - Εργαλεία και εξοπλισμός

http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία

http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός

http://vocab.getty.edu/aat/300122241 - tools

Garage

Alternative Name(s):	Garage
Description:	A heating chamber is used to hold parts of objects that are intended to be assembled on the blowpipe while other parts are being made. An oven or kiln is used when making complicated work made from many parts. The parts are kept warm in the garage or kiln until needed. For example, when making complicated rigs, goblets, or just big things, parts are made and then stored in the garage. For a goblet, the foot is made, and then the stem is brought from the garage and attached. Finally, the bowl is brought and attached to the top of the goblet. For soft glass, the right side (cold side) of the garage is kept around the annealing temperature (900 F), and the left side is usually around 1050 F. For borosilicate, the garage temperature can be set at 980 for less intricate pieces and 1080 for more complicated pieces Une chambre de chauffe sert à maintenir des parties d'objets destinées à être assemblées au chalumeau pendant que d'autres parties sont en cours de fabrication. Un four ou un four est utilisé lors de la réalisation de travaux compliqués composés de nombreuses pièces. Les pièces sont gardées au chaud dans le garage ou le four jusqu'à ce qu'elles soient nécessaires. Par exemple, lors de la fabrication de plates-formes compliquées, de gobelets ou simplement de gros objets, les pièces sont fabriquées puis stockées dans le garage. Pour un gobelet, le pied est fabriqué, puis la tige est apportée du garage et attachée. Enfin, le bol est amené et fixé au sommet du gobelet. Pour le verre tendre, le côté droit (côté froid) du garage est maintenu autour de la température de recuit (900 F), et le côté gauche est généralement d'environ 1050 F. Pour le borosilicate, la température du garage peut être réglée à 980 pour les pièces moins complexes. et 1080 pour les pièces plus compliquées
Material:	Metal
Image(s):	
Semantic annotation(s):	http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός http://vocab.getty.edu/aat/300122241 - tools

Glass furnace

Alternative Name(s):	Four à verre
Description:	An enclosed structure for the production and application of heat. In glassmaking, furnaces are used for melting the batch, maintaining pots of glass in a molten state, and reheating partly formed objects at the glory hole. Une structure fermée pour la production et l'application de chaleur. Dans la verrerie, les fours sont utilisés pour faire fondre le lot, maintenir les pots de verre à l'état fondu et réchauffer les objets partiellement formés au niveau du trou de gloire.
Material:	Metal
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300424940 - glass furnace http://semantics.gr/authorities/craft-item-types/396664256 - Εργαλεία και εξοπλισμός http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός http://vocab.getty.edu/aat/300122241 - tools

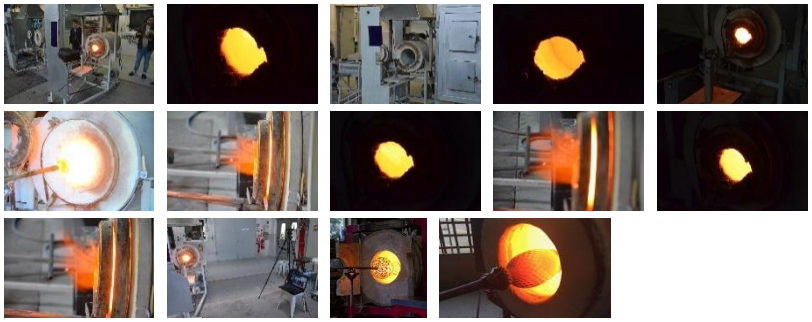
Glassworking benches

Alternative Name(s):	Bancs de travail du verre
Description:	This bench is used by the gaffer while forming a glass object. Traditionally, this is a wide bench with arms, on which the gaffer rests the blowpipe with its parison of molten glass and rolls it backwards and forward so that the parison retains its symmetrical shape during the forming process. The collection contains a few variants of this piece of workshop furniture, as well as models of the glassworker's chair. Ce banc est utilisé par le gaffer tout en formant un objet en verre. Traditionnellement, il s'agit d'un banc large avec des bras, sur lequel le gaffer pose la sarbacane avec sa paraison de verre fondu et la fait rouler d'avant en arrière afin que la paraison conserve sa forme symétrique pendant le processus de formage. La collection contient quelques variantes de ce meuble d'atelier, ainsi que des modèles de chaise de verrier.
Material:	Metal, Wood
Semantic annotation(s):	http://vocab.getty.edu/aat/300424947 - glassmaker's bench http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία

http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός

http://vocab.getty.edu/aat/300122241 - tools

Glory Hole

Alternative Name(s):	Trou de gloire
Description:	(1) A hole in the side of a glass furnace, used to reheat glass that is being fashioned or decorated; (2) a separate appliance for reheating glass. (1) Un trou dans le côté d'un four à verzre, utilisé pour réchauffer le verre en cours de façonnage ou de décoration ; (2) un appareil séparé pour réchauffer le verre.
Material:	Metal
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300424940 - glass furnace http://semantics.gr/authorities/craft-item-types/396664256 - Εργαλεία και εξοπλισμός http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός http://vocab.getty.edu/aat/300122241 - tools

Jacks

Alternative Name(s):	Valets
Description:	Jacks consist of two metal blades joined by a spring-like handle. The distance between the arms is controlled by the glassworker, who uses jacks for a variety of purposes while shaping the parison (for example, to form the mouths of open vessels). Depending on the angle at which the blades are held, jacks can be used to: shape the vessel as it is being inflated, create a constriction to help separate the glass from the blowpipe, or flare the opening of a vessel. The glassworker controls the distance between the blades to change the shape of the glass as it is rotating.

Les crics se composent de deux lames métalliques reliées par une poignée en forme de ressort. La distance entre les bras est contrôlée par le verrier, qui utilise des vérins à diverses fins tout en façonnant la paraison (par exemple, pour former les embouchures de récipients ouverts). Selon l'angle auquel les pales sont maintenues, les vérins peuvent être utilisés pour : façonner le vaisseau pendant qu'il est gonflé, créer une constriction pour aider à séparer le verre du chalumeau, ou évaser l'ouverture d'un vaisseau. Le verrier contrôle la distance entre les lames pour modifier la forme du verre lors de sa rotation.

Material: Metal

Image(s):



Semantic annotation(s):

http://vocab.getty.edu/aat/300163223 - glassworking equipment

http://semantics.gr/authorities/craft-item-types/396664256 - Εργαλεία και εξοπλισμός

http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία

http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός

http://vocab.getty.edu/aat/300122241 - tools

Marver

Alternative Name(s): Marver

Description: Hard, flat surfaces of stone, wood, or metal on which a mass of molten glass gathered on the end of a blowpipe or pontil is rolled and shaped in glassmaking. A smooth, flat surface on which softened glass is rolled, when attached to a blowpipe or pontil, in order to smooth it or to consolidate applied decoration.

Surfaces dures et planes de pierre, de bois ou de métal sur lesquelles une masse de verre en fusion recueillie au bout d'une sarbacane ou d'un pontil est roulée et façonnée en verrerie. Surface lisse et plane sur laquelle le verre ramolli est roulé, lorsqu'il est fixé à un chalumeau ou un pontil, afin de le lisser ou de consolider la décoration appliquée.

Material: Metal, Wood, Stone

Image(s):



Semantic annotation(s):

http://vocab.getty.edu/aat/300022860 - marvers

http://semantics.gr/authorities/craft-item-types/396664256 - Εργαλεία και εξοπλισμός

http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία

http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός

http://vocab.getty.edu/aat/300122241 - tools

Muffle furnace

Alternative Name(s):	Four à moufle
Description:	A furnace with an inner chamber to keep objects from exposure to direct flame; a low-temperature oven used to apply overglaze colours on objects. Un four avec une chambre intérieure pour empêcher les objets d'être exposés à une flamme directe ; un four à basse température utilisé pour appliquer des couleurs de surglaçure sur des objets.
Material:	Metal
Semantic annotation(s):	http://vocab.getty.edu/aat/300266182 - muffle kilns http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός http://vocab.getty.edu/aat/300122241 - tools

Paddle

Alternative Name(s):	Pagayer
Description:	A paddle is a wooden board with a handle used for flattening glass, particularly the base or foot of a vessel. A paddle becomes charred with use against the hot glass. Occasionally, a glassmaker's assistant will protect the glassmaker from excess radiant heat by using the paddle as a shield. Une pagaie est une planche de bois avec une poignée utilisée pour aplatir le verre, en particulier la base ou le pied d'un récipient. Une pagaie se carbonise en l'utilisant contre le verre chaud. De temps en temps, l'assistant d'un verrier protégera le verrier de la chaleur rayonnante excessive en utilisant la palette comme bouclier.
Material:	Wood
Semantic annotation(s):	http://vocab.getty.edu/aat/300163223 - glassworking equipment http://semantics.gr/authorities/craft-item-types/396664256 - Εργαλεία και εξοπλισμός http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία

http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός

http://vocab.getty.edu/aat/300122241 - tools

Pallet

Alternative Name(s):	Palette
Description:	A tool consisting of a square piece of wood or metal and a handle. It is used to flatten the bases of vessels. Outil composé d'une pièce carrée de bois ou de métal et d'un manche. Il est utilisé pour aplatir les bases des vaisseaux.
Material:	Wood
Semantic annotation(s):	http://vocab.getty.edu/aat/300262235 - pallets (surface working tools) http://semantics.gr/authorities/craft-item-types/396664256 - Εργαλεία και εξοπλισμός http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός http://vocab.getty.edu/aat/300122241 - tools

Pincers

Alternative Name(s):	Tenailles
Description:	A tool used for decorating objects by pinching the glass while it is hot. Outil utilisé pour décorer des objets en pinçant le verre pendant qu'il est chaud.
Material:	Metal
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300024743 - pincers http://semantics.gr/authorities/craft-item-types/396664256 - Εργαλεία και εξοπλισμός http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός http://vocab.getty.edu/aat/300122241 - tools

Pipe Buckets

Alternative Name(s):	Godets à tuyaux
Description:	Bucket full of water where you put the pipes after using them. Seau plein d'eau où vous mettez les tuyaux après les avoir utilisés.
Material:	Metal
Image(s):	
Semantic annotation(s):	http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός http://vocab.getty.edu/aat/300045651 - buckets (vessels) http://vocab.getty.edu/aat/300122241 - tools

Pipe warmer

Alternative Name(s):	Réchauffeur de tuyau
Description:	An open-faced chamber (heated with gas) where you place your pipes and punties to preheat them before gathering. Une chambre à ciel ouvert (chauffée au gaz) où vous placez vos tuyaux et boudins pour les préchauffer avant de les rassembler.
Material:	Metal
Semantic annotation(s):	http://vocab.getty.edu/aat/300163223 - glassworking equipment http://semantics.gr/authorities/craft-item-types/396664256 - Εργαλεία και εξοπλισμός http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός http://vocab.getty.edu/aat/300122241 - tools

Protractor

Alternative Name(s):	Boussole
Description:	The protractor is the most basic geometric instrument after the rule for drawing shapes or for measurements. Le rapporteur est l'instrument géométrique le plus élémentaire après la règle pour dessiner des formes ou pour les mesures.

Material:	Metal
Semantic annotation(s):	http://vocab.getty.edu/aat/300022488 - compasses (drawing instruments) http://semantics.gr/authorities/craft-item-types/1261894432 - Διαβήτης http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός http://vocab.getty.edu/aat/300122241 - tools

Punty

Alternative Name(s):	Pointil
Description:	Punty or pontil is an essential tool for glass blowing which helps the practitioner to hold the workpiece in place while working on its design. A punty is an iron rod used to hold or shape soft glass. After you have shaped the glass vessel according to its requirements, you will need to attach punty to that vessel's bottom portion. It will hold the vessel as you finish your work on the top area. Because of its attachment at the bottom, you may often see a ring-like scar under your vases or bottles made of glass. Punty ou pontil est un outil essentiel pour le soufflage du verre qui aide le praticien à maintenir la pièce en place tout en travaillant sur sa conception. Un punty est une tige de fer utilisée pour maintenir ou façonner le verre mou. Après avoir façonné le récipient en verre en fonction de ses exigences, vous devrez attacher du punty à la partie inférieure de ce récipient. Il tiendra le navire pendant que vous terminez votre travail sur la zone supérieure. En raison de sa fixation au fond, vous pouvez souvent voir une cicatrice en forme d'anneau sous vos vases ou bouteilles en verre.
Material:	Metal
Image(s):	  
Semantic annotation(s):	http://vocab.getty.edu/aat/300022863 - pontils (glassworking equipment) http://semantics.gr/authorities/craft-item-types/396664256 - Εργαλεία και εξοπλισμός http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία http://vocab.getty.edu/aat/300122241 - tools

Soffieta

Alternative Name(s):	Soffieta
Description:	A tool used as a puffer to further inflate a vessel after it has been removed from the blowpipe and is attached to the pontil. It consists of a curved metal tube attached to a conical nozzle. The glassblower reheats the vessel, inserts the nozzle into its mouth so that the aperture is blocked, and then inflates the vessel by blowing through the tube.
Material:	Metal
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300162807 - <shaping and guiding machinery http://semantics.gr/authorities/craft-item-types/396664256 - Εργαλεία και εξοπλισμός http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός http://vocab.getty.edu/aat/300122241 - tools

Template

Alternative Name(s):	Modèle
Description:	A template for assisting the shaping process in glasswork. Gabarit d'aide au façonnage en verrerie.
Material:	Wood
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300022539 - templates (shaping tools) http://semantics.gr/authorities/craft-item-types/396664256 - Εργαλεία και εξοπλισμός http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία http://vocab.getty.edu/aat/300122241 - tools

The glassblowing workshop at CERFAV

Alternative Name(s):	L'atelier de soufflage de verre au CERFAV
Description:	Equipment and their spatial configuration setup at the glass workshop at CERFAV. Mise en place des équipements et de leur configuration spatiale à l'atelier verrier du CERFAV.
Material:	Metal, Wood
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300007733 - workshop buildings http://semantics.gr/authorities/ekt-unesco/1310442148 - Εξοπλισμός και εγκαταστάσεις http://id.loc.gov/authorities/subjects/sh2014000958 - Hot shops (Glass blowing and working) http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός http://vocab.getty.edu/aat/300122241 - tools

Tweezer

Alternative Name(s):	Pince à épiler
Description:	A glassworker's tool used for decorating objects by pinching the glass while it is hot. Tweezers are a pair of metal squeezing tools with pointed tips. The tool is used to grasp and stretch glass. Outil de verrier utilisé pour décorer des objets en pinçant le verre pendant qu'il est chaud. Les pincettes sont une paire d'outils de compression en métal avec des pointes pointues. L'outil est utilisé pour saisir et étirer le verre.
Material:	Metal

Image(s):

Semantic annotation(s):
http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός
http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία
http://vocab.getty.edu/aat/300424952 - glassworking tweezers
http://vocab.getty.edu/aat/300122241 - tools

Wet Newspaper

Alternative Name(s): Journal humide

Description:
A flexible block of sorts made entirely of wet newspaper> Can be used to shape hot glass and offers the best feel for the material without getting burned
Une sorte de bloc flexible entièrement fait de papier journal humide> Peut être utilisé pour façonner du verre chaud et offre la meilleure sensation pour le matériau sans se brûler

Material: Paper

Image(s):



Semantic annotation(s):
http://vocab.getty.edu/aat/300162807 - <shaping and guiding machinery
http://semantics.gr/authorities/craft-item-types/396664256 - Εργαλεία και εξοπλισμός
http://semantics.gr/authorities/ekt-item-types/ergaleia-kai-eksoplismos - Εργαλεία και εξοπλισμός
http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία
http://vocab.getty.edu/aat/300122241 - tools

A1.5. Materials

Air

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Glass

Image(s): 

Description: An amorphous, inorganic substance made by fusing silica (silicon dioxide) with a basic oxide; generally transparent but often translucent or opaque. Its characteristic properties are its hardness and rigidity at ordinary temperatures, its capacity for plastic working at elevated temperatures, and its resistance to weathering and to most chemicals except hydrofluoric acid. Used for both utilitarian and decorative purposes, it can be formed into various shapes, colored or decorated. Glass originated as a glaze in Mesopotamia in about 3500 BCE and the first objects made wholly of glass date to about 2500 BCE.

Semantic annotation(s): http://vocab.getty.edu/aat/300010797 - glass (material)
http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s): Drinking glass

Metal

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s):
- Annealing furnace
- Glory Hole
- Garage
- Glass furnace
- Marver
- Glassworking benches
- Pipe Buckets
- Punty
- Jacks
- Tweezer
- Diamond shears
- Soffieta
- Pipe warmer
- Blowpipe
- Bucket
- The glassblowing workshop at CERFAV
- Protractor
- Pincers
- Muffle furnace

Blowtorch

Paper

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s): Wet Newspaper

Stone

Description: General term for rock that has been cut, shaped, crushed, or otherwise formed for use in construction or other purposes. Includes the specific archaeological and anthropological sense of individual stones which may be decorated or ornamented and which may be used in ritual contexts. These are usually not carved or dressed, and so differ from sculptures made from stone.

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s): Marver

Water

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Wax

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Wood

Description:

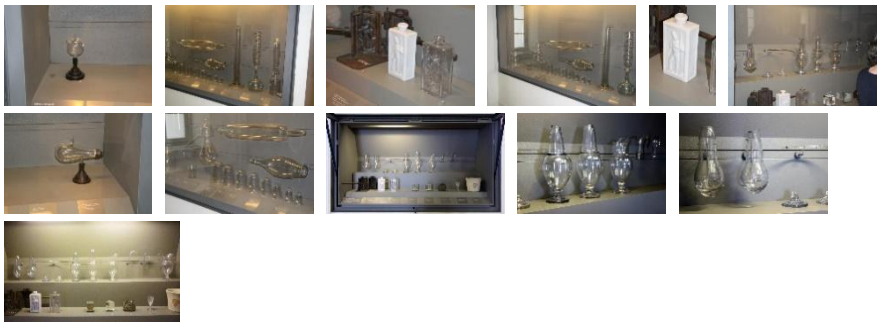
Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s):
Marver
Glassworking benches
Block
Clapper
Paddle
The glassblowing workshop at CERFAV
Pallet
Battledore
Template

A1.6. Products

A collection of glassworks donated by Bontemps to CNAM

Image(s):



Alternative Name(s): Une collection de verreries offerte par Bontemps au CNAM

Description: A collection of glassworks donated by George Bontemps to CNAM. They are on display at the permanent collection of its museum.

Une collection de verreries offerte par George Bontemps au CNAM. Ils sont exposés dans la collection permanente de son musée.

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300386365 - art collections
http://semantics.gr/authorities/ekt-unesco/222015943 - Υαλοτεχνία
http://semantics.gr/authorities/ekt-item-types/trisdiastata-antikeimena--erga-texnhs - Τρισδιάστατα Αντικείμενα και Έργα Τέχνης
http://vocab.getty.edu/aat/300387427 - products

Drinking glass

Image(s):



Description:

Material: Glass

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/page/aat/300043230 - drinking glasses

Historical illustrations of glassblowing at CNAM

Image(s):



Alternative Name(s): Illustrations historiques du soufflage de verre au CNAM

Description: A collection of digitizations of historical illustrations of glassblowing from the archives of CNAM that were used for retrieving information on glassblowing tools and techniques of the past.

Une collection de numérisations d'illustrations historiques du soufflage de verre provenant des archives du CNAM qui ont servi à retrouver des informations sur les outils et techniques de soufflage de verre d'autrefois.

Material:

Semantic annotation(s): http://vocab.getty.edu/aat/300343369 - visual resources collections

http://semantics.gr/authorities/ekt-unesco/66115 - Τέχνη

http://semantics.gr/authorities/ekt-item-types/disdiastata-grafika - Δισδιάστατα γραφικά

http://vocab.getty.edu/aat/300387427 - products

A1.7. Processes

Drinking glass making at CERFAV

Description: How a glassworker makes a drinking glass.

Material(s): Glass

Tool(s): Annealing furnace

Glory Hole

Marver

Punty
Jacks
Diamond shears
Paddle
Blowpipe

Product(s): Drinking glass

Semantic annotation(s): http://vocab.getty.edu/aat/300138076 - processes
http://vocab.getty.edu/page/aat/300053929 - glassworking

Step(s):
0. Gathering (substeps: 0)
1. Shaping (substeps: 0)
2. Blowing (substeps: 0)
3. Refining (substeps: 0)
4. Transferring (substeps: 0)
5. Opening (substeps: 0)
6. Annealing (substeps: 0)

0. Gathering (substeps: 0)

Image(s):



Description: The glassworker begins by gathering molten glass on the end of a blowpipe. This is done by dipping the blowpipe into a furnace containing molten glass, and rotating it to collect a sufficient amount of glass.

Material(s): Glass

Tool(s): Blowpipe

1. Shaping (substeps: 0)

Description: The glassworker then starts shaping the molten glass. This is often done by rolling the blowpipe on a steel table called a marver. The glass is continuously turned to keep it symmetrical.

Material(s): Glass

Tool(s): Marver
Blowpipe

Semantic annotation(s): http://vocab.getty.edu/page/aat/300053098 - forming (physical activity)

2. Blowing (substeps: 0)

Description: The glassworker blows into the blowpipe, creating an air bubble in the molten glass. This step is critical and requires precision. The glassworker blows into the pipe and simultaneously shapes the glass with tools to create the desired size and form of the drinking glass.

Material(s): Glass

Tool(s): Jacks
Blowpipe

Semantic annotation(s): http://vocab.getty.edu/page/aat/300053932 - glassblowing

3. Refining (substeps: 0)

Description: After achieving a basic shape, the glassworker refines it. This might include further blowing for proper sizing and using tools like tongs or wooden paddles to adjust the shape. The top of the glass is often kept open while the bottom and sides are shaped.

Material(s): Glass

Tool(s): Glory Hole
Jacks
Tweezer
Paddle

4. Transferring (substeps: 0)

Description: Once the bottom part of the glass is formed, the glassworker transfers it from the blowpipe to a solid rod called a punty or pontil. This transfer is necessary to shape and finish the open end of the glass.

Material(s): Glass

Tool(s): Punty
Jacks

5. Opening (substeps: 0)

Description: The glassworker then reheats the top portion of the glass and uses tools to open and smooth the rim. This is where the drinking glass's mouth will be, so careful finishing is crucial.

Material(s):	Glass
Tool(s):	Glory Hole Jacks Paddle
Semantic annotation(s):	http://vocab.getty.edu/page/aat/300379962 - opening (activity)

6. Annealing (substeps: 0)

Description:	After the glass reaches its final shape, it's slowly cooled in a kiln in a process called annealing. This step is essential to relieve internal stresses and prevent the glass from cracking.
Material(s):	Glass
Tool(s):	Annealing furnace
Product(s):	Drinking glass
Semantic annotation(s):	http://vocab.getty.edu/page/aat/300053886 - annealing

A1.8. Narratives

A1.8.1. The origins of glassware in Vannes-le-Chatel

Source: Archives of the Cerfav, the Centre Européen de Recherches et de Formation aux Arts Verriers

From Past to Present

In 2021, Cerfav celebrates its 30th anniversary. About 250 years ago, the so-called Vannes-le-Châtel glassworks was created. It is located on the territory of the *commune* of Allamps, which was then part of the seigneury of Vannes.In 1765, Madame de Reims (or de Rheims, according to the writings), born Marie-Anne Gabrielle Roze de Barbarat de Mazirot, wife of Antoine Bernard de Reims, lord of Vannes, built the first glass factory. The goal is to use the products of its immense forests, which it wanted to promote by manufacturing glasses and so-called goblet ware objects, a booming market.

The Reims family received the seigneury of Vannes around 1724, certainly by purchase from the Ligniville family (today Lignéville). It then passed into the hands of Laurent Hocquet de Saint Léger before 1779.

Residences and Roles

The Vannes estate was sold shortly afterwards, in 1788 when Louis Nicolas Griveau, king's adviser, notary, acquires the property. He lived there during the Revolution, thus avoiding Paris. He became a member of the general counsel of the department of Meurthe, then deputy. He died on October 20, 1823 in Vannes.

Investors and Artisans

None of these successive owners reports any particular skills in the glass trades. They act more as investors and for the development of their territory, than as industrialists. However, since 1796, the management of the factory was entrusted to tradespeople, the Sieurs Schmid, renowned master glassmakers whose ancestors were present in a large number of glassworks in eastern France. Links will continue to be forged in the 20th century between the directing families of these great glassworks.

From Ignition to Innovation

The development really started after the Schmid family took ownership of the glassworks in 1827. The factory employs around a hundred craftsmen and labourers who are "slaves" to the glass melting furnace. Indeed, wood fusion is then an uncontrolled process. Staff must be available when the glass is ready to be “picked". A bell announces the start of work according to the vagaries of glass melting, at any time of day or night. This system works before a better mastery of fusion thanks to the heating of coal furnaces in 1870.

Transitioning into Industry

However, before this innovation, several investments contributed to the development of glassmaking: the construction of a water cutting plant in 1846, then the installation of a first press and an acid etching workshop around 1880. The workforce of the glassworks reached more than 400 employees in 1884. The glassworks passed at the turn of the 20th century from a craft business to an industrial business. This development was certainly facilitated by the engineering training of the Central School of Arts and Manufactures of two executives of the factory: Camille Adrien Schmid, born in 1869, son of Jean-François Ernest Schmid, himself grandson of the first director Melchior III Schmid, and Albert Bourbonneux, born in 1866, who would become Ernest's son-in-law, through his marriage to Camille's sister.

Passing the Torch

The death of Ernest Schmid in 1908 marked the end of the "Schmid" dynasty. It was Albert Bourbonneux, his son-in-law, who became manager on behalf of the company Les enfants d'Ernest Schmid. This direction opens a new industrial era. From 1908 to 1945, the factory produced increasingly fine articles to fight against foreign competition. Between the two wars, through family ties, the glassworks of Vannes were united for a time with the Société des verreries de Vierzon.

Generational Shifts and War's Impact

Albert Bourbonneux died in 1937. Two of his sons, François-Joseph Marie and Marie-Joseph Michel Claude, took over from him. The Second World War arrives in 1939. The factory is closed for more than two years, for lack of coal and manpower. In 1945, the heating of the ovens was even better controlled thanks to the installation of fuel oil to replace coal. Gas will replace fuel oil at the end of the 1980s.

Shaping Brilliance

In 1950, the glassworks perfected crystalline or semi crystal, which enabled to produce better quality, further improved with the mastery of crystal in 1963 then experienced its heyday, with more than 700

employees from all the surrounding villages. Albert's sons are the first two to bear the title of “director of the crystal factory” and no longer “of the glass factory”. This shows the evolution of the company's production. The latter will also have been administrator of the Portieux glassworks. The last director of the family is Bernard-Albert Pierre Claude (1935-1997), the son of François-Joseph Marie. All will have been master glassmakers.

Changing Landscape

But the times are for cost optimization, in particular through concentrations-mergers. In 1971, the Vannes-le-Châtel crystal factory, which had not yet joined Daum (Nancy), merged with the Compagnie française du cristal (CFC). The CFC is created by the merger of the companies of Vannes-le Châtel (54), Portieux (88), Fainsles-Sources (55), Vallerysthal (57) and Bayel (10). She bought the Cristal de Sèvres brand from the Cristalleries de Choisy-le-Roi. This will be manufactured in Vannes until it is sold to Atlantis (Portugal) in 2003. But the glass and crystal industry is entering a zone of turbulence. 1977 marked the shutdown of the Vallerysthal establishment and 1978 that of Fains-les-Sources.

Shifting Fortunes

The CFC filed for bankruptcy in 1981. Daum, which became a subsidiary of the CFC in 1976, filed for bankruptcy itself in 1982. Rue de la Garenne – working-class housing estates of Vannes-le-Châtel. The same year saw the separation of Portieux. In 1986, the CFC was taken over by Bear Bull Investments; Daum was then merged into the CFC, to finally be bought in 1996 by Sagem for a symbolic franc. The situation did not improve, and Daum filed for bankruptcy in 2004 with a continuation plan, to be taken over by Financière Saint-Germain in 2009.

From this period of crisis, what will be the epic of Cerfav is born. The manufacture suffered the consequences of successive oil shocks. Sluggish sales have led to social crises and augur a bleak future for the factory. But rural people are resilient. In a way, they adopt Émile Gallé's motto: "My roots are deep in the woods...", realizing that the keys to becoming are in local resources, those of the forest originally. Who isn't systematically fascinated and attracted by the light the glass produces, captivated like a butterfly by a lantern? Who has never remained hypnotized in front of the ovens and the glassmakers at work?

Glass as Enigmatic Master

Then, the glass claims its place and its recognition! The very words of the glassmakers bear witness to this. They evoke it with a form of respect, like that of a mysterious master, as if it were a person. Then their tricks do the rest of the magic to seduce us. "We have to respect it," they say. The glass does not rush, it is he who decides, you have to remain humble with him. And especially the key phrase heard a thousand times: “We learn something every day with this material! And the glassmakers recount their experiences and the whims of which glass is capable, especially when its control escapes them. He doesn't give up...

Forging Legends

The collective memory is selective in shaping the legend. The momentum and popular solidarity are then reinforced . Little by little, the hard work of those who get up early, who go from their workers' housing

estate to the "Grand Place" with their flashlights, haversacks on their backs, husband and wife on duty, is forgotten. Subjugated life is organized around the factory.

Captivating Brilliance

Glass invites, outside the working conditions of another century, to dream, to perpetuated tradition, to beauty, to the nobility of luxury, and it regales us with mysteries. From the creation of Cerfav, the glass traps a number of artists. Believing to use it, they finally feel deprived of all merit as it imposes itself by the power of its aspects. The brilliance, the transparency, the radiance, the effects of materials amaze spontaneously. "The viewer makes the work", instructed us Marcel Duchamp, but then where did the author go? The glass catches the light, risking relegating the artistic message to the rank of anecdote.

Intriguing Conundrums

Scientists also wonder a lot about the enigmas it poses. Indeed, his behaviour often puts their knowledge to the test. We must not rely on the appearances it gives: glass shuffles the cards into tales, both counter truths and scientific assertions, however solid they may seem. While it is certainly the oldest synthetic material exploited by man, we are constantly discovering it and finding new applications for it in unexpected fields.

Shaping Eras and Innovations

Throughout history, glass has allowed polychrome stained-glass windows in cathedrals; it illustrates the apogee of Venice through excellence and finesse. The crystal, first discovered in England, later arrived in Lorraine, where the crystal works became a benchmark in the tableware, luxury, jewellery and lighting industries. Today, glass is ultra-contemporary, in the plastic arts of course, and we also note its use in electronics, optics, telecommunications, construction, health, aeronautics, nuclear, automotive, energy, medical. It could well, by the way, constitute a technical solution to automotive batteries!

Preserving Heritage, Forging Future

The pioneers of Cerfav have understood that glass is a heritage bequeathed by previous generations. It still has to deliver unsuspected riches, in line with the needs of our time. This is what excites us and marks our attachment to glass, our raison d'être.

Beyond the Furnace

In this sense, the collective alchemy in Vannes-le- Châtel does not only take place in the glass furnaces: by acquiring the means to glean knowledge, by experimenting, by researching, knowledge progresses and leads us to beyond the paths traced by the glass arts. Glass is the heritage capital that Vannes-le-Châtel likes to cultivate and develop through a creative and open dynamic. It is a new state of a process which is no longer the story of a factory, but that of glass in Vannes-le-Châtel which has been written for 30 years.

Beyond scepticism, the momentum is launched.

More than the Cerfav, it is the concept of a glass platform that prevails on these bases. The dictionary tells us. Platform: Flat, horizontal surface, more or less safe raised […]. Location dedicated to receiving

equipment, men […]. Open part, not equipped with seats. Figuratively, it is a set of ideas, on which Cerfav relies to present a common policy. Indeed, Cerfav wants to bring together students, visual artists and designers, master glassmakers, engineers and technology consultants, chemists, historians, kids from primary school, to approach glass without prejudice or condition. On the nerve of course!

Fulfilling Visions

When the will to train glassmakers is affirmed when the factories lay off, it is necessary to demonstrate a great force of conviction. When you aim to train artists, you need a good dose of insolence or ignorance sometimes to be seriously listened to. When Cerfav explain to artisans that it will produce the professionals of tomorrow, it must be at least optimistic if not very pretentious. When Cerfav explain to the institutions concerned about rural employment that the future will go through microcarriers and craftsmen, it must, here too, believe in its approach. The dialectic is to manage contradictions, to dissolve scepticism with each move played and to federate. The first to have exceeded the time of scepticism is Michel Dinet. Very influential, visionary and player in local development, his sometimes-utopian view became reality through the people he was able to choose to work like madmen to transform the dream into reality. They are developers , glassmakers of course, association activists, elected officials, educators, craftsmen and even administrators or managers . All of them “in the project”. With them, many actors and institutional partners commit their benevolence and support the refreshing and emerging professional dynamic.

A bet is placed

During a meeting of European partners at Cerfav in 1996, the Swede Gunnar Englund made an astonishing remark: “they say that Cerfav is European, but there are only French people. We see photos with lots of people, but it's just us, the experts who have come two or three times in three years. It looks like groups of young people in the photos as if it were a campus American and, in fact, the students are about ten. Despite that, I feel that something essential is happening here, something humanly strong and for the glass.”

Forging Tomorrow's Artisans

The ingredients are gathered at Cerfav, skills, resources, networks, but it is fair to consider that everything remains to be done and learned. The technical means are to be invented, dimensioned and mastered. Glassmakers must learn to become trainers, pedagogy must be designed and applied. It is also necessary to better understand glass and all the processes, including those that have never been practiced in Vannes-le-Châtel, so that a new art of glass can emerge. You have to live up to the announced ambitions, you have to succeed.

Breaking Boundaries

The founding will of Cerfav was to organize knowledge of the material and the processes with the aim of freeing future professionals from all the constraints of implementation. If, on the contrary, only the celebration of old crafts had prevailed, new paths would never have been opened.

Revolutionizing Glass

The Glam process, a world first in 3D glass printing technologies, was born in Vannes-le Châtel. It is not a coincidence. Converge here the control of the compositions, the expertise of the melting conditions, process engineering and the power of intuition. Our chemists produce bioactive glass, compatible with the human body, to stimulate bone grafts, optimize mould coatings, undertake research in the fields of connectors, microfluidics, optics, functionalization of surfaces of glass.

Crafting Connections

Fair return, the Cerfav revisits the crystal compositions of the Daum house (joint laboratory supported by the National Research Agency [ANR]) while carrying out the restoration of the lights of the Majorelle villa in Nancy, jewel of the Art Nouveau, concretizes projects by artists or designers who arrived in Vannes-le-Châtel as a last resort.

An Enduring Presence

In 2021, Daum is still strongly present in Vannes le-Châtel, even if the number of employees is disproportionate to that of the 1960s; there are currently around sixty employees at the Vannes-le-Châtel plant. Daum and Cerfav, respectively to the east and west of Vannes-le Châtel, surround the village, bear witness to episodes from the past, but also carry the future of glassmaking in the town and the territory of Colombey-les-Belles and South Toulouse. They both contribute, each in his or her role, to the influence of the art and know-how of glassmakers in Lorraine and France.

Key events

- 1724 - Seigneury Transfer
- 1765 - Founding of Vannes-le-Châtel Glassworks
- 1788 - Louis Nicolas Griveau acquires the Vannes estate.
- 1796 - Evolution of Ownership and Expertise in Glassworks: From Investors to Master Glassmakers
- 1800 - Historical and Modern Glass Contributions.
- 1827 - Schmid family takes charge, initiating notable progress.
- 1846 - 19th Century Technological Advancements: Investments in technology drive innovation.
- 1900 - Transition to Industrial Era (Turn of the 20th Century).
- 1900 - Daum's Continued Presence and Contribution
- 1908 - Evolution and Legacy: A Journey Through Generations of Glassmaking Excellence
- 1950 - Scientific Quests and Glass Enigma.
- 1977 - Turbulence and Transformation in the Glass and Crystal Industry
- 1980 - Glass's Symbolism, Beauty and Influence on Art.
- 1980 - The birth of the Glam process, a 3D glass printing technology.
- 1990 - Nurturing the Vision: Overcoming Challenges and Building a Visionary Glassmaking Community at Cerfav
- 1990 - Cerfav's Collaboration with Daum and Art Restoration
- 1990 - Cerfav's founding will to organize knowledge and free future professionals.
- 1990 - Forging the Future: Unveiling Ambitions and Challenges in Shaping a New Art of Glass at Cerfav
- 1990 - Fostering Glass Heritage: The Evolution of Cerfav and the Vannes-le-Châtel Glass Platform

- 1991 - Cerfav's Origins and Challenges
- 1996 - Gunnar Englund's remark during a meeting about Cerfav's European representation.

Key actors

- Madame de Reims
- Marie- Anne Gabrielle Roze de Barbarat de Mazirot
- Antoine Bernard de Reims
- Reims Family
- Laurent Hocquet de Saint Léger
- Louis Nicolas Griveau
- Sieurs Schmid
- Schmid family
- Camille Adrien Schmid
- Ernest Schmid
- Albert Bourbonneux
- François-Joseph Marie
- Marie-Joseph Michel Claude
- Albert's sons
- Bernard-Albert Pierre Claude
- Daum (studio)
- Bear Bull Investments
- Financial Saint Germain
- Centre Européen de Recherches et de Formation aux Arts Verriers (CERFAV)
- European Center for Research and Training in the Glass Arts (Cerfav)
- Émile Gallé
- Marcel Duchamp
- Michel Dinet
- Gunnar Englund

A1.8.2. Lorraine, land of glass

Source: Archives of Cerfav

Glass and Glory

Glass is inseparable from the history of Lorraine. Discovered in the Middle East, it spread in the Roman Empire at the rate of commercial exchanges. The first workshops are attested in the northeast of Gaul from the 2nd century. If the knowledge of glass art in the High Middle Ages remains relatively fragmentary, the activity develops from the eleventh and twelfth centuries. The great abbeys, anxious to enhance their domains, encouraged the construction of glassworks. Aware of the economic interest represented by these establishments, the Dukes of Lorraine took them under their protection. Thus, in 1448, Jean de Calabria, governor of Lorraine, granted them the famous Charter of Glassmakers, assimilating them to nobility with the title of squire and thereby granting them numerous privileges. In a region rich in raw materials – the thick coat of sandstone provides the silica and the vast forest massif provides the wood

needed to heat the ovens – the glass industry prospers and the quality of the productions is underlined by many authors.

Transition and Transformation

In the middle of the sixteenth, the exceptional growth of the glassworks came to an end, due to a combination of factors: significant overproduction, coupled with a ducal desire to regulate production, and religious opposition. Fearing the total disappearance of glassmaking activity on its territory, the ducal government welcomes foreign glassmakers. They settled on the northeastern borders of the duchy, whether it was the country of Bitche, the lower Saar near Creutzwald and Merlebach or the upper Saar, in other words, Saint-Quirin and the Sarrebourg region.

Renaissance of Lorraine's Glass Industry

The dawn of the 18th century coincided in Lorraine with the beginning of a long period of peace and favourable opportunities for the economic development of the region. The glass sector is experiencing a new boom. Many glassworks are founded. They are generally established for longer periods than in the past when moving according to timber concessions, they were nicknamed “flying glassworks”. Some of these establishments achieve notoriety and contributed to the reputation of the Lorraine glass industry. Among others,Meisenthal in 1704, Portieux in 1705, Plaine-de-Walsch which gave birth to Vallérysthal in 1707, Saint-Quirin in 1737, Baccarat in 1764, Vannes-le-Châtel 1765, and Saint-Louis at 1767.

From Utility to Elegance

Most glassworks have a varied production and simultaneously manufacture gobletware, but also flat glass, and sometimes also bottles and watch glasses. Over time, however, glassware tends to become predominant. Glasses became habitual ornaments of noble and bourgeois tables. Their size and shape vary depending on the content they are intended to receive. A number of establishments are also trying to imitate "flint glass", the crystal developed by the Englishman Ravenscroft in 1674. Saint-Louis succeeded in this as early as 1781.

Industrial Revolution's Impact on Glass

The nineteenth century of the industrial revolution marked the glass sector by the importance of progress favouring mass production. The glassmakers partly renounce their empiricism and ask science for the means that they lacked until then. Chemistry and technology play a key role in this progress. If in the field of bottling and flat glass, progress is considerable, they are no less numerous in that of glassware: compressed air, pressure moulding, improvement in the quality of white glass, and development of new enamelling and lining techniques.

Fusion of Artistry and Industry

This creative bubbling and the considerable technical progress experienced by the glass industry were stimulated by the general economic development allowing the bourgeoisie to acquire quality products to furnish their sumptuous residences. If the Universal Exhibitions are an opportunity for craftsmen to be in the spotlight, they also offer supporters of Art Nouveau the names attached to this period, among others,

Gallé, Daum – who collaborated with artists such as Jacques Gruber, Henri Bergé and Amalric Walter – or the Muller brothers.

Fluctuations of Lorraine's Industrial Heritage

At the turn of the 20th century, rich in their traditional know-how and ability to adapt, Lorraine manufactures ran at full speed. In 1900, Baccarat employed 2,400 workers, and Saint-Louis exceeded 2,000. New establishments were founded. But this golden age was not long in coming to an end: the stock market crash of 1929 and the social movements of the 1930s, then the Second World War marked ruptures. After the prosperous period of the Glorious Thirties, at the end of the 1980s and especially during the 1990s, the luxury industries were faced with great difficulties linked to the evolution of purchasing habits and in particular the decline of the share represented by tableware in wedding lists. As in the past, businesses need to be adaptable to stay competitive and, above all, accommodate technical advancements, even in traditional operations. The whole difficulty lies in the need to find the right balance between this trend towards mechanization and the preservation of the artisanal character, presented as a guarantee of quality. Creation is given special attention.

Continuing Legacy

Today, the Grand Est still brings together the big names of the French crystal factory. It also hosts international industrial glass companies, both in the field of bottle-making than flat glass or even optical glass. We must also add a multitude of workshops artisanal, using traditional techniques or innovative, disseminated throughout the territory.

Key events

- 0000 - Spread of glass in the Roman Empire through commercial exchanges.
- 0000 - Discovery of glass in the Middle East.
- 0100 - Establishment of the first glass workshops in the northeast of Gaul from the 2nd century.
- 1100 - Rise of Glass Industry and Patronage: Abbeys, Dukes, and the Charter of Glassmakers
- 1550 - The exceptional growth of the glassworks came to an end.
- 1580 - Arrival of foreign glassmakers due to ducal desire to regulate production and religious opposition.
- 1700 - Evolution of Glassworks: From Diverse Productions to the Rise of Glassware
- 1700 - Resurgence of Lorraine's Glass Industry in the 18th Century: A Era of Prosperity and Noteworthy Glassworks
- 1800 - Industrial Revolution's Impact on the Glass Sector: Advancements in Mass Production, Science, and Technology
- 1890 - Stimulating Innovations and Artistry: Glass Industry's Rise and Art Nouveau Influences
- 1900 - Golden age of glass manufacturing in Lorraine in the early 20th century.
- 1929 - Stock market crash of 1929 and social movements of the 1930s affecting glass industry.
- 1980 - Adapting to stay competitive in the face of technical advancements.
- 1980 - The decline of luxury industries in the late 20th century due to changing purchasing habits.
- 2000 - Current state of the Grand Est region hosting big names in the French crystal factory and international industrial glass companies.

Key actors

- John II, Duke of Lorraine
- Glassmakers of Lorraine
- Foreign glassmakers
- Dukes of Lorraine
- George Ravenscroft
- Craftsmen and Artists of the Art Nouveau Period
- Émile Gallé
- Daum (studio)
- Jacques Grüber
- Henri Bergé
- Amalric Walter

Annex 2. RCI2 - Porcelain

A2.1 Locations

Artois

Alternative Name(s):

Description:

Latitude: 50.5

Longitude: 2.5

Image:

Geosemantics:

https://sws.geonames.org/3036644/ - Artois

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Beijing

Alternative Name(s):

Description:

Latitude: 39.9075

Longitude: 116.39723

Image:

Geosemantics:

https://www.geonames.org/1816670/beijing.html - Beijing

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

China

Alternative Name(s): Κίνα

Description:

Latitude: 35.0

Longitude: 105.0

Image: 

Geosemantics:

https://sws.geonames.org/1814991/ - China

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Château de Versailles

Alternative Name(s):

Description: The Palace of Versailles French: Château de Versailles is a former royal residence built by King Louis XIV located in Versailles, about 19 kilometres west of Paris, France. The palace is owned by the French Republic and since 1995 has been managed, under the direction of the French Ministry of Culture, by the Public Establishment of the Palace, Museum and National Estate of Versailles.

Latitude: 48.80494

Longitude: 2.12131

Image: 

Geosemantics:

https://sws.geonames.org/6284980/ - Château de Versailles

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/aat/300005743 - royal palaces

http://vocab.getty.edu/aat/300417317 - palace complexes

http://vocab.getty.edu/aat/300005734 - palaces (official residences)

Dresden

Alternative Name(s):

Description:

Latitude: 51.05089

Longitude: 13.73832

Image:

Geosemantics:

https://www.geonames.org/2935022/dresden.html - Dresden

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Europe

Alternative Name(s): Ευρώπη

Description:

Latitude: 48.69096

Longitude: 9.14062

Image:



Geosemantics:

https://sws.geonames.org/6255148/ - Europe

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

France

Alternative Name(s): Republic of France

Description:

Latitude: 46

Longitude: 2

Image:



Geosemantics:

https://sws.geonames.org/3017382/ - Republic of France

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Gorizia

Alternative Name(s):

Description: Gorizia is a town and comune in northeastern Italy, in the autonomous region of Friuli Venezia Giulia. It is located at the foot of the Julian Alps, bordering Slovenia. It was the capital of the former Province of Gorizia and is a local centre of tourism, industry, and commerce. Since 1947, a twin town of Nova Gorica has developed on the other side of modern-day Italy–Slovenia border. The region was subject to a territorial dispute between Italy and Yugoslavia after World War II: after the new boundaries were established in 1947 and the old town was left to Italy, Nova Gorica was built on the Yugoslav side. The two towns constitute a conurbation, which also includes the Slovenian municipality of Šempeter-Vrtojba. Since May 2011, these three towns have been joined in a common trans-border metropolitan zone, administered by a joint administration board.

Latitude: 45.93432

Longitude: 13.61834

Image:



Geosemantics:

https://sws.geonames.org/6541866/ - Gorizia

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Limoges

Alternative Name(s):

Description: Limoges is a city and commune, and the prefecture of the Haute-Vienne department in west-central France. It was the administrative capital of the former Limousin region. Situated on the first western foothills of the Massif Central, Limoges is crossed by the river Vienne, of which it was originally the first ford crossing point.

Latitude: 45.83362

Longitude: 1.24759

Image: 

Geosemantics:

https://sws.geonames.org/2998286/ - Limoges

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Meissen

Alternative Name(s): Meißen

Description: Meissen is a town of approximately 30,000 about 25 km (16 mi) northwest of Dresden on both banks of the Elbe river in the Free State of Saxony, in eastern Germany. Meissen is the home of Meissen porcelain, the Albrechtsburg castle, the Gothic Meissen Cathedral and the Meissen Frauenkirche. The Große Kreisstadt is the capital of the Meissen district.

Latitude: 51.16158

Longitude: 13.4737

Image: 

Geosemantics:

https://sws.geonames.org/2872155/ - Meissen

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Netherlands

Alternative Name(s):

Description:

Latitude: 52.25

Longitude: 5.75

Image: 

Geosemantics:

https://sws.geonames.org/2750405/ - Netherlands

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Paris

Alternative Name(s):

Description: Paris is the capital and most populous city of France in an area of more than 105 km².

Latitude: 48.85339

Longitude: 2.34864

Image: 

Geosemantics:

https://sws.geonames.org/2988506/ - Paris

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Place de la Concorde

Alternative Name(s): Place de la Révolution

Description: The Place de la Concorde is one of the major public squares in Paris, France. Measuring 7.6 ha (19 acres) in area, it is the largest square in the French capital. It is located in the city's eighth arrondissement, at the eastern end of the Champs-Élysées.

Latitude: 48.86543

Longitude: 2.32114

Image: 

Geosemantics:

https://sws.geonames.org/6452721/ - Place de la Concorde

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Poland

Alternative Name(s):

Description:

Latitude: 52.0

Longitude: 20.0

Image:

Geosemantics:

https://www.geonames.org/798544/poland.html - Republic of Poland

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Portugal

Alternative Name(s):

Description:

Latitude: 39.6945

Longitude: -8.13057

Image: 

Geosemantics:

https://sws.geonames.org/2264397/ - Portugal

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Saint-Yrieix-la-Perche

Alternative Name(s):

Description:

Latitude: 45.5145

Longitude: 1.20329

Image: 

Geosemantics:

https://sws.geonames.org/2976546/ - Saint-Yrieix-la-Perche

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Saxony

Alternative Name(s):

Description:

Latitude: 51.0

Longitude: 13.25

Image:

Geosemantics:

https://www.geonames.org/2842566/saxony.html - Saxony

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Venice

Alternative Name(s):

Description:

Latitude: 45.43713

Longitude: 12.33265

Image: 

Geosemantics:

https://sws.geonames.org/3164603/ - Venice

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

A2.2. Persons

Anne Robert Jacques Turgot

Image(s): 

Alternative Name(s): Turgot

Nationality: French

General information: Anne Robert Jacques Turgot, Baron de l'Aulne was a French economist and statesman.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Augustus II the Strong

Image(s): 

Alternative Name(s): Augustus the Strong, Friedrich August I, Elector of Saxony, Hercules saxonicus, Augustus the Strong, King of Poland, Frederick-Augustus I, Elector of Saxony, Fryderyk August II, Mocny, elektor saski, król polski, August II Mocny, August II. Polen, König, Auguste II, roi de Pologne, Friedrich August, der Starke, elettore di Sassonia e re di Polonia, Friedrich August I, der Starke, Elector of Saxony and King of Poland, August Fryderyk II, Mocny, King of Poland

Nationality: German

General information: Augustus II, most commonly known as Augustus the Strong was Elector of Saxony from 1694 as well as King of Poland and Grand Duke of Lithuania in the years 1697–1706 and from 1709 until his death in 1733. He belonged to the Albertine line of the House of Wettin. Augustus' great physical strength earned him the nicknames "the Strong", "the Saxon Hercules" and "Iron Hand". He liked to show

that he lived up to his name by breaking horseshoes with his bare hands and engaging in fox tossing by holding the end of his sling with just one finger while two of the strongest men in his court held the other end. He is also notable for fathering a very large number of children.

Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents) http://vocab.getty.edu/page/ulan/500122268 - Augustus II, King of Poland

Charles X

Image(s):	
Alternative Name(s):	Charles Philippe
Nationality:	French
General information:	Charles X, Count of Artois; 9 October 1757 – 6 November 1836) was King of France from 16 September 1824 until 2 August 1830. An uncle of the uncrowned Louis XVII and younger brother to reigning kings Louis XVI and Louis XVIII, he supported the latter in exile. After the Bourbon Restoration in 1814, Charles (as heir-presumptive) became the leader of the ultra-royalists, a radical monarchist faction within the French court that affirmed rule by divine right and opposed the concessions towards liberals and guarantees of civil liberties granted by the Charter of 1814. Charles gained influence within the French court after the assassination of his son Charles Ferdinand, Duke of Berry, in 1820 and succeeded his brother Louis XVIII in 1824.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents) http://vocab.getty.edu/page/ulan/500122372 - Charles X, King of France

Ehrenfried Walther von Tschirnhaus

Image(s):	
Alternative Name(s):	Tschirnhauß
Nationality:	German
General information:	He introduced the Tschirnhaus transformation and is considered by some to have been the inventor of European porcelain
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents)

François Xavier d'Entrecolles

Alternative Name(s):	Yin Hongxu
Nationality:	French
General information:	He was a French Jesuit priest, who learned the Chinese technique of manufacturing porcelain through his investigations in China at Jingdezhen with the help of Chinese Catholic converts between 1712 and 1722, during the rule of the Kangxi Emperor. His observations were published in a long letter in 1712, and carefully studied in several European countries, even though Meissen porcelain was already making hard-paste porcelain in Germany by then. The letter's author was given as Père d'Entrecolles ("Father d'Entrecolles"), and he is still very often referred to as this.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents)

Louis XVI

Image(s):	
Alternative Name(s):	The Last, Citizen Louis Capet
Nationality:	French
General information:	Louis XVI was the last King of France before the fall of the monarchy during the French Revolution. He was addressed as Citizen Louis Capet for the four months before he was executed by guillotine.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents) http://vocab.getty.edu/page/ulan/500122357 - Louis XVI, King of France

Marco Polo

Image(s):	
Nationality:	Italian
General information:	Marco Polo was an Italian merchant, explorer and writer from the Republic of Venice who travelled through Asia along the Silk Road between 1271 and 1295. His travels are recorded in The Travels of Marco Polo (also known as Book of the Marvels of the World and Il Milione, c. 1300), a book that described to Europeans the then mysterious culture and inner workings of the Eastern world, including the wealth and great size of the Mongol Empire and China in the Yuan Dynasty,

giving their first comprehensive look into China, Persia, India, Japan and other Asian cities and countries.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Marquise de Pompadour

Image(s): 

Alternative Name(s): Madame de Pompadour, Jeanne Antoinette Poisson

Nationality: French

General information: She was a member of the French court. She was the official chief mistress of King Louis XV from 1745 to 1751, and remained influential as court favourite until her death.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)
http://vocab.getty.edu/page/ulan/500020051 - Pompadour, Jeanne Antoinette Poisson, Marquise de

A2.3. Social groups

Chinese porcelain professionals

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Dutch porcelain professionals

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Enamel professionals in Limoges

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

European market for porcelain

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

European royalties

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)
http://vocab.getty.edu/aat/300188750 - royalty (nobility)

European scientists

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)
http://vocab.getty.edu/aat/300025788 - scientists

Porcelain professionals in Limoges

Alternative Name(s): Manufacture Royale de Limoges

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Portuguese porcelain professionals

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Royal-Polish and Electoral-Saxon Porcelain Manufactory

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

A2.4. Tools

Extruders

Alternative Name(s): Εξωθητές

Description: Devices that shape materials by forcing them through a specially designed opening.
Συσκευές που διαμορφώνουν τα υλικά πιέζοντάς τα μέσα από ένα ειδικά σχεδιασμένο άνοιγμα.

Material: Metal

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300233440 - extruders

Fettling knife

Alternative Name(s): Μαχαίρι σκαλίσματος

Description: Sharp tool with flexible, tapered blade; used for carving.
Αιχμηρό εργαλείο με εύκαμπτη, κωνική λεπίδα. χρησιμοποιείται για σκάλισμα.

Material: Metal, Wood

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300022804 - fettling knives

Glazing Brush

Alternative Name(s): Βούρτσα γυαλίσματος

Description: Brush that is used to put glaze (glassy coating) on ceramics.
Πινέλο που χρησιμοποιείται για την τοποθέτηση γλάσου (γυάλινη επίστρωση) σε κεραμικά.

Material: Wood, Bristle

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300424958 - glazing brush

Potter's Wheel

Alternative Name(s): Αγγειοπλάστης

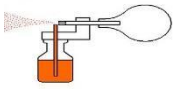
Description: Devices with a rotating flat disc or turntable on which clay may be shaped to create symmetrical forms; the process of forming clay objects on a potter's wheel is throwing.
Συσκευές με περιστρεφόμενο επίπεδο δίσκο ή περιστρεφόμενο δίσκο πάνω στον οποίο μπορεί να διαμορφωθεί πηλός για τη δημιουργία συμμετρικών μορφών. η διαδικασία σχηματισμού πήλινων αντικειμένων στον τροχό ενός αγγειοπλάστη είναι η ρίψη.

Material:	Wood
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300022820 - potter's wheels

Pug Mills

Description:	Machine which mixes materials of the clay body, shreds or kneads it, and disperses air bubbles.
Material:	Metal
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300022784 - pug mills

Spray Bottle

Alternative Name(s):	Μπουκάλι ψεκασμού
Description:	A spray bottle is a bottle that can squirt, spray or mist fluids. Ένα μπουκάλι ψεκασμού είναι ένα μπουκάλι που μπορεί να εκτοξεύσει, να ψεκάσει ή να θολώσει υγρά.
Material:	Plastic
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300433650 - spray bottle

Brushes

Alternative Name(s):	Βουρτσες
Description:	Used for applying glazes and other decorative elements to the surface of the porcelain. Χρησιμοποιείται για την εφαρμογή γλάσων και άλλων διακοσμητικών στοιχείων στην επιφάνεια της πορσελάνης.

Material:	Porcelain
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/page/aat/300161423 - tools http://vocab.getty.edu/page/aat/300024760 - brushes (implements)

Carving tools

Alternative Name(s):	εργαλεια σκαλισης
Description:	Used for carving intricate designs or patterns into the surface of the porcelain. Χρησιμοποιείται για τη χάραξη περίπλοκων σχεδίων ή μοτίβων στην επιφάνεια της πορσελάνης.
Material:	Porcelain
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/page/aat/300053149 - tools

Grout

Alternative Name(s):	ενεματα
Description:	Grout is a dense fluid that hardens used to fill gaps or as reinforcement in existing structures. Grout is generally a mixture of water, cement, and sand, and is employed in pressure grouting, embedding rebar in masonry walls, connecting sections of precast concrete, filling voids, and sealing joints such as those between tiles. Ο αρμόστοκος είναι ένα πυκνό ρευστό που σκληραίνει και χρησιμοποιείται για την πλήρωση κενών ή ως ενίσχυση σε υπάρχουσες κατασκευές. Ο αρμόστοκος είναι γενικά ένα μείγμα νερού, τσιμέντου και άμμου και χρησιμοποιείται στην αρμολόγηση υπό πίεση, στην ενσωμάτωση ράβδων οπλισμού σε τοίχους τοιχοποιίας, στη σύνδεση τμημάτων προκατασκευασμένου σκυροδέματος, στην πλήρωση κενών και στη στεγανοποίηση αρμών όπως αυτές μεταξύ πλακιδίων.
Material:	Porcelain
Semantic annotation(s):	http://vocab.getty.edu/page/aat/300014755 - tools http://vocab.getty.edu/page/aat/300014755 - grout

Grout sealer

Alternative Name(s):	σφραγιστικο ενεματος
Description:	After grouting, applying a grout sealer helps protect the grout lines from staining and moisture. It's especially important in areas prone to spills and moisture. Μετά την αρμολόγηση, η εφαρμογή ενός σφραγιστικού ενέματος βοηθά στην προστασία των γραμμών του ενέματος από λεκέδες και υγρασία. Είναι ιδιαίτερα σημαντικό σε περιοχές επιρρεπείς σε διαρροές και υγρασία.
Material:	Porcelain
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/page/aat/300014755 - tools

Kiln

Description:	Εφαρμόζεται στα ράφια του κλιβάνου για να μην κολλάει το γλάσο και η πορσελάνη κατά το ψήσιμο. Applied to kiln shelves to prevent glaze and porcelain from sticking during firing.
Material:	Porcelain
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/page/aat/300022798 - tools http://vocab.getty.edu/page/aat/300022798 - kilns

Trowel

Alternative Name(s):	Μυστριο
Description:	Flat hand tools having a broad steel blade; used to apply, spread, and shape plaster or mortar or to smooth the surface of unformed concrete. trowel is used for applying adhesive to the substrate before laying porcelain tiles. The size of the notches depends on the size of the tiles. Επίπεδα εργαλεία χειρός με φαρδιά ατσάλινη λεπίδα. χρησιμοποιείται για την εφαρμογή, την επάλειψη και τη διαμόρφωση σοβά ή κονιάματος ή για την εξομάλυνση της επιφάνειας ασχηματισμένου σκυροδέματος. σπάτουλα χρησιμοποιείται για την εφαρμογή κόλλας στο υπόστρωμα πριν από την

τοποθέτηση πλακιδίων πορσελάνης. Το μέγεθος των εγκοπών εξαρτάται από το μέγεθος των πλακιδίων.

Material: Porcelain

Image(s):



Semantic annotation(s): http://vocab.getty.edu/page/aat/300023093 - tools
http://vocab.getty.edu/page/aat/300023093 - trowels (construction tools)

A.2.5. Materials

Bristle

Image(s):



Alternative Name(s): Τρίχα Ζώου

Description: A bristle is a stiff hair or feather (natural or artificial), either on an animal, such as a pig, a plant, or on a tool such as a brush or broom.

Semantic annotation(s): http://vocab.getty.edu/aat/300011822 - bristle (hair material)

Product(s): Glazing Brush

Clay

Image(s):



Alternative Name(s): Πηλός

Description: Clay is a fine-grained silicate mineral made when rocks break down. Wet clay is soft and can be shaped to make pottery, bricks and other things. When it is shaped and then fired in a kiln to make it hard, it becomes pottery.

Semantic annotation(s): http://vocab.getty.edu/aat/300010439 - clay

Feldspar

Image(s): 

Alternative Name(s): Άστριοι

Description: General name for a large group of aluminum silicate minerals, usually white or flesh-red in color, occurring in crystals or in crystalline masses. Feldspars are divided into three primary groups: potassium aluminum silicates (orthoclase, microcline), sodium aluminum silicates (albite, anorthoclase), and calcium aluminum silicates (anorthite). A few of the feldspars are found as gemstones such as moonstone, sunstone, and Amazon stone, but most are found in mineral structures, such as granite and diorite. They are used in the production of clays, ceramics, glass, concrete, abrasives, for cleaning, as a flux in ceramics, glazes, and glass, in fertilizer, and in granular roofing material.

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)
http://vocab.getty.edu/aat/300011087 - feldspar

Glaze

Image(s): 

Alternative Name(s): Βερνίκι

Description: Thin, opaque, vitreous coating that is applied to the surface of a ceramic body by painting, spraying, or dipping, in order to add color, texture, or water resistance to the object. The glaze is applied to the surface of a fired ceramic piece, and then the piece is refired at a temperature that vitrifies the glaze, but is lower than the original firing temperature. Ceramic glazes are usually mixtures of silicates, colorants, and flux.

Semantic annotation(s): http://vocab.getty.edu/aat/300015092 - ceramic glaze

Kaolin

Image(s): 

Alternative Name(s): Καολίνη

Description: Hydrated aluminum silicate clay. It is used for making porcelain for china and chemical porcelain for valves, tubes, and fittings, as a pigment and filler in paint and plastic, an abrasive powder, and in paper to yield a glossy surface.

Semantic annotation(s): http://vocab.getty.edu/aat/300010445 - kaolin

Limoges enamel

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)
http://vocab.getty.edu/aat/300014910 - enamel (fused coating)

Metal

Image(s):



Alternative Name(s): Μέταλλο

Description: Any of a large group of substances that typically show a characteristic luster, are good conductors of electricity and heat, are opaque, can be fused, and are usually malleable or ductile.

Semantic annotation(s): http://vocab.getty.edu/aat/300010900 - metal

Product(s): Pug Mills
Extruders
Fettling knife

Plastic

Image(s):



Alternative Name(s): Πλαστικό

Description: A general term for any of a large and varied class of natural or synthetic organic materials that can be molded, extruded, or cast when soft or liquid, and then set into a rigid or slightly elastic form. Natural plastics include tree resins, beeswax, gutta-percha, horn, and clay. Synthetic plastics were first made in the 19th century. Plastics are used widely in manufacturing.

Semantic annotation(s): http://vocab.getty.edu/aat/300014570 - plastic (material)

Product(s): Spray Bottle

Porcelain

Image(s):



Description: Porcelain is a ceramic material made by heating substances, generally including materials such as kaolinite, in a kiln to temperatures between 1,200 and 1,400 °C (2,200 and 2,600 °F). The strength and translucence of porcelain, relative to other types of pottery, arises mainly from vitrification and formation of the mineral mullite within the body at these high temperatures. Though definitions vary, porcelain can be divided into three main categories: hard-paste, soft-paste, and bone china. The categories differ by composition of the body and the firing conditions.

Semantic annotation(s): http://vocab.getty.edu/aat/300010662 - porcelain (material)
http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s): kiln
carving tools
brushes
grout
trowel
grout sealer

Quartz

Image(s):



Alternative Name(s): Χαλαζίας

Description: Quartz is a hard, crystalline mineral composed of silica (silicon dioxide). The atoms are linked in a continuous framework of SiO4 silicon–oxygen tetrahedra, with each oxygen being shared between two tetrahedra, giving an overall chemical formula of SiO2. Quartz is the second most abundant mineral in Earth's continental crust, behind feldspar.

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Wood

Image(s):	
Alternative Name(s):	Ξύλο
Description:	The principal tissue of trees and other plants that provides both strength and a means of conducting nutrients. Wood is one of the most versatile materials known.
Semantic annotation(s):	http://vocab.getty.edu/aat/300011914 - wood (plant material)
Product(s):	Potter's Wheel Fettling knife Glazing Brush

A2.6. Products

Not yet available.

A2.7. Processes

Porcelain process

Description:	Refers to a variant of the dusting-on process in which pigment is a vitrifiable powder, available in a wide range of colors, that is fired onto porcelain, earthenware, china, or the like; more broadly refers to any process to form an image on porcelain, china, earthenware, or similar material. Αναφέρεται σε μια παραλλαγή της διαδικασίας ξεσκόνωσης στην οποία η χρωστική είναι μια υαλοποιήσιμη σκόνη, διαθέσιμη σε μεγάλη γκάμα χρωμάτων, η οποία ψήνεται σε πορσελάνη, πήλινα σκεύη, πορσελάνη ή παρόμοια. ευρύτερα αναφέρεται σε οποιαδήποτε διαδικασία σχηματισμού εικόνας σε πορσελάνη, πορσελάνη, πήλινα σκεύη ή παρόμοιο υλικό.
Material(s):	Clay Kaolin
Tool(s):	Pug Mills Spray Bottle Extruders Potter's Wheel Fettling knife

Glazing Brush

Product(s): The first porcelain with the Limoges mark

Semantic annotation(s): http://vocab.getty.edu/aat/300133676 - ceramic process

Step(s):
0. Clay Body Preparation (substeps: 0)
1. Shaping (substeps: 0)
2. Firing (substeps: 0)
3. Glazing (substeps: 0)

0. Clay Body Preparation (substeps: 0)

Image(s):



Description: Clay and kaolin are mixed together to create a clay body that will be used to make the porcelain pieces. This may involve adding water to create the desired consistency and texture of the clay.
Ο πηλός και ο καολίνης αναμειγνύονται μεταξύ τους για να δημιουργήσουν ένα σώμα από πηλό που θα χρησιμοποιηθεί για την κατασκευή των κομματιών πορσελάνης. Αυτό μπορεί να περιλαμβάνει την προσθήκη νερού για τη δημιουργία της επιθυμητής συνοχής και υφής του πηλού.

Material(s): Clay
Kaolin

1. Shaping (substeps: 0)

Image(s):



Description: The clay is then shaped into the desired form using various tools and techniques. This may involve using a pottery wheel, hand-building techniques, or a combination of both.
Στη συνέχεια, ο πηλός διαμορφώνεται στην επιθυμητή μορφή χρησιμοποιώντας διάφορα εργαλεία και τεχνικές. Αυτό μπορεί να περιλαμβάνει τη χρήση τροχού αγγειοπλαστικής, τεχνικές κατασκευής με το χέρι ή συνδυασμό και των δύο.

Material(s): Clay

Tool(s): Pug Mills

Extruders

Potter's Wheel

Fettling knife

2. Firing (substeps: 0)

Image(s):






Description: The clay pieces are then fired in a kiln at high temperatures to harden them and create a durable, long-lasting finish. This step can take several hours or days, depending on the size and complexity of the pieces.

Τα κομμάτια πηλού στη συνέχεια ψήνονται σε κλίβανο σε υψηλές θερμοκρασίες για να σκληρύνουν και να δημιουργήσουν ένα ανθεκτικό, μακράς διαρκείας φινίρισμα. Αυτό το βήμα μπορεί να διαρκέσει αρκετές ώρες ή ημέρες, ανάλογα με το μέγεθος και την πολυπλοκότητα των κομματιών.

Material(s): Clay

3. Glazing (substeps: 0)

Image(s):





Description: Finally, the fired pieces can be glazed, which involves applying a layer of liquid glass to the surface of the piece to add color and texture. This step can be done before or after firing, depending on the specific production process being used.

Τέλος, τα ψημένα κομμάτια μπορούν να γυαλιστούν, πράγμα που περιλαμβάνει την εφαρμογή ενός στρώματος υγρού γυαλιού στην επιφάνεια του τεμαχίου για να προσθέσετε χρώμα και υφή. Αυτό το βήμα μπορεί να γίνει πριν ή μετά το ψήσιμο, ανάλογα με τη συγκεκριμένη διαδικασία παραγωγής που χρησιμοποιείται.

Material(s): Porcelain

Tool(s): Spray Bottle

Glazing Brush

Product(s): The first porcelain with the Limoges mark

A2.8. Narratives

A2.8.1. History of Limoges Porcelain

Sources: Wikipedia, BBC (The storied past and present of Limoges porcelain)

China

Porcelain slowly evolved in China and was finally achieved (depending on the definition used) at some point about 2,000 to 1,200 years ago; it slowly spread to other East Asian countries, then to Europe, and eventually to the rest of the world. Its manufacturing process is more demanding than that for earthenware and stoneware, the two other main types of pottery, and it has usually been regarded as the most prestigious type of pottery for its delicacy, strength, and its white colour. It combines well with both glazes and paint, and can be modelled very well, allowing a huge range of decorative treatments in tableware, vessels, and figurines. It also has many uses in technology and industry.

The European name, porcelain in English, comes from the old Italian porcellana (cowrie shell) because of its resemblance to the surface of the shell. Porcelain is also referred to as china or fine china in some English-speaking countries, as it was first seen in imports from China during the 17th century. Properties associated with porcelain include low permeability and elasticity; considerable strength, hardness, whiteness, translucency, and resonance; and a high resistance to corrosive chemicals and thermal shock.

Europe

The first mention of porcelain in Europe is in Il Milione by Marco Polo in the 13th century. In the 14th century, the explorer brought a small jar from China back to Europe with him and Chinese porcelain became a favourite among royalty. During the sixteenth century, the Portuguese and Dutch established commercial trade routes to China and the European market for porcelain grew fast. China kept porcelain's ingredients and production process a closely guarded secret, inspiring scientists across Europe to experiment with materials and formulas.

Apart from copying Chinese porcelain in faience (tin glazed earthenware), the soft-paste Medici porcelain in 16th-century Florence was the first real European attempt to reproduce it, with little success. Early in the 16th century, Portuguese traders returned home with samples of kaolin, which they discovered in China to be essential in the production of porcelain wares. However, the Chinese techniques and composition used to manufacture porcelain were not yet fully understood. Countless experiments to produce porcelain had unpredictable results and met with failure. In the German state of Saxony, the search concluded in 1708 when Ehrenfried Walther von Tschirnhaus produced a hard, white, translucent type of porcelain specimen with a combination of ingredients, including kaolin and alabaster, mined from a Saxon mine in Colditz. It was a closely guarded trade secret of the Saxon enterprise.

In 1712, many of the elaborate Chinese porcelain manufacturing secrets were revealed throughout Europe by the French Jesuit father Francois Xavier d'Entrecolles and soon published in the Lettres édifiantes et curieuses de Chine par des missionnaires jésuites. The secrets, which d'Entrecolles read about and witnessed in China, were now known and began seeing use in Europe.

The first European porcelain factory was established in Saxony in 1710 after kaolin was discovered nearby. In the early 18th century Marquise de Pompadour began importing from China and manufacturing porcelain in France. 'Manufacture De Sevres' began near Paris and became the largest porcelain distributor in Europe. Imported Chinese porcelains were held in such great esteem in Europe that in English china became a commonly–used synonym for the Italian-derived porcelain.

France

Experiments at Rouen produced the earliest soft-paste in France, but the first important French soft-paste porcelain was made at the Saint-Cloud factory before 1702. Soft-paste factories were established with the Chantilly manufactory in 1730 and at Mennecy in 1750. The Vincennes porcelain factory was established in 1740, moving to larger premises at Sèvres in 1756. Vincennes soft-paste was whiter and freer of imperfections than any of its French rivals, which put Vincennes/Sèvres porcelain in the leading position in France and throughout the whole of Europe in the second half of the 18th century.

Originally, a chemist's wife discovered the white substance used to make the fine porcelain referred to as Limoges in 1765 in hopes of being used as a soap. In St. Yrieixin, a town near Limoges France the substance was identified as a pure form of Kaolin. The soil of the area surrounding Limoges is rich in deposits of kaolin and feldspar, the essential ingredients for hard paste porcelain.

Limoges

The manufacturing of hard-paste porcelain at Limoges was established by Turgot in 1771 following the discovery of local supplies of kaolin and a material similar to petuntse in the economically distressed area at Saint-Yrieix-la-Perche, near Limoges. The materials, which were quarried beginning in 1768, were used to produce hard-paste porcelain similar to Chinese porcelain.

In 1768, a chemist's wife in St. Yrieixin, a commune just outside of Limoges in southwest-central France, made a thrilling discovery: A soft white substance in the soil. At first, the story goes, the woman thought the substance could be used to wash and bleach linen, but it turned out she had stumbled upon "white gold." The substance was kaolin, a rare and precious white clay that is a key ingredient in crafting fine porcelain. That discovery set Limoges on a path towards becoming a centre for some of the most beautiful and coveted porcelain in the world. The first porcelain with the Limoges mark was produced in 1771. Limoges had all the essential natural ingredients needed to create world-class porcelain—kaolin, feldspar and quartz—but, just as importantly, the region had a vibrant history of craftsmanship that dated back nearly a millennium. In the 12th century, Limoges was the most famous European centre of vitreous enamel production, known as Opus de Limogia or Labor Limogiae. Limoges also produced faience earthenware, or fine in-glazed pottery. The heritage of ceramics and decoration was deeply woven into the fabric of the city.

In 1771 Limoges, one of the oldest towns in the French kingdom rapidly began constructing manufacturing facilities with wood burning kilns for the production of fine porcelain. The first porcelain with the Limoges mark was produced in 1771. The name of the city of Limoges has become synonymous with the high-quality porcelain products manufactured by those early companies. The hand painting and decorating of Limoges porcelains was done by factory approved hired artists as well as other professional and unprofessional artists.

A manufactory at Limoges was placed under the patronage of the comte d'Artois, brother of Louis XVI, and was later purchased by the King in 1784, apparently with the idea of producing hard-paste bodies for decoration at Sèvres, although this never happened. After the French Revolution a number of private factories were established at Limoges, including Bernardaud, Haviland & Co. and Royal Limoges.

After the French Revolution, the restrictions on porcelain production were lifted and the commercial trade flourished. In 1819, the region had four porcelain factories; by 1900, there were 35 factories and 120 kilns employing up to 8,000 workers. Limoges became the undisputed French capital of porcelain production, as well as a major exporter of porcelain to the U.S.

Limoges porcelain is known for its dazzling white, luminous hue and the intricacy of its hand-painted decorations. Popular design styles included Rococo-style figures; exotic birds, flowers, and marine subjects on bright colour backgrounds; minute patterns embellished in gold; and narrative scenes from classical mythology and pastoral life.

Limoges today

Limoges porcelain continues to signal luxury and refinement. Limoges objects and dinnerware collections are commissioned by presidents and royalty and passed down through generations in families, but the industry continues to push creative boundaries that maintain porcelain's relevance.

Limoges is also home to a younger generation of exciting artistic collectives like Passage Secret and Esprit Porcelain. These workshops are using porcelain to create contemporary sculptures, fanciful lamps, and decorative household objects, like sugar bowls and goblets. They are also experimenting technically by combining porcelain with unconventional materials, like iron and sandstone.

Counterfeiting of Limoges porcelain has been documented for decades.

The storied porcelain house Bernardaud has produced cutting edge dinnerware collections with artists like Joan Miro, Marina Abramovic, Alexander Calder, Kara Walker, Julian Schnabel, and David Lynch. The house has also expanded into high-end costume jewellery and collaborated with prominent artists to make objects, such as Roy Lichtenstein's Landscape Mobile and Jeff Koons' balloon animals. These collaborations have given Limoges a place in the canon of modern art.

"It was a strong emulation between our creative and technical skills that made us want to form this duo," said the founders of Passage Secret, Yaël Malignac and Guillaume Descoings. "We want the unusual, the unexpected, poetry and beauty. We want to create contrast to highlight the porcelain, its whiteness, its fragility, its translucency."

Limoges maintains the position it established in the 19th century as the premier manufacturing city of porcelain in France.

ROHL®, the luxury kitchen and bath fixtures brand, for instance, works with Limoges clay to create the Allia™ Sink Collection, fireclay sinks that have an extra thick luminous glaze to create a beautiful stain and chip resistant surface. "Limoges has such a rich history of craftsmanship and it's been such a unique and rewarding experience to work with these artisans who have perfected their work over the years," says Lou Rohl, chairman and founder of House of ROHL.

Limoges porcelain has always married the beautiful with the functional. Some applications of porcelain draw on the material's unique properties of strength, durability, and imperviousness to create products that enhance everyday life. Thanks to its unique geologic and design history, Limoges is a global centre that showcases all the possibilities of what porcelain can be.

Today, Limoges is classified as a UNESCO Creative City and the ceramics industry continues to thrive. It's a region where history and tradition inform modern design. From decorative boxes to exquisite dinnerware to elegant kitchen sinks, Limoges porcelain remains a world-class standard for craftsmanship.

Key events

- 300 - The Chinese guarded porcelain composition a secret
- 1301 - Marco Polo brought a small jar from China back to Europe
- 1400 - Chinese porcelain becomes popular
- 1501 - Commercial trade routes to China
- 1540 - Scientists across Europe experiment to make porcelain
- 1710 - Establishment of Royal-Polish and Electoral-Saxon Porcelain Manufactory
- 1712 - Chinese porcelain manufacturing secrets were revealed
- 1768 - Porcelain found at St. Yrieixin
- 1771 - Establishment of Procelain professionals in Limoges
- 1771 - Creation of The first porcelain with the Limoges mark
- 1784 - A manufactory at Limoges was placed under the patronage of the comte d'Artois
- 1789 - The French Revolution
- 1810 - Restrictions of porcelain production lifted

Key actors

- Augustus II the Strong
- Marco Polo
- European royalties
- Dutch porcelain professionals
- Portuguese porcelain professionals
- Chinese porcelain professionals
- European scientists
- Enamel professionals in Limoges
- Anne Robert Jacques Turgot
- Porcelain professionals in Limoges
- François Xavier d'Entrecolles
- Charles X

Annex 3. RCI3 - Clay

A3.1. Locations

Byzantium

Alternative Name(s):

Description:

Latitude: 41.0082

Longitude: 28.9784

Image:



Geosemantics:

https://www.geonames.org/745044/istanbul.html - Istanbul

http://vocab.getty.edu/page/tgn/7002473 - Istanbul (inhabited place)

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Crete

Alternative Name(s):

Description:

Latitude: 35.2401

Longitude: 24.8093

Image:



Geosemantics:

https://www.geonames.org/258763/crete.html - Crete

http://vocab.getty.edu/page/tgn/7230421 - Crete

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Cyprus

Alternative Name(s):

Description:

Latitude: 35

Longitude: 33

Image:

Geosemantics:

https://www.geonames.org/146669/cyprus.html - Republic of Cyprus

http://vocab.getty.edu/page/tgn/1000112 - Cyprus (nation)

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Egypt

Alternative Name(s): Arab Republic of Egypt

Description: It is bordered by the Mediterranean Sea to the north, the Gaza Strip of Palestine and Israel to the northeast, the Red Sea to the east, Sudan to the south, and Libya to the west.

Latitude: 26.8206

Longitude: 30.8025

Image:



Geosemantics:

https://www.geonames.org/357994/egypt.html - Arab Republic of Egypt

http://vocab.getty.edu/page/tgn/7016833 - Egypt (nation)

Semantic annotation(s):

https://www.geonames.org/357994/arab-republic-of-egypt.html - location (physical position)

Germany

Alternative Name(s):

Description:

Latitude: 51.1657

Longitude: 10.4515

Image:



Geosemantics:

http://vocab.getty.edu/page/tgn/7000084 - Germany (nation)

Semantic annotation(s):

https://www.geonames.org/2921044/federal-republic-of-germany.html - location (physical position)

Greece

Alternative Name(s):

Description: Greece shares land borders with Albania to the northwest, North Macedonia and Bulgaria to the north, and Turkey to the east. The Aegean Sea lies to the east of the mainland, the Ionian Sea to the west, and the Sea of Crete and the Mediterranean Sea to the south.

Latitude: 39.0742

Longitude: 21.8243

Image:



Geosemantics:

https://www.geonames.org/390903/hellenic-republic.html - Hellenic Republic

http://vocab.getty.edu/page/tgn/1000074 - Greece (nation)

Semantic annotation(s):

https://www.geonames.org/390903/hellenic-republic.html - location (physical position)

Heraklion

Alternative Name(s):

Description:

Latitude: 35.32787

Longitude: 25.14341

Image:

Geosemantics:

https://www.geonames.org/261745/irakleion.html - Irákleion

http://vocab.getty.edu/page/tgn/7010879 - Iráklion (inhabited place)

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Kendri

Alternative Name(s): Kentri

Description:

Latitude: 35.03258

Longitude: 25.7528

Image:



Geosemantics:

https://www.geonames.org/260264/kentri.html - Kentrí

http://vocab.getty.edu/page/tgn/7232014 - Kendríon (inhabited place)

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Margarites

Alternative Name(s): Μαργαρίτες

Description:

Latitude: 35.33995

Longitude: 24.68679

Image:

Geosemantics:

https://sws.geonames.org/257696/ - Margarítai

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Myceanae

Alternative Name(s):

Description:

Latitude: 37.73081

Longitude: 22.75638

Image:



Geosemantics:

http://vocab.getty.edu/page/tgn/7012050 - Mycenae (deserted settlement)

https://www.geonames.org/8133979/dimos-argos-mykines.html - Dimos Argos-Mykines

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

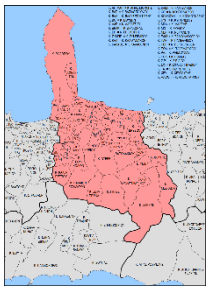
Nochiá

Alternative Name(s): Nohia

Description: Chania Prefecture, 27 km west of Chania, population 270, 21 potters, population benefiting from the craft 60%. There is no local etymology for the strange name of the village. It may be an alternative form of the phrase “ta dohia” (the jars), pronounced in a similar way with the stress on the last syllable in some parts of Greece.

Latitude: 35.50885

Longitude: 23.75581

Image: 

Geosemantics:

https://www.geonames.org/256366/nochia.html - Nochiá

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Syria

Alternative Name(s):

Description:

Latitude: 35

Longitude: 38

Image:

Geosemantics:

http://vocab.getty.edu/page/tgn/1000140 - Syria (nation)

https://www.geonames.org/163843/syria.html - Syrian Arab Republic

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Thrapsano

Alternative Name(s):

Description: Village of Crete

Latitude: 35.18798

Longitude: 25.28091

Image: 

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Thrapsano

Alternative Name(s):

Description: Village of Crete

Latitude: 35.18798

Longitude: 25.28091

Image: 

Semantic annotation(s):

A3.2. Persons

Giorgis Dalamvelas

Image(s): 

Nationality: Greek

General information: Giorgis Dalamvelas is pottery master & instructor. He was born in 1972 in Margarites, Rethymnon, an important center for ceramics in Crete. His first picture of ceramics and of how they are used came from the houses in his village and the daily lives of the people living there. He went to Athens in 1991 to study ceramic art at OAED, and was taught by Alekos Kardiakos. In 1996 he returned to Margarites and set up his workshop, “Keramion”, in an old stone-built building. He works with local clays from Aori, an area at the foot of Psiloritis where the potters Margarites earth which was well-suited for using as the basis of their ceramics. As well as using local soil for his original creations and ceramic experiments, he fires his pottery in a traditional wood-burning kiln. He is inspired by local craftsmen and by his teachers, and he is open to learning both old and new ways of working. In 1997 he attended a stone conservation program in Orvieto, Italy, and worked with local potters. In the same year, Giorgis and his partner Mariniki Mania who is a conservator of antiquities, set up “Keramion” as a meeting place for anyone who loves Ceramic Art and is interested in learning about the idiosyncrasies of Margarites Pottery and the uses of ceramics.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Mariniki Mania

Nationality: Greek

General information: Mariniki Mania was born in Heraklion in 1972.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Potters

Nationality: Greek

General information: Potters considered their profession to be one of the worst due to constant exposure to mud and low income. Potters were not strictly hereditary, and their assistants played crucial roles, such as clay diggers and kiln minders.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

A3.3. Social groups

Byzantine Empire

Image(s):



Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Cretan Potters

Image(s):



Description: Four Pottery Centres were established in Crete at the beginning of the second millennium, one in each prefecture. The reasons for this distribution and choice of location are not known, as there are rich sources of clay everywhere in Crete. The Pottery Centres were villages where only part of the population was involved in ceramics, while the profession did not necessarily pass exclusively from father to son. Potters and Cretans in general considered it to be one of the worst crafts to exercise, due to the constant exposure to mud and the low income.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

German potters

Image(s):



Description: Around the middle of the thirteenth century German potters started to produce stoneware. This pottery was made form finer clays and fired at a higher temperature than earthenware. Stoneware was tan or gray in color, strong and naturally non-porous.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Migratory Potters' Guild Group

Description: The group was composed of six people, each with a specific skill. The leader of the group was the mastoras (master craftsman), who made pithoi and other large objects, The sottomastoras (under-master) only made the smaller vessels such as plates, jugs, cups, bowls, pitchers etc. The homatas (clay digger) extracted and prepared the clay. The kaminiaris (kiln minder) gathered the firewood to stoke the kiln and controlled the fire in the kiln. The troharis (wheel turner) worked the small hand-driven potter's wheel, the trohi , on which the vessel was thrown. Finally the kouvalitis (carrier) with his donkey carried the clay and firewood and took the new vessels to sell in the nearby villages.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Minoan Civilization

Image(s):



Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Mycenaean Civilization

Image(s):



Alternative Name(s): Mycenaean Greeks

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Ottoman Empire

Image(s): 

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Roman Empire

Image(s):  

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

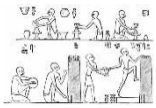
The Ancient Greeks

Image(s): 

Description: The ancient Greeks, with their rich contributions to philosophy, literature, art, mathematics, and democracy, are considered the cradle of Western civilization. Their enduring legacy continues to influence and inspire the world today.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

The Egyptians

Image(s): 

Description: The ancient Egyptians, who thrived along the banks of the Nile River for thousands of years, left an indelible mark on human history. They are renowned for their remarkable achievements in various fields.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

A3.4. Tools

Dominant hand

Alternative Name(s):	Κυρίαρχο χέρι
Description:	Your dominant hand is the hand that you're more likely to use when you're doing fine motor tasks like writing, brushing your teeth, or catching a ball. Το κυρίαρχο χέρι σας είναι το χέρι που είναι πιο πιθανό να χρησιμοποιήσετε όταν κάνετε λεπτές κινητικές εργασίες όπως το γράψιμο, το βούρτσισμα των δοντιών σας ή το πιάσιμο μιας μπάλας.
Material:	Cells
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300122241 - tools http://vocab.getty.edu/page/aat/300310193 - hands (animal components)

Kiln

Alternative Name(s):	Καμίνι
Description:	Furnaces, ovens, or heated enclosures for drying, charring, hardening, baking, or burning various materials. Φούρνοι, φούρνοι ή θερμαινόμενα περιβλήματα για ξήρανση, απανθράκωση, σκλήρυνση, ψήσιμο ή καύση διαφόρων υλικών.
Material:	Stone
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300022798 - kilns

Lamb's wool

Alternative Name(s):	Μαλλί αρνιού
Description:	Wool shorn from a lamb seven to eight months old. Μαλλί κουρεμένο από ένα αρνί ηλικίας επτά έως οκτώ μηνών.
Material:	Wool

Image(s): 

Semantic annotation(s): http://vocab.getty.edu/aat/300264680 - lamb's wool

Non-dominant hand

Alternative Name(s): Μη κυρίαρχο χέρι

Description: Your non-dominant hand is your "less preferred" hand. It's the one that isn't your dominant hand. If you're right-handed, then your left hand is your non-dominant hand. If you're left-handed, then your right hand is your non-dominant hand.

Το μη κυρίαρχο χέρι σας είναι το "λιγότερο προτιμώμενο" χέρι σας. Είναι αυτό που δεν είναι το κυρίαρχο χέρι σας. Εάν είστε δεξιόχειρες, τότε το αριστερό σας χέρι είναι το μη κυρίαρχο χέρι σας. Εάν είστε αριστερόχειρες, τότε το δεξί σας χέρι είναι το μη κυρίαρχο χέρι σας.

Material: Cells

Image(s): 

Semantic annotation(s): http://vocab.getty.edu/aat/300122241 - tools

http://vocab.getty.edu/page/aat/300310193 - hands (animal components)

Pebble

Alternative Name(s): Βότσαλο

Description: A rock fragment, generally rounded by abrasion, larger than a granule and smaller than a cobble; it has a diameter in the range of 4 to 66 mm, or a size between that of a pea and that of a tennis ball.

Ένα θραύσμα βράχου, γενικά στρογγυλεμένο με τριβή, μεγαλύτερο από κόκκο και μικρότερο από ένα λιθόστρωτο. έχει διάμετρο που κυμαίνεται από 4 έως 66 mm, ή μέγεθος μεταξύ αυτής ενός μπιζελιού και εκείνης μιας μπάλας του τένις.

Material: Stone

Image(s): 

Semantic annotation(s): http://vocab.getty.edu/aat/300011691 - pebble (rock)

http://vocab.getty.edu/aat/300122241 - tools

Pickaxe

Alternative Name(s):	Αξίνα
Description:	Tools consisting of a long shaft mounted with a curved metal head with a sharpened point at one end, are used for breaking up earth or rock. Εργαλεία που αποτελούνται από ένα μακρύ άξονα τοποθετημένο με κυρτή μεταλλική κεφαλή με ακονισμένη αιχμή στο ένα άκρο, χρησιμοποιούνται για τη διάσπαση χώματος ή βράχου.
Material:	Wood, Iron
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300024493 - pickaxes http://vocab.getty.edu/aat/300122241 - tools

Potter's wheel

Alternative Name(s):	Αγγειοπλάστης
Description:	Devices with a rotating flat disc or turntable on which clay may be shaped to create symmetrical forms; the process of forming clay objects on a potter's wheel is throwing. Συσκευές με περιστρεφόμενο επίπεδο δίσκο ή περιστρεφόμενο δίσκο πάνω στον οποίο μπορεί να διαμορφωθεί πηλός για τη δημιουργία συμμετρικών μορφών. η διαδικασία σχηματισμού πήλινων αντικειμένων στον τροχό ενός αγγειοπλάστη είναι η ρίψη.
Material:	Wood, Stone
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300022820 - potter's wheels http://vocab.getty.edu/aat/300122241 - tools

Shovel

Alternative Name(s):	Φτυάρι
Description:	Tools consisting of a broad blade or scoop used for taking up, removing, or throwing loose matter, such as earth, snow, or coal. Hand-operated shovels typically have the blade or scoop attached to a long handle. For long-bladed tools with shorter hafts and t-bars or handles to grasp, use "spades."

Εργαλεία που αποτελούνται από μια πλατιά λεπίδα ή σέσουλα που χρησιμοποιούνται για την πρόσληψη, την αφαίρεση ή τη ρίψη χαλαρών υλών, όπως χώμα, χιόνι ή άνθρακα. Τα χειροκίνητα φτυάρια έχουν συνήθως τη λεπίδα ή τη σέσουλα προσαρτημένη σε μια μακριά λαβή. Για εργαλεία με μακριές λεπίδες με μικρότερα hafts και t-bars ή λαβές για να πιάσετε, χρησιμοποιήστε "μπαστούνια".

Material: Wood, Iron

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300024300 - shovels
http://vocab.getty.edu/aat/300122241 - tools

Banding wheel

Alternative Name(s): τροχος ζωνης

Description: a turntable that can be used for decorating, sculpting, carving and handbuilding ceramics. A banding wheel gives a potter access to all sides of a ceramic piece.
ένα πικάπ που μπορεί να χρησιμοποιηθεί για διακόσμηση, γλυπτική, σκάλισμα και χειροποίητη κατασκευή κεραμικών. Ένας τροχός ταινίας δίνει στον αγγειοπλάστη πρόσβαση σε όλες τις πλευρές ενός κεραμικού κομματιού.

Material: Clay

Image(s):



Semantic annotation(s): http://vocab.getty.edu/page/aat/300420693 - tools

Bentonite

Alternative Name(s): Μπεντονιτης

Description: A soft plastic light-colored clay formed by the chemical alteration of volcanic ash; it can swell to several times its original volume when placed in water.
Ένας μαλακός πλαστικός ανοιχτόχρωμος πηλός που σχηματίζεται από τη χημική αλλοίωση της ηφαιστειακής τέφρας. μπορεί να διογκωθεί σε αρκετές φορές τον αρχικό του όγκο όταν τοποθετηθεί σε νερό.

Material: Clay

Image(s):

Semantic annotation(s): http://vocab.getty.edu/page/aat/300010461 - tools

Calipers

Alternative Name(s): Διαβητης

Description: Instruments consisting usually of a pair of adjustable pivoted legs and used for measuring, for example, thickness or diameters.

Όργανα που αποτελούνται συνήθως από ένα ζεύγος ρυθμιζόμενων περιστρεφόμενων ποδιών και χρησιμοποιούνται για τη μέτρηση, για παράδειγμα, του πάχους ή των διαμέτρων.

Material: Clay

Image(s):



Semantic annotation(s): http://vocab.getty.edu/page/aat/300195885 - tools

Engobe

Alternative Name(s): υλικο για λεια επιφανεια

Description: Slip glaze applied over a clay body to provide a smooth surface for further glazing or decoration, usually by dipping or brushing; contains color oxides as well as clay, feldspar, and silica.

Εφαρμόζεται σε πήλινο σώμα για να παρέχει μια λεία επιφάνεια για περαιτέρω υάλωμα ή διακόσμηση, συνήθως με εμβάπτιση ή βούρτσισμα. περιέχει οξείδια χρώματος καθώς και άργιλο, άστριο και πυρίτιο.

Material: Clay

Image(s):



Semantic annotation(s): http://vocab.getty.edu/page/aat/300015111 - tools

Fettling knife

Alternative Name(s):	μαχαιρι πιτσιλισματος
Description:	χρησιμοποιείται για κούρεμα, εξομάλυνση και ισοπέδωση ανώμαλων επιφανειών σε ξηρό πηλό, μπισκότα και ψητά υαλώματα που προκαλούνται από χάντρες ή σύρσιμο. used for trimming, smoothing and leveling uneven surfaces in dry clay, biscuits and tall glazes caused by beading or dragging.
Material:	Clay
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/page/aat/300022804 - tools

Glazes

Alternative Name(s):	υαλοπινακας
Description:	Various types of glazes are applied to the clay surface before firing for color and finish. Διάφοροι τύποι υαλοπινάκων εφαρμόζονται στην επιφάνεια του πηλού πριν το ψήσιμο για χρώμα και φινίρισμα.
Material:	Clay
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/page/aat/300015110 - tools

Rolling pin

Alternative Name(s):	Πλαστης
Description:	Used to flatten and smooth out clay, particularly for hand-building projects. Χρησιμοποιείται για την ισοπέδωση και την εξομάλυνση του πηλού, ιδιαίτερα για έργα κατασκευής χεριών.
Material:	Clay

Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/page/aat/300200727 - tools

Slip trailer

Alternative Name(s):	τρειλερ ολισθησης
Description:	A tool for applying slip (liquid clay) to add texture or attach pieces. Ένα εργαλείο για την εφαρμογή ολίσθησης (υγρής άργιλος) για να προσθέσετε υφή ή να συνδέσετε κομμάτια.
Material:	Clay
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/page/aat/300022794 - tools

Sponges

Alternative Name(s):	σφουγγαρια
Description:	Used to add or remove moisture from the clay during forming. Χρησιμοποιείται για την προσθήκη ή την αφαίρεση υγρασίας από τον πηλό κατά τη διάρκεια του σχηματισμού.
Material:	Clay
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/page/aat/300011854 - tools

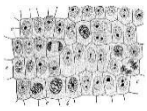
A3.5. Materials

Bentonite

Image(s):	
Description:	A soft plastic light-colored clay formed by the chemical alteration of volcanic ash; it can swell to several times its original volume when placed in water.

Semantic annotation(s):	http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name) http://vocab.getty.edu/aat/300010461 - bentonite

Cells

Image(s):	
Alternative Name(s):	Κύτταρα
Description:	The cell is the basic structural and functional unit of life forms. Every cell consists of a cytoplasm enclosed within a membrane, and contains many biomolecules such as proteins, DNA and RNA, as well as many small molecules of nutrients and metabolites. The term comes from the Latin word cellula meaning 'small room'.
Semantic annotation(s):	http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)
Product(s):	Dominant hand Non-dominant hand

Clay

Image(s):	
Description:	Clay is a fine-grained silicate mineral made when rocks break down. Wet clay is soft and can be shaped to make pottery, bricks and other things. When it is shaped and then fired in a kiln to make it hard, it becomes pottery.
Semantic annotation(s):	http://vocab.getty.edu/aat/300010439 - clay
Product(s):	bentonite engobe rolling pin calipers sponges banding wheel fettling knife slip trailer glazes

Iron

Image(s): 

Alternative Name(s): Σίδηρος

Description: Pure metallic element having symbol Fe and atomic number 26; metallic iron is silvery in color, lustrous, soft, ductile, malleable, and slightly magnetic; it rusts when exposed to moist air. It is rarely found as a native metal (telluric iron) except in meteorites (meteoric iron). Iron is most often found throughout the world as iron oxides (hematite, magnetite, limonite, and siderite) mixed with other ores.

Semantic annotation(s): http://vocab.getty.edu/aat/300011002 - iron (metal)
http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s): Pickaxe
Shovel

Soil

Image(s): 

Alternative Name(s): Χώμα

Description: Unconsolidated material on the earth's surface formed by the weathering of rock and that portion of the earth's surface that can support plant life.

Semantic annotation(s): http://vocab.getty.edu/aat/300014330 - soil
http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Stone

Image(s): 

Alternative Name(s): Πέτρα

Description: General term for rock that has been cut, shaped, crushed, or otherwise formed for use in construction or other purposes. Includes the specific archaeological and anthropological sense of individual stones which may be decorated or ornamented and which may be used in ritual contexts. These are usually not carved or dressed, and so differ from sculptures made from stone.

Semantic annotation(s):	http://vocab.getty.edu/aat/300011176 - http://vocab.getty.edu/page/aat/300011176 http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)
Product(s):	Potter's wheel Pebble Kiln

Water

Image(s):	
Alternative Name(s):	Νερό
Description:	A liquid made up of molecules of hydrogen and oxygen (HO2). When pure, it is colorless, tasteless, and odorless. It exists in gaseous, liquid, and solid forms; it is liquid at room temperature. It is the liquid of which seas, lakes, and rivers are composed, and which falls as rain. Water is one of the most plentiful and essential of compounds. It is vital to life, participating in virtually every process that occurs in plants and animals. One of its most important properties is its ability to dissolve many other substances. The versatility of water as a solvent is essential to living organisms. The term "water" is typically used to refer to the liquid form of this compound; for the solid or gaseous forms, use "ice" or "water vapor."
Semantic annotation(s):	http://vocab.getty.edu/aat/300011772 - http://vocab.getty.edu/page/aat/300011772 http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Wood

Image(s):	
Alternative Name(s):	Ξύλο
Description:	The principal tissue of trees and other plants that provides both strength and a means of conducting nutrients. Wood is one of the most versatile materials known.
Semantic annotation(s):	http://vocab.getty.edu/aat/300011914 - wood (plant material)
Product(s):	Pickaxe Shovel

Potter's wheel

Wool

Image(s):	
Alternative Name(s):	Μαλλί
Description:	Refers especially to the fine, soft, curly hair or fleece of the sheep, but also refers to hair of the alpaca, vicuna, certain goats, and a few other animals.
Semantic annotation(s):	http://vocab.getty.edu/aat/300014074 - http://vocab.getty.edu/page/aat/300014074 http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)
Product(s):	Lamb's wool

A3.6. Products

Branding Heritage :: Ceramic_1

Image(s):	
Alternative Name(s):	Branding Heritage :: Κεραμικό_1
Description:	
Material:	Clay
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://semantics.gr/authorities/ekt-item-types/keramiko-antikeimeno - Κεραμικό αντικείμενο http://vocab.getty.edu/aat/300010666 - pottery (visual works) http://semantics.gr/authorities/ekt-unesco/1924280812 - Κεραμική τέχνη http://vocabularies.unesco.org/thesaurus/concept4413 - Ceramics http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός http://vocab.getty.edu/aat/300020224 - Minoan

Branding Heritage :: Ceramic_2

Image(s):	
Alternative Name(s):	Branding Heritage :: Κερμαμικό_2
Description:	
Material:	Clay
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://semantics.gr/authorities/ekt-item-types/keramiko-antikeimeno - Κεραμικό αντικείμενο http://vocab.getty.edu/aat/300010666 - pottery (visual works) http://semantics.gr/authorities/ekt-unesco/1924280812 - Κεραμική τέχνη http://vocabularies.unesco.org/thesaurus/concept4413 - Ceramics http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός http://vocab.getty.edu/aat/300020224 - Minoan

A3.7. Processes

Margarites Pottery Process

Description:	Methods or practices used with pottery production and creation. Μέθοδοι ή πρακτικές που χρησιμοποιούνται για την παραγωγή και τη δημιουργία κεραμικής.
Material(s):	Clay
Tool(s):	Pickaxe Shovel Potter's wheel Pebble Lamb's wool Kiln Dominant hand Non-dominant hand
Semantic annotation(s):	http://vocab.getty.edu/aat/300053901 - pottery techniques
Step(s):	0. Soil Collection (substeps: 0)

1. Kneading (substeps: 0)

2. Burnishing and decoration (substeps: 0)

3. Firing kiln (substeps: 0)

4. Cleanup (substeps: 0)

0. Soil Collection (substeps: 0)

Description: Collect soil by digging using shovelsand pickaxe.Then the clay is collected using the wet clay harvest method .
Συλλέξτε το χώμα σκάβοντας χρησιμοποιώντας φτυάρια και αξίνα. Στη συνέχεια ο πηλός συλλέγεται με τη μέθοδο της υγρής συγκομιδής αργίλου.

Material(s): Soil

Tool(s): Pickaxe
Shovel

1. Kneading (substeps: 0)

Description: Kneading of clay is the next step which is made by both hands.
Το ζύμωμα του πηλού είναι το επόμενο βήμα που γίνεται και από τα δύο χέρια.

Material(s): Clay
Soil

Tool(s): Potter's wheel
Dominant hand
Non-dominant hand

2. Burnishing and decoration (substeps: 0)

Description: Here takes place the burnishing and decoration of the clay bodies using smooth pebble and sheep wool.
Εδώ γίνεται η στίλβωση και η διακόσμηση των πήλινων σωμάτων με λείο βότσαλο και μαλλί προβάτου.

Material(s): Clay

Tool(s): Pebble
Lamb's wool

3. Firing kiln (substeps: 0)

Description: Next is the firing of the ceramics using a wood kiln.
Ακολουθεί το ψήσιμο των κεραμικών με ξυλόκαμινο.

Material(s): Clay

Tool(s): Kiln

4. Cleanup (substeps: 0)

Description: Finally follows the remove of the ceramics from the kiln and their cleanup.
Τέλος ακολουθεί η αφαίρεση των κεραμικών από τον κλίβανο και ο καθαρισμός τους.

A3.8. Narratives

A3.8.1. Clay and Pottery

Sources: Wikipedia, Lakeside pottery (Clay and Pottery - Brief History)

The pottery history of Egypt

Ancient Egypt: Known for intricate pottery with hieroglyphics and symbolic motifs, used for daily life and religious purposes. Hellenistic and Roman Periods: Greco-Roman influences on Egyptian pottery, with terra cotta figurines as trade items. Islamic Era: Islamic pottery featured geometric patterns, calligraphy, and lusterware techniques. Ottoman Rule: Continued pottery traditions with regional variations. Modern Era: Diverse pottery styles, blending tradition and innovation to meet tourist and export demands. Cultural Heritage: Egypt and Libya's pottery reflects their rich cultural heritage, from ancient motifs to Islamic artistry, coexisting with modern innovations. In summary, pottery in Egypt and Libya showcases a millennia-old legacy of craftsmanship influenced by diverse cultures and historical periods.

The Egyptians

The Egyptians made kilns to place their clay pots in for firing. The kiln was lined with a kind of insulation brick that was made from a mixture of straw and clay which had been dried in the sun. Later, the ancient Egyptians used a finer clay with a high quartz content for their delicate pottery. They rubbed the pieces with a smooth stone to give a dull sheen or coated them with a fine layer of another colour of clay. Further experimentation led the Egyptians to coat their clay objects with a bluish-green substance to make them non-porous. This was a glaze composed of quartz, soda, and a mineral containing copper which when fired covered the clay bowls and vases with a glass-like surface.

Ancient Greeks

Ancient Greek vases are highly valued for form and decoration. The graceful lines a perfect balance speak to our desire for beauty. The pottery was decorated with pictures of the daily lives of the people and stories of their gods, goddesses and heroes. On the red figure vases the background was painted black and the figures were left the natural red colour of the clay. The colour was reversed on the black-figured vases

Pottery production in Byzantium

Byzantine Pottery (330-1453 AD): Over centuries, Byzantine pottery evolved from Roman influences to intricate Christian-themed ceramics. Key periods include Early Byzantine (Roman-style), Middle Byzantine (Christian symbols), and Late Byzantine (diverse forms, Islamic influence). Pottery was widely traded, with Constantinople as a hub. Its legacy influenced later ceramic traditions, but the Ottoman conquest in 1453 led to a decline in production and absorption into Ottoman ceramics.

Medieval Times

In medieval times sand was mixed with clay to make cooking pots strong enough to be placed over an open fire. Today, for the same reason, casseroles used for baking are made from clay mixed with grog which is a ground-up fired pottery. The openness of grog clay allows water to evaporate more evenly as it dries and prevents cracking and warping during the firing. Grog clay eases the problem of heat expansion which can cause large thick pieces of pottery or sculpture to blow up in the kiln.

Potters

Potters were divided into specialist pithos makers or pitharades and those who produced smaller shapes. Their indispensable assistants were the clay digger (homatas), who recognised and excavated the layers of clay, and the kiln minder (kaminiaris) who regulated the kiln heat during the firing of the pots. This was a great responsibility, as traditional kilns had no thermometers or heat gauges and any mistake during the 10-12 hours of firing meant that the whole batch would be ruined.

In the two larger Pottery Centres the potters formed guilds, small groups of six known as takimi who scattered across the whole island from April to September. Each group would work for the whole period in a specific countryside location with a source of clay, water and a kiln, away from any villages. The seasonal migration of the guild group was called the vendema (Italian for vintage or harvest), because each year the potters chose an area where there would be a good olive harvest (vendema) and therefore the growers would need pithoi, the most lucrative type of ceramic to make.

Four Pottery Centres were established in Crete at the beginning of the second millennium, one in each prefecture. The reasons for this distribution and choice of location are not known, as there are rich sources of clay everywhere in Crete.

The Pottery Centres were villages where only part of the population was involved in ceramics, while the profession did not necessarily pass exclusively from father to son. Potters and Cretans in general considered it to be one of the worst crafts to exercise, due to the constant exposure to mud and the low income.

Crete's pottery industry

In the 9th century, economic decline during the Arab Occupation led to reduced pottery production. During the Second Byzantine Period (10th-12th century), Cretan pottery remained relatively unchanged, with an increase in imported Byzantine glazed ware. In the 12th century, Cretan biscuit ware was refined and locally-produced open-glazed vessels appeared, possibly with a ritual purpose. The Venetian Occupation (1205-1645) saw fluctuations, with the emergence and flourishing of glazed ware

characterized by delicate shades of green and yellow. During the Turkish Occupation (1645-1898), pottery production faced challenges, with glazed ware becoming rarer. In the 20th century, following Crete's liberation and reunification with Greece (1898-2006), traditional pottery experienced a revival, though smaller vessels gradually declined.

Permanent Pottery Workshops

At the potters' villages of Kendri and Nohia , each potter had his own workshop area in the village. This included:

- A rough workshop building containing the wheel and other tools, which was also used as a storage space for fired pots.
- A medium-sized kiln for small pots.
- An outdoor area for clay processing.

There were also, exceptionally, a few isolated potters with organised workshops in other villages in Crete. These potters did not make pithoi. The pithos-makers' villages, Thrapsano and Margarites, also contained a few permanent workshops where elderly potters produced small pots. After the 1960s, when the seasonal migrations ended, permanent potters' workshops were established in these villages, with large kilns and spacious outdoor areas for preparing the raw material and storing the finished products.

Key events

- 0009 - Crete's pottery industry
- 0330 - Pottery production in Byzantium
- 0961 - Liberation of Crete
- 1800 - The pottery tradition of Thrapsano
- 1898 - Liberation and Reunification of Greece
- 1960 - Liberation and Reunification of Greece Second Period
- 2000 - Four Pottery Centres were established in Crete
- 2000 - Vendema

Key actors

- Nicephorus Phocas
- Migratory Potters' G

A3.8.2. History of Cretan pottery

Source: Wikipedia

Minoan civilization era

Minoan pottery has been used as a tool for dating the mute Minoan civilization. Its artistic styles reveal that the Minoan civilisation took pleasure in the novelty and variety of forms. Pots that contained oils and ointments, exported from 18th century BC Crete, have been found at sites through the Aegean islands

and mainland Greece, on Cyprus, along coastal Syria and in Egypt, showing the wide trading contacts of the Minoans. Minoan pottery consists of vessels of various shapes, which as with other types of Ancient Greek pottery may be collectively referred to as "vases", and also "terracottas", small ceramic figurines, models of buildings and some other types. The finest achievements came in the Late Minoan period, pieces of which were widely exported around the Aegean civilizations and sometimes beyond, and are the high points of the Minoan pottery tradition. Little is known about the way the pottery was produced, but it was probably in small artisanal workshops, often clustered in settlements near good sources of clay for potting. For many, potting may well have been a seasonal activity, combined with farming, although the volume and sophistication of later wares suggests full-time specialists, and two classes of workshop, one catering to the palaces.

Mycenaean Greeks moved into the palace of Knossos

Around 1450 BCE, the Mycenaean Greeks must have moved into the palace of Knossos. They were well-established by 1400, if the Linear B tablets can be dated to then. The resulting culture is not a break with the Minoan past. Minoan traditions continue under a new administration. However, the vase forms and designs became more and more Mycenaean in character with a large variety of decoration. Style names have multiplied and depend to some degree on the author. The designs are found also on seals and ceilings, in frescoes and on other artefacts. Often Late Minoan pottery is not easily placed in sub-periods. In addition are imports from the neighbouring coasts of the Mediterranean.

Classical and Hellenistic Periods

During the classical and Hellenistic Periods (480 BCE - 67 BCE), pottery production in Crete continued, albeit with a shift in styles. The influence of Athenian pottery became prominent, as Cretan potters adopted red-figure and black-figure techniques. The subjects depicted on the pottery ranged from mythological scenes to daily life activities.

Roman and Byzantine Periods

In the Roman and Byzantine Periods (67 BCE - 9th century CE), the local pottery industry flourished. Roman pottery styles, such as terra sigillata (red gloss ware), were produced on the island. During the Byzantine period, in the 10th-12th century, rural pottery was locally produced and similar to that of previous centuries, with the increasingly common appearance of glazed ware imported from Byzantium with the characteristic decoration of the time. During the 12th century, Cretan biscuit ware (pottery that has been fired once but not glazed) was refined and certain forms emulated Aegean prototypes widely circulating in the Byzantine Empire. At the same time, locally-produced open glazed vessels with a short wide foot appeared, in monochrome dark brown or dark green. These probably had a ritual function, as their sherds are found in the environs of old churches.

Venetian Occupation

During the Venetian Occupation, 1205-1645, in the first period of intense hostilities (1205-1300), pottery production fell or remained stationary.

During the second period (1300-1460), ending with the fall of Constantinople to the Turks, local production diversified into a wide variety of forms and decoration. Small biscuit ware vessels began to be

decorated with applied clay colouring (slip), shading from red to dark brown depending on the firing. The decoration was particularly simple, consisting of parallel lines, cross hatching etc. Large biscuit ware vessels such as storage jars, basins, beehives, troughs etc. began to come in various shapes and sizes decorated with incised or stamped designs. During this period, Cretan glazed ware appeared and flourished. This included plates, bowls, jugs etc., in soft, delicate shades of green and yellow, or with brown spots on a white background. Domestic ware was decorated with geometric patterns, spirals, flower petals etc. This decoration was applied by delicate incision of the vessel, over the slip and colour, which darkened after firing. The decoration of Cretan glazed ware differs from that found in the Peloponnese, Cyprus and Asia Minor.

The third period (1460-1645) was distinguished by a major resurgence in pottery production during the first phase to 1550. The large forms, mainly storage jars, were often decorated using cylinder seals, which were rolled around the vessel to produce decorative bands. The variety of glazed ware increased and the vessels were distributed widely through the countryside, with a corresponding steady improvement of quality. During the second phase (1550-1645) pottery, and especially glazed ware, began to decline. Incised decoration was simplified or even vanished entirely, while coloured decoration became softer and spread across the whole surface. This decline is probably due to the widespread insecurity of the Venetian Dominions following the fall of Cyprus to the Turks (1570) and the Ottoman advance.

Ottoman Rule and Modern Times

In the Ottoman Rule and Modern Times (1669 CE - Present), production in Crete declined significantly. However, traditional Cretan pottery continued to be made in small workshops, primarily for household purposes. The pottery was often characterised by its simplicity and earthy tones. In the 20th century, there was a revival of interest in Cretan pottery, with artisans incorporating traditional techniques and designs into their work. During the first phase of the Turkish Occupation, 1645-1898, biscuit ware with clay slip continued to be used, but glazed ware became rarer and coloured exclusively a light green. At the same time, characteristic two-coloured plates were imported from Rhodes. The larger vessels, particularly storage jars, continued to flourish due to the high production of olive oil during the 18th century. However, their decoration too was reduced. During the second phase of the Turkish Occupation (1770-1898), the constant armed Cretan risings against the Turks created deep social and financial insecurity. All types of production were drastically reduced and limited to essentials necessary to survival. Glazed ware was no longer produced and all other types of pottery were only present in their simplest forms.

20th Century

In the 20th Century, the liberation and reunification with Greece took place. During the first period (1898-1960) saw the renaissance of traditional pottery. Demand rose in step with the economic revival and the free movement of goods and money. The production of storage jars, beehives, basins, jugs etc. flourished. Small vessels, on the other hand, were gradually reduced and replaced by new mass-produced materials such as glass, aluminium and iron. Certain traditional decorative elements were preserved: stamping with a serrated wheel, incision with a small fine comb, and a simplified form of clay decoration used only on jugs. The beginning of the second period (1960-2006) coincided with the post-war radical change in living standards in Greece, a country whose current borders were only determined in 1910. Crete, like other border regions, entered modern material culture. In 1960 the travelling potters stopped their annual peregrinations across the whole island and small pottery centres ceased production. The large centres,

such as the villages of Thrapsano and Margarites, continued to make use of water such as water jars, basins, flowerpots and storage jars (pithoi) until 1980. From 1980 to the present day they have turned to mass production of traditional and other vessels for tourists or for use as decoration, most of which are exported to Western Europe where they are very popular, particularly pithoi. Production methods remain more or less the same, but not the clays and firing in the kiln.

Key events

- 1205 - Venetian Occupation in Crete
- 1205 - First Period of Venetian Occupation in Crete
- 1300 - Second Period of Venetian Occupation in Crete
- 1460 - Third Period of Venetian Occupation in Crete
- 1645 - First Phase of Turkish Occupation in Crete
- 1669 - Ottoman Rule and Modern Times in Crete
- 1770 - Second Phase of Turkish Occupation in Crete
- 1898 - Liberation and Reunification of Greece
- 1960 - Liberation and Reunification of Greece Second Period
- 1980 - Large Centres of Modern Material Culture

Key actors

- Minoan Civilization
- Mycenaean Civilization
- Roman Empire
- Byzantine Empire
- Ottoman Empire

Annex 4. RCI4 - Marble

A4.1. Locations

The children's museum of Indianapolis

Alternative Name(s):

Description: The children's museum of Indianapolis

Latitude: 39.76838

Longitude: -86.15804

Image: 

Geosemantics:

https://www.geonames.org/4259418/indianapolis.html - Indianapolis

http://vocab.getty.edu/page/tgn/7012924 - Indianapolis (inhabited place)

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Athens

Alternative Name(s):

Description: Capital of Greece

Latitude: 37.98376

Longitude: 23.72784

Image: 

Geosemantics:

https://sws.geonames.org/264371 - Athens

Caprese, Republic of Florence

Alternative Name(s): Caprese Michelangelo

Description:

Latitude: 43.63985

Longitude: 11.98484

Image: 

Geosemantics:

https://sws.geonames.org/6540480 - Caprese Michelangelo

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Ermoupoli Syros

Alternative Name(s):

Description:

Latitude: 37.44466

Longitude: 24.9429

Image: 

Geosemantics:

https://sws.geonames.org/262603 - Ermoúpolis

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

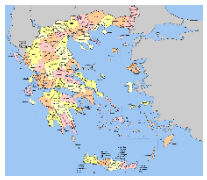
Greece

Alternative Name(s):

Description:

Latitude: 39

Longitude: 22

Image: 

Geosemantics:

http://vocab.getty.edu/page/tgn/1000074 - Greece (nation)

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Marousi

Alternative Name(s):

Description:

Latitude: 37.98376

Longitude: 23.72784

Image:

Geosemantics:

https://www.geonames.org/264371/athens.html - Athens

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Meudon

Alternative Name(s):

Description:

Latitude: 48.81381

Longitude: 2.235

Image:



Geosemantics:

https://sws.geonames.org/2994144 - Meudon

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Monastery at Kechrovouni

Alternative Name(s):

Description:

Latitude: 37.56922

Longitude: 25.19405

Image: 

Geosemantics:

https://sws.geonames.org/8139122/ - Monastery at Kechrovouni

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Panormos or Pyrgos Tinou

Alternative Name(s): Pýrgos Tinou

Description:

Latitude: 37.63956

Longitude: 25.04142

Image: 

Geosemantics:

https://sws.geonames.org/255848 - Pýrgos

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Pyrgos School of Fine Arts, Tinos

Alternative Name(s):

Description: Pyrgos School of Fine Arts

Latitude: 37.63956

Longitude: 25.04142

Image: 

Geosemantics:

https://www.geonames.org/255848/pyrgos.html - Pýrgos

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Rome

Alternative Name(s): Città metropolitana di Roma Capitale, Roma

Description:

Latitude: 41.96667

Longitude: 12.66667

Image: 

Geosemantics:

https://sws.geonames.org/3169069 - Città metropolitana di Roma Capitale

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Tinos

Alternative Name(s):

Description:

Latitude: 37.53753

Longitude: 25.16343

Image: 

Geosemantics:

https://sws.geonames.org/252854/ - Tinos

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Vatican

Alternative Name(s):

Description:

Latitude: 41.90225

Longitude: 12.4533

Image:

Geosemantics:

https://sws.geonames.org/3164670/ - State of the Vatican City

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Venice

Alternative Name(s): Βενετία

Description:

Latitude: 45.43713

Longitude: 12.33265

Image: 

Geosemantics:

https://sws.geonames.org/3164603/ - Venice

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

A4.2. Persons

Dimitrios Filippotis

Image(s): 

Nationality: Greek

General information: Filippotis received his first practical sculpture lessons from his father and then undertook regular sculpture studies in Rome as a student of Emil Wolff and Carl Foss. Upon his return to Greece, he worked mainly in Athens contributing significantly to the promotion of his art in Greece.

-

Evryviadis Lampaditis

Image(s): 

Nationality: Greek

General information: sculptor

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Filippos Kagiorgis

Nationality:

General information: Filippos Kagiorgis, sculptor of stone, marble, wood and metal distinguishes because of his unique style in his compositions, symbolisms, techniques, even in the selection of the material. One can find his artworks in the House of Greek Presidency, chosen by the Presidents Christos Sartzetakis and Carolos Papoulias, in the house of the late Prime Minister, Andreas Papandreou, the house of the philhellene Dutch former Prime Minister, Max van de Stul, the artist Kostas Tsoklis as well as in private collections.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Ioannis Fillipotis

Nationality: Greek

General information: Ioannis acquired control of the family marble carving workshop in 1937 and created a name for himself like his forefathers. He carved a magnificent figure of Christ at the Monastery at Kechrovouni. Compensation for this work following World War II was a mere two cartons of cigarettes and a sack of flour. He constructed the great bell tower of the Holy Church of Panagia Evaggelistria of Tinos (Our Lady of Tinos) between 1951 and 1956. With an imposing height of nearly 30 metres, it soars upwards in three marble compartments (lanterns), culminating in the shape of a cross.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Ioannis S Filippotis

Nationality: Greek

General information: He is the current descendant of the Filippotis family and carries on the family tradition as a designer and ecclesiastical artist. He operates a workshop in Athens and speaks proudly of his grandfather's achievements.

-

Lampaditis Ioannis

Image(s):




Nationality: Greek

General information: sculptor

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Michail Saltamanikas

Image(s):



Nationality:

General information: In 1997, feeling ready, he created his own marble sculpture workshop and has been creating sculpture works in marble and stone ever since. His subject matter is taken from the local tradition, the nature of Tinos and the sea, with which he had intense contact from a young age as the son of a seafaring family and the son of a lighthouse keeper.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Michalis Kouskouris

Image(s):



Nationality: Greek

General information: sculptor

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Paris Kollaros

Nationality:

General information: He worked in his father's workshop and from 1996 to 1999 he studied in Panormos School of Fine Arts in Tinos. From 2001 to 2004 he worked in

Parthenon restoration project while in 2005 he took charge of his father's workshop in Pyrgos, Tinos.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Petros Dellatolas

Nationality: Greek

General information: Petros Dellatolas has been carving marble since the age of five. He is a graduate of Pyrgos School of Fine Arts in Tinos, where he graduated in 1961, and worked in Ioannis Filippotis' workshop until 1966. From 1969 to today, he has been working and inspiring others to create marble art at his own workshop in Spitalia on Tinos.

Petros Marmarinos

Image(s):



Nationality: Greek

General information: His full name relates to stone and marble masonry. He is a marble art sculptor who carries on the family tradition. His art has gained recognition and has been exhibited internationally. He has been creating his works in his own workshop for more than 20 years now.

Phidias

Image(s):



Alternative Name(s): Pheidias

Nationality: Ancient Greek

General information: His Statue of Zeus at Olympia was one of the Seven Wonders of the Ancient World. Phidias also designed the statues of the goddess Athena on the Athenian Acropolis, namely the Athena Parthenos inside the Parthenon, and the Athena Promachos, a colossal bronze which stood between it and the Propylaea, a monumental gateway that served as the entrance to the Acropolis in Athens. Phidias was the son of Charmides of Athens. The ancients believed that his masters were Hegias and Ageladas.

Pygmalion

Image(s): 

Nationality: Cypriot

General information: Pygmalion is a legendary figure of Cyprus in Greek mythology who was a king and a sculptor. Though Pygmalion is the Greek version of the Phoenician royal name Pumayyaton, he is most familiar from Ovid's narrative poem Metamorphoses, in which Pygmalion was a sculptor who fell in love with a statue he had carved.

Stratis I Filippotis

Image(s):

Nationality: Greek

General information: Stratis Filippotis, was born in Pyrgos but left the island at the age of 18 to study design and art at the Athens School of Fine Arts. There, he established his own workshop and a flourishing career, creating 300 iconostasis and 150 statues whose designs can be sold online.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Yannoulis Chalepas

Image(s): 

Alternative Name(s): Yannoulis Halepas, Chalepas, Yannoulis, Chalepas, Giannoulēs, Halépas, Yannoulis, Giannoulēs Chalepas, Chalepas, Giannoulis

Nationality: Greek

General information: Yannoulis Chalepas was a Greek sculptor and a significant figure of Modern Greek art.

Semantic annotation(s): http://vocab.getty.edu/page/ulan/500123656 - Chalepas, Giannoulēs

A4.3. Social groups

Museum of Marble Crafts of Tinos

Image(s):

Description: The Museum of Marble Crafts, in Pirgos, on the island of Tinos, is a unique example presenting the technology of marble, a material that holds a particular place in the architecture and art of Greece, from antiquity through to the present. The permanent exhibition, which describes the intricate meshing of tools and techniques used in working marble in a detailed and live manner, puts an emphasis on the pre- and proto- industrial Tinos, the most important centre of marble crafts in Modern Greece. In parallel, it highlights the social and economic context that the local workshops evolved in.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

The Catholic Church

Image(s):



Description: The Catholic Church, also known as the Roman Catholic Church, is the largest Christian church, with 1.3 billion baptized Catholics worldwide as of 2019. It is among the world's oldest and largest international institutions, and has played a prominent role in the history and development of Western civilization.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

The School of Fine Arts of Tinos

Image(s):



Description: The famous Pyrgos School of Fine Arts has been operating since 1955. The three-year course mainly teaches marble sculpture, architectural drawing, painting, and art history. The top two graduates are admitted without exams to the Athens School of Fine Arts each year. The school, which belongs to the Greek Ministry of Culture, is instrumental in the tradition of marble sculpture and is funded by the Evangelistria of Tinos Foundation.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

The Venetians

Image(s):



Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

A4.4. Tools

Bow Drill

Alternative Name(s):	Τρυπάνι
Description:	Drills rotated by a cord or string wrapped tightly around it and strung to a bow. Τρυπάνια που περιστρέφονται με ένα κορδόνι τυλιγμένο σφιχτά γύρω του και κορδόνι σε ένα τόξο.
Material:	Wood
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300024682 - bow drills http://vocab.getty.edu/aat/300122241 - tools

Hammer

Alternative Name(s):	Σφυρί
Description:	A hammer is a tool, most often a hand tool, consisting of a weighted "head" fixed to a long handle that is swung to deliver an impact to a small area of an object. Το σφυρί είναι ένα εργαλείο, τις περισσότερες φορές ένα εργαλείο χειρός, που αποτελείται από μια ζυγισμένη "κεφαλή" στερεωμένη σε μια μακριά λαβή που ταλαντεύεται για να ασκήσει πρόσκρουση σε μια μικρή περιοχή ενός αντικειμένου.
Material:	Wood, Iron
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300433908 - stone hammer

Mallet

Alternative Name(s):	Ξύλινο σφυρί

Description:	A mallet is a tool used for imparting force on another object, often made of rubber or sometimes wood, that is smaller than a maul or beetle, and usually has a relatively large head. Το σφυρί είναι ένα εργαλείο που χρησιμοποιείται για τη μετάδοση δύναμης σε ένα άλλο αντικείμενο, συχνά κατασκευασμένο από καουτσούκ ή μερικές φορές από ξύλο, που είναι μικρότερο από ένα σφυρί ή ένα σκαθάρι και συνήθως έχει σχετικά μεγάλο κεφάλι.
Material:	
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300433909 - stone mallet

Point Chisel

Alternative Name(s):	Αιχμηρή Σμίλη
Description:	The point chisel is used for cleaning out corners or difficult places and pulling over centre punch marks wrongly placed for drilling. Η αιχμηρή σμίλη χρησιμοποιείται για τον καθαρισμό των γωνιών ή των δύσκολων σημείων και το τράβηγμα πάνω από τα κεντρικά σημάδια διάτρησης που έχουν τοποθετηθεί λανθασμένα για διάτρηση.
Material:	Iron
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300430539 - point chisel http://vocab.getty.edu/aat/300122241 - tools

Pumice Stone

Alternative Name(s):	Ελαφρόπετρα
Description:	Pumice is a very lightweight, porous and abrasive material and it has been used for centuries in the construction industry especially in polishes. Η ελαφρόπετρα είναι ένα πολύ ελαφρύ, πορώδες και λειαντικό υλικό και χρησιμοποιείται εδώ και αιώνες στην οικοδομική βιομηχανία, ειδικά στο στίλβωμα.
Material:	Volcanic Glass

Image(s): 

Semantic annotation(s): http://vocab.getty.edu/aat/300430940 - pumice stones

Rasp

Alternative Name(s): Λίμα

Description: A rasp is a flat, steel tool with a coarse surface. The sculptor uses broad, sweeping strokes to remove excess stone as small chips or dust.

Η ράσπα είναι ένα επίπεδο, ατσάλινο εργαλείο με χοντρή επιφάνεια. Ο γλύπτης χρησιμοποιεί πλατιές, σαρωτικές πινελιές για να αφαιρέσει την περίσσεια πέτρας ως μικρά ροκανίδια ή σκόνη.

Material: Wood, Iron

Image(s): 

Semantic annotation(s): http://vocab.getty.edu/aat/300433912 - stone rasp
http://vocab.getty.edu/aat/300122241 - tools

Riffler

Alternative Name(s): Λίμα

Description: Curved rasps in a variety of shapes and cross sections; used for carving.

Καμπύλες ράσπες σε διάφορα σχήματα και διατομές. χρησιμοποιείται για σκάλισμα.

Material: Iron

Image(s): 

Semantic annotation(s): http://vocab.getty.edu/aat/300023951 - riffler rasps
http://vocab.getty.edu/aat/300122241 - tools

Sandpaper

Alternative Name(s): Γυαλόχαρτο

Description:	Tough paper coated on one side with an abrasive material, such as sand, silica, garnet, silicon carbide, or aluminum oxide; used for smoothing and polishing. Sandpaper is sold in several grades of coarseness usually specified by the size sieve that the particles can pass through, e.g., 400 grit is finer than 100 grit. Σκληρό χαρτί επικαλυμμένο στη μία πλευρά με λειαντικό υλικό, όπως άμμο, πυρίτιο, γρανάτης, καρβίδιο του πυριτίου ή οξείδιο αλουμινίου. χρησιμοποιείται για λείανση και στίλβωση. Το γυαλόχαρτο πωλείται σε διάφορους βαθμούς χονδρόκοκκου που συνήθως καθορίζονται από το κόσκινο μεγέθους από το οποίο μπορούν να περάσουν τα σωματίδια, π.χ., 400 grit είναι λεπτότερο από 100 grit.
Material:	
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300014699 - sandpaper

Tooth Chisel

Alternative Name(s):	Οδοντωτή Σμίλη
Description:	Stonecutters' chisels having a toothed edge. Σμίλες λιθοξόων με οδοντωτή άκρη.
Material:	Iron
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300023012 - tooth chisels

Adhesives

Alternative Name(s):	κολλες
Description:	A substance, in the form of a liquid, paste, powder, or dry film; used for sticking or adhering one surface to another. A substance capable of holding materials together by a surface attachment. Adhesives and fillers specifically designed for stone are used to repair cracks, chips, or seams in marble. They help restore the stone's appearance and structural integrity. Μια ουσία, με τη μορφή υγρού, πάστας, σκόνης ή ξηρού φιλμ. χρησιμοποιείται για να κολλήσει ή να κολλήσει μια επιφάνεια στην άλλη. Μια ουσία ικανή να συγκρατεί υλικά μεταξύ τους μέσω μιας επιφανειακής προσάρτησης. Οι κόλλες και τα πληρωτικά ειδικά σχεδιασμένα για πέτρα χρησιμοποιούνται για την

επιδιόρθωση ρωγμών, τσιπς ή ραφών σε μάρμαρο. Βοηθούν στην αποκατάσταση της εμφάνισης και της δομικής ακεραιότητας της πέτρας.

Material: Marble

Image(s): 

Semantic annotation(s): http://vocab.getty.edu/page/aat/300014801 - tools

Chisels

Alternative Name(s): σμιλες

Description: Marble chisels come in various shapes and sizes and are used for carving and shaping the stone. They have hardened steel tips to withstand the hardness of marble.

Οι μαρμάρινες σμίλες έρχονται σε διάφορα σχήματα και μεγέθη και χρησιμοποιούνται για το σκάλισμα και τη διαμόρφωση της πέτρας. Έχουν σκληρυμένες ατσάλινες μύτες για να αντέχουν τη σκληρότητα του μαρμάρου.

Material: Marble

Image(s): 

Semantic annotation(s): http://vocab.getty.edu/page/aat/300024665 - tools

Grinders

Alternative Name(s): μυλοι

Description: Power tools like angle grinders with diamond-tipped blades are used for more substantial material removal and shaping. They are especially useful for roughing out the initial form.

Τα ηλεκτρικά εργαλεία όπως οι γωνιακοί μύλοι με λεπίδες με ρόμβο χρησιμοποιούνται για πιο ουσιαστική αφαίρεση και διαμόρφωση υλικού. Είναι ιδιαίτερα χρήσιμα για την χονδροποίηση της αρχικής μορφής.

Material: Marble

Image(s): 

Semantic annotation(s):	http://vocab.getty.edu/page/aat/300023263 - tools

Hammers

Alternative Name(s):	σφυρια
Description:	Hand tools having a hard solid head, usually of metal or stone, set transversely on a handle. They are used for driving nails, beating, breaking, or other applications involving pounding or striking. The term may also refer to machines in which a heavy block of metal is used for the same purpose.Hammers are used for more intricate shaping and carving of marble. They come in various sizes and shapes to accommodate different design requirements. Εργαλεία χειρός με σκληρή συμπαγή κεφαλή, συνήθως από μέταλλο ή πέτρα, τοποθετημένα εγκάρσια σε λαβή. Χρησιμοποιούνται για το χτύπημα των νυχιών, το χτύπημα, το σπάσιμο ή άλλες εφαρμογές που περιλαμβάνουν σφυροκόπημα ή χτύπημα. Ο όρος μπορεί επίσης να αναφέρεται σε μηχανές στις οποίες χρησιμοποιείται ένα βαρύ μέταλλο για τον ίδιο σκοπό. Τα σφυριά χρησιμοποιούνται για πιο περίπλοκη διαμόρφωση και σκάλισμα μαρμάρου. Έρχονται σε διάφορα μεγέθη και σχήματα για να ικανοποιούν διαφορετικές απαιτήσεις σχεδιασμού.
Material:	Marble
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/page/aat/300024823 - tools

Nippers

Alternative Name(s):	τσιμπιδες
Description:	Nippers are used for making small, detailed cuts in marble. They are especially useful for shaping edges and corners. Οι τσιμπίδες χρησιμοποιούνται για την κατασκευή μικρών, λεπτομερών κοπών σε μάρμαρο. Είναι ιδιαίτερα χρήσιμα για τη διαμόρφωση άκρων και γωνιών.
Material:	Marble
Image(s):	

Semantic annotation(s):	http://vocab.getty.edu/page/aat/300429571 - tools

Pneumatic hammer

Alternative Name(s):	"πνευματικο" σφυρι
Description:	A pneumatic hammer or air chisel can be used for faster material removal in marble carving. It's a power tool that utilizes compressed air to create repeated impacts. Ένα πνευματικό σφυρί ή μια σμίλη αέρα μπορεί να χρησιμοποιηθεί για ταχύτερη αφαίρεση υλικού στη μαρμαρογλυπτική. Είναι ένα ηλεκτρικό εργαλείο που χρησιμοποιεί πεπιεσμένο αέρα για να δημιουργήσει επαναλαμβανόμενες κρούσεις.
Material:	Marble
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/page/aat/300022254 - tools

Polishing pads

Alternative Name(s):	τακακια γυαλισματος
Description:	Polishing pads with diamond abrasives are essential for achieving a smooth and glossy finish on marble surfaces. They are available in different grits, with lower grits for coarse polishing and higher grits for fine polishing. Τα γυαλιστικά επιθέματα με λειαντικά διαμάντια είναι απαραίτητα για την επίτευξη ενός λείου και γυαλιστερού φινιρίσματος σε μαρμάρινες επιφάνειες. Διατίθενται σε διαφορετικούς κόκκους, με χαμηλότερους κόκκους για χοντρό γυάλισμα και υψηλότερους κόκκους για λεπτό γυάλισμα.
Material:	Marble
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/page/aat/300428740 - tools

Sealer

Alternative Name(s):	σφραγιστης
Description:	General term for any compound, made of various materials, having a thick or paste-like consistency and used to fill up cracks or for similar purposes; particularly as used in construction or similar applications.Applying a stone sealer helps protect marble from staining and enhances its natural color. It's important to choose a sealer suitable for marble. Γενικός όρος για οποιαδήποτε ένωση, κατασκευασμένη από διάφορα υλικά, με πυκνή ή πάστα υφή και χρησιμοποιείται για την πλήρωση ρωγμών ή για παρόμοιους σκοπούς. ιδιαίτερα όταν χρησιμοποιείται σε κατασκευές ή παρόμοιες εφαρμογές. Η εφαρμογή ενός σφραγιστικού πέτρας βοηθά στην προστασία του μαρμάρου από λεκέδες και ενισχύει το φυσικό του χρώμα. Είναι σημαντικό να επιλέξετε ένα σφραγιστικό κατάλληλο για μάρμαρο.
Material:	Marble
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/page/aat/300015192 - tools

A4.5. Materials

Clay

Image(s):	
Alternative Name(s):	
Description:	Clay is a fine-grained silicate mineral made when rocks break down. Wet clay is soft and can be shaped to make pottery, bricks and other things. When it is shaped and then fired in a kiln to make it hard, it becomes pottery.
Semantic annotation(s):	http://vocab.getty.edu/aat/300010439 - clay

Iron

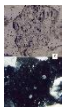
Image(s):	

Alternative Name(s):	Σίδηρος
Description:	Pure metallic element having symbol Fe and atomic number 26; metallic iron is silvery in color, lustrous, soft, ductile, malleable, and slightly magnetic; it rusts when exposed to moist air. It is rarely found as a native metal (telluric iron) except in meteorites (meteoric iron). Iron is most often found throughout the world as iron oxides (hematite, magnetite, limonite, and siderite) mixed with other ores.
Semantic annotation(s):	http://vocab.getty.edu/aat/300011002 - iron (metal)
Product(s):	Point Chisel Rasp Riffler Hammer Tooth Chisel

Marble

Image(s):	
Description:	Marble is a metamorphic rock composed of recrystallized carbonate minerals, most commonly calcite or dolomite. Marble is typically not foliated (layered), although there are exceptions. In geology, the term marble refers to metamorphosed limestone, but its use in stonemasonry more broadly encompasses unmetamorphosed limestone. Marble is commonly used for sculpture and as a building material.
Semantic annotation(s):	http://vocab.getty.edu/aat/300011443 - marble (rock) http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)
Product(s):	grinders chisels pneumatic hammer polishing pads nippers adhesives sealer hammers Sleeping Female Figure

Volcanic Glass

Image(s): 

Alternative Name(s): Ηφαιστειακό Γυαλί

Description: A volcanic igneous rock of vitreous or glassy texture; it is a natural glass produced by the cooling of molten lava, or some liquid fraction of it, too quickly to allow crystallization.

Semantic annotation(s): http://vocab.getty.edu/aat/300263800 - volcanic glass

Product(s): Pumice Stone

Wood

Image(s): 

Alternative Name(s): Ξύλο

Description: The principal tissue of trees and other plants that provides both strength and a means of conducting nutrients. Wood is one of the most versatile materials known.

Semantic annotation(s): http://vocab.getty.edu/aat/300011914 - Materials (hierarchy name)

Product(s): Rasp
Bow Drill
Hammer

A4.6. Products

Angel sitting

Image(s): 

Alternative Name(s):

Description: Marble statue of an Angel attributed to Yannoulis Chalepas.
Μαρμάρινο άγαλμα Αγγέλου που αποδίδεται στον Γιαννούλη Χαλεπά.

Material: Marble

Semantic annotation(s):	http://vocab.getty.edu/aat/300047180 - outdoor sculpture http://vocab.getty.edu/aat/300047600 - statues http://semantics.gr/authorities/ekt-item-types/glypto - Sculpture http://vocab.getty.edu/aat/300005909 - sepulchral monuments http://semantics.gr/authorities/ecc-schema-persons/1593318408 - Χαλεπάς Γιαννούλης http://semantics.gr/authorities/ekt-unesco/1174652428 - Γλυπτική

Angel standing

Image(s):	
Alternative Name(s):	
Description:	Marble statue of an Angel, attributed to Yannoulis Chalepas. Μαρμάρινο άγαλμα Αγγέλου που αποδίδεται στον Γιαννούλη Χαλεπά.
Material:	Marble
Semantic annotation(s):	http://vocab.getty.edu/aat/300047180 - outdoor sculpture http://vocab.getty.edu/aat/300047600 - statues http://semantics.gr/authorities/ekt-item-types/glypto - Sculpture http://vocab.getty.edu/aat/300005909 - sepulchral monuments http://semantics.gr/authorities/ecc-schema-persons/1593318408 - Χαλεπάς Γιαννούλης http://semantics.gr/authorities/ekt-unesco/1174652428 - Γλυπτική

Memorial relief sculpture at Bellu cemetery

Image(s):	
Description:	A burial sculpture at the Bellu cemetery, in Bucharest, Romania. Ένα ταφικό γλυπτό στο νεκροταφείο Bellu, στο Βουκουρέστι, Ρουμανία.
Material:	Marble
Semantic annotation(s):	http://vocab.getty.edu/aat/300047230 - reliefs (sculptures) http://semantics.gr/authorities/ekt-item-types/anaglyfo - Ανάγλυφο http://vocab.getty.edu/aat/300005909 - sepulchral monuments http://semantics.gr/authorities/ekt-unesco/1174652428 - Γλυπτική

Memorial sculptures at Stavroupoleos monastery

Image(s):	
Description:	A collection of memorial sculptures at the Stavroupoleos monastery, in Bucharest, Romania. Συλλογή ταφικών γλυπτών στη μονή Σταυρουπόλεως, στο Βουκουρέστι, Ρουμανία.
Material:	Marble
Semantic annotation(s):	http://vocab.getty.edu/aat/300047230 - reliefs (sculptures) http://semantics.gr/authorities/ekt-item-types/anaglyfo - Ανάγλυφο http://vocab.getty.edu/aat/300005909 - sepulchral monuments http://semantics.gr/authorities/ekt-unesco/1174652428 - Γλυπτική

Memorial statues at Bellu cemetery

Image(s):	
Description:	Συλλογή ταφικών γλυπτών στη μονή Σταυρουπόλεως, στο Βουκουρέστι, Ρουμανία. A collection of memorial statues at the Bellu Cemetery, in Bucharest, Romania.
Material:	Marble
Semantic annotation(s):	http://vocab.getty.edu/aat/300047600 - statues http://semantics.gr/authorities/ekt-item-types/glypto - Γλυπτό http://vocab.getty.edu/aat/300005909 - sepulchral monuments http://vocab.getty.edu/aat/300047180 - outdoor sculpture http://semantics.gr/authorities/ekt-unesco/1174652428 - Γλυπτική

Sleeping Female Figure

Image(s):	
Description:	Yannoulis Chalepas was a uniquely gifted artist. But his life and artistic development were marked by the manifestation of mental illness that led to confinement in a psychiatric hospital on the island of Corfu and a forty-year hiatus in his artistic production. The first symptoms of aberrant behaviour presented in 1878, the same year that he completed his first body of work, referred to by historians as the “first period.” The “Sleeping Female Figure” is Chalepas’ most

widely known sculpture. The original composition was created in marble for the grave of eighteen-year-old Sofia Afentaki in the 1st Cemetery of Athens. Chalepas based his depiction of the dead girl on the convention of the supine or reclining figure on a sarcophagus or bed. This image originated in ancient Etruria and was particularly popular in European sculpture. Chalepas, however, eschewed total rigidity by flexing the figure's leg and slightly turning her head. The plasticity of the flesh and the different fabric textures render the work especially lifelike. The girl has a tranquil expression on her face. With her closed eyes and parted lips, she appears to be in a state of abandoned, peaceful sleep. Her pose is completely natural and the drapery folds are executed with exceptional skill. The sole feature evoking the world of the dead is the cross she holds at her breast. This feature connects the work to Greek antiquity as well as to classicistic notions. In ancient Greece, Hypnos (Sleep) and Thanatos (Death) were twin brothers. Neoclassicists saw death as an eternal dreamless sleep.

Ο Γιαννούλης Χαλεπάς ήταν ένας μοναδικά προικισμένος καλλιτέχνης. Όμως η ζωή και η καλλιτεχνική του εξέλιξη σημαδεύτηκαν από την εκδήλωση ψυχικής ασθένειας που οδήγησε σε εγκλεισμό σε ψυχιατρείο στο νησί της Κέρκυρας και σαράντα χρόνια παύση στην καλλιτεχνική του παραγωγή. Τα πρώτα συμπτώματα παρεκκλίνουσας συμπεριφοράς παρουσιάστηκαν το 1878, την ίδια χρονιά που ολοκλήρωσε το πρώτο του έργο, που αναφέρεται από τους ιστορικούς ως η «πρώτη περίοδος». Η «Κοιμωμένη Γυναικεία Φιγούρα» είναι το πιο ευρέως γνωστό γλυπτό του Χαλεπά. Η αρχική σύνθεση δημιουργήθηκε από μάρμαρο για τον τάφο της δεκαοκτάχρονης Σοφίας Αφεντάκη στο 1ο Νεκροταφείο Αθηνών. Ο Χαλεπάς στήριξε την απεικόνιση του νεκρού κοριτσιού στη σύμβαση της ύπτιας ή ξαπλωμένης φιγούρας σε σαρκοφάγο ή κρεβάτι. Αυτή η εικόνα προέρχεται από την αρχαία Ετρουρία και ήταν ιδιαίτερα δημοφιλής στην ευρωπαϊκή γλυπτική. Η Χαλεπά, ωστόσο, απέφυγε την απόλυτη ακαμψία λυγίζοντας το πόδι της φιγούρας και γυρίζοντας ελαφρά το κεφάλι της. Η πλαστικότητα της σάρκας και οι διαφορετικές υφές του υφάσματος καθιστούν το έργο ιδιαίτερα ζωντανό. Το κορίτσι έχει μια ήρεμη έκφραση στο πρόσωπό της. Με κλειστά μάτια και ανοιχτά χείλη, φαίνεται να βρίσκεται σε μια κατάσταση εγκαταλελειμμένου, ήρεμου ύπνου. Η πόζα της είναι απόλυτα φυσική και οι πτυχώσεις της κουρτίνας εκτελούνται με εξαιρετική δεξιοτεχνία. Το μοναδικό χαρακτηριστικό που παραπέμπει στον κόσμο των νεκρών είναι ο σταυρός που κρατά στο στήθος της. Αυτό το χαρακτηριστικό συνδέει το έργο με την ελληνική αρχαιότητα καθώς και με κλασικιστικές αντιλήψεις. Στην αρχαία Ελλάδα, ο Ύπνος και ο Θανάτος ήταν δίδυμα αδέρφια. Οι νεοκλασικοί έβλεπαν τον θάνατο ως έναν αιώνιο ύπνο χωρίς όνειρα.

Material:	Marble
Semantic annotation(s):	http://vocab.getty.edu/aat/300047600 - statues http://vocab.getty.edu/aat/300005909 - sepulchral monuments http://semantics.gr/authorities/ekt-item-types/glypto - Γλυπτό http://vocab.getty.edu/aat/300047180 - outdoor sculpture

http://semantics.gr/authorities/ecc-schema-persons/1593318408 - Γιαννούλης Χαλεπάς

http://semantics.gr/authorities/ekt-unesco/1174652428 - Γλυπτική

A4.7. Processes

Tinian Marble Sculpture

Alternative Name(s):

Description: Refers to the process or branch of fine art concerned with creating sculpture, which are three-dimensional works. It refers particularly to carving or engraving a hard material, or with molding or casting a malleable material, so as to produce designs or figures in relief, in intaglio, or in the round. It is typically used to refer to the production of large or medium-sized objects in stone, clay, or bronze. The production of small objects in bronze or stone is typically referred to by a specific term, such as "stone carving" or "die sinking." The production of sculpture in wood or ivory is typically referred to as "carving," even though the finished work in these materials may be called "sculpture (visual work)."

Αναφέρεται στη διαδικασία ή τον κλάδο της καλών τεχνών που ασχολείται με τη δημιουργία γλυπτικής, τα οποία είναι τρισδιάστατα έργα. Αναφέρεται ιδιαίτερα στο σκάλισμα ή τη χάραξη ενός σκληρού υλικού, ή με τη χύτευση ή τη χύτευση ενός εύπλαστου υλικού, έτσι ώστε να δημιουργηθούν σχέδια ή φιγούρες ανάγλυφα, σε βαθουλώματα ή στρογγυλά. Συνήθως χρησιμοποιείται για να αναφέρεται στην παραγωγή μεγάλων ή μεσαίου μεγέθους αντικειμένων σε πέτρα, πηλό ή μπρούτζο. Η παραγωγή μικρών αντικειμένων σε μπρούντζο ή πέτρα αναφέρεται χαρακτηριστικά με έναν συγκεκριμένο όρο, όπως «λάξευση πέτρας» ή «βύθιση μήτρας». Η παραγωγή γλυπτικής σε ξύλο ή ελεφαντόδοντο αναφέρεται συνήθως ως "σκάλισμα", παρόλο που η τελική εργασία σε αυτά τα υλικά μπορεί να ονομάζεται "γλυπτική (οπτική εργασία)."

Tool(s):
- Point Chisel
- Rasp
- Bow Drill
- Riffler
- Hammer
- Mallet
- Pumice Stone
- Sandpaper
- Tooth Chisel

Semantic annotation(s): http://vocab.getty.edu/aat/300264383 - sculpting

Step(s): 0. The mould (substeps: 0)

1.Extracting the material (substeps: 0)

2. Proportions of the marble sculpture (substeps: 0)

3. Roughing out and sculpting (substeps: 0)

4. Making the details (substeps: 0)

5. Polishing (substeps: 0)

0. The mould (substeps: 0)

Image(s):




Description: The first thing an artist should do is make a mould from clay or plaster, which they will use to model the concept or figure they've chosen. This material is ideal because it allows you to add all the details you need for your final sculpture. The clay or plaster model actually plays a very similar role to a sketch for painters, because it allows the artist to make or undo changes that wouldn't be possible when sculpting stone, as once the stone has been carved, it cannot be undone.

Το πρώτο πράγμα που πρέπει να κάνει ένας καλλιτέχνης είναι να φτιάξει ένα καλούπι από πηλό ή γύψο, το οποίο θα χρησιμοποιήσει για να μοντελοποιήσει την ιδέα ή τη φιγούρα που έχει επιλέξει. Αυτό το υλικό είναι ιδανικό γιατί σας επιτρέπει να προσθέσετε όλες τις λεπτομέρειες που χρειάζεστε για το τελικό σας γλυπτό. Το μοντέλο από πηλό ή γύψο παίζει στην πραγματικότητα έναν πολύ παρόμοιο ρόλο με ένα σκίτσο για ζωγράφους, επειδή επιτρέπει στον καλλιτέχνη να κάνει ή να αναιρέσει αλλαγές που δεν θα ήταν δυνατές όταν γλυπτεί πέτρα, καθώς όταν η πέτρα έχει λαξευτεί, δεν μπορεί να αναιρεθεί.

Material(s): Clay

1.Extracting the material (substeps: 0)

Image(s):




Description: Marble is extracted from a quarry, where large blocks are cut and cleaned, and a supervisor will indicate how the material should be cut to be prepared for the sculpture.It is then cut into the appropriate dimensions so the sculptor can work with it easily.

Το μάρμαρο εξάγεται από ένα λατομείο, όπου κόβονται και καθαρίζονται μεγάλοι όγκοι και ένας επιβλέπων θα υποδείξει πώς πρέπει να κοπεί το υλικό για να προετοιμαστεί για το γλυπτό. Στη

συνέχεια κόβεται στις κατάλληλες διαστάσεις, ώστε ο γλύπτης να μπορεί να το δουλέψει εύκολα.

Material(s): Marble

2. Proportions of the marble sculpture (substeps: 0)

Image(s):




The resulting block of marble is moved to the studio, alongside the clay or plaster version of the sculpture that the artist wants to make. Quite simply so that the artist can measure the proportions and transfer the measurements of the plaster version to the marble block. This will allow them to mark out the main mass of material and the limits of the shape being sculpted.

Description: Το μπλοκ μαρμάρου που προκύπτει μεταφέρεται στο στούντιο, δίπλα στην πήλινη ή γύψινη εκδοχή του γλυπτού που θέλει να φτιάξει ο καλλιτέχνης. Πολύ απλά για να μπορεί ο καλλιτέχνης να μετρήσει τις αναλογίες και να μεταφέρει τις μετρήσεις της γύψινης εκδοχής στο μαρμάρινο μπλοκ. Αυτό θα τους επιτρέψει να επισημάνουν την κύρια μάζα του υλικού και τα όρια του σχήματος που σμιλεύεται.

Material(s): Marble
Clay

3. Roughing out and sculpting (substeps: 0)

Image(s):




This step involves removing large areas of material from the block using the point chisel,hammer and mallet being sculpted, moulding it to end up with the approximate shape and size that the artist wants to work with. For this step, the marks that were made in the previous step to outline the shape will help to avoid removing too much material.

Description: Αυτό το βήμα περιλαμβάνει την αφαίρεση μεγάλων περιοχών υλικού από το μπλοκ χρησιμοποιώντας την αιχμηρή σμίλη, το σφυρί και το σφυρί που σμιλεύεται, διαμορφώνοντάς το ώστε να καταλήξει στο κατά προσέγγιση σχήμα και μέγεθος με το οποίο θέλει να εργαστεί ο καλλιτέχνης. Για αυτό το βήμα, τα σημάδια που έγιναν στο προηγούμενο βήμα για να περιγράψουν το σχήμα θα βοηθήσουν να αποφευχθεί η αφαίρεση υπερβολικού υλικού.

Material(s): Marble

Tool(s): Point Chisel, Bow Drill, Hammer, Mallet, Tooth Chisel

4. Making the details (substeps: 0)

Image(s):







Description: Once you have achieved the general form of your sculpture, you can start to add details and perfect your work of art. Once again, you will need to add all the measurements from your previous version to make sure that all the details of your marble sculpture are to the correct scale. For this step you will mostly be using tooth chisels, rifflers,drill and rasps.

Μόλις επιτύχετε τη γενική μορφή του γλυπτού σας, μπορείτε να αρχίσετε να προσθέτετε λεπτομέρειες και να τελειοποιείτε το έργο τέχνης σας. Για άλλη μια φορά, θα χρειαστεί να προσθέσετε όλες τις μετρήσεις από την προηγούμενη έκδοση για να βεβαιωθείτε ότι όλες οι λεπτομέρειες του μαρμάρου γλυπτού σας είναι στη σωστή κλίμακα. Για αυτό το βήμα θα χρησιμοποιείτε ως επί το πλείστον σμίλες δοντιών, ραβδώσεις, τρυπάνι και ράσπες.

Material(s): Marble

Tool(s): Point Chisel, Rasp, Riffler, Mallet, Tooth Chisel

5. Polishing (substeps: 0)

Image(s):



Description: Once the details had been refined, the sculptor would begin the process of polishing the surface of the sculpture, bringing out the natural grain and color of the marble using sandpaper and pumice stone.

Μόλις οι λεπτομέρειες είχαν τελειοποιηθεί, ο γλύπτης θα ξεκινούσε τη διαδικασία γυαλίσματος της επιφάνειας του γλυπτού, αναδεικνύοντας τους φυσικούς κόκκους και το χρώμα του μαρμάρου χρησιμοποιώντας γυαλόχαρτο και ελαφρόπετρα.

Material(s): Marble

Tool(s): Pumice Stone
Sandpaper

A4.8. Narratives

A4.8.1. Marble crafts on Tinos

Sources: PIOP archives, Greek Reporter

Phidias teaches sculpture

The people of Tinos were initially taught about the craft of marble art by Phidias, whose ship, on the way to Delos, was forced by strong winds to shelter there.

Cycladic islands under Venetian control

Tinos and other Cycladic islands came under Venetian control from 1207 to 1715, following the Byzantine period. This occupation produced the “Golden Age” of Greek painting, sculpture, and the arts.

The Ottoman Empire

When Tinos was finally taken over by the Ottoman Empire in 1715, many residents were already highly skilled artisans. They suddenly found themselves in great demand throughout the Balkans, southern Russia, and Asia Minor. However, since Tinos, as an exception, was only laxly ruled by the Ottoman Empire, its folk art was not influenced by their occupation.

Greece gains independence from Turkey

Upon gaining its independence from Turkey in 1829, Greece began to rebuild itself with the help of these masterful Tiniot marble workers. When the capital of Greece was transferred to Athens in 1834, the famous Tinian marble craftsmen and artists were invited to create the beautiful, classic marble pieces we celebrate today.

Tinian get involved in significant projects

It was the marble sculptors of Tinos who were involved in projects like that of the University of Athens, the National Library, the Metropolis Cathedral of Athens, the National Archaeological Museum, and the Old Houses of Parliament, to name a few. Tinian masons and their sons were also employed in the

reconstruction of the Stoa of Attalos in the 1950s in the Agora of Athens; they then ascended the Acropolis in the mid-1970s to begin work on the Erechtheion.

Marble and Tinian craftsmanship plays a significant role in Athenian culture

Marble and Tinian craftsmanship plays such a significant role in Athenian culture that even apartments constructed in the time period between 1960 to 1980 have traditional marble sinks, and many older neighbourhood curbs have their streets lined with marble.

Museum of Marble Crafts

Museum of Marble Crafts in Pyrgos with a permanent collection which was recently opened to the public by the Piraeus Bank Group Cultural Foundation on International Sculpture Day on April 24, 2021. They salvaged and repaired old mechanical equipment that could replicate with precision and speed the skill of the ancient masons. A comprehensive exhibition presents the designs of Tinian marble sculptors from the turn of the century, such as those of Michalis Kouskouris (1886 -1971) and Ioannis Lampaditis (1856 – 1920) and his son, Evryviadis, famous throughout Greece, just to name a few.

Key events

- 1207 - Venetian control of Tinos
- 1715 - Tinos is taken over by the Ottoman Empire
- 1829 - Greece gains independence from Turkey
- 1834 - Athens became the capital of Greece
- 1839 - Birth of Dimitrios Filippotis
- 1851 - Birth of Yannoulis Chalepas
- 1951 - Construction of Panagia Evangelistria of Tinos
- 1960 - Tinian craftsmanship plays a significant role in Athenian culture
- 1969 - Petros Dellatolas workshop
- 1970 - Birth of Petros Marmarinos
- 2021 - Museum of Marble Crafts in Pyrgos opened to the public

Key actors

- The Venetians
- Phidias
- Ioannis Fillipotis
- Stratis I Filippotis
- Lampaditis Ioannis
- Evryviadis Lampaditis
- Michalis Kouskouris
- Petros Dellatolas
- Petros Marmarinos

A4.8.2. Marble craft artists on Tinos

Sources: PIOP archives

Birth of Petros Dellatolas

Petros Dellatolas has been carving marble since the age of five. He is a graduate of Pyrgos School of Fine Arts in Tinos, where he graduated in 1961, and worked in Ioannis Filippotis' workshop until 1966. From 1969 to today, he has been working and inspiring others to create marble art at his own workshop in Spitalia on Tinos.

Petros Dellatolas workshop

He worked in Ioannis Filippotis' workshop until 1966. From 1969 to today, he has been working and inspiring others to create marble art at his own workshop in Spitalia on Tinos.

Petros Marmarinos

His full name relates to stone and marble masonry. He is a marble art sculptor who carries on the family tradition. His art has gained recognition and has been exhibited internationally. He has been creating his works in his own workshop for more than 20 years now.

Petros Marmarinos and The Children's Museum of Indianapolis.

Attained certification to be permanently displayed at the Children's Museum of Indianapolis in the United States.

Stratis Filippotis

Stratis Filippotis, was born in Pyrgos but left the island at the age of 18 to study design and art at the Athens School of Fine Arts. There, he established his own workshop and a flourishing career, creating 300 iconostasis and 150 statues whose designs can be sold online. Descendant of the great modern Greek sculptor, Dimitrios Filippotis, son of Ionnis Fillipotis and father of Ionnis S. Fillipotis Stratis Fillipotis left the island at the age of 18 to study design and art at the Athens School of Fine Arts.

Construction of Panagia Evangelistria of Tinos

Ioannis Filippotis constructed the great bell tower of the Holy Church of Panagia Evaggelistria of Tinos (Our Lady of Tinos) between 1951 and 1956. With an imposing height of nearly 30 metres, it soars upwards in three marble compartments (lanterns), culminating in the shape of a cross. That belltower holds approximately 50 cubic metres of marble and took him five years to build. He had 30 marble carvers on his team.

Key events

- 1937 - Birth of Stratis Filippotis
- 1946 - Birth of Petros Dellatolas
- 1951 - Construction of Panagia Evangelistria of Tinos

- 1969 - Petros Dellatolas workshop
- 1970 - Birth of Petros Marmarinos

Key actors

- Stratis I Filippotis
- Petros Marmarinos
- Ioannis Fillipotis
- Petros Dellatolas

Annex 5. RCI5 - Wood

A5.1. Locations

ANIEME

Alternative Name(s): Asociación Nacional de Fabricantes y Exportadores de Muebles de España, Spanish National Association of Furniture Manufacturers and Exporters of Spain

Description:

Latitude: 39.4711948

Longitude: -0.3829027

Image:

Geosemantics:

https://sws.geonames.org/2509954/ - Valencia

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - industrial location

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/aat/300055466 - industrial location

http://vocab.getty.edu/aat/300055466 - location (physical position)

http://vocab.getty.edu/aat/300248479 - location (physical position)

Bari

Alternative Name(s):

Description:

Latitude: 41.12066

Longitude: 16.86982

Image:



Geosemantics:

https://www.geonames.org/3182351/bari.html - Bari

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

CETEM

Alternative Name(s): Centro Tecnológico del Mueble y la Madera, Technological Centre of Furniture and Wood

Description:

Latitude: 38.6178249

Longitude: -1.1157339

Image:

Geosemantics:

https://sws.geonames.org/2509402/ - Yelca

Semantic annotation(s):

http://vocab.getty.edu/aat/300055466 - industrial location

http://vocab.getty.edu/aat/300248479 - location (physical position)

Government of Spain. Ministry of industry, trade and tourism

Alternative Name(s):

Description:

Latitude: 40.4565964

Longitude: -3.6891976

Image:

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Granada

Alternative Name(s):

Description: Granada is the capital city of the province of Granada, in the autonomous community of Andalusia, Spain. Granada is located at the foot of the Sierra Nevada mountains, at the confluence of four rivers, the Darro, the Genil, the Monachil and

the Beiro. Ascribed to the Vega de Granada comarca, the city sits at an average elevation of 738 m (2,421 ft) above sea level.

Latitude: 37.18817

Longitude: -3.60667

Image: 

Geosemantics:

https://sws.geonames.org/2517117/ - Granada

http://vocab.getty.edu/tgn/7007703 - Granada (inhabited place)

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/aat/300008389 - cities

Malaga

Alternative Name(s): Málaga

Description: A municipality of Spain, the capital of the Province of Málaga, in the autonomous community of Andalusia. With a population of 578,460 in 2020,[4] it is the second-most populous city in Andalusia and the sixth-most populous in the country. It lies in Southern Iberia on the Costa del Sol ("Coast of the Sun") of the Mediterranean, primarily on the left bank of the Guadalhorce. The urban core originally developed in the space between Gibralfaro Hill and the Guadalmedina.

Latitude: 36.72016

Longitude: -4.42034

Image: 

Geosemantics:

https://sws.geonames.org/2514256/ - Málaga

http://vocab.getty.edu/tgn/7007942 - Málaga (inhabited place)

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Malaga

Alternative Name(s):

Description:

Latitude: 36.72016

Longitude: -4.42034

Image: 

Geosemantics:

https://www.geonames.org/2514256/malaga.html - Malaga

http://vocab.getty.edu/tgn/7007942 - Málaga (inhabited place)

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Mueblos Lino

Alternative Name(s): MUEBLES LINO S.L.

Description:

Latitude: 38.6177787

Longitude: -1.0587371

Image:

Geosemantics:

https://sws.geonames.org/2509402/ - Yelca

Semantic annotation(s):

http://vocab.getty.edu/aat/300055466 - industrial location

http://vocab.getty.edu/aat/300248479 - location (physical position)

Mula

Alternative Name(s):

Description: Mula is a municipality of Spain belonging to the Region of Murcia. It is located in southeastern Iberia. It has a total area of 633.84 km2 and, as of 1 January 2020, a registered population of 17,021. It is best known for the tamboradas (drumming processions) held during the Holy Week.

Latitude: 37.99296

Longitude: -1.53661

Image: 

Geosemantics:

https://sws.geonames.org/6359534/ - Mula

http://vocab.getty.edu/tgn/1062277 - Mula (inhabited place)

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Murcia

Alternative Name(s):

Description: Murcia is a city in south-eastern Spain, the capital and most populous city of the autonomous community of the Region of Murcia, and the seventh largest city in the country. It had a population of 460,349 inhabitants in 2021 (about one-third of the total population of the Region). The total population of the metropolitan area is 672,773 in 2020, covering an urban area of 1,230.9 km2. It is located on the Segura River, in the southeast of the Iberian Peninsula. It has a climate with hot summers, mild winters, and relatively low precipitation.

Latitude: 37.94399

Longitude: -1.16364

Image: 

Geosemantics:

https://sws.geonames.org/6362997/ - Murcia

http://vocab.getty.edu/tgn/7008128 - Murcia (inhabited place)

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/aat/300008389 - cities

Region of Murcia

Alternative Name(s):

Description: The Region of Murcia is an autonomous community of Spain located in the southeastern part of the Iberian Peninsula, on the Mediterranean coast. The region is 11,313 km2 (4,368 sq mi) in area and had a population of 1,511,251 as of the

start of 2020. About a third of its population lives in the capital, Murcia, and a seventh in the second city, Cartagena. At 2,014 m (6,608 ft), the region's highest point is Los Obispos Peak in the Massif of Revolcadores.

Latitude:

Longitude:

Image:



Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/aat/300182722 - regions (geographic)

Santa Maria Capua Vetere

Alternative Name(s):

Description: Santa Maria Capua Vetere is a town and comune in the province of Caserta, part of the region of Campania (southern Italy).

Latitude: 41.08021

Longitude: 14.25653

Image:



Geosemantics:

https://www.geonames.org/6538728/santa-maria-capua-vetere.html - Santa Maria Capua Vetere

http://vocab.getty.edu/tgn/7004531 - Santa Maria Capua Vetere (inhabited place)

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Spain

Alternative Name(s): Kingdom of Spain, España, Reino de España

Description:

Latitude: 40

Longitude: -4

Image:

Geosemantics:

https://sws.geonames.org/2510769 - Kingdom of Spain

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/aat/300182722 - regions (geographic)

http://vocab.getty.edu/aat/300387506 - countries (sovereign states)

Strasbourg

Alternative Name(s):

Description: Strasbourg is the capital of the department of Bas-Rhin in the Alsace region of northeastern France. Strategically located on the Ill River, it was originally a Celtic settlement, then a Roman garrison town. In the 5th century it was sacked by Attila the Hun, then rebuilt by the Franks. The Oath of Strasbourg 842 between the eastern and western Frankish kings was taken there. It became a free city under the Holy Roman Empire. In 1681 it was seized by Louis XIV of France but retained many of its free city privileges until after the French Revolution. Germany and France alternated possession until finally in 1945 it reverted to France. It sustained significant damage in the Franco-German war of 1870-1871 and in World War II. The old city features a cathedral built between the 11th and 15th centuries, and the Châteay de Rohan, an episcopal palace now housing three museums. The modern industrial city of the 21st century is the seat of the assembly of the European Union.

Latitude: 48.58392

Longitude: 7.74553

Image: 

Geosemantics:

https://www.geonames.org/2973783/strasbourg.html - Strasbourg

http://vocab.getty.edu/tgn/7012346 - Strasbourg (inhabited place)

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Valencia

Alternative Name(s):

Description:

Latitude: 39.46666666666667

Longitude: -0.375

Image:



Geosemantics:

https://sws.geonames.org/2509954 - Valencia

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/aat/300248479 - location (physical position)

Yecla

Alternative Name(s):

Description:

Latitude: 38.61666666666667

Longitude: -1.1166666666666667

Image:



Geosemantics:

https://sws.geonames.org/2509402 - Yecla

http://vocab.getty.edu/tgn/1062662 - Yecla (inhabited place)

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/aat/300008375 - towns

Yecla Furniture Fair

Alternative Name(s):

Description:

Latitude: 38.6171592

Longitude: -1.1107975

Image:

Geosemantics:

https://sws.geonames.org/2509402/ - Yelca

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - industrial location

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/aat/300055466 - industrial location

http://vocab.getty.edu/aat/300055466 - location (physical position)

http://vocab.getty.edu/aat/300248479 - location (physical position)

A5.2. Persons

Alonso Cano

Image(s):



Alternative Name(s): Alonzo Cano, A. Carno, Alonozo Cano, Alozo Cano, Allonzo Cano, el Racionero Cano, Aolnozo Cano, Alonzo Canno, Alonzo Cano, of Granada, the Spanish Michelangelo, Lorenzo Cano, Cano, Alonzo, A. Cano, Alonzo Carlo, Alexis Cano, Alonsso Cano, Al. Cano, Cano

Nationality: Spanish

General information: A Granadian artist mentioned in connection with the Region of Murcia, known for his works such as "Inmaculada Concepción."

Semantic annotation(s):

http://vocab.getty.edu/aat/300024979 - people (agents)

http://vocab.getty.edu/page/ulan/500115519 - Cano, Alonso

http://vocab.getty.edu/page/aat/300025181 - sculptors

http://vocab.getty.edu/page/aat/300435120 - altarpiece sculptors

http://vocab.getty.edu/aat/300025382 - woodcarvers (woodworkers)

http://vocab.getty.edu/aat/300025368 - woodworkers

Andrés Puche Férriz

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

F. Beltrán Puche Súcar

Nationality: Spanish

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Francisco Azorín Tevar

Nationality: Spanish

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Francisco Salzillo

Image(s):



Alternative Name(s): Alcaraz, Francisco Salzillo y, Alcaraz, Francisco Zarcillo y, Salcillo y Alcaraz, Francisco, Salzillo, Francisco, Sancillo y Alcaraz, Francisco, Sarcillo y Alcaraz, Francisco, Zarcillo y Alcaraz, Francisco, Zarcillo y Alcázar, Francisco, Francisco Salzillo y Alcaraz

Nationality: Spanish

General information: Francisco Salzillo y Alcaraz (12 May 1707 – 2 March 1783) was a Spanish sculptor. He is the most representative Spanish image-maker of the 18th century and one of the greatest of the Baroque. Francisco Salzillo worked exclusively on religious themes, and almost always in polychromed wood. He made hundreds of pieces that are distributed throughout the Region of Murcia and some in bordering provinces. The Spanish Civil War (1936–1939) caused the destruction of many of the works of Salzillo. Some of his masterpieces include his nonprofessional religious work, his professional work, and his great Nativity scene.

Semantic annotation(s):
http://vocab.getty.edu/aat/300024979 - people (agents)
http://vocab.getty.edu/aat/300025181 - sculptors
http://vocab.getty.edu/aat/300025368 - woodworkers
http://vocab.getty.edu/aat/300025382 - woodcarvers (woodworkers)
http://vocab.getty.edu/ulan/500035899 - Salzillo y Alcaraz, Francisco
http://vocab.getty.edu/aat/300435120 - altarpiece sculptors

José Esteban Díaz

Nationality: Spanish

General information:	A parish priest ay Yecla, who was also the regional trade union delegate,
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents) http://vocab.getty.edu/aat/300025382 - woodcarvers (woodworkers) http://vocab.getty.edu/page/aat/300435120 - altarpiece sculptors http://vocab.getty.edu/aat/300025368 - woodworkers http://vocab.getty.edu/page/aat/300025181 - sculptors

José Martínez Altabella

Nationality:	Spanish
General information:	Valencian artisan José Martínez Altabella.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents)

José Mora Parra

Nationality:	Spanish
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents)

José Villanueva

Alternative Name(s):	José Cano Candel, José Villanueva
Nationality:	Spanish
General information:	Mainly devoted to artistic and religious carpentry, his great expertise was passed on to many local artisans.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents) http://vocab.getty.edu/aat/300025368 - woodworkers http://vocab.getty.edu/page/aat/300025181 - sculptors http://vocab.getty.edu/aat/300025382 - woodcarvers

Nicholas de Bussy

Image(s):	
Alternative Name(s):	Nicolás de Bussy
Nationality:	French
General information:	Nicolás de Bussy was born in Strasbourg in the middle of the 17th century, an area tolerant of Protestantism and constantly threatened by the expansionist desires

of France. His arrival in Spain on January 23, 1662, his first destination was the workshop of the sculptor Tomás Sanchís in Valencia. Coinciding with the beginning of his professional activity, it becomes clear that the baroque has arrived in the area. Alicante stage His arrival in Alicante was due to a commission for a Christ for Enguera (1673), participating in the growing demand for artists that the city experienced following the inauguration of the collegiate church of San Nicolás, where, most likely, he was responsible for the realization of the altarpieces. There he married Micaela Gómez, in 1676, she being of Toledo ancestry. He also establishes friendships with other artists such as the painters Senén Vila and Juan Conchillos. Their friendship harms the group, which is accused of “alumbradismo,” a religious orientation related to Protestantism and which Nicolás de Bussy would later regret. At this time (1675-76) he was commissioned to do his first work for the city of Murcia. It is a sculpture of King Ferdinand III "The Saint" for the Cathedral. Royal Sculptor: Stage in the Palace of Aranjuez According to certain sources, the sculptor was brought from Italy by Don Juan of Austria, then prime minister of the monarchy, in 1678, with the commission to create the facades of the Palace of Aranjuez. He would later collaborate in the decoration of the King's rooms, that is, the Chamber, the extensive Gallery or “Salon” and the King's Office. From that time, a bust of Philip IV and another bust of Cardinal Don Pascual of Aragón, preserved in the Museum of Santa Cruz in Toledo, are attributed to him. The Madrid workshop that he established there remained open until 1699. Arrival in Murcia The sculptor went to Murcia around 1688 due to the economic flourishing (the silk industry) that enriched brotherhoods and convents and allowed commissions from the Archiconfraternity of La Sangre, the Brotherhood of Mercy of Lorca, the Brotherhood of Our Lady of Sorrows and the Holy Steps of Murcia, and the Churches of Santo Domingo and San Bartolomé, among others. His stay is continually affected by trips to Madrid, where his workshop remains open, as well as visits to Valencia and Alicante. He also responds to other demands such as the work in Orihuela (1680-82). There Nicolás de Bussy is required to make one or more plans for the cathedral, altarpiece and tabernacle of the main altar. His re-painting activity is complemented by the work on the Main Altarpiece of the church of San Bartolomé (commissioned in 1678). The influence of the sculptor on the artistic environment of Murcia at the time is very notable, and in the field of sculpture, he is responsible for the development of Nicolás Salzillo, father of Francisco Salzillo, who increased the quality of his production with the departure of the Strabourger. , after having assimilated the major features of his style. Together with the Caro family, the family of altarpieces who welcomed him to Murcia, he introduced the themes of the Solomonic column and repertoires of sculptures of children and fruits. Among the most notable works he carried out for Murcia are the Steps made for the Archconfraternity of the Precious Blood of Our Lord Jesus Christ, specifically the sculpture of the Holder, the Holy Christ of the Precious Blood, delivered in 1693. A second group is made up of the Denial of Saint Peter, the Saint Ecce Homo and the sculpture of Our Lady of Solitude (1688-1703). In 1700, the Brotherhood of Our Lady of Sorrows and the Holy Steps commissioned him to create a set representing a Calvary, intended for the hermitage of the Convent of San Diego, which is not preserved. For the Company

of Jesus, for the Church of San Esteban in Murcia, he made the sculpture of San Francisco Javier, which is currently in the Church of Santo Domingo. Likewise, he is also credited with authoring a sculpture of San Francisco de Borja that is currently in the Museum of Fine Arts of Murcia. In Lorca, they commissioned a crucified Christ for their hermitage of the Calvary or Via Crucis, a work that is related to those commissioned in Murcia for the aforementioned Brotherhood of the Seven Sorrows and Holy Steps of Murcia. There are also other commissions in the Region such as the sculpture of Nuestro Padre Jesús Nazareno in the church of Nuestra Señora de los Remedios in Albudeite, or the attributed Christ Maniatado in the church of El Salvador in Caravaca de la Cruz. Probably due to his political orientation, as a fervent defender of the Austrias, in a city where the Bourbon cause was gaining strength, the departure of Nicolás de Bussy was hasty (1704). This would be the reason why there are not many documents about his stay in Murcia. Last years Nicolás de Bussy spent the last years of his life (1704-1706) in Valencia. There he entered as a novice in the Mercedarian convent of neighboring Segorbe, later moving to the convent of La Merced in Valencia, where he died in December 1706.

Su llegada a España el 23 de enero de 1662 tiene como primer destino el taller del escultor Tomás Sanchís en Valencia. Coincidiendo con el inicio de su actividad profesional se hace patente que el barroco ha llegado a la zona. Etapa de Alicante Su llegada a Alicante se debe a un encargo de un Cristo para Enguera (1673), participando de la creciente demanda de artistas que la ciudad experimenta a raíz de la inauguración de la iglesia colegial de San Nicolás, donde, muy probablemente fue responsable de la realización de los retablos. Allí contrae matrimonio con Micaela Gómez, en 1676, siendo ella de ascendencia toledana. También establece amistad con otros artistas como los pintores Senén Vila y Juan Conchillos. Su amistad perjudica al grupo, que es acusado de “alumbradismo” una orientación religiosa relacionada con el protestantismo y de la que Nicolás de Bussy más tarde se arrepentiría. En estas fechas (1675-76) le encargan su primer trabajo para la ciudad de Murcia. Se trata de una escultura del Rey Fernando III "El Santo" para la Catedral. Escultor Real: Etapa en el Palacio de Aranjuez Según ciertas fuentes, el escultor es traído de Italia por Don Juan de Austria, por entonces primer ministro de la monarquía, en 1678, con el encargo de realizar las fachadas de Palacio de Aranjuez. Más tarde colaboraría en la decoración de las estancias del Rey, es decir la Cámara, la extensa Galería o “Salón” y el Despacho del rey. De esa época se le atribuye un busto de Felipe IV y otro busto del cardenal Don Pascual de Aragón conservado en el Museo de Santa Cruz de Toledo. El taller madrileño que allí establece se mantiene abierto hasta 1699. Llegada a Murcia El escultor acude a Murcia en torno a 1688 debido al florecimiento económico (la industria de la seda) que enriquecía a cofradías y conventos y permitió los encargos de la Archicofradía de La Sangre, de la Cofradía de la Misericordia de Lorca, de la Hermandad de Nuestra Señora de los Dolores y los Santos Pasos de Murcia, y de las Iglesias de Santo Domingo y San Bartolomé, entre otros. Su estancia se ve continuamente afectada por viajes a Madrid, donde permanece abierto su taller, así como visitas a Valencia y Alicante. También acude a otras demandas como los trabajos en Orihuela (1680-82). Allí Nicolás de Bussy es requerido para confeccionar una o más plantas para la catedral, retablo y

tabernáculo del altar mayor. Su actividad retrablista se complementa con los trabajos en el Retablo Mayor de la iglesia de San Bartolomé (encargado en 1678). La influencia del escultor en el ambiente artístico de la Murcia de la época es muy notable, y en el campo de la escultura es responsable del desarrollo de Nicolás Salzillo, padre de Francisco Salzillo, que aumenta la calidad de su producción con la marcha del estraburgués, tras haber asimiliado grandes rasgos de su estilo. Junto con los Caro, la familia de retablistas que le acogió en Murcia, introdujo los temas de la columna salomónica y repertorios de esculturas de niños y frutas. Entre los trabajos más destacados que realizó para Murcia están los Pasos realizados para la Archicofradía de la Preciosísima Sangre de Nuestro Señor Jesucristo, en concreto la escultura del Titular, el Santísimo Cristo de la Preciosísima Sangre, entregada en 1693. Un segundo conjunto lo constituyen la Negación de San Pedro, el Santo Ecce Homo y el de la escultura de Nuestra Señora de la Soledad (1688-1703). La Hermandad de Nuestra Señora de los Dolores y los Santos Pasos le encarga en 1700 un conjunto representando un Calvario, destinado a la ermita del Convento de San Diego, que no se conserva. Para la Compañía de Jesús, para la Iglesia de San Esteban de Murcia, realizó la escultura de San Francisco Javier., que actualmente se encuentra en la Iglesia de Santo Domingo. Asimismo, se le atribuye también la autoría de una escultura de San Francisco de Borja que actualmente se encuentra en el Museo de Bellas Artes de Murcia. En Lorca le encargan un Cristo crucificado para su ermita del Calvario o Vía Crucis, trabajo que se relaciona con los encargados en Murcia para la mencionada Hermandad de los Siete Dolores y Santos Pasos de Murcia. Existen también otros encargos en la Región como la escultura de Nuestro Padre Jesús Nazareno en la iglesia de Nuestra Señora de los Remedios en Albudeite, o el atribuido Cristo Maniatado en la iglesia de El Salvador en Caravaca de la Cruz. Probablemente debido a su orientación política, como ferviente defensor de los Austrias, frente a una ciudad en donde la causa borbónica cobra fuerza, la marcha de Nicolás de Bussy resulta apresurada (1704). Ésta sería la razón de que no existan muchos documentos sobre su estancia en Murcia. Últimos años Nicolás de Bussy pasa sus últimos años de vida (1704-1706) en Valencia. Allí ingresa como novicio en el convento mercedario de la vecina Segorbe, trasladándose después al convento de la Merced de Valencia, donde fallece en diciembre de 1706.

Semantic annotation(s):

http://vocab.getty.edu/aat/300024979 - people (agents)

http://vocab.getty.edu/page/aat/300025181 - sculptors

http://vocab.getty.edu/page/ulan/500124259 - Bussy, Nicholás de

http://vocab.getty.edu/page/aat/300435120 - altarpiece sculptors

http://vocab.getty.edu/aat/300025382 - woodcarvers

http://vocab.getty.edu/aat/300025368 - woodworkers

Nicolas Salzillo

Alternative Name(s): Nicola Salzillo

Nationality:	Italian
General information:	Nacido en Italia, en el Reino de Nápoles comienza a los 18 años a trabajar con el escultor Marco Aniello Perrone. Con la muerte de su maestro asume la difícil tarea de dirigir un taller, pero consiguió prosperar con la heredada posición social y artística de sus predecesores. Terminada su etapa de aprendizaje, marcha a España donde su mayor capital es su prestigio y los estudios de otros maestros napolitanos de los que sabe extraer importantes valores como la corrección anatómica y la búsqueda de otros mecanismos de expresión. Los dibujos, yesos, bocetos y composiciones que porta son un tesoro que saben aprovechar sus aprendices, entre ellos sus hijos José, Patricio y el que será responsable del taller, Francisco. El motivo por el que Nicolás Salzillo escoge Murcia como destino puede obedecer a diferentes motivos, como por ejemplo la importancia del puerto de Cartagena o la presencia del escultor Nicolás de Bussy en Murcia, lo que había formado un respetable círculo artístico y cultural. Además el artista era conocedor del mercado español puesto que desde Napoles se exportaban valiosas obras por vía marítima. Su primera obra en Murcia corresponde a un concurso convocado por la cofradía de Jesús en 1700. El encargo, que acepta tras el rechazo del propio Nicolás de Bussy, consiste en una composición titulada La Mesa de los Apóstoles. La obra reflejaba las limitaciones de Nicolás Salzillo, especialmente en sus formas rígidas y estereotipadas. Años más tarde (1761) su propio hijo Francisco Salzillo retomaría el tema, siendo vendido el conjunto original a la ciudad de Lorca. Con los años, su taller comienza a llenar el vacío dejado por Bussy en la esfera local. En 1709 entrega a la Iglesia de San Miguel la escultura de su Titular, donde es limitado por las exigencias del encargo a la copia de una versión muy apreciada por los parroquianos. Circunstancias similares se dan en la escultura de una juvenil Santa Catalina. De especial relevancia es su intervención en el Trascoro de la Iglesia Colegial de San Patricio de Lorca, de la que se destaca su trabajo en piedra, con la realización de dos arcángeles: San Miguel y San Gabriel, unas esculturas de San Pedro y San Pablo, y cuatro parejas de ángeles con símbolos de María (1716). También se señala la brillante gestión del Cardenal Luis Belluga, figura clave del período y sin la cual no habría sido posible la realización de esta Iglesia en tan poco tiempo. Nicolás Salzillo falleció en 1727, dejando una importante herencia artística para sus familiares y colaboradores que, dirigidos por su hijo Francisco, continuarían con su legado. Born in Italy, in the Kingdom of Naples, he began working with the sculptor Marco Aniello Perrone at the age of 18. With the death of his teacher, he took on the difficult task of running a workshop, but he managed to prosper with the social and artistic position inherited from his predecessors. Once his apprenticeship period was over, he went to Spain where his greatest capital was his prestige and the studies of other Neapolitan masters from whom he knew how to extract important values such as anatomical correction and the search for other mechanisms of expression. The drawings, plasters, sketches and compositions that he carries are a treasure that his apprentices know how to take advantage of, including his sons José, Patricio and the one who will be responsible for the workshop, Francisco. The reason why Nicolás Salzillo chose Murcia as his destination may be due to different reasons, such as the importance of the port

of Cartagena or the presence of the sculptor Nicolás de Bussy in Murcia, who had formed a respectable artistic and cultural circle. Furthermore, the artist was familiar with the Spanish market since valuable works were exported by sea from Naples. His first work in Murcia corresponds to a competition called by the Brotherhood of Jesus in 1700. The commission, which he accepted after the rejection of Nicolás de Bussy himself, consisted of a composition titled The Table of the Apostles. The work reflected the limitations of Nicolás Salzillo, especially in its rigid and stereotyped forms. Years later (1761) his own son Francisco Salzillo would take up the theme, and the original set was sold to the city of Lorca. Over the years, his workshop begins to fill the void left by Bussy in the local sphere. In 1709 he delivered the sculpture of the Titular to the Church of San Miguel, where he was limited by the demands of the commission to a copy of a version highly appreciated by the parishioners. Similar circumstances occur in the sculpture of a youthful Saint Catherine. Of special relevance is his intervention in the Trascoro of the Collegiate Church of San Patricio de Lorca, of which his work in stone stands out, with the creation of two archangels: San Miguel and San Gabriel, sculptures of San Pedro and San Pablo, and four pairs of angels with symbols of Mary (1716). Also noted is the brilliant management of Cardinal Luis Belluga, a key figure of the period and without whom the completion of this Church in such a short time would not have been possible. Nicolás Salzillo died in 1727, leaving an important artistic legacy for his family and collaborators who, led by his son Francisco, would continue his legacy.

Semantic annotation(s):
http://vocab.getty.edu/aat/300024979 - people (agents)
http://vocab.getty.edu/page/aat/300025181 - sculptors
http://vocab.getty.edu/page/aat/300435120 - altarpiece sculptors
http://vocab.getty.edu/aat/300025368 - woodworkers
http://vocab.getty.edu/aat/300025382 - woodcarvers
http://vocab.getty.edu/page/ulan/500778602 - Salzillo, Nicolàs

Pedro Chinchilla Candela

Nationality: Spanish

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Pedro Ortega

Nationality: Spanish

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Pedro de Mena

Image(s):



Alternative Name(s):	Pedro de Mena y Medrano
Nationality:	Spanish
General information:	Granadian artist associated with the Region of Murcia, known for his work "San José y San Antonio." Pedro de Mena was born in Granada, Andalusia. He was a pupil of his father Alonso de Mena as well as of Alonzo Cano. His first success was achieved in work for the convent of St. Anthony Granada, including figures of St Joseph, St Anthony of Padua, St Diego, St Pedro Mentara, St Francis, and St Clare. Spanish sculptor was born in Adra. He was a pupil of his father as well as of Alonzo Cano. His first conspicuous success was achieved in work for the convent El Angel at Granada, including figures of St Joseph, St Antony of Padua, St Diego, St Pedro Meantara, St Franciscus and Santa Clara. In 1658 he signed a contract for sculptural work on the choir stalls of the cathedral at Malaga—this work extended over four years. Other works are, statues of the Madonna and child and of St Joseph in Madrid, the polychromatic figures in the church of St Isodoro, the Magdalena and the Gertrudis in the church of St Martin (Madrid), the crucifixion in the Nuestra Senora de Gracia (Madrid), the statuette of St Francis of Assisi in Toledo, and of St Joseph in the St Nicholas church in Murcia. Between 1673 and 1679 Mena worked at Cordova. About 1680 he was in Granada, where he executed a half-length Madonna and child (seated) for St Dominicos. Mena died in Malaga in 1693. He and Mora (q.v.) may be regarded as artistic descendants of Montanes and Alonzo Cano, but in technical skill and the expression of religious motive, his statues are unsurpassed in the sculpture of Spain. His feeling for the nude was remarkable. Like his immediate predecessors, he excelled in the portrayal of contemplative figures and scenes; Mena's drawing of Santiago leaping upon his charger is good, and the carving admirable, but the necessary movement for so spirited an action is lacking.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents) http://vocab.getty.edu/aat/300025181 - sculptors http://vocab.getty.edu/page/ulan/500118937 - Mena, Pedro de http://vocab.getty.edu/page/aat/300435120 - altarpiece sculptors http://vocab.getty.edu/aat/300025382 - woodcarvers http://vocab.getty.edu/aat/300025368 - woodworkers

Rafael Azorín Fernández

Nationality:	Spanish
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents)

Roque Lopez

Nationality:	Spanish

General information: Roque López's artistic production is characterized by the quantity and quality of his pieces, creating the works with a technique in which passion and feeling are aroused as manifestations of the deep inner life by which his characters were characterized. After a life marked by the influence of his teacher and the tragic loss of his wife, Roque López continued carving until the day of his death, making nearly 500 sculptures during his life to satisfy commissions from all over Spain.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)
http://viaf.org/viaf/50422801 - López, Roque 1747-181

Tomás Pou Alonso

Nationality: Spanish

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

A5.3. Social groups

Cooperativa Obrera del Mueble Esteban Díaz

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Government of Spain. Ministry of industry, trade and tourism

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Muebles Azorín

Image(s): AZORINHOME

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300419391 - production companies
http://vocab.getty.edu/aat/300025948 - organizations (groups)

Muebles Lino

Image(s): Lino mobiliario de diseño

Description: Since 1940 the manufacture of exclusive and high-quality custom furniture for living rooms, offices, and bedrooms as well as auxiliary and modular. Craft tradition and innovative design.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Muebles Pedro Chinchilla

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300419391 - production companies
http://vocab.getty.edu/aat/300025948 - organizations (groups)

National Association of Furniture Manufacturers and Exporters of Spain

Image(s):

Alternative Name(s): ANIEME

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Official Association of Commercial Agents

Alternative Name(s): COAC

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Official Association of Interior Designers / Decorators of the Region of Murcia

Alternative Name(s): CODID-RM

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Regional Association of Furniture and Timber Entrepreneurs

Alternative Name(s): AREMA

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Technological Centre of Furniture and Timber

Alternative Name(s): CETEM

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

The Spanish Government

Alternative Name(s):

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

The furniture factory of Candela and Fernández

Description: Pedro Chinchilla Candela and Rafael Azorín Fernández's entrepreneurship, who were first to establish themselves as cabinetmakers in Yecla, the creation of the first furniture factory by Pedro Chinchilla Candela and Rafael Azorín Fernández. Together they produced furniture of the highest quality and finish.

Semantic annotation(s): http://vocab.getty.edu/aat/300419391 - production companies
http://vocab.getty.edu/aat/300025948 - organizations (groups)

Yecla Furniture Fair

Image(s):

Alternative Name(s): Feria Provincial del Mueble e Industrias Afines

Description: The "First Local Furniture Fair" was held in 1961 as an attempt to have a greater impact on the market. There were 18 exhibitors with 32 stands. The show was a great success, which led to the start of the procedures to establish the fair as an official event. The exhibition was officially recognised by the Ministry of Commerce and in 1962 the first official edition was held under the name "Feria Provincial del Mueble e Industrias Afines" (Provincial Furniture and Related Industries Fair). At the fair, 24 firms participated with 43 stands in a space of 700 m2. These events, which put Yecla in the spotlight and put the sector's industry on the map, are the driving force behind the economic and socio-cultural development of Yecla, reflected in each edition of the fair.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Yecla timber artisans

Image(s):



Alternative Name(s): Aperadores

Description: Cart builders and coopers.

Semantic annotation(s): http://vocab.getty.edu/aat/300025375 - coopers

http://vocab.getty.edu/aat/300025384 - wheelwrights

http://vocab.getty.edu/aat/300025948 - organizations (groups)

A5.4. Tools

Bench hook

Alternative Name(s):	Γάντζο Πάγκου
Description:	A bench hook is a workbench appliance used in woodworking to hold a workpiece in place while crosscutting with a hand saw. A bench hook is a simple method used to improve accuracy and safety .Usually a bench hook is used with a backsaw, such as a tenon saw or dovetail saw. In use the bench hook is laid flat onto the workbench, so the hook is sitting over the front of the bench. With one hand the woodworker holds the workpiece firmly against the fence. By pushing against the bench hook a little the woodworker is able to hold the workpiece steady and the bench hook securely against the workbench, freeing the other hand to saw. Alternatively to prevent it from moving the woodworker might choose to secure the hook into a face vice on the workbench. Similarly clamps can be used to help hold the bench hook or workpiece in place. Bench hooks can also be used for on-site away from the workbench. Ο γάντζος πάγκου είναι μια συσκευή πάγκου εργασίας που χρησιμοποιείται στην ξυλουργική για να συγκρατεί ένα τεμάχιο εργασίας στη θέση του κατά την εγκάρσια κοπή με πριόνι χειρός. Το άγκιστρο πάγκου είναι μια απλή μέθοδος που χρησιμοποιείται για τη βελτίωση της ακρίβειας και της ασφάλειας. Κατά τη χρήση, το άγκιστρο πάγκου τοποθετείται επίπεδο πάνω στον πάγκο εργασίας, έτσι ώστε το άγκιστρο να κάθεται πάνω από το μπροστινό μέρος του πάγκου. Με το ένα χέρι ο ξυλουργός κρατάει το τεμάχιο εργασίας σταθερά πάνω στον φράκτη. Σπρώχνοντας λίγο το γάντζο πάγκου ο ξυλουργός μπορεί να κρατήσει το τεμάχιο σταθερά και το γάντζο πάγκου σταθερά πάνω στον πάγκο εργασίας, ελευθερώνοντας το άλλο χέρι για να πριονίσει. Εναλλακτικά, για να αποτρέψει τη μετακίνησή του, ο ξυλουργός μπορεί να επιλέξει να στερεώσει το γάντζο σε μια μέτωπο μέγγενης στον πάγκο εργασίας. Παρομοίως μπορούν να χρησιμοποιηθούν σφιγκτήρες για να βοηθήσουν στη συγκράτηση του γάντζου πάγκου ή του τεμαχίου εργασίας στη θέση του. Οι γάντζοι πάγκου μπορούν επίσης να χρησιμοποιηθούν για το εργοτάξιο μακριά από τον πάγκο εργασίας.
Material:	Wood
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300024108 - Bench hook

Bow Drill

Alternative Name(s):	Τρυπάνι
Description:	Drills rotated by a cord or string wrapped tightly around it and strung to a bow. Τρυπάνια που περιστρέφονται με ένα κορδόνι τυλιγμένο σφιχτά γύρω του και κορδόνι σε ένα τόξο.
Material:	Wood
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300024682 - bow drills

Carving Knives

Alternative Name(s):	Μαχαίρια σκαλίσματος
Description:	Large knives with a sharp, curved, and often pointed blade used to carve or slice meat and similar food. May be accompanied by a carving fork. Μεγάλα μαχαίρια με κοφτερή, κυρτή και συχνά μυτερή λεπίδα που χρησιμοποιούνται για το σκάλισμα ή τον τεμαχισμό κρέατος και παρόμοιου φαγητού. Μπορεί να συνοδεύεται από πιρούνι σκαλίσματος.
Material:	Wood, Iron
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300043122 - carving knives

Clamps

Alternative Name(s):	Σφιγκτήρες
Description:	Clamps consisting of two double-cranked arms with swivel shoes connected by a system of levers actuated by a central threaded rod which also carries a round shoe; usually used for corner-clamping large mitered frames. Σφιγκτήρες που αποτελούνται από δύο βραχίονες με διπλή μανιβέλα με περιστρεφόμενα παπούτσια που συνδέονται με ένα σύστημα μοχλών που ενεργοποιούνται από μια κεντρική ράβδο με σπείρωμα που φέρει επίσης ένα

στρογγυλό παπούτσι. συνήθως χρησιμοποιείται για γωνιακή σύσφιξη μεγάλων πλαισίων.

Material: Wood, Iron

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300024144 - universal clamps

Claw Hammer

Alternative Name(s): Σκεπάρνι

Description: Hammers with a hardened face on one end of the head for driving nails, and curved forked tines on the other end for pulling out nails.

Σφυριά με σκληρυμένη όψη στο ένα άκρο του κεφαλιού για την οδήγηση των καρφιών και καμπύλες διχαλωτές δόντια στο άλλο άκρο για το τράβηγμα των καρφιών.

Material: Iron

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300024161 - claw hammers

Corner Chisel

Alternative Name(s): Γωνιακή σμίλη

Description: Chisels having two cutting edges which meet at right angles; used to cut corners of mortises.

Σμίλες με δύο κοπτικές άκρες που συναντώνται σε ορθή γωνία. χρησιμοποιείται για να κόβει τις γωνίες των νεκρών.

Material: Wood, Iron

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300023676 - corner chisels

Dowel

Alternative Name(s):	Συνδετικό καρφί
Description:	Special nails that are pointed at both ends and are used to fasten mortise-and-tenon joints. Ειδικά καρφιά που είναι μυτερά και στις δύο άκρες και χρησιμοποιούνται για τη στερέωση των αρθρώσεων και των τενόντων.
Material:	Wood
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300065941 - dowel pins

Finishing Nail

Alternative Name(s):	Καρφιά Φινιρίσματος
Description:	Slender nails, each having a narrow head, that may be driven entirely into a wood surface leaving a small hole that can be filled with putty or a similar compound. Λεπτά καρφιά, το καθένα με στενή κεφαλή, που μπορούν να μπουν εξ ολοκλήρου σε μια ξύλινη επιφάνεια αφήνοντας μια μικρή τρύπα που μπορεί να γεμιστεί με στόκο ή παρόμοια ένωση.
Material:	Iron
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300048953 - finishing nails

Gouges

Alternative Name(s):	Γκούγκες
Description:	Gouges sharpened both outside and inside; the larger outside bevel is used for hardwoods, and the smaller inside bevel for softwoods. Γούγκες ακονισμένες τόσο έξω όσο και μέσα. το μεγαλύτερο εξωτερικό φάλτσο χρησιμοποιείται για σκληρά ξύλα και το μικρότερο εσωτερικό φάλτσο για μαλακά ξύλα.
Material:	Wood, Iron

Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300161551 - carving gouges

Hand Saw

Alternative Name(s):	Πριόνι χειρός
Description:	Name given to a group of saws which have a handle at one end and a wide blade which tapers in width from handle to toe; hand saws are never power saws. Ονομασία που δίνεται σε μια ομάδα πριονιών που έχουν μια λαβή στο ένα άκρο και μια φαρδιά λεπίδα που λεπταίνει σε πλάτος από τη λαβή μέχρι τα δάχτυλα. Τα πριόνια χειρός δεν είναι ποτέ ηλεκτρικά πριόνια.
Material:	Wood, Iron
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300161595 - hand saws

Mallet

Alternative Name(s):	Σφύρα
Description:	Short-handled mallets with a wooden head used to strike a chisel or wedge in woodworking. Σφύρα με κοντή λαβή με ξύλινη κεφαλή που χρησιμοποιούνται για να χτυπήσουν μια σμίλη ή σφήνα στην ξυλουργική.
Material:	Wood
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300024205 - carpenters' mallets

Planes

Alternative Name(s):	Πλάνη

Description:	Tools having a sharp edge and used for leveling and smoothing the surface of wood or another material by paring shavings from it. Εργαλεία που έχουν αιχμηρή άκρη και χρησιμοποιούνται για την ισοπέδωση και λείανση της επιφάνειας του ξύλου ή άλλου υλικού με το τρίψιμο των ρινισμάτων από αυτό.
Material:	Wood, Iron
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300023801 - planes (tools)

Polishing Cloth

Alternative Name(s):	Ύφασμα γυαλίσματος
Description:	Polishing is often used to enhance the appearance of an item, prevent contamination of instruments, remove oxidation, create a reflective surface, or prevent corrosion in pipes. Η στίλβωση χρησιμοποιείται συχνά για να βελτιώσει την εμφάνιση ενός αντικειμένου, να αποτρέψει τη μόλυνση των οργάνων, να αφαιρέσει την οξείδωση, να δημιουργήσει μια ανακλαστική επιφάνεια ή να αποτρέψει τη διάβρωση τους.
Material:	
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300430571 - polishing cloth

Rasp

Alternative Name(s):	Λίμα
Description:	A rasp is a coarse form of file used for coarsely shaping wood or other material. Typically a hand tool, it consists of a generally tapered rectangular, round, or half-round sectioned bar of case hardened steel with distinct, individually cut teeth. Η ράσπα είναι μια χονδροειδής μορφή λίμας που χρησιμοποιείται για τη χονδροειδή διαμόρφωση ξύλου ή άλλου υλικού. Τυπικά ένα εργαλείο χειρός, αποτελείται από μια γενικά κωνική ορθογώνια, στρογγυλή ή μισή στρογγυλή ράβδο με ξεχωριστά κομμένα δόντια.

Material: Wood, Iron

Image(s): 

Semantic annotation(s): http://vocab.getty.edu/aat/300137271 - woodworking rasps

Sandpaper

Alternative Name(s): Γυαλόχαρτο

Description: Tough paper coated on one side with an abrasive material, such as sand, silica, garnet, silicon carbide, or aluminum oxide; used for smoothing and polishing. Sandpaper is sold in several grades of coarseness usually specified by the size sieve that the particles can pass through, e.g., 400 grit is finer than 100 grit.

Σκληρό χαρτί επικαλυμμένο στη μία πλευρά με λειαντικό υλικό, όπως άμμο, πυρίτιο, γρανάτης, καρβίδιο του πυριτίου ή οξείδιο αλουμινίου. χρησιμοποιείται για λείανση και στίλβωση. Το γυαλόχαρτο πωλείται σε διάφορους βαθμούς χονδρόκοκκου που συνήθως καθορίζονται από το κόσκινο μεγέθους από το οποίο μπορούν να περάσουν τα σωματίδια, π.χ., 400 grit είναι λεπτότερο από 100 grit.

Material:

Image(s): 

Semantic annotation(s): http://vocab.getty.edu/aat/300014699 - sandpaper

Scrapers

Alternative Name(s): Ξύστρες

Description: Scraper is a woodworking shaping and finishing tool. It is used to manually remove small amounts of material and excels in tricky grain areas where hand planes would cause tear out.

Η ξύστρα είναι ένα εργαλείο διαμόρφωσης και φινιρίσματος ξύλου. Χρησιμοποιείται για την χειροκίνητη αφαίρεση μικρών ποσοτήτων υλικού και υπερέχει σε δύσκολες περιοχές κόκκων όπου οι πλάνες θα προκαλούσαν σκίσιμο.

Material: Wood, Iron

Image(s): 

Semantic annotation(s): http://vocab.getty.edu/aat/300024090 - woodworking scrapers

Screw

Alternative Name(s): Βίδα

Description: Cylindrical fasteners having a head with a slot or recess and helical or spiral threading, to be inserted by rotating, as with a screwdriver.

Κυλινδρικοί συνδετήρες με κεφαλή με σχισμή ή εσοχή και ελικοειδές ή σπειροειδές σπείρωμα, που εισάγονται με περιστροφή, όπως με ένα κατσαβίδι.

Material: Stainless Steel

Image(s): 

Semantic annotation(s): http://vocab.getty.edu/aat/300033568 - screws

Screwdriver

Alternative Name(s): Κατσαβίδι

Description: Hand tools with a handle and a shank with a tip shaped to fit the recess in the head of a screw; used to drive or remove screws.

Εργαλεία χειρός με λαβή και στέλεχος με μύτη διαμορφωμένη ώστε να ταιριάζει στην εσοχή στην κεφαλή μιας βίδας. χρησιμοποιείται για την οδήγηση ή την αφαίρεση βιδών.

Material: Wood, Iron

Image(s): 

Semantic annotation(s): http://vocab.getty.edu/aat/300024704 - screwdrivers

Skew chisel

Alternative Name(s):	Σμίλη με σφήνα
Description:	Skew carving chisel: A versatile carving tool that can be used to make markings for the outline, smooth out surfaces or make detailed cuts with the tip. Generally the right-beveled skew is for right hand and a left-beveled skew is for left-hand users. As the skew gets thinner and smaller, it can do finer work. Σκαλιστήρι σκαλίσματος: που μπορεί να χρησιμοποιηθεί για να κάνετε σημάδια για το περίγραμμα, να εξομαλύνετε επιφάνειες ή να κάνετε λεπτομερείς κοπές με την άκρη. Γενικά, η λοξότρυπα με δεξιά λοξότρυπα είναι για δεξιόχειρες και η λοξότρυπα με αριστερή λοξότρυπα για αριστερόχειρες. Καθώς η λοξότμηση γίνεται λεπτότερη και μικρότερη, μπορεί να κάνει λεπτότερες εργασίες.
Material:	Wood, Iron
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300023658 - Skew chisel

V-tool

Alternative Name(s):	Σμίλη διαχωρισμού V
Description:	The V-parting tool is one of the most complex carving tools to sharpen. It takes patience and careful attention to keep the corners even while not dropping out the bottom of the V or creating a horn. When sharpening a V-tool, it helps to think of it as three separate tools – a pair of flat chisels on the sides and little gouge at the bottom. Keeping this idea in mind can help simplify a process that can otherwise seem very complicated. Some carvers say that the V-tool is just two chisels joined to form a V. That makes sense because the tool can perform as a chisel if held so only one cutting edge is doing the work. But the primary function of this tool is to separate areas when outlining, adding detail, texturing, or undercutting. It is also called a parting tool. Το εργαλείο V-parting είναι ένα από τα πιο σύνθετα εργαλεία σκάλισμα για να ακονίσετε. Χρειάζεται υπομονή και προσεκτική προσοχή για να διατηρηθούν οι γωνίες ομοιόμορφες, χωρίς να πέσει το κάτω μέρος του V ή να δημιουργηθεί ένα κέρατο. Όταν ακονίζετε ένα εργαλείο V, σας βοηθά να το θεωρήσετε ως τρία ξεχωριστά εργαλεία - ένα ζευγάρι επίπεδες σμίλες στις πλευρές και μια μικρή σμίλη στο κάτω μέρος. Η διατήρηση αυτής της ιδέας στο μυαλό μπορεί να βοηθήσει στην απλοποίηση μιας διαδικασίας που διαφορετικά μπορεί να φαίνεται πολύ περίπλοκη. Ορισμένοι σκαλιστές λένε ότι το εργαλείο V είναι απλώς δύο σμίλες που ενώνονται για να σχηματίσουν ένα V. Αυτό έχει νόημα, επειδή το εργαλείο μπορεί να λειτουργήσει ως σμίλη αν κρατηθεί έτσι ώστε μόνο η μία κοπτική ακμή να κάνει τη δουλειά. Αλλά η κύρια λειτουργία αυτού του

εργαλείου είναι να διαχωρίζει περιοχές όταν περιγράφει, προσθέτει λεπτομέρειες, δημιουργεί υφή ή υποκόβει. Ονομάζεται επίσης εργαλείο διαχωρισμού.

Material: Wood, Stainless Steel

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300023766 - V-tool

Vise

Alternative Name(s): Μάγγαινα

Description: Gripping tools with adjustable jaws controlled by a lever or screw; used to clamp an object firmly in place while work is being done on it.

Εργαλεία λαβής με ρυθμιζόμενες σιαγόνες που ελέγχονται από μοχλό ή βίδα. χρησιμοποιείται για να σφίξει ένα αντικείμενο σταθερά στη θέση του ενώ εκτελούνται εργασίες σε αυτό.

Material: Wood, Iron

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300024750 - vises (gripping tools)

Workbench

Alternative Name(s): Πάγκος εργασίας

Description: Strong heavy waist-high tables on which the work of mechanics, machinists, and carpenters is performed.

Δυνατά βαριά τραπεζάκια μέχρι τη μέση στα οποία εκτελούνται οι εργασίες μηχανικών, μηχανουργών και ξυλουργών.

Material: Wood

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300161823 - workbenches

A5.5. Materials

Beeswax

Image(s):



Alternative Name(s): Κηρήθρα

Description: Wax produced by many species of bees, containing around 10% hydrocarbons in addition to alcohols, fatty acids, and esters, with the primary component myricyl palmitate. The wax most commonly used by humans is from Apis mellifera. Beeswax is secreted by the worker bees to form honeycomb cells. The wax is prepared by melting the combs in hot water, then filtering out the resins, sugars, plant materials, and other impurities. The age, diet, location, and species of bee affects the color and texture of the wax. Beeswaxes can be soft or brittle with colors ranging from light yellow to dark brown. The darker varieties are often bleached by exposure to light and air or with chemicals. Beeswax has been used as a protective coating, in etching, for candles, adhesives, paint binder, polish, in encaustic, leather dressing, cosmetics, and to modify paint.

Semantic annotation(s): http://vocab.getty.edu/aat/300014588 - beeswax

Iron

Image(s):



Alternative Name(s): Σίδηρος

Description: Pure metallic element having symbol Fe and atomic number 26; metallic iron is silvery in color, lustrous, soft, ductile, malleable, and slightly magnetic; it rusts when exposed to moist air. It is rarely found as a native metal (telluric iron) except in meteorites (meteoric iron). Iron is most often found throughout the world as iron oxides (hematite, magnetite, limonite, and siderite) mixed with other ores.

Semantic annotation(s): http://vocab.getty.edu/aat/300011002 - iron (metal)

Product(s):
Hand Saw
Corner Chisel
Planes
Clamps

Gouges

Carving Knives

Vise

Scrapers

Rasp

Finishing Nail

Claw Hammer

Screwdriver

Skew chisel

Church of San Nicolás de Bari

Stainless Steel

Image(s):	
Alternative Name(s):	Ανοξείδωτο ατσάλι
Description:	Any of a large number of iron-chromium alloys, widely used for their corrosion resistance and nonrusting quality.
Semantic annotation(s):	http://vocab.getty.edu/aat/300010920 - stainless steel
Product(s):	Screw V-tool Church of San Nicolás de Bari

Stand Oil

Image(s):	
Alternative Name(s):	Σταντέλαιο
Description:	Heavy viscous material resulting from the polymerization of an oil, such as linseed oil; used chiefly in painting and glazing mediums; unlike raw oil, tends not to yellow with age.
Semantic annotation(s):	http://vocab.getty.edu/aat/300014278 - stand oil

Wood

Image(s):	
Description:	Wood is a structural tissue found in the stems and roots of trees and other woody plants. It is an organic material – a natural composite of cellulose fibers that are strong in tension and embedded in a matrix of lignin that resists compression
Semantic annotation(s):	http://vocab.getty.edu/aat/300011914 - wood (plant material) http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)
Product(s):	Hand Saw Mallet Corner Chisel Planes Clamps Workbench Gouges Carving Knives Vise Bow Drill Dowel Scrapers Rasp Screwdriver V-tool Bench hook Skew chisel Church of San Nicolás de Bari The Nativity The Last Supper Immaculate Conception Saint Anthony of Padua Christ of the Blood The Table of the Apostles Saint Joseph and the Child Carved compartments Cristo del Sepulcro Bedroom

Entrance door

Furniture

Wardrobe and footboard

Niño Jesús de la Pasión

Wood Pulp

Image(s): 

Alternative Name(s): Ξυλοπολτός

Description: An aqueous mass of wood fibers, primarily used for making paper. Wood pulp is produced by either physical grinding (mechanical wood pulp) or by chemical digestion (chemical pulp).

Semantic annotation(s): http://vocab.getty.edu/aat/300012881 - wood pulp

A5.6. Products

A Cretan lute

Image(s): 

Alternative Name(s): Ένα Κρητικό λαούτο

Description:

Material: Wood, Metal

Semantic annotation(s): http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/page/aat/300042101 - lutes (chordophones)
http://semantics.gr/authorities/general-terms-ekt/3929 - λαούτο
http://semantics.gr/authorities/general-terms-ekt/3929 - lute

Bedroom

Image(s): 

Description: Bedroom made in Muebles Azorín in 1950.

Material: Wood

Semantic annotation(s): http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/page/aat/300426085 - furniture ornaments
http://vocab.getty.edu/page/aat/300040215 - furniture components

Carved compartments

Image(s):



Description: Toilet bag and glove compartment carved in walnut wood.

Material: Wood

Semantic annotation(s): http://vocab.getty.edu/aat/300387427 - products

Christ of the Blood

Image(s):



Alternative Name(s): El Cristo de la Sangre

Description: It is conceived as a walking Christ, with the left leg further forward than the right. He is walking with his feet unnailed, although his hands are still attached by the nails to the tree he carries on his back. On the feet you can see the signs of the nails from which it has been unnailed. The naked body of Christ allows us to see his anatomy, as it is only covered by a cloth of purity knotted in the center in the traditional way. Head slightly tilted to the right and down as if meditating along the way. Above it the image wears a crown of thorns. At the foot of the image, an angel collects in a chalice the blood that falls from the spear on Christ's side. During the civil war, the sculpture suffered great deterioration, so it was remade by the Murcian sculptor José Sánchez Lozano. Observations This work of the Christ of the Blood was given by Nicolás de Bussy to the Brotherhood of the Precious Blood in the year 1693, according to the Brotherhood's papers. The theme was imposed by the name of the Brotherhood 'Of the Blood of Our Lord Jesus Christ'. The iconographic origins of the representation are found in the representations of the 'Mystical Winepress', which in turn originates from the conversion of wine into the Blood of Christ in the Last Supper.

El Cristo de la Sangre Vista General del Cristo [El Cristo de la Sangre] Vista General del Cristo Talla realizada en madera policromada. Tamaño natural. Esta concebido como un Cristo caminante, con la pierna izquierda más adelantada que la derecha. Esta andando con los pies desclavados, aunque las manos aún siguen sujetas por los clavos al madero que carga sobre la espalda. En los pies se ven las señales de los clavos de los cuales ha sido desclavado. El cuerpo desnudo de

Cristo permite ver su anatomía, al estar tan solo cubierto por un paño de pureza anudado en el centro al modo tradicional. La cabeza ligeramente inclinada hacia la derecha y hacia abajo como meditando a lo largo del camino. Sobre ella la imagen porta una corona de espinas. A los pies, de la imagen, un ángel recoge en un cáliz la sangre que cae de la lanzada en el costado de Cristo. Durante la guerra civil, la escultura sufrió grandes deterioros, por lo que fue rehecha por el escultor murciano José Sánchez Lozano. Observaciones Esta obra del Cristo de la Sangre, la entregó Nicolás de Bussy a la Cofradía de la Preciosa sangre en el año de 1693, según los papeles de la Cofradía. El tema fue impuesto por la denominación de la Cofradía 'De la Sangre de Nuestro Señor Jesucristo'. Los orígenes iconográficos de la representación se encuentran en las representaciones del 'Lagar místico', que a su vez arranca de la conversión del vino en la Sangre de Cristo en la Última Cena.

Material: Wood

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/page/aat/300075940 - altarpieces
http://vocab.getty.edu/page/aat/300047090 - sculpture (visual works)

Church of San Nicolás de Bari

Image(s):



Alternative Name(s): Iglesia de San Nicolás de Bari

Description: It is in the Baroque style, and dates from the Muslim period. It stands on the site of a mosque, which after the reconquest was converted into a church. The new building was begun in 1736 under the direction of the architect Fray Antonio de San José. The church has a floor plan in the shape of a Latin cross, with side chapels and two doors. The main façade is a treasure of Baroque art, thanks to the diagonal arrangement of its pilasters and the arching of the cornice and the mouldings. The two doors are decorated with capitals and wreaths, and crowned by two medallions representing the Apotheosis of San Nicolás and the Saint in a mystic trance, both attributed to Francisco Salzillo. Highlights include the octagonal vault, the tower with the square floor plan, and the stucco decoration on the interior, typical of the Baroque style. It houses the religious image of the Santísimo Cristo del Amparo y la Dolorosa, attributed to Salzillo.

Pertenece al estilo barroco. Su historia se remonta a la época musulmana, ya que se asienta en el solar de una mezquita, que tras la reconquista se convierte en iglesia. El nuevo edificio se comenzó en 1736 bajo la dirección del arquitecto Fray Antonio de San José. El templo tiene planta de cruz latina, con capillas laterales y dos portadas. La fachada principal es una de las joyas del arte barroco, por la disposición diagonal de sus pilastras y el arqueamiento de la cornisa y las molduras. Ambas puertas están adornadas con capiteles y guirnaldas, coronadas por dos medallones en los que se representan la “Apoteosis de San Nicolás” y al

Santo en estado místico. Ambos han sido atribuidos a Francisco Salzillo. Destaca la cúpula octogonal, la torre de planta cuadrada y en el interior su decoración en estuco, típica del barroco. Acoge la imagen del Santísimo Cristo del Amparo y la Dolorosa, atribuida a Salzillo.

Material: Wood, Iron, Stainless Steel

Semantic annotation(s): http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300007466 - churches (buildings)

Cristo del Sepulcro

Image(s):



Description: The urn of Christ of the Sepulcher. The creator was helped by Miguel Ibáñez. Some have attributed it to his brother Theophilus, who. It was restored in 1958, to take weight off the windows.

Material: Wood

Semantic annotation(s): http://vocab.getty.edu/aat/300387427 - products

Entrance door

Image(s):



Description: Entrance door to Caja de Ahorros del Mediterráneo in Yecla. Piece carried out by Andrés Puche Férriz.

Material: Wood

Semantic annotation(s): http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/page/aat/300448964 - entrance gates
http://vocab.getty.edu/page/aat/300002803 - doors

Furniture

Image(s):



Description: Furniture carved by Muebles Ortega.

Material: Wood

Semantic annotation(s): http://vocab.getty.edu/aat/300387427 - products

Immaculate Conception

Image(s):	 
Alternative Name(s):	Inmaculada
Description:	She is the triumphant Virgin, in the midst of taking off from childhood towards adolescence. She therefore responds to the idea of Interiam de Ayala, where she states that the Virgin must be painted 'Ten to twelve years old, with a white and resplendent tunic... and the moon at her feet.' The figure is inscribed in an oval whose hands joined in the centre mark the verticality. The white tunic with marked folds and the exuberant blue mantle, with beautiful sheets, make up the tactile volume of an extraordinary play of light and shadow. The head is finely modelled, with small features, ragged shapes and delicious smoothness. The base further accentuates the weightless beauty of the image. The type of Inmaculada created by Alonso Cano, delicacy and solemnity, will be taken by Mena towards a moderate naturalism. Pedro de Mena usually places a moon on the pedestals of the Immaculate Conception on which the sculpture stands. At the same time, he tends to accumulate angels, which are nothing more than tender childlike figures, the fruit of that love for childhood. In this case, it is the head of a tender seraph. Es la Virgen triunfante, en pleno despegue de la niñez hacia la adolescencia. Responde por tanto a la idea de Interiam de Ayala, donde expone que se ha de pintar a la Virgen 'De diez a doce años de edad, con túnica blanca y resplandeciente... y la luna a sus pies'. La figura está inscrita en un óvalo cuyas manos juntas en el centro, marcan la verticalidad. La túnica blanca de marcados pliegues y el manto azul exuberante, de bellísimas láminas, conforman el volumen táctil de un extraordinario juego de luces y sombras. La cabeza es de fino modelado, rasgos pequeños, formas rasgadas y deliciosa tersura. La peana acentúa aún más la belleza ingravidez de la imagen. El tipo de Inmaculada creada por Alonso Cano, delicadeza y solemnidad, será llevada por Mena hacia un moderado naturalismo. Pedro de Mena acostumbra en las peanas de las Inmaculadas, a poner una luna sobre la que se alza la escultura. Al mismo tiempo tiende a acumular ángeles, que no son sino tiernas figuras infantiles, fruto de ese amor por la infancia. En este caso es la cabeza de un tierno serafín.
Material:	Wood
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/page/aat/300047090 - sculpture (visual works) http://vocab.getty.edu/page/aat/300075940 - altarpieces

Niño Jesús de la Pasión

Image(s):  

Description:

Material: Wood

Semantic annotation(s): http://vocab.getty.edu/aat/300387427 - products

Saint Anthony of Padua

Image(s): 

Alternative Name(s): San Antonio de Padua

Description:

Talla en madera policromada. San Antonio de Padua con el Niño Jesús desnudo, recogiendo el episodio que relata la aparición. La figura de san Antonio, sin apenas movimiento, tiene gesto sereno, con cabeza inclinada, túnica con pocos pliegues y capa corta que, según Martín González, envuelve como marco al Niño y define una silueta de composición cerrada. La figura del Niño en comunicación con el humilde fraile franciscano que tanta devoción despertó, esta dispuesta sobre un blanco manto. La lucidez intelectual, el preciosismo técnico y la sencillez extrema destacan en este grácil trabajo postrero, de gran verismo y espiritualidad. El cuidado acabado, de refinada sensibilidad pictórica, se revela en las delicadas carnaciones al pulimento y detalles como la disposición de las rayas del hábito, en contrapunto con la blancura del paño. Alonso Cano aprovechó la importante aportación cortesana y andaluza de su tiempo en las tres artes que estudió y contribuyó a la creación de tipos, como bien ha resaltado Gómez Moreno.

Saint Anthony of Padua with the naked Child Jesus, recording the episode that recounts the apparition. The figure of Saint Anthony, with hardly any movement, has a serene gesture, with a bowed head, a tunic with few folds and a short cape that, according to Martín González, surrounds the Child as a frame and defines a closed-composition silhouette. The figure of the Child in communication with the humble Franciscan friar who aroused so much devotion, is arranged on a white mantle. Intellectual lucidity, technical preciousness and extreme simplicity stand out in this graceful final work, of great verity and spirituality. The careful finishing, with a refined pictorial sensitivity, is revealed in the delicate carnations of the polish and details such as the arrangement of the stripes of the habit, in counterpoint with the whiteness of the cloth. Alonso Cano took advantage of the important courtly and Andalusian contribution of his time in the three arts he studied and contributed to the creation of types, as Gómez Moreno has well highlighted.

Material: Wood

Semantic annotation(s): http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/page/aat/300047090 - sculpture (visual works)

Saint Joseph and the Child

Image(s):



Description:

Saint Joseph stands erect with a lofty attitude. His head tilted slightly down and to the right. He holds the Child in his left arm, while in the right he holds the flowering wand. The naked rosy flesh of the Child stands out, stretched out, with his hand on the shoulder of Saint Joseph. The carpenter's tunic is dark and austere, but with a rhythm of diagonals that converge on the figure of the Child, forming fragile sheets that accentuate the chiaroscuro of the volume, thus showing the mastery of Mena's art in the wide folds. Faced with the vividness and expressiveness of the Child, the face of Saint Joseph appears distant, and melancholic, outside the attention that the Child demands of him. In this part of the carpenter's work, you can see reminiscences of Pedro Mena's teacher, Alonso Cano. However, as Martínez González points out, this Saint Joseph with the Child is actually from Mena. The children's theme always enjoyed the sympathy of Pedro de Mena. Proof of this is the representation of this Baby Jesus, so subtle and graceful. The presence of this work from the Granada school in the parish of San Nicolás confirms the ties maintained between Granada and Murcia throughout the 17th century.

San José, está erguido en actitud grandilocuente. La cabeza ligeramente inclinada hacia abajo y hacia la derecha. Mantiene al Niño en su brazo izquierdo, mientras que en el derecho sostiene la vara florida. Destacan las desnudas carnaciones sonrosadas del Niño, estirado, con la mano sobre el hombro de San José. La túnica del carpintero es oscura, austera, pero de un ritmo de diagonales que converger en la figura del Niño, formando láminas finísimas que acentúan el claroscuro del volumen, mostrando de este modo la maestría del arte de Mena en los amplios pliegues. Frente a la viveza y expresividad del Niño, el rostro de san José, se muestra alejado, melancólico, fuera de la atención que el Niño le reclama. En esta parte del carpintero se pueden observar reminiscencias del maestro de Pedro Mena, Alonso Cano. No obstante, como señala Martínez González, este san José con el Niño, es propiamente de Mena. El tema infantil gozó siempre de la simpatía de Pedro de Mena. Muestra de ello es la representación de este Niño Jesús, tan sutil y gracioso. La presencia de esta obra de la escuela granadina en la parroquia de san Nicolás confirma los lazos que se mantienen entre Granada y Murcia a lo largo del siglo XVII.

Material: Wood

Semantic annotation(s): http://vocab.getty.edu/aat/300387427 - products

The Last Supper

Image(s):



Alternative Name(s): La Cena

Description: This impressive Spanish Baroque ensemble was commissioned by Francisco Salzillo in 1761 to replace that of La Mesa de los Apóstoles that his father Nicolás had made in 1700. The step was made up of dressed images, with heads, hands and feet carved in polychrome wood . Some of them are preserved quite transformed today, property of the purple pass of Lorca, since they were sold to that town. It had a deep sacramental meaning since it represented the moment of the institution of the Eucharist. Francisco Salzillo faced the problem of representing thirteen figures around a table. It was the step that should open the procession, so it had to mark a great expressive climax. The moment chosen by the artist takes us to the Gospel of Saint John, when Christ announces the betrayal, just as Leonardo did for his Last Supper . Christ's words provoke astonishment, so the diners react by moving their bodies, raising or extending their arms, looking at each other looking for the traitor or the explanation for Christ's enigmatic words. Their gestures denote the character of each of the protagonists, while around the compositional axis, marked by the figure of Christ, an undulating line is created, as required by contemplation in the round and in movement. In this game of tensions and expressions, Juan sleeps peacefully, in front of a restless Judas Iscariot who turns towards the viewer, dressed in yellow and without a shirt under his tunic. The youth of Saint John contrasts with the elderly face of Saint Andrew and his beauty with the rusticity of Saint Peter. Everything is filled with mystical rapture, with the surprise of the faces, longing and worried about what is going to happen, or the expression of the hands that seem to dialogue with each other. Possibly the actions of Salzillo and his mentors from the Brotherhood of Jesus, especially the most significant of them, Joaquín Riquelme y Togores, should be taken into account when evaluating the renewal undertaken with the commissioning of these steps. It was not only necessary to renew the old insignia – that is what they called the old steps – but to introduce more profound changes in the transformation promoted. It changes not only the quality of the images but also their meanings with them. From the institution of the Eucharist - in this sense, the old complex of Nicolás Salzillo is explained - we arrive at the betrayal of Judas in the work that we contemplate, an unequivocal sign of the change experienced and of an iconographic renewal that in Salzillo was also determined by the special conditions imposed by sculpture in motion. The apostles turn, they move, and they do not remain immobile in their seats, but by establishing an intense and tragic dialogue between them they make it possible

to contemplate their faces, their hands and their expressions. A whole lesson on the visual components of the image and the strategy of its contemplation.

ste impresionante conjunto del barroco español fue encargado a Francisco Salzillo en 1761 para sustituir el de La Mesa de los Apóstoles que había realizado su padre Nicolás en 1700. El paso estaba constituido por imágenes de vestir, con las cabezas, manos y pies tallados en madera policromada. Algunos de ellos se conservan bastante transformados en la actualidad, propiedad del paso morado de Lorca, pues fueron vendidos a aquella localidad. Tenía un profundo sentido sacramental ya que se representaba el momento de la institución de la Eucaristía. Francisco Salzillo se enfrentaba al problema de representar trece figuras en torno a una mesa. Era el paso que debía abrir la procesión, por lo que tenía que marcar un gran clímax expresivo. El momento escogido por el artista nos lleva al Evangelio de San Juan, cuando Cristo anuncia la traición, tal y como hiciera Leonardo para su Última Cena. Las palabras de Cristo provocan estupor, por lo que los comensales reaccionan moviendo sus cuerpos, levantando o extendiendo sus brazos, dirigiéndose unos a otros miradas cruzadas buscando al traidor o la explicación a las enigmáticas palabras de Cristo. Sus gestos denotan el carácter de cada uno de los protagonistas, mientras en torno al eje compositivo, marcado por la figura de Cristo, se crea una línea ondulante, como exigía la contemplación en redondo y en movimiento. En este juego de tensiones y expresiones, Juan duerme plácidamente, frente a un Judas Iscariote intranquilo que se gira hacia el espectador, de amarillo y sin camisa bajo la túnica. La juventud de San Juan contrasta con el rostro anciano de San Andrés y su belleza con la rusticidad de San Pedro. Todo se plaga de arrobamiento místico, con la sorpresa de los rostros, anhelantes y preocupados ante lo que va a ocurrir, o la expresión de las manos que parecen dialogar entre ellas. Posiblemente la acción de Salzillo y de sus mentores de la Cofradía de Jesús, especialmente del más significativo de ellos, Joaquín Riquelme y Togores, deban ser tenidos en cuenta a la hora de valorar la renovación emprendida con el encargo de estos pasos. No sólo había que renovar las viejas insignias – así llamaban a los antiguos pasos – sino introducir cambios más profundos en la transformación promovida. Cambia no sólo la calidad de las imágenes sino también con ellas sus significados. De la institución de la Eucaristía – en ese sentido se explica el antiguo conjunto de Nicolás Salzillo – se llega a la traición de Judas en la obra que contemplamos, signo inequívoco del cambio experimentado y de una renovación iconográfica que en Salzillo estaba determinada también por las especiales condiciones impuestas por la escultura en movimiento. Los apóstoles, giran, se agitan, no permanecen inmóviles sobre sus asientos, sino que al establecer un intenso y trágico diálogo entre ellos hacen posible contemplar sus rostros, sus manos y sus expresiones. Toda una lección sobre los componentes visuales de la imagen y sobre la estrategia de su contemplación.

Material: Wood

Semantic annotation(s): http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/page/aat/300047090 - sculpture (visual works)

The Nativity

Image(s):



Alternative Name(s): El Belén

El Belén de Salzillo es una de las obras más reconocidas dentro de la historia del arte español. Se llegó a señalar que el escultor murciano se adelantó a Goya al situar el alma del pueblo en primer plano con este excepcional conjunto de más de quinientas figuras, en los momentos en que se subrayaron sus valores más pintorescos y populares. Frente a los belenes napolitanos, que tan de moda se pusieron en el siglo XVIII, de corte más mundano, el ideado por Salzillo se correspondía con la tradición belenística española, más proclive a la representación de los misterios sagrados.

The Salzillo Nativity Scene is one of the most renowned works in the history of Spanish art. It has even been said that the Murcian sculptor was ahead of Goya in placing the soul of the people in the foreground with this exceptional ensemble of more than five hundred figures, at a time when its most picturesque and popular values were being emphasised. In contrast to the Neapolitan nativity scenes that became so fashionable in the 18th century, which were more mundane in style, the one devised by Salzillo corresponded to the Spanish tradition of the Nativity scene, more inclined to the representation of the sacred mysteries.

Description: The narrative structure of the Nativity follows various canonical and apocryphal texts in order to establish a chronological sequence that runs from the Annunciation to the Flight into Egypt and in which the figures occupy a predetermined position while the other elements can vary. The scenes include magnificent architectural structures, some copies of buildings of the period when the work was made, such as Herod's palace, which imitates a local Murcian aristocratic residence; Mary's house, which reflects urban dwellings of the time; and Saint Elizabeth's house, which echoes the sophisticated typology of the small rural house. Others, however, employ classical or Renaissance references, such as the ruined portico in which the Birth of Christ takes place, or the Temple of Solomon, based on the Roman church of San Pietro in Montorio. Mary's house retains its Rococo furnishings, which must have been added in the 19th century. The biblical episodes are acted out by a wide range of picturesque figure types that are also to be found in painting and literature of the day. In this respect, the Enlightenment writer Ceán Bermúdez observed that Salzillo gave lodgings to beggars in his house in exchange for them posing for him. These popular types co-exist with the solemn figures that act out the religious mysteries, as well as sumptuously dressed angels and nobles. Some of them are portraits of real people of the day, including Riquelme y Fontes himself, the Marquis of Beniel and the Count of Flordablanca. Despite his Italian origins (his father was an Italian sculptor based in Murcia who ran an important family workshop principally

producing religious images), Salzillo's Nativity Scene is notable for its inspiration in popular life and customs, its profound religious sentiment and the narrative character of the scenes. The figures, which are about 30 centimetres high, are modelled in clay or carved in wood. They have complex polychromy, in some cases applied directly onto the wood using a finely detailed technique that reflects the Rococo tradition. The clothes are made from glue-sized fabric over which the paint, applied with brushes of different thicknesses, creates a range of textures from the softness of silk to the rough clothing of the shepherds. Other techniques, such as the incising of the estofado, add richness to the mantles and tunics of the holy figures. Blue, red and green are the predominant colours, combined with gilding. The angels, such as those present in the Dream of Saint Joseph, are the most sophisticated figures. The work as a whole includes a wide range of clothing, from the plain local jerkin and embroidered skirts to be seen in the Massacre of the Innocents to the gleaming armour worn by the Roman soldiers. Through these gospel scenes Salzillo offers a fascinating image of the habits and customs of the Spanish peasantry, showing the finest aspects of their dress and their amusements and pastimes such as music and dancing. In this folk universe the rustic shepherds happily co-exist with the sophisticated local nobility. The grace of the pages in their coloured livery, silk stockings and elegant hats contrasts with the roughness of the shepherds and the rags of the blind man's guide. Alongside them we also see supernatural beings such as the angels in their richly patterned and gilded tunics who add delicacy to the overall composition. The scene as a whole includes a wide range of figure types, poses and notably realistic portraits despite the small size of these figures, some of whom represent trades and activities, such as the groups of butchers, musicians and hunters. Alongside them we also see a remarkable variety of animals, including the migrating birds that nested in the region of Murcia called the Mar Menor and different types of bulls, goats and sheep. Salzillo's Nativity Scene thus combines the inspiration of the Gospel texts with a wide range of figure types, clothes, trades and activities of the day, all taken directly from life. The narration, with its colourful incidental details, the setting and the figures together create an intimate, domestic atmosphere that is notably different to the more worldly one of the Neapolitan presepe, the other preeminent type of Nativity scene at this date. While the latter are characterised by an urban context inspired by the Commedia dell'Arte, Salzillo makes use of Spanish rural life and its traditions to transmit a devotional mood of a more intimate, accessible nature.

Material:	Wood
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/page/aat/300075940 - altarpieces http://vocab.getty.edu/page/aat/300047090 - sculpture (visual works)

The Table of the Apostles

Image(s): 

Alternative Name(s): Mesa de los Apóstoles

Description: The work reflected the limitations of Nicolás Salzillo, especially in its rigid and stereotyped forms. Years later (1761) his own son Francisco Salzillo would take up the theme, and the original set was sold to the city of Lorca.

Material: Wood

Semantic annotation(s): http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/page/aat/300075940 - altarpieces
http://vocab.getty.edu/page/aat/300047090 - sculpture (visual works)

Wardrobe and footboard

Image(s): 

Alternative Name(s): Wardrobe and footboard of a bed carved in Muebles Azorín.

Description:

Material: Wood

Semantic annotation(s): http://vocab.getty.edu/aat/300387427 - products

A5.7. Processes

Carpentry Process

Alternative Name(s): Ξυλουργική Διαδικασία

Description: The art of building with wood, especially in the construction of buildings and other structures, including the installation of floors, windows, and other trim work. For the making of fine furniture and intricate woodwork, see "cabinetmaking." For the broader activity of working in wood more generally, use "woodworking."

Η τέχνη της οικοδόμησης με ξύλο, ειδικά στην κατασκευή κτιρίων και άλλων κατασκευών, συμπεριλαμβανομένης της τοποθέτησης δαπέδων, παραθύρων και άλλων διακοσμητικών εργασιών. Για την κατασκευή εκλεκτών επίπλων και περίπλοκων ξυλουργικών, ανατρέξτε στην ενότητα "κατασκευή ντουλαπιών". Για την ευρύτερη δραστηριότητα της εργασίας σε ξύλο γενικότερα, χρησιμοποιήστε "ξυλουργική".

Material(s): Wood

Tool(s): Hand Saw, Mallet, Corner Chisel, Planes, Clamps, Workbench, Gouges, Carving Knives, Vise, Bow Drill, Dowel, Scrapers, Sandpaper, Rasp, Polishing Cloth, Finishing Nail, Claw Hammer, Screw, Screwdriver

Semantic annotation(s): http://vocab.getty.edu/aat/300054085 - carpentry (process)

Step(s): 0.Wood selection and dimensioning (substeps: 0), 1.Carving and Ornamentation (substeps: 0), 2.Joinery (substeps: 0), 3.Surface Preparation (substeps: 0), 4.Finishing (substeps: 0)

0.Wood selection and dimensioning (substeps: 0)

Description: The first step is to select the type of wood that is appropriate for the object the carpenter wants to make and then cut and shape the lumber to the required dimensions using hand saw, mallet, chisels, hand planes, workbench, and clamps.

Το πρώτο βήμα είναι να επιλέξετε τον τύπο ξύλου που είναι κατάλληλος για το αντικείμενο που θέλει να φτιάξει ο ξυλουργός και στη συνέχεια να κόψετε και να διαμορφώσετε την ξυλεία στις

απαιτούμενες διαστάσεις χρησιμοποιώντας πριόνι χειρός, σφυρί, σμίλες, πλάνη χειρός, πάγκο εργασίας και σφιγκτήρες.

Material(s): Wood

Tool(s): Hand Saw, Mallet, Corner Chisel, Planes, Clamps, Workbench

1.Carving and Ornamentation (substeps: 0)

Image(s):



Description: In this step take place the carving of motifs, such as meanders, acanthus leaves, and palmettes using wood carving chisels, gouges, carving knives, mallet, vise or carving clamp and adding decorative elements to the project.

Σε αυτό το βήμα λαμβάνει χώρα η λάξευση μοτίβων, όπως μαιάνδροι, φύλλα άκανθου και παλμέτες χρησιμοποιώντας ξυλόγλυπτες σμίλες, αυλάκια, μαχαίρια σκαλίσματος, σφυρί, μέγγενη ή σφιγκτήρα σκαλίσματος και προσθέτοντας διακοσμητικά στοιχεία στο έργο.

Material(s): Wood

Tool(s): Corner Chisel, Clamps, Gouges, Carving Knives, Vise

2.Joinery (substeps: 0)

Image(s):






Description: Now the carpenter creates strong and durable joints using traditional techniques, such as mortise and tenon, dovetail, or

dowel joints using chisels,hand drill, dowel pins, and clamps in order to assemble the project .

Τώρα, ο ξυλουργός δημιουργεί ισχυρούς και ανθεκτικούς αρμούς χρησιμοποιώντας παραδοσιακές τεχνικές, όπως αρμούς στερέωσης και τένοντα, χελιδονοουρά ή αρμούς πείρου χρησιμοποιώντας σμίλες, τρυπάνι χειρός, καρφίτσες και σφιγκτήρες για τη συναρμολόγηση του έργου.

Material(s): Wood

Tool(s): Corner Chisel, Clamps, Bow Drill, Dowel

3.Surface Preparation (substeps: 0)

Image(s):





Description: Now the carpenter must smooth the surface of the wood to remove any tool marks or rough spots and round and shape edges mainly using scrapers, hand planes, sandpaper (various grits) and rasps.

Τώρα ο μάστορας πρέπει να εξομαλύνει την επιφάνεια του ξύλου για να αφαιρέσει τυχόν σημάδια εργαλείου ή τραχιές κηλίδες και στρογγυλές και στρογγυλές άκρες χρησιμοποιώντας ξύστρες, αεροπλάνα χειρός, γυαλόχαρτο (διάφορα κόκκους) και ράσπες.

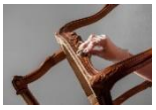
Material(s): Wood

Tool(s): Planes, Scrapers, Sandpaper, Rasp

4.Finishing (substeps: 0)

Image(s):





Description:	Finally a coating is applied on the object in order to protect it and decorate using clean cloth, brushes, natural oils or beeswax.Also final hardware is installed if needed such as hinges or handles. Τέλος εφαρμόζεται επίστρωση στο αντικείμενο για προστασία και διακόσμηση με καθαρό πανί, βούρτσες, φυσικά λάδια ή κερί μέλισσας. Επίσης τοποθετείται τελικό υλικό εάν χρειάζεται όπως μεντεσέδες ή λαβές.
Material(s):	Wood
Tool(s):	Polishing Cloth Finishing Nail Screw Screwdriver

A5.8. Narratives

A5.8.1. History of Yecla furniture

Source: Yecla Furniture Fair

Origins

Yecla's artisan origins go back to the cart builders or "aperadores" and the coopers in the 16th century. They would become an important foundation for manufacturing production in the timber sector. From the mid-18th century onwards, documentary sources provide information on the trades that developed in connection with woodworking.

Foundations

Following the Spanish confiscation (1836) and the massive felling of pine trees as a means of obtaining income, more mechanical sawmills were incorporated, and an incipient industry began to manufacture tables and chairs that were sold in neighbouring towns.

The rise of the timber trades

The trades linked to timber began to specialise: carpenters, woodworkers, blacksmiths, cabinetmakers, upholsterers and furniture shops and auxiliary industries. These were the real seeds that nurtured the business sector and the process of industrialisation in Yecla.

The first factory

A major moment to remember in the early days of the furniture sector is the creation of the first furniture factory by Pedro Chinchilla Candela and Rafael Azorín Fernández. Together they produced furniture of the highest quality and finish.

The end of a partnership

At the beginning of the 1920s they broke up this partnership and two companies were created: “Muebles Pedro Chinchilla” and “Muebles Azorín”. This is how these two pioneering industries in the sector were born.

A business network is born

Pedro Chinchilla Candela and Rafael Azorín Fernández’s entrepreneurship, who were first to establish themselves as cabinet makers in Yecla, were followed by José Villanueva or José Cano Candel, Tomás Pou Alonso, F. Beltrán Puche Súcar, Francisco Azorín Tevar (Muebles Lino), whose companies set up an industrial fabric model to a greater or lesser extent which today is the backbone of the local economy. This impulse motivated the creation of other factories and workshops, creating an authentic business network specialised in furniture and its related products.

A prize was awarded

In the Valencia Exhibition in 1927-28, a dining room model manufactured in Yecla was awarded a prize. This model was later produced in large series to be sold in national markets.

The economic crisis

The word crisis is a concept that this sector knows well. Even the first furniture manufacturing workshops had to face great challenges and adverse situations. A tough economic situation arose from 1940 onwards. This situation became even worse in 1948. It affected the industry and the population, due to the loss of jobs and the difficult survival of the Chinchilla industry with 200 employees on the payroll.

The Cooperativa Obrera del Mueble Esteban Díaz

The parish priest José Esteban Díaz, who was also the regional trade union delegate, found an opportunity to tackle this crisis with the creation of an industrial cooperative, which was founded in 1949 under the name of Cooperativa Obrera del Mueble Esteban Díaz (COMED). This cooperative would be in existence for 20 years. After this event, many employees created their own companies in the furniture sector.

The First Local Furniture Fair

The “First Local Furniture Fair” was held in 1961 as an attempt to have a greater impact on the market. There were 18 exhibitors with 32 stands. The show was a great success, which led to the start of the procedures to establish the fair as an official event.

Recognition by the Ministry of Commerce

The exhibition was officially recognised by the Ministry of Commerce and in 1962 the first official edition was held under the name "Feria Provincial del Mueble e Industrias Afines" (Provincial Furniture and Related Industries Fair). At the fair, 24 firms participated with 43 stands in a space of 700 m2. These events, which put Yecla in the spotlight and put the sector's industry on the map, are the driving force behind the economic and socio-cultural development of Yecla, reflected in each edition of the fair.

Alliances

The Yecla Furniture Fair has alliances that make its life easier: the Regional Association of Furniture and Timber Entrepreneurs (AREMA); the Technological Centre of Furniture and Timber (CETEM); the National Association of Furniture Manufacturers and Exporters of Spain (ANIEME); the Official Association of Commercial Agents (COAC); the Official Association of Interior Designers / Decorators of the Region of Murcia (CODID-RM); trade associations and countless strategic agents of the sector. The fair also counts on the essential support of the Local and Regional Administration. This is a commitment to showcase and expand the furniture, timber and related sectors, a strategic pillar of the regional economy.

Key events

- 1550 - Origins
- 1798 - The Spanish confiscation
- 1840 - The rise of timber trades
- 1870 - Establishment of the furniture factory of Candela and Fernández
- 1920 - Pedro Chinchilla Candela and Rafael Azorín Fernández break their partnership.
- 1920 - Dissolution of the furniture factory of Candela and Fernández
- 1921 - Business network specialised in furniture and its related products is born
- 1927 - Dining room model awarded prize
- 1940 - Economic crisis
- 1949 - Establishment of Cooperativa Obrera del Mueble
- 1961 - Establishment of Provincial Furniture and Related Industries Fair
- 1961 - Yecla Furniture Fair makes alliances

Key actors

- Yecla timber artisans
- Pedro Chinchilla Candela
- Rafael Azorín Fernández
- The furniture factory of Candela and Fernández
- José Villanueva
- Tomás Pou Alonso
- F. Beltrán Puche Súcar
- Francisco Azorín Tevar
- Muebles Lino
- Muebles Pedro Chinchilla
- Cooperativa Obrera del Mueble Esteban Díaz
- José Esteban Díaz
- Yecla Furniture Fair

- Official Association of Commercial Agents
- Regional Association of Furniture and Timber Entrepreneurs
- Technological Centre of Furniture and Timber
- Official Association of Interior Designers / Decorators of the Region of Murcia

A5.8.2. Woodcarving in Yecla

Source: archives of CETEM

Ancient times

Since ancient times, Yecla has enjoyed a great reputation in wood craftsmanship. One of the earliest woodcraft professions to emerge in Yecla would be 'aperaores' or 'Master Cartwrights', as in the 16th-century there were more than 500 wood carts, meaning there were many citizens engaged in wood cart making.

Wood Carving Tradition

The Region of Murcia has a great historical tradition in wood carving, particularly in the realm of carving thrones, altarpieces, and religious figures. However, in the past, the region lacked a significant number of local sculptors, which occasionally required hiring professionals from other regions.

Connection with Regional and Foreign Artists

The connection with Granadian artists became evident by the end of the 16th century, with names like Alonso Cano and Pedro de Mena becoming linked to Murcia thanks to works such as an Inmaculada Concepción or a San José y San Antonio, which can be found in the parish church of San Nicolás de Bari in Murcia. The Cathedral Museum keeps works by Juan Sánchez Cordoba, the busts of San Pedro and San Pablo, a sculptor related to Mena's workshop. Cordoba conducted work for different parts of the region such as Mula, Alcantarilla and Lorca. The work of Cordoba has the kindness of the Granada schools, even debtors of the Renaissance, something coarse in execution and away from what Murcia will later consider the great sculpture of the Baroque. In 1688 the sculptor Nicolás de Bussy was established in Murcia where he performed the well-known work of the Christ of the Blood, of the Parish of Carmen, the work of singular iconography in which a crucified Christ seems to walk while an angel picks up in a glass his beautiful blood. The continuous arrival of artists of other nationalities, without depending on court mediation, is one of the peculiarities of the Mediterranean regions and was responsible for the formation and development of a local school.

Francisco Salzillo's Craftsmanship

Among all the Murcian carvers, Francisco Salzillo stands out. Francisco Salzillo is the most captivating Baroque figure in the history of art in Murcia. His craftsmanship in wood carving is unparalleled, and his mastery in handling materials, stucco, and polychrome and gilding techniques is undeniable. Besides Salzillo's exquisite craftsmanship, his works were endowed with an artistic quality that transformed traditional religious imagery into a true spectacle for the senses.

The 17th century

In the 17th century, only wealthy individuals could afford furniture in their homes. In the early 17th century, Yecla had five carpenters, with only two remaining by the middle of the century. For seven years, apprentices provided unpaid labour and had to travel to other towns to obtain their master carpenter's title. Not until 1690 were held examinations in Yecla.

The 18th century

The 18th century was a turning point for furniture, as it was gradually introduced into every home. In the early 19th century, there are records of seventeen carpenters and two woodcarvers, including their apprentices, in Yecla. It appears that there were no professional unions at that time, so there were few apprentices who chose to undergo examinations to become a craftsman master upon completing their apprenticeships., To achieve such recognition, they were forced to seek opportunities in more industrialised localities. Among all the woodworkers of this era, José Mora Parra known as 'Maestro Mora.' stands out. He was a fine artisan dedicated to artistic woodwork mostly and religious art, but he also manufactured some furniture.

The 19th century

In the last century, Yecla underwent a significant development in cabinetmaking, evolving from a small workshop to a robust industry. By 1915, there were already seventy-seven professionals in the city, including woodworkers and cabinetmakers, meaning a substantial growth in this sector.

The early 20th century

In woodwork workshops, there have always been craftsmen who mastered wood carving. However, it is only in the early 20th century that a fine wood carving artisan appeared: José Villanueva. Mainly devoted to artistic and religious carpentry, his great expertise was passed on to many local artisans. Several factors influence events prior to the arrival in Yecla of the Valencian artisan José Martínez Altabella. His personality proves to be decisive, as it rekindles an interest in aesthetic and artistic development. Consequently, the carving workshops that he established represent a paradigm shift in the local economy.

The middle of the 20th century

At the end of the 1940s, after the Spanish Civil War, there was a major crisis in the sector. The Parish Priest of Basilica of La Purísima, José Esteban Díaz, managed to establish the Furniture Worker's Cooperative "Esteban Díaz" (C.O.M.E.D.), with the participation of more than 80 families, The C.O.M.E.D. employed up to 150 workers.

The 50s and the 60s

By 1950, Yecla witnessed the proliferation of woodcarvers due to the growing demand for carving work on furniture. It was precisely these woodcarvers who led the creation of new industries. Initially, they started as expanded workshops, but with the arrival of the Furniture Fair, first held in 1961, they received a boost to start a true industrial journey. Numerous industrial buildings were constructed on the outskirts of the city, giving rise to the various industrial estates that today constitute Yecla's thriving industry. By

the 1960s, communications had greatly improved—specialised magazines abounded, books were continuously published, and fairs were inaugurated, among other developments. These circumstances opened a very encouraging future for anyone looking to prosper within the sector. In every cultural and social progress, there have always been notable protagonists. In Yecla, the woodcarver and sculptor Pedro Ortega takes on this role. In his workshop, he had the first carving machine of German origin. Although not highly perfected, it provided significant assistance by speeding up the production process, smoothing and preparing the pieces for the finishing phase. This enhanced the creativity of the woodcarver, freeing up his hands to craft more highly ornamental pieces and even small sculptures.

Contemporary

What happened in Ortega's workshop eventually influenced other workshops. The introduction of this machine into carvings spurred artisans in Yecla to venture beyond pure ornamentation and pursue deeper artistic goals. This was their evolution and their reality mainly from 1960 to 1968, but also beyond 1980. At present, the art of wood carving in Yecla does not enjoy the splendour it used to in the past. Many of the traditional skills have been lost over time, and the trend is towards a less baroque style, characterized by simpler and more contemporary lines. Despite this evolution, it is essential to recognize the importance of recovering and preserving this valuable craftsmanship. Woodcraft is not only a testament to local and regional history but also a manifestation of human creativity and skill. In an increasingly mass-produced world, it is crucial to create a space to appreciate and value the uniqueness and artistry found in each hand-carved piece, thus reaffirming the need to conserve and revitalize this tradition.

Key events

- 0001 - WCIY :: 0 :: Ancient times
- 1500 - WCIY :: Historical Tradition in Wood Carving
- 1600 - WCIY :: 1a :: Connection with Regional and Foreign Artists
- 1601 - WCIY :: 2 :: The 17th century
- 1620 - Occupation of Alonso Cano
- 1660 - Occupation of Pedro de Mena
- 1688 - Occupation of Nicholas de Bussy at Murcia
- 1699 - Occupation of Nicolas Salzillo in Murcia
- 1701 - WCIY :: 3 :: The 18th century
- 1725 - Occupation of Francisco Salzillo
- 1727 - WCIY :: 1b :: Francisco Salzillo's Craftsmanship
- 1764 - Occupation of Roque Lopez in Murcia
- 1800 - WCIY :: 4 :: The 19th century
- 1901 - WCIY :: 5 :: The early 20th century
- 1920 - Occupation of José Villanueva in Yecla
- 1921 - WCIY :: 6 :: The 20s to 40s
- 1949 - Establishment of Cooperativa Obrera del Mueble
- 1951 - WCIY :: 7 :: The 50s and 60s
- 1971 - WCIY :: 8 :: Contemporary

Key actors

- Cooperativa Obrera del Mueble Esteban Díaz
- José Esteban Díaz
- Francisco Salzillo
- Alonso Cano
- Pedro de Mena
- Nicholas de Bussy
- Nicolas Salzillo
- José Mora Parra
- José Villanueva
- José Martínez Altabella
- Pedro Ortega
- Muebles Azorín
- Roque Lopez

Annex 6. RCI6 - Silver

A6.1. Locations

"H Pindos" Patriotic Association of Kalarrites

Alternative Name(s):

Description:

Latitude: 39.636179576197335

Longitude: 20.862091098627918

Image:

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Belgrade

Alternative Name(s):

Description:

Latitude: 44.80401

Longitude: 20.46513

Image:



Geosemantics:

https://sws.geonames.org/792680/ - Belgrade

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Bucharest

Alternative Name(s):

Description:

Latitude: 44.43225

Longitude: 26.10626

Image: 

Geosemantics:

https://sws.geonames.org/683506/ - Bucharest

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Byzantine Museum of Ioannina

Alternative Name(s):

Description:

Latitude: 39.671173863545974

Longitude: 20.862850031665914

Image:

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Despotiko Ioanninwn

Alternative Name(s):

Description:

Latitude: 39.73848347364967

Longitude: 20.565085965001032

Image:

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Ephorate of Antiquities of Ioannina

Alternative Name(s):

Description:

Latitude: 39.667205612677165

Longitude: 20.855900984297424

Image:

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Epirus

Alternative Name(s):

Description:

Latitude: 39.23651

Longitude: 20.71472

Image:



Geosemantics:

https://sws.geonames.org/6697804/ - Epirus

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Eth. Antistaseos 8

Alternative Name(s):

Description:

Latitude: 37.917843590578045

Longitude: 23.74126094233039

Image:

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Europe

Alternative Name(s):

Description:

Latitude: 48.69096

Longitude: 9.14062

Image: 

Geosemantics:

https://sws.geonames.org/6255148/ - Europe

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Ioannina

Alternative Name(s):

Description:

Latitude: 39.66486

Longitude: 20.85189

Image:

Geosemantics:

https://sws.geonames.org/261779/ - Ioannina

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Ionian Islands

Alternative Name(s): Iónia Nisiá

Description:

Latitude: 37.79299

Longitude: 20.78305

Image:



Geosemantics:

https://sws.geonames.org/6697805/ - Ionian Islands

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Istanbul

Alternative Name(s): Constantinople

Description:

Latitude: 41.01384

Longitude: 28.94966

Image:



Geosemantics:

https://sws.geonames.org/745044/ - Istanbul

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Kalarrites Ioanninwn

Alternative Name(s): Kalarrites

Description: One of the most traditional settlements of Epirus and the center of Epirus silversmithing.

Latitude: 39.58448

Longitude: 21.12216

Image: 

Geosemantics:

https://sws.geonames.org/261439/ - Kalarrytes

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Kónitsa

Alternative Name(s):

Description:

Latitude: 40.04861

Longitude: 20.75667

Image: 

Geosemantics:

https://sws.geonames.org/735636/ - Kónitsa

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Metsovo

Alternative Name(s):

Description:

Latitude: 39.76944

Longitude: 21.18222

Image: 

Geosemantics:

https://sws.geonames.org/257083/ - Metsovo

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Moní Símonos Pétras

Alternative Name(s):

Description:

Latitude: 40.19028

Longitude: 24.24706

Image:



Geosemantics:

https://sws.geonames.org/734289/ - Moní Símonos Pétras

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Museum of Silversmithing of Ioannina

Alternative Name(s):

Description:

Latitude: 39.670871682753315

Longitude: 20.861570815800018

Image:

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Museum-Exhibition Complex of the Moscow Region "New Jerusalem"

Alternative Name(s): New Jerusalem

Description: Renovated religious complex with exhibits on regional history, art & culture, plus a museum shop.

Latitude: 55.92702444622986

Longitude: 36.844285969321575

Image:

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Piraeus Bank Group Cultural Foundation

Alternative Name(s):

Description:

Latitude: 37.972875434318986

Longitude: 23.69531860001704

Image:

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Prague

Alternative Name(s):

Description:

Latitude: 50.08804

Longitude: 14.42076

Image: 

Geosemantics:

https://sws.geonames.org/3067696/ - Prague

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Rome

Alternative Name(s):

Description:

Latitude: 41.89193

Longitude: 12.51133

Image:



Geosemantics:

https://sws.geonames.org/3169070/ - Rome

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Russia

Alternative Name(s):

Description:

Latitude: 60

Longitude: 100

Image:



Geosemantics:

https://sws.geonames.org/2017370/ - Russia

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Saint Catherine's Monastery

Alternative Name(s):

Description:

Latitude: 28.55577

Longitude: 33.97613

Image: 

Geosemantics:

https://sws.geonames.org/350564/ - Saint Catherine's Monastery

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Silversmiths' Association of Ioannina "The Art of Ioannina"

Alternative Name(s): I Gianniotiki Techni

Description: The Silversmiths' Union of Ioannina "The Art of Ioannina" is an officially recognized association. Its members are approximately 90 traditional silversmith workshops of the city of Ioannina.

Latitude: 39.663061071529924

Longitude: 20.85917208419515

Image:

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/aat/300435210 - artist associations

Skopje

Alternative Name(s):

Description:

Latitude: 41.99646

Longitude: 21.43141

Image: 

Geosemantics:

https://sws.geonames.org/785842/ - Skopje

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Tepelene

Alternative Name(s):

Description:

Latitude: 40.29583

Longitude: 20.01917

Image:

Geosemantics:

https://www.geonames.org/3183911/tepelene.html - Rrethi i Tepelenës

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Thessaly

Alternative Name(s):

Description:

Latitude: 39.40224

Longitude: 21.98364

Image:



Geosemantics:

https://sws.geonames.org/6697809/ - Thessaly

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Venice

Alternative Name(s):

Description:

Latitude: 45.43713

Longitude: 12.33265

Image: 

Geosemantics:

https://sws.geonames.org/3164603/ - Venice

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Vienna

Alternative Name(s):

Description:

Latitude: 48.20849

Longitude: 16.37208

Image: 

Geosemantics:

https://sws.geonames.org/2761369/ - Vienna

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Zagori

Alternative Name(s):

Description:

Latitude: 39.88154

Longitude: 20.88053

Image: 

Geosemantics:

https://sws.geonames.org/8133721/ - Zagori

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Zakynthos

Alternative Name(s):

Description:

Latitude: 37.78022

Longitude: 20.89555

Image:



Geosemantics:

https://sws.geonames.org/251280/ - Zakynthos

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Árta

Alternative Name(s):

Description:

Latitude: 39.16014

Longitude: 20.98561

Image:



Geosemantics:

https://sws.geonames.org/264559/ - Árta

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Şile

Alternative Name(s): Chile

Description:

Latitude: 41.12902

Longitude: 29.61845

Image: 

Geosemantics:

https://sws.geonames.org/8521537/ - Şile

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

A6.2. Persons

Ali Pasha

Image(s): 

Nationality: Ottoman Albanian

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Apostolos Katsikis

Image(s): 

Nationality: Greek

General information: Emeritus Professor

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Archbishop Spyridon

Image(s): 

Alternative Name(s): Archbishop Spyridon Vlachos

Nationality: Greek

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Athanasios Tsimouris

Alternative Name(s): Tzimouris

Nationality: Greek

General information: The greatest and most famous silversmith of Kallarites Ioanninwn

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

George Diamandis Bafas

Nationality: Greek

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Georgios Sougdouris

Nationality: Greek

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

A6.3. Social groups

"H Pindos" Patriotic Association of Kalarrites

Description: Purposes: 1. Improvement and development of the wealth-producing sources of Kalarrita society (agriculture, animal husbandry, weaving, silversmithing) 2. The solidarity of compatriots 3. The good operation of the Church 4. The preservation of the traditional character of the structure of residential areas and the preservation of morals , customs and traditions of the village 5. The development of ties with other villages in the area 6. Publication of a newspaper 7. Strengthening of relations

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Bulgari

Description: Bulgari is an Italian luxury fashion house founded in 1884 and known for its jewellery, watches, fragrances, accessories, and leather goods.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Bulgari family

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)
http://vocab.getty.edu/aat/300055474 - families (kinship groups)

Byzantine Despots

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Efstathiou Family

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)
http://vocab.getty.edu/aat/300055474 - families (kinship groups)

Ephorate of Antiquities of Ioannina

Description: The Ephorate of Antiquities of Ioannina is a regional agency of the Ministry of Culture and Sports, with territorial competence in the Regional Unit of Ioannina.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Hellenic Manpower Employment Organization

Image(s):

Alternative Name(s): O.A.E.D

Description: Its main objectives are to promote employment, to insure the unemployed and to protect the family and motherhood.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

IOANNINE TRADITIONAL INDUSTRY CENTER (KE.PA.VI.)

Image(s):

Alternative Name(s): KE.PA.VI

Description: The center consists of 44 silversmithing workshops and aims to develop the silversmithing workshops and to promote and highlight the silversmithing products of Ioannina.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Ioannina Craftsmen

Description: From reports we know that silver has been worked in Ioannina since the years of the Byzantine Empire as well as Turkish documents show us that in 1430 the branch of silversmithing is at its peak.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Kuyumtzides

Description: Kouyoumtzides were the craftsmen who processed gold and silver and made jewelry, the goldsmith. They were once a itinerant. The word is a loanword from Turkish kuyumcu (same meaning, kuyum the silver or gold jewel).

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Nessi Family

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)
http://vocab.getty.edu/aat/300055474 - families (kinship groups)

Piraeus Bank Group Cultural Foundation

Image(s):

Alternative Name(s): PIOP

Description: The Piraeus Bank Group Cultural Foundation (PIOP) supports the preservation and showcasing of Greece's cultural heritage, with an emphasis on its artisanal and industrial technology, and promotes the connection of Culture with the Environment.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Region of Epirus

Image(s):

Description: The Region of Epirus is one of the 13 regions of Greece. Administratively, it is a secondary local government organization, while geographically it is identified with the district of the same name.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

School of Silversmithing "Georgios Stavros"

Description: The first school of silversmithing operated in 1930, as an annex of the "Georgios Stavros" Boarding School. That exists from 1888.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

School of silversmithing in Ioannina

Description: School of silversmithing in Ioannina, was created in 1959 which was administratively under the Ministry of Labor and around 1975 it passed under the jurisdiction of the O.A.E.D.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Serbanou Family

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)
http://vocab.getty.edu/aat/300055474 - families (kinship groups)

Silversmiths of Kalarrites

Description: Kalarryti silversmithing began to flourish from the 17th century. It is said that the Kalarritines were apprenticed in the silversmithing workshops of Ioannina. They then took the art to their village workshops. They dealt in all kinds of silverware. But they are better known for the ecclesiastical objects they created.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Silversmiths' Association of Ioannina "The Art of Ioannina"

Image(s): 

Alternative Name(s): I Gianniotiki Techni

Description: The Silversmiths' Union of Ioannina "The Art of Ioannina" is an officially recognized association. Its members are approximately 90 traditional silversmith workshops of the city of Ioannina.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

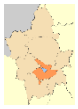
Sougdouris Family

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)
http://vocab.getty.edu/aat/300055474 - families (kinship groups)

Municipality of Ioannina

Image(s):



Description: The Municipality of Ioannina is a municipality of the Regional Unit of Ioannina in the Region of Epirus, which was established with Kallikratis in 2011 from the merger of the five pre-existing Kapodistrian municipalities of Anatoli, Ioannito, Byzanio, Pamvotis, Perama and the independent Kapodistrian community of the Island of Ioannina.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

A6.4. Tools

Anvil

Alternative Name(s): Αμόνι

Description: An anvil is a metalworking tool consisting of a large block of metal (usually forged or cast steel), with a flattened top surface, upon which another object is struck (or "worked"). Anvils are as massive as practical, because the higher their inertia, the more efficiently they cause the energy of striking tools to be transferred to the work piece. In most cases the anvil is used as a forging tool. Before the advent of modern welding technology, it was the primary tool of metal workers. The great majority of modern anvils are made of cast steel that has been heat treated by either flame or electric induction. Inexpensive anvils have been made of cast iron and low-quality steel, but are considered unsuitable for serious use, as they deform and lack rebound when struck.

Το αμόνι είναι ένα εργαλείο μεταλλοτεχνίας που αποτελείται από ένα μεγάλο μπλοκ μετάλλου (συνήθως σφυρήλατο ή χυτοχάλυβα), με πεπλατυσμένη άνω επιφάνεια, πάνω στο οποίο χτυπιέται (ή "δουλεύεται") ένα άλλο αντικείμενο. Τα αμόνια είναι όσο το δυνατόν πιο ογκώδη, διότι όσο μεγαλύτερη είναι η αδράνειά τους, τόσο πιο αποτελεσματικά προκαλούν τη μεταφορά της ενέργειας των εργαλείων που χτυπούν στο τεμάχιο εργασίας. Στις περισσότερες περιπτώσεις το αμόνι χρησιμοποιείται ως εργαλείο σφυρηλάτησης. Πριν από την εμφάνιση της σύγχρονης τεχνολογίας συγκόλλησης, ήταν το κύριο εργαλείο των μεταλλουργών. Η μεγάλη πλειονότητα των σύγχρονων αμονιών κατασκευάζεται από χυτοχάλυβα που έχει υποστεί θερμική επεξεργασία είτε με φλόγα είτε με ηλεκτρική επαγωγή. Φθηνά αμόνια έχουν κατασκευαστεί από χυτοσίδηρο και χάλυβα χαμηλής ποιότητας, αλλά θεωρούνται ακατάλληλα για σοβαρή χρήση, καθώς παραμορφώνονται και δεν έχουν ανάκρουση όταν χτυπιούνται.

Material: Metal

Image(s):

Semantic annotation(s): http://vocab.getty.edu/aat/300023119 - anvils (tools)

Bush Hammer

Alternative Name(s): Ανάγλυφο σφυρί

Description: Chunky hammers with two striking surfaces covered with rows of pyramidal metal teeth or points; used in stone carving.

Ογκώδη σφυριά με δύο επιφάνειες κρούσης καλυμμένες με σειρές από πυραμιδοειδή μεταλλικά δόντια ή αιχμές. χρησιμοποιείται στη λιθοτεχνία.

Material: Wood, Metal

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300023042 - bushhammers

http://vocab.getty.edu/aat/300162111 - hand tools

File

Alternative Name(s): Λίμα

Description: Steel hand tools with teeth or raised oblique ridges; used for scraping, redressing, or smoothing metal or wood.

Χαλύβδινα εργαλεία χειρός με δόντια ή ανυψωμένες λοξές ράχες. χρησιμοποιείται για ξύσιμο, επανόρθωση ή λείανση μετάλλου ή ξύλου.

Material: Steel

Image(s): 

Semantic annotation(s): http://vocab.getty.edu/aat/300024809 - files (tools)

Fret saw

Alternative Name(s): Πριονοκορδέλα

Description: The fretsaw is a bow saw used for intricate cutting work which often incorporates tight curves. Although the coping saw is often used for similar work, the fretsaw is capable of much tighter radii and more delicate work. It has a distinctive appearance due to the depth of its frame (typically between 10 and 20 inches (25 and 51 cm)), which together with the relatively short five-inch (13 cm) blade makes this tool appear somewhat out of proportion compared with most other saws. Compared with the coping saw it has much shallower blades, which are usually extra-fine, up to 32 teeth per inch (13 teeth per centimeter). This allows much tighter curves to be cut—with many blades even sharp corners are possible—but the blades are also much more fragile compared with that of a coping saw. Unlike the coping saw, the blade has a fixed orientation in relation to the frame. This means that the fretsaw is less useful when cutting long narrow components, but the increased depth of the frame does allow access much further from the edge of the board. The fretsaw is similar in many respects to the scroll saw, which is essentially a powered fretsaw with a table. Blades between the two tools are usually interchangeable, and indeed scroll saws are often known as "fret saws" informally. The tool takes its name from its use in fretwork and ultimately from the French freter (lattice)—a reference to the intricate patterns often created using this tool.

Το πριόνι με πινέλο είναι ένα πριόνι τόξου που χρησιμοποιείται για περίπλοκες εργασίες κοπής που συχνά περιλαμβάνουν στενές καμπύλες. Παρόλο που το πριόνι κοπής χρησιμοποιείται συχνά για παρόμοιες εργασίες, το πριόνι κορνίζας είναι ικανό για πολύ πιο στενές ακτίνες και πιο λεπτή εργασία. Έχει χαρακτηριστική εμφάνιση λόγω του βάθους του πλαισίου του (συνήθως μεταξύ 25 και 51 cm), το οποίο σε συνδυασμό με τη σχετικά κοντή λεπίδα των 13 cm (πέντε ιντσών) κάνει αυτό το εργαλείο να φαίνεται κάπως δυσανάλογο σε σύγκριση με τα περισσότερα άλλα πριόνια. Σε σύγκριση με το πριόνι κοπής έχει πολύ πιο ρηχές λεπίδες, οι οποίες είναι συνήθως εξαιρετικά λεπτές, έως και 32 δόντια ανά ίντσα (13 δόντια ανά εκατοστό). Αυτό επιτρέπει την κοπή πολύ στενότερων καμπυλών -με πολλές λεπίδες είναι δυνατές ακόμη και αιχμηρές γωνίες- αλλά οι λεπίδες είναι επίσης πολύ πιο εύθραυστες σε σύγκριση με εκείνες του πριονιού κοπής. Σε αντίθεση με το κοπτικό πριόνι, η λεπίδα έχει σταθερό προσανατολισμό σε σχέση με το πλαίσιο. Αυτό σημαίνει ότι το πριόνι με πινέλο είναι λιγότερο χρήσιμο κατά την κοπή μακρών στενών εξαρτημάτων,

αλλά το αυξημένο βάθος του πλαισίου επιτρέπει την πρόσβαση πολύ πιο μακριά από την άκρη της σανίδας. Το πριόνι με τάπητα είναι παρόμοιο από πολλές απόψεις με το πριόνι με πινέλο, το οποίο είναι ουσιαστικά ένα μηχανοκίνητο πριόνι με τάπητα. Οι λεπίδες μεταξύ των δύο εργαλείων είναι συνήθως εναλλάξιμες, και πράγματι τα πριόνια με πινέλο είναι συχνά γνωστά ως "πριόνια με πινέλο" ανεπίσημα. Το εργαλείο πήρε το όνομά του από τη χρήση του στη λαξευτή εργασία και τελικά από το γαλλικό freter (πλέγμα) - μια αναφορά στα περίπλοκα μοτίβα που συχνά δημιουργούνται με τη χρήση αυτού του εργαλείου.

Material: Wood, Steel

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300150881 - Fret saw

Graver

Alternative Name(s): Εργαλείο χάραξης

Description: Gravers come in a variety of shapes and sizes that yield different line types. The burin produces a unique and recognizable quality of line that is characterized by its steady, deliberate appearance and clean edges.

Τα εργαλεία χάραξης διατίθενται σε μια ποικιλία σχημάτων και μεγεθών που παράγουν διαφορετικούς τύπους γραμμών. Η μπούρα παράγει μια μοναδική και αναγνωρίσιμη ποιότητα γραμμής που χαρακτηρίζεται από τη σταθερή, σκόπιμη εμφάνιση και τις καθαρές άκρες της.

Material: Wood, Metal

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300427426 - metal graver

Hard Solder

Alternative Name(s): Κόλλα μετάλλων

Description: High-melting brazing alloy, typically brass with silver, requiring temperatures ranging between 750 and 900 degrees Celsius to melt.

Κράμα συγκόλλησης υψηλής τήξης, συνήθως ορείχαλκος με ασήμι, που απαιτεί θερμοκρασίες που κυμαίνονται μεταξύ 750 και 900 βαθμών Κελσίου για να λιώσει.

Material:

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300161511 - hard solder

Jeweller's saw

Alternative Name(s): Πριόνι διάτρησης

Description: A piercing saw, also known as a jeweler's saw, is a type of saw commonly used in jewelry making on sheet metal. It is usually used on softer metals as the saw is delicate.

Ένα πριόνι διάτρησης, γνωστό και ως πριόνι κοσμημάτων, είναι ένας τύπος πριονιού που χρησιμοποιείται συνήθως στην κατασκευή κοσμημάτων σε λαμαρίνα. Συνήθως χρησιμοποιείται σε πιο μαλακά μέταλλα καθώς το πριόνι είναι λεπτό.

Material: Metal

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300430290 - piercing saw
http://vocab.getty.edu/aat/300162111 - hand tools

Marker

Alternative Name(s): Μαρκαδόρος

Description: Implements that use a reservoir of ink to make a mark or marks. A marker may have pointed or blunt tips, usually of fiber. It is distiguished from a felt-tip pen in that it typically makes a thicker mark than a pen and is more often used for labeling or marking rather than writing or drawing.

Εργαλεία που χρησιμοποιούν μια δεξαμενή μελανιού για να δημιουργήσουν ένα σημάδι ή σημάδια. Ένας δείκτης μπορεί να έχει μυτερές ή αμβλύτερες άκρες, συνήθως από ίνες. Διακρίνεται από το στυλό με μύτη στο ότι συνήθως κάνει πιο παχύ σημάδι από ένα στυλό και χρησιμοποιείται πιο συχνά για την επισήμανση ή τη σήμανση παρά για τη γραφή ή το σχέδιο.

Material:

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300022457 - markers (drawing instruments)

Paper

Alternative Name(s): Χαρτί

Description: Paper made of the pulp of wood. In 1854, a process was patented for the mass production of paper pulp from wood, which was inferior in quality and durability to earlier papers. Paper manufactured before the 1850s was made primarily from bast fibers obtained from linen, flax, rags, or cotton.

Χαρτί από πολτό ξύλου. Το 1854, κατοχυρώθηκε με δίπλωμα ευρεσιτεχνίας μια διαδικασία για τη μαζική παραγωγή χαρτοπολτού από ξύλο, ο οποίος ήταν κατώτερος σε ποιότητα και αντοχή σε σχέση με τα προηγούμενα χαρτιά. Το χαρτί που κατασκευαζόταν πριν από τη δεκαετία του 1850 κατασκευαζόταν κυρίως από ίνες από λινάρι, λινάρι, κουρέλια ή βαμβάκι.

Material: Wood Pulp, Paper

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300014131 - wood pulp paper

Patina solution

Alternative Name(s):

Description: Acidic solutions are applied over the Modern Masters Effect Reactive Paints. They react with the real metal particles in the paints thus speeding up the oxidation process. Water-based patinas create an extensive range of colourations on metallic and non-metallic objects. Applying them to crafted pieces can greatly enhance their aesthetic value. The patina solution can be applied by brush or spray directly to copper, brass, bronze, silver and other white metals.

Material:

Semantic annotation(s): http://vocab.getty.edu/aat/300122241 - tools
http://vocab.getty.edu/aat/300015378 - liquid

Pencil

Alternative Name(s):	Μολύβι
Description:	A pencil is a writing or drawing implement with a solid graphite core in a protective casing that reduces the risk of core breakage, and keeps it from marking the user's hand. Το μολύβι είναι ένα εργαλείο γραφής ή σχεδίασης με συμπαγή πυρήνα γραφίτη σε προστατευτικό περίβλημα που μειώνει τον κίνδυνο θραύσης του πυρήνα και το εμποδίζει να σημαδέψει το χέρι του χρήστη.
Material:	Wood, Graphite
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300022443 - graphite pencils

Plastic Mallet

Alternative Name(s):	Πλαστική σφύρα
Description:	Hammering tools of modest size, having a handle and relatively large head, usually of wood but sometimes of other materials. Often used to drive another tool, such as a chisel or a gouge. Εργαλεία σφυρηλάτησης μέτριου μεγέθους, με λαβή και σχετικά μεγάλο κεφάλι, συνήθως από ξύλο αλλά μερικές φορές από άλλα υλικά. Συχνά χρησιμοποιείται για την οδήγηση άλλου εργαλείου, όπως μια σμίλη ή ένα γκάζι.
Material:	Wood, Plastic
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300024825 - mallets (striking tools) http://vocab.getty.edu/aat/300162111 - hand tools

Polishing Wheel

Alternative Name(s):	Τροχός στίλβωσης
Description:	The 8" Polishing and Buffing wheel is fitting with a scotchbrite medium wheel on the left for rapid cleaning and de-burring of metal and a Cloth wheel on the right hand side with fine polishing compound.

Ο τροχός στίλβωσης και γυαλίσματος 8" είναι εξοπλισμένος με έναν μεσαίο τροχό scotchbrite στα αριστερά για γρήγορο καθαρισμό και αφαίρεση γρεζιών μετάλλου και έναν υφασμάτινο τροχό στη δεξιά πλευρά με λεπτό γυαλιστικό υλικό.

Material: Metal

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300430576 - polishing/sanding wheel

Polishing cloth

Alternative Name(s): Ύφασμα γυαλίσματος

Description: Polishing is often used to enhance the appearance of an item, prevent contamination of instruments, remove oxidation, create a reflective surface, or prevent corrosion in pipes.

Η στίλβωση χρησιμοποιείται συχνά για να βελτιώσει την εμφάνιση ενός αντικειμένου, να αποτρέψει τη μόλυνση των οργάνων, να αφαιρέσει την οξείδωση, να δημιουργήσει μια ανακλαστική επιφάνεια ή να αποτρέψει τη διάβρωση στους σωλήνες.

Material:

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300430571 - polishing cloth
http://vocab.getty.edu/aat/300162111 - hand tools

Ruler

Alternative Name(s): Χάρακας

Description: Straight-edged strips or cylinders of medium size, usually of wood, metal, plastic, or ivory and having demarcations to indicate units of measurement, used for measuring and for guiding a pen, pencil, or other marking-instrument in forming straight lines upon paper or another material. They are used in geometry, drafting, drawing, carpentry, building, interior design, crafts, and other disciplines. For very long bars or strips of wood or metal having straight and true edges and used for a variety of purposes, including cutting or establishing the evenness of surfaces, use "straightedges."

Λωρίδες ή κύλινδροι με ίσια άκρα μεσαίου μεγέθους, συνήθως από ξύλο, μέταλλο, πλαστικό ή ελεφαντόδοντο και με οριοθετήσεις για να υποδεικνύουν μονάδες μέτρησης, που χρησιμοποιούνται για τη μέτρηση και την καθοδήγηση στυλό, μολυβιού ή άλλου οργάνου σήμανσης στο σχηματισμό ευθειών γραμμών χαρτί ή άλλο υλικό. Χρησιμοποιούνται στη γεωμετρία, τη σχεδίαση, το σχέδιο, την ξυλουργική, την οικοδομική, την εσωτερική διακόσμηση, τη χειροτεχνία και άλλους κλάδους. Για πολύ μακριές ράβδους ή λωρίδες ξύλου ή μετάλλου που έχουν ευθείες και αληθινές άκρες και χρησιμοποιούνται για διάφορους σκοπούς, συμπεριλαμβανομένης της κοπής ή της ομαλότητας των επιφανειών, χρησιμοποιήστε "ίσιες άκρες".

Material: Metal

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300266529 - rulers (measuring devices)

Sandpaper

Alternative Name(s): Γυαλόχαρτο

Description: Tough paper coated on one side with an abrasive material, such as sand, silica, garnet, silicon carbide, or aluminum oxide; used for smoothing and polishing. Sandpaper is sold in several grades of coarseness usually specified by the size sieve that the particles can pass through, e.g., 400 grit is finer than 100 grit.

Σκληρό χαρτί επικαλυμμένο στη μία πλευρά με λειαντικό υλικό, όπως άμμο, πυρίτιο, γρανάτης, καρβίδιο του πυριτίου ή οξείδιο αλουμινίου. χρησιμοποιείται για λείανση και στίλβωση. Το γυαλόχαρτο πωλείται σε διάφορους βαθμούς χονδρόκοκκου που συνήθως καθορίζονται από το κόσκινο μεγέθους από το οποίο μπορούν να περάσουν τα σωματίδια, π.χ., 400 grit είναι λεπτότερο από 100 grit.

Material: Wood Pulp

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300014699 - sandpaper

Torch

Alternative Name(s): Πυρσός

Description:	A torch is a stick with combustible material at one end, which can be used as a light source or to set something on fire. Ο πυρσός είναι ένα ραβδί με εύφλεκτο υλικό στο ένα άκρο, το οποίο μπορεί να χρησιμοποιηθεί ως πηγή φωτός ή για να βάλει φωτιά σε κάτι.
Material:	Metal
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300424834 - gas torch

A6.5. Materials

Graphite

Image(s):	
Alternative Name(s):	Γραφίτης
Description:	Naturally occurring crystalline form of carbon dimorphous with diamond. Graphite has a layered structure that consists of rings of six carbon atoms arranged in widely spaced horizontal sheets, and thus crystallizes in the hexagonal system, in contrast to the same element crystallizing in the octahedral or tetrahedral system as diamond, resulting in very different characteristics in each. Graphite is opaque, soft, greasy to the touch, and iron black to steel gray in color; it occurs as crystals, flakes, scales, veins, bedded masses, or disseminations in metamorphic rocks.
Semantic annotation(s):	http://vocab.getty.edu/aat/300011098 - graphite (mineral)
Product(s):	Pencil

Metal

Image(s):	
Alternative Name(s):	Μέταλλο

Description: Any of a large group of substances that typically show a characteristic luster, are good conductors of electricity and heat, are opaque, can be fused, and are usually malleable or ductile.

Semantic annotation(s): http://vocab.getty.edu/aat/300010900 - metal

Product(s): Ruler, Jeweller's saw, Bush Hammer, Torch, Polishing Wheel, Graver, Anvil

Paper

Image(s):



Alternative Name(s): Χαρτί

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)
http://vocab.getty.edu/aat/300014109 - paper (fiber product)

Product(s): Paper

Plastic

Image(s):



Alternative Name(s): Πλαστικό

Description: A general term for any of a large and varied class of natural or synthetic organic materials that can be molded, extruded, or cast when soft or liquid, and then set into a rigid or slightly elastic form. Natural plastics include tree resins, beeswax, gutta-percha, horn, and clay. Synthetic plastics were first made in the 19th century. Plastics are used widely in manufacturing.

Semantic annotation(s): http://vocab.getty.edu/aat/300014570 - plastic (material)

Product(s): Plastic Mallet

Silver

Image(s): 

Alternative Name(s):

Description: Silver is a chemical element with the symbol Ag (from the Latin argentum, derived from the Proto-Indo-European $h_2erǵ$: "shiny" or "white") and atomic number 47. A soft, white, lustrous transition metal, it exhibits the highest electrical conductivity, thermal conductivity, and reflectivity of any metal. Pure metallic element having symbol Ag and atomic number 47; a malleable, ductile, white metal with characteristic sheen, considered a precious metal. Silver is widely distributed throughout the world, occurring rarely as metallic silver (in Peru, Norway) but more often as silver-gold alloys and silver ore. Today silver is obtained as a byproduct in the refinement of gold, lead, copper, or zinc ores. Silver was smelted from the ore galena as early as 3800 BCE. As a pure metal, silver is second to gold in malleability and ductility, can be polished to a highly reflective surface, and used -- typically in an alloy -- in jewelry, coinage, photography, mirrors, electrical contacts, and tableware.

Semantic annotation(s): http://vocab.getty.edu/aat/300011029 - silver (metal)
http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Steel

Image(s):

Alternative Name(s): Ατσάλι

Description: A general name for steel that owes its distinctive properties to elements other than carbon; types of alloy steel typically take the name of the element or elements that are most influential on their character. Usually used for toolmaking and building.

Semantic annotation(s): http://vocab.getty.edu/aat/300010917 - alloy steel

Product(s): File
Fret saw

Wood

Image(s):	
Alternative Name(s):	Ξύλο
Description:	The principal tissue of trees and other plants that provides both strength and a means of conducting nutrients. Wood is one of the most versatile materials known.
Semantic annotation(s):	http://vocab.getty.edu/aat/300011914 - wood (plant material)
Product(s):	Pencil Plastic Mallet Bush Hammer Graver Fret saw

Wood Pulp

Image(s):	
Alternative Name(s):	Ξυλοπολτός
Description:	An aqueous mass of wood fibers, primarily used for making paper. Wood pulp is produced by either physical grinding (mechanical wood pulp) or by chemical digestion (chemical pulp).
Semantic annotation(s):	http://vocab.getty.edu/aat/300012881 - wood pulp
Product(s):	Paper Sandpaper

A6.6. Products

Not yet available.

A6.7. Processes

Silversmithing Process

Alternative Name(s):	
Description:	The process of making objects out of silver or employing silver, especially jewelry, tableware, and decorative objects. Η διαδικασία κατασκευής αντικειμένων από ασήμι ή χρήσης ασημιού, ιδιαίτερα κοσμημάτων, επιτραπέζιων σκευών και διακοσμητικών αντικειμένων.
Material(s):	Silver
Tool(s):	Pencil Paper Marker Ruler Jeweller's saw File Sandpaper Plastic Mallet Bush Hammer Torch Hard Solder Polishing cloth Polishing Wheel Graver Patina solution
Semantic annotation(s):	http://vocab.getty.edu/aat/300054053 - silversmithing
Step(s):	0. Design (substeps: 0) 1. Sawing (substeps: 0) 2. Filling (substeps: 0) 3. Metalworking (substeps: 0) 4. Soldering (substeps: 0) 5. Polishing (substeps: 0) 6. Finishing (substeps: 0)

0. Design (substeps: 0)

Image(s):



Description:

The silversmith begins by sketching a design for the jewelry piece using pencil and paper and then measures and marks the metal to ensure accurate cuts and shapes with a ruler and marker.

Ο αργυροχόος ξεκινά σκιαγραφώντας ένα σχέδιο για το κόσμημα χρησιμοποιώντας μολύβι και χαρτί και στη συνέχεια μετρά και σημαδεύει το μέταλλο για να εξασφαλίσει ακριβή κοψίματα και σχήματα με χάρακα και μαρκαδόρο.

Tool(s):

Pencil

Paper

Marker

1. Sawing (substeps: 0)

Image(s):



Description:

The silversmith uses a jeweler's saw which is lubed with beeswax to cut the metal into the desired shape.

Ο αργυροχόος χρησιμοποιεί ένα πριόνι κοσμήματος το οποίο λιπαίνεται με κερί μέλισσας για να κόψει το μέταλλο στο επιθυμητό σχήμα.

Material(s): Silver

Tool(s): Jeweller's saw

2. Filling (substeps: 0)

Image(s):



Description:

The silversmith uses a file and sandpaper to smooth the edges of the metal and refine the shape.The filling requires a specific technique which is moving the file always with a direction away from you.

Ο αργυροχρυσοχόος χρησιμοποιεί μια λίμα και γυαλόχαρτο για να εξομαλύνει τις άκρες του μετάλλου και να τελειοποιήσει το σχήμα. Το γέμισμα απαιτεί μια συγκεκριμένη τεχνική που μετακινεί τη λίμα πάντα με κατεύθυνση μακριά από εσάς.

Material(s): Silver

Tool(s): File
Sandpaper

3. Metalworking (substeps: 0)

Image(s):





Description: In this step the silversmith uses a plastic mallet to bend and form metal into the desired shape.Also he uses silversmithing hammers with textures to create any desired effect.
Σε αυτό το βήμα ο αργυροχόος χρησιμοποιεί ένα πλαστικό σφυρί για να λυγίσει και να σχηματίσει μέταλλο στο επιθυμητό σχήμα. Επίσης χρησιμοποιεί σφυριά αργυροχοΐας με υφές για να δημιουργήσει οποιοδήποτε επιθυμητό αποτέλεσμα.

Material(s): Silver

Tool(s): Plastic Mallet
Bush Hammer

4. Soldering (substeps: 0)

Image(s):




Description: Now the silversmith joins the various pieces of metal together using a torch and solder.
Τώρα ο αργυροχόος ενώνει τα διάφορα κομμάτια μετάλλου μεταξύ τους χρησιμοποιώντας ένα φακό και συγκόλληση.

Material(s): Silver

Tool(s): Torch
Hard Solder

5. Polishing (substeps: 0)

Image(s):






Description: The silversmith files any excess coming from the soldering step and polishes the jewelry piece to give it a shiny finish using polishing cloth and a polishing wheel.
Ο αργυροχόος λιμάρει κάθε περίσσεια που προέρχεται από το βήμα της συγκόλλησης και γυαλίζει το κόσμημα για να του δώσει ένα γυαλιστερό φινίρισμα χρησιμοποιώντας γυαλιστικό πανί και τροχό γυαλίσματος.

Material(s): Silver

Tool(s): File
Polishing cloth
Polishing Wheel

6. Finishing (substeps: 0)

Image(s):




Description: Finally the silversmith adds any final touches to the jewelry piece, such as engraving or patina using engraving tools and patina solution.
Τέλος, ο αργυροχόος προσθέτει τις τελευταίες πινελιές στο κόσμημα, όπως χάραξη ή πατίνα χρησιμοποιώντας εργαλεία χάραξης και διάλυμα πατίνας.

Material(s): Silver

Tool(s): Graver
Patina solution

A6.8. Narratives

Source: archives of PIOP

A6.8.1. The history of silversmithing at Ioannina, Greece

The beginnings of silversmithing at Ioannina

The beginnings of Ioannina Folk Art begin approximately with the history of the city of Ioannina. From reports we know that silver has been worked in Ioannina since the years of the Byzantine Empire as well as Turkish documents show us that in 1430 the branch of silversmithing is at its peak.

Trade history

Throughout history there is evidence of the commercial and export activity of silversmithing products by the Ioannina Craftsmen in areas such as Belgrade, Venice, Bucharest, Prague, Vienna and even in Skopje and Russia.

Some of the most famous products

As an example, we mention that the Ioannitian printing houses of Venice of Constantinople, supply books to Ioannina. Of these, the ecclesiastical and especially the gospels are invested with silver covers from the Epirotian workshops. The 16th century Byzantine Gospel of Molyvdoskepasto exhibited in the Byzantine Museum is a typical example of 16th century art. In the Simonos Petra Monastery of Mount Athos there is a Gospel cover, the work of Sougouris, and in the National Art Museum of Bucharest there is a silver cup from 1671 with Slavic writing and the signature of Sougouris. A silver chandelier, the work of the brothers Sougdouris, Serbanos and Efstathios from 1752, is preserved in the Sinai Monastery.

General products they made

At the same time, there is a large production of secular objects which are various utilitarian objects of all categories. Trays, platters, coasters and decorative wood inserts. Accessories for men's use (rods, snuffboxes, pipes, etc.) and women's boxes. Silver women's and men's jewellery in many techniques are in particular demand.

Nowadays

Today, in Ioannina there are about 80 workshops that still produce handmade works of art with traditional techniques such as: The famous carved vessels, carved ecclesiastical objects such as candlesticks and icons, moulded products such as dessert spoons and tableware, the cast lamps the wire or filigree jewellery and utensils where they are made entirely of wire twisted into patterns, all by hand. A technique that has been known since the years before Christ. The well-known Byzantine and Archaic jewels. In recent years, the IOANNINE TRADITIONAL FARMING CENTER (KE.PA.VI.) was created. The centre consists of 44 silversmithing workshops and aims to develop the silversmithing workshops and to promote and highlight the silversmithing products of Ioannina.

Key events

- 1300 - Establishment of Ioannina Craftsmen
- 1300 - Silversmithing has been a prominent trade in Ioannina since the years of the Byzantine Empire.
- 1400 - Ioannina Craftsmen supplied silver bound books to other countries
- 1650 - Various silver products have been created by Sougdouris, Serbanos, and Efstathios families.
- 1955 - Establishment of Ke.PA.Vi
- 1995 - Creation of Ioannine Traditional Industry Centre.

Key actors

- Ioannina Craftsmen

- Efstathiou Family
- Georgios Sougdouris
- Sougdouris Family
- Serbanou Family
- Ioannine Traditional Industry Centre (KE.PA.VI.)

A6.8.2. History of silversmithing at Kalarrites Ioanninwn, Greece

Sources: archives of PIOP, Bulgari company

The beginnings of silversmithing at Kalarrites Ioanninwn

Kalarrites, one of the most traditional settlements of Epirus, was once one of the centres of Epirus silversmithing, with famous artisans transferring their creations to large urban centres in Europe. In this village, many pages of the history of silversmithing were written. The emeritus professor of the University of Ioannina, Apostolos Katsikis, spoke about this history of the Kalarrites at the Silversmithing Museum event. An event organized by the Cultural Foundation of the Piraeus Group Cultural Foundation in collaboration with the Ephorate of Antiquities of Ioannina and the Patriotic Association of Kalarrites "The Pindos".

Kalarrites silversmithing began to flourish from the 17th century

Kalarryti silversmithing began to flourish from the 17th century. It is said that the Kalarritines were apprenticed in the silversmithing workshops of Ioannina. They then took the art to their village workshops. They dealt in all kinds of silverware. But they are better known for the ecclesiastical objects they created. As Mr. Katsikis mentioned, during the period 1750-1850, the most famous silversmith works of modern Greece were created in Kalarryte workshops. Several of the silversmiths were itinerant. Armed only with their work tools, inspiration and unique technique they travelled and fulfilled orders. In this way they saved the art of silversmithing throughout the Balkans, Asia Minor, Egypt, Italy and Austria.

1821

In 1821, the course of Kalarrytine silversmithing was stopped as the settlement was destroyed by the Turks as a reprisal for the rebellion that had broken out in the area. The inhabitants were forced to move to other areas of Epirus, in Thessaly, in the Ionian Islands. And many silversmiths from Calarry expanded their business activities in Italy. Characteristic examples, according to Mr. Katsikis, are the Nessi family, still established in Rome, and the Bulgari family ("Bulgari jewellery house"). The silversmiths, far from their place, mutated the traditional technique and created a new "school" in artistic silversmithing. The gospel covers of Athanasios Tzimouris and the reliquary of Agios Dionysios by G. Bafa are considered representative examples of ecclesiastical silversmithing. According to Mr. Katsikis, the creations of these two artisans, as well as many other Kalarrytians, enriched and renewed modern Greek silversmithing.

Athanasios Tzimouris

Tzimouris, a legendary figure for the silversmiths of his time, was born in Kalarrites. After the destruction of the settlement, he settled in Zakynthos where he died in 1823. He worked as chief goldsmith of Ali

Pasha and a teacher of silversmithing. His earliest works, works of the continental period, are considered the most important. Always on the covers of the Gospels he created, he carved, as a signature, the phrase: "It was built and is being built in Kalarritais, a village of Ioannina, by the hand of Athanasios Nikolaos Tzimouris".

George Bafas

The second great Kalarritian silversmith was Georgios Bafas, son of Diamantis. He was born in Kalarrites in 1784 and died in Zakynthos in 1854, where his family had settled before the revolution. Baffa's artefacts are many and well-known. From 1812, Bafas worked for the temple of Agios Dionysios and until 1829 he created many works, among others the altar containing the image of the Saint, the patron saint of the island. The reliquary of Saint Dionysios bears the following inscription which confirms the creator and his origin: "On the biennial of the Noble Commissioners Mr. Frantzeskos Montzas, Georgios Komondos and Nikolaos Kandakitis 1829. By hand (Georgiou Diamantis Bafa Kalarytiotou)".

Last days of silversmithing at Kalarrites

The end for Kalarrites silversmithing came in the first decades of the 20th century, when the circumstances of the time led to the closure of the workshops in Kalarrites. But history was already written in silver letters.

Key events

- 1700 - Kalarryti silversmithing began to flourish.
- 1750 - The most famous silversmith works of modern Greece were created in Kalarryte workshops.
- 1770 - Tzimouris, a legendary figure for the silversmiths of his time, was born in Kalarrites.
- 1784 - Georgios Bafas, son of Diamantis, was born in Kalarrites.
- 1821 - In 1821, the course of Kalarrytine silversmithing was stopped as the settlement was destroyed by the Turks.
- 1900 - The end for Kalarrites silversmithing came in the first decades of the 20th century.
- 2017 - Apostolos Katsikis spoke about the history of Kalarrites silversmithing.

Key actors

- Ioannina Craftsmen
- Municipality of Ioannina
- Byzantine Despots
- Kuyumtzides
- Ali Pasha
- Silversmiths of Kalarrites
- Athanasios Tsimouris
- Ioannine Traditional Industry Centre (KE.PA.VI.)
- Silversmiths' Association of Ioannina "The Art of Ioannina"
- School of Silversmithing "Georgios Stavros"
- Hellenic Manpower Employment Organization

- Archbishop Spyridon
- Region of Epirus
- Ephorate of Antiquities

A6.7.3. History of Ioannina, the city of silversmiths

Sources: archives of PIOP, Salome designs

The tradition of the art of silversmithing

"The city of silversmiths welcomes you", write the signs at the entrances of the city of Ioannina, which, among the many and important elements that make up its cultural identity, chose the "art" of silversmithing to define itself. The centuries-old and timeless tradition of silversmithing in the area, the famous and distinctive works and objects, the schools, the teachers and craftsmen of the same name, but also the modern craftsmen, silversmiths and jewellers, continuers of the tradition, who persist despite the declining dynamics and in bad times to maintain the workshops and the shops with their rich showcases, they give the city its glamour.

Silversmithing in Ioannina: A rich historical heritage from Byzantine times to the era of Ali Pasha

The history of silversmithing in the region has a long past and is considered a continuation of Byzantine jewellery and metalwork, "arts" that were linked to the church ritual and the needs of the Byzantine Despots for precious metal works. From late Byzantine times, Ioannina, due to their neuralgic position and of the support of the local rulers, they developed, had economic strength and flourished, without being stopped by the Ottoman conquest. In the 17th century there is already evidence of intense activity of the "Kuyoumtzis"(Kouyumtzidon) in a village of Ioannina. During the last decades of the 18th century and the beginning of the 19th, the city became the capital of a large and powerful palace to develop into an important commercial and industrial centre. The conditions further favoured the cultivation of silversmithing, which flourished. Ali Pasha himself, not only was a collector of valuable objects himself, but he founded at that time silversmithing workshops inside the palace and gathered the best craftsmen in them.During the period of Ali (1788-1822) the artisans numbered 55, while their works were promoted not only in the internal market, but in the European West, and in the Balkan world of the Ottoman Empire.

Art start to flourished in other silversmithing centres of Epirus.

Beyond Ioannina, however, the art also flourished in other silversmithing centres of Epirus, such as Kalarrites (Tzoumerka), Konitsa, Metsovo, Zagori, Arta, etc. Especially the silversmiths of Kalarry, under the patronage of Ali Pasha, gave a special impetus to the art. Leading masters of the "Malamo-smoked" or "Savatlid style", who left behind a brilliant legacy, were the first who, knowing their value, numbered and signed their works with their name and place of origin. The signature of the chief goldsmith and master of silversmithing in the court of Ali, Athanasios Tzimouris on a gospel cover is characteristic: "It was made and is being made in Kallarites, a village of Ioannina by the hand of Athanasios Tzimouris". After all, the Bulgarians of the now famous Bulgari house, which has been active since the 19th century in Italy, were also from Kalarryti.

The Status of Gold and Silver in Silversmithing

The predominant and even exclusively used metal was silver even in the most expensive commissions of precious works from powerful religious centres. Pure silver was reserved for the finest works, the "lagara". Next, the poorest in grades: good and ordinary. Gold and silver were the same for the common craftsman. Both they and the ordinary people used the word gold to describe both malama (gold) and silver. Hence the artisans, in addition to silversmiths, were also called goldsmiths.

Versatility and Specialization in Silversmithing Techniques and Craftsmanship

In the works, ecclesiastical (chalices, reliquaries, silver-plated crosses, coverings of gospels, censers, etc.) and secular (jewellery, utensils, items for personal use, weapons, etc.), all known techniques were applied: engraved, printed or blown , wire or filigree, perforated or serrated, savat, cast, enamelled. Often two and three techniques coexist. Until the first decades of the 20th century, the master, the complete craftsman, possessed all the techniques and participated in all phases of the production process. Knowledge and practical training required discipline, labour and many years of hard apprenticeship. Only in this way could one bear the "title" of "master" who enjoyed great social recognition, acclaim and fame. In the following years, up to the present day, the artisans specialized both in terms of technology and in terms of knowledge and the organization of production.

Challenges and Resilience of Silversmithing in Modern Times

Silversmithing is today one of the few remaining living branches of traditional Greek folk art that has ongoing and produced works. During a short tour of the Centre for Traditional Crafts (KEPAVI), on the lakefront of the city, where since 2005 silversmithing workshops and the Silver Retail Shop have been operating, I was informed by Mr. Phaedon Ilias, president of the Ioannina Silversmiths' Association "I Gianniotiki Techni" , that today there are about 100 laboratories in the city (from 1960 to 1980 there were around 300), while within the facilities of KEPAVI - although there is infrastructure for 60 laboratories - only 20 are operating. Even the rent of 150 euros, in crisis conditions, is unaffordable for the city's artisans, who have been affected in recent decades, especially since 1990 and since, due to the opening of the markets, the numerous and uncontrolled imports, but also the incessant copying and usurping their traditional designs and decorative motifs, which came to be "reproduced as far away as China even in pencil."

The Generational Legacy of Silversmithing

Asking Mr. Ilias from whom he learned the "art" he answered "from my father". Indeed, technical knowledge and training is passed down from father to son, through the generations, in an unbroken historical sequence. There are no vocational schools. However, the continuation and development of silversmithing in Ioannina in the 20th century is largely due, beyond the craftsmen's workshops that previously provided practical training and knowledge to the apprentice or work to the semi-skilled craftsman, to the establishment and operation of the Georgiou Stavros School of Silversmithing from 1930 to 1940, and those who succeeded her afterwards. In 1959 the school was founded which was expanded by the National Organization of Greek Handicrafts and then (from 1975) supervised by the OAED. Mr. Ilias's father also graduated from there, as did other silversmiths of the city, who today pass on the tradition and technical experience to the younger generation. In a crisis like the one we are experiencing in Greece in recent years, vocational schools and the turning of young people into productive professions are in demand. Especially when we are talking about the future of a living - and not just a museum -

branch, such as silversmithing, which has a special identity, a centuries-old past, and must have a future as well.

Preserving and Showcasing the Rich Heritage

In the castle of Ioannina, in Its Kale (inner citadel) is the "Treasury" (an annex of the Byzantine Museum), where an exhibition of silversmithing is housed, which includes two main collections of silver objects, which are donations of Archbishop Spyridon (1873-1956). and K. Ioannidis (son of a well-known family of silversmiths, 1907-1965).Recently, the exhibition has been enriched by the donation of precious jewels and other objects. In the objects exhibited here, ecclesiastical and secular, the skill of the continental silversmiths in all types of silversmithing, as well as in all techniques, can be seen in relief. The exhibition is complemented by a silversmithing workshop, which was set up with the help of the Silversmiths' Association of Ioannina.

Success and Recognition

Last July, the Municipality of Ioannina in collaboration with the Metropolis of Ioannina, the support of the Region of Epirus, the cooperation of the 8th Ephorate of Byzantine Antiquities and KEPAVI, as well as the participation of private individuals and institutions, organized an exhibition with title: "The silver art of the Ioannina. Silversmithing in Ioannina through the ages", which was inaugurated on 15/7 at the Museum-Exhibition Complex of the Moscow Region "New Jerusalem". The exhibition was not only warmly received (5000 visitors by September 1st), but a request was made for its two-month extension. Therefore, the relevant entities are thinking of touring to other European countries. It is the first time that the city authorities took an extroverted initiative in relation to silversmithing, a fact that cannot but strengthen and highlight its cultural profile, reawakening interest in its tradition, present and future silversmithing, to boost tourism and its battered local market everywhere. The reputation of Ioannina silversmithing "raises" extroversion, participation in international exhibitions, mobility, creation with a future.

Recognition and Preservation

The Effort to Include Ioannina Silversmithing in UNESCO List of Intangible Cultural Heritage. In addition, in February 2016, MP Yiannis Karagiannis in his question to the Minister of Culture A. Balta, raised the prospect of inclusion of Ioannina silversmithing in the Representative List of the Intangible Cultural Heritage of Humanity (UNESCO 2003).

Key events

- 1400 - Late Byzantine times till 17th century.
- 1400 - The Status of Gold and Silver in Silversmithing
- 1400 - Versatility and Specialization in Silversmithing Techniques and Craftsmanship
- 1500 - The Generational Legacy of Silversmithing: The Role of Georgiou Stavros School and the Challenges of Sustaining Tradition
- 1500 - The city of silversmiths welcomes you.
- 1700 - Art start to flourished in other silversmithing centres of Epirus.
- 1870 - Ioannina became the capital of a large and powerful palace.

- 1873 - Preserving and Showcasing the Rich Heritage: The Silversmithing Exhibition in the Castle of Ioannina
- 1990 - Challenges and Resilience of Silversmithing in Modern Times
- 2016 - Recognition and Preservation: The Effort to Include Ioannina Silversmithing in UNESCO List of Intangible Cultural Heritage.
- 2016 - Success and Recognition: The Exhibition on Silversmithing in Ioannina and its Impact on Cultural Promotion and Tourism

Key actors

- Ioannina Craftsmen
- Municipality of Ioannina
- Byzantine Despots
- Kuyumtzides
- Ali Pasha
- Silversmiths of Kalarrites
- Athanasios Tsimouris
- Ioannine Traditional Industry Centre (KE.PA.VI.)
- Silversmiths' Association of Ioannina "The Art of Ioannina"
- School of Silversmithing "Georgios Stavros"
- Hellenic Manpower Employment Organization
- Archbishop Spyridon
- Region of Epirus
- Ephorate of Antiquities of Ioannina

Annex 7. RCI7 - Wool: Aubusson tapestry

A7.1. Locations

Algeria

Alternative Name(s):

Description: Algeria,[b] officially the People's Democratic Republic of Algeria, is a country in North Africa. Algeria is bordered to the northeast by Tunisia; to the east by Libya; to the southeast by Niger; to the southwest by Mali, Mauritania, and Western Sahara; to the west by Morocco; and to the north by the Mediterranean Sea. It is considered part of the Maghreb region of North Africa. It has a semi-arid geography, with most of the population living in the fertile north and the Sahara dominating the geography of the south. Algeria covers an area of 2,381,741 square kilometres (919,595 sq mi), making it the world's tenth largest nation by area, and the largest nation in Africa, more than 200 times as large as the continent's smallest country, The Gambia.[10] With a population of 44 million, Algeria is the tenth-most populous country in Africa, and the 32nd-most populous country in the world. The capital and largest city is Algiers, located in the far north on the Mediterranean coast.

Latitude: 28

Longitude: 3

Image: 

Geosemantics:

https://sws.geonames.org/2589581/ - People’s Democratic Republic of Algeria

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Angers

Alternative Name(s):

Description: Angers (UK: /ˈɒ̃ʒeɪ/, US: /ɒ̃ˈʒeɪ, ˈændʒərz/,[4][5][6] French: [ɑ̃ʒe] (listen)) is a city in western France, about 300 km (190 mi) southwest of Paris. It is the prefecture of the Maine-et-Loire department and was the capital of the province of Anjou until the French Revolution. The inhabitants of both the city and the province are called Angevins or, more rarely, Angeriens.

Latitude: 47.47156

Longitude: -0.55202

Image: 

Geosemantics:

https://sws.geonames.org/3037656/ - Angers

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Arras

Alternative Name(s):

Description: Arras is the prefecture of the Pas-de-Calais department, which forms part of the region of Hauts-de-France; before the reorganization of 2014 it was in Nord-Pas-de-Calais. The historic centre of the Artois region, with a Baroque town square, Arras is in northern France at the confluence of the rivers Scarpe and Crinchon.

Latitude: 50.29301

Longitude: 2.78186

Image: 

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Aubusson

Alternative Name(s):

Description: Aubusson (French pronunciation: [obysɔ̃] (listen); Occitan auvergnat: Le Buçon, formerly Aubuçon) is a commune in the Creuse department region in central France.

Latitude: 45.95486

Longitude: 2.16724

Image: 

Geosemantics:

https://sws.geonames.org/3036295/ - Aubusson

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Aubusson's National School of Decorative Arts

Alternative Name(s): Cité internationale de la tapisserie, International Tapestry City

Description: The International Tapestry City opened its doors onJuly 10, 2016. It integrates the former departmental museum of the tapestry of Aubusson created in 1982 , on the initiative of the General Council of Creuse , in order to present the history and the collections of tapestries of Aubusson and Felletin located in the department of Creuse and the New Aquitaine region 1 .

Latitude: 45.95419641821075

Longitude: 2.1668185160306757

Image: 

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Bayeux

Alternative Name(s):

Description:

Latitude: 49.2786

Longitude: -0.703

Image: 

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Beaune

Alternative Name(s):

Description:

Latitude: 47.02417

Longitude: 4.83889

Image:

Geosemantics:

https://sws.geonames.org/6454990 - Beaune

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Egypt

Alternative Name(s):

Description:

Latitude: 27

Longitude: 30

Image:



Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Eyguières

Alternative Name(s):

Description:

Latitude: 43.69528

Longitude: 5.03111

Image:

Geosemantics:

https://sws.geonames.org/6447124 - Eyguières

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Felletin

Alternative Name(s):

Description:

Latitude: 45.88415

Longitude: 2.17335

Image: 

Geosemantics:

https://www.geonames.org/3018747/felletin.html - Felletin

http://vocab.getty.edu/page/tgn/7009177 - Felletin (inhabited place)

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Flanders

Alternative Name(s):

Description: Flanders is the Dutch-speaking northern portion of Belgium and one of the communities, regions and language areas of Belgium.

Latitude: 51

Longitude: 4.5

Image: 

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

France

Alternative Name(s):

Description:

Latitude: 46

Longitude: 2

Image: 

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

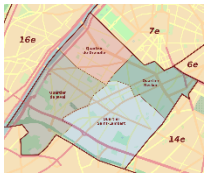
Grenelle

Alternative Name(s):

Description: Grenelle (French pronunciation: [gʁənɛl]) is a neighbourhood in southwestern Paris, France. It is a part of the 15th arrondissement of the city.

Latitude: 48.84842

Longitude: 2.29164

Image: 

Geosemantics:

https://sws.geonames.org/3014737/ - Grenelle

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Istanbul

Alternative Name(s):

Description:

Latitude: 41.03508

Longitude: 28.98331

Image:

Geosemantics:

https://sws.geonames.org/745042 - İstanbul

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Italy

Alternative Name(s):

Description:

Latitude: 42.83

Longitude: 12.833

Image:



Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Limoges

Alternative Name(s):

Description: Limoges (/lɪˈmoʊʒ/,[4][5] US also /liːˈ-/,[4][6] French: [limɔʒ] (listen);[4] Occitan: Lemòtges, locally Limòtges [liˈmɔdzes]) is a city and commune, and the prefecture of the Haute-Vienne department in west-central France.[7] It was the administrative capital of the former Limousin region. Situated on the first western foothills of the Massif Central, Limoges is crossed by the river Vienne, of which it was originally the first ford crossing point.

Latitude: 45.83362

Longitude: 1.24759

Image: 

Geosemantics:

http://www.geonames.org/2998286/limoges.html - Limoges

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Loire Valley

Alternative Name(s):

Description: The Loire Valley, spanning 280 kilometres (170 mi), is a valley located in the middle stretch of the Loire river in central France, in both the administrative regions Pays de la Loire and Centre-Val de Loire.

Latitude: 47.2154

Longitude: 0.0617

Image: 

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Palermo

Alternative Name(s):

Description:

Latitude: 38.1166

Longitude: 13.3636

Image:

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Paris

Alternative Name(s):

Description: Paris (English: /ˈpærɪs/; French pronunciation: [paʁi] (listen)) is the capital and most populous city of France, with an official estimated population of 2,102,650 residents as of 1 January 2023[2] in an area of more than 105 km2 (41 sq mi),[5] making it the fourth-most populated city in the European Union as well as the 30th most densely populated city in the world in 2022.[6] Since the 17th century, Paris has been one of the world's major centres of finance, diplomacy, commerce, culture, fashion, gastronomy and many areas. For its leading role in the arts and sciences, as well as its early and extensive system of street lighting, in the 19th century, it became known as "the City of Light".[7]

Latitude: 48.85341

Longitude: 2.3488

Image: 

Geosemantics:

https://sws.geonames.org/2988507/ - Paris

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Paris

Alternative Name(s):

Description: Paris is the capital and most populous city of France. With an official estimated population of 2,102,650 residents as of 1 January 2023 in an area of more than 105 km2 (41 sq mi), Paris is the fifth-most populated city in the European Union and the 30th most densely populated city in the world in 2022. Since the 17th century, Paris has been one of the world's major centres of finance, diplomacy, commerce, culture, fashion, gastronomy and many areas. For its leading role in the arts and sciences, as well as its early and extensive system of street lighting, in the 19th century, it became known as the City of Light.

Latitude: 48.85341

Longitude: 2.3488

Image: 

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Perros-Guirec

Alternative Name(s):

Description:

Latitude: 48.81333

Longitude: -3.44333

Image:

Geosemantics:

https://sws.geonames.org/6429032 - Perros-Guirec

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Pécs

Alternative Name(s):

Description:

Latitude: 46.0725

Longitude: 18.23083

Image:

Geosemantics:

https://sws.geonames.org/3046526 - Pécs

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Toulouse

Alternative Name(s):

Description: Toulouse (/tuːˈluːz/ too-LOOZ,[7] French: [tuluz] (listen); Occitan: Tolosa [tuˈluzɔ]) is the prefecture of the French department of Haute-Garonne and of the larger region of Occitania. The city is on the banks of the River Garonne, 150 kilometres (93 miles) from the Mediterranean Sea, 230 km (143 mi) from the Atlantic Ocean and 680 km (420 mi) from Paris. It is the fourth-largest city in France after Paris, Marseille and Lyon, with 498,003 inhabitants within its municipal boundaries (2020 census);[8] its metropolitan area has a population of 1,470,899 inhabitants (2020 census).[6] Toulouse is the central city of one of the 22 metropolitan councils of France. Between the 2014 and 2020 censuses, its metropolitan area was the third fastest growing among metropolitan areas larger than 500,000 inhabitants in France.[9]

Latitude: 43.60426

Longitude: 1.44367

Image: 

Geosemantics:

https://sws.geonames.org/2972315/ - Toulouse

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

A7.2. Persons

Albert Barnes

Image(s): 

Alternative Name(s): Albert Coombs Barnes

Nationality: American

General information: American art collector, 1872-1951

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)
http://vocab.getty.edu/page/ulan/500650746 - Barnes, Albert Coombs

Antoine-Marius Martin

Nationality: France

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Auguste Louvrier de Lajolais

Image(s): 

Alternative Name(s): Auguste Louvrier de Lajolais

Nationality: France

General information: Painter and Etcher. Director of the Ecole des Arts Décoratifs 1877-1908.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)
http://vocab.getty.edu/page/ulan/500649711 - Louvrier de Lajolais, Jacques Auguste Gaston

Charles Genuys

Alternative Name(s): Charles Louis Genuys

Nationality: France

General information: Charles Louis Genuys is a diocesan architect and chief architect of historical monuments , born on October 9 , 1852in Paris , the city where he died at his home on December 8 , 1928

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)
http://vocab.getty.edu/page/ulan/500084645 - Genuys, Charles Louis

Charles Le Brun

Image(s): 

Alternative Name(s): Brun, Charles Le, Charles Le Brun, Charles Le Brun, Chevalier, Charles LeBrun, Charles Lebrun, Le Briun, Sharl, LeBrun, Charles, Lebrun, Charles, Charles le Brun, Le Briun', Sharl', Brun, Charles Le, French, Carl le Brun, Carl. Le Brun, Carlo le Brun, Carlo Lebrun, Charel Lebrun, Char. le Brun, Charles de Brün, Charles le Brün, Charles Lebun, Charl. le Brün, Chev. Lebri, Ch. Lebrun, Ch.-Lebrun, Ch. Le Brun, C. Le Brun, C. Lebrun, L. Brun, Le Brun, Lebrun, Le Brün, Lebrun, C., Le Brun Ch.,

lebrun, ch., Le Brüne, Le Brune, Le Bruyn, M. Le Brun, Monsieur le Bruen, Monsu Libroni, M.r Le Brun

Nationality: French

General information: Charles Le Brun, (24 February 1619 – 12 February 1690) was a French painter, physiognomist, art theorist, and a director of several art schools of his time. He served as a court painter to Louis XIV, who declared him "the greatest French artist of all time". Le Brun was a dominant figure in 17th-century French art and was influenced by Nicolas Poussin

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)
http://vocab.getty.edu/page/ulan/500016215 - Le Brun, Charles

Denise René

Image(s):



Alternative Name(s): Denise René

Nationality: French

General information: Denise René (born Denise Bleibtreu; June 1913 – 9 July 2012) was a French art gallerist specializing in kinetic art and op art.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)
http://vocab.getty.edu/page/ulan/500394444 - René, Denise

Dom Robert

Nationality: France

General information: Dom Robert , religious name of Guy de Chaunac-Lanzac , born on December 15, 19071 in Nieuil-l'Espoir and died on May 10, 1997 in Dourgne , is a Benedictine monk , painter and painter of tapestry, French .

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Elie Maingonnat

Image(s):



Nationality:

General information:	An artist from an old Aubusson family, Élie Maingonnat descends from a long line of upholsterers. More attracted by the graphic aspect of the craft than by artisanal weaving, he devoted himself to painting tapestry cartoons. Alongside his career as a painter-cartonnier, he was director of the ENAD (National School of Decorative Arts) in Aubusson from 1930 to 1958.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents)

Francis I of France

Image(s):	
Alternative Name(s):	François I, King of France, François Stefan, Duke of Lorraine, Franz I, King of France, Francesco I, King of France, Francisco I, King of France, François Ier, roi de France, François I, re di Francia, Franz I. Frankreich, König, François I, roi de France
Nationality:	French
General information:	Francis I (12 September 1494 – 31 March 1547) was King of France from 1515 until his death in 1547. He was the son of Charles, Count of Angoulême, and Louise of Savoy. He succeeded his first cousin once removed and father-in-law Louis XII, who died without a legitimate son.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents) http://vocab.getty.edu/page/ulan/500122500 - Francis I, King of France

François Boucher

Image(s):	
Alternative Name(s):	Bouché, François, Bouche, François, Boucher, Francois, Bouchet, François, Bouchez, François, Bourcher, François, François Boucher, Francois Boucher, Boucher, Francois, the elder, Boucher, Francis, Bushe, Fransua, François Bouché, francois bouchet, franc.s boucher, franqois boucher, Franz Boucher, Fr Boucher, Fr. Boucher, Le Boucher, M. Boucher, M. Boucher pere, Suite de Boucher., Françis Boucher, Baucher, Bochée, Bouché, Bouche, Boucher, boucher f., Boucher, F., boucher fr., boucher, fr., boucher, francis, boucher francois, Boucher, Francois, French,, Boucher pere, Boucher, pere, Bouchers, Bouchet, Bouchey, Bouchez, Bouchier, Bourcher, F. Boucher, F.Boucher, f. bouchor, franc. boucher, Françios Boucher, בושה, פרנסואה
Nationality:	French
General information:	François Boucher(29 September 1703 – 30 May 1770) was a French painter, draughtsman and etcher, who worked in the Rococo style. Boucher is known for

his idyllic and voluptuous paintings on classical themes, decorative allegories, and pastoral scenes. He was perhaps the most celebrated painter and decorative artist of the 18th century.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)
http://vocab.getty.edu/page/ulan/500032143 - Boucher, Francois

François Tabar

Image(s):



Alternative Name(s): Francois Germain Leopold Tabar, Tabar, François Germain Léopold, Tabar

Nationality: French

General information: François Tabar , born in Paris (former 1st arrondissement) on January 16, 1819 and died at Argenteuil on March 29, 1869 , is a French painter . A pupil of Paul Delaroche , Tabar specialized in historical paintings. He exhibited at the Salon of 1859 where Baudelaire noticed one of his paintings 3 . He provided Henry Murger with the model for Marcel from the literary work Scenes from Bohemian Life .

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)
http://vocab.getty.edu/page/ulan/500069683 - Tabar, Francois Germain Leopold

Guillaume Janneau

Nationality: France

General information: Guillaume Janneau or Charles-Guillaume Janneau , born on December 9, 1887in Saint-Nazaire and died in Paris (14th) on February 18, 1981, is a French art critic , general administrator of the Mobilier national , the national manufactures of Beauvais and the Gobelins , then of the National Manufacture of Sèvres ; he was a professor of applied art at the National Conservatory of Arts and Crafts .

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Henri-Georges Adam

Image(s):



Alternative Name(s): Adam, Georges H., Adam, Henri-Georges, Henri Georges Adam, Adam, Henry Georges, Henry Georges Adam, אדם, אנרי ז'ורז'

Nationality: French

General information: Henri-Georges Adam (14 January 1904 – 27 August 1967) was a French engraver and non-figurative sculptor of the École de Paris, who was also involved in the creation of numerous monumental tapestries. His work in these three areas is regarded as among the most extensive of the twentieth century.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)
http://vocab.getty.edu/page/ulan/500020748 - Adam, Henry Georges

Henry de Waroquier

Image(s):



Alternative Name(s): Waroquier, Henri de, Henry de Waroquier, Waroquier, Henri De, Henri De Waroquier, Waroquier, Henry, De Waroquier, Henry, Waroquier, henry de, Waroquier, Henry De, h. de waroquier, DeWaroquier, Henry

Nationality: France

General information: Henry de Waroquier born in Paris on January 8 , 1881 and died in the same town on December 31 , 1970 is a French painter , sculptor , draftsman and engraver , attached to the School of Paris .

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)
http://vocab.getty.edu/page/ulan/500004842 - Waroquier, Henry de

Jacques Lagrange

Image(s):	
Alternative Name(s):	Jacques Lagrange
Nationality:	French
General information:	Jacques Lagrange, born on July 28, 1917, in Paris and died on July 20, 1995, in Châteauroux, was a French painter, engraver and screenwriter.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents) http://vocab.getty.edu/page/ulan/500042870 - Lagrange, Jacques

Jacques de Vaucanson

Image(s):	
Nationality:	French
General information:	Jacques de Vaucanson (February 24, 1709 – November 21, 1782) was a French inventor and artist who built the first all-metal lathe. This invention was crucial for the Industrial Revolution. The lathe is known as the mother of machine tools, as it was the first machine tool that led to the invention of other machine tools. He was responsible for the creation of impressive and innovative automata. He also was the first person to design an automatic loom.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents)

Jean Lurçat

Image(s):	
Alternative Name(s):	Jean Lurcat, Lurcat, Jean, Jean Lurçat, J. Lurcat, Lurcat, לורקה, ז'אן, Lurçat, Jean Marie Auguste
Nationality:	France

General information:	Jean Lurçat (French: [lyʁsa]; 1 July 1892 – 6 January 1966) was a French artist noted for his role in the revival of contemporary tapestry.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents) http://vocab.getty.edu/page/ulan/500014846 - Lurcat, Jean

Jean-Baptiste Colbert

Image(s):	
Alternative Name(s):	Jean Baptiste Colbert, Seignelay, M. le marquis de, Jean-Baptiste Colbert, Colbert, Jean-Baptiste
Nationality:	French
General information:	Jean-Baptiste Colbert (29 August 1619 – 6 September 1683) was a French statesman who served as First Minister of State from 1661 until his death in 1683 under the rule of King Louis XIV. His lasting impact on the organization of the country's politics and markets, known as Colbertism, a doctrine often characterized as a variant of mercantilism, earned him the nickname le Grand Colbert
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents) http://vocab.getty.edu/page/ulan/500257321 - Colbert, Jean Baptiste

Jean-Baptiste Le Prince

Image(s):	
Alternative Name(s):	Jean Baptiste Le Prince, Jean-Baptiste Le Prince, Leprince, Jean Baptiste, Le Prince, Jean, Le Prince, Jean Baptiste, LePrince, Jean-Baptiste, Prince, Jean-Baptiste le, J. B. Leprince, J.-B. Leprince, J.B. Le Prince, J. B. Le Prince, J.B. Leprince, J.B le Prince, J.B Leprince, jean baptiste leprince, jean-baptiste leprince, jean bapt. le prince, Le Prince, Leprince, M. le Prince, Prince, Jean Baptiste le, פרינס, ז'אן בפטיסט לה, Leprince, Jean, Leprince, Jean-Baptiste
Nationality:	French
General information:	Jean-Baptiste Nicolas Le Prince (September 17, 1734 – September 30, 1781) was an important French etcher and painter. Le Prince first studied painting techniques in his native Metz. He then travelled to Paris around 1750 and became a leading student of the great painter, François Boucher (1703–1770). Le Prince's early paintings in both theme and style are comparable to his master's rococo techniques. He was the half-brother of French author Jeanne-Marie Leprince de Beaumont.

Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents) http://vocab.getty.edu/page/ulan/500026693 - Prince, Jean Baptiste le

Joseph Marie Jacquard

Image(s):	
Alternative Name(s):	Jacquard
Nationality:	French
General information:	Joseph Marie Charles dit (called or nicknamed) Jacquard (7 July 1752 – 7 August 1834) was a French weaver and merchant. He played an important role in the development of the earliest programmable loom (the "Jacquard loom"), which in turn played an important role in the development of other programmable machines, such as an early version of digital compiler used by IBM to develop the modern day computer.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents) http://vocab.getty.edu/page/ulan/500075357 - Jacquard, Joseph Marie

Louis XI

Image(s):	
Alternative Name(s):	Louis the Prudent
Nationality:	French
General information:	Louis XI was King of France from 1461 to 1483. Louis entered into open rebellion against his father in a short-lived revolt known as the Praguerie in 1440. The king forgave his rebellious vassals, including Louis, to whom he entrusted the management of the Dauphiné, then a province in southeastern France. Louis's ceaseless intrigues, however, led his father to banish him from court. From the Dauphiné, Louis led his own political establishment and married Charlotte of Savoy, daughter of Louis, Duke of Savoy, against the will of his father. Charles VII sent an army to compel his son to his will, but Louis fled to Burgundy, where he was hosted by Philip the Good, the Duke of Burgundy, Charles' greatest enemy.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents) http://vocab.getty.edu/page/ulan/500354831 - Louis XI, King of France

Louis XIV

Image(s): 

Alternative Name(s): Louis-Dieudonné, Louis le Grand, Sun King (le Roi Soleil)

Nationality: French

General information: Louis XIV, was King of France from 1643 until his death in 1715. His verified reign of 72 years and 110 days is the longest of any sovereign. Although Louis XIV's France was emblematic of the Age of Absolutism in Europe, the King surrounded himself with a variety of significant political, military, and cultural figures, such as Bossuet, Colbert, Louvois, Le Brun, Le Nôtre, Lully, Mazarin, Molière, Racine, Turenne, Condé, and Vauban.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)
http://vocab.getty.edu/page/ulan/500122256 - Louis XIV, King of France

Louis XV

Image(s): 

Alternative Name(s): Louis the Beloved

Nationality: French

General information: Louis XV (15 February 1710 – 10 May 1774), known as Louis the Beloved, was King of France from 1 September 1715 until his death in 1774. He succeeded his great-grandfather Louis XIV at the age of five. Until he reached maturity (then defined as his 13th birthday) in 1723, the kingdom was ruled by his grand-uncle Philippe II, Duke of Orléans, as Regent of France. Cardinal Fleury was chief minister from 1726 until his death in 1743, at which time the king took sole control of the kingdom.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)
http://vocab.getty.edu/page/ulan/500122354 - Louis XV, King of France

Marc Saint-Saens

Image(s): 

Nationality:

General information:	Marc Saint-Saëns , pseudonym of Marcel Léon Saint-Saëns , born on May 1 , 1903 in Toulouse , France, and died in the same city on December 16, 1979 , is a French painter , tapestry cartoonistand engraver . He is one of the main artists who, alongside Jean Lurçat , Jean Picart Le Doux and Gromaire , took part in the great renaissance movement of French tapestry in the 20th cen
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents)

Marie Cuttoli

Image(s):	
Nationality:	France
General information:	Marie Cuttoli (née Myriam Bordes; 1879 – 1973) was a French entrepreneur, born in Tulle, and patron of modernist tapestry.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents)

Mario Prassinos

Image(s):	
Alternative Name(s):	Mario Prassinos, מריו ,פרסינוס, Prassino, Mario
Nationality:	French
General information:	Mario Prassinos , born on July 30, 1916 in Constantinople and died on October 23, 1985 in Avignon , is a French non-figurative painter of Greek origin from the new School of Paris.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents) http://vocab.getty.edu/page/ulan/500074250 - Prassinos, Mario

Marthe Hennebert

Nationality:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents)

Michel Tourlière

Image(s):	
Alternative Name(s):	Michel Tourlière
Nationality:	French
General information:	Michel Tourlière was a professor at the National School of Decorative Arts (ENAD) in the city of Aubusson, where weavers were trained, he then became its director until 1969, when he left for Paris. lead ENSAD. (1925-2004)
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents) http://vocab.getty.edu/page/ulan/500113132 - Tourlière, Michel

Odeon de Conteville

Image(s):	
Alternative Name(s):	Odo of Bayeux
Nationality:	
General information:	Odo of Bayeux (died 1097) was Bishop of Bayeux in Normandy, and was also made Earl of Kent in England following the Norman Conquest. He was the maternal half-brother of duke, and later king, William the Conqueror, and was, for a time, William's primary administrator in the Kingdom of England.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents)

Paul Cuttoli

Image(s):	
Nationality:	French
General information:	Paul Cuttoli (28 June 1864 - 27 April 1949) was a French politician. Cuttoli was born in Bologhine, Algeria (then known as Saint-Eugène). He was a Member of the Chamber of Deputies from 1906 to 1919, a Senator from 1920 to 1940 and a Member of the Constituent Assembly elected in 1945. He belonged to the Radical Party.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents)

Pierre-Antoine Baudouin

Image(s):	
Alternative Name(s):	Baudoin, Pierre Antoine, Baudouin, Pierre-Antoine, Bauduain, Pierre Antoine, Bauduin, Pierre Antoine, Beaudouin, Pierre Antoine, Pierre Antoine Baudouin, Bauduain, Bauduin, Beaudoin, Pierre-Antoine Baudouin, Beaudouin, M. Baudoin, M. Baudouin, peintre de l'Académie Royale, M. Beaudoin, M. Beaudouin, P. A. Baudoin, P. A. baudouin, P.A. Baudouin, P.A. Beaudoin, Baudoin, Baudouin, Baudouin., Baudouin, Pierre Ant., Baudoin, Pierre-Antoine, Boudouin, Pierre-Antoine
Nationality:	French
General information:	Pierre-Antoine Baudouin (17 October 1723 – 15 December 1769) was a French painter working in the style of his father-in-law, François Boucher.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents) http://vocab.getty.edu/page/ulan/500013222 - Baudouin, Pierre Antoine

Pierre-Victor Galland

Image(s):	
Alternative Name(s):	Pierre Victor Galland, Galland, P. V., Galland, Pierre-Victor, Gallamd, Galland, Galland, Louis Victor
Nationality:	France
General information:	Pierre-Victor Galland (Geneva, 15 July 1822 – Paris, 30 November 1892) was a French decorative painter. Until 16, Galland studied metalwork with his father, Jacques Galland, a goldsmith. He then joined the studio of Henri Labrouste, studying architecture. After two years of training, Labrouste encouraged him to pursue his interest in decorative art under the direction of Michel Martin Drolling. In 1843, the decorative painter Pierre-Luc-Charles Ciceri (1782–1868) hired Galland to assist with painting figures, flowers, fruit, and garlands. In 1848, he again worked with Labrouste, 1848, on the Fête de la Concorde decoration.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents) http://vocab.getty.edu/page/ulan/500032531 - Galland, Pierre Victor

Raphael

Image(s):	

Alternative Name(s):	Raffaello Sanzio da Urbino
Nationality:	Italian
General information:	Raffaello Sanzio da Urbino, now generally known in English as Raphael was an Italian painter and architect of the High Renaissance. His work is admired for its clarity of form, ease of composition, and visual achievement of the Neoplatonic ideal of human grandeur. Together with Leonardo da Vinci and Michelangelo, he forms the traditional trinity of great masters of that period.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents) http://vocab.getty.edu/page/ulan/500023578 - Raphael

Robert Wogensky

Image(s):	
Alternative Name(s):	Robert Wogensky
Nationality:	French
General information:	Robert Wogensky is a French painter and engraver (lithographer and etcher) born on November 16, 1919, in Paris and died on March 17, 2019, in La Cadière-d'Azur.
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents) http://vocab.getty.edu/page/ulan/500395205 - Wogensky, Robert

Victor Vasarely

Image(s):	
Alternative Name(s):	Vasarely, Victor de, Victor Vasarely, Victor De Vasarely, Vasarely, Victor De, Vasarely, Győző, ויקטור וסרלי, Vazareli, Viktor, Вазарели, Виктор
Nationality:	French
General information:	Győző Vásárhelyi , known as Victor Vasarely , born on April 9, 1906 in Pécs, Austria-Hungary , and died on March 15, 1997 in Paris 16th , in France , is a Hungarian visual artist , born Austro-Hungarian and naturalized French in 1961 N 2 , recognized as being the father of optical art .
Semantic annotation(s):	http://vocab.getty.edu/aat/300024979 - people (agents) http://vocab.getty.edu/page/ulan/500030657 - Vasarely, Victor

A7.3. Social groups

Ancient Egyptians

Image(s):



Description: The earliest known tapestry weaving was done in linen by the ancient Egyptians between 1483 and 1411 bce. Preserved by the dry desert climate of Egypt, three tapestry fragments were found in the tomb of Thutmose IV. Two of the fragments have cartouches of Egyptian pharaohs, and the third is a series of hieroglyphs.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Aubusson's National School of Decorative Arts

Image(s):



Description: The International Tapestry City opened its doors on July 10, 2016. It integrates the former departmental museum of the tapestry of Aubusson created in 1982 , on the initiative of the General Council of Creuse , in order to present the history and the collections of tapestries of Aubusson and Felletin located in the department of Creuse and the New Aquitaine region 1

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

A7.4. Tools

Beater

Alternative Name(s): Χτένι

Description: Tools used in weaving to beat the weft fiber tightly against previous rows of weaving. Also used in basketry work. Beaters may be of various shapes, sizes, and materials; may be handheld or incorporated into the mechanism of a loom.

Εργαλεία που χρησιμοποιούνται στην ύφανση για να χτυπούν σφιχτά την ίνα του υφαδιού σε προηγούμενες σειρές ύφανσης. Χρησιμοποιείται επίσης σε καλαθοποιία. Τα χτυπητήρια μπορεί να έχουν διάφορα σχήματα, μεγέθη και υλικά. μπορεί να κρατηθεί στο χέρι ή να ενσωματωθεί στον μηχανισμό ενός αργαλειού.

Material: Wood

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300312126 - beaters (textile working equipment)

Bobbin

Alternative Name(s): Μπομπίνα

Description: A bobbin or spool is a spindle or cylinder, with or without flanges, on which yarn, thread, wire, tape or film is wound.

Μια μπομπίνα ή καρούλι είναι ένας άξονας ή ένας κύλινδρος, με ή χωρίς φλάντζες, πάνω στον οποίο τυλίγεται νήμα, κλωστή, σύρμα, ταινία ή φιλμ.

Material: Wood

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300023485 - bobbins

Comb

Alternative Name(s): Χτένα

Description: Any of various toothed devices used in handling or ordering textile fibers.

Οποιαδήποτε από τις διάφορες οδοντωτές συσκευές που χρησιμοποιούνται για το χειρισμό ή την παραγγελία υφαντικών ινών.

Material: Wood

Image(s):

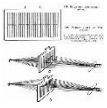


Semantic annotation(s): http://vocab.getty.edu/aat/300239965 - combs (textile working equipment)

Graph Paper

Alternative Name(s):	Χαρτί μιλιμετρέ
Description:	Paper ruled into small squares of equal size for use in drawing charts, graphs, or diagrams. Χαρτί χωρισμένο σε μικρά τετράγωνα ίσου μεγέθους για χρήση σε γραφήματα, γραφήματα ή διαγράμματα.
Material:	Wood Pulp
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300014159 - graph paper

Heddle Rod

Alternative Name(s):	Βελόνι
Description:	A stick, used with a frame loom, to which every other thread of the warp is attached. The heddle rod can either be lifted away from the frame loom to open the shed, or it holds one shed still while a shed stick is moved to create the shed. Ένα ραβδί, που χρησιμοποιείται με έναν σκελετό αργαλειό, στον οποίο προσαρμόζεται κάθε άλλο νήμα του στημονιού. Η ράβδος κουκούλας μπορεί είτε να ανασηκωθεί μακριά από τον αργαλειό του πλαισίου για να ανοίξει το υπόστεγο ή να κρατά ακίνητο ένα υπόστεγο ενώ μετακινείται ένα ραβδί υπόστεγου για να δημιουργηθεί το υπόστεγο.
Material:	Wood
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300312118 - heddle rods

Loom

Alternative Name(s):	Αργαλειός
Description:	Frames, devices, or machines of various designs, used for interlacing at right angles two or more sets of threads or yarns to form a cloth.

Σκελετοί, συσκευές ή μηχανές διαφόρων σχεδίων, που χρησιμοποιούνται για τη σύμπλεξη σε ορθή γωνία δύο ή περισσότερων σετ νημάτων ή νημάτων για να σχηματίσουν ένα ύφασμα.

Material: Wood

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300247546 - looms (textile tools)

Pencil

Alternative Name(s): Μολύβι

Description: A pencil is a writing or drawing implement with a solid graphite core in a protective casing that reduces the risk of core breakage, and keeps it from marking the user's hand.

Το μολύβι είναι ένα εργαλείο γραφής ή σχεδίασης με συμπαγή πυρήνα γραφίτη σε προστατευτικό περίβλημα που μειώνει τον κίνδυνο θραύσης του πυρήνα και το εμποδίζει να σημαδέψει το χέρι του χρήστη.

Material: Wood, Graphite

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300022443 - graphite pencils

Selvage

Alternative Name(s): Ραφή

Description: A selvage (US English) or selvedge (British English) is a "self-finished" edge of a piece of fabric which keeps it from unraveling and fraying. The term "self-finished" means that the edge does not require additional finishing work, such as hem or bias tape, to prevent fraying. In woven fabric, selvages are the edges that run parallel to the warp (the longitudinal threads that run the entire length of the fabric), and are created by the weft thread looping back at the end of each row. In knitted fabrics, selvages are the unfinished yet structurally sound edges that were neither cast on nor bound off. Historically, the term selvage applied only to loom woven fabric, though now can be applied to flat-knitted fabric.

Το selvedge (αμερικανικά αγγλικά) ή selvedge (βρετανικά αγγλικά) είναι μια "αυτοτελής" άκρη ενός κομματιού υφάσματος που το εμποδίζει να ξετυλιχτεί και

να ξεφτίσει. Ο όρος "self-finished" σημαίνει ότι η άκρη δεν απαιτεί πρόσθετη εργασία φινιρίσματος, όπως στρίφωμα ή ταινία με κλίση, για να αποφευχθεί το ξέφτισμα. Στα υφαντά υφάσματα, οι άκρες που είναι παράλληλες με το στημόνι (τα διαμήκη νήματα που διατρέχουν όλο το μήκος του υφάσματος) δημιουργούνται από το νήμα του υφάσματος που γυρίζει πίσω στο τέλος κάθε σειράς. Στα πλεκτά υφάσματα, οι άκρες είναι οι ημιτελείς, αλλά δομικά υγιείς άκρες που δεν έχουν ούτε χτυπηθεί ούτε δεθεί. Ιστορικά, ο όρος "ραφή" ίσχυε μόνο για υφαντά στον αργαλειό, αν και τώρα μπορεί να εφαρμοστεί και σε επίπεδη πλεκτή ύφανση.

Material: Cotton

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300227893 - Selvage

Sewing Scissors

Alternative Name(s): Ψαλίδι ραπτικής

Description: Scissors, which comprise a pair of pivoted blades attached to handles, designed for tasks involved in sewing, including cutting thread and clipping seams. For scissors to cut lengths of fabric, use "sewing shears."

Ψαλίδι, το οποίο αποτελείται από ένα ζεύγος περιστρεφόμενων λεπίδων προσαρτημένες σε λαβές, σχεδιασμένες για εργασίες που σχετίζονται με το ράψιμο, συμπεριλαμβανομένης της κοπής νήματος και των ραφών κοπής. Για ψαλίδι για να κόψετε μήκη υφάσματος, χρησιμοποιήστε "ψαλίδι ραπτικής".

Material: Stainless Steel

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300161434 - sewing scissors

Thread

Alternative Name(s): Νήμα

Description: Single filaments of fiber, groups of such filaments twisted tightly together, or filamentous lengths formed by spinning and twisting short fibers into a continuous strand.

Μεμονωμένα νημάτια ίνας, ομάδες τέτοιων νημάτων στριμμένα σφιχτά μεταξύ τους ή νηματώδη μήκη που σχηματίζονται με περιστροφή και συστροφή κοντών ινών σε ένα συνεχές κλώνο.

Material: Cotton, Wool, Silk

Image(s): 

Semantic annotation(s): http://vocab.getty.edu/aat/300014250 - thread

Weaving Shuttle

Alternative Name(s): Σαΐτα

Description: A shuttle is a tool designed to neatly and compactly store a holder that carries the thread of the weft yarn while weaving with a loom. Shuttles are thrown or passed back and forth through the shed, between the yarn threads of the warp in order to weave in the weft.

Η σαΐτα είναι ένα εργαλείο που έχει σχεδιαστεί για να αποθηκεύει τακτοποιημένα και συμπαγή ένα στήριγμα που φέρει το νήμα του νήματος του υφαδιού ενώ υφαίνει με έναν αργαλειό. Πετάγονται σαΐτες ή περνούν πέρα δώθε μέσα από το υπόστεγο, ανάμεσα στις νηματώδεις κλωστές του στημονιού για να πλέξουν στο υφάδι.

Material: Wood

Image(s): 

Semantic annotation(s): http://vocab.getty.edu/aat/300432887 - weaving shuttle

Yarn

Alternative Name(s): Νήμα

Description: Continuous strands, either single or compound, made from filaments of fiber by reeling, spinning, twisting, or throwing.

Συνεχείς κλώνοι, είτε απλοί είτε σύνθετοι, κατασκευασμένοι από νήματα ινών με τύλιγμα, περιστροφή, στρίψιμο ή ρίψη.

Material: Cotton, Wool, Silk

Image(s): 

Semantic annotation(s): http://vocab.getty.edu/aat/300014252 - yarn

A7.5. Materials

Cotton

Image(s): 

Alternative Name(s): Βαμβάκι

Description: Cotton is a soft, fluffy staple fiber that grows in a boll, or protective case, around the seeds of the cotton plants of the genus Gossypium in the mallow family Malvaceae. The fiber is almost pure cellulose, and can contain minor percentages of waxes, fats, pectins, and water. Under natural conditions, the cotton bolls will increase the dispersal of the seeds.

Semantic annotation(s): http://vocab.getty.edu/aat/300183670 - cotton (fiber)

Product(s): Thread
Yarn
Selvage

Graphite

Image(s): 

Alternative Name(s): Γραφίτης

Description: Naturally occurring crystalline form of carbon dimorphous with diamond. Graphite has a layered structure that consists of rings of six carbon atoms arranged in widely spaced horizontal sheets, and thus crystallizes in the hexagonal system, in contrast to the same element crystallizing in the octahedral or tetrahedral system as diamond, resulting in very different characteristics in each. Graphite is opaque, soft, greasy to the touch, and iron black to steel gray in color; it occurs as crystals, flakes, scales, veins, bedded masses, or disseminations in metamorphic rocks.

Semantic annotation(s): http://vocab.getty.edu/aat/300011098 - graphite (mineral)

Product(s): Pencil

Silk

Image(s):



Alternative Name(s): Μετάξι

Description: A fine, lustrous, natural fiber obtained from the catepillar cocoons of silk moths, such as the domesticated Bombyx mori. Silkworm silk is composed of a heavy and light chain of core proteins called fibroins, which are coated by sericin, a collection of sticky, glue-like proteins. Microscopically, raw silk appears as two strands that are held together with sericin protein. According to legend, silk was discovered by Chinese Empress Si-Ling-Shi when a cocoon fell in her tea. China maintained a monopoly on the production of silk fabric for almost 3,000 years.The worms were first cultivated in Japan about 195 CE and in Europe about 555 CE.

Semantic annotation(s): http://vocab.getty.edu/aat/300014072 - Silkworm silk

Product(s): Thread
Yarn

Stainless Steel

Image(s):



Alternative Name(s): Ανοξείδωτο ατσάλι

Description: Any of a large number of iron-chromium alloys, widely used for their corrosion resistance and nonrusting quality.

Semantic annotation(s): http://vocab.getty.edu/aat/300010920 - stainless steel

Product(s): Sewing Scissors

Wood

Image(s):



Alternative Name(s):	Ξύλο
Description:	Wood is a structural tissue found in the stems and roots of trees and other woody plants. It is an organic material – a natural composite of cellulose fibers that are strong in tension and embedded in a matrix of lignin that resists compression
Semantic annotation(s):	http://vocab.getty.edu/aat/300011914 - wood (plant material)
Product(s):	Pencil Weaving Shuttle Loom Heddle Rod Bobbin Beater Comb

Wood Pulp

Image(s):	
Alternative Name(s):	Ξυλοπολτός
Description:	An aqueous mass of wood fibers, primarily used for making paper. Wood pulp is produced by either physical grinding (mechanical wood pulp) or by chemical digestion (chemical pulp).
Semantic annotation(s):	http://vocab.getty.edu/aat/300012881 - wood pulp
Product(s):	Graph Paper

Wool

Image(s):	
Alternative Name(s):	Μαλλί
Description:	Wool is the textile fibre obtained from sheep and other mammals, especially goats, rabbits, and camelids.

Semantic annotation(s):	http://vocab.getty.edu/aat/300014074 - wool (hair material)
Product(s):	Thread Yarn

A7.6. Products

Not yet available.

A7.7. Processes

Tapestry Making Process

Alternative Name(s):	
Description:	Refers to the process used to create tapestries, which are heavy, woven textiles characterized by ornamental or pictorial designs and used as wall hangings, curtains, upholstery, or to hang from windows or balconies. The process is performed on a tapestry loom and differs from cloth-weaving in that the weft travels only to the warp at the edge of a particular color or pattern in the design, rather traveling from edge to edge of the entire piece of fabric. Various techniques are used in mixing and overlaying colors to create shading and patterns. Details of the design are often painted or embroidered. Αναφέρεται στη διαδικασία που χρησιμοποιείται για τη δημιουργία ταπετσαριών, τα οποία είναι βαριά, υφαντά υφάσματα που χαρακτηρίζονται από διακοσμητικά ή εικονογραφικά σχέδια και χρησιμοποιούνται ως επιτοίχια, κουρτίνες, ταπετσαρίες ή για κρέμασμα από παράθυρα ή μπαλκόνια. Η διαδικασία εκτελείται σε αργαλειό ταπισερί και διαφέρει από την υφαντική ύφανση στο ότι το υφάδι ταξιδεύει μόνο στο στημόνι στην άκρη ενός συγκεκριμένου χρώματος ή σχεδίου στο σχέδιο, μάλλον ταξιδεύοντας από άκρη σε άκρη ολόκληρου του υφάσματος. Διάφορες τεχνικές χρησιμοποιούνται για την ανάμειξη και την επικάλυψη χρωμάτων για τη δημιουργία σκίασης και σχεδίων. Οι λεπτομέρειες του σχεδίου είναι συχνά ζωγραφισμένες ή κεντημένες.
Material(s):	Cotton Wool Silk
Tool(s):	Pencil Weaving Shuttle Loom Graph Paper Heddle Rod

Bobbin

Beater

Thread

Yarn

Comb

Sewing Scissors

Semantic annotation(s): http://vocab.getty.edu/aat/300061981 - tapestry (process)

Step(s):

0. Design (substeps: 0)

1. Loom Preparation (substeps: 0)

2. Weaving The Tapestry (substeps: 0)

3. Finishing The Tapestry (substeps: 0)

4. Framing (substeps: 0)

0. Design (substeps: 0)

Image(s):



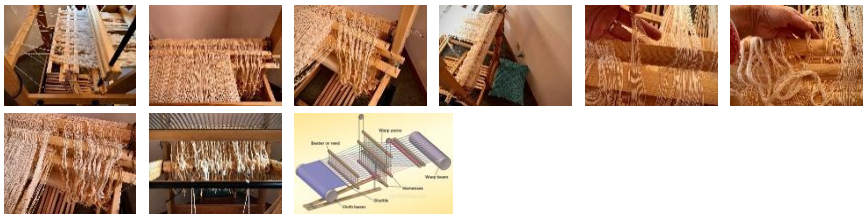
Description: The first step is to sketch the design on graph paper, considering the size and complexity of the tapestry and color the design using colored pencils to plan the color scheme.

Το πρώτο βήμα είναι να σκιαγραφήσετε το σχέδιο σε χαρτί μιλιμετρέ, λαμβάνοντας υπόψη το μέγεθος και την πολυπλοκότητα της ταπετσαρίας και να χρωματίσετε το σχέδιο χρησιμοποιώντας χρωματιστά μολύβια για να σχεδιάσετε το χρωματικό σχέδιο.

Tool(s): Pencil

1. Loom Preparation (substeps: 0)

Image(s):



Description: Next is the set up of the loom with the warp threads, ensuring they are evenly spaced and under tension,attaching the heddle bars to control the raising and lowering of warp threads and threading the weaving shuttle with the weft yarn.

Ακολουθεί η τοποθέτηση του αργαλειού με τα νήματα στημονιού, διασφαλίζοντας ότι είναι ομοιόμορφα τοποθετημένα και υπό τάση, συνδέοντας τις ράβδους κεφαλής για να ελέγξετε το ανέβασμα και το κατέβασμα των νημάτων στημονιού και περνώντας το νήμα της πλέξης με το νήμα του υφαδιού.

Tool(s): Weaving Shuttle, Loom, Thread

2. Weaving The Tapestry (substeps: 0)

Image(s):






In this step we begin weaving the weft yarn through the warp threads, following the design pattern and use tapestry bobbins to hold different colors of weft yarn for easy access.Then use a tapestry beater to pack down the weft threads, ensuring an even and tight weave while periodically trimming any excess yarn and adjust tension as needed.

Description: Σε αυτό το βήμα αρχίζουμε να πλέκουμε το νήμα του υφαδιού μέσα από τις κλωστές στημονιού, ακολουθώντας το σχέδιο σχεδίασης και χρησιμοποιούμε μασούρια ταπισερί για να κρατάμε τα διάφορα χρώματα του νήματος υφαδιού για εύκολη πρόσβαση. Στη συνέχεια χρησιμοποιούμε ένα χτυπητήρι ταπετσαρίας για να μαζέψουμε τα νήματα του υφαδιού, εξασφαλίζοντας ομοιόμορφη και σφιχτή πλέκετε ενώ κόβετε περιοδικά τυχόν περίσσεια νήματος και προσαρμόστε την τάση όπως χρειάζεται.

Material(s): Cotton, Wool, Silk

Tool(s): Weaving Shuttle, Loom, Bobbin, Beater, Thread, Yarn

3. Finishing The Tapestry (substeps: 0)

Image(s):



Description: Here we carefully remove the tapestry from the loom, cutting the warp threads at the top and bottom,knot or weave in loose ends using a needle and thread or yarn and gently comb or brush the tapestry to smooth out the threads and even out the weave.

Εδώ αφαιρούμε προσεκτικά την ταπετσαρία από τον αργαλειό, κόβουμε τις κλωστές στημονιού στο πάνω και κάτω μέρος, κάνουμε κόμπο ή υφαίνουμε χαλαρές άκρες χρησιμοποιώντας βελόνα και κλωστή ή νήμα και χτενίζουμε ή βουρτσίζουμε απαλά την ταπετσαρία για να εξομαλυνθούν οι κλωστές και να εξομαλυνθεί η ύφανση .

Tool(s):

Beater

Yarn

Comb

Sewing Scissors

4. Framing (substeps: 0)

Image(s):



Description: Finally, we attach the tapestry to a wooden dowel, rod, or frame by sewing or tying it securely making it ready for display.

Τέλος, στερεώνουμε την ταπετσαρία σε ξύλινο πείρο, ράβδο ή πλαίσιο ράβοντάς το ή δένοντάς το με ασφάλεια, κάνοντάς το έτοιμο για προβολή.

A7.8. Narratives

Source: Cité internationale de la tapisserie

A.7.8.1. History of Aubusson tapestry

20th Century renovation

The 20th Century is a period of disruption, where the tapestry reinforces its link with the avant-garde creation. Some institutions such as the Aubusson National School of Decorative Arts and personalities like Antoine-Marius Martin (School's director) , Marie Cuttoli (collector and textile editor), play here a leading

role. But history remembers mostly one name: the painter Jean Lurçat, founder of the tapestry renewal from the 1940's onwards.

Aubusson's National School of Decorative Arts

In 1884, Aubusson's municipal drawing School, founded in the 18th Century (in the move of the royal tapestry Manufacture reform), becomes the National School of Decorative Arts, beside Paris' and Limoges', with the same director Auguste Louvrier de Lajolais (1829-1908). The latter relies on professors from Paris to supply both provincial cities with models. The school, so called "ENAD" in French (Ecole Nationale d'Arts Décoratifs), plays an important part in the renewal of the tapestry art and technique in the 20th Century. The school dispenses courses of low- and high-warp weaving and "Saracen" embroidery, known under the name of Aubusson cross stitch embroidery. Well-known artists furnishes cartoons: Pierre-Victor Galland (1822-1892) , painter decorator; Charles Genuys (1852-1928), chief architect of the historical monuments; Henry de Waroquier (1881-1970), painter and engraver, professor at the Estienne School in Paris.

The School of Decorative Arts renews the tapestry

From 1917, the Aubusson School's new director, Antoine-Marius Martin (1869-1955) wishes to see the art of weaving evolve. He renewed the models by looking for different painters of his era, notably postimpressionists. He retained in the medieval tapestries, characteristics transposable to the modernity: reduce the number of colours, weave with much larger threads, use a more assertive technical writing (battage, stripes, piping etc.) He replaces painted cartoons (models for the weavers) by inked cartoons, so-called "à tons comptés", which are now drawings with its lines marking out the divers coloured surfaces. Then, very early, he would theorize and publish the principles of what he calls the tapestry Renovation twenty years before the artist Jean Lurçat, considered since the 1940's as the inventor of this Renovation.

The 1926 international Exhibit of the Decorative Arts in Paris

In 1925, Antoine-Marius Martin, Aubusson School's director, presents his researches of the tapestry renewal on a stand at the Grand Palais during the prestigious international Exhibit of Decorative Arts. The public discovers there totally unreleased student works and is amazed by the thickness of the used threads but catch a glimpse of the modernity of these young creations as well.

The cartoon painters

Antoine- Marius Martin's successor, Elie Maingonnat (1892-1966) pursues until 1958 the same dynamic, with the artist Jean Lurçat and his followers, from 1937 onwards. The new conducted researches within the Aubusson National School of Decorative Arts during the 1920's led to a painter's movement knowing the tapestry techniques and are the authors of their own weaving-suitable cartoons. Thus, the textile interpretation, basis of the art of tapestry making, is here strongly mastered by the artist.

Jean Lurçat's (1892-1966) beginnings in Aubusson

In the early 20th Century, Jean Lurçat is an artist linked with the surrealist movement. His painting encounters a pretty good success, his mother and his first wife (Marthe Hennebert) realize for him massive

needlestitch tapestries. For the editor and collector Marie Cuttoli, he draws rugs and a first cartoon of tapestry is weaved in Aubusson in 1931. In 1937, he discovers the innovative work of the Aubusson National School of Decorative Arts, so as the 16th Century hanging, so-called “d’Anglards-de-Salers”, which makes a strong impression on him. The following year, he is deeply marked by the Apocalypse hanging in Angers. In 1939, the national Manufactures’ director, Guillaume Jeanneau, entrusts him with the order of a furniture ensemble with tapestry (weaved at the Gobelins) and a mission in Aubusson: find a new genre of decor. The models created are remarked thanks to the strength of their expressivity and their few vivid colors.

Jean Lurçat revives the production in the workshops

Jean Lurçat is a great actor of the tapestry renewal in the 20th Century. He played a particularly important role due to the number of orders he provoked, contributing to a workshop boost and many hiring (Dom Robert, Marc Saint-Saëns, Mario Prassinos, Robert Wogensky, Michel Tourlière, Mathieu Matégot etc.), creating a very strong emulation in Aubusson. His tapestries with vivid colors have most of the time a monumental character destined to dress up modern architectures. His symbolic universe plays over the four elements, the vegetal and animal kingdom, the human’s place in the cosmos. The artist puts into frame poetic writings (of Eluard, Aragon, Tzara, Desnos etc.) and claims in his weavings the engagement in the Second World War Resistance. His graphics is characteristic and some motives such as the sun and the rooster are key symbols.

Marie Cuttoli’s role: tapestry editor

Marie Cuttoli (1879-1973) is a woman with a strong personality, Avant-garde works collector in the beginning of the 20th Century, tapestry lover and art seller. She does not have any interest in the “official” artists of the Aubusson National School of Decorative Arts. She took advantage of her husband’s (Paul Cuttoli) nomination as prefect of Algeria to settle down there a rug manufacture, Myrbor. She entrusts the model’s creation to contemporary artists (Fernand Léger, Jean Lurçat). From 1928 onwards, she had Aubusson tapestries done by placing an order to several artists: Lucien Couteau, Jean Lurçat, Georges Rouault, Pablo Picasso, Georges Braque, Le Corbusier, Raoul Dufy, Man Ray etc. She had notably the Marcelle Delarbre workshop in Aubusson working. The weavings went immediately to her Parisian collection or to the USA, where she organized in 1939 an important touring exhibition with help of the collector Albert Barnes and the San Francisco Museum conservator. This exhibition and its escorting catalogs will develop an American customer base, acquainted with the French Avant-garde painter’s tapestry style. The impact is so big that even today, in the USA; “aubusson” is still used as a common name to qualify a low-pile carpet.

Painter’s tapestries

There is a second stream, which marks the 20th Century, with some artists having tapestries occasionally weaved and who bound, if needed, with a cartoon painter made responsible for the adaptation of their original work to the tapestry of Aubusson weaving style.

Pierre Baudoin

An interpreter at the service of the artists

Pierre Baudoin (1921-1970) is an artist teaching at Aubusson's and Paris' Sèvres high school. In 1946, he discovers the tapestry and falls in love with the question of the textile transcription of an art work, whose first purpose is not to become weaved. He becomes a specialist in this field as he developed tapestry cartoons from original works (often etching or small size paintings). He chooses the weavings' texture (size of the stitch) and manages the wool dying. He works at first with Henri-Georges Adam, then for Le Corbusier, of who he would become the assistant in the realization of weaved works. He develops cartoons for George Braque, Alexandre Calder, Jean Arp, Pablo Picasso, André Beaudin, Max Ernst, Maurice Estève, Charles Lapicque etc. The weavings are subtle and relevant transpositions. Thanks to the intelligence and the accuracy of Pierre Baudoin's adaptation work, the artists were always fully authors of their works weaved.

The Denise René gallery

In 1951, Denise René, gallery owner in Paris, specialized in abstract and optical art, begins to edit tapestries with the will to create previously unseen and experimental pieces. To produce these new works, she gets in touch with François Tabard, head of one of the most important tapestry workshops in Aubusson. The kingpin of this adventure is Victor Vasarely, optical art painter. He establishes for himself and for the artists the cartoons from original templates using the technique of the enlarged photograph. The regular artists of the gallery are Dewasne, Deyrolle, Herbin, Magnelli, Mortensen, Pillet and Vasarely, associated with celebrities such as Arp, Taeuber Arp, Kandinsky, Léger and Le Corbusier. After a first exhibition in June 1952, many others take place in Paris or New York, including new artists as well, such as Albers, Agam, Sonia Delaunay, Van Doesburg, Bloc etc. The abstract tapestry knew at that time its full development.

Mini-tapestries

In 1960, Pierre Baudoin (cartoon painter) and Jacques Lagrange (artist) organize an exhibition of Coptic tapestries, lent notably by the Louvres Museum, to the "Galerie d'Aubusson (Grenelle street in Paris) with André de Persine, landlord. Struck by the plastic art power emanating from these small formats, they convinced several artists to create small size projects: Arp, Braque, Calder, Edelmann, Gischia, Lagrange, Picasso etc. The weavings of these small size formats began from 1960 onwards. They are technically demanding, because at that scale, even the smallest flaw can be visible.

The transformation of the National School of Decorative Arts (NSDA) in Aubusson

In the late 1960's, Michel Tourlière (1925-2004) have the actual building of Aubusson's NSDA built, with the project of creating an institution based on the excellence of the weaver's formation and a vast opening worldwide. In the 1960's, merged with the one of Limoges, Aubusson's NSDA engages within the scope of creative school's European competition, as the perspective of textile design as a possible evolution of the tapestry teaching was not retained. Thereafter, the educational resources are transferred to Limoges, leading to the unavoidable closing down of the establishment. The building encounters today a new lease of life thanks to the creation of the "Cité internationale de la tapisserie."

Key events

- 1800 - The Establishment of Aubusson's National School of Decorative Arts
- 1900 - Marie Cuttoli's Role as a Tapestry Editor.

- 1900 - Tapestry Renaissance: The 20th Century Integration of Art and Weaving in Aubusson.
- 1900 - Jean Lurçat revives the production in the workshops.
- 1900 - Jean Lurçat's Involvement in Aubusson.
- 1917 - The School of Decorative Arts renews the tapestry.
- 1920 - The Role of Cartoon Painters.
- 1926 - The 1926 International Exhibit of the Decorative Arts in Paris.
- 1940 - Painter's Tapestries and their Adaptation to Aubusson Style.
- 1951 - The Denise René Gallery's Engagement in Abstract Tapestries.
- 1960 - Mini-Tapestries and Small-Format Projects.
- 1965 - The transformation of the National School of Decorative Arts (NSDA) in Aubusson.

Key actors

- Antoine-Marius Martin
- Marie Cuttoli
- Jean Lurçat
- Auguste Louvrier de Lajolais
- Pierre-Victor Galland
- Charles Genuys
- Henry de Waroquier
- Aubusson's National School of Decorative Arts
- Elie Maingonnat
- Marthe Hennebert
- Guillaume Janneau
- Marc Saint-Saens
- Robert Wogensky
- Michel Tourlière
- Dom Robert
- Mario Prassinos
- Paul Cuttoli
- Pierre-Antoine Baudouin
- Henri-Georges Adam
- Denise René
- François Tabar
- Victor Vasarely
- Jacques Lagrange

A.7.8.2. Development of French Tapestry

Source: Adorabella Trade

11th Century

Although the weaving of tapestry has been dated back to the ancient Egyptians, we start herein the origins of French tapestry dating from the 11th Century.

The Bayeux Tapestry is the only masterpiece of its kind in the world and is a historical record retracing the events leading to the conquest of England, and culminating with the Battle of Hastings in 1066 by William the Conqueror.

The story of the tapestry begins in 1064. The tapestry is in reality a hand embroidery on linen cloth using wools of various colours. The tapestry is 70 metres long and 1/2 metre high, and was most probably woven in an Anglo-Saxon workshop supervised by Odeon de Conteville, Bishop of Bayeux and half-brother of William the Conqueror.

12th Century

The subject matter of tapestries from this period is characterized by extreme awkwardness of design, proportion, perspective and detail. The designs translated into the medium of tapestry from this period appear quite primitive and childlike, especially when compared to the masterpieces of the 16th-18th Centuries.

The two scenes in the fragment represent two months of the year - April, which is legible on the top left and is symbolised by a man holding a flower next to a tree upon which two birds are climbing. The month of May was the "warring" month and is depicted by a horseman wearing a helmet, coat of chain mail and carrying a lance and shield.

Les Mois de'Lannee (depicted below) is a surviving fragment of a late 12th Century tapestry from Baldishol Church in Norway and is a wonderful example of awkwardness of transposition of 12th Century design into the medium of tapestry and is one of the oldest surviving tapestries in the western world.

13th Century

The use of tapestries at this time was more for practicality than that of artistic, decorative or commemorative value. Kings and Lords traveling from one castle to another were fond of tapestries, for when rolled up they could carry and hung on the walls of various residences for protection from the cold and noise in the large rooms, most of which were damp and noisy as the windows were without glass and the floors were paved with flagstone.

Canopy beds originated from the custom whereby tapestries would form small comfortable areas within a room amidst the coldness of stone and in which it was possible to sleep in warmth. When a guest would arrive, usually in a common hall, the Lord's room was immediately "dressed": a canopy for his bed was arranged and cross-walls of tapestry placed north or south to protect against cold in winter or warmth in summer.

When the Lord's moved into a new castle they would not hesitate to have a tapestry cut so as to facilitate a door opening. Whenever the ceiling of a room was too low to hang the tapestry at full length, the bottom of the tapestry would be cut-off, which was kept and then sewn onto another tapestry found too small - even if the theme and colours were different. Such 13th Century tapestries, a small number which survive today still continue to puzzle historians.

14th Century

Up until the Hundred Years War (1337-1453), France was the most important producer of tapestries and Paris was the undisputed capital. Tapestry design had evolved from the extreme awkwardness of the 12th Century; however movement, proportion, perspective and composition were still cumbersome and the tapestries were composed of improbable associations of the subject matter.

The tapestry above - Bataille et Embarquement (of unknown origin), depicts a combat that is most likely drawn for the Iliad, and shows Knights, archers and mercenaries in battle with a galleon in the background that is reproduced in such a manner as to appear on land. In the foreground, Royal people are depicted with composed dispositions amid a chaotic battle scene. The tapestry is on display in the Cluny Museum, Paris.

Late 14th Century

The 100 Years War and the systematic plundering of Paris sent the tapestry makers fleeing northwards to Arras (Ateliers d'Arras), where they set-up their tapestry studios.

The tapestry depicted left, Offrande du Coer, is attributed to the Arras workshops 1400-1410 and is currently at the Cluny Museum in Paris. This tapestry depicts a finely dressed young man offering his heart to his favourite - a tapestry expressing an atmosphere of tenderness and affection.

15th Century

Towards the end of the Hundred Years War (1337-1453), the pillaging of Arras in 1446 by Louis XI sent the tapestry manufacturers towards Flanders which became the tapestry centre.

The tapestry craftsmen, working in family concerns whose manufacturing skills were passed down from father to son, had to possess skills not only of weavers but also of dyers, the two skills being interrelated, and a knowledge of which was necessary in order to bring a successful conclusion to the tapestry. Their secret lay in the skilfulness in extracting colours from various plants and incorporating them into the wool. This method gave them a palette of only 12 colours from which to work (modern computer screens have 16 million colours).

Materials used in the weaving of the tapestries were Arras thread, (aka Picardy wool), Italian silk, and silver and gold threads from Cyprus. Tapestry manufacture was slow, taking a skilled worker about two months to weave a square foot (approx. 30 cm square).

Many large tapestries were a group effort, each worker having his own particular portion of the tapestry to weave which would be joined at a later date. This led to the weave having different tensions and techniques within the one tapestry - some portions of the tapestry more taught than others.

The tapestry makers wove biblical scenes and at a later date, scenes from mythology; taking their inspiration from the translations of Greek and Latin texts. The lives of saints were widely represented and the background was either a temple, palace or simply a solid colour. The costumes were seldom of the era depicted in the scene, more often borrowed from colourful biblical illustrations.

These picturesque anachronisms gave a particular charm to the tapestries of the 15th Century, also known as Gothic tapestries and later as Flemish Gothic tapestries. The composition of the tapestries depicted an

awkwardness in perspective and landscape backgrounds. It was to be the next century before the genius of a Raphael was to bring tapestry to the true art of composition.

The purchaser of the tapestry usually dictated the subject, size, number of pieces, themes, subject manner and attitudes. Working in close collaboration with the tapestry worker was a painter who created the preliminary designs or paintings, within the restriction of the palette of colours of the threads available to the tapestry weavers.

The tapestry below Suzanne et les Viellards (Marmattan Museum, Paris) is a fine example of a biblical scene. All the vitality of this work lies in the expression of the faces. Clothes make up a superb symphony in which reds, blues and golds are blended in the purest Gothic style.

Mid-15th Century

Towards the end of the 15th Century, continuing into the 16th Century, the Loire Valley (Southeast France) became a popular place for tapestry makers as it was the favoured area of the French Aristocracy for their country retreats. Rural scenes with freshness and charm, where gentle ladies, lords and peasant folk are depicted on a flowery or "mille fleur" (thousand flower) background of the Loire Valley.

The garments of the people depicted in the tapestries were seldom in accord with history and time, often imitating the court garments that were fashionable at the time. The subjects were adorned with gold and their garments were trimmed with exquisite fabrics and furs, even the peasants appear like aristocracy. As most documents concerning tapestries of the 14th-16th centuries no longer exist, experts generally refer to the costumes of the subjects to establish the date of execution.

Le Berger tapestry, is an interesting tapestry because two components of its content are influenced by the style of two periods from the 15th century. The captions at the top and the right of the tapestry are of the early 15th Century Flemish Gothic style and the flowers at the shepherd's feet are of the style "mille fleur" (mid-15th - early 16th century).

La Danse tapestry is part of the famous set of the "Noble Pastorale" series of tapestries created around the mid-15th century and is characteristic of the tapestries made by the manufacturers of the Loire Valley. The background is entirely Mille Fleur.

The tapestries Le Gout ("taste") and A Mon Seul Desir ("my only desire") are two tapestries from within the famous set of six Lady and the Unicorn tapestries on display in a purpose buit room within the Cluny Museum in Paris.

Late 15th - Early 16th Century

At the end of the Middle Ages, epic subjects became popular. Tapetries illustrated kings and princes in tournament, combat scenes and hunting parties. This period remains the most prolific for unrivalled masterpieces.

The tapestry Le Depart pour la Chasse, (below) aka "Plaisante Chasse" or "Chasse de Volerie", depicts hawking, a favourite pass-time of the lords of the period. Thought to have been the creation of Flanderine

workshops (C1500), this medieval masterpiece today adorns the vaulted rooms of the Cluny Museum in Paris.

A lord setting off on a hunt is distinguished by his highly decorated coat and his light-coloured horse as he rides away from his chateau. His leather gaiters protect his calves from being scratched by the undergrowth.

16th Century

After the Italian Wars, the Renaissance radically changed the art of tapestry making. The new aesthetic form was an association of painting and tapestry. Around 1530, Francis I founded the first Royal tapestry workshop at Fontainbleau in France. The great Italian artist, Le Primatice was the chief painter and decorator.

Associating painting with tapestry Raphael introduced the art of composition, order, clarity, perspective and light. Raphael's work translated into a series of ten very famous tapestries known as the Acts of the Apostles, for the Sistine Chapel in the Vatican, Rome. The primary purpose of the paintings produced by Raphael was to be used as templates (or blueprints) by weavers for producing the tapestries and these paintings are known as "cartoons". The Raphael cartoons have become as famous as the tapestries themselves. Raphael was commissioned in 1515 by the Medici Pope Leo X (1513-21) to produce the works and are the oldest surviving cartoons on paper.

Many of the cartoons by celebrated artists were later re-joined and have become valuable artifacts in their own right. At the time of the Italian Wars, and with the Renaissance and the arrival of Italian artists, tapestry radically changed style. The weavers worked on the back of the tapestry, producing a mirror image of the cartoon, which therefore had to be designed in reverse.

In 1517 Raphael's cartoons were sent to Brussels for weaving in the workshops of Peter Van Aelst and were finished around 1521. The tapestries were woven on a low-warp loom (or basse-lisse technique) whereby the cartoons were cut into strips by the weavers and placed beneath the warp (vertical) threads of the loom, following the design with the coloured threads of the weft (left to right). The width of the strips was limited by both the size of the loom and by the arm-span of the weavers working side by side, with their cartoon strip placed next to their colleagues.

The tapestry Retour de Chasse depicts a lord, accompanied by his beaters, is returning to his property seen in the distance. The tapestry holds all that characterizes Renaissance art: composition, decor, perspective, light and borders of fruits, flowers and birds. The richness and elegance of the costumes in this Renaissance masterpiece contrasts with the austerity of medieval tapestries.

The tapestry Promenade Medieval is of the style that links between the Middle Ages and the Renaissance and reflects the manner of life of the period. The tapestry is a masterpiece of high-quality weaving of the 16th Century. Rich borders and arabesques characterised the highly coloured style of the Renaissance period.

17th Century

Around 1660, Colbert founded the Royal Factory at Gobelins, under the name Royal Workshop of Crown Furniture and later renamed to Beauvais in 1664, under the protection of Louis XIV. By 1675, more than 800 painters and tapestry makers could be seen at the Gobelins in Paris, under the brilliant direction of Charles Le Brun, whose idea was to group artists according to various talents.

Le Brun had each artist specialize in that for which he had an affinity and gift. This is why it is not unusual to find cartoons signed by several artists. In the 17th century, the perfection of the tapestry weavers had reached its pinnacle, the stitch had reached a maturity never before attained.

The inventory of the King's furniture at the death of Louis XIV, contained no less than 2155 Gobelins tapestries woven under the auspicious direction of Charles Le Brun.

The tapestry La Chasse au Cerf, le Rapport, (depicted above) is one of several tapestries from several series of tapestries produced over two centuries known as the Maximilien tapestries after the emperor Maximilien. The model shown above was woven in the Gobelins and hangs in the Louvre Museum in Paris.

Mid - Late 17th Century

This was a period where the "Verdures" - themes featuring greenery and foliage rose to popularity. The tapestry Verdure de Flandres, was woven in Brussels and hangs in the Museum of Art and Decoration in Paris. This work is of outstanding quality, both by its perspective and the luxuriance of its foliage.

18th Century

After the death of Louis XIV, (1638-1715), the formal subjects gave way to more imaginative compositions. Tapestry weaving became more romantic with beautiful landscapes: this style reaching its peak with Boucher and endured during the entire reign of Louis XV. During this time tapestries depicted sensuality, provocative nudes, voluptuousness - all set in charming landscapes, where fallen gods and erotic nymphs' dance.

Leda and the Swan and Sacrifice to Cybele are two tapestry that illustrate the sensualness of 18th Century tapestries. Sacrifice to Cybele is reproduced from a painting by Jaan Breughal, depicting nymphs and peasants making offerings of fruit, flowers and crops as gestures of thanksgiving to Cybele, the goddess of nature.

Mid - Late 18th Century

Tapestry techniques became greatly modified, the compositions more mannered and the themes more stylish and elegant. The leading painters of the day continued to compose tapestries as if they were paintings and gone was the practicality of useful function as in the Middle Ages. Tapestries were now strictly for aesthetic and decorative values.

J.B. Leprince a student of Boucher, was one of the most well-known painters at the start of the 18th Century. He created a new kind of exoticism based on the Northern Countries. With the Russian Games, six works at the Musee de L'ancien Archeveche in Aix-en-Provence, he introduced for the first time to French decoration the people, costumes and picturesque aspects of Russian life.

The tapestry Les Marchands d'Oiseaux is typically 18th Century by its spirit, grace and easy rendering of the ambient northern light. This tapestry was executed in Beauvais in 1770.

The Jacquard Loom & The French Revolution 1789-1795

In 1757 Jacques de Vaucanson developed a low warp (basse-lisse) loom that was improved by Joseph Maree Jacquard (1752-1834). This loom was to be the pre-curser of the technique used in the jacquard looms of today, and increased the speed at which tapestries could be reproduced.

Weft yarns (left to right) of different colours are woven from the back of the fabric to the face of the tapestry to form the design, the purpose of which was to imitate hand woven tapestry. Today, many forms of jacquard weaves of varying qualities are incorporated into the manufacture of jacquard tapestries. Different makes of Jacquard loom impart their own "fingerprint" or look to the tapestry they produce and these tapestries usually derive their name from the place (or workshop) of manufacture e.g. Halluin, Gobelin, Louvieres and Loiselles.

At the end of the French Revolution, artistic inspiration was abandoned. The Royal Workshops became government institutions managed by civil servants and the group of foreign artists painfully assembled under Charles Le Brun was broken-up.

Vandalism, pillaging and destruction reigned everywhere with some of the most beautiful tapestries burned in order to extract the small amount of gold and silver thread used in their weaving. Others were used as wind-breaks for vineyards or shelter for street peasants and refugees. The First Empire and reign of Napoleon I brought the final downfall of the art of tapestry and no masterpiece was to emerge from this confused era.

Beauvais, Aubsusson and Fellitin re-opened in 1795 and specialized in upholstering chairs. They limited themselves by reproducing tapestries from the old designs of the great artists of the 17th & 18th Centuries, reproducing tapestries in their thousands until the 19th Century.

19th - 21st Centuries

Tapestry design and manufacture have once again become the subject of popular decorative taste and many styles have emerged during this era.

The Elephant tapestry, (above) although first appearing in the mid-19th Century, finds popularity at the close of the 20th Century. This tapestry is reproduced from a portion of a large tapestry that hangs in the Louvre, Paris. The original was woven in Aubusson in the middle of the 19th Century, a period where "Orientalism" was the trend.

Today "popular" tapestries are jacquard machine woven by boutique weavers in France, Belgium, Portugal, Spain, Italy, Egypt and the USA and Aubusson hand woven tapestries being woven in China. Once again tapestries are produced for their aesthetic and decorative values, in varying themes and artistic styles that are inspired from film, television, home fashion and decorating.

Key events

- 1066 - The Bayeux Tapestry
- 1100 - Awkward Transpositions in 12th Century Tapestries
- 1200 - Practical Use of Tapestries in the 13th Century
- 1337 - Tapestry Makers Fleeing to Arras (14th Century)
- 1400 - Lady and the Unicorn Tapestries (Late 14th Century)
- 1446 - Tapestries from the Loire Valley (Mid 15th Century)
- 1451 - The Rise of Epic Subjects: End of the Middle Ages (Late 15th Century)
- 1500 - Italian Renaissance Influence on Tapestry (16th Century)
- 1651 - Rise of "Verdures" Themes (Mid - Late 17th Century)
- 1660 - Gobelins Workshop Under Charles Le Brun (17th Century)
- 1715 - Transition to Imaginative Compositions (18th Century)
- 1715 - The Majestic Tapestry Legacy: Louis XIV's Royal Furniture Inventory (17th Century)
- 1755 - Invention of the Jacquard Loom
- 1789 - French Revolution Impact on Tapestries
- 1800 - Resurgence of Tapestry Design (19th - 21st Centuries)

Key actors

- Ancient Egyptians
- Odeon de Conteville
- Louis XI
- Francis I of France
- Raphael
- Jean-Baptiste Colbert
- Louis XIV
- Charles Le Brun
- Louis XV
- Jacques de Vaucanson
- Joseph Marie Jacquard

Annex 8. RCI8 - Wool, cotton textiles

A8.1. Locations

Aachen

Alternative Name(s):

Description:

Latitude: 50.7753455

Longitude: 6.08388679999996

Image: 

Geosemantics:

https://sws.geonames.org/3247449 - Aachen

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Ageliana Rethymno

Alternative Name(s): Αγγελιανά Ρεθύμνης

Description:

Latitude: 35.38219

Longitude: 24.67885

Image:

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Agia Rethymno

Alternative Name(s): Αγιά Ρεθύμνης

Description:

Latitude: 35.36789

Longitude: 24.76614

Image:

Geosemantics:

https://sws.geonames.org/264288/ - Agiá

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Agios Ioannis Rethymno

Alternative Name(s): Άγιος Ιωάννης Ρεθύμνου

Description:

Latitude: 35.328676060309675

Longitude: 24.77811939593653

Image:

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Agios Mamas Rethymno

Alternative Name(s): Άγιος Μάμας Ρεθύμνης

Description:

Latitude: 35.32581

Longitude: 24.76027

Image: 

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Agridia Rethymno

Alternative Name(s): Αγρίδια Ρεθύμνης

Description:

Latitude: 35.33249

Longitude: 24.84395

Image: 

Geosemantics:

https://sws.geonames.org/265595/ - Agrídhia

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Aimonas Rethymno

Alternative Name(s): Αϊμονας Ρεθύμνης

Description:

Latitude: 35.33018

Longitude: 24.8679

Image:

Geosemantics:

https://sws.geonames.org/265518/ - Aïmonas

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/tgn/7234331 - Aïmonas

Albrechtplatz

Alternative Name(s):

Description:

Latitude: 51.3289612

Longitude: 6.5705397

Image: 

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Alfa Rethymno

Alternative Name(s): Αλφά Ρεθύμνου

Description:

Latitude: 35.35887

Longitude: 24.67079

Image: 

Geosemantics:

https://sws.geonames.org/265347/ - Alfá

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Aloides Rethymno

Alternative Name(s): Αλόιδες Ρεθύμνου

Description:

Latitude: 35.36505

Longitude: 24.87536

Image: 

Geosemantics:

https://sws.geonames.org/265279/ - Alóïdhes

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Alter Krahnen

Alternative Name(s):

Description:

Latitude: 50.4434353

Longitude: 7.3918979

Image:

Geosemantics:

https://sws.geonames.org/2821164/ - Trier

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Amari Rethymno

Alternative Name(s):

Description:

Latitude: 35.22637

Longitude: 24.65064

Image:

Geosemantics:

http://vocab.getty.edu/page/tgn/7220738 - Amárion

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Amern

Alternative Name(s):

Description:

Latitude: 51.23149

Longitude: 6.25088

Image: 

Geosemantics:

https://sws.geonames.org/2956553 - Amern

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Andernach

Alternative Name(s):

Description:

Latitude: 50.426057

Longitude: 7.40866359999995

Image: 

Geosemantics:

https://sws.geonames.org/6557864 - Andernach

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Anogeia Rethymno

Alternative Name(s): Ανώγεια Ρεθύμνης

Description:

Latitude: 35.29084

Longitude: 24.88412

Image: 

Geosemantics:

http://sws.geonames.org/264806/ - Anógeia

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/tgn/7236030 - Anógeia

Archea Eleftherna

Alternative Name(s): Αρχαία Ελεύθερνα

Description:

Latitude: 35.32403

Longitude: 24.67632

Image:



Geosemantics:

https://sws.geonames.org/254688/ - Archaía Eléftherna

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Arenfels Castle

Alternative Name(s): Schloß Arenfels

Description:

Latitude: 50.5219912

Longitude: 7.30709669999999

Image:



Geosemantics:

https://sws.geonames.org/11808616 - Schloß Arenfels

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Athens

Alternative Name(s):

Description: Athens is the capital of Greece. It was also at the heart of Ancient Greece, a powerful civilization and empire. The city is still dominated by 5th-century BC landmarks, including the Acropolis, a hilltop citadel topped with ancient buildings like the collonaded Parthenon temple. The Acropolis Museum, along with the National Archaeological Museum, preserves sculptures, vases, jewellery and more from Ancient Greece.

Latitude: 37.98376

Longitude: 23.72784

Image:



Geosemantics:

https://sws.geonames.org/264371/ - Athens

http://vocab.getty.edu/tgn/7001393 - Athens

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Australia

Alternative Name(s):

Description:

Latitude: -25.0

Longitude: 135.0

Image:



Geosemantics:

http://vocab.getty.edu/page/tgn/7000490 - Australia (nation)

https://www.geonames.org/2077456/commonwealth-of-australia.html - Commonwealth of Australia

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Axos Rethymno

Alternative Name(s): Αξός Ρεθύμνου

Description:

Latitude: 35.30903

Longitude: 24.84249

Image: 

Geosemantics:

https://sws.geonames.org/264291/ - Axós

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/tgn/7233983 - Axós

Aḩmadābād-e Raẕavī

Alternative Name(s): Ahmadabad-e Razavi

Description:

Latitude: 30.41472

Longitude: 55.92

Image:

Geosemantics:

https://sws.geonames.org/144583 - Aḩmadābād-e Raẕavī

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Bad Breisig

Alternative Name(s):

Description:

Latitude: 50.5061497

Longitude: 7.28972999999996

Image: 

Geosemantics:

https://sws.geonames.org/6557848/ - Bad Breisig

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Bad Godesberg

Alternative Name(s):

Description:

Latitude: 50.6768157

Longitude: 7.15838770000005

Image: 

Geosemantics:

https://sws.geonames.org/11856167/ - Bad Godesberg

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Bad Honnef

Alternative Name(s):

Description:

Latitude: 50.6426173

Longitude: 7.22624459999997

Image: 

Geosemantics:

https://sws.geonames.org/6557561 - Bad Honnef

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Bad Hönningen

Alternative Name(s):

Description:

Latitude: 50.5175662

Longitude: 7.30853330000002

Image: 

Geosemantics:

https://sws.geonames.org/6557873/ - Bad Hönningen

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Baghdad

Alternative Name(s):

Description:

Latitude: 33.333333333333336

Longitude: 44.38333333333333

Image: 

Geosemantics:

https://sws.geonames.org/98182/ - Baghdad

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Benaki Museum

Alternative Name(s): Μουσείο Μπενάκη

Description:

Latitude: 37.975939

Longitude: 23.740408

Image: 

Geosemantics:

https://sws.geonames.org/11808626/ - Musée Benaki

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Berlin

Alternative Name(s):

Description:

Latitude: 52.5

Longitude: 13.145833333333334

Image: 

Geosemantics:

https://sws.geonames.org/2950159/ - Berlin

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Bonn

Alternative Name(s):

Description:

Latitude: 50.73743

Longitude: 7.09820680000007

Image: 

Geosemantics:

https://sws.geonames.org/6553048 - Bonn

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Breda

Alternative Name(s):

Description:

Latitude: 51.583333333333336

Longitude: 4.783333333333333

Image: 

Geosemantics:

https://sws.geonames.org/2758401/ - Breda

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Brugge

Alternative Name(s):

Description:

Latitude: 51.21666666666667

Longitude: 3.2333333333333334

Image: 

Geosemantics:

https://sws.geonames.org/2758401/ - Brugge

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Burg Dattenberg

Alternative Name(s):

Description:

Latitude: 50.19106

Longitude: 8.36214

Image: 

Geosemantics:

https://sws.geonames.org/2938781/ - Dattenberg

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Burg Rheineck

Alternative Name(s):

Description:

Latitude: 50.4959085

Longitude: 7.31292780000001

Image: 

Geosemantics:

https://sws.geonames.org/11186403/ - Burg Rheineck

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Burtscheid

Alternative Name(s):

Description:

Latitude: 50.76555555555556

Longitude: 6.112222222222222

Image: 

Geosemantics:

https://sws.geonames.org/2940925/ - Burtscheid

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Chania

Alternative Name(s): Χανιά

Description:

Latitude: 35.51124

Longitude: 24.02921

Image: 

Geosemantics:

https://sws.geonames.org/260114/ - Chaniá

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Chicago

Alternative Name(s):

Description:

Latitude: 41.83694444444444

Longitude: -87.68472222222222

Image: 

Geosemantics:

https://sws.geonames.org/4887398 - Chicago

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Chios

Alternative Name(s):

Description:

Latitude: 38.38333333333333

Longitude: 26.116666666666667

Image: 

Geosemantics:

https://sws.geonames.org/259970 - Chios

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Chonos Rethymno

Alternative Name(s): Χώνος Ρεθύμνης

Description:

Latitude: 35.33851

Longitude: 24.88275

Image: 

Geosemantics:

https://sws.geonames.org/259920/ - Chónos

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

City of Westminster

Alternative Name(s):

Description:

Latitude: 51.4975

Longitude: -0.1357

Image: 

Geosemantics:

https://sws.geonames.org/3333218/ - City of Westminster

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Cologne

Alternative Name(s): Köln

Description:

Latitude: 50.937531

Longitude: 6.96027860000004

Image: 

Geosemantics:

https://sws.geonames.org/2886242/ - Köln

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Crete

Alternative Name(s): Κρήτη

Description:

Latitude: 35.34194

Longitude: 25.14238

Image: 

Geosemantics:

https://www.geonames.org/258763/crete.html - Crete

http://vocab.getty.edu/page/tgn/7230421 - Crete (general region)

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Crown Prince District

Alternative Name(s):

Description: The silk neighborhood of Krefeld

Latitude: 51.33645

Longitude: 6.55381

Image:

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Dafnades Rethymno

Alternative Name(s): Δαφνέδες Ρεθύμνης

Description:

Latitude: 35.35623

Longitude: 24.75589

Image:

Geosemantics:

https://sws.geonames.org/263322/ - Dhafnédhes

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/tgn/7234486 - Dhafnédhes

Damavolos Rethymno

Alternative Name(s): Δαμαβόλος Ρεθύμνης

Description:

Latitude: 35.34552

Longitude: 24.75237

Image:

Geosemantics:

https://sws.geonames.org/263269/ - Dhamavólos

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/tgn/7234421 - Dhamavólos

Dillenburg

Alternative Name(s):

Description:

Latitude: 50.733333333333334

Longitude: 8.283333333333333

Image: 

Geosemantics:

https://sws.geonames.org/6557783 - Dillenburg

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Drachenfels

Alternative Name(s):

Description:

Latitude: 50.6650948

Longitude: 7.21027159999994

Image: 

Geosemantics:

https://sws.geonames.org/2935393/ - Drachenfels

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Düsseldorf

Alternative Name(s):

Description:

Latitude: 51.2277411

Longitude: 6.77345560000003

Image: 

Geosemantics:

https://sws.geonames.org/2934246 - Düsseldorf

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Ehrenbreitstein Fortress

Alternative Name(s):

Description:

Latitude: 50.3645802

Longitude: 7.61384429999998

Image: 

Geosemantics:

https://sws.geonames.org/12060364 - Ehrenbreitstein Fortress

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Embaros Heraklion

Alternative Name(s): Έμπαρος Ηρακλείου

Description:

Latitude: 35.10210

Longitude: 25.38307

Image: 

Geosemantics:

http://vocab.getty.edu/page/tgn/4000241 - Émbaros

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

England

Alternative Name(s):

Description:

Latitude: 51.5

Longitude: -0.11666666666666667

Image:



Geosemantics:

https://sws.geonames.org/6269131/ - England

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Europe

Alternative Name(s):

Description:

Latitude: 48.69096

Longitude: 9.14062

Image:



Geosemantics:

https://sws.geonames.org/6255148/ - Europe

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Federal Republic of Germany

Alternative Name(s):

Description:

Latitude: 51.5

Longitude: 10.5

Image:

Geosemantics:

https://sws.geonames.org/2921044/ - Federal Republic of Germany

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Forst

Alternative Name(s):

Description:

Latitude: 46.75

Longitude: 7.516666666666667

Image: 

Geosemantics:

https://sws.geonames.org/7670172/ - Forst

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Friedenskirche Krefeld

Alternative Name(s):

Description:

Latitude: 51.33295

Longitude: 6.56858999999997

Image: 

Geosemantics:

https://sws.geonames.org/2884509/ - Krefeld

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Garazo Rethymno

Alternative Name(s): Γαράζο Ρεθύμνου

Description:

Latitude: 35.34414

Longitude: 24.78776

Image: 

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Gelduba

Alternative Name(s):

Description:

Latitude: 51.3331944444444

Longitude: 6.6825

Image: 

Geosemantics:

https://sws.geonames.org/2921502/ - Gellep-Stratum

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Godesberg Castle

Alternative Name(s): Godesburg

Description:

Latitude: 50.6851319

Longitude: 7.15078159999996

Image: 

Geosemantics:

https://sws.geonames.org/6691768/ - Godesburg

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Grenoble

Alternative Name(s):

Description:

Latitude: 45.2002

Longitude: 5.7222

Image: 

Geosemantics:

https://sws.geonames.org/3014728/ - Grenoble

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Homberg

Alternative Name(s):

Description:

Latitude: 51.4549865

Longitude: 6.70621519999997

Image:

Geosemantics:

https://sws.geonames.org/2870221/ - Moers

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Hüls

Alternative Name(s):

Description:

Latitude: 51.371508

Longitude: 6.51346790000002

Image: 

Geosemantics:

https://sws.geonames.org/2897830/ - Hüls

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Ingolstadt

Alternative Name(s):

Description:

Latitude: 48.76508

Longitude: 11.42372

Image: 

Geosemantics:

https://sws.geonames.org/2895992/ - Ingolstadt

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Irakleion

Alternative Name(s): Ηράκλειο

Description:

Latitude: 35.32787

Longitude: 25.14341

Image: 

Geosemantics:

http://sws.geonames.org/261745/ - Irákleion

http://vocab.getty.edu/tgn/7010879 - Iráklion

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Kalesa Heraklion

Alternative Name(s): Καλέσια Ηρακλείου

Description:

Latitude: 35.28696

Longitude: 25.05889

Image:

Geosemantics:

http://vocab.getty.edu/page/tgn/7236567 - Áno Kalésia

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Katechesekirche St. Stephan

Alternative Name(s):

Description:

Latitude: 51.3299999

Longitude: 6.56960189999995

Image:

Geosemantics:

https://sws.geonames.org/2884509/ - Krefeld

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Keramota Rethymno

Alternative Name(s): Κεραμωτά Ρεθύμνης

Description:

Latitude: 35.33095

Longitude: 24.7419

Image:

Geosemantics:

https://sws.geonames.org/260240/ - Keramotá

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/tgn/7231696 - Keramotá

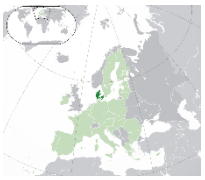
Kingdom of Denmark

Alternative Name(s): Denmark

Description:

Latitude: 56

Longitude: 10

Image: 

Geosemantics:

https://sws.geonames.org/2623032/ - Kingdom of Denmark

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Knossos

Alternative Name(s):	Κνωσός
Description:	Σημαντική πόλης κατά την αρχαιότητα, με συνεχή ζωή από τα νεολιθικά χρόνια έως τον 5ο αι.
Latitude:	35.29799
Longitude:	25.16304

Image: 

Geosemantics:

https://sws.geonames.org/259627/ - Knossos

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Knossos

Alternative Name(s):	Κνωσός
Description:	Knossos is the largest Bronze Age archaeological site on Crete, Greece and has been called Europe's oldest city.
Latitude:	35.29799
Longitude:	25.16304

Image: 

Geosemantics:

https://sws.geonames.org/259627/ - Knossos

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Koblenz

Alternative Name(s):

Description:

Latitude: 50.3569429

Longitude: 7.58899589999999

Image: 

Geosemantics:

https://sws.geonames.org/2886946/ - Koblenz

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Krana Rethymno

Alternative Name(s): Κράνα Ρεθύμνου

Description:

Latitude: 35.29888

Longitude: 24.81485

Image:

Geosemantics:

https://sws.geonames.org/258891/ - Krána

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/tgn/7231166 - Krána

Krefeld

Alternative Name(s):

Description:

Latitude: 51.3387609

Longitude: 6.5853417

Image: 

Geosemantics:

https://sws.geonames.org/2884509/ - Krefeld

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Krefeld port

Alternative Name(s): Krefeld Rheinhafen

Description:

Latitude: 51.3290454

Longitude: 6.6881275

Image: 

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Krefeld train station

Alternative Name(s): Krefeld Hauptbahnhof

Description:

Latitude: 51.3256227

Longitude: 6.56819380000002

Image: 

Geosemantics:

https://sws.geonames.org/2884508/ - Krefeld (railroad station)

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Kreisfreie Stadt Potsdam

Alternative Name(s):

Description:

Latitude: 52.40444

Longitude: 13.04722

Image: 

Geosemantics:

https://sws.geonames.org/2852455/ - Kreisfreie Stadt Potsdam

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Kryoneri Rethymno

Alternative Name(s): Κρυονέρι Ρεθύμνης

Description:

Latitude: 35.33067

Longitude: 24.85236

Image:

Geosemantics:

https://sws.geonames.org/258802/ - Krionérion

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/tgn/7230765 - Krionérion

Linnich

Alternative Name(s):

Description:

Latitude: 50.97888888888889

Longitude: 6.267777777777778

Image: 

Geosemantics:

https://sws.geonames.org/6557530/ - Linnich

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Livadia Rethymno

Alternative Name(s): Λιβάδια Ρεθύμνου

Description:

Latitude: 35.30665

Longitude: 24.80799

Image: 

Geosemantics:

https://sws.geonames.org/258200/ - Livádhia

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

London

Alternative Name(s):

Description:

Latitude: 51.507222222222225

Longitude: -0.1275

Image: 

Geosemantics:

https://sws.geonames.org/2643743/ - London

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Luisenplatz

Alternative Name(s):

Description:

Latitude: 51.332676

Longitude: 6.5681097

Image:

Geosemantics:

https://sws.geonames.org/2884509/ - Krefeld

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Luisenstraße 15

Alternative Name(s):

Description: Gotzes first workshop

Latitude: 51.3277524

Longitude: 6.57063019999998

Image:



Geosemantics:

https://sws.geonames.org/2884509/ - Krefeld

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Luisenstraße 17

Alternative Name(s):

Description:

Latitude: 51.3278297

Longitude: 6.57062029999997

Image:

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Lyon

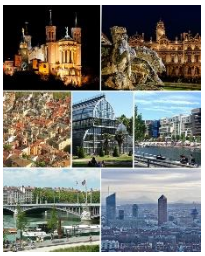
Alternative Name(s):

Description: Lyon

Latitude: 45.74846

Longitude: 4.84671

Image:



Geosemantics:

https://sws.geonames.org/2996944/ - Lyon

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Malia

Alternative Name(s):

Description:

Latitude: 35.29332

Longitude: 25.49169

Image: 

Geosemantics:

https://sws.geonames.org/257858/ - Mália

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Manchester

Alternative Name(s):

Description:

Latitude: 53.46666666666667

Longitude: -2.2333333333333334

Image: 

Geosemantics:

https://sws.geonames.org/2643123/ - Manchester

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Margarites Rethymno

Alternative Name(s): Μαργαρίτες Ρεθύμνου

Description:

Latitude: 35.33995

Longitude: 24.68679

Image: 

Geosemantics:

https://sws.geonames.org/257696/ - Margarítai

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/tgn/7231117 - Margarítai

Mariannenstraße 4

Alternative Name(s):

Description:

Latitude: 51.3279529

Longitude: 6.5715788

Image:

Geosemantics:

https://sws.geonames.org/2884509/ - Krefeld

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Milan

Alternative Name(s):

Description:

Latitude: 45.46666666666667

Longitude: 9.183333333333334

Image:



Geosemantics:

https://sws.geonames.org/3173435/ - Milan

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Moers

Alternative Name(s):

Description: The County of Moers (German : Grafschaft Moers) was a historical princely territory on the left bank of the Lower Rhine that included the towns of Moers and Krefeld as well as the surrounding villages and regions. Although the county was

legally dissolved as far back as 1797/1801, the names of communal institutions and local firms often incorporate the word Grafschafter ("comital") which harks back to the County of Moers.

Latitude: 51.4516041

Longitude: 6.64081480000004

Image: 

Geosemantics:

https://sws.geonames.org/6557518 - Moers

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Mourtzana Rethymno

Alternative Name(s): Μουρτζανά Ρεθύμνης

Description:

Latitude: 35.3542

Longitude: 24.77606

Image:

Geosemantics:

https://sws.geonames.org/256685/ - Mourtzaná

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/tgn/7226021 - Mourtzaná

Nantes

Alternative Name(s):

Description:

Latitude: 47.21725

Longitude: -1.55336

Image: 

Geosemantics:

https://sws.geonames.org/2990969 - Nantes

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Neue Linner Str. 80

Alternative Name(s):

Description:

Latitude: 51.3323973

Longitude: 6.56721340000001

Image:

Geosemantics:

https://sws.geonames.org/2884509/ - Krefeld

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Neuss

Alternative Name(s):

Description:

Latitude: 51.2041968

Longitude: 6.68795109999996

Image: 

Geosemantics:

https://sws.geonames.org/6557510/ - Neuss

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

New York City

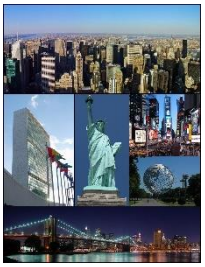
Alternative Name(s):

Description:

Latitude: 40.71427

Longitude: -74.00597

Image:



Geosemantics:

https://sws.geonames.org/5128581/ - New York City

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Oberhausen

Alternative Name(s):

Description:

Latitude: 51.4963341

Longitude: 6.86377649999997

Image:



Geosemantics:

https://sws.geonames.org/6553028/ - Oberhausen

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Ockenfels Castle

Alternative Name(s):

Description:

Latitude: 50.5743437

Longitude: 7.2726778

Image: 

Geosemantics:

https://sws.geonames.org/2858241/ - Ockenfels

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Omala Rethymno

Alternative Name(s): Ομάλα Ρεθύμνης

Description:

Latitude: 35.33564

Longitude: 24.79383

Image:

Geosemantics:

https://sws.geonames.org/256306/ - Omála

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/tgn/7223836 - Omála

Orphanage of Krefeld

Alternative Name(s):

Description:

Latitude: 51.3322086

Longitude: 6.57097720000002

Image:

Geosemantics:

https://sws.geonames.org/2884509/ - Krefeld

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Orthes Rethymno

Alternative Name(s): Ορθές Ρεθύμνης

Description:

Latitude: 35.33726

Longitude: 24.69694

Image:

Geosemantics:

https://sws.geonames.org/256249/ - Orthés

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/tgn/7223478 - Orthés

Oullins

Alternative Name(s):

Description:

Latitude: 45.715

Longitude: 4.8083

Image: 

Geosemantics:

https://sws.geonames.org/6441724/ - Oullins

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Palaia Roumata

Alternative Name(s): Παλαιά Ρούματα Χανίων

Description:

Latitude: 35.39995

Longitude: 23.78070

Image:

Geosemantics:

http://vocab.getty.edu/page/tgn/7223096 - Palaiá Roúmata

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Palaikastro Lasithi

Alternative Name(s): Παλαίκαστρο Λασιθίου

Description:

Latitude: 35.19785

Longitude: 26.25570

Image:



Geosemantics:

http://vocab.getty.edu/page/tgn/7011187 - Palaiókastron

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Panormos Rethymno

Alternative Name(s): Πάνορμο Ρεθύμνης

Description:

Latitude: 35.41815

Longitude: 24.69091

Image: 

Geosemantics:

https://sws.geonames.org/255849/ - Pánormos

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/tgn/7221623 - Pánormos

Paris

Alternative Name(s):

Description:

Latitude: 48.85339

Longitude: 2.34864

Image: 

Geosemantics:

https://sws.geonames.org/2988507/ - Paris

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Perama Rethymno

Alternative Name(s): Πέραμα Ρεθύμνης

Description:

Latitude: 35.3703

Longitude: 24.70345

Image: 

Geosemantics:

https://sws.geonames.org/255589/ - Pérama

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/tgn/7225943 - Pérama

Plevriana Rethymno

Alternative Name(s): Πλευριανά Ρεθύμνης

Description:

Latitude: 35.35136

Longitude: 24.68453

Image:

Geosemantics:

https://sws.geonames.org/254958/ - Plevrianá

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/tgn/7222690 - Plevrianá

Poissy

Alternative Name(s):

Description:

Latitude: 48.9294

Longitude: 2.0456

Image:



Geosemantics:

https://sws.geonames.org/6454738/ - Poissy

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Portovenere

Alternative Name(s):

Description:

Latitude: 44.05083

Longitude: 9.83431

Image: 

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Porz

Alternative Name(s): Porz am Rhein

Description:

Latitude: 50.8829388

Longitude: 7.06245609999996

Image: 

Geosemantics:

https://sws.geonames.org/2852566/ - Porz am Rhein

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Prasies Rethymno

Alternative Name(s): Πρασιές Ρεθύμνου

Description:

Latitude: 35.32006

Longitude: 24.53119

Image: 

Geosemantics:

https://sws.geonames.org/254738 - Prasiés

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Remagen

Alternative Name(s):

Description:

Latitude: 50.5732804

Longitude: 7.23855330000004

Image: 

Geosemantics:

https://sws.geonames.org/6557850/ - Remagen

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Republic of France

Alternative Name(s):

Description:

Latitude: 46

Longitude: 2

Image: 

Geosemantics:

https://sws.geonames.org/3017382 - Republic of France

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Rome

Alternative Name(s): Città metropolitana di Roma Capitale

Description:

Latitude: 41.9

Longitude: 12.5

Image: 

Geosemantics:

https://sws.geonames.org/3169069/ - Città metropolitana di Roma Capitale

https://sws.geonames.org/3169070/ - Rome

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Sankt Tönis

Alternative Name(s):

Description:

Latitude: 51.3221638

Longitude: 6.49217299999998

Image: 

Geosemantics:

https://sws.geonames.org/2841473/ - Sankt Tönis

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Schloss Engers

Alternative Name(s):

Description:

Latitude: 50.4225072

Longitude: 7.54345330000001

Image: 

Geosemantics:

https://sws.geonames.org/2930166/ - Engers

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Secondary school

Alternative Name(s):

Description:

Latitude: 51.3324414

Longitude: 6.5679288

Image: 

Geosemantics:

https://sws.geonames.org/2884509/ - Krefeld

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Strati Chania

Alternative Name(s): Στράτοι Χανίων

Description:

Latitude: 35.29149

Longitude: 23.73373

Image:

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Tehran

Alternative Name(s):

Description:

Latitude: 35.69611111111111

Longitude: 51.42305555555556

Image:

Geosemantics:

https://sws.geonames.org/110791/ - Tehran Province

https://sws.geonames.org/112931/ - Tehran

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Tilly

Alternative Name(s):

Description:

Latitude: 50.56078

Longitude: 4.55495

Image:

Geosemantics:

https://sws.geonames.org/2785432/ - Tilly

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Tunis

Alternative Name(s):

Description:

Latitude: 36.8

Longitude: 10.183333333333334

Image: 

Geosemantics:

https://sws.geonames.org/2464470/ - Tunis

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Uerdingen

Alternative Name(s):

Description:

Latitude: 51.3547878

Longitude: 6.64289459999998

Image: 

Geosemantics:

https://sws.geonames.org/2820447/ - Uerdingen

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Unkel

Alternative Name(s):

Description:

Latitude: 50.5998785

Longitude: 7.21811890000004

Image: 

Geosemantics:

https://sws.geonames.org/6557876/ - Unkel

https://sws.geonames.org/2820101/ - Unkel

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Veni Rethymno

Alternative Name(s): Βενί Ρεθύμνης

Description:

Latitude: 35.31905

Longitude: 24.82953

Image:

Geosemantics:

https://sws.geonames.org/252033/ - Venίon

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/tgn/7220051 - Venίon

Viersen

Alternative Name(s):

Description:

Latitude: 51.2554987

Longitude: 6.39652350000006

Image: 

Geosemantics:

https://sws.geonames.org/2817311/ - Viersen

https://sws.geonames.org/6557513/ - Viersen

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Wesel

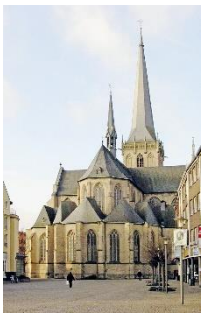
Alternative Name(s):

Description:

Latitude: 51.658611111111114

Longitude: 6.6177777777777775

Image:



Geosemantics:

https://sws.geonames.org/2810678/ - Wesel

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Wesseling

Alternative Name(s):

Description:

Latitude: 50.8255624

Longitude: 6.97253850000004

Image:

Geosemantics:

https://sws.geonames.org/6557539/ - Wesseling

https://sws.geonames.org/2810612/ - Wesseling

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Winchester

Alternative Name(s):

Description:

Latitude: 51.0632

Longitude: -1.308

Image: 

Geosemantics:

https://sws.geonames.org/2633858/ - Winchester

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Xanten

Alternative Name(s):

Description:

Latitude: 51.6571081

Longitude: 6.44865040000002

Image: 

Geosemantics:

https://sws.geonames.org/6557522/ - Xanten

https://sws.geonames.org/2805385/ - Xanten

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

Zoniana Rethymno

Alternative Name(s): Ζωνιανά Ρεθύμνης

Description:

Latitude: 35.29502

Longitude: 24.82944

Image: 

Geosemantics:

https://sws.geonames.org/251187/ - Zonianá

Semantic annotation(s):

http://vocab.getty.edu/aat/300248479 - location (physical position)

http://vocab.getty.edu/tgn/7221585 - Zonianá

A8.2. Persons

Alexander Wang

Alternative Name(s):

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Alexandra Bissa

Alternative Name(s):

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Alexios II Komnenos

Image(s): 

Nationality: Greek

General information: was Byzantine emperor from 1180 to 1183. He ascended to the throne as a minor. For the duration of his short reign, the imperial power was de facto held by regents.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Anaktae

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Ancient Greek Sandals

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Anna Kitsou

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Anni Albers

Nationality: American

General information: Anni Albers was a German-born American textile artist and printmaker credited with blurring the lines between traditional craft and art.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Barbara Terzaki Pallikari

Alternative Name(s): Βαρβάρα Τερζάκη Παλλήκαρη

Nationality: Hellenic

General information: Εμπνεύστρια και συντονίστρια της Αποστολής Πηνελόπη Gandhi

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Basile Bouchon

Nationality: French

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Basile Bouchon

Nationality: French

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Basile Bouchon

Nationality: French

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Carven

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Charlemagne

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Daedalus

Image(s): 

Alternative Name(s): Δαίδαλος

Nationality: Greek

General information: In Greek mythology, Daedalus was a skilful architect and craftsman, seen as a symbol of wisdom, knowledge and power. He is the father of Icarus, the uncle of Perdix, and possibly also the father of Iapyx. Among his most famous creations are the wooden cow for Pasiphaë, the Labyrinth for King Minos of Crete which imprisoned the Minotaur, and the wings that he and his son Icarus used to escape Crete. It was during this escape that Icarus did not heed his father's warnings and flew too close to the sun; the wax holding his wings together melted and Icarus fell to his death.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Edmund Cartwright

Alternative Name(s):

Nationality: English

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Eleni Koukoulaki

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Elisabeth Kremers

Alternative Name(s):

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Erwin Maus

Nationality:

General information: Erwin Maus, Henriette Gotzes' nephew, was a great support for the business. From January 1962, the company was registered as a partnership in the Commercial Register as Erwin Maus became a partner. He had learned the weaving trade from scratch and subsequently worked in the office and as a sales representative.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Erwin Priedigkeit

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

F.J. Casaretto

Nationality: Italian

General information: Moved to Krefeld in the 18th century.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Faye Chatzi

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Franz Johann Joseph Bock

Nationality: German

General information: Franz Bock persuaded F.J. Casaretto to venture into the ecclesiastical textile business and what is more to concentrate on historic patterns.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Ioannis Modatsos

Alternative Name(s): Μοδάτσος Ιωάννης

Nationality: Hellenic

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Iris Lindemann

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Isaac the Jew

Nationality:

General information: In his adult years, Issac became a prominent merchant in the Frankish lands, eventually gaining the attention of Charlemagne who took a liking to the young Jew. Issac was first employed by Charlemagne to go to the holy land and bring back precious merchandise, this was greatly successful and strengthened relations between the two men.

In 797 Isaac, along side two other diplomats (Lantfroi and Sigismond) were sent to Harun al-Rashid, the fifth Abbasid Caliph. The diplomatic mission was highly rewarding and was important in fortifying Abbasid–Carolingian relations.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

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Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Issey Miyake

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Jacques de Vaucanson

Nationality: French

General information: He was responsible for the creation of impressive and innovative automata. He also was the first person to design an automatic loom and built the first all-metal lathe.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Jakob Theodor Gotzes

Nationality: German

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Jane Lawson

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Jean Paul Gaultier

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Jean-Baptiste Falcon

Nationality: French

General information: Jean-Baptiste Falcon was an expert silk weaver of Lyon and assistant of Basile Bouchon. He improved Basile Bouchon's draw loom by expanding the number of cords that could be handled by increasing the holes in rows and using rectangular cards that were joined together in an endless loop.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Johann Tserclaes

Image(s): 

Nationality:

General information: Johann Tserclaes, Count of Tilly was a field marshal who commanded the Catholic League's forces in the Thirty Years' War.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Louis IX of France

Alternative Name(s): Saint Louis

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Loukia Orfanou

Alternative Name(s): Λουκία Ορφανού

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Maria Galanaki

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Maria Sigma Textiles

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Mariano Fortuny

Nationality:

General information: He was a Spanish polymath, artist, inventor and fashion designer

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Marios Schwab

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Marlies Schumacher-Kemme

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Marmarometry

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Mary Katrantzou

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Nikiforos Phokas

Image(s): 

Alternative Name(s): Nicephorus Phocas

Nationality: Greek

General information: Nikiforos Phokas was one of the most brilliant generals in the history of Byzantium who rose to become a mediocre emperor from 963 until his assassination in 969.

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Philomela

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Polina Ellis

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Qupa

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Reference :: Dyer maker

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)
Link: http://vocab.getty.edu/page/aat/300025351 - dyers

Sophia Kokosalaki

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Spyridon Tsagarakis

Alternative Name(s): Σπυρίδων Τσαγκαράκης

Nationality: Greek

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

The Artisans

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Thomas Priedigkeit

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Versace

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Vionnet

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

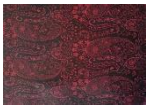
Voula Karampatzaki

Alternative Name(s): Βούλα Καραμπατζάκη

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Weaver

Image(s): 

Alternative Name(s): Weaver 1, Weaver 2

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Alberta Ferretti

Alternative Name(s):

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Elli Sfika

Alternative Name(s):

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

Ergon Mykonos

Alternative Name(s):

Nationality:

Semantic annotation(s): http://vocab.getty.edu/aat/300024979 - people (agents)

A8.3. Social groups

12 Byzantine rulers

Image(s):

Alternative Name(s):

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Abbasid Caliphate

Alternative Name(s):	
Description:	The Abbasid Caliphate was the third caliphate succeed the Islamic prophet Muhammad. It was founded by a dynasty descended from Muhammad's uncle, Abbas ibn Abdul-Muttalib (566–653 CE), from whom the dynasty takes its name.They ruled as caliphs for most of the caliphate from their capital in Baghdad in modern-day Iraq, after having overthrown the Umayyad Caliphate in the Abbasid Revolution of 750 CE
Semantic annotation(s):	http://vocab.getty.edu/aat/300025948 - organizations (groups)

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Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Casaretto's Company

Alternative Name(s):

Description: The company set up in 1842 and situated on the "Sudwall" subsequently set up a tailor's workshop in order to offer clients the finished liturgical vestments. Casaretto even exported his products to the Netherlands, Belgium, Switzerland and Austria.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Cretan women weavers

Alternative Name(s):

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Escada

Alternative Name(s):

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Klotho

Image(s):



Alternative Name(s):

Description: KLOTHO is a sustainable fashion brand founded in Crete in 2016 that brings together the Art of Weaving with contemporary design and global trends to create items of timeless aesthetics. Artisanal garments of relaxed chic elegance made of lasting quality materials and handloom embroidered patterns.

Η Klotho δημιουργήθηκε το 2016 στην Κρήτη, από την Αλεξάνδρα Θεοχάρη, όταν ερωτεύτηκε την ντόπια κουλτούρα και την παραδοσιακή τέχνη του νησιού. Από τότε χρησιμοποιεί την τέχνη του αργαλειού για να δημιουργήσει ρούχα υψηλής ραπτικής με πολιτισμική αξία. Το όραμα της είναι η βιώσιμη μόδα και η διατήρηση της τέχνης του αργαλειού σε αρμονία με το μοντέρνο lifestyle.

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Krefeld Textile Industry

Image(s): 

Alternative Name(s):

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

Mission Penelope Gandhi

Image(s): 

Alternative Name(s): Αποστολή Πηνελόπη Gandhi

Description: The Sacred Art of Weaving in Crete today
Η Ιερή τέχνη της Υφαντικής στην Κρήτη σήμερα

Semantic annotation(s): http://vocab.getty.edu/aat/300025948 - organizations (groups)

A8.4. Tools

Reference :: Beater

Alternative Name(s): Reference :: Batten, Reference :: Weaving Batten

Description: A beater or batten, is a weaving tool designed to push the weft yarn securely into place. In small hand weaving such as Inkle weaving and tablet weaving the beater may be combined with the shuttle into a single tool. In rigid heddle looms the beater is combined with the heddles. Beaters appear both in a hand-held form, and as an integral part of a loom.

A flexible device which the reed is attached to, in order for pushing back and forth to create the shed and allow beating-up.

Material:

Semantic annotation(s): http://vocab.getty.edu/aat/300432883 - weaving batten
http://vocab.getty.edu/aat/300122241 - tools

Reference :: Cauldron

Alternative Name(s):	Τσουκάλι
Description:	A cauldron (or caldron) is a large pot (kettle) for cooking or boiling over an open fire, with a lid and frequently with an arc-shaped hanger and/or integral handles or feet. There is a rich history of cauldron lore in religion, mythology, and folklore.
Material:	Metal
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300122241 - tools http://vocab.getty.edu/page/aat/300196395 - cauldrons

Reference :: Flying Shuttle

Alternative Name(s):	
Description:	This is an advancement of a loom part (shuttle). Shuttles were originally passed back and forth by hand. The flying shuttle allowed a single weaver to weave much wider fabrics, and it could be mechanized, allowing for automatic machine looms., greatly sped up the previous hand process and halved the labour force.
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300122241 - tools

Reference :: Harvesting equipment

Alternative Name(s):	
Description:	-
Material:	
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300122241 - tools http://vocab.getty.edu/page/aat/300024341 - harvesting equipment

Reference :: Pirn

Alternative Name(s):	

Description:	A pirn is a rod onto which weft thread is wound for use in weaving. Unlike a bobbin, it is fixed in place, and the thread is delivered off the end of the pirn rather than from the centre. A typical pirn is made of wood or plastic and is slightly tapered for most of its length, flaring out more sharply at the base, which fits over a pin in the shuttle. Pirns are wound from the base forward in order to ensure snag-free delivery of the thread, unlike bobbins, which are wound evenly from end to end. Pirns became important with the development of the flying shuttle, though they are also used with other end delivery shuttles. Power looms which use pirns generally have automatic changing mechanisms which remove the spent pirn from the shuttle and replaces it with a fresh one, thus allowing for uninterrupted weaving.
Material:	Wood
Semantic annotation(s):	http://vocab.getty.edu/aat/300122241 - tools

Reference :: Punched Card

Alternative Name(s):	
Description:	A punched card or punch card is a piece of stiff paper that can be used to contain binary data represented by the presence or absence of holes in predefined positions.
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300122241 - tools

Reference :: Shed

Alternative Name(s):	
Description:	The shed is the temporary separation between upper and lower warp yarns through which the weft is woven. The shed is created to make it easy to interlace the weft into the warp and thus create woven fabric.
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300122241 - tools

Reference :: Shedding device

Alternative Name(s):

Description: Shedding devices are devices used to lift warps in order to pass fiber or beads through them more easily. The space between the warps is called the shed, which is where the term shedding device comes from.

Material: Wood

Semantic annotation(s): http://vocab.getty.edu/aat/300122241 - tools

Reference :: Shuttle

Alternative Name(s):

Description: A shuttle is a tool designed to neatly and compactly store a holder that carries the thread of the weft yarn while weaving with a loom. Shuttles are thrown or passed back and forth through the shed, between the yarn threads of the warp in order to weave in the weft. The simplest shuttles, known as "stick shuttles"are made from a flat, narrow piece of wood with notches on the ends to hold the weft yarn. More complicated shuttles incorporate bobbins or pirns.

Material: Wood

Semantic annotation(s): http://vocab.getty.edu/aat/300122241 - tools

Reference :: Shuttle box

Alternative Name(s):

Description: It is the housing for the shuttle and is made of wood. It has a spindle and a picker. It may also accommodate the picker without spindle. The top and side of the box towards the sley race are open. The shuttle dwells inside the box for the intermediate period between two successive picks.

Material:

Semantic annotation(s): http://vocab.getty.edu/aat/300122241 - tools

Reference :: Spinning Jenny

Alternative Name(s):

Description: The spinning jenny is a multi-spindle spinning frame, and was one of the key developments in the industrialization of weaving during the early Industrial Revolution.

It was invented in 1764 by James Hargreaves in Stanhill, Oswaldtwistle, Lancashire in England.

Material:

Semantic annotation(s): http://vocab.getty.edu/aat/300122241 - tools

Reference :: Spinning mule

Alternative Name(s):

Description: The spinning mule is a machine used to spin cotton and other fibres.

Material:

Semantic annotation(s): http://vocab.getty.edu/aat/300122241 - tools

Reference :: Thermometer

Alternative Name(s):

Description: -

Material:

Semantic annotation(s): http://vocab.getty.edu/aat/300122241 - tools
http://vocab.getty.edu/page/aat/300198647 - thermometers

Reference :: Warping wheel

Alternative Name(s):

Description: A machine for warping yarn.

Material:

Semantic annotation(s): http://vocab.getty.edu/aat/300122241 - tools

Reference :: Wooden stick

Alternative Name(s):

Description: -

Material: Wood

Semantic annotation(s): http://vocab.getty.edu/aat/300122241 - tools

Reference::Jacquard Loom

Alternative Name(s): Jacquard machine

Description: The Jacquard machine is a device fitted to a power loom that simplifies the process of manufacturing textiles with such complex patterns as brocade, damask and matelassé. It was invented by Joseph Marie Jacquard in 1804, based on earlier inventions by the Frenchmen Basile Bouchon (1725), Jean Baptiste Falcon (1728), and Jacques Vaucanson (1740). The machine was controlled by a "chain of cards"; a number of punched cards laced together into a continuous sequence. Multiple rows of holes were punched on each card, with one complete card corresponding to one row of the design. Several such paper cards, generally white in colour, can be seen in the images below. Chains, like Bouchon's earlier use of paper tape, allowed sequences of any length to be constructed, not limited by the size of a card.

Material: Wood

Semantic annotation(s): http://vocab.getty.edu/aat/300023516 - Jacquard looms
http://vocab.getty.edu/aat/300122241 - tools

Reference::Spinning wheel

Alternative Name(s):

Description: A spinning wheel is a device for spinning thread or yarn from fibres.
It was fundamental to the cotton textile industry prior to the Industrial Revolution.
It laid the foundations for later machinery such as the spinning jenny and spinning frame, which displaced the spinning wheel during the Industrial Revolution.

Material: Wood

Semantic annotation(s): http://vocab.getty.edu/aat/300263278 - spinning wheels
http://vocab.getty.edu/aat/300122241 - tools

Reference::Treadle

Alternative Name(s):

Description: -

Material:

Semantic annotation(s): http://vocab.getty.edu/aat/300122241 - tools

Reference::Warping reel

Alternative Name(s):	
Description:	A wrap reel or skein winder is a device for measuring yarn and making it into hanks of a standard size. The reel is of a standard size and its revolutions are counted as the yarn is wrapped around it.
Material:	Wood
Semantic annotation(s):	http://vocab.getty.edu/aat/300432594 - warping reel http://vocab.getty.edu/aat/300122241 - tools

Shed

Alternative Name(s):	Πλέγμα
Description:	In weaving, the shed is the temporary separation between upper and lower warp yarns through which the weft is woven. The shed is created to make it easy to interlace the weft into the warp and thus create woven fabric. Most types of looms have some sort of device which separates some of the warp threads from the others. This separation is called the shed, and allows for a shuttle carrying the weft thread to move through the shed perpendicular to the warp threads. Which threads are raised and which are lowered are changed after each pass of the shuttle. Στην ύφανση, το πλέγμα είναι ο προσωρινός διαχωρισμός μεταξύ του άνω και του κάτω νήματος του στημονιού, μέσω του οποίου υφαίνεται το υφάδι. Το πλέγμα δημιουργείται για να είναι εύκολη η διαπλοκή του υφάσματος με το στημόνι και έτσι να δημιουργηθεί υφαντό ύφασμα. Οι περισσότεροι τύποι αργαλειού διαθέτουν κάποιου είδους διάταξη που διαχωρίζει ορισμένα νήματα του στημονιού από τα υπόλοιπα. Αυτός ο διαχωρισμός ονομάζεται υπόστεγο και επιτρέπει σε μια σαΐτα που μεταφέρει το νήμα υφάσματος να κινείται μέσα από το υπόστεγο κάθετα προς τα νήματα του στημονιού. Μετά από κάθε πέρασμα της σαΐτας αλλάζουν τα νήματα που ανυψώνονται και τα νήματα που χαμηλώνουν.
Material:	Metal
Image(s):	
Semantic annotation(s):	http://vocab.getty.edu/aat/300312122 - Shed

Warp

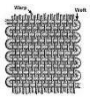
Alternative Name(s):	Παραμόρφωση

The lengthwise or longitudinal warp yarns are held stationary in tension on a frame or loom while the horizontal weft (sometimes woof) is drawn through and inserted over and under the warp. A single thread of the weft crossing the warp is called a pick. Terms vary (for instance, in North America, the weft is sometimes referred to as the fill or the filling yarn). Each individual warp thread in a fabric is called a warp end or end.

Description: Τα κατά μήκος ή διαμήκη νήματα του στημονιού διατηρούνται σταθερά υπό τάση σε ένα πλαίσιο ή αργαλειό, ενώ το οριζόντιο υφάδι (μερικές φορές υφάδι) τραβιέται και εισάγεται πάνω και κάτω από το στημόνι. Ένα μεμονωμένο νήμα του υφαδιού που διασχίζει το στημόνι ονομάζεται πένσα. Οι όροι ποικίλλουν (για παράδειγμα, στη Βόρεια Αμερική, το υφάδι αναφέρεται μερικές φορές ως γέμισμα ή νήμα γεμίσματος). Κάθε μεμονωμένη κλωστή στημονιού σε ένα ύφασμα ονομάζεται άκρο στημονιού ή άκρο.

Material: Silk threads

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300227930 - warp

Weft

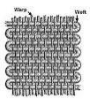
Alternative Name(s): Υφάδι

The lengthwise or longitudinal warp yarns are held stationary in tension on a frame or loom while the horizontal weft (sometimes woof) is drawn through and inserted over and under the warp. A single thread of the weft crossing the warp is called a pick. Terms vary (for instance, in North America, the weft is sometimes referred to as the fill or the filling yarn). Each individual warp thread in a fabric is called a warp end or end.

Description: Τα κατά μήκος ή διαμήκη νήματα του στημονιού διατηρούνται σταθερά υπό τάση σε ένα πλαίσιο ή αργαλειό, ενώ το οριζόντιο υφάδι (μερικές φορές υφάδι) τραβιέται και εισάγεται πάνω και κάτω από το στημόνι. Ένα μεμονωμένο νήμα του υφαδιού που διασχίζει το στημόνι ονομάζεται πένσα. Οι όροι ποικίλλουν (για παράδειγμα, στη Βόρεια Αμερική, το υφάδι αναφέρεται μερικές φορές ως γέμισμα ή νήμα γεμίσματος). Κάθε μεμονωμένη κλωστή στημονιού σε ένα ύφασμα ονομάζεται άκρο στημονιού ή άκρο.

Material: Silk threads

Image(s):



Semantic annotation(s): http://vocab.getty.edu/aat/300227934 - Weft

A8.5. Materials

24k gold-plated 925 sterling silver

Alternative Name(s): ασήμι 925 με επιχρύσωση 24K

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s): Branding Heritage :: Marble jewellery
Branding Heritage :: Necklace with silver plated with gold

Alum

Image(s):



Alternative Name(s):

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)
http://vocab.getty.edu/page/aat/300183621 - alum

Bronze

Alternative Name(s): Μπρούντζος

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s): Branding Heritage :: Necklace with lapis lazuli
Branding Heritage :: Bracelet with lapis lazuli
Branding Heritage :: The treasure of Ariadne

Clay

Alternative Name(s): Πηλός

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s): Branding Heritage :: Ceramic_1

Branding Heritage :: Ceramic_2
Branding Heritage :: Minoan ceramic pot
Branding Heritage :: The horns of the bull
Branding Heritage :: Minoan mosaic dress
Branding Heritage :: Clay pot
Branding Heritage :: Ceramic jewellery
Branding Heritage :: Ceramic jewellery

Cotton

Image(s):



Alternative Name(s):

Description: Cotton is a soft, fluffy staple fiber that grows in a boll, or protective case, around the seeds of the cotton plants of the genus Gossypium in the mallow family Malvaceae. The fiber is almost pure cellulose, and can contain minor percentages of waxes, fats, pectins, and water. Under natural conditions, the cotton bolls will increase the dispersal of the seeds.

Semantic annotation(s):
http://vocab.getty.edu/aat/300183670 - cotton (fiber)
http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s):
Branding Heritage :: Garment woven on electronic loom
Branding Heritage :: Circe
Branding Heritage :: Silk garment 2
Branding Heritage :: Alexander Wang
Branding Heritage :: The Snake Goddess Category, Embroidered garment 2
Cotton fibre
Branding Heritage :: Carven
NHMA :: 002 MINOAN MOTIF
NHMA :: 008 STANDARD BEARERS
NHMA :: 012 LABYRINTH
NHMA :: 016 CRETAN DANCERS
NHMA :: 023 MOTIF FORTUNY
NHMA :: 024 CUP BEARER
NHMA :: 030 DELPHI PLAQUE
NHMA :: 032 BEES
NHMA :: 034 HEM

NHMA :: 052 DOLPHIN

NHMA :: 053 OCTOPUS

Cotton fabric

Image(s): 

Alternative Name(s):

Description: Cotton is a soft, fluffy staple fiber that grows in a boll, or protective case, around the seeds of the cotton plants of the genus Gossypium in the mallow family Malvaceae. The fiber is almost pure cellulose, and can contain minor percentages of waxes, fats, pectins, and water. Under natural conditions, the cotton bolls will increase the dispersal of the seeds.

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)
http://vocab.getty.edu/aat/300183670 - cotton (fiber)

DMC thread

Alternative Name(s):

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s): NHMA :: 008 STANDARD BEARERS
NHMA :: 016 CRETAN DANCERS

Dyeing plants

Image(s):  

Alternative Name(s):

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)
http://vocab.getty.edu/page/aat/300132360 - Plantae (kingdom)

Gold plated silver

Alternative Name(s): Επιχρυσωμένο ασήμι

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s): Branding Heritage :: Necklace with lapis lazuli
Branding Heritage :: Bracelet with lapis lazuli

Gold thread

Alternative Name(s):

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s): Branding Heritage :: Garment woven on loom

Greek marble

Alternative Name(s): Ελληνικό μάρμαρο

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s): Branding Heritage :: Decorative object
Hagia Triada Sarcophagus

Jersey

Alternative Name(s):

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s): Branding Heritage :: Halston

Lace up

Alternative Name(s):

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Lapis lazuli

Alternative Name(s): λάπις λάζουλι

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s): Branding Heritage :: Necklace with lapis lazuli

Branding Heritage :: Bracelet with lapis lazuli

Linen

Image(s):

Alternative Name(s): Λινάρι

Description: Flax, also known as common flax or linseed, is a flowering plant, Linum usitatissimum, in the family Linaceae. It is cultivated as a food and fiber crop in regions of the world with temperate climates. Textiles made from flax are known in English as linen and are traditionally used for bed sheets, underclothes, and table linen. Its oil is known as linseed oil.

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)
http://vocab.getty.edu/aat/300014069 - linen (material)

Product(s): Branding Heritage :: Disk of Phaistos
Branding Heritage :: Hand-woven textile

Metal

Alternative Name(s):

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)
http://vocab.getty.edu/aat/300010900 - metal

Product(s): Basile Bouchon's semi-automated loom
Jacquard loom at Haus der Seidenkultur
Spinning wheel at Haus der Seidenkultur
Jacquard loom at Conservatoire National des Arts et Métiers
Haus der Seidenkultur workshop
Small Jacquard loom at Haus der Seidenkultur
Warping reel at Haus der Seidenkultur
Branding Heritage :: Sophia Kokosalaki BH Collection 2
Loom
Shed
Reference :: Cauldron
A Cretan lute

Metal heel

Alternative Name(s):

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Metallic thread

Image(s): 

Alternative Name(s): Μεταλλικό νήμα

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s):
NHMA :: 012 LABYRINTH
NHMA :: 023 MOTIF FORTUNY
NHMA :: 024 CUP BEARER
NHMA :: 030 DELPHI PLAQUE
NHMA :: 032 BEES
NHMA :: 034 HEM
NHMA :: 052 DOLPHIN
NHMA :: 053 OCTOPUS

Mosaic

Alternative Name(s): Μωσαϊκό

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Natural seagrass yarn

Alternative Name(s): φυσικό νήμα από φύκια

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s): Branding Heritage :: Hand-woven textile

Nylon

Alternative Name(s):

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s): Branding Heritage :: Halston

Oxidised brass

Alternative Name(s): Οξειδωμένος ορείχαλκος

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s): Branding Heritage :: Decorative object

Paper

Image(s):



Alternative Name(s): Χαρτί

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)
http://vocab.getty.edu/aat/300014109 - paper (fiber product)

Product(s): Punched card

Polyester

Alternative Name(s):

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)
http://vocab.getty.edu/aat/300379829 - polyester (fiber)

Product(s): Branding Heritage :: Lanvin by Alber Elbaz
Branding Heritage :: Pleats Please
Branding Heritage :: Net, Dress with prints
Branding Heritage :: Helmut Lang

Recycled Indian sari silk

Alternative Name(s): ανακυκλωμένο μετάξι από Ινδικό σάρι

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s): Branding Heritage :: Hand-woven textile

Recycled cotton

Alternative Name(s): ανακυκλωμένο βάμβακι

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s): Branding Heritage :: Hand-woven textile

Rhodium plated silver

Alternative Name(s): Επιροδιωμένο ασήμι

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s): Branding Heritage :: Silver bracelet

Satin

Alternative Name(s): Σατέν

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s): Branding Heritage :: Skirt

Silk

Image(s):



Alternative Name(s):

Description: A fine, lustrous, natural fiber obtained from the catepillar cocoons of silk moths, such as the domesticated Bombyx mori. Silkworm silk is composed of a heavy and light chain of core proteins called fibroins, which are coated by sericin, a collection of sticky, glue-like proteins. Microscopically, raw silk appears as two strands that are held together with sericin protein. According to legend, silk was discovered by Chinese Empress Si-Ling-Shi when a cocoon fell in her tea. China maintained a

monopoly on the production of silk fabric for almost 3,000 years.The worms were first cultivated in Japan about 195 CE and in Europe about 555 CE.

Semantic annotation(s):
http://vocab.getty.edu/aat/300014072 - Silkworm silk
http://semantics.gr/authorities/general-terms-ekt/4388 - μετάξι
http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s):
Branding Heritage :: Golden silk draped garment
Branding Heritage :: Lanvin by Alber Elbaz
Branding Heritage :: Minoan Pagan collection, Silk garment 1
Branding Heritage :: The Snake Goddess Category, Embroidered garment 2
Branding Heritage :: Garment woven on loom 1
Branding Heritage :: Escada
Branding Heritage :: Garment woven on loom
Branding Heritage :: Vionnet
Branding Heritage :: Helmut Lang
Branding Heritage :: Hermès
NHMA :: 016 CRETAN DANCERS
NHMA :: 023 MOTIF FORTUNY
NHMA :: 024 CUP BEARER
NHMA :: 030 DELPHI PLAQUE
NHMA :: 032 BEES
NHMA :: 034 HEM
NHMA :: 052 DOLPHIN
NHMA :: 053 OCTOPUS

Silk threads

Image(s):



Alternative Name(s):

Description:

Semantic annotation(s):
http://vocab.getty.edu/aat/300243428 - silk
http://vocab.getty.edu/aat/300014250 - thread
http://semantics.gr/authorities/general-terms-ekt/7364 - μεταξόνημα
http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s): Warp

Weft

Silver

Alternative Name(s): Ασήμι

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s): Branding Heritage :: Silver Necklace

Soap

Image(s): 

Alternative Name(s):

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)
http://vocab.getty.edu/page/aat/300014329 - soap (organic material)

String

Image(s): 

Alternative Name(s): Σπάγκος

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)
http://vocab.getty.edu/page/aat/300014249 - string (fiber product)

Suede

Alternative Name(s):

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)
http://vocab.getty.edu/aat/300193368 - suede

Product(s): Branding Heritage :: Sophia Kokosalaki BH Collection 2

Thassos & Aliveri Marble

Alternative Name(s): Μάρμαρο Θάσου & Αλιβερίου

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s): Branding Heritage :: Marble jewellery

Tulle

Alternative Name(s):

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)
http://vocab.getty.edu/aat/300256611 - tulle (meshed textile)

Product(s): Branding Heritage :: Embroidered garment 1
Versace

Undyed British wool

Alternative Name(s): Άβαφο βρετανικό μαλλί

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s): Branding Heritage :: Hand-woven textile

Vegan leather

Alternative Name(s):

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)
http://vocab.getty.edu/aat/300011845 - leather

Product(s): Branding Heritage :: Minotaur, Sandals

Velvet

Alternative Name(s):

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)
http://vocab.getty.edu/aat/300133711 - velvet (fabric weave)

Product(s): Branding Heritage :: Sophia Kokosalaki BH Collection 3

Viscose

Alternative Name(s): Rayon

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)
http://vocab.getty.edu/aat/300014059 - rayon

Product(s):
Branding Heritage :: Chimera Dress, Garment with prints
Branding Heritage :: Sophia Kokosalaki BH Collection 1
Branding Heritage :: Alexander Wang
Versace
Branding Heritage :: Alberta Ferretti
model_11
model_12
Branding Heritage :: Sophia Kokosalaki BH Collection 4
Branding Heritage :: Hermès
Branding Heritage :: Halston Heritage 1
Branding Heritage :: Halston Heritage 2

Water

Image(s):



Alternative Name(s):

Description:

Semantic annotation(s): http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)
http://vocab.getty.edu/page/aat/300011772 - water (inorganic material)

Wood

Alternative Name(s):

Description: Plant material, biological material.

Semantic annotation(s): http://vocab.getty.edu/aat/300011913 - Wood
http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)

Product(s):
Basile Bouchon's semi-automated loom
Jacques de Vaucanson's automated Loom
Reference::Jacquard Loom
Reference :: Shuttle
Reference :: Pirn

Reference :: Shedding device
Reference::Spinning wheel
Small handloom at Haus der Seidenkultur
Reference::Warping reel
Jacquard loom at Haus der Seidenkultur
Spinning wheel at Haus der Seidenkultur
Jacquard loom at Conservatoire National des Arts et Métiers
Haus der Seidenkultur workshop
Small Jacquard loom at Haus der Seidenkultur
Warping reel at Haus der Seidenkultur
Loom
Branding Heritage :: Disk of Phaistos
Reference :: Wooden stick
A Cretan lute

Wool

Image(s):	
Alternative Name(s):	
Description:	Wool is the textile fibre obtained from sheep and other mammals, especially goats, rabbits, and camelids.
Semantic annotation(s):	http://vocab.getty.edu/aat/300014074 - wool (hair material) http://vocab.getty.edu/aat/300010357 - Materials (hierarchy name)
Product(s):	Branding Heritage :: Minoan Lily, Garment woven on loom 2 Branding Heritage :: Minoan Jar, Hand woven bag Branding Heritage :: The wings of Daedalus, Hand woven creation Branding Heritage :: Hand woven textile Reference :: Dyed wool threads NHMA :: 008 STANDARD BEARERS

A8.6. Products

Branding Heritage :: Escada

Image(s):	    
Alternative Name(s):	Branding Heritage :: Escada
Description:	Ένδυμα/Φόρεμα. Πλαίσιο Δημιουργίας: Escada Edition. Τρόπος Απόκτησης: Δωρεά από ιδιωτική συλλογή το 2019. Νούμερο Συλλογής: BH/CC/15 Garment/Dress. Creation Framework: Escada Edition. Method of Acquisition: Donated from a private collection in 2019. Collection Number: BH/CC/15.
Material:	Silk
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry http://vocab.getty.edu/aat/300046159 - dresses (garments) http://semantics.gr/authorities/general-terms-ekt/4802 - Αρχαία Ελληνική Ιστορία http://vocab.getty.edu/aat/300020072 - Ancient Greek (culture or style) http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα

Branding Heritage :: Alberta Ferretti

Image(s):	  
Alternative Name(s):	Branding Heritage :: Alberta Ferretti
Description:	Τρόπος Απόκτησης: Απόκτηση από τον οργανισμό το 2020. Νούμερο Συλλογής: BH/CT/01. Η γνωστή βρετανίδα δημοσιογράφος μόδας Σάρα Μόουερ αναφέρει στη Vogue Runway για τη συγκεκριμένη συλλογή: ”Η Ιταλίδα σχεδιάστρια εμπνεύστηκε τα ντραπέ φορέματα από αρχαίους ναούς, ελληνορωμαϊκά ενδύματα και χιτώνες αγαλμάτων”. Για το συγκεκριμένο φόρεμα (LOOK 42) σημείωσε ότι ήταν το καλύτερο φόρεμα της συλλογής. Acquisition Method: Acquired by organization in 2020. Collection Number: BH/CT/01. The well-known British fashion journalist Sarah Mower mentions in Vogue Runway about this particular collection: "The Italian designer was inspired by the draped dresses from ancient temples, Greco-Roman garments and statues' tunics". For this particular dress (LOOK 42) she noted that it was the best dress of the collection.
Material:	Viscose

Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300020072 - Ancient Greek (culture or style) http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία http://vocab.getty.edu/aat/300046159 - dresses (garments) http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry http://semantics.gr/authorities/general-terms-ekt/4802 - Αρχαία Ελληνική Ιστορία http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα

Branding Heritage :: Alexander Wang

Image(s):	  
Alternative Name(s):	Branding Heritage :: Alexander Wang
Description:	Creation Context: Alexander Wang Collection 2011 Acquisition Method: Acquired by organization in 2021 Collection Number: BH/CC/02 Extra Info: See Actress Gwyneth Paltrow in This Alexander Wang Dress at the 3rd Annual Bent on Learning Benefit, New York 2011 Πλαίσιο Δημιουργίας: Alexander Wang Collection 2011 Τρόπος Απόκτησης: Απόκτηση από τον οργανισμό το 2021 Νούμερο Συλλογής: BH/CC/02 Extra Info: Δείτε την ηθοποιό Gwyneth Paltrow με το συγκεκριμένο φόρεμα Alexander Wang στο 3rd Annual Bent on Learning Benefit, Νέα Υόρκη 2011
Material:	Cotton, Viscose
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία http://vocab.getty.edu/aat/300046159 - dresses (garments) http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry http://vocab.getty.edu/aat/300020072 - Ancient Greek (culture or style) http://semantics.gr/authorities/general-terms-ekt/4802 - Αρχαία Ελληνική Ιστορία http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα

Branding Heritage :: Bracelet with lapis lazuli

Image(s):	 

Alternative Name(s):	Branding Heritage :: Περικάρπιο με λάπις λάζουλι
Description:	Object of Inspiration: The Myth of Ariadne Way of Acquisition: Donation to the organisation by the creator in 2018 Collection Number: BH/CM/6 Αντικείμενο Έμπνευσης: Ο μύθος της Αριάδνης Τρόπος Απόκτησης: Δωρεά στον οργανισμό από τη δημιουργό το 2018 Νούμερο Συλλογής: BH/CM/24
Material:	Bronze, Gold plated silver, Lapis lazuli
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300439889 - jewels https://www.semantics.gr/authorities/craft-item-types/725155808 - Jewelry http://semantics.gr/authorities/ekt-unesco/39644758 - Κοσμηματοποιία http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός http://vocab.getty.edu/aat/300020224 - Minoan https://www.semantics.gr/authorities/craft-item-types/725155808 - Κόσμημα

Branding Heritage :: Carven

Image(s):	
Alternative Name(s):	Branding Heritage :: Carven
Description:	Ένδυμα/Φόρεμα Τρόπος Απόκτησης: Απόκτηση από τον οργανισμό το 2020 Νούμερο Συλλογής: BH/CC/21 Garment/Dress Acquisition Method: Acquired by the organization in 2020 Collection Number: BH/CC/21
Material:	Cotton
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία http://vocab.getty.edu/aat/300046159 - dresses (garments) http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry http://semantics.gr/authorities/general-terms-ekt/4802 - Αρχαία Ελληνική Ιστορία http://vocab.getty.edu/aat/300020072 - Ancient Greek (culture or style)

Branding Heritage :: Ceramic jewellery

Image(s):	
Alternative Name(s):	Branding Heritage :: Κεραμικό κόσμημα
Description:	Αντικείμενο Έμπνευσης: Οι ρόδακες που κοσμούν την τοιχογραφία με τα δελφίνια στο Ανάκτορο της Κνωσού. Τρόπος Απόκτησης: Δωρεά στον οργανισμό από τη δημιουργό τη 2018. Νούμερο Συλλογής: BH/CM/17. Αντικείμενο Έμπνευσης: Οι ρόδακες που κοσμούν την τοιχογραφία με τα δελφίνια στο Ανάκτορο της Κνωσού. Τρόπος Απόκτησης: Δωρεά στον οργανισμό από τη δημιουργό τη 2018. Νούμερο Συλλογής: BH/CM/17.
Material:	Clay
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products https://www.semantics.gr/authorities/craft-item-types/725155808 - Jewelry http://vocab.getty.edu/aat/300439889 - jewels http://semantics.gr/authorities/ekt-unesco/39644758 - Κοσμηματοποιία http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός http://vocab.getty.edu/aat/300020224 - Minoan https://www.semantics.gr/authorities/craft-item-types/725155808 - Κόσμημα http://vocab.getty.edu/page/cona/700014759 - Palace of Minos http://vocab.getty.edu/page/cona/700014748 - Knossos Complex http://vocab.getty.edu/page/cona/700014757 - Queen's Megaron

Branding Heritage :: Ceramic jewellery

Image(s):	
Alternative Name(s):	Branding Heritage :: Κεραμικό κόσμημα
Description:	Αντικείμενο Έμπνευσης: Η αρχαία σπείρα που αποτυπώνεται σε τοιχογραφίες του Ανακτόρου της Κνωσού και του Ακρωτηρίου Θήρας. Τρόπος Απόκτησης: Δωρεά στον οργανισμό από τη δημιουργό το 2018. Νούμερο Συλλογής: BH/CM/03. Object of Inspiration: The ancient “speira” (spiral) depicted in murals of the Knossos Palace and Akrotiri of Thera. Way of Acquisition: Donation to the organisation by the creator in 2018. Collection number: BH/CM/11.
Material:	Clay

Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products https://www.semantics.gr/authorities/craft-item-types/725155808 - Jewelry http://vocab.getty.edu/aat/300439889 - jewels http://semantics.gr/authorities/ekt-unesco/39644758 - Κοσμηματοποιία http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός http://vocab.getty.edu/aat/300020224 - Minoan https://www.semantics.gr/authorities/craft-item-types/725155808 - Κόσμημα http://vocab.getty.edu/page/cona/700014759 - Palace of Minos http://vocab.getty.edu/page/cona/700014748 - Knossos Complex http://vocab.getty.edu/page/cona/700083145 - Xeste 3 http://vocab.getty.edu/page/cona/700083144 - House of the Ladies

Branding Heritage :: Chimera Dress, Garment with prints

Image(s):	
Alternative Name(s):	Branding Heritage :: Φόρεμα Χίμαιρα, Φόρεμα με σχέδια
Description:	Reason for Creation: Mary Katrantzou Spring 2017 Ready-to-Wear Collection/ look 21 Object of Inspiration: The 'Ladies in Blue' fresco, Heraklion Archaeological Museum Collection Number: BH/CM/23 Αιτία Δημιουργίας: Mary Katrantzou Spring 2017 Ready-to-Wear Collection/ Look 21 Αντικείμενο Έμπνευσης: Τοιχογραφία 'Γαλάζιες Κυρίες', Αρχαιολογικό Μουσείο Ηρακλείου Νούμερο Συλλογής: BH/CM/25
Material:	Viscose
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία http://vocab.getty.edu/aat/300046159 - dresses (garments) http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός http://vocab.getty.edu/aat/300020224 - Minoan http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα http://vocab.getty.edu/page/cona/700014759 - Palace of Minos http://vocab.getty.edu/page/cona/700014748 - Knossos Complex

Branding Heritage :: Circe

Image(s):	
Alternative Name(s):	Branding Heritage :: Κίρκη
Description:	Garment woven on loom. Object of Inspiration: The garments worn by saffron collectors in a mural, Prehistoric settlement of Akrotiri, Thera. Way of Acquisition: Donation to the organisation by the creator in 2018. Collection Number: BH/CM/16. Ένδυμα υφασμένο στον αργαλειό. Αντικείμενο Έμπνευσης: Τα ενδύματα που φορούν οι κροκοσυλλέκτριες σε τοιχογραφία, Προϊστορικός οικισμός Ακρωτηρίου Θήρας. Τρόπος Απόκτησης: Δωρεά στον οργανισμό από τη δημιουργό το 2018. Νούμερο Συλλογής: BH/CM/18.
Material:	Cotton
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία http://vocab.getty.edu/aat/300046159 - dresses (garments) http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός http://vocab.getty.edu/aat/300020224 - Minoan http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα http://vocab.getty.edu/page/cona/700083145 - Xeste 3

Branding Heritage :: Clay pot

Image(s):	
Alternative Name(s):	Branding Heritage :: Πήλινο δοχείο
Description:	Αντικείμενο Έμπνευσης: Αγγείο Μινωικής περιόδου με θαλάσσιο διάκοσμο, Αρχαιολογικό Μουσείο Ηρακλείου. Τρόπος Απόκτησης: Δωρεά στον οργανισμό από τη δημιουργό το 2019. Νούμερο Συλλογής: BH/CM/27. Object of Inspiration: Minoan period vase with marine decoration, Heraklion Archaeological Museum. Way of Acquisition: Donation to the organisation by the creator in 2019. Collection Number: BH/CM/27.
Material:	Clay

Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300010666 - pottery (visual works) http://semantics.gr/authorities/ekt-item-types/keramiko-antikeimeno - Κεραμικό αντικείμενο http://vocab.getty.edu/aat/300020224 - Minoan http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός http://vocabularies.unesco.org/thesaurus/concept4413 - Ceramics http://semantics.gr/authorities/ekt-unesco/1924280812 - Κεραμική τέχνη

Branding Heritage :: Decorative object

Image(s):	   
Alternative Name(s):	Branding Heritage :: Διακοσμητικό αντικείμενο
Description:	Αντικείμενο Έμπνευσης: Τα πλακίδια του λεγόμενου 'Μωσαϊκού της πόλεως' που βρέθηκε στο ανάκτορο της Κνωσσού, 2000-1700 π.Χ. (Αρχαιολογικό Μουσείο Ηρακλείου). Τρόπος Απόκτησης: Δωρεά στον οργανισμό από το δημιουργό το 2018. Νούμερο Συλλογής: BH/CM/16. Object of Inspiration: The tiles of the "Town Mosaic" found in the palace of Knossos, 2000-1700 BC, Heraklion Archaeological Museum. Way of Acquisition: Donated to the organisation by the creator in 2018. Collection Number: BH/CM/2.
Material:	Oxidised brass, Greek marble
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://semantics.gr/authorities/general-terms-ekt/1449 - διακόσμηση http://vocab.getty.edu/aat/300266794 - ornaments (object genre) http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός http://vocab.getty.edu/aat/300020224 - Minoan http://vocabularies.unesco.org/thesaurus/concept341 - Decorative arts http://semantics.gr/authorities/ekt-unesco/1639635423 - Διακοσμητικές τέχνες http://vocab.getty.edu/cona/700014748 - Knossos Complex http://vocab.getty.edu/cona/700014759 - Palace of Minos

Branding Heritage :: Disk of Phaistos

Image(s):	
Alternative Name(s):	Branding Heritage :: Δίσκος Φαιστού
Description:	Υλικό-Τεχνική: Λινό ύφασμα σε ξύλο με χειροποίητο κέντημα. Αντικείμενο Έμπνευσης: Ο δίσκος της Φαιστού. Τρόπος Απόκτησης: Δωρεά στον οργανισμό από τη δημιουργό Μαρία Γαλανάκη. Νούμερο Συλλογής: BH/CM/38. Material-Technique: Linen fabric on wood with handmade embroidery. Object of Inspiration: The Disc of Phaistos. Method of Acquisition: Donation to the organization by the creator Maria Galanaki. Collection Number: BH/CM/38.
Material:	Wood, Linen
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://semantics.gr/authorities/ekt-item-types/Needlework - Εργόχειρο (Κεντητική, πλεκτική) http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός http://vocab.getty.edu/aat/300020224 - Minoan http://vocab.getty.edu/page/cona/700089779 - Faistos Complex http://vocab.getty.edu/page/cona/700069940 - Phaistos Palace

Branding Heritage :: Embroidered garment 1

Image(s):	
Alternative Name(s):	Branding Heritage :: Κεντημένο ένδυμα 1
Description:	Creation Framework: Sophia Kokosalaki Spring 2008 Ready-to-Wear Collection LOOK 32 Object of Inspiration: Minoan symbols, Minoan Bull Venue: BH Minoan Collection Way of Acquisition: Acquisition by the organisation in 2019 Collection Number: BH/CM/29 Πλαίσιο Δημιουργίας: Sophia Kokosalaki Spring 2008 Ready-to-Wear Collection LOOK 32 Αντικείμενο Έμπνευσης: Μινωικά σύμβολα, Μινωικός Ταύρος Χώρος Προβολής: Μινωική Συλλογή ΒΗ Τρόπος Απόκτησης: Απόκτηση από τον οργανισμό το 2019 Νούμερο Συλλογής: BH/CM/11

Material:	Tulle
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry http://vocab.getty.edu/aat/300046159 - dresses (garments) http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός http://vocab.getty.edu/aat/300020224 - Minoan http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα http://vocab.getty.edu/page/cona/700017006 - East Wing, Palace of Minos

Branding Heritage :: Garment woven on electronic loom

Image(s):	
Alternative Name(s):	Branding Heritage :: Ένδυμα υφασμένο σε ηλεκτρονικό αργαλειό
Description:	Object of Inspiration: The Minoan Goddess of Snakes. Way of Acquisition: Donation to the organisation by the brand in 2019. Collection Number: BH/CM/22. Αντικείμενο Έμπνευσης: Η μινωική Θεά των Όφεων. Τρόπος Απόκτησης: Δωρεά στον οργανισμό από το brand το 2019. Νούμερο Συλλογής: BH/CM/23.
Material:	Cotton
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300046159 - dresses (garments) http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός http://vocab.getty.edu/aat/300020224 - Minoan http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα http://vocab.getty.edu/page/cona/700000112 - Small snake goddess figurine

Branding Heritage :: Garment woven on loom

Image(s):	

Alternative Name(s):	Branding Heritage :: Ένδυμα υφασμένο στον αργαλειό
Description:	Αντικείμενο Έμπνευσης: Το ρυτό σε σχήμα ταυροκεφαλής, Αρχαιολογικό Μουσείο Ηρακλείου. Τρόπος Απόκτησης: Δωρεά στον οργανισμό από τη δημιουργό το 2019. Νούμερο Συλλογής: BH/CM/31. Object of Inspiration: The rhyton in the shape of a bull's head, Heraklion Archaeological Museum. Way of Acquisition: Donation to the organisation by the creator in 2019. Collection Number: BH/CM/17.
Material:	Silk, Gold thread
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300020224 - Minoan http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία http://vocab.getty.edu/aat/300046159 - dresses (garments) http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα http://vocab.getty.edu/page/cona/700014759 - Palace of Minos http://vocab.getty.edu/page/cona/700014748 - Knossos Complex

Branding Heritage :: Garment woven on loom 1

Image(s):	
Alternative Name(s):	Branding Heritage :: Ένδυμα υφασμένο στον αργαλειό 1
Description:	Reason for Creation: Contemporary Minoans Exhibition | Branding Heritage | Crete 2018 Object of Inspiration: The Minoan women's costumes from the Hagia Triada Sarcophagus, Heraklion Archaeological Museum Way of Acquisition: Donation to the organisation by the creator in 2018 Collection Number: BH/CM/14 Αιτία Δημιουργίας: Έκθεση Σύγχρονοι Μινωίτες/Contemporary Minoans | Branding Heritage | Κρήτη, 2018 Αντικείμενο Έμπνευσης: Οι μινωικές γυναικείες ενδυμασίες από τη σαρκοφάγο της Αγίας Τριάδας, Αρχαιολογικό Μουσείο Ηρακλείου Τρόπος Απόκτησης: Δωρεά στον οργανισμό από τη δημιουργό Νούμερο Συλλογής: BH/CM/28
Material:	Silk

Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry http://vocab.getty.edu/aat/300046159 - dresses (garments) http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός http://vocab.getty.edu/aat/300020224 - Minoan http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα

Branding Heritage :: Golden silk draped garment

Image(s):	 
Alternative Name(s):	Branding Heritage :: Χρυσό μεταξωτό ένδυμα
Description:	Object of Inspiration: The small snake goddess figurine. Way of Acquisition: Donation to the organisation by the creator in 2018. Collection Number: BH/CM/13. Αντικείμενο Έμπνευσης: Το ειδώλιο της μικρής θεάς των όφεων. Τρόπος Απόκτησης: Δωρεά στον οργανισμό από το δημιουργό το 2018. Νούμερο Συλλογής: BH/CM/02.
Material:	Silk
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300046159 - dresses (garments) http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός http://vocab.getty.edu/aat/300020224 - Minoan http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα http://vocab.getty.edu/page/cona/700000112 - Small snake goddess figurine

Branding Heritage :: Halston

Image(s):	
Alternative Name(s):	Branding Heritage :: Halston

Description:	Η Halston Heritage είναι μια δεύτερη σειρά/brand της εταιρείας Halston που δημιουργήθηκε το 2009 και βασίζεται σε αρχειοθετημένα σκίτσα του Halston σε πιο μοντέρνα γραμμή. Τρόπος Απόκτησης: Απόκτηση από τον οργανισμό το 2019. Νούμερο Συλλογής: BH/CC/13. Halston Heritage is a second line/brand of the Halston company created in 2009 and based on archived Halston sketches in a more modern line. Method of Acquisition: Acquired by the organization in 2019. Collection Number: BH/CC/13.
Material:	Jersey, Nylon
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300020072 - Ancient Greek (culture or style) http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία http://vocab.getty.edu/aat/300046159 - dresses (garments) http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry http://semantics.gr/authorities/general-terms-ekt/4802 - Αρχαία Ελληνική Ιστορία

Branding Heritage :: Halston Heritage 1

Image(s):	 
Alternative Name(s):	Branding Heritage :: Halston Heritage 1
Description:	Τρόπος Απόκτησης: Απόκτηση από τον οργανισμό το 2020. Η Halston Heritage είναι μια δεύτερη σειρά/brand της εταιρείας Halston που δημιουργήθηκε το 2009 και βασίζεται σε αρχειοθετημένα σκίτσα του Halston σε πιο μοντέρνα γραμμή. Method of Acquisition: Acquired by the organization in 2020. Halston Heritage is a second line/brand of the Halston company created in 2009 and based on archived Halston sketches in a more modern line.
Material:	Viscose
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία http://vocab.getty.edu/aat/300046159 - dresses (garments) http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry http://semantics.gr/authorities/general-terms-ekt/4802 - Αρχαία Ελληνική Ιστορία

http://vocab.getty.edu/aat/300020072 - Ancient Greek (culture or style)

Branding Heritage :: Halston Heritage 2

Image(s):



Alternative Name(s): Branding Heritage :: Halston Heritage 2

Description: Τρόπος Απόκτησης: Απόκτηση από τον οργανισμό το 2020. Νούμερο Συλλογής: BH/CC/19. Η Halston Heritage είναι μια δεύτερη σειρά/brand της εταιρείας Halston που δημιουργήθηκε το 2009 και βασίζεται σε αρχειοθετημένα σκίτσα του Halston σε πιο μοντέρνα γραμμή.

Method of Acquisition: Acquired by the organization in 2020. Collection Number: BH/CC/19. Halston Heritage is a second line/brand of the Halston company created in 2009 and based on archived Halston sketches in a more modern line.

Material: Viscose

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα
http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία
http://vocab.getty.edu/aat/300046159 - dresses (garments)
http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry
http://semantics.gr/authorities/general-terms-ekt/4802 - Αρχαία Ελληνική Ιστορία
http://vocab.getty.edu/aat/300020072 - Ancient Greek (culture or style)

Branding Heritage :: Hand woven textile

Image(s):



Alternative Name(s): Branding Heritage :: Χειροποίητο υφαντό

Description: Αντικείμενο Έμπνευσης: Τοιχογραφία Πότνια θηρών, Προϊστορικός οικισμός Ακρωτηρίου Θήρας. Τρόπος Απόκτησης: Δωρεά στον οργανισμό από τη δημιουργό το 2019. Νούμερο Συλλογής: BH/CM/34.

Object of Inspiration: Potnia Theron fresco, Prehistoric settlement of Akrotiri, Santorini. Way of Acquisition: Donation to the organization by the creator in 2019. Collection Number: BH/CM/34.

Material: Wool

Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry http://semantics.gr/authorities/ekt-item-types/Needlework - Εργόχειρο (Κεντητική, πλεκτική) http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://vocab.getty.edu/page/cona/700083145 - Xeste 3

Branding Heritage :: Hand-woven textile

Image(s):	
Alternative Name(s):	Branding Heritage :: Χειροποίητο υφαντό
Description:	Αντικείμενο Έμπνευσης: Ο μύθος του Μινώταυρου και το βιβλίο 'Τα παρεξηγημένα τέρατα της Ελληνικής μυθολογίας'. Τρόπος Απόκτησης: Δωρεά στον οργανισμό από τη δημιουργό το 2019. Νούμερο Συλλογής: BH/CM/14. Object of Inspiration: The myth of the Minotaur and the book "The Misunderstood Monsters of Greek Mythology". Way of Acquisition: Donation to the organisation by the creator in 2019. Collection Number: BH/CM/32.
Material:	Undyed British wool, Linen, Recycled cotton, Recycled Indian sari silk, Natural seagrass yarn
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry http://semantics.gr/authorities/ekt-item-types/Needlework - Εργόχειρο (Κεντητική, πλεκτική) http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

Branding Heritage :: Helmut Lang

Image(s):	
Alternative Name(s):	Branding Heritage :: Helmut Lang
Description:	Οι αναφορές του Helmut Lang στην ελληνική αρχαιότητα είναι εμφανείς σε πολλές δημιουργίες του. Τρόπος Απόκτησης: Απόκτηση από τον οργανισμό το 2020. Νούμερο Συλλογής: BH/CC/26.

Helmut Lang's references to Greek antiquity are evident in many of his creations. Method of Acquisition: Acquired by the organization in 2020. Collection Number: BH/CC/26.

Material: Silk, Polyester

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα
http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία
http://vocab.getty.edu/aat/300046159 - dresses (garments)
http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry
http://semantics.gr/authorities/general-terms-ekt/4802 - Αρχαία Ελληνική Ιστορία
http://vocab.getty.edu/aat/300020072 - Ancient Greek (culture or style)

Branding Heritage :: Hermès

Image(s):



Alternative Name(s): Branding Heritage :: Hermès

Description: Κατηγορία: Ένδυμα/Φόρεμα Πλαίσιο δημιουργίας: Hermès, Spring 2009 Ready-to-Wear collection LOOK 23 Τρόπος Απόκτησης: Απόκτηση από τον οργανισμό το 2021 Νούμερο Συλλογής: BH/CC/25
Category: Clothing/Dress Setting: Hermès, Spring 2009 Ready-to-Wear collection LOOK 23 Acquisition Method: Acquired by the organization in 2021 Collection Number: BH/CC/25

Material: Silk, Viscose

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα
http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία
http://vocab.getty.edu/aat/300046159 - dresses (garments)
http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry
http://semantics.gr/authorities/general-terms-ekt/4802 - Αρχαία Ελληνική Ιστορία
http://vocab.getty.edu/aat/300020072 - Ancient Greek (culture or style)

Branding Heritage :: Lanvin by Alber Elbaz

Image(s):	  
Alternative Name(s):	Branding Heritage :: Lanvin από τον Alber Elbaz
Description:	Acquisition Method: Acquired by the organization in 2021. Collection Number: BH/CC/04. Extra Info: This particular collection, according to Sarah Mower's article in Vogue Runway was a triumph of breathtaking technical achievement: draped, pleated polyester jumpsuits, "like fabric collapsing" as Elbaz himself famously put it. Τρόπος Απόκτησης: Απόκτηση από τον οργανισμό το 2021. Νούμερο Συλλογής: BH/CC/04. Extra Info: Η συγκεκριμένη συλλογή, σύμφωνα με το άρθρο της Σάρα Μόουερ στη Vogue Runway ήταν ένας θρίαμβος τεχνικού επιτεύγματος που έκοβε την ανάσα: ντραπέ, πλισέ φόρμες από πολυεστέρα, «σαν ύφασμα που καταρρέει» όπως είχε χαρακτηριστικά πει ο ίδιος ο Elbaz.
Material:	Silk, Polyester
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία http://vocab.getty.edu/aat/300046159 - dresses (garments) http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry http://semantics.gr/authorities/general-terms-ekt/4802 - Αρχαία Ελληνική Ιστορία http://vocab.getty.edu/aat/300020072 - Ancient Greek (culture or style) http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα

Branding Heritage :: Marble jewellery

Image(s):	 
Alternative Name(s):	Branding Heritage :: Κόσμημα από μάρμαρο
Description:	Αντικείμενο Έμπνευσης: Το μινωικό σύμβολο των κεράτων καθοσιώσεως. Τρόπος Απόκτησης: Δωρεά στον οργανισμό από τη δημιουργό το 2018. Νούμερο Συλλογής: BH/CM/10. Object of Inspiration: The Minoan symbol of the Horns of Consecration. Way of Acquisition: Donation to the organisation by the creator in 2018. Collection Number: BH/CM/3.
Material:	Thassos & Aliveri Marble, 24k gold-plated 925 sterling silver

Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300439889 - jewels https://www.semantics.gr/authorities/craft-item-types/725155808 - Κόσμημα http://vocab.getty.edu/aat/300020224 - Minoan http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός http://vocabularies.unesco.org/thesaurus/concept2977 - Jewelry http://semantics.gr/authorities/ekt-unesco/39644758 - Κοσμηματοποιία

Branding Heritage :: Minoan Jar, Hand woven bag

Image(s):	
Alternative Name(s):	Branding Heritage :: Μινωικό Βάζο, Χειροποίητη τσάντα με υφαντά
Description:	Object of Inspiration: Minoan jars Way of Acquisition: Gift from the designer Collection Number: BH/CM/37 Αντικείμενο Έμπνευσης: Μινωικά πιθάρια Τρόπος απόκτησης: Δώρο από τον σχεδιαστή Αριθμός συλλογής: BH/CM/37
Material:	Wool
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία http://vocab.getty.edu/aat/300046159 - dresses (garments) http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός http://vocab.getty.edu/aat/300020224 - Minoan http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα

Branding Heritage :: Minoan Lily, Garment woven on loom 2

Image(s):	
Alternative Name(s):	Branding Heritage :: Μινωικός Κρίνος, Ένδυμα υφασμένο στον αργαλειό 2
Description:	Object of Inspiration: The rich floral decoration from the murals of the Minoan civilization (Minoan lilies) Way of Acquisition: Donation to the organisation by the creator Collection Number: BH/CM/4

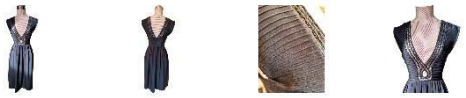
Αντικείμενο Έμπνευσης: Ο πλούσιος φυτικός διάκοσμος από τις τοιχογραφίες του μινωικού πολιτισμού (μινωικά κρινάκια) Τρόπος Απόκτησης: Δωρεά στον οργανισμό από τη δημιουργό το 2018 Νούμερο Συλλογής: BH/CM/12

Material: Wool

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία
http://vocab.getty.edu/aat/300046159 - dresses (garments)
http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry
http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός
http://vocab.getty.edu/aat/300020224 - Minoan
http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα
http://vocab.getty.edu/page/cona/700014748 - Knossos Complex
http://vocab.getty.edu/page/cona/700014759 - Palace of Minos

Branding Heritage :: Minoan Pagan collection, Silk garment 1

Image(s):



Alternative Name(s): Branding Heritage :: Μινωική Ειδωλολατρική Συλλογή, Μεταξωτό ρούχο 1

Description: Reason for Creation: Sophia Kokosalaki Spring 2002 Ready-to-Wear Collection Object of Inspiration: Minoan murals, ceramics, symbols Acquisition by BH in 2019 Collection Number: BH/CM/35
Αιτία Δημιουργίας: Sophia Kokosalaki Spring 2002 Ready-to-Wear Collection Αντικείμενο Έμπνευσης: Μινωικές τοιχογραφίες και σύμβολα Τρόπος Απόκτησης: Απόκτηση από τον οργανισμό το 2019 Νούμερο Συλλογής: BH/CM/35

Material: Silk

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία
http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry
http://vocab.getty.edu/aat/300046159 - dresses (garments)
http://vocab.getty.edu/aat/300020224 - Minoan
http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός
http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα

Branding Heritage :: Minoan ceramic pot

Image(s):	
Alternative Name(s):	Branding Heritage :: Κεραμικό μινωικό σκεύος
Description:	Μινωικά μαγειρικά σκεύη / Τριποδική Μινωική χύτρα Αιτία Δημιουργίας: Δράση Μαγειρεύοντας ως Μινωίτες/Cooking Like Minoans | Branding Heritage | Κρήτη 2018. Αντικείμενο Έμπνευσης: Μινωικά μαγειρικά σκεύη / Τριποδική Μινωική χύτρα. Τρόπος Απόκτησης: Δωρεά στον οργανισμό από τη δημιουργό το 2018. Νούμερο Συλλογής: BH/CM/32. Minoan cooking utensils / Tripod Minoan pot Object of Inspiration: Minoan cooking utensils / Tripod Minoan pot. Way of Acquisition: Donation to the organisation by the creator in 2018. Collection Number: BH/CM/35.
Material:	Clay
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://semantics.gr/authorities/ekt-item-types/keramiko-antikeimeno - Κεραμικό αντικείμενο http://vocab.getty.edu/aat/300010666 - pottery (visual works) http://semantics.gr/authorities/ekt-unesco/1924280812 - Κεραμική τέχνη http://vocabularies.unesco.org/thesaurus/concept4413 - Ceramics http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός http://vocab.getty.edu/aat/300020224 - Minoan https://www.semantics.gr/authorities/ekt-unesco/1924280812 - Ceramic art

Branding Heritage :: Minoan mosaic dress

Image(s):	
Alternative Name(s):	Branding Heritage :: Μινωικό μωσαϊκό φόρεμα
Description:	Πήλινο μοντέλο φορέματος που βρέθηκε με τη θεά του φιδιού Clay model of a dress found with the Snake Goddess
Material:	Clay
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός

http://vocab.getty.edu/aat/300020224 - Minoan

http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία

http://vocab.getty.edu/aat/300046159 - dresses (garments)

http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry

http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα

http://vocab.getty.edu/page/cona/700000112 - Small snake goddess figurine

Branding Heritage :: Minotaur, Sandals

Image(s):



Alternative Name(s): Branding Heritage :: Μινώταυρος, Σανδάλια

Description: Object of Inspiration: The myth of the Minotaur and the Bull-Leaping Fresco, Heraklion Way of Acquisition: Donated to the organisation by Ancient Greek Sandals, in 2018 Collection Number: BH/CM/12

Αντικείμενο Έμπνευσης: Ο μύθος του Μινώταυρου και η Τοιχογραφία των ταυροκαθαψίων, Αρχαιολογικό Μουσείο Ηρακλείου Τρόπος Απόκτησης: Δωρεά στον οργανισμό από το Ancient Greek Sandals το 2018 Νούμερο Συλλογής: BH/CM/12

Material: Vegan leather

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry

http://vocab.getty.edu/aat/300020224 - Minoan

http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός

http://semantics.gr/authorities/ekt-unesco/17212461 - Καθημερινή ζωή

http://semantics.gr/authorities/craft-item-types/1895966912 - Υποδήματα

http://vocab.getty.edu/aat/300046065 - footwear

http://vocab.getty.edu/page/cona/700017006 - East Wing, Palace of Minos

Branding Heritage :: Necklace with lapis lazuli

Image(s):



Alternative Name(s): Branding Heritage :: Περιδέραιο με λάπις λάζουλι

Description:	Αντικείμενο Έμπνευσης: Ο μύθος της Αριάδνης και το κόσμημα που εκτίθεται στο Αρχαιολογικό Μουσείο Ηρακλείου Τρόπος Απόκτησης: Δωρεά στον οργανισμό από τη δημιουργό το 2018 Νούμερο Συλλογής: BH/CM/26 The myth of Ariadne and jewellery on display at the Heraklion Archaeological Museum. Way of Acquisition: Donation to the organisation by the creator in 2018 Collection Number: BH/CM/8
Material:	Bronze, Gold plated silver, Lapis lazuli
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocabularies.unesco.org/thesaurus/concept2977 - Jewelry http://vocab.getty.edu/aat/300439889 - jewels http://semantics.gr/authorities/ekt-unesco/39644758 - Κοσμηματοποιία http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός http://vocab.getty.edu/aat/300020224 - Minoan https://www.semantics.gr/authorities/craft-item-types/725155808 - Κόσμημα

Branding Heritage :: Necklace with silver plated with gold

Image(s):	
Alternative Name(s):	Branding Heritage :: Περιδέραιο με ασήμι επιμεταλλωμένο με χρυσό
Description:	Αντικείμενο Έμπνευσης: Η κάτοψη του παλατιού της Κνωσού. Τρόπος Απόκτησης: Δωρεά στον οργανισμό από τους δημιουργούς το 2019 Νούμερο Συλλογής: BH/CM/27 Object of Inspiration: The floor plan of the Knossos palace. Way of Acquisition: Donation to the organization by the creators in 2019 Collection Number: BH/CM/19
Material:	24k gold-plated 925 sterling silver
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocabularies.unesco.org/thesaurus/concept2977 - Jewelry http://vocab.getty.edu/aat/300439889 - jewels http://semantics.gr/authorities/ekt-unesco/39644758 - Κοσμηματοποιία http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός http://vocab.getty.edu/aat/300020224 - Minoan

https://www.semantics.gr/authorities/craft-item-types/725155808 - Κόσμημα

http://vocab.getty.edu/page/cona/700014748 - Knossos Complex

Branding Heritage :: Net, Dress with prints

Image(s):	
Alternative Name(s):	Branding Heritage :: Δύχτι, Φόρεμα με σχέδια
Description:	Object of Inspiration: The rhyton in the shape of a bull's head, Heraklion Archaeological Museum. Way of Acquisition: Donation to the organisation by the creator in 2019. Collection Number: BH/CM/17. Αντικείμενο Έμπνευσης: Το μινωικό κόσμημα "Οι μέλισσες των Μαλίων". Τρόπος Απόκτησης: Δωρεά στον οργανισμό από τη δημιουργό το 2019. Νούμερο Συλλογής: BH/CM/30.
Material:	Polyester
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry http://vocab.getty.edu/aat/300046159 - dresses (garments) http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία http://vocab.getty.edu/aat/300020224 - Minoan http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα

Branding Heritage :: Pleats Please

Image(s):	
Alternative Name(s):	Branding Heritage :: Πιέτες Παρακαλώ
Description:	Acquisition Method: Acquired by the organization in 2021. Collection Number: BH/CC/08. Extra Info: The pleating process is perhaps the most important achievement in Issey Miyake's career. Starting from the pleats of Mariano Fortuny, (who himself was inspired by the pleats of the tunic of Hiniochus of Delphi), the Japanese designer used pleats in a subversive way with the help of a single material: polyester. The clothes were first introduced in the ISSEY MIYAKE line in 1988 until they became a separate brand with the launch of the Pleats Please collection in 1994.

Τρόπος Απόκτησης: Απόκτηση από τον οργανισμό το 2021. Νούμερο Συλλογής: BH/CC/08. Extra Info: Η διαδικασία του πλισέ είναι ίσως το πιο σημαντικό επίτευγμα στην καριέρα του Issey Miyake. Με αφετηρία τα πλισέ του Mariano Fortuny, (που ο ίδιος είχε εμπνευστεί από τις πτυχώσεις του χιτώνα του Ηνιόχου των Δελφών), ο Ιάπωνας σχεδιαστής χρησιμοποίησε τις πιέτες με ανατρεπτικό τρόπο με τη βοήθεια ενός και μόνο υλικού: του πολυεστέρα. Τα ρούχα παρουσιάστηκαν για πρώτη φορά στη σειρά ISSEY MIYAKE το 1988, μέχρι που έγιναν ένα ξεχωριστό brand με το λανσάρισμα της συλλογής Pleats Please 1994.

Material: Polyester

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία
http://vocab.getty.edu/aat/300046159 - dresses (garments)
http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry
http://vocab.getty.edu/aat/300020072 - Ancient Greek (culture or style)
http://semantics.gr/authorities/general-terms-ekt/4802 - Αρχαία Ελληνική Ιστορία
http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα
http://vocab.getty.edu/page/cona/700049196 - Temple of Apollo I

Branding Heritage :: Silk garment 2

Image(s):





Alternative Name(s): Branding Heritage :: Μεταξωτό ένδυμα 2

Description:
Acquisition by BH in 2019. Collection Number: BH/SKC/1. Extra Info: ”It was certainly the most polished collection London has produced this season, even though Kokosalaki reverted from the gentleness of her Summer show back into the darker sources of her imagination” wrote Sarah Mower on Vogue Runway.

Εξαγορά από τη BH το 2019. Αριθμός συλλογής: BH/SKC/1. Extra Info: «Ήταν σίγουρα η πιο εκλεπτυσμένη συλλογή που έχει δημιουργήσει το Λονδίνο αυτή τη σεζόν, παρόλο που η Κοκοσαλάκη επέστρεψε από την ευγένεια της καλοκαιρινής της εμφάνισης στις πιο σκοτεινές πηγές της φαντασίας της», έγραψε η Sarah Mower στο Vogue Runway.

Material: Cotton

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία
http://vocab.getty.edu/aat/300046159 - dresses (garments)
http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry

http://vocab.getty.edu/aat/300020224 - Minoan

http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός

http://vocab.getty.edu/aat/300020224 - Μόδα

Branding Heritage :: Silver Necklace

Image(s):




Alternative Name(s): Branding Heritage :: Ασημένιο Περιδέραιο

Description: Αντικείμενο Έμπνευσης: Αναθηματικά ομοιώματα ξιφών, από το σπήλαιο Αρκαλοχωρίου, Κρήτη 1700-1450 π.Χ. (Αρχαιολογικό Μουσείο Ηρακλείου). Τρόπος Απόκτησης: Δωρεά στον οργανισμό από τη δημιουργό. Νούμερο Συλλογής: BH/CM/13.

Object of Inspiration: Votive sword models, from the cave of Arkalochori, Crete 1700-1450 B.C. (Heraklion Archaeological Museum). Way of Acquisition: Donated to the organisation by the creator. Collection Number: BH/CM/1.

Material: Silver

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocabularies.unesco.org/thesaurus/concept2977 - Jewelry

http://vocab.getty.edu/aat/300439889 - jewels

http://semantics.gr/authorities/ekt-unesco/39644758 - Κοσμηματοποιία

http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός

http://vocab.getty.edu/aat/300020224 - Minoan

https://www.semantics.gr/authorities/craft-item-types/725155808 - Κόσμημα

Branding Heritage :: Silver bracelet

Image(s):




Alternative Name(s): Branding Heritage :: Ασημένιο περικάρπιο

Description: Αντικείμενο Έμπνευσης: Το ρυτό σε σχήμα ταυροκεφαλής (Αρχαιολογικό Μουσείο Ηρακλείου). Τρόπος Απόκτησης: Δωρεά στον οργανισμό από τη δημιουργό το 2018. Νούμερο Συλλογής: BH/CM/15.

Object of Inspiration: The rhyton in the shape of a bull head (Heraklion Archaeological Museum). Way of Acquisition: Donation to the organisation by the creator in 2018. Collection Number: BH/CM/5.

Material: Rhodium plated silver

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocabularies.unesco.org/thesaurus/concept2977 - Jewelry
http://vocab.getty.edu/aat/300439889 - jewels
http://semantics.gr/authorities/ekt-unesco/39644758 - Κοσμηματοποιία
http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός
http://vocab.getty.edu/aat/300020224 - Minoan
https://www.semantics.gr/authorities/craft-item-types/725155808 - Κόσμημα
http://vocab.getty.edu/page/cona/700014759 - Palace of Minos
http://vocab.getty.edu/page/cona/700014748 - Knossos Complex

Branding Heritage :: Skirt

Image(s):



Alternative Name(s): Branding Heritage :: Φούστα

Description: Ένδυμα από μία συλλογή που αποδεικνύει, σύμφωνα με το άρθρο της βρετανίδας δημοσιογράφου μόδας Σάρα Μόουερ στη Vogue Runway, την ικανότητα της Σοφίας Κοκοσαλάκη να ισορροπεί ανάμεσα στα ελληνομοντέρνα ντραπέ, πλισέ φορέματα και σε σύγχρονες διακριτικά φανταχτερές δημιουργίες που εντυπωσιάζουν. Πλαίσιο Δημιουργίας: Sophia Kokosalaki Fall 2007 Ready-to-Wear LOOK 23 – LOOK 27 Τρόπος Απόκτησης: Δωρεά στον οργανισμό από προσωπική συλλογή Νούμερο Συλλογής: BH/CC/27

Garment from a collection that proves, according to British fashion journalist Sarah Mower's article in Vogue Runway, Sophia Kokosalaki's ability to balance between Greek modern drapes, pleated dresses and contemporary subtly fancy creations that impress. Creation Context: Sophia Kokosalaki Fall 2007 Ready-to-Wear LOOK 23 – LOOK 27 Method of Acquisition: Donation to the organization from a personal collection Collection Number: BH/CC/27

Material: Satin

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα
http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία

http://vocab.getty.edu/aat/300046159 - dresses (garments)

http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry

http://semantics.gr/authorities/general-terms-ekt/4802 - Αρχαία Ελληνική Ιστορία

http://vocab.getty.edu/aat/300020072 - Ancient Greek (culture or style)

Branding Heritage :: Sophia Kokosalaki BH Collection 1

Image(s):



Alternative Name(s): Branding Heritage :: Συλλογή ΒΗ Σοφίας Κοκοσαλάκη 1

Description: Creation framework: Sophia Kokosalaki Fall 2005 Ready-to-Wear (LOOK 31) Method of Acquisition: Acquisition from BH in 2019 No: BH/CC/10 Extra Info: Sarah Mower wrote about this particular collection in Vogue Runway in 2005 that Sofia Kokosalaki stood out with her elaborate draped dresses.

Πλαίσιο Δημιουργίας: Sophia Kokosalaki Fall 2005 Ready-to-Wear (LOOK 31) Τρόπος Απόκτησης: Απόκτηση από τον οργανισμό το 2019 Νούμερο Συλλογής: BH/CC/10 Extra Info: Η Σάρα Μόουερ έγραφε για τη συγκεκριμένη συλλογή στη Vogue Runway το 2005 πως η Σοφία Κοκοσαλάκη ξεχώριζε με τα περίτεχνα ντραπέ φορέματα της.

Material: Viscose

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία

http://vocab.getty.edu/aat/300046159 - dresses (garments)

http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry

http://vocab.getty.edu/aat/300020072 - Ancient Greek (culture or style)

http://semantics.gr/authorities/general-terms-ekt/4802 - Αρχαία Ελληνική Ιστορία

http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα

Branding Heritage :: Sophia Kokosalaki BH Collection 2

Image(s):



Alternative Name(s): Branding Heritage :: Συλλογή ΒΗ Σοφίας Κοκοσαλάκη 2

Description: Creation framework: Sophia Kokosalaki Spring 2010 Ready-to-Wear (LOOK 1) Method of Acquisition: Acquisition from BH in 2019 No: BH/CC/11 Extra Info: ”Her

plissé dresses – including one in vertical pleats with sheer, flippy under-layers – and a pristine white pique shirt with shorts looked fresh, with a kick of sophistication provided by elaborate cross-laced shoes. They had started on the drawing board as Greek sandals and ended up with sculptural “draped” copper heels” writes Sarah Mower on Vogue Runway.

Πλαίσιο Δημιουργίας: Sophia Kokosalaki Spring 2010 Ready-to-Wear (LOOK 1) Τρόπος Απόκτησης: Απόκτηση από τον οργανισμό το 2019 Νούμερο Συλλογής: BH/CC/11 Extra Info: «Τα πλισέ φορέματά της συλλογής της είχαν μια φινέτσα και συνδυάστηκαν μοναδικά με περίτεχνα παπούτσια με σταυρωτά κορδόνια που η δημιουργός σχεδίασε αποκλειστικά για την συλλογή SS 2010. Ξεκίνησαν να σχεδιάζονται σαν αρχαία ελληνικά σανδάλια αλλά κατέληξαν σαν γλυπτά, με χάλκινα τακούνια και πτυχώσεις» γράφει η Σάρα Μόουερ στη Vogue Runway.

Material: Metal, Suede

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300046065 - footwear
http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry
http://vocab.getty.edu/aat/300020072 - Ancient Greek (culture or style)
http://semantics.gr/authorities/general-terms-ekt/4802 - Αρχαία Ελληνική Ιστορία
http://semantics.gr/authorities/craft-item-types/1895966912 - Υποδήματα
http://semantics.gr/authorities/ekt-unesco/17212461 - Καθημερινή ζωή

Branding Heritage :: Sophia Kokosalaki BH Collection 3

Image(s):



Alternative Name(s): Branding Heritage :: Συλλογή BH Σοφίας Κοκοσαλάκη 3

Description: Creation framework: Sophia Kokosalaki Fall 2007 ready-to-wear LOOK 17. Method of Acquisition: Acquisition from BH in 2021. Collection Number: BH/CC/25. Extra Info: Garment from a collection that proves, according to British fashion journalist Sarah Mower’s article in Vogue Runway, Sophia Kokosalaki’s ability to balance between Greek modern drapes, pleated dresses and contemporary subtly fancy creations that impress.

Πλαίσιο Δημιουργίας: Sophia Kokosalaki Fall 2007 ready-to-wear LOOK 17. Τρόπος Απόκτησης: Απόκτηση από το BH το 2021. Νούμερο: BH/CC/25. Extra Info: Ένδυμα από μία συλλογή που αποδεικνύει, σύμφωνα με το άρθρο της βρετανίδας δημοσιογράφου μόδας Σάρα Μόουερ στη Vogue Runway, την ικανότητα της Σοφίας Κοκοσαλάκη να ισορροπεί ανάμεσα στα ελληνομοντέρνα ντραπέ, πλισέ φορέματα και σε σύγχρονες διακριτικά φανταχτερές δημιουργίες που εντυπωσιάζουν.

Material:	Velvet
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία http://vocab.getty.edu/aat/300046159 - dresses (garments) http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry http://vocab.getty.edu/aat/300020072 - Ancient Greek (culture or style) http://semantics.gr/authorities/general-terms-ekt/4802 - Αρχαία Ελληνική Ιστορία http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα

Branding Heritage :: Sophia Kokosalaki BH Collection 4

Image(s):	
Alternative Name(s):	Branding Heritage :: Συλλογή BH Σοφίας Κοκοσαλάκη 4
Description:	Ένδυμα/Φόρεμα Τρόπος Απόκτησης: Δωρεά στον οργανισμό από ιδιωτική συλλογή Νούμερο Συλλογής: BH/CC/18 Garment/Dress Method of Acquisition: Donation to the organization from a private collection Collection Number: BH/CC/18
Material:	Viscose
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία http://vocab.getty.edu/aat/300046159 - dresses (garments) http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry http://semantics.gr/authorities/general-terms-ekt/4802 - Αρχαία Ελληνική Ιστορία http://vocab.getty.edu/aat/300020072 - Ancient Greek (culture or style)

Branding Heritage :: The Snake Goddess Category, Embroidered garment 2

Image(s):	
Alternative Name(s):	Branding Heritage :: Η θεά των φιδιών, Κεντημένο ένδυμα 2

Description:	Reason for Creation: Marios Schwab AW 2011 Collection Object of Inspiration: The “Snake Goddess”, Heraklion Archaeological Museum Way of Acquisition: Donation to the organisation by the creator in 2019 Collection Number: BH/CM/18 Αιτία Δημιουργίας: Marios Schwab Fall 2011 Ready-to-Wear (LOOK 6) Αντικείμενο Έμπνευσης: Η ‘Θεά των όφεων’, Αρχαιολογικό Μουσείο Ηρακλείου Τρόπος Απόκτησης: Δωρεά στον οργανισμό από τον δημιουργό το 2019 Νούμερο Συλλογής: BH/CM/20
Material:	Silk, Cotton
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry http://vocab.getty.edu/aat/300046159 - dresses (garments) http://vocab.getty.edu/aat/300020224 - Minoan http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα http://vocab.getty.edu/page/cona/700000112 - Small snake goddess figurine

Branding Heritage :: The horns of the bull

Image(s):	
Alternative Name(s):	Branding Heritage :: Τα κέρατα του ταύρου
Description:	Κόσμημα Υλικά: Το κομμάτι του υφαντού είναι του 18ου αιώνα. Το υφάδι και το ξόμπλι είναι από μαλλί προβάτου, ενώ το στημόνι από βαμβάκι. Τα χρώματα είναι από φυσικές βαφές. Το σχέδιό του είναι εμπνευσμένο από μινωικά αγγεία. Οι τέσσερις μπίλιες είναι κατασκευασμένες από ρίζα κοραλλιού, ενώ τα μεταλλικά στοιχεία είναι από επαργυρωμένο χαλκό. Για το τελείωμα του χρησιμοποιήθηκε χαλκός τυλιγμένος από μαλλί παλιού υφαντού και ρίζα κοραλλιού κομμένη στο χέρι σε μικρά κομμάτια Πολιτισμός Έμπνευσης: Μινωικός Αντικείμενο Έμπνευσης: Το όρος Γιούχτας της Κρήτης με τα κυκλικά δρομάκια του που σχηματίζει με τις κορυφές του τα κέρατα του Ταύρου. Τρόπος Απόκτησης: Δωρεά στον οργανισμό από τη δημιουργό Νούμερο Συλλογής: BH/CM/39 Jewel Materials: The piece of fabric is from the 18th century. The weft and weft are made of sheep's wool, while the warp is made of cotton. The colors are from natural dyes. Its design is inspired by Minoan pottery. The four balls are made of coral root, while the metal elements are silver-plated copper. It was finished with copper wrapped in old woven wool and coral root cut into small pieces by hand

Culture of Inspiration: Minoan Object of Inspiration: Mount Iuchtas of Crete with its circular streets that form with its peaks the horns of the Bull. Method of Acquisition: Donation to the organization by the creator Collection Number: BH/CM/39

Material: Clay

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocabularies.unesco.org/thesaurus/concept2977 - Jewelry
http://vocab.getty.edu/aat/300439889 - jewels
http://semantics.gr/authorities/ekt-unesco/39644758 - Κοσμηματοποιία
http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός
http://vocab.getty.edu/aat/300020224 - Minoan
https://www.semantics.gr/authorities/craft-item-types/725155808 - Κόσμημα

Branding Heritage :: The treasure of Ariadne

Image(s):

Alternative Name(s): Branding Heritage :: Ο θησαυρός της Αριάδνης

Description: Jewellery / Ring. Object of Inspiration: Ancient Spiral. Way of Acquisition: Donation to the organisation by the creator in 2018. Collection Number: BH/CM/7.
Ο θησαυρός της Αριάδνης. Αντικείμενο Έμπνευσης: Αρχαία Σπείρα. Τρόπος Απόκτησης: Δωρεά στον οργανισμό από τη δημιουργό το 2018. Νούμερο Συλλογής: BH/CM/22.

Material: Bronze

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
https://www.semantics.gr/authorities/craft-item-types/725155808 - Jewelry
http://vocab.getty.edu/aat/300439889 - jewels
http://semantics.gr/authorities/ekt-unesco/39644758 - Κοσμηματοποιία
http://semantics.gr/authorities/thematic_tags/994297606 - Μινωικός πολιτισμός
http://vocab.getty.edu/aat/300020224 - Minoan
https://www.semantics.gr/authorities/craft-item-types/725155808 - Κόσμημα

Branding Heritage :: The wings of Daedalus, Hand woven creation

Image(s):	
Alternative Name(s):	Branding Heritage :: Τα φτερά του Δαίδαλου, Χειροποίητο υφαντό
Description:	Reason for Creation: BH Minoan Collection Object of Inspiration: Daedalus and Icarus Myth Way of Acquisition: Gift from the designer Collection Number: BH/CM/36 Αιτία Δημιουργίας: Μινωική Συλλογή ΒΗ Αντικείμενο Έμπνευσης: Δαίδαλος και Ίκαρος Τρόπος Απόκτησης: Δωρεά στον οργανισμό από τη δημιουργό Νούμερο Συλλογής: BH/CM/36
Material:	Wool
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry http://semantics.gr/authorities/ekt-item-types/Needlework - Εργόχειρο (Κεντητική, πλεκτική) http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://vocab.getty.edu/aat/300386843 - textile art (visual works)

Branding Heritage :: Vionnet

Image(s):	
Alternative Name(s):	Branding Heritage :: Vionnet
Description:	Ένδυμα/Φόρεμα Τρόπος Απόκτησης: Απόκτηση από τον οργανισμό το 2020 Νούμερο Συλλογής: BH/CC/06 Garment/Dress Acquisition Method: Acquired by the organization in 2020 Collection Number: BH/CC/06
Material:	Silk
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://semantics.gr/authorities/ekt-unesco/28491309 - Μόδα http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία http://vocab.getty.edu/aat/300046159 - dresses (garments) http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry http://semantics.gr/authorities/general-terms-ekt/4802 - Αρχαία Ελληνική Ιστορία

http://vocab.getty.edu/aat/300020072 - Ancient Greek (culture or style)

Hagia Triada Sarcophagus

Image(s):	
Alternative Name(s):	Σαρκοφάγος της Αγίας Τριάδας
Description:	The Hagia Triada Sarcophagus is a late Minoan 137 cm (54 in)-long limestone sarcophagus, dated to about 1400 BC or some decades later, excavated from a chamber tomb at Hagia Triada, Crete in 1903 and now on display at the Heraklion Archaeological Museum (AMH) in Crete, Greece. Η σαρκοφάγος της Αγίας Τριάδας είναι γραπτή ασβεστολιθική λάρνακα μήκους 137 εκ. πωρολίθινο τέχνεργο της Ύστερης Εποχής του Χαλκού, περίπου 1200 Π.Κ.Ε./π.Χ. (Υστερομινωική ΙΙΙ) και ανακαλύφθηκε στην Αγία Τριάδα Ηρακλείου, το 1903. Θεωρείται πιθανώς η πληρέστερη εικονογραφία θυσιαστικής τελετής του προ-ομηρικού κόσμου και στον τοιχογραφικό της διάκοσμο παρέχονται πληροφορίες για τα ταφικά έθιμα των ευγενών της περιόδου κατά την οποία η Κρήτη βρισκόταν υπό Μυκηναϊκή κυριαρχία. Εκτίθεται στο Αρχαιολογικό Μουσείο Ηρακλείου. Η σαρκοφάγος συνολικά συνδυάζει μινωικά και μυκηναϊκά χαρακτηριστικά ως προς τη θεματολογία και την τεχνοτροπική της απόδοση.
Material:	Greek marble
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products

Knossos :: Caravanserai

Image(s):	
Alternative Name(s):	Καραβάν Σεράι
Description:	The “Caravanserai” was constructed in the Neopalatial period (c. 1600 BC) south of the Palace of Knossos, next to the main road artery connecting Knossos to the southern interior of the island. It was named the “Caravanserai” by Sir Arthur Evans, who interpreted the complex as a public reception building where people and pack animals travelling to Knossos from the south of the island could rest, wash and eat. Its original size and shape remain unclear. It appears to have been a two-storey building complex constructed on different levels, with open access from the south, multi-purpose rooms and a complex plumbing system with

multiple channels and pipes for running water, wastewater and rainwater drainage, and for cleaning the facilities. On the upper floor, luxurious rooms with colourful walls and open verandas offered a clear view of the Vlychia stream and the Palace of Knossos. In the east part of the complex are preserved the remains of underground storerooms, in which storage jars and remains of cereals were found. The central building, reconstructed by Evans, is particularly elaborate and is thought to have served a public function. A deep portico with a central pillar, accessed by four steps, led to a large rectangular chamber decorated with an elegant fresco, a copy of which has been placed on the west wall. Painted pilasters crowned with an epistyle adorned the surrounding walls, while along the upper zone ran the famous “Partridge Frieze”, with partridges and hoopoes in a natural rocky landscape with lush vegetation. Besides the impressively detailed depiction of the birds, this fresco (displayed in the Heraklion Archaeological Museum) is a beautiful example of the rich colour palette used by Minoan artists to render the natural world around them. To the west, the room of the “Stone Bath” contains a shallow but comfortable built basin (which Evans interpreted as a footbath), connected to a system of stone and terracotta conduits that brought running water from the Vlychia stream and carried the used water outside the building. A spacious room on the west contained the remains of at least two terracotta bathtubs, a drainage system and a rectangular cistern, as well as indications of water heating. At the western end of the complex is the “Spring Chamber”, a free-standing building of ashlars faced on the inside with gypsum slabs. It was constructed over a natural spring which bubbled up through the pebble floor of the rectangular underground cistern. Apart from its practical use, the spring was probably also linked to metaphysical beliefs about the purifying properties of water. After the final destruction of the Palace of Knossos (c.1380/1350 BC), the spring, although destroyed, continued to receive votives and offerings from worshippers, probably as a sacred space or an area associated with the ancestral cult.

Ο λεγόμενος Μινωικός Ξενώνας (ή Καραβάν Σεράι) κατασκευάστηκε κατά τη νεοανακτορική περίοδο (π.1600 π.Χ.) στα νότια του ανακτόρου της Κνωσού και δίπλα στην κύρια οδική αρτηρία, που ένωνε την Κνωσό με τη νότια ενδοχώρα. Ονομάστηκε έτσι από τον Sir Arthur Evans, ο οποίος ερμήνευσε το συγκρότημα ως δημόσιο κτίσμα υποδοχής, ανάπαυλας, καθαρισμού και τροφοδοσίας των ανθρώπων και των ζώων που ταξίδευαν στην Κνωσό από τις νότιες περιοχές του νησιού. Η αρχική του μορφή και έκταση παραμένουν αδιευκρίνιστες. Φαίνεται ότι επρόκειτο για ένα διώροφο κτιριακό συγκρότημα, κατασκευασμένο σε διαφορετικά επίπεδα, με ανοιχτή πρόσβαση από τον νότο, χώρους ποικίλων λειτουργιών και ένα σύνθετο υδραυλικό σύστημα, με πολλαπλά κανάλια και αγωγούς για τη διοχέτευση τρεχούμενου νερού, την αποχέτευση των υδάτων, την απορροή των ομβρίων και τον καθαρισμό των εγκαταστάσεων. Στον όροφο, πολυτελή δωμάτια με χρωματισμένους τοίχους και ανοιχτές βεράντες πρόσφεραν άνετη θέα προς το ρέμα της Βλυχιάς και το ανάκτορο της Κνωσού. Στο ανατολικότερο τμήμα σώζονται λείψανα υπόγειων αποθηκών, όπου βρέθηκαν αγγεία και υπολείμματα σιτηρών. Το κεντρικό κτίσμα, που αναστηλώθηκε από τον Evans, είναι ιδιαίτερα επιμελημένο και εικάζεται ότι είχε δημόσια χρήση. Ένα βαθύ πρόπυλο με κεντρικό κίονα και τέσσερα σκαλοπάτια

ανόδου οδηγούσε σε ένα ευρύχωρο ορθογώνιο δωμάτιο με εκλεπτυσμένη τοιχογράφηση, αντίγραφο της οποίας διατηρείται στο δυτικό τοίχο. Ζωγραφισμένες παραστάδες που επιστέφονται με επιστύλιο κοσμούσαν περιμετρικά τους τοίχους, ενώ στην ανώτερη ζώνη αναπτυσσόταν η γνωστή τοιχογραφία με τις πέρδικες και τους τσαλαπετεινούς σε ένα φυσικό βραχώδες τοπίο με πλούσια βλάστηση. Εκτός από την εντυπωσιακή λεπτομέρεια στην απόδοση των πουλιών, η τοιχογραφία αυτή (εκτίθεται στο Αρχαιολογικό Μουσείο Ηρακλείου) αποτελεί ενδεικτικό παράδειγμα της πλούσιας χρωματικής παλέτας, που οι Μινωίτες τεχνίτες χρησιμοποιούσαν για να αποδώσουν τον φυσικό κόσμο γύρω τους. Το δυτικότερο «Δωμάτιο του Λουτρού» περιέχει μια κτιστή, ρηχή αλλά άνετη δεξαμενή (ο Evans την θεώρησε ποδόλουτρο), η οποία συνδέεται με ένα σύστημα λίθινων και πήλινων αγωγών, που μετέφεραν τρεχούμενο νερό από τη Βλυχιά και διοχέτευαν το χρησιμοποιημένο εκτός κτηρίου. Στα δυτικά του, ένα ευρύχωρο δωμάτιο περιείχε υπολείμματα τουλάχιστον δυο πήλινων λουτήρων, αποχετευτικό σύστημα και ορθογώνια δεξαμενή, καθώς και ενδείξεις για το ζέσταμα του νερού. Στο δυτικότερο άκρο του συμπλέγματος βρίσκεται η λεγόμενη «Μινωική Κρήνη», ένα αυτόνομο κτίσμα με λαξευμένους δόμους και εσωτερική επένδυση από πλάκες γυψόλιθου. Κατασκευάστηκε πάνω από μια φυσική πηγή νερού, που ανάβλυζε μέσα από το δάπεδο της υπόγειας ορθογώνιας δεξαμενής, το οποίο επιστρωνόταν με βότσαλα. Εκτός από την πρακτική της χρήση, η κρήνη πιθανότατα συνδεόταν και με μεταφυσικές αντιλήψεις για τις εξαγνιστικές ιδιότητες του νερού. Μετά την τελική καταστροφή του ανακτόρου της Κνωσού (π.1380/1350 π.Χ.), η κρήνη –αν και η ίδια κατεστραμμένη– συνέχισε να δέχεται αφιερώματα και προσφορές από πιστούς, πιθανότατα ως ιερός χώρος ή ως περιοχή συνδεδεμένη με την προγονική λατρεία.

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300004792 - buildings (structures)

http://vocab.getty.edu/aat/300000810 - archaeological sites

http://vocab.getty.edu/aat/300417317 - palace complexes

http://vocab.getty.edu/aat/300005743 - royal palaces

http://semantics.gr/authorities/ekt-item-types/arxaiologikos-xwros - Αρχαιολογικός χώρος

http://semantics.gr/authorities/ekt-unesco/1165362042 - Ανάκτορα

Knossos :: Grand Staircase

Image(s):



Alternative Name(s): Κνωσός :: Μεγάλο Κλιμακοστασίο

Description:

The East Wing was four storeys high. The lowest two were set into the lower hillside, below the level of the Central Court. The wing was originally constructed as part of the First Palace, but it was drastically remodelled in the New Palace, when the magnificent “Grand Staircase” was constructed. The “Grand Staircase” is one of the most impressive structural inventions of the Minoans: two flights of stairs on each storey, with low, comfortable steps, led up to the different floors. The stairs are flanked by a balustrade of elegant painted columns, while colourful frescoes of a procession of “gift-bearers” probably adorned the side walls. The successive colonnaded verandas formed by the columns were connected by corridors and bore wall paintings such as the “Figure-of-Eight Shields Fresco”, here replaced by a copy. The whole of the deep staircase was lit by an equally deep lightwell, with windows and downward-tapering columns. Evans believed that this wing housed the private apartments of the royal family. The finds, however, indicate that the numerous rooms included residential, administrative, storage and food preparation areas, as well as luxurious reception halls, shrines and treasuries. The East Wing of the Palace of Knossos demonstrates the skill of the Minoan architects and engineers, and also the magnitude of the coordinated effort that resulted in the construction of the Palace. The entire east slope of the hill was vertically cut, masses of earth were removed and high retaining walls were built before the construction of the storeys could begin. At the same time, however, the East Wing eloquently attests the difficulties and the unprecedented challenges faced by Evans’s excavation team when they located the fallen bulk of four storeys in 1901: a solid mass of material consisting of stone blocks, shattered bricks, rotten timbers and wooden columns, layers of plaster, and fresco fragments. Small brick arches supported on iron girders were used to consolidate the superstructure so that the excavation could proceed safely, preserving the original architectural elements and protecting the fragile materials revealed.

Η Ανατολική πτέρυγα αποτελούνταν από τουλάχιστον τέσσερις ορόφους, οι δυο κατώτεροι κτισμένοι στην βαθιά πλαγιά του λόφου, κάτω από το επίπεδο της Κεντρικής αυλής. Η πτέρυγα πρωτοδιαμορφώθηκε στο πρώτο ανάκτορο, αλλά αναδιαμορφώθηκε ριζικά στο νέο, οπότε κατασκευάστηκε το μεγαλειώδες «Μεγάλο Κλιμακοστάσιο». Το «Μεγάλο Κλιμακοστάσιο» είναι από τις εντυπωσιακότερες κατασκευαστικές επινοήσεις των Μινωιτών: επάλληλες πτέρυγες κλιμάκων (2 για κάθε όροφο), με χαμηλά άνετα σκαλοπάτια, οδηγούσαν στους διαφορετικούς ορόφους. Τις κλίμακες συνόδευε πλευρικό θωράκιο με κομψούς χρωματισμένους κίονες, ενώ πολύχρωμες τοιχογραφίες «δωροφόρων» σε πομπή, πιθανόν να κοσμούσαν τα πλευρικά τοιχία. Οι επάλληλες βεράντες με κίονες που διαμορφώνονταν, συνδέονταν με διαδρόμους και έφεραν τοιχογραφική διακόσμηση, όπως η «Τοιχογραφία των Οκτώσχημων Ασπίδων», που είναι τοποθετημένη σε αντίγραφο. Ολόκληρο το βαθύ κλιμακοστάσιο φωτιζόταν από έναν εξίσου βαθύ φωταγωγό, με παράθυρα και κίονες λεπτυνόμενους προς τα κάτω. Ο Evans θεώρησε ότι στην πτέρυγα στεγάζονταν τα ιδιωτικά διαμερίσματα της βασιλικής οικογένειας. Από τα ευρήματα συνάγεται ότι στα πολυάριθμα δωμάτια συμπεριλαμβάνονταν χώροι διαμονής, διοίκησης, αποθήκευσης και τροφοπαρασκευής, καθώς και πολυτελείς αίθουσες υποδοχής, ιερά και θησαυροφυλάκια. Η Ανατολική

πτέρυγα του ανακτόρου της Κνωσού καταδεικνύει την ικανότητα των αρχιτεκτόνων και μηχανικών της εποχής, αλλά και το μέγεθος της συντονισμένης προσπάθειας που κατευθύνθηκε για την κατασκευή του ανακτόρου. Ολόκληρη η ανατολική πλαγιά του λόφου κόπηκε κατακόρυφα, τεράστιοι όγκοι χωμάτων απομακρύνθηκαν και ψηλοί αναλημματικοί τοίχοι κατασκευάστηκαν, προτού ξεκινήσει η κατασκευή των ορόφων. Παράλληλα, όμως, αποτελεί και γλαφυρό μάρτυρα για τις δυσκολίες και πρωτόγνωρες προκλήσεις που συνάντησε η ανασκαφική ομάδα του Evans, όταν στα 1901 εντόπισε τον πεσμένο όγκο τεσσάρων ορόφων: μια συμπαγή μάζα υλικού από πέτρινους ογκόλιθους, διαλυμένες πλίνθους, αποσαρθρωμένες ξύλινες δοκούς και κίονες, στρώματα κονιάματος και θραύσματα τοιχογραφιών. Πλίνθινοι θολίσκοι με σιδηροδοκούς χρησιμοποιήθηκαν για να στερεώσουν την ανωδομή, προκειμένου να προχωρήσει η ανασκαφή με ασφάλεια, να διατηρηθούν τα αυθεντικά στοιχεία της αρχιτεκτονικής διαρρύθμισης και να προστατευθούν τα ευπαθή υλικά που αποκαλύπτονταν.

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300004792 - buildings (structures)

http://vocab.getty.edu/aat/300000810 - archaeological sites

http://vocab.getty.edu/aat/300417317 - palace complexes

http://vocab.getty.edu/aat/300005743 - royal palaces

http://semantics.gr/authorities/ekt-item-types/arxaiologikos-xwros - Αρχαιολογικός χώρος

http://semantics.gr/authorities/ekt-unesco/1165362042 - Ανάκτορα

Knossos :: Hall of the Double Axes

Image(s):



Alternative Name(s):

Κνωσός :: Αίθουσα των Διπλών Πέλεκεων

Description:

The megaron was conventionally named by Evans the “Hall of the Double Axes”, due to the sacred symbol of the double axe found carved into the wall of the inner lightwell. He also thought that it was the place of residence of the King of Knossos. Although the sumptuousness of these rooms is indisputable, their identification as royal apartments are considered uncertain today. The central area has openings on three sides and is therefore called a "polythyron" (system with multiple doorways). It has a slab floor and its walls were embellished with gypsum slabs and frescoes. The area between the "polythyron" and the light well was used as a reception hall. Traces of wooden construction were found here. Evans reconstructed a wooden throne at this spot.

Το μέγαρο ερμηνεύτηκε από τον Evans ως «Αίθουσα των Διπλών Πελέκεων», λόγω του ιερού συμβόλου του διπλού πέλεκυ που βρέθηκε χαραγμένος στον δυτικότερο τοίχο. Ερμηνεύτηκε από τον Evans ως το «Μέγαρο του Βασιλέα» και ονομάστηκε «Αίθουσα των Διπλών Πελέκεων». Μολονότι η ιδιαίτερη πολυτέλεια των διαμερισμάτων αυτών είναι αδιαμφισβήτητη, η ταύτισή τους με βασιλικά διαμερίσματα θεωρείται σήμερα αβέβαιη. Ο κεντρικός χώρος έχει ανοίγματα σε τρεις πλευρές και γι' αυτό ονομάζεται «πολύθυρον» (σύστημα με πολλαπλές θύρες). Έχει δάπεδο από πλάκα και οι τοίχοι του ήταν στολισμένοι με γυψόπλακες και τοιχογραφίες. Ο χώρος ανάμεσα στο «πολύθυρον» και το φωτεινό πηγάδι χρησιμοποιούνταν ως αίθουσα υποδοχής. Εδώ βρέθηκαν ίχνη ξύλινης κατασκευής. Ο Έβανς ανακατασκεύασε έναν ξύλινο θρόνο σε αυτό το σημείο.

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300000810 - archaeological sites

http://vocab.getty.edu/aat/300005743 - royal palaces

http://vocab.getty.edu/aat/300417317 - palace complexes

http://semantics.gr/authorities/ekt-item-types/arxaiologikos-xwros - Αρχαιολογικός χώρος

http://semantics.gr/authorities/ekt-unesco/1165362042 - Ανάκτορα

Knossos :: Little Palace

Image(s):



Alternative Name(s):

Κνωσός :: Μικρό Ανάκτορο

Description:

The “Little Palace”, approximately 230 m northwest of the Palace of Knossos, is the second-largest building (measuring approx. 800 m²) of Minoan Knossos. It communicated directly with the Palace via the Royal Road, the main road artery connecting Knossos to the north coast which ended at the Theatral Area. The Little Palace was founded in the mid-16th c. BC but continued to be inhabited until the Postpalatial era (13th c. BC). This luxurious building has justly been compared to a palace, as it displays typical features of monumental Neopalatial architecture and construction technique: fine ashlar masonry, walls and floors faced and paved with gypsum slabs, a drainage network, many rooms, an upper floor and underground installations, large staircases, residential apartments and reception halls, shrines, storerooms and administrative areas. It is also thought that the slightly later Unexplored Mansion to the west functioned as an annexe to the Little Palace, to which it was connected by a bridge. The official entrance was probably on the south of the destroyed east façade, which was the main front of the building. The east side was occupied by opulent reception and banquet

halls, including an open-air peristyle court leading to a spacious two-room Minoan Hall with polythyra and a narrow external veranda with columns and a view of the Palace. The north and central areas of the building included private residential apartments and bathrooms, storerooms, various auxiliary rooms, and spaces for cult rituals and storing valuables. It seems that the complex served important religious and ceremonial functions throughout its life. This is most obviously evidenced by the Neopalatial lustral basin, with unique marks of fluted columns impressed in the plaster of the balustrade, which continued to be used as a sacred space for centuries. Even after the lustral basin fell into disuse during the Postpalatial period, the space was turned into a domestic shrine with an altar (known as the Baetyl Shrine or Fetish Shrine), on which natural stone concretions resembling human figures and horns of consecration were found. Many ritual vessels and cult objects of clay and stone found during the excavations, including bull's-head rhyta, the a double axe base and fragments of figurines, reveal the opulence of the utensils and cult equipment stored in the treasuries. On the upper floor were private residential apartments, storerooms and areas serving administrative functions, as evidenced by the Linear B tablets and the numerous clay sealings found fallen on the ground floor. The south part of the complex was occupied by an independent two-storey building on the south, with three large basements and central pillars (pillar crypts), which are thought to have been used for religious or storage purposes. This important monument was excavated by Sir Arthur Evans in 1905 and extensively restored in 1931 using reinforced concrete. Major restoration work was carried out by Ephors Nikolaos Platon (1956-1957) and Stylianos Alexiou (1971-1974), while the most recent intervention, under the supervision of the Knossos Scientific Committee (NSRF 2007-2013), involved replacing the protective roof of the Lustral Basin.

Το λεγόμενο Μικρό Ανάκτορο, περίπου 230μ. στα ΒΔ του ανακτόρου της Κνωσού, αποτελεί το δεύτερο μεγαλύτερο οικοδόμημα (π. 800 τμ.) της μινωικής Κνωσού. Με το ανάκτορο επικοινωνούσε απευθείας μέσω της Βασιλικής Οδού, της κύριας οδικής αρτηρίας που συνέδεε το ανάκτορο με τη βόρεια ακτή και κατέληγε στην περιοχή του Θεάτρου. Θεμελιώθηκε στα μέσα του 16ου αι. π.Χ., αλλά συνέχισε να κατοικείται στα μετανακτορικά χρόνια (13ος αι. π.Χ.). Το πολυτελές αυτό οικοδόμημα έχει εύλογα παραλληλιστεί με ανάκτορο, καθώς εμφανίζει χαρακτηριστικά στοιχεία της μνημειακής νεοανακτορικής αρχιτεκτονικής και οικοδομικής τεχνικής: καλής ποιότητας ξεστή τοιχοποιία, επένδυση τοίχων και δαπέδων με πλάκες γυψολίθου, αποχετευτικό δίκτυο, πολλά δωμάτια, όροφο και υπόγειες εγκαταστάσεις, μεγάλα κλιμακοστάσια, χώρους διαμονής και υποδοχής, ιερά, αποθήκες και χώρους διοικητικών λειτουργιών. Μάλιστα, εικάζεται ότι η ελαφρώς μεταγενέστερη Ανεξερεύνητη Οικία στα δυτικά λειτουργούσε ως συμπληρωματικό παράρτημα του Μικρού Ανακτόρου, με το οποίο συνδεόταν μέσω μιας γέφυρας. Η επίσημη είσοδός του βρισκόταν πιθανόν στα νότια της κατεστραμμένης ανατολικής πρόσοψης, η οποία αποτελούσε την κύρια όψη του οικοδομήματος. Τον ανατολικότερο τομέα καταλάμβαναν πολυτελή δωμάτια υποδοχής και συναθροίσεων, μεταξύ των οποίων μια περίστυλη υπαίθρια αυλή, που οδηγούσε σε ένα ευρύχωρο δίχωρο μινωικό μέγαρο με πολύθυρα και σε μια εξωτερική στενή βεράντα με κίονες και θέα προς το ανάκτορο. Οι τομείς στα βόρεια και κεντρικά περιελάμβαναν

ιδιωτικά δωμάτια διαμονής και υγιεινής, αποθήκευσης και διαφόρων συμπληρωματικών χρήσεων, καθώς και ιδιαίτερους χώρους τελετουργίας και φύλαξης πολύτιμων αντικειμένων. Μάλιστα, φαίνεται ότι το συγκρότημα καθ'όλη τη διάρκεια της ζωής του είχε σημαντικές θρησκευτικές και τελετουργικές χρήσεις. Χαρακτηριστικότερη είναι η νεοανακτορική Δεξαμενή Καθαρμών, με τα μοναδικά ίχνη ραβδωτών κιόνων, που έχουν αποτυπωθεί στο κονίαμα του στηθαίου, η οποία συνέχισε να χρησιμοποιείται ως ιερός χώρος για αιώνες. Ακόμα και μετά την κατάργηση της δεξαμενής κατά την μετανακτορική εποχή, ο χώρος μετασκευάστηκε σε οικιακό ιερό με βωμό (γνωστό ως Ιερό των Βαιτύλων ή Φετίχ), πάνω στον οποίο βρέθηκαν λίθινα φυσικά ομοιώματα ανθρώπινων μορφών (συσσωματώματα) και κέρατα καθοσιώσεως. Πολλά πήλινα και λίθινα τελετουργικά αγγεία και αντικείμενα λατρείας, μεταξύ των οποίων ρυτά σε σχήμα ταυροκεφαλής, βάση διπλών πελέκεων, τμήματα ειδωλίων, κ.ά., που βρέθηκαν κατά τις ανασκαφές, αποκαλύπτουν την πολυτέλεια της σκευής και του λατρευτικού εξοπλισμού, που φυλασσόταν στα θησαυροφυλάκια. Στον όροφο στεγάζονταν ιδιωτικά διαμερίσματα διαμονής, αποθήκευσης και διοικητικών λειτουργιών, όπως υποδηλώνουν οι πινακίδες Γραμμικής Β΄ γραφής και τα πολυάριθμα πήλινα σφραγίσματα που βρέθηκαν πεσμένα στο ισόγειο. Το νότιο τμήμα καταλαμβανόταν από ένα ανεξάρτητο διώροφο κτίσμα, από το οποίο σώζονται τρία ευρύχωρα υπόγεια δωμάτια με κεντρικούς πεσσούς (Υπόστυλες Κρύπτες), τα οποία εικάζεται ότι είχαν λατρευτική ή και αποθηκευτική χρήση. Το σημαντικό αυτό μνημείο ανασκάφτηκε το 1905 από τον Sir Arthur Evans και αναστηλώθηκε εκτεταμένα το 1931 με χρήση οπλισμένου σκυροδέματος. Σημαντικές επεμβάσεις αποκατάστασης έγιναν από τους εφόρους Νικόλαο Πλάτωνα (1956-1957) και Στυλιανό Αλεξίου (1971-1974), ενώ η πιο πρόσφατη επέμβαση, υπό την εποπτεία της Επιστημονικής Επιτροπής Κνωσού (ΕΣΠΑ 2007-2013), αφορούσε στην αντικατάσταση του στεγάστρου προστασίας της Δεξαμενής Καθαρμών.

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300000810 - archaeological sites

http://vocab.getty.edu/aat/300005743 - royal palaces

http://vocab.getty.edu/aat/300417317 - palace complexes

http://semantics.gr/authorities/ekt-item-types/arxaiologikos-xwros - Αρχαιολογικός χώρος

http://semantics.gr/authorities/ekt-unesco/1165362042 - Ανάκτορα

Knossos :: Magazine of the Medallion Pithoi, Corridor of the Bays

Image(s):



Alternative Name(s): Κνωσός :: Αποθήκη των πίθων με τα μετάλλια, Διάδρομος των αδιεξόδων

Description:

The storeroom complex you see in front of you was added to the East Wing during the remodelling of the New Palace (16th c. BC). These are well-built rooms with floors paved with gypsum flagstones, which communicated via a corridor. Solid walls divided the “Corridor of the Bays” to the west into three spaces, in which luxury vases were found. The “Magazine of the Medallion Pithoi” to the east contained large storage jars with the characteristic decoration of relief rope patterns and discs, used to store olive oil. According to Evans, these storerooms served the “Royal Apartments” in the same wing to the south, with which they communicated via corridors of the “Grand Staircase”. There were already storage installations containing pithoi in this area from the time of the First Palace. The deep basements, which were excavated to the east, contained an impressive wealth of finds, which had fallen from the rooms on the upper storey and are now displayed in the Heraklion Archaeological Museum. The finds included clay models of shrines and façades of sacred buildings with columns, frescoes with decorative spirals, numerous clay loom weights, and faience insets representing Minoan house façades (the so-called “Town Mosaic”), which originally decorated a fine piece of furniture. Above the storerooms (today restored with a concrete floor and metal railing) was an especially sumptuous room known as the “Great East Hall”. It was accessed via a staircase from the Central Court and had a columned façade and an inner colonnade with a lightwell. The walls were richly decorated with relief frescoes of griffins tethered to columns and athletes engaging in bull-leaping and boxing. The hall may have housed a wooden statue of a goddess, of which only the hair survives. Based on the decoration and the finds, scholars believe that the hall may have been used for initiation rites or “rites of passage” marking the transition to adulthood of members of the upper class.

Το συγκρότημα των αποθηκών, που βλέπετε, προσαρτήθηκε στην Ανατολική πτέρυγα την περίοδο διαμόρφωσης του νέου ανακτόρου (16ος αι. π.Χ.). Πρόκειται για δωμάτια καλής κατασκευής, με δάπεδα επιστρωμένα από πλάκες γυψολίθου, που επικοινωνούσαν με διάδρομο. Στιβαρά τοιχία διαιρούσαν σε τρεις επιμέρους χώρους τον δυτικότερο «Διάδρομος των Αδιεξόδων», όπου βρέθηκαν πολυτελή αγγεία. Στην ανατολικότερη «Αποθήκη των πίθων με τα μετάλλια» βρέθηκαν μεγάλα πιθάρια με χαρακτηριστική ανάγλυφη διακόσμηση σκοινιών και δισκίων, στα οποία αποθηκευόταν ελαιόλαδο. Σύμφωνα με τον Evans οι αποθήκες αυτές εξυπηρετούσαν τα «βασιλικά διαμερίσματα» της πτέρυγας, που βρίσκονταν νοτιότερα και με τα οποία επικοινωνούσαν μέσω διαδρόμων του «Μεγάλου Κλιμακοστασίου». Ήδη από την περίοδο του πρώτου ανακτόρου στην περιοχή αυτή υπήρχαν αποθηκευτικές εγκαταστάσεις με πιθάρια. Στα βαθιά υπόγεια, που ανασκάφτηκαν στα ανατολικά αλλά δεν σώζονται, βρέθηκε ένας εντυπωσιακός πλούτος ευρημάτων, που εκτίθενται στο Αρχαιολογικό Μουσείο Ηρακλείου. Μεταξύ αυτών ενθέματα από φαγεντιανή, που κοσμούσαν κάποιο μεγαλοπρεπές έπιπλο και εικονίζουν προσόψεις μινωικών σπιτιών («Μωσαϊκό της Πόλης»), πήλινα ομοιώματα βωμών και προσόψεων ιερών κτηρίων με κίονες, τοιχογραφίες με διακοσμητικές σπείρες και ανάγλυφες παραστάσεις ταυροκαθαψίων(;) και πολυάριθμα πήλινα υφαντικά βάρη, που κατέπεσαν από αίθουσες του ορόφου. Πάνω από τις αποθήκες (σήμερα με δάπεδο σκυροδέματος και μεταλλικό κιγκλίδωμα), υπήρχε

μια ιδιαίτερα πολυτελής αίθουσα, η λεγόμενη «Μεγαλειώδης Ανατολική Αίθουσα». Ήταν προσβάσιμη μέσω κλίμακας ανόδου από την Κεντρική αυλή, έφερε κιονωτή πρόσοψη και εσωτερικό περιστύλιο με φωταγωγό. Οι τοίχοι της ήταν πλούσια διακοσμημένοι με ανάγλυφες τοιχογραφίες γρυπών δεμένων σε κίονες και αθλητών σε στιγμές ταυροκαθαψίων και πυγμαχίας. Πιθανόν να στέγαζε και ξύλινο ξόανο θεότητας από την οποία διασώθηκε μονάχα η κόμη. Με βάση τον διάκοσμο και τα ευρήματα, ερευνητές εικάζουν ότι πιθανόν να φιλοξενούσε 'διαβατήριες τελετές' μύησης ή μετάβασης στην ενηλικίωση μελών της ανώτερης κοινωνικής τάξης.

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300000810 - archaeological sites

http://vocab.getty.edu/aat/300005743 - royal palaces

http://vocab.getty.edu/aat/300417317 - palace complexes

http://semantics.gr/authorities/ekt-item-types/arxaiologikos-xwros - Αρχαιολογικός χώρος

http://semantics.gr/authorities/ekt-unesco/1165362042 - Ανάκτορα

Knossos :: North Entrance

Image(s):



Alternative Name(s):

Κνωσός :: Βόρεια Είσοδος

Description:

The east of the North Entrance to the Palace, through which it is believed that people passed coming from the north and the port of Knossos, in what is now the Poros neighbourhood of Heraklion. Although Knossos is 5 km from the sea, it had a long presence on the maritime trade routes through the ages, importing and exporting raw materials, goods and technical expertise, and maintaining diplomatic and commercial relations with parts of the Aegean, Anatolia, the Near East and Egypt. The imposing building in front of you was interpreted by Evans as a "Customs House", where palace officials checked merchandise coming from the port. The central hall on the ground floor has massive square pillars and two columns on the north side, which probably supported a spacious room on the upper floor, perhaps a reception and banqueting hall, with a large external veranda. The built conduit running along the floor was connected to the long drainage network that descended from the north side of the Central Court and carried rainwater away from the complex. Next to the "Customs House" was the porch of the North Entrance. From here a long, open, paved passage led steeply up to the Central Court. During the rebuilding of the New Palace (1700-1450 BC), the passage became narrower and two tall "bastions" were erected on either side. Their external façade was crowned with a roofed veranda with wooden

columns set on a stone base and a relief fresco on the inner wall. From the surviving fragments, Evans believed that the fresco depicted the capture of a wild bull in an olive grove, and placed a copy on the reconstructed West Bastion. Today the scene of the charging bull is one of the best-known and most iconic images of the Palace of Knossos, “continuing”, in a way, the special place occupied by the bull in the iconography of the Minoan palace. It may even have been an emblem of Knossos and the authority of which the Palace was the seat. An open-air passage linked the Central Court of the Palace of Knossos with the North Entrance. It had a paved floor and was sharply inclined to the north. The passage is narrow. On either side were two raised colonnades known as “Bastions”. The passage ends in a large hall with ten square pillars and two columns, which probably supported another large hall on the upper floor. Arthur Evans suggested that, due to its position seaward, it was here that maritime trading goods would have been checked when reaching the Palace. The building was therefore named the “Customs House”. Evans reconstructed the “West Bastion”, where he placed a copy of a restored relief bull fresco. The original fresco may have formed part of a hunting scene. In the context of the 3rd CSF, the copy of the relief frescoes and the paintwork of Evans’s reconstruction, especially on the columns and imitation timbers, were restored.

Η Βόρεια Εισόδος στο ανάκτορο, από όπου εικάζεται ότι διέρχονταν όσοι έφθαναν από τις βορειότερες περιοχές και το λιμάνι της Κνωσού, στον σημερινό Πόρο του Ηρακλείου. Η Κνωσός, μολονότι απέχει 5 χλμ. από τη θάλασσα, είχε διαχρονικά παρουσία στα θαλάσσια εμπορικά δίκτυα, εισάγοντας και εξάγοντας πρώτες ύλες, αγαθά και τεχνογνωσία και διατηρώντας διπλωματικές και εμπορικές επαφές με περιοχές του Αιγαίου, της Ανατολίας, της Εγγύς Ανατολής και της Αιγύπτου. Το μεγαλοπρεπές οικοδόμημα, μπροστά σας, ερμηνεύτηκε από τον Evans ως «τελωνείο», στο οποίο ανακτορικοί αξιωματούχοι ήλεγχαν τα εμπορεύματα που έφταναν από το λιμάνι. Η κεντρική αίθουσα του ισογείου φέρει ογκώδεις τετράγωνους πεσσούς και δυο κίονες στη βόρεια πλευρά, που πιθανόν στήριζαν μια ευρύχωρη αίθουσα υποδοχής και συμποσίων(;) στον όροφο, με μεγάλη εξωτερική βεράντα. Ο κτιστός αγωγός, που διατρέχει το δάπεδο, συνδεόταν με το μακρύ δίκτυο, που κατέβαινε από τη βόρεια πλευρά της Κεντρικής αυλής και αποχέτευε τα όμβρια ύδατα μακριά από το συγκρότημα. Δίπλα στο «τελωνείο» βρισκόταν το πρόπυλο της Βόρειας Εισόδου. Από εκεί ξεκινούσε ένας μακρύς, ανοιχτός και πλακόστρωτος διάδρομος, με έντονα ανοδική κλίση που οδηγούσε στην Κεντρική αυλή. Κατά την ανακατασκευή του νέου ανακτόρου (1700-1450 π.Χ.), ο διάδρομος στένεψε και δυο ψηλοί ‘προμαχώνες’ διαμορφώθηκαν αριστερά και δεξιά. Στην κορυφή της εσωτερικής τους πρόσοψης ανοιγόταν στεγασμένη βεράντα με ξύλινους κίονες, που πατούσαν σε λίθινη βάση. Από σωζόμενα θραύσματα ανάγλυφης τοιχογραφίας, ο Evans θεώρησε ότι ο εσωτερικός τοίχος διακοσμούνταν με σκηνή σύλληψης επιτιθέμενου ταύρου μέσα σε ελαιώνα, αντίγραφο της οποίας τοποθέτησε στον αναστηλωμένο Δυτικό Προμαχώνα. Σήμερα η παράσταση του ορμώμενου ταύρου αποτελεί από τις πιο γνωστές και εμβληματικές εικόνες του ανακτόρου της Κνωσού, ‘συνεχίζοντας’, κατά κάποιο τρόπο, την ιδιαίτερη θέση που είχε ο ταύρος στην εικονογραφία του μινωικού ανακτόρου. Πιθανόν, μάλιστα, να αποτελούσε και τότε ένα είδους εμβλήματος της Κνωσού και της εξουσίας που

έδρευε στο ανάκτορο. Ένας υπαίθριος διάδρομος συνέδεε την Κεντρική Αυλή του ανακτόρου της Κνωσού με τη Βόρεια είσοδο. Είχε πλακόστρωτο δάπεδο και έντονη κλίση προς τα βόρεια. Η διάβαση είναι στενή. Δεξιά και αριστερά υπήρχαν δύο υπερυψωμένες στοές, που είναι γνωστές ως «Προμαχώνες». Η διάβαση κατέληγε σε μια μεγάλη αίθουσα με δέκα τετράγωνους πεσσούς και δύο κίονες, οι οποίοι πιθανότατα στήριζαν άλλη μεγάλη αίθουσα στον όροφο. Ο A. Evans υπέθεσε ότι λόγω της θέσης του προς την πλευρά της θάλασσας, στον χώρο αυτό θα έπρεπε να ελέγχονταν τα προϊόντα του θαλάσσιου εμπορίου που έφθαναν στο ανάκτορο. Γι' αυτό και τον ονόμασε «Τελωνείο». Ο A. Evans αποκατέστησε τον «Προμαχώνα» της δυτικής πλευράς, όπου τοποθέτησε το αντίγραφο μιας συμπληρωμένης ανάγλυφης τοιχογραφίας ταύρου. Η τοιχογραφία αποτελούσε ίσως τμήμα παράστασης από σκηνή κυνηγιού. Στο πλαίσιο του Γ΄ ΚΠΣ έγινε συντήρηση του αντιγράφου της ανάγλυφης τοιχογραφίας και αποκατάσταση των χρωμάτων αναστήλωσης Evans και ειδικότερα των κιόνων και των απομιμήσεων του ξύλου.

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300177433 - frescoes (paintings)

http://vocab.getty.edu/aat/300047230 - reliefs (sculptures)

http://vocab.getty.edu/aat/300000810 - archaeological sites

http://vocab.getty.edu/aat/300417317 - palace complexes

http://vocab.getty.edu/aat/300005743 - royal palaces

http://semantics.gr/authorities/ekt-item-types/arxaiologikos-xwros - Αρχαιολογικός χώρος

http://semantics.gr/authorities/ekt-unesco/1165362042 - Ανάκτορα

Knossos :: North Lustral Basin

Image(s):



Alternative Name(s): Κνωσός :: Βόρεια Δεξαμενή Καθαρμών

Description: The area of the north façade of the Palace was found in a very damaged state, as the mass of fallen ashlars was quarried for centuries as a source of ready-made building material. It was extensively reconstructed by Evans, following the preserved traces of the foundations. Directly outside the North Entrance to the Palace was the impressive "North Lustral Basin", now extensively restored. This is an enclosed square building of dressed stone, with its floor below the surface of the ground. A right-angled set of stone steps descended into it from the entrance, flanked by a stepped balustrade with painted wooden columns that allowed natural light into the underground room. The subterranean square cistern was opulently faced with gypsum slabs and adorned with frescoes with

plant motifs on the upper walls. The purpose of these underground structures, which are found in all the Minoan palaces and the rich rural villas of the time, remains uncertain. Evans named them “Lustral Basins”, believing them to be installations for the physical cleansing and spiritual purification of those entering the palace. However, the absence of a drainage channel makes it unlikely that they were used as baths or water cisterns. Nevertheless, the ritual pouring vessels and jars for perfumed oils which are often found in these subterranean spaces would seem to indicate ritual libations and symbolic purification ceremonies. In the courtyard surrounding the North Lustral Basin was discovered a key find for the dating and synchronisation of the Minoan with the Egyptian civilisation. This is the lid of an alabaster bowl bearing the cartouche of Khyan, the first pharaoh of the Hyksos Dynasty (2nd half of 17th c. BC).

Ηπεριοχή της βόρειας πρόσοψης του ανακτόρου βρέθηκε αρκετά καταστραμμένη, καθώς ο μεγάλος όγκος πεσμένων λαξευτών ογκολίθων αποτέλεσε για αιώνες πηγή έτοιμου οικοδομικού υλικού. Ανακατασκευάστηκε εκτεταμένα από τον Evans, ακολουθώντας τα σωζόμενα ίχνη της θεμελίωσης. Αμέσως πριν τη Βόρεια Είσοδο στο ανάκτορο βρισκόταν η εντυπωσιακή «Βόρεια Δεξαμενή Καθαρμών», σήμερα εκτεταμένα αναστηλωμένη. Πρόκειται για ένα τετράγωνο περίκλειστο κτίσμα, με λαξευτή τοιχοδομία και δάπεδο κάτω από την επιφάνεια της γης. Από την είσοδο ξεκινούσε γωνιώδης λίθινη σκάλα καθόδου, την οποία συνόδευε πλευρικό βαθμιδωτό στηθαίο με ξύλινους χρωματισμένους κίονες, που επέτρεπαν το φυσικό φωτισμό στην υπόγεια αίθουσα. Η υπόγεια τετράγωνη δεξαμενή ήταν πολυτελώς επενδυμένη με πλάκες γυψολίθου και τοιχογράφηση με φυτικά θέματα στο ανώτερο τμήμα των τοίχων. Η λειτουργία των υπόγειων αυτών κατασκευών, που συναντώνται σε όλα τα μινωικά ανάκτορα και στις πλούσιες επαύλεις της εποχής, παραμένει αβέβαιη. Ο Evans τις ονόμασε «Δεξαμενές Καθαρμών», θεωρώντας τις εγκαταστάσεις για τον σωματικό καθαρισμό ή τον συμβολικό εξαγνισμό όσων προσέρχονταν στο ανάκτορο. Ωστόσο, η έλλειψη καναλιού απορροής ύδατος καθιστά αμφίβολη τη χρήση τους ως λουτρά ή δεξαμενές νερού. Παρόλα αυτά, τα τελετουργικά αγγεία μετάγγισης και αρωματικού ελαίου, που συχνά εντοπίζονται στους υπόγειους αυτούς χώρους, συνάδουν με πρακτικές σπονδικών προσφορών και τελετές συμβολικού εξαγνισμού. Στον εξωτερικό αύλειο περίβολο της Βόρειας Δεξαμενής βρέθηκε ένα από τα σημαντικότερα ευρήματα για τη χρονολόγηση και τον συγχρονισμό του μινωικού με τον αιγυπτιακό πολιτισμό. Πρόκειται για το πώμα αλαβάστρινου σκεύους με το όνομα του Khyan, πρώτου φαραώ της δυναστείας των Υξώς (β μισό 17ου αι. π.Χ.).

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300000810 - archaeological sites

http://vocab.getty.edu/aat/300005743 - royal palaces

http://vocab.getty.edu/aat/300417317 - palace complexes

http://semantics.gr/authorities/ekt-item-types/arxaiologikos-xwros - Αρχαιολογικός χώρος

http://semantics.gr/authorities/ekt-unesco/1165362042 - Ανάκτορα

Knossos :: Queen's bathroom

Image(s):	
Alternative Name(s):	Κνωσός :: Υγειονομική Εγκατάσταση (Τουαλέτα) Βασίλισσας.
Description:	A small private chamber containing a painted clay bathtub was interpreted as the queen's bathroom, while an inner room with a stone seat connected to the drainage system was believed to be a lavatory. Μικρό ιδιωτικό δωμάτιο, που περιείχε πήλινο ζωγραφισμένο λουτήρα, ερμηνεύτηκε ως το λουτρό ή καλλωπιστήριο της βασίλισσας, ενώ ένα εσωτερικό δωμάτιο με λίθινο κάθισμα και σύνδεση με το αποχετευτικό δίκτυο, θεωρήθηκε υγειονομική εγκατάσταση (τουαλέτα).
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300000810 - archaeological sites http://vocab.getty.edu/aat/300005743 - royal palaces http://vocab.getty.edu/aat/300417317 - palace complexes http://semantics.gr/authorities/ekt-item-types/arxaiologikos-xwros - Αρχαιολογικός χώρος http://semantics.gr/authorities/ekt-unesco/1165362042 - Ανάκτορα

Knossos :: Queen's Megaron

Image(s):	
Alternative Name(s):	Κνωσός :: Αίθουσα της Βασίλισσας
Description:	The "Queen's Megaron" was also adorned with colourful frescoes, while it contained built benches and an enclosed inner court. Το «Μέγαρο της Βασίλισσας» ήταν επίσης διακοσμημένο με πολύχρωμες τοιχογραφίες, περιείχε κτιστά θρανία και περίκλειστη εσωτερική αυλή.
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300000810 - archaeological sites http://vocab.getty.edu/aat/300005743 - royal palaces

http://vocab.getty.edu/aat/300417317 - palace complexes

http://semantics.gr/authorities/ekt-item-types/arxaiologikos-xwros - Αρχαιολογικός χώρος

http://semantics.gr/authorities/ekt-unesco/1165362042 - Ανάκτορα

Knossos :: Royal Villa

Image(s):



Alternative Name(s): Κνωσός :: Βασιλική έπαυλη Κνωσού

Description: The “Royal Villa”, northeast of the Palace of Knossos, is one of the most luxurious and elegant buildings of the Neopalatial period (1700-1450 BC). It was excavated by Sir Arthur Evans, who reconstructed the ground and upper floors with reinforced concrete in 1926. Built on an artificial terrace, in a deep cutting in the leeward east hillside, this three-storey residence was connected to the Palace by a paved road ending at the southwest side of the Royal Villa, at the entrance on the upper floor. From there, a solid, stately triple staircase descended via the upper storeys to the ground floor. The triple design of this stone staircase is unique, allowing visitors to enter the building and move to the ground floor while ensuring that the private apartments on the upper floor could be closed off. A second entrance in the southeast corner of the ground floor served people approaching from the direction of the Kairatos valley. The ground floor contained some of the most important and opulent reception and audience halls, residential apartments, cult rooms, storerooms and other auxiliary spaces. The central feature was the tripartite Minoan Hall, consisting of an external lightwell, an antechamber with two pillars, and an opulent hall with a floor of gypsum slabs pointed with red mortar, walls with marble revetment, and a polythyron. The importance of this space is highlighted by the architectural peculiarity of the west side, on a higher level than the rest of the room, from which it is separated by a low balustrade with two columns and a stepped opening. This area is built of ashlar masonry of exceptional quality and is lit by an open lightwell. Evans also said that, inside a specially made niche in the centre of the west wall, he had found the remains of a high stone seat which he interpreted as a throne. Although this identification remains uncertain, the architectural layout of the space and the discovery of a pedestalled gypsum lamp in front of the niche confirm that this was a place intended to highlight some object of cult use or symbolic significance. Northwest of the hall was the Pillar Crypt, a room of fine construction with ashlar masonry, a central pillar and a paved floor of gypsum slabs. The excavator interpreted this as a cult space and the stone cisterns on the floor as receptacles for collecting liquid offerings and libations. Its luxury and its privileged location on a leeward site in the immediate vicinity of the Palace led Evans to interpret

the building as the summer residence of the king of Knossos. However, most scholars today believe that it was the private residence of a high-ranking palace official with public administrative and religious duties.

Ηλεγόμενη Βασιλική Έπαυλη στα ΒΑ του ανακτόρου της Κνωσού αποτελεί ένα από τα πολυτελέστερα και κομψότερα κτίσματα της νεοανακτορικής περιόδου (1700-1450 π.Χ.). Ανασκάφτηκε από τον Sir Arthur Evans, ο οποίος αναστήλωσε το 1926 το ισόγειο και τον πρώτο όροφο με οπλισμένο σκυρόδεμα. Χτισμένο σε τεχνητό άνδηρο και στο απάνεμο βαθύ κόψιμο της ανατολικής πλαγιάς του λόφου, το τριώροφο αυτό κτίσμα επικοινωνούσε με το ανάκτορο μέσω πλακόστρωτου δρόμου, ο οποίος προσέγγιζε στα ΝΔ την είσοδο στον ανώτερο όροφο. Από εκεί, ξεκινούσε ένα στιβαρό τριπλό κλιμακοστάσιο, που συνέδεε τους διαφορετικούς ορόφους και κατέληγε στο ισόγειο. Η τριμερής διαμόρφωση του λιθόκτιστου αυτού κλιμακοστασίου είναι μοναδική, καθώς επέτρεπε την είσοδο στην οικία και την κίνηση των επισκεπτών προς το ισόγειο, διασφαλίζοντας παράλληλα στους ενοίκους την επιλεκτική απομόνωση των ιδιωτικών διαμερισμάτων του ορόφου. Μια δεύτερη είσοδος στην ΝΑ γωνία του ισογείου εξυπηρετούσε όσους προσέγγιζαν από την κοιλάδα του Καίρατου. Στο ισόγειο βρίσκονταν κάποια από τα σημαντικότερα και πολυτελέστερα δωμάτια υποδοχής και επίσημων ακροάσεων, διαμονής, τελετουργίας, αποθήκευσης και συμπληρωματικών λειτουργιών. Κεντρική θέση καταλάμβανε το τριμερές μινωικό μέγαρο, αποτελούμενο από εξωτερικό φωταγωγό, προθάλαμο με δυο κίονες και πολυτελή αίθουσα με δάπεδο από γυψολιθικές πλάκες και ερυθρό κονίαμα στους αρμούς, ορθομαρμάρωση στους τοίχους και σύστημα πολύθυρων ανοιγμάτων. Τη σημασία του χώρου αυτού επιτείνει η αρχιτεκτονική ιδιορρυθμία του δυτικότερου τμήματος, το οποίο διαχωρίζεται πίσω από χαμηλό κτιστό θωράκιο με δυο κίονες και σκαλοπάτια πρόσβασης, τοποθετείται σε ψηλότερο επίπεδο από τα υπόλοιπο δωμάτιο, δομείται με εξαιρετικής ποιότητας λαξευτή τοιχοποιία και φωτίζεται από ανοιχτό φωταγωγό. Επιπλέον, ο Evans υποστήριξε ότι, εντός μιας ειδικά διαμορφωμένης κόγχης στο κέντρο του δυτικού τοίχου, εντόπισε λείψανα ενός ψηλού λίθινου καθίσματος, το οποίο ερμήνευσε ως θρόνο. Αν και η ταύτιση αυτή παραμένει αβέβαιη, η αρχιτεκτονική διαρρύθμιση του χώρου και η εύρεση ενός ψηλού λύχνου από γυψόλιθο μπροστά από την κόγχη συντείνει στην ερμηνεία του ως χώρου προβολής κάποιου αντικειμένου λατρευτικής χρήσης ή συμβολικής σημασίας. Στα ΒΔ του μεγάρου βρισκόταν η Υπόστυλη Κρύπτη, ένα επιμελημένο δωμάτιο με λαξευτή τοιχοδομία, κεντρικό πεσσό και δάπεδο με πλάκες γυψόλιθου. Ο ανασκαφέας ερμήνευσε τον χώρο ως τελετουργικό και τις λίθινες επιδαπέδιες δεξαμενές εκατέρωθεν του πεσσού ως συλλεκτήρες υγρών προσφορών και σπονδών λατρείας. Λόγω της πολυτέλειας, της προνομιακής του θέσης σε άμεση γειτνίαση με το ανάκτορο και σε απάνεμο σημείο, ο Evans ερμήνευσε το κτίσμα ως θερινή κατοικία του βασιλιά της Κνωσού. Οι περισσότεροι ερευνητές σήμερα τείνουν στην άποψη ότι μάλλον άνηκε σε υψηλό αξιωματούχο του ανακτόρου, με δημόσια διοικητικά και θρησκευτικά καθήκοντα.

Material:

Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300000810 - archaeological sites http://vocab.getty.edu/aat/300005743 - royal palaces http://vocab.getty.edu/aat/300417317 - palace complexes http://semantics.gr/authorities/ekt-item-types/arxaiologikos-xwros - Αρχαιολογικός χώρος http://semantics.gr/authorities/ekt-unesco/1165362042 - Ανάκτορα

Knossos :: Shrine of the Double Axes

Image(s):	
Alternative Name(s):	Κνωσός :: Ιερό των Διπλών Πελέκεων
Description:	The southeast corner of the Palace. To the west is part of the ascending ramp leading from the South Entrance to the Central Court. From here you can get a better impression of the “palimpsest” of the Palace, with buildings, spaces and rooms belonging to different phases in the life of the palatial complex seen side by side. The small square room in front of you housed the “Shrine of the Double Axes”, a shrine of the Postpalatial period (1380/1350-1200 BC), which was founded when most of the Palace had been destroyed and only a few scattered areas had been restored for reuse. At the back of the room was a bench on which stood figurines of worshippers and a goddess with upraised hands, as well as two pairs of horns of consecration with sockets for double axes. This cult scene was completed by a portable tripod altar and offering vessels placed on the floor, which was paved with sea pebbles. In the west corridor was found a significant deposit of Linear B tablets from the last phase of life of the Palace (1450-1380 BC). The tablets record the delivery of daggers or short swords with ivory hilts made by specialised palace craftsmen. In the corner to the east are preserved the stone revetment and the gypsum slab floor of a small Neopalatial Lustral Basin (1700-1450 BC), which was probably associated with cleansing and purification practices for those entering the Palace from this side. Lastly, the architectural remains visible lower down belong to private houses located just outside the walls of the Palace. These are two small Protopalatial buildings (1900-1700 BC), which were crushed by the huge stone blocks of the south façade of the First Palace when it collapsed. Some blocks still lie in the “House of the Fallen Blocks”, perhaps a stoneworker’s residence and workshop. The adjacent “House of the Sacrificed Oxen” contained the remains of a sacrifice of a horned bull and stone tripod altars. Βρίσκεται ακριβώς στη ΝΑ γωνία του ανακτόρου. Στα δυτικά διακρίνεται τμήμα του ανηφορικού διαδρόμου, που οδηγούσε από τη Νότια Είσοδο στην Κεντρική

αυλή. Στο σημείο αυτό ο επισκέπτης μπορεί να αντιληφθεί καλύτερα την «παλίμψηστη» φύση του ανακτόρου, βλέποντας δίπλα-δίπλα κτίσματα, χώρους και δωμάτια που ανήκουν σε διαφορετικές φάσεις της ζωής του ανακτορικού συγκροτήματος. Σε ένα μικρό τετράγωνο δωμάτιο, μπροστά σας, στεγαζόταν το λεγόμενο «Ιερό των Διπλών Πελέκεων», ένα ιερό των μετανακτορικών χρόνων (1380/1350-1200 π.Χ.), που ιδρύθηκε όταν το μεγαλύτερο τμήμα του ανακτόρου είχε καταστραφεί και μόνο μερικά διάσπαρτα τμήματα του είχαν αποκατασταθεί προς χρήση. Το δωμάτιο έφερε στο βάθος πεζούλι, πάνω στο οποίο στέκονταν ειδώλια λατρευτών και γυναικείας θεότητας με υψωμένα τα χέρια, καθώς και δυο ζεύγη κεράτων καθοσιώσεως, στα οποία στερεώνονταν διπλοί πελέκεις. Τη λατρευτική αυτή σκηνογραφία συμπλήρωναν φορητός τριποδικός βωμός και αγγεία προσφορών, που είχαν τοποθετηθεί στο επιστρωμένο με θαλάσσια βότσαλα δάπεδο. Στον δυτικό διάδρομο βρέθηκε μια σημαντική απόθεση πινακίδων της Γραμμικής Β΄ γραφής, από την τελευταία φάση ζωής του ανακτόρου (1450-1380 π.Χ.). Σε αυτές καταγράφεται η παράδοση εγχειριδίων ή μικρών ξιφών με ελεφάντινη λαβή από εξειδικευμένους τεχνίτες στο ανάκτορο. Στη γωνία ανατολικότερα, σώζεται η ορθομαρμάρωση και το δάπεδο από πλάκες γυψολίθου μιας μικρής νεοανακτορικής Δεξαμενής Καθαρμών (1700-1450 π.Χ.), η οποία πιθανόν σχετιζόταν με πρακτικές καθαρισμού και εξαγνισμού για όσους εισέρχονταν στο ανάκτορο από την πλευρά αυτή. Τέλος, τα αρχιτεκτονικά κατάλοιπα που διακρίνονται σε χαμηλότερο επίπεδο ανήκουν σε ιδιωτικές οικίες, που βρίσκονταν αμέσως εξωτερικά του περιμετρικού τοίχου του ανακτόρου. Συγκεκριμένα, διακρίνονται δυο μικρά παλαιοανακτορικά κτίσματα (1900-1700 π.Χ.), τα οποία καταπλακώθηκαν από τους τεράστιους ογκόλιθους της νότιας πρόσοψης του πρώτου ανακτόρου. Μερικοί ογκόλιθοι κείτονται ακόμα στην «Οικία των Πεσμένων Ογκολίθων», πιθανώς η κατοικία και το εργαστήριο ενός λιθοξόου. Η διπλανή «Οικία των Θυσιασθέντων Βοών» περιείχε τα υπολείμματα θυσίας κερασφόρου ταύρου και λίθινους τριποδικούς βωμούς.

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300000810 - archaeological sites

http://vocab.getty.edu/aat/300005743 - royal palaces

http://vocab.getty.edu/aat/300417317 - palace complexes

http://semantics.gr/authorities/ekt-item-types/arxaiologikos-xwros - Αρχαιολογικός χώρος

http://semantics.gr/authorities/ekt-unesco/1165362042 - Ανάκτορα

Knossos :: South Propylaeum

Image(s):



Alternative Name(s): Κνωσός :: Νότια Προπύλαια

Description:

Evans believed that the painted procession that welcomed those entering the Palace through the West Porch ended at a monumental structure serving as an imposing entranceway leading up to the luxurious apartments on the upper floor of the West Wing. In the reconstructed west part of the South Propylaeum, he placed copies of the “Procession Fresco”, with men carrying precious vases as offerings to the deity. This area was quite badly damaged and its architectural sequence is problematic, raising serious doubts as to the accuracy of Evans’s reconstruction. There may indeed have been an accessway to the upper floor of the West Wing from the “Corridor of the Procession”, but it would have been smaller. Evans’s proposed reconstruction of this section invites visitors to visualise the architectural layout of the South Propylaeum, mentally extending the partially reconstructed straight lines of the structural elements. It also provides information on Minoan building materials and methods, and on the luxuriousness and the decoration of palatial structures: a timber frame of horizontal and vertical lengths of wood is set between the layers of well-compacted stones, providing greater elasticity in the event of earthquakes; the superstructure was supported by solid stone pillars with a flat top and by wooden columns, gently tapering downwards, firmly set on a stone base; the internal stone (and occasionally brick) walls were coated in several layers of clay and lime plaster, which insulated and damp-proofed the walls, while the interior spaces were rendered more vivid and sumptuous by the lively and colourful pictorial or narrative frescoes depicting a variety of subjects. On the opposite side and to the north are conserved pithoi dating from the Postpalatial period (1400-1200 BC), when a megaron-like building with storerooms was founded on the ruins of the Propylaeum. Finally, an ancient Greek sanctuary (8th-5th c. BC), probably dedicated to Rhea, operated for centuries on the ruins of ages past.

Ο Evans θεώρησε ότι η τοιχογραφική πομπή, που ‘υποδεχόταν’ όσους προσέρχονταν στο ανάκτορο από το Δυτικό πρόπυλο, κατέληγε σε ένα μνημειώδες αρχιτεκτόνημα, που λειτουργούσε ως εντυπωσιακό πρόπυλο ανόδου στα πολυτελή διαμερίσματα του ορόφου της Δυτικής πτέρυγας. Στο αναστηλωμένο δυτικό τμήμα των Νοτίων Προπυλαίων τοποθέτησε ενδεικτικά αντίγραφα της «Τοιχογραφίας της Πομπής», με άνδρες που μεταφέρουν πολύτιμα αγγεία ως προσφορές στη θεότητα. Η περιοχή αυτή βρέθηκε αρκετά κατεστραμμένη και με προβληματική αρχιτεκτονική ακολουθία, που δημιουργεί ισχυρές αμφιβολίες για την ορθότητα της ανακατασκευής του Evans. Πάντως, είναι πιθανόν να υπήρχε όντως κάποια πρόσβαση ανόδου στον όροφο της Δυτικής πτέρυγας από το «Διάδρομο της Πομπής», μικρότερου όμως μεγέθους. Η πρόταση αναστήλωσης του τμήματος αυτού από τον Evans προτρέπει τον επισκέπτη να ανασυνθέσει την αρχιτεκτονική διαρρύθμιση των Προπυλαίων, επεκτείνοντας νοητά τις μισο-αναστηλωμένες ευθείες των δομικών στοιχείων. Παράλληλα παρέχει διδακτικές πληροφορίες αναφορικά με τα υλικά και τους τρόπους δόμησης των Μινωιτών, την πολυτέλεια και τη διακόσμηση των ανακτορικών οικοδομημάτων: πλέγμα οριζόντιων και κάθετων δοκαριών (ξυλοδεσιά) παρεμβάλλεται στις στρώσεις καλοστρωμένων λίθων, παρέχοντας μεγαλύτερη ελαστικότητα και αντισεισμικότητα· η ανωδομή στηριζόταν σε συμπαγείς λίθινους πεσσούς με επίπεδη επίστεψη και σε ξύλινους κίονες,

διακριτικά λεπτυνόμενους προς τα κάτω, που πατούσαν σταθερά σε λίθινη βάση· οι εσωτερικοί πετρόκτιστοι (και ενίοτε πλινθόκτιστοι) τοίχοι καλύπτονταν από αλλεπάλληλα στρώματα πηλοκονιάματος και ασβεστοκονιάματος, που μόνωναν και περιόριζαν την υγρασία, ενώ οι εσωτερικοί χώροι αποκτούσαν επιπλέον ζωντάνια και πολυτέλεια με την τοιχογράφηση ζωηρών εικονιστικών ή αφηγηματικών παραστάσεων με πολλά χρώματα και ποικιλία θεμάτων. Στην απέναντι πλευρά βορειότερα, στέκονται συντηρημένα πιθάρια που ανήκουν στην μετανακτορική εποχή (1400-1200 π.Χ.), όταν στα ερείπια των προπυλαίων θεμελιώθηκε μεγαροειδές κτήριο με αποθήκες. Τέλος, αρχαιοελληνικό ιερό (8ος-5ος αι. π.Χ.) προς τιμήν της Ρέας(;) λειτουργούσε για αιώνες, πάνω στα ερείπια των προηγούμενων αιώνων.

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300000810 - archaeological sites

http://vocab.getty.edu/aat/300005743 - royal palaces

http://vocab.getty.edu/aat/300417317 - palace complexes

http://semantics.gr/authorities/ekt-item-types/arxaiologikos-xwros - Αρχαιολογικός χώρος

http://semantics.gr/authorities/ekt-unesco/1165362042 - Ανάκτορα

Knossos :: Temple Tomb

Image(s):



Alternative Name(s):

Description:

The monumental complex conventionally named the Temple Tomb lies approximately 630 m south of the Palace of Knossos, with which it communicated via the main road axis connecting Knossos to the southern interior of the island, passing by the Caravanserai and the House of the High Priest. The Temple Tomb was built in the Neopalatial period (1700-1450 BC) and continued in use until the final destruction of the Palace of Knossos (c. 1380/1350 BC). During its long period of use, it underwent successive phases of repair due to earthquakes or other catastrophes, partly modifying its original architectural plan and perhaps also changing its function. This is an extensive building built of elaborate ashlar masonry, which combined cult and funerary functions. The ground floor was laid out in five parts, running east to west. On the east was a roofed portico with two columns, leading to an enclosed court paved with limestone slabs. Further to the west rose the two-storey building. An antechamber with solid walls and doors that locked from the inside led to a pillar crypt with two central pillars bearing incised double axe marks. During the original building phase, this closed room seems to have functioned as a sacred space, “preparing” visitors to enter the

underground burial chamber to the west. In a later phase, the space was modified with the addition of balustrades and used as an ossuary. The subterranean burial chamber cut directly out of the bedrock, and had a blue-painted ceiling and a floor of gypsum slabs. The ceiling was supported by a central monolithic pillar, at the base of which liquid libations were probably poured. Although no burials dating from the first period were found, in the northwest corner was a rich deposit of grave goods from a later burial, together with a few human bones. An internal staircase led up from the ground-floor antechamber to the upper floor, which was also accessible externally from the north side. An outdoor court on the east, paved with greenschist slabs, provided access to the main Sanctuary via low steps. The Sanctuary was a roofed rectangular space in which the stone horns of consecration were found, a copy of which remains in situ. Sir Arthur Evans discovered the building in 1931, after the chance to find nearby the famous gold "Ring of Minos", displayed in the Heraklion Archaeological Museum. He excavated the building and reconstructed it in its present form using reinforced concrete. He also conventionally named it the "Temple Tomb", interpreting it as the most important funerary monument of the royal dynasty at Knossos, from the mythical "priest-king" Minos to his final descendants. Although this identification cannot be proven, this monumental structure seems to have been an important monument of the local Knossian community, where they buried the dead accompanied by grave goods, stored human skeletal remains and held religious ceremonies, probably associated with ancestor cult, attended by participants in the open spaces of the ground and upper floor.

Κνωσός :: Βασιλικός Τάφος - Ιερό

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300000810 - archaeological sites

http://vocab.getty.edu/aat/300005743 - royal palaces

http://vocab.getty.edu/aat/300417317 - palace complexes

http://semantics.gr/authorities/ekt-item-types/arxaiologikos-xwros - Αρχαιολογικός χώρος

http://semantics.gr/authorities/ekt-unesco/1165362042 - Ανάκτορα

Knossos :: Throne Room

Image(s):



Alternative Name(s):

Κνωσός :: Αίθουσα του Θρόνου

Description:

You are in the antechamber of the "Throne Room", as Evans named it. These two rooms were particularly elaborate, paved with multicoloured flagstones and adorned with pictorial frescoes. Low stone benches along the walls were

interrupted by two seats in the middle of the north wall: the stone seat in the inner room was found during the excavation, while the wooden one in the antechamber was placed there by Evans, due to the fact that traces of a burnt wooden structure, perhaps a seat, were found there. The “throne” was one of the first major discoveries of the 1900 excavation and affected the interpretation of the room, and indeed of the whole building as a “palace”, from very early on. Inspired by the ancient Greek mythological tradition, Evans believed that this was the throne of Minos, the legendary King of Knossos. Subsequent research has led to the revision of this theory. Based on the different layout of the complex in the New Palace period (1700-1450 BC), and the presence of an elegant Lustral Basin opposite the alabaster seat, several scholars associate the room with sacramental rites, during which the goddess (represented by a high priestess) “suddenly” appeared from the dark inner rooms and took her place on the official seat in the main chamber. During the last period of life of the Palace (1450-1380/1350 BC), the complex was remodelled and the room was decorated with imposing frescoes of large wingless griffins. Scholars attribute this change to the installation at Knossos of a new Greek-speaking dynasty from the “Mycenaean” Peloponnese. At this time, the new “king” of Knossos probably assumed the throne and renewed the iconography, in an attempt to claim divine acceptance and protection of his person. A pithos and large stone alabastra were found overturned during the excavation of the room, leading Evans to suppose that some sort of ceremony had been taking place here shortly before the final destruction of the Palace.

Η «Αίθουσας του Θρόνου», όπως την ονόμασε ο Evans. Τα δυο αυτά δωμάτια ήταν ιδιαίτερα επιμελημένα, διακοσμημένα με εικονιστικές τοιχογραφίες και με δάπεδο επιστρωμένο από πολύχρωμες πλάκες. Χαμηλοί λίθινοι πάγκοι κατά μήκος των τοίχων διακόπτονταν από δυο καθίσματα στη μέση του βόρειου τοίχου: το λίθινο στην εσωτερική αίθουσα βρέθηκε στην ανασκαφή, ενώ το ξύλινο στον προθάλαμο τοποθετήθηκε από τον Evans, γιατί εκεί βρέθηκαν ίχνη καμένης ξύλινης κατασκευής, πιθανόν καθίσματος. Η αποκάλυψη του «θρόνου» ήταν από τις πρώτες σημαντικές ανακαλύψεις της ανασκαφής του 1900 και επηρέασε από πολύ νωρίς την ερμηνεία του δωματίου, αλλά και ολόκληρου του οικοδομήματος ως «ανακτόρου». Εμπνεόμενος από την αρχαιοελληνική μυθολογική παράδοση, ο Evans θεώρησε ότι επρόκειτο για τον θρόνο του Μίνωα, μυθικού βασιλιά της Κνωσού. Η ταύτιση αυτή έχει αναθεωρηθεί από την μετέπειτα έρευνα. Βασιζόμενοι στη διαφορετική διαρρύθμιση του συγκροτήματος της «Αίθουσας του Θρόνου» στην περίοδο του νέου ανακτόρου (1700-1450 π.Χ.) και στην παρουσία μιας κομψής Δεξαμενής Καθαρμών απέναντι από το λίθινο κάθισμα, αρκετοί ερευνητές συνδέουν την αίθουσα με μυστηριακές τελετές, κατά τις οποίες η θεότητα (που την αναπαριστούσε μια πρωθιέρεια) εμφανιζόταν ‘ξαφνικά’ από τα εσωτερικά σκοτεινά δωμάτια και καταλάμβανε την επίσημη θέση στην κεντρική αίθουσα. Κατά την τελευταία περίοδο ζωής του ανακτόρου (1450-1380/1350 π.Χ.) το συγκρότημα αναδιαμορφώθηκε και η αίθουσα κοσμήθηκε με υποβλητικές τοιχογραφίες μεγαλόσωμων άπτερων γρυπών. Ερευνητές αποδίδουν την αλλαγή αυτή στην εγκατάσταση στην Κνωσό μιας νέα δυναστείας, προερχόμενης από την ‘μυκηναϊκή’ Πελοπόννησο. Στην περίοδο αυτή είναι πιθανόν ο νέος «άνακτας»

της Κνωσού να κατέλαβε τον θρόνο και να ανανέωσε την εικονογράφηση, σε μια προσπάθεια να προπαγανδίζει τη θεϊκή αποδοχή και προστασία στο πρόσωπό του. Κατά την ανασκαφή της αίθουσας βρέθηκαν πεσμένα ένα πιθάρι και μεγάλα λίθινα αλάβαστρα, οδηγώντας τον Evans στην εικασία ότι λίγο πριν την οριστική καταστροφή του ανακτόρου, στο δωμάτιο διαδραματιζόταν κάποιου είδους τελετουργικό.

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300000810 - archaeological sites

http://vocab.getty.edu/aat/300005743 - royal palaces

http://vocab.getty.edu/aat/300417317 - palace complexes

http://semantics.gr/authorities/ekt-item-types/arxaiologikos-xwros - Αρχαιολογικός χώρος

http://semantics.gr/authorities/ekt-unesco/1165362042 - Ανάκτορα

Knossos :: West Wing

Image(s):



Alternative Name(s):

Κνωσός :: Δυτική πτέρυγα

Description:

The West Wing of the Palace had possibly two storeys, which were accessed from the Central Court. A few steps led down to the ground-floor rooms, slightly below the level of the court, while an imposing staircase with central columns (now restored by Evans) led up to the halls on the first floor (the “Piano Nobile”). The rooms on the ground floor were divided into two separate functional areas by the long internal “Corridor of the Magazines”: the west side was occupied by the West Magazines, while the east side housed the most important shrines and treasuries of the New Palace (1700-1450 BC). Next to the staircase ascending to the upper floor was the “Central Palace Sanctuary Area”, as Evans named it. The outer façade was probably in three parts, with a central raised section flanked by a lower section on either side. This arrangement, which the excavator named the “Tripartite Shrine”, is depicted in a miniature fresco that adorned a room on the upper floor and is now displayed in the Heraklion Archaeological Museum. Directly behind the tripartite façade was discovered one of the most important deposits of sacred objects and ritual equipment in the Palace, including the famous faience “Snake Goddess” statuettes. The wing also contained two dark private chambers (the “Pillar Crypts”), with a square central pillar and rectangular basins set into the floor, which were probably used for sacramental offerings of liquid libations. During the last period of life of the Palace (1450-1380/1350 BC),

offices of the bureaucratic administration were housed in the rooms of the ground and upper floors. Hundreds of Linear B tablets record wheeled chariots and horses, valuable vases, offerings of olive oil and other goods sent to sanctuaries and deities, specialised textile-makers producing high-quality cloth, and the arrival of large quantities of herbs and agricultural products from various parts of the island.

Η Δυτική πτέρυγα του ανακτόρου υψωνόταν πιθανόν σε δυο ορόφους, οι οποίοι ήταν προσιτοί από την Κεντρική Αυλή. Στα δωμάτια του ισογείου, που βρισκόταν ελαφρώς χαμηλότερα από το επίπεδο της αυλής, κατέβαιναν λιγοστά σκαλοπάτια, ενώ μια μεγαλοπρεπής σκάλα ανόδου με κεντρικούς κίονες (σήμερα ανακατασκευασμένη από τον Evans) οδηγούσε στις αίθουσες του ορόφου (Piano Nobile). Τα ισόγεια διαμερίσματα χωρίζονταν σε δυο διακριτά λειτουργικά τμήματα από τον εσωτερικό μακρύ «Διάδρομο των Αποθηκών»: το δυτικότερο καταλάμβαναν οι Δυτικές Αποθήκες, ενώ στο ανατολικότερο στεγάζονταν τα σημαντικότερα ιερά και θησαυροφυλάκια του νέου ανακτόρου (1700-1450 π.Χ.). Δίπλα στο κλιμακοστάσιο ανόδου βρισκόταν το λεγόμενο «Συγκρότημα του Κεντρικού Ιερού», όπως το ονόμασε ο Evans. Η εξωτερική του πρόσοψη ήταν πιθανόν τριμερής, με ένα κεντρικό υπερυψωμένο τμήμα και δυο χαμηλότερα πλάγια, εκατέρωθεν. Η διαμόρφωση αυτή, που ονομάστηκε από τον ανασκαφέα «Τριμερές Ιερό», εικονίζεται σε μια μικρογραφική τοιχογραφία, που κοσμούσε αίθουσα του ορόφου και σήμερα εκτίθεται στο Αρχαιολογικό Μουσείο Ηρακλείου. Ακριβώς πίσω από την τριμερή πρόσοψη βρέθηκε μια από τις σημαντικότερες αποθέσεις ιερών αντικειμένων και τελετουργικού εξοπλισμού, μεταξύ των οποίων περιλαμβάνονται τα γνωστά αγαλματίδια της «Θεάς των όφεων» από φαγεντιανή. Στο εσωτερικό της πτέρυγας, επίσης, υπήρχαν δύο σκοτεινά δωμάτια («Δωμάτια των Κρυπτών»), με κεντρικό κτιστό πεσσό και ορθογώνιες δεξαμενές στο δάπεδο, που πιθανόν χρησίμευαν για μυστηριακές προσφορές υγρών σπονδών. Κατά την τελευταία περίοδο ζωής του ανακτόρου (1450-1380/1350 π.Χ.) στον όροφο και στα ισόγεια δωμάτια λειτουργούσαν τμήματα της γραφειοκρατικής διοίκησης. Εκατοντάδες πινακίδες της Γραμμικής Β΄ γραφής καταγράφουν τροχήλατα άρματα και άλογα, πολύτιμα αγγεία, αποστολές προσφορών ελαιολάδου και άλλων προϊόντων σε ιερά και θεότητες, εξειδικευμένο προσωπικό που απασχολούνταν στην παραγωγή υφασμάτων υψηλής ποιότητας, καθώς και εισπράξεις μεγάλων ποσοτήτων αρωματικών φυτών και αγροτικών προϊόντων από διάφορες περιοχές του νησιού.

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300000810 - archaeological sites

http://vocab.getty.edu/aat/300005743 - royal palaces

http://vocab.getty.edu/aat/300417317 - palace complexes

http://semantics.gr/authorities/ekt-item-types/arxaiologikos-xwros - Αρχαιολογικός χώρος

http://semantics.gr/authorities/ekt-unesco/1165362042 - Ανάκτορα

Little brother

Image(s):



Alternative Name(s): Kleiner Bruder

Description:

Hubert Gotzes Paramentweberei made "Little Brothers" – i.e. copies – when they carried out an order for a prominent person. The “Little Brother” in the museum is a copy of the robe made for the prominent church dignitaries in Cologne and it is regularly worn on special solemn occasions. For example, it has been worn by German Cardinal Meissner and his successor. Such “Little Brothers” were used to prove that a particular robe had been produced in the workshop in question and to show customers which splendid robes the company had produced for prominent clients. In the present shop area, there used to be a cupboard in which all the “Little Brothers” were hung. There is also a picture showing this in the “Procession Room” upstairs. The actual items still exist in the archives. This “Little Brother” has a classical baroque flower pattern woven on a Jacquard loom and the point paper designs still exist at HdS. However following the Second Vatican Council in 1960 which decreed that priests’ vestments should be plainer the looms had to be altered and no longer exist in their original form. In the actual baroque period when the floral pattern was originally designed, draw-boys were still needed to raise and lower the warp threads as the Jacquard loom had not yet been invented.

Hubert Götzes Paramentweberei fertigte „Brüderchen“ – also Kopien – an, wenn sie einen Auftrag für eine prominente Person ausführte. Der „Kleine Bruder“ im Museum ist eine Kopie der Robe, die für die prominenten kirchlichen Würdenträger in Köln angefertigt wurde und regelmäßig zu besonderen feierlichen Anlässen getragen wird. Zum Beispiel wurde es vom deutschen Kardinal Meissner und seinem Nachfolger getragen. Solche „Brüderchen“ dienten dem Nachweis, dass ein bestimmtes Gewand in der jeweiligen Werkstatt hergestellt worden war, und um den Kunden zu zeigen, welche prunkvollen Gewänder das Unternehmen für prominente Auftraggeber gefertigt hatte. Im heutigen Ladenbereich stand früher ein Schrank, in dem alle „Kleinen Brüder“ aufgehängt wurden. Auch ein Bild zeigt dies im „Procession Room“ im Obergeschoss. Die eigentlichen Gegenstände existieren noch in den Archiven. Dieser „kleine Bruder“ hat ein klassisches barockes Blumenmuster, das auf einem Jacquard-Webstuhl gewebt wurde, und die Punktepapierdesigns gibt es immer noch bei HdS. Nach dem Zweiten Vatikanischen Konzil im Jahr 1960, das eine schlichtere Priestergewänder verfügte, mussten die Webstühle jedoch umgebaut werden und existieren nicht mehr in ihrer ursprünglichen Form. In der eigentlichen Barockzeit, als das Blumenmuster ursprünglich

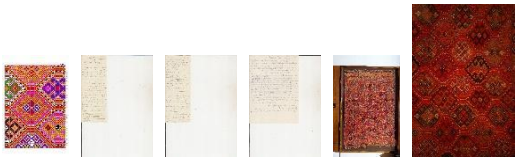
entworfen wurde, brauchte man noch Ziehknaben zum Heben und Senken der Kettfäden, da der Jacquard-Webstuhl noch nicht erfunden war.

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300210450 - vestments (ecclesiastical costume)
http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία
http://vocabularies.unesco.org/thesaurus/concept16321 - Silk
http://semantics.gr/authorities/general-terms-ekt/8094 - θρησκευτικά αντικείμενα
http://semantics.gr/authorities/ekt-unesco/2017797575 - Εκκλησία
http://semantics.gr/authorities/ekt-unesco/935062218 - Καθολικισμός
http://id.loc.gov/authorities/subjects/sh85025774 - Church vestments
http://vocab.getty.edu/aat/300387427 - products

NHMA :: 000 MONK TEXTILE

Image(s):



Alternative Name(s): NHMA :: 000 ΥΦΑΝΤΟ ΚΑΛΟΓΡΙΑΣ

Description: Πρόκειται για ένα γεωμετρικό μοτίβο το οποίο συναντά κανείς σε όλη τη μεσόγειο, μέχρι και το Μεξικό. Έχει εμπνευστεί από ένα φόρεμα της συζύγου του τέως σάχη της Περσίας. Είναι ένα μοτίβο που συνηθίζεται στην Περσία και στην Παλαιστίνη. Στην Κρήτη αυτό το μοτίβο συναντάται κυρίως σε πατανίες.

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 001 CRETAN KNIGHTS

Image(s):



Alternative Name(s): NHMA :: 001 ΚΡΗΤΙΚΟΙ ΚΑΒΑΛΑΡΗΔΕΣ

Description:	Πρόκειται για μία πατανία Κρητική. Υπάρχουν λαϊκά σχέδια επάνω όπως γαρύφαλλα, πουλιά, ρόδακες, περάσματα. Επίσης έχει ζώα, σαλιγκάρια, κρι-κρι, παραδείσια πουλιά, πεταλούδες. Διακρίνονται δέντρα με τα γαρύφαλλα, τα οποία θα μπορούσε να χαρακτηρίσει κανείς και δέντρα της ζωής. Άλλα σύμβολα είναι το ρόδι της ζωής, το σύμβολο της ζωής και του γάμου. Επιπλέον υπάρχουν δύο έφιπποι Κρητικοί ντυμένοι με Κρητικά ενδύματα, όπως και δύο υπέροχα άλογα. Η κεντρική στήλη είναι το δέντρο της ζωής και σύμβολο του γάμου που το φυλάσσουν κάτω δύο ζώα τα οποία φαίνονται σαν σκύλοι Κρητικοί, Κρητικοί ιχνηλάτες γιατί η ουρά είναι γυριστή. Τους Κρητικούς σκύλους τους βρίσκουμε από την εποχή των Μινωιτών σε διάφορες εκδοχές, σε σκαμνιά, σε βάζα μινωικά και πάντα είναι στριφτή η ουρά τους στρογγυλή, γιατί έτσι είναι ο Κρητικός ιχνηλάτης που είναι μια ράτσα σκύλων που απαντάται στην Κρήτη. Οι δύο έφιπποι πηγαίνουν βέβαια στο γάμο, γι' αυτό και είναι ντυμένοι επίσημα. Παρατηρείται ότι η ουρά του αλόγου είναι σκεπασμένη, το ίδιο το άλογο έχει σκέπασμα, απλώς δεν φαίνεται, φαίνεται μόνο στο τελείωμά του. Φορούν και οι δύο άσπρα υποδήματα, δηλαδή στιβάνια. Στους γάμους πηγαίνανε με τα άσπρα αυτά στιβάνια και τα γαρίφαλα είναι σύμβολο επίσης χαράς. Μυρίζουν και τα δίνουν συνήθως σε ώρες εορτής. Τα γαρίφαλα είναι λουλούδι που εδίδετο στην Κρήτη σε εορτές και σε εκδηλώσεις τέτοιες. Και το γαρύφαλλο είναι ένα μοτίβο που λένε ότι το έχουμε πάρει από την Αίγυπτο, γιατί εκεί απαντάται συνεχώς στα κοπτικά κατά κόρον.
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 002 MINOAN MOTIF

Image(s):	
Alternative Name(s):	NHMA :: 002 ΜΙΝΩΙΚΟ ΜΟΤΙΒΟ
Description:	
Material:	Cotton
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 003 BULLS

Image(s):



Alternative Name(s): NHMA :: 003 ΤΑΥΡΑΚΙΑ

Description: Σχέδιο εμπνευσμένο από Κορινθιακή πυξίδα (του 600 πΧ) με ολόσωμους ταύρους και άλλα ζώα που παριστάνονται με κίνηση και ορμή.

Design inspired by Corinthian pyxis (around 600 B.C.) with bulls and other animals, shown in vigorous motion.

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 004 CUP BEARER

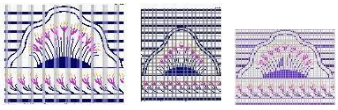
Image(s):





Alternative Name(s):	ΝΗΜΑ :: 004 ΡΥΤΟΦΟΡΟΙ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 005 DEDICATORY GARMENTS AND BELTS

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 005 ΑΝΑΘΗΜΑΤΙΚΑ ΦΟΡΕΜΑΤΑ ΚΑΙ ΖΩΝΕΣ
Description:	Σχέδιο εμπνευσμένο από φούστα η οποία παρουσιάζει συστάδα από λουλούδια κρόκου, όπου μπορεί να διακρίνει κανείς την επιρροή του αιγυπτιακού λωτού. Design inspired by skirt. It represents a cluster of crocus flowers. One may notice the influence of the Egypt lotus.
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 006 MINOAN MOTIF

Image(s): 

Alternative Name(s): NHMA :: 006 ΜΟΤΙΒΟ ΑΠΌ ΜΙΝΩΙΚΟ ΖΩΜΑ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 007 FORTUNY MOTIF

Image(s): 

Alternative Name(s): NHMA :: 007 ΜΟΤΙΒΟ FORTUNY

Description: Σχέδιο εμπνευσμένο από φόρεμα του Ισπανού σχεδιαστή μόδας Mariano Fortuny

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 008 STANDARD BEARERS

Image(s):	
Alternative Name(s):	NHMA :: 008 ΣΗΜΑΙΟΦΟΡΟΙ
Description:	Σχέδιο στο οποίο αναπαρίστανται Κρήτες σημαιοφόροι. Σε διάφορες εκδοχές έχει υφανθεί από τις υφάντριες της αποστολής Πηνελόπη Gandhi.
Material:	Wool, Cotton, DMC thread
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

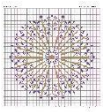
NHMA :: 009 FORTUNY MOTIF

Image(s):	
Alternative Name(s):	NHMA :: 009 MOTIBO FORTUNY
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 010 CENTRAL DESIGN FORTUNY

Image(s):



Alternative Name(s): NHMA :: 010 ΚΕΝΤΡΙΚΟ ΣΧΕΔΙΟ FORTUNY

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 011 BYZANTINE PATTERN WITH DOUBLE-HEADED EAGLE

Image(s):



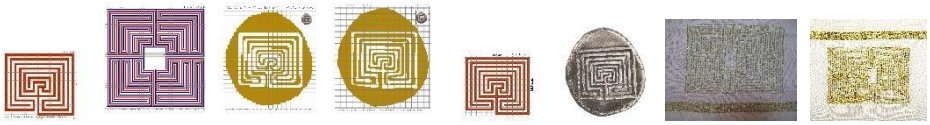
Alternative Name(s): NHMA :: 011 ΒΥΖΑΝΤΙΝΟ ΜΟΤΙΒΟ ΜΕ ΔΙΚΕΦΑΛΟ ΣΤΑΥΡΑΕΤΟ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 012 LABYRINTH

Image(s):	
Alternative Name(s):	NHMA :: 012 ΛΑΒΥΡΙΝΘΟΣ
Description:	Σχέδιο εμπνευσμένο από τον μινωικό λαβύρινθο. Design inspired by the Minotaur's Labyrinth.
Material:	Cotton, Metallic thread
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 013 MINOAN MOTIF

Image(s):	
Alternative Name(s):	NHMA :: 013 ΜΙΝΩΙΚΟ ΜΟΤΙΒΟ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

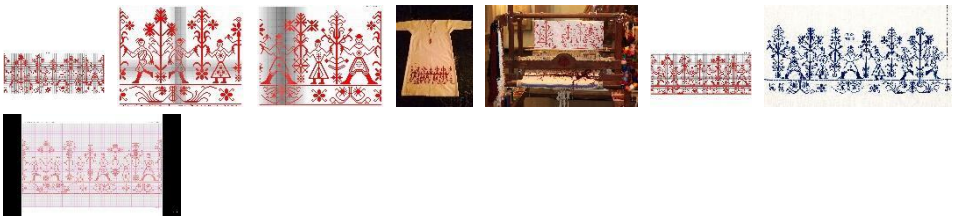
NHMA :: 014 FOLK MOTIF

Image(s):	
Alternative Name(s):	NHMA :: 014 ΛΑΪΚΟ ΜΟΤΙΒΟ
Description:	Λαϊκό μοτίβο εμπνευσμένο από μια ζώνη με δύο γυναικείες μορφές, η μία με τα χέρια στη μέση και η άλλη σε θέση προσφοράς.
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)
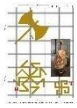
NHMA :: 015 MINOAN MOTIF

Image(s):	
Alternative Name(s):	NHMA :: 015 ΜΙΝΩΙΚΟ ΜΟΤΙΒΟ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 016 CRETAN DANCERS

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 016 ΚΡΗΤΙΚΟΙ ΧΟΡΕΥΤΕΣ
Description:	Σχέδιο εμπνευσμένο από ένα από τα παλιότερα κεντήματα της Κρήτης που χρονολογείται στον 16ο -17ο αιώνα. Το πρωτότυπο σχέδιο βρίσκεται στο Victoria and Albert Museum του Λονδίνου. Βλέπουμε γυναικείες μορφές να χορεύουν φορώντας τοπικές φορεσιές. Έχει υφανθεί από τις υφάντριες της αποστολής Πηνελόπη Gandhi στο μουσείο Μπενάκη το 2013.
Material:	Silk, Cotton, DMC thread
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

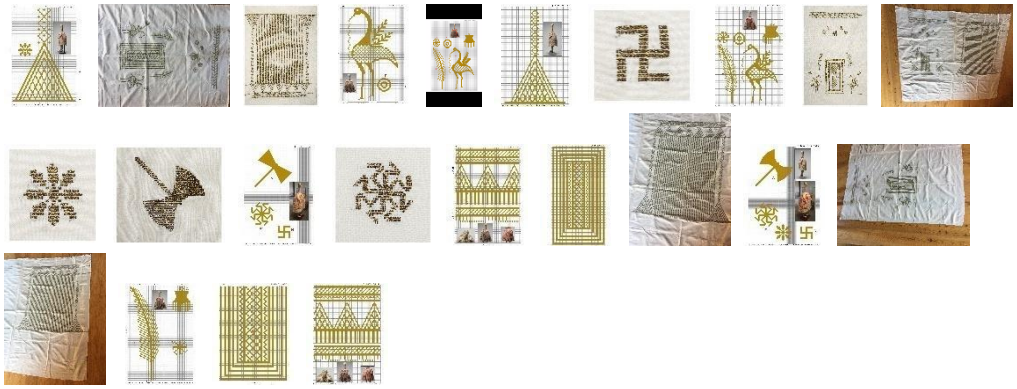
ΝΗΜΑ :: 017 DRESS FROM IDOL

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 017 ΦΟΡΕΜΑ ΑΠΟ ΕΙΔΩΛΙΟ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 018 DESIGN FROM IDOL

Image(s):



Alternative Name(s): NHMA :: 018 ΣΧΕΔΙΟ ΑΠΟ ΕΙΔΩΛΙΟ

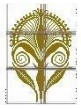
Description: Design inspired by Bell idol. Terracotta figurine, 7th century B.C.

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 019 MINOAN MOTIF

Image(s):



Alternative Name(s): NHMA :: 019 ΜΙΝΩΙΚΟ ΜΟΤΙΒΟ

Description: Σχέδιο εμπνευσμένο από μινωικό αγγείο. Πιθανολογείται πως είναι άνθος παπύρου, θα μπορούσε να είναι και άνθος βαμβακιού. Το μοτίβο αυτό έχει χρησιμοποιηθεί και από τον Ισπανό σχεδιαστή μόδας Mariano Fortuny

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 020 DESIGN FROM SARCOPHAGUS

Image(s):



Alternative Name(s): NHMA :: 020 ΣΧΕΔΙΟ ΑΠΟ ΣΑΡΚΟΦΑΓΟ

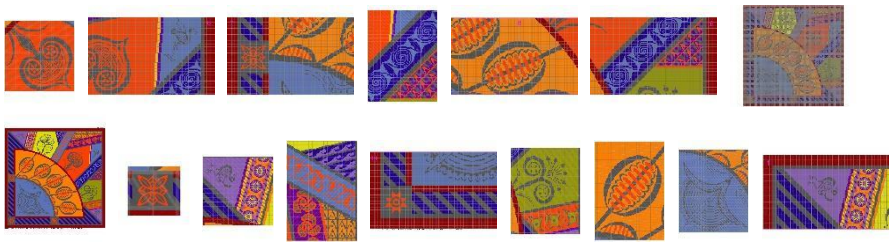
Description:

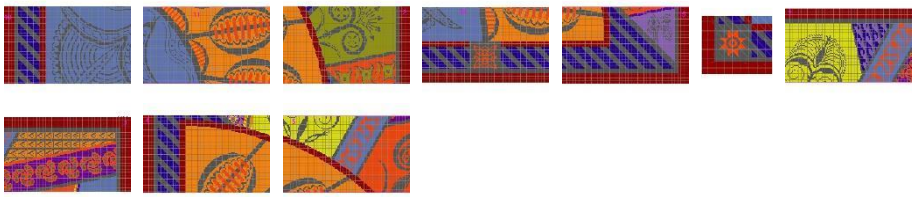
Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 021 MINOAN MOTIF

Image(s):





Alternative Name(s):	ΝΗΜΑ :: 021 ΜΙΝΩΙΚΟ ΜΟΤΙΒΟ
Description:	Μινωικά σχέδια εμπνευσμένα από αμφορέα Ανακτορικού ρυθμού. Minoan Motifs inspired by Palace Style amphora.
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 022 LILLIES OF THE PRINCE

Image(s):



Alternative Name(s):	ΝΗΜΑ :: 022 ΤΑ ΚΡΙΝΑ ΤΟΥ ΠΡΙΓΚΙΠΑ
Description:	Σχέδιο εμπνευσμένο από τοιχογραφία του ανακτόρου της Κνωσσού.
Material:	

Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 023 MOTIF FORTUNY

Image(s):	
Alternative Name(s):	NHMA :: 023 MOTIBO FORTUNY
Description:	Σχέδιο εμπνευσμένο από τον Ισπανό σχεδιαστή μόδας Mariano Fortuny. Στο σχέδιο εμφανίζονται άνθη παπύρου και έχει υφανθεί από τις υφάντριες της αποστολής Πηνελόπη Gandhi
Material:	Silk, Cotton, Metallic thread
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 024 CUP BEARER

Image(s):	
Alternative Name(s):	NHMA :: 024 ΡΥΤΟΦΟΡΟΣ
Description:	Σχέδια εμπνευσμένα από την τοιχογραφία της πομπής μουσικών και δωροφόρων από τους τοίχους του τεράστιου «Διαδρόμου της Πομπής» του

ανακτόρου της Κνωσού η οποία χρονολογείται γύρο στο 1400 π.Χ. Έχει υφανθεί από τις υφάντριες της αποστολής Πηνελόπη Gandhi.

Material:	Silk, Cotton, Metallic thread
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 025 FLORAL FOLK MOTIF

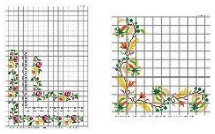
Image(s):	 
Alternative Name(s):	NHMA :: 025 ΛΑΪΚΟ ΜΟΤΙΒΟ ΜΕ ΑΝΘΗ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 026 MOTIF FORTUNY

Image(s):	
Alternative Name(s):	NHMA :: 026 MOTIBO FORTUNY
Description:	
Material:	

Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 027 FLORAL FOLK MOTIF

Image(s):	
Alternative Name(s):	NHMA :: 027 ΛΑΪΚΟ ΜΟΤΙΒΟ ΜΕ ΑΝΘΗ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 028 SACRAL KNOT

Image(s):	
Alternative Name(s):	NHMA :: 028 ΙΕΡΟΣ ΚΟΜΒΟΣ
Description:	Σχέδιο εμπνευσμένο από τον ιερό κόμβο, ο οποίος είναι Ιερό σύμβολο των μινωιτών που είχε αποτροπαϊκό χαρακτήρα. Συχνά συνδυάζεται με τον διπλό πέλεκυ και φαίνεται ότι είχε, όπως και σε άλλους λαούς, ποικίλες μαγικές, θεραπευτικές και προφυλακτικές ιδιότητες. Εικονίζεται σε τοιχογραφία από το μέγαρο Νίρου, στην τοιχογραφία της Παριζιάνας από την Κνωσό και πάνω σε αγγεία. Ομοιώματα ιερού κόμβου από φαγεντιανή και ελεφαντόδοντο έχουν

βρεθεί στην Κνωσό, τη Ζάκρο και τις Μυκήνες. Αποτελεί ένα από τα ισχυρότερα σύμβολα της Κνωσσού.

Design inspired by “sacral knot” is a sacred symbol of the Minoans that had an apotropaic character. It is often combined with the double axe and seems to have, as in other peoples, various magical, healing and prophylactic properties. It is depicted in a wall-painting from the megaron at Nirou, in the wall-painting of La Pariesienne from Knossos, and on vases. Faience and ivory models of sacral knots have been discovered at Knossos, Zakros, and Mycenae. It is one of the strongest symbols of Knossos.

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 029 GEOMETRIC DESIGN

Image(s):



Alternative Name(s): NHMA :: 029 ΓΕΩΜΕΤΡΙΚΌ ΣΧΕΔΙΟ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 030 DELPHI PLAQUE

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 030 ΠΛΑΚΑ ΤΩΝ ΔΕΛΦΩΝ
Description:	Σχέδιο εμπνευσμένο από την χρυσή πλάκα των Δελφών από το ιερό του Απόλλωνα η οποία ανακαλύφθηκε μεταξύ του 1937 και 1939 ανάμεσα σε πολυτιμότατα τμήματα χρυσελεφάντινων αγαλμάτων του 7ου και 6ου αιώνα π.Χ. Απεικονίζει ανάγλυφα φτερωτά λιοντάρια, δράκους, γρύπες και άγρια ζώα, τοποθετημένα σε χωριστά τετράγωνα και διακοσμημένα επάνω και κάτω με ρόδακες. Υφάνθηκε από τις υφάντριες της αποστολής Πηνελόπη Gandhi και δωρίστηκε στην κυρία Ελένη Γλύκατζη - Αρβελέρ από την κυρία Βαρβάρα Τερζάκη Παλλήκαρη και τον κύριο Ιωάννη Παλλήκαρη κατά τη διάρκεια μιας εκδήλωσης, αφιερωμένη στην ιερή τέχνη της υφαντικής, στους Δελφούς. Design inspired by the golden Delphi plaque from the sanctuary of Apollo was discovered between 137 and 1939, among precious fragments of chryselephantine statues of the 7th and 6th centuries B.C. It represents winged lions, dragons, griffins and wild animals in relief, placed in individual squares and decorated with rosettes at top and bottom.
Material:	Silk, Cotton, Metallic thread
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 031 GEOMETRIC MOTIF

Image(s):	

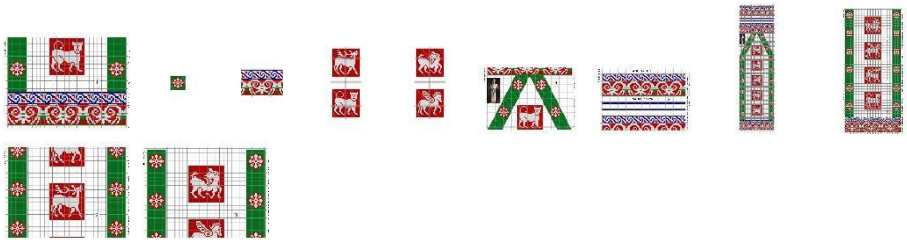
Alternative Name(s):	ΝΗΜΑ :: 031 ΓΕΩΜΕΤΡΙΚΟ ΜΟΤΙΒΟ
Description:	Γεωμετρικό σχέδιο που συναντάται σε πατανίες, αλλά και σε φορέματα γύρο από το λαιμό, ενώ μικρές λεπτομέρειες τις έκαναν εφαρμογή είτε στα μανίκια είτε στον ποδόγυρο.
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 032 BEES

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 032 ΜΕΛΙΣΣΕΣ
Description:	Η μέλισσα αποτελεί σύμβολο δημιουργίας προκοπής και πλούτου. Η μέλισσα απαντάται πολύ συχνά στον μινωικό πολιτισμό. Την χρησιμοποιούν στα κεντήματα αλλά κυρίως στα υφαντά τους. Την βρίσκουμε και σε εξωτερικά ενδύματα αλλά και σε εσωτερικά, όπως μεσοφόρια ή υποκαμίσες.
Material:	Silk, Cotton, Metallic thread
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 033 MINOAN DRESS

Image(s):



Alternative Name(s): ΝΗΜΑ :: 033 ΜΙΝΩΙΚΟ ΦΟΡΕΜΑ

Description: Σχέδιο εμπνευσμένο από την Πεπλοφόρος κόρη της Ακροπόλεως η οποία αποτελεί αριστουργηματικό έργο γλυπτικής τέχνης της αρχαίας Ελλάδας. Το γλυπτό βρέθηκε το 1886 στο Ερέχθειο της Ακρόπολης και εκτίθεται στο Μουσείο της Ακρόπολης, ενώ αντίγραφό της εκτίθεται στο αρχαιολογικό μουσείο της Βασιλείας.

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

ΝΗΜΑ :: 034 ΗΕΜ

Image(s):



Alternative Name(s): ΝΗΜΑ :: 034 ΠΟΔΟΓΥΡΟΣ

Description:

Material: Silk, Cotton, Metallic thread

Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 035 GEOMETRIC MOTIF

Image(s):	
Alternative Name(s):	NHMA :: 035 ΓΕΩΜΕΤΡΙΚΟ ΜΟΤΙΒΟ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 036 BLANKET DESIGN

Image(s):	
Alternative Name(s):	NHMA :: 036 ΣΧΕΔΙΟ ΑΠΟ ΚΟΥΒΕΡΤΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 037 BORDER

Image(s):



Alternative Name(s): ΝΗΜΑ :: 037 ΜΠΟΡΤΟΥΡΑ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

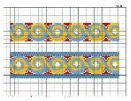
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 038 BORDER

Image(s):



Alternative Name(s): ΝΗΜΑ :: 038 ΜΠΟΡΤΟΥΡΕΣ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

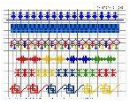
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 039 BORDER

Image(s):



Alternative Name(s): NHMA :: 039 ΜΠΟΡΤΟΥΡΕΣ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

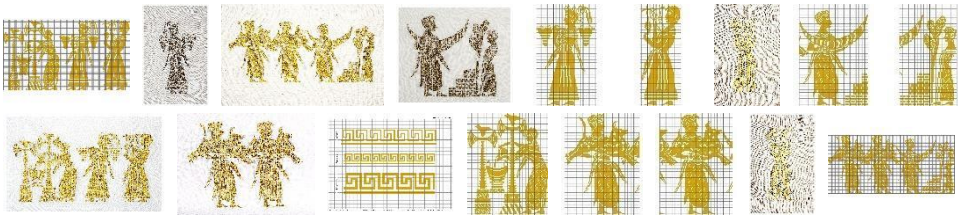
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 040 SARCOPHAGUS

Image(s):



Alternative Name(s): NHMA :: 040 ΣΑΡΚΟΦΑΓΟΣ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

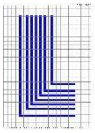
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 041 DRESS

Image(s):



Alternative Name(s): NHMA :: 041 ΦΟΡΕΜΑ

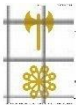
Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 042 ROSE DOUBLE AXE

Image(s):



Alternative Name(s): NHMA :: 042 ΡΟΔΑΚΑΣ ΔΙΠΛΟΣ ΠΕΛΕΚΥΣ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 043 DESIGN

Image(s):



Alternative Name(s): NHMA :: 043 ΣΧΕΔΙΟ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 044 MOTIF DESIGN

Image(s):



Alternative Name(s): NHMA :: 044 ΣΧΕΔΙΟ ΜΟΤΙΒΟ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 045 MINOAN MOTIF

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 045 ΜΙΝΩΙΚΟ ΜΟΤΙΒΟ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma -Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

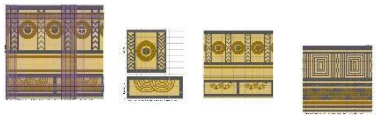
ΝΗΜΑ :: 046 DESIGN

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 046 ΣΧΕΔΙΟ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma -Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

ΝΗΜΑ :: 047 MINOAN SKIRTS

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 047 ΜΙΝΩΙΚΕΣ ΦΟΥΣΤΕΣ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική) http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

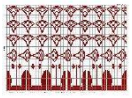
NHMA :: 048 NEW DESIGN (FIGURES)

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 048 ΝΕΟ ΣΧΕΔΙΟ(ΦΥΓΟΥΡΕΣ)
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

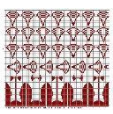
NHMA :: 049 SKIRT HEMLINE

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 049 ΠΟΔΟΓΥΡΟΣ Φουστας
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 050 MINOAN MOTIF

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 050 ΜΙΝΩΙΚΟ ΜΟΤΙΒΟ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

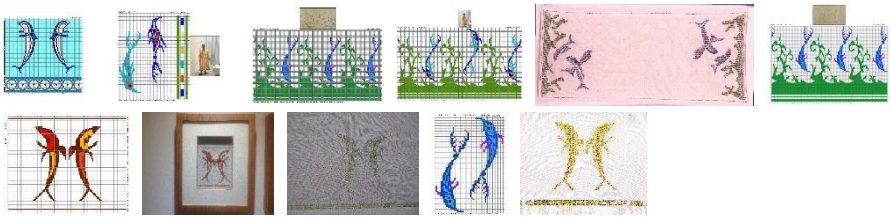
NHMA :: 051 MINOAN MOTIF

Image(s):	

Alternative Name(s):	ΝΗΜΑ :: 051 ΜΙΝΩΙΚΟ ΜΟΤΙΒΟ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 052 DOLPHIN

Image(s):



Alternative Name(s):	ΝΗΜΑ :: 052 ΔΕΛΦΙΝΙ
Description:	Design inspired by painted floor from the palace of Tiryns. Σχέδιο εμπνευσμένο από το δάπεδο του ανακτόρου της Τίρυνθας.
Material:	Silk, Cotton, Metallic thread
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

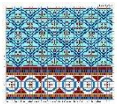
NHMA :: 053 OCTOPUS

Image(s):



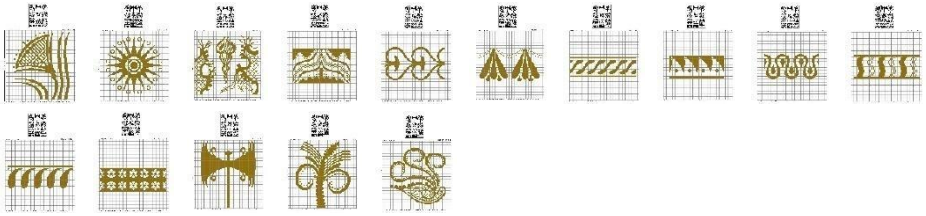
Alternative Name(s):	ΝΗΜΑ :: 053 ΧΤΑΠΟΔΙ
Description:	Design inspired by painted floor from the palace of Tiryns. Σχέδιο εμπνευσμένο από το δάπεδο του ανακτόρου της Τίρυνθας.
Material:	Silk, Cotton, Metallic thread
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 054 MINOAN MOTIF

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 054 ΜΙΝΩΙΚΟ ΜΟΤΙΒΟ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 055 MINOAN MOTIF

Image(s):



Alternative Name(s): ΝΗΜΑ :: 055 ΜΙΝΩΙΚΟ ΜΟΤΙΒΟ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 056 OLYMPIC RUNNERS

Image(s):



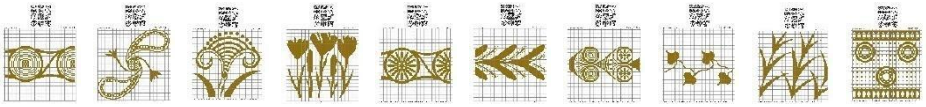
Alternative Name(s): ΝΗΜΑ :: 056 ΔΡΟΜΕΙΣ ΟΛΥΜΠΙΑΚΩΝ ΑΓΩΝΩΝ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 057 FIGURES

Image(s): 

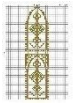
Alternative Name(s): ΝΗΜΑ :: 057 ΦΙΓΟΥΡΕΣ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 058 DRESS

Image(s): 

Alternative Name(s): ΝΗΜΑ :: 058 ΦΟΡΕΜΑ

Description:

Material:

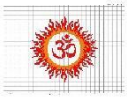
Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 059 JACKET

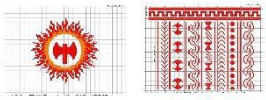
Image(s): 

Alternative Name(s):	NHMA :: 059 ΖΑΚΕΤΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 060 HINDUISTIC MOTIF

Image(s):	
Alternative Name(s):	NHMA :: 060 ΙΝΔΟΥΙΣΤΙΚΟ ΜΟΤΙΒΟ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 061 MINOAN MOTIF DRESS

Image(s):	
Alternative Name(s):	NHMA :: 061 ΦΟΡΕΜΑ ΜΕ ΜΙΝΩΙΚΟ ΜΟΤΙΒΟ

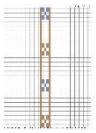
Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 062 MOTIF

Image(s):



Alternative Name(s): NHMA :: 062 MOTIBO

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 063 DRESS

Image(s):



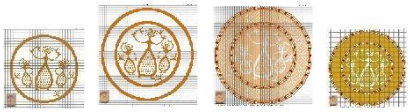
Alternative Name(s): NHMA :: 063 ΦΟΡΕΜΑ

Description:

Material:

Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 064 DANCERS

Image(s):	
Alternative Name(s):	NHMA :: 064 ΧΟΡΕΥΤΡΙΕΣ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 065 CHRISTMAS MOTIF

Image(s):	
Alternative Name(s):	NHMA :: 065 ΧΡΙΣΤΟΥΓΕΝΝΙΑΤΙΚΟ ΜΟΤΙΒΟ
Description:	Μοτίβο με χριστουγεννιάτικα σχέδια. Motif with Christmas designs.
Material:	

Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 066 HEART MOTIF

Image(s):	
Alternative Name(s):	NHMA :: 066 ΜΟΤΙΒΟ ΚΑΡΔΙΑ
Description:	Μοτίβο σε σχήμα καρδιάς. Heart-shaped motif.
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 067 SNOW

Image(s):	 
Alternative Name(s):	NHMA :: 067 ΧΙΟΝΙ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

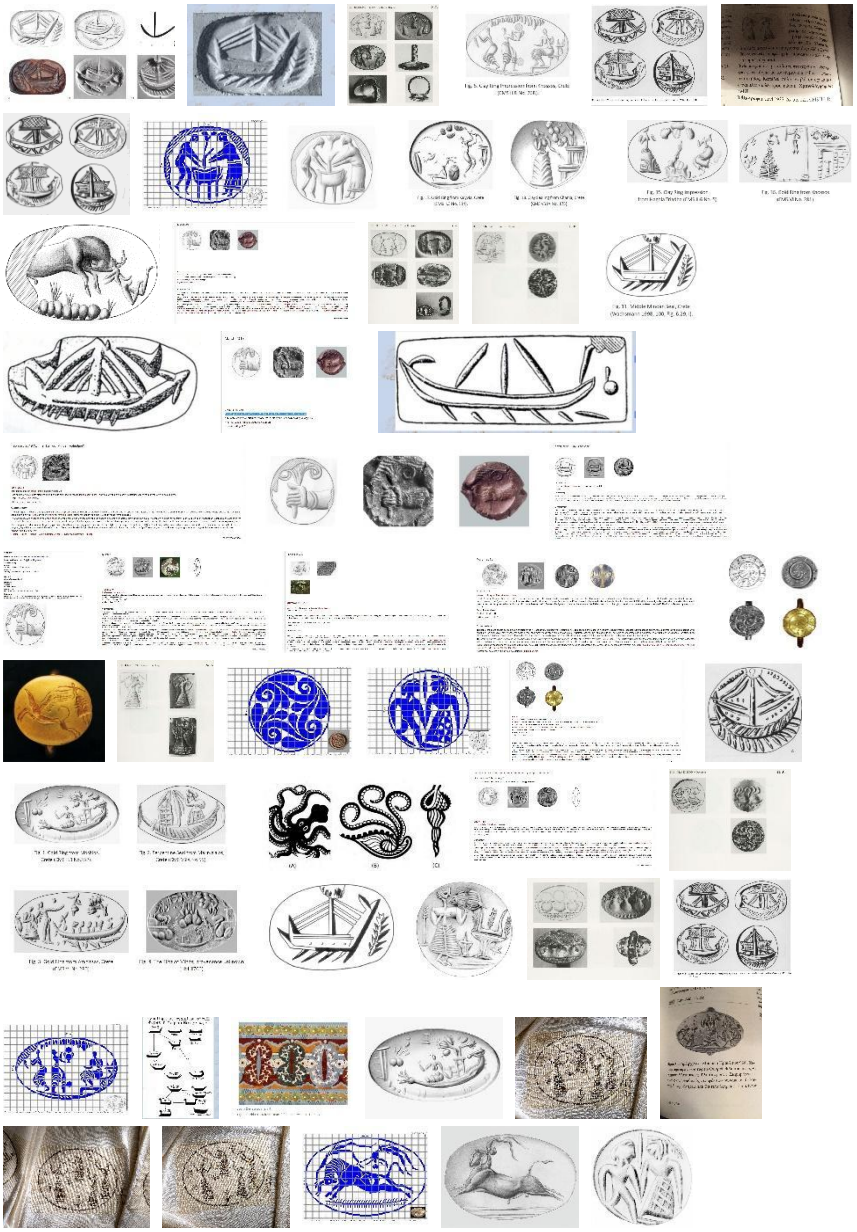
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

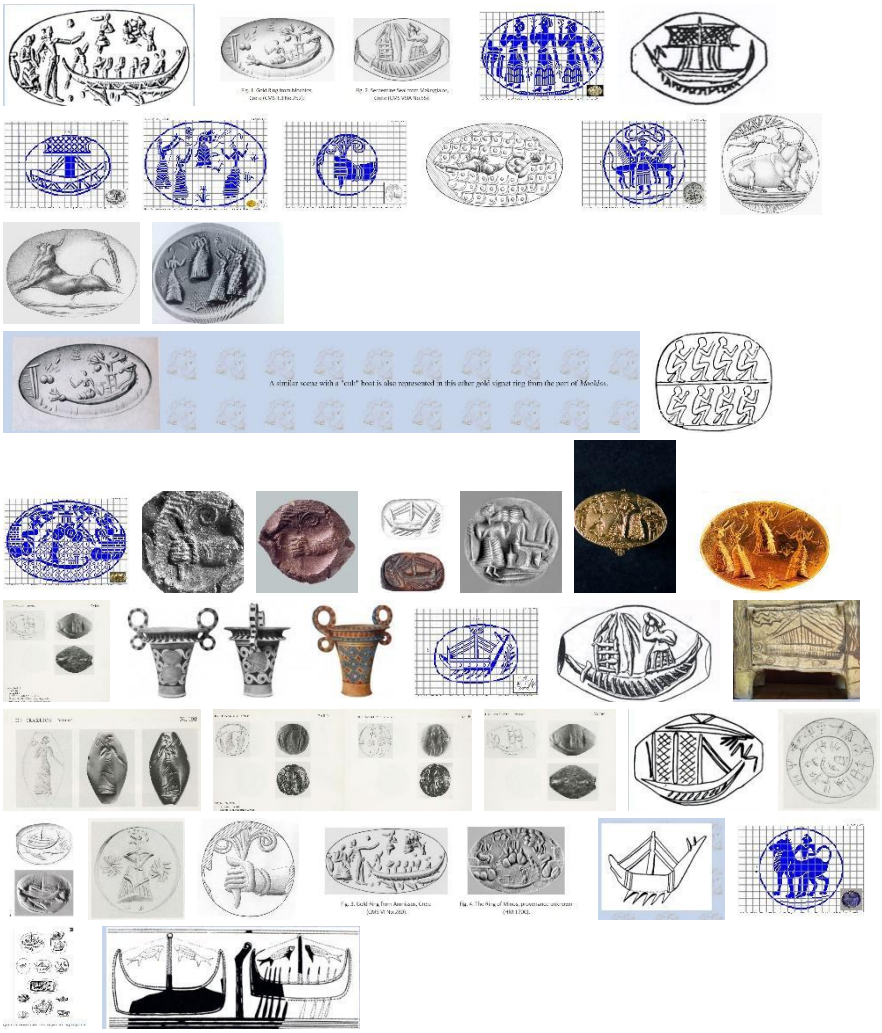
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 068 STONE SEALS

Image(s):





Alternative Name(s): ΝΗΜΑ :: 068 ΣΦΡΑΓΙΔΟΛΙΘΟΙ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 069 KALOUTSI ARCHES

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 069 ΚΑΛΟΥΤΣΗ ΚΑΜΑΡΕΣ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 070 SKIRT HEMLINE

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 070 ΠΟΔΟΓΥΡΟΣ ΦΟΥΣΤΑΣ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 071 EASTER EGGS

Image(s):



Alternative Name(s): ΝΗΜΑ :: 071 ΠΑΣΧΑΛΙΝΑ ΑΥΓΑ

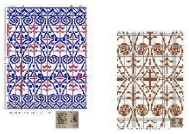
Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

ΝΗΜΑ :: 072 MOTIF

Image(s):



Alternative Name(s): ΝΗΜΑ :: 072 ΜΟΤΙΒΟ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 073 FORTUNY

Image(s):



Alternative Name(s): NHMA :: 073 FORTUNY

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 074 DESIGN

Image(s):



Alternative Name(s): NHMA :: 074 ΣΧΕΔΙΟ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 075 DESIGN

Image(s):



Alternative Name(s): NHMA :: 075 ΣΧΕΔΙΟ

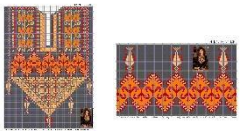
Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 076 DRESS DESIGN

Image(s):



Alternative Name(s): NHMA :: 076 ΣΧΕΔΙΟ ΦΟΡΕΜΑ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 077 CUPRESSUS

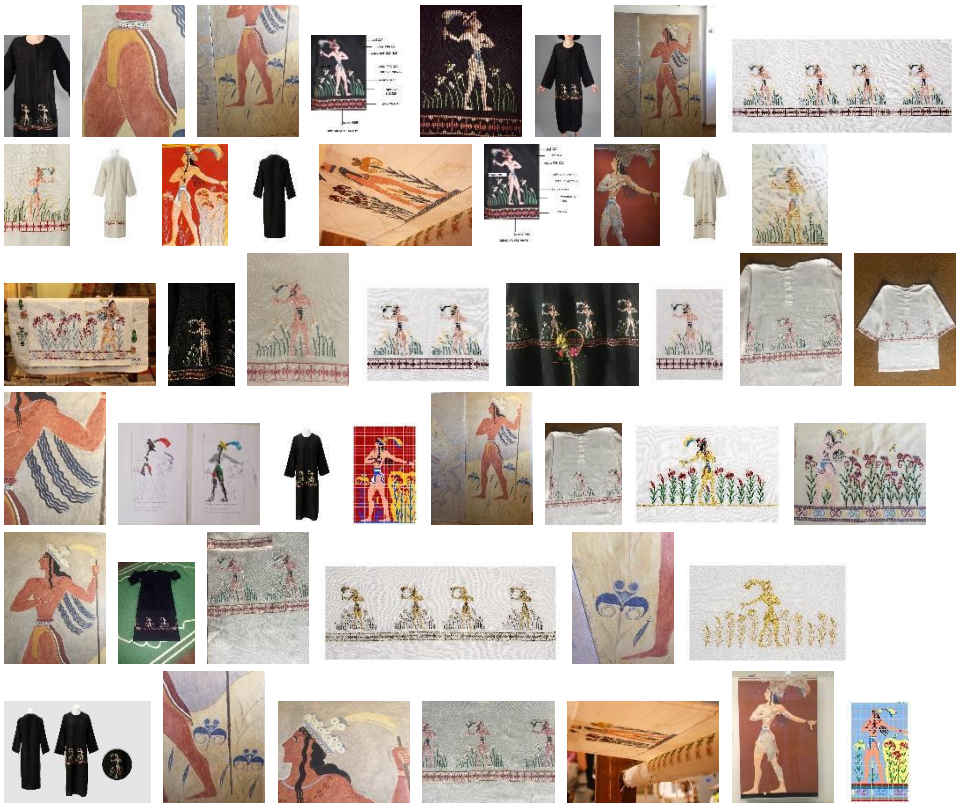
Image(s):	
Alternative Name(s):	NHMA :: 077 ΚΥΠΑΡΙΣΣΙ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 078 KALOUTSI

Image(s):	
Alternative Name(s):	NHMA :: 078 ΚΑΛΟΥΤΣΗ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 079 PRINCE OF KNOSSOS

Image(s):



Alternative Name(s): ΝΗΜΑ :: 079 ΠΡΙΓΚΙΠΑΣ ΚΝΩΣΟΥ

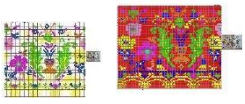
Description: Σχέδιο εμπνευσμένο από τη Μινωική τοιχογραφία που απεικονίζει τον «Πρίγκηπα με τα κρίνα». Μια από τις διασημότερες τοιχογραφίες της Κνωσού.

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

ΝΗΜΑ :: 080 ΒΑΤΤΑΝΙΥΕ ΕΟΜΜΕΧ

Image(s):



Alternative Name(s):	ΝΗΜΑ :: 080 ΠΑΤΑΝΙΑ ΕΟΜΜΕΧ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

ΝΗΜΑ :: 081 DRESS

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 081 ΦΟΡΕΜΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

ΝΗΜΑ :: 082 DESIGN

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 082 ΣΧΕΔΙΟ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 083 COTE SUD RUG WITH SQUARES

Image(s):



Alternative Name(s): NHMA :: 083 ΧΑΛΙ COTE SUD ΜΕ ΤΕΤΡΑΓΩΝΑ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 084 COTE SUD RUG WITHOUT SQUARES

Image(s):



Alternative Name(s): NHMA :: 084 ΧΑΛΙ COTE SUD ΧΩΡΙΣ ΤΕΤΡΑΓΩΝΑ

Description:

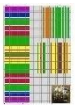
Material:

Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 085 FORTUNI

Image(s):	
Alternative Name(s):	NHMA :: 085 FORTUNI
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 086 BAG

Image(s):	
Alternative Name(s):	NHMA :: 086 ΤΣΑΝΤΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 087 PALMETTE

Image(s):



Alternative Name(s): NHMA :: 087 ΑΝΘΕΜΙΟ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 088 CLAY VESSEL DESIGN

Image(s):



Alternative Name(s): NHMA :: 088 ΣΧΕΔΙΟ ΑΠΟ ΠΗΛΙΝΟ ΑΓΓΕΙΟ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 089 MOTIF

Image(s):



Alternative Name(s): NHMA :: 089 MOTIBO

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 090 GEOMETRIC MOTIF

Image(s):



Alternative Name(s): NHMA :: 090 ΓΕΩΜΕΤΡΙΚΟ ΜΟΤΙΒΟ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 091 DESIGN

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 091 ΣΧΕΔΙΟ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 092 BAG

Image(s):	
Alternative Name(s):	NHMA :: 092 ΤΣΑΝΤΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 093 DESIGN

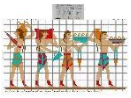
Image(s):  

Alternative Name(s):	ΝΗΜΑ :: 093 ΣΧΕΔΙΟ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 094 MINOANS IN EGYPT

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 094 ΜΙΝΩΙΤΕΣ ΣΤΗΝ ΑΙΓΥΠΤΟ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 095 MINOANS IN EGYPT

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 095 ΜΙΝΩΙΤΕΣ ΣΤΗΝ ΑΙΓΥΠΤΟ

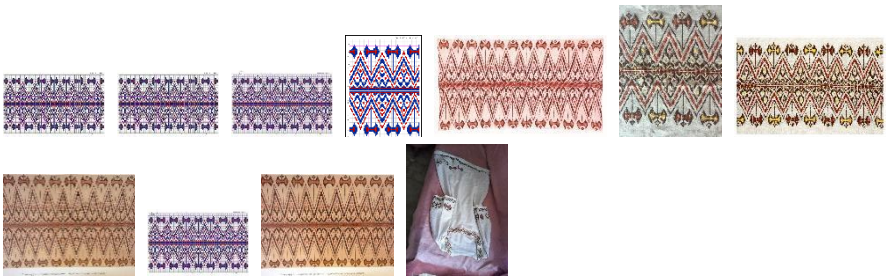
Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 096 RHYTON(DOUBLE AXE)

Image(s):



Alternative Name(s): NHMA :: 096 PYTO

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 097 KORMARI ZONIANA

Image(s):



Alternative Name(s): NHMA :: 097 ΚΟΡΜΑΡΗ ΖΩΝΙΑΝΑ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 098 FORTUNI

Image(s):



Alternative Name(s): NHMA :: 098 FORTUNI

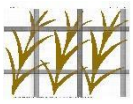
Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 099 MINOAN MOTIF

Image(s):



Alternative Name(s): NHMA :: 099 ΜΙΝΩΙΚΟ ΜΟΤΙΒΟ

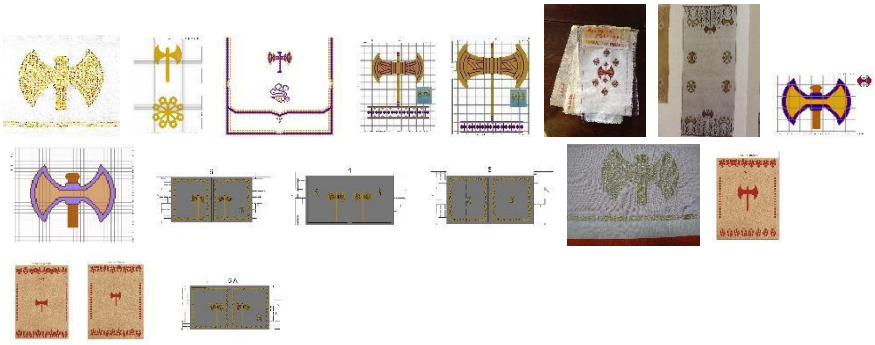
Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 100 DOUBLE AXE

Image(s):



Alternative Name(s): NHMA :: 100 ΔΙΠΛΟΣ ΠΕΛΕΚΥΣ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 101 HEMLINE

Image(s):



Alternative Name(s): NHMA :: 101 ΠΟΔΟΓΥΡΟΣ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 102 FLAGS

Image(s):



Alternative Name(s): NHMA :: 102 ΣΗΜΑΙΕΣ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

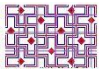
http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

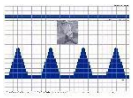
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 103 FRESCO

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 103 ΤΟΙΧΟΓΡΑΦΙΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 104 DRESS WITH BLUE MOTIF

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 104 ΦΟΡΕΜΑ ΜΕ ΜΠΛΕ ΜΟΤΙΒΟ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 105 WHITE BAG

Image(s):



Alternative Name(s): ΝΗΜΑ :: 105 ΛΕΥΚΗ ΤΣΑΝΤΑ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 106 BENAKIS FIGURES

Image(s):



Alternative Name(s): ΝΗΜΑ :: 106 ΜΟΡΦΕΣ ΜΠΕΝΑΚΗ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - (Κεντητική, πλεκτική) Εργόχειρο

NHMA :: 107 BENAKIS TEXTILE

Image(s):



Alternative Name(s): NHMA :: 107 ΥΦΑΝΤΟ ΜΠΕΝΑΚΗ

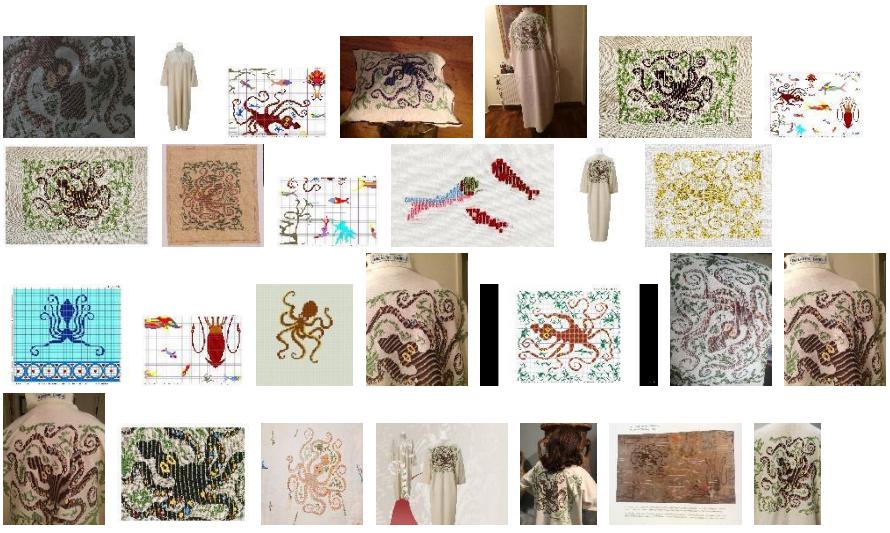
Description:

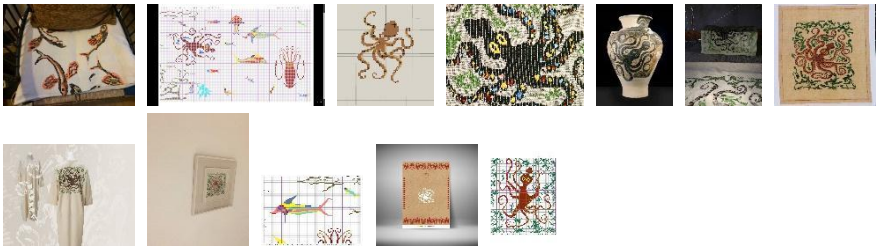
Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - (Κεντητική, πλεκτική) Εργόχειρο

NHMA :: 108 DEPTH

Image(s):





Alternative Name(s): ΝΗΜΑ :: 108 ΒΥΘΟΣ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

ΝΗΜΑ :: 109 TOWEL

Image(s):



Alternative Name(s): ΝΗΜΑ :: 109 ΠΕΤΣΕΤΑ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 110 CRETAN SHIRT HEMLINE

Image(s):



Alternative Name(s): ΝΗΜΑ :: 110 ΠΟΔΟΓΥΡΟΣ ΚΡΗΤΙΚΟΥ ΥΠΟΚΑΜΙΣΟΥ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 111 TEXTILE

Image(s):





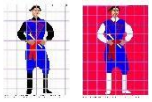
Alternative Name(s): ΝΗΜΑ :: 111 ΥΦΑΝΤΟ

Description:

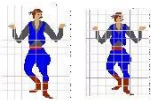
Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

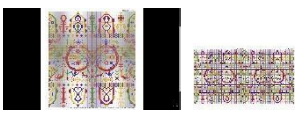
NHMA :: 112 CRETAN

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 112 ΚΡΗΤΙΚΟΣ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 113 CRETAN DANCER

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 113 ΚΡΗΤΙΚΟΣ ΧΟΡΕΥΤΗΣ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 114 BENAKIS HEMLINE

Image(s):	

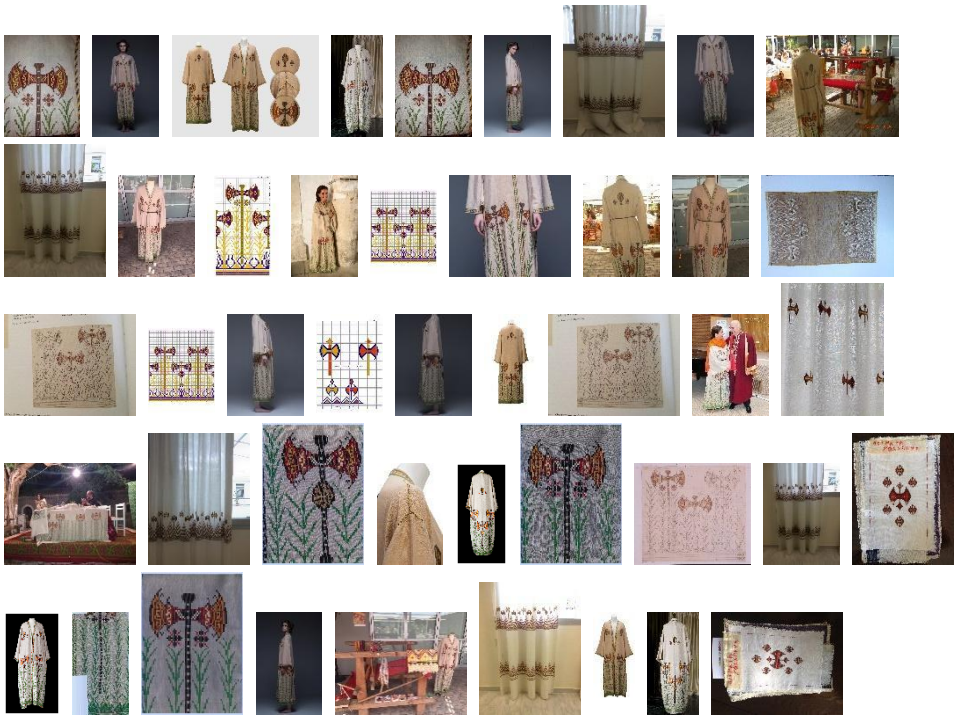
Alternative Name(s):	ΝΗΜΑ :: 114 ΠΟΔΟΓΥΡΟΣ ΜΠΕΝΑΚΗ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 115 KALOUTSI CURTAIN

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 115 ΚΟΥΡΤΙΝΑ ΚΑΛΟΥΤΣΗ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 116 DOUBLE AXE

Image(s):



Alternative Name(s): ΝΗΜΑ :: 116 ΔΙΠΛΟΣ ΠΕΛΕΚΥΣ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

ΝΗΜΑ :: 117 AMPHORA DESIGN

Image(s):



Alternative Name(s): ΝΗΜΑ :: 117 ΣΧΕΔΙΟ ΑΠΟ ΑΜΦΟΡΕΑ

Description:

Material:

Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 118 RHOMBUS DRESS

Image(s):	
Alternative Name(s):	NHMA :: 118 ΦΟΡΕΜΑ ΜΕ ΡΟΜΒΟΥΣ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 119 IRIS TZAKHILI (RED DRESS)

Image(s):	
Alternative Name(s):	NHMA :: 119 ΙΡΙΣ ΤΖΑΧΙΛΗ (ΚΟΚΚΙΝΟ ΦΟΡΕΜΑ)
Description:	
Material:	

Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 120 IRIS TZAKHILI (RED DRESS)

Image(s):	
Alternative Name(s):	NHMA :: 120 ΙΡΙΣ ΤΖΑΧΙΛΗ (ΚΟΚΚΙΝΟ ΦΟΡΕΜΑ)
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 121 DRESS WITH LILIES

Image(s):	
Alternative Name(s):	NHMA :: 121 ΦΟΡΕΜΑ ΜΕ ΚΡΙΝΟΥΣ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 122 BLUE MINOAN MOTIF

Image(s):



Alternative Name(s): ΝΗΜΑ :: 122 ΜΠΛΕ ΜΙΝΩΙΚΟ ΜΟΤΙΒΟ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

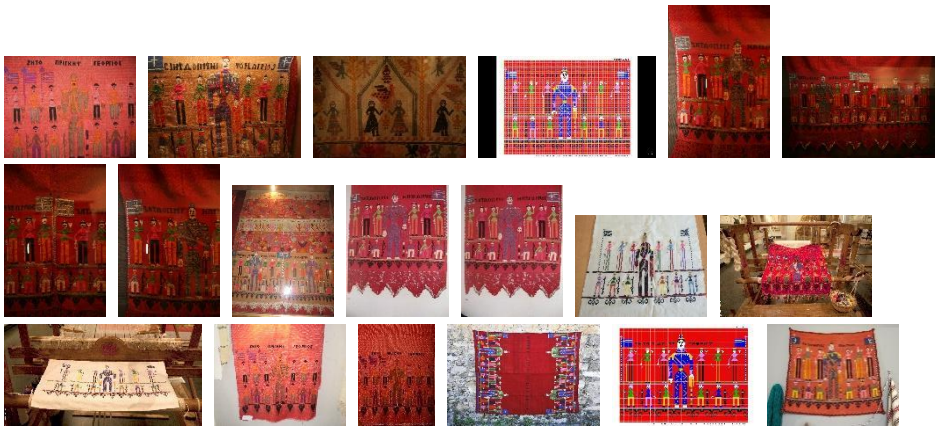
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 123 LONG LIVE SAINT GEORGE

Image(s):





Alternative Name(s):	ΝΗΜΑ :: 123 ΖΗΤΩ Ο ΑΓ. ΓΕΩΡΓΙΟΣ
Description:	Λίγο μετά το 1898 άρχισε να εμφανίζεται στις πατανίες ο Πρίγκιπας Γεώργιος της Ελλάδος ως 'Υπατος Αρμοστής Κρήτης. Το πιο χαρακτηριστικό μοτίβο αυτής της περιόδου είναι εκείνο που εικονίζει τον ίδιο τον Γεώργιο πλαισιωμένο με στρατό. Από μελέτες υφαντών προκύπτει πως κυριαρχεί η μορφή του Πρίγκιπα ντυμένου με επίσημη στολή. Επίσης ο Πρίγκιπας εμφανίζεται έξω από κάθε οπτική αναλογία, τεράστιος σε σύγκριση με τις άλλες μορφές. Η απεικόνιση του Γεωργίου αποτέλεσε, δημοφιλές θέμα στην υφαντική των αρχών του 20ου αιώνα. Η σχετικά σύντομη θητεία του και οι πολιτικές αντιπαραθέσεις που σημειώθηκαν, κυρίως ανάμεσα στον Γεώργιο και τον Βενιζέλο, συνετέλεσαν στην σταδιακή εξαφάνιση της σχετικής εικονογραφίας.
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 124 MINOAN MOTIF

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 124 ΜΙΝΩΙΚΟ ΜΟΤΙΒΟ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 125 MEANDROS DESIGN

Image(s):



Alternative Name(s): NHMA :: 125 ΣΧΕΔΙΟ ΜΕΑΝΔΡΟΣ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

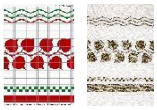
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 126 MINOAN MOTIF DRESS

Image(s):



Alternative Name(s): NHMA :: 126 ΜΙΝΩΙΚΟ ΜΟΤΙΒΟ ΦΟΡΕΜΑ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

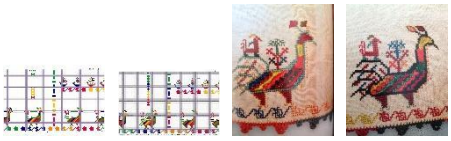
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 127 WHITE SHIRT ROOSTERS

Image(s):



Alternative Name(s): NHMA :: 127 ΥΠΟΚΑΜΙΣ ΛΕΥΚΟ ΚΟΚΟΡΑΚΙΑ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 128 TEXTILE

Image(s):



Alternative Name(s): NHMA :: 128 ΥΦΑΝΤΟ

Description:

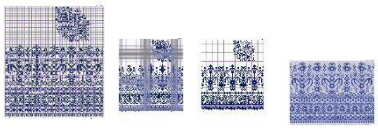
Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 129 BLUE TEXTILE

Image(s):



Alternative Name(s): NHMA :: 129 ΥΦΑΝΤΟ ΜΠΛΕ

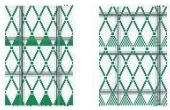
Description:

Material:

Semantic annotation(s):
- http://vocab.getty.edu/aat/300387427 - products
- http://vocab.getty.edu/aat/300386843 - textile art (visual works)
- http://vocab.getty.edu/aat/300435243 - textile design
- http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
- http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
- http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 130 SILK OF DAREIOS A

Image(s):



Alternative Name(s): NHMA :: 130 ΜΕΤΑΞΩΤΟ ΔΑΡΕΙΟΥ Α'

Description:

Material:

Semantic annotation(s):
- http://vocab.getty.edu/aat/300387427 - products
- http://vocab.getty.edu/aat/300386843 - textile art (visual works)
- http://vocab.getty.edu/aat/300435243 - textile design
- http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
- http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
- http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 131 RUG DESIGN

Image(s):



Alternative Name(s): NHMA :: 131 ΧΑΛΙ ΣΧΕΔΙΟ

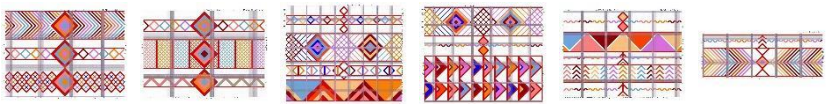
Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 132 RUG

Image(s):



Alternative Name(s): NHMA :: 132 ΧΑΛΙ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

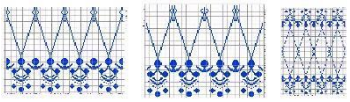
NHMA :: 133 ROOSTERS

Image(s):



Alternative Name(s):	ΝΗΜΑ :: 133 ΚΟΚΟΡΑΚΙΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 134 MINOAN MOTIF CUSHION MODEL

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 134 ΜΙΝΩΙΚΟ ΜΟΤΙΒΟ ΜΑΞΙΛΑΡΙ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 135 BLUE RHOMBUS DRESS

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 135 ΦΟΡΕΜΑ ΜΕ ΜΠΛΕ ΡΟΜΒΟΥΣ

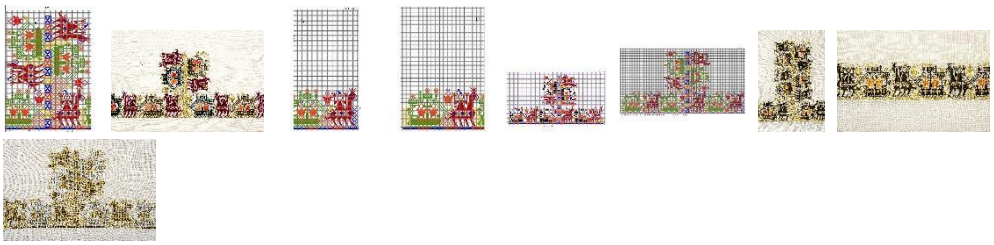
Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 136 SHIP AND HORSE DESIGN

Image(s):



Alternative Name(s): NHMA :: 136 ΣΧΕΔΙΟ ΚΑΡΑΒΙ ΑΛΟΓΟ

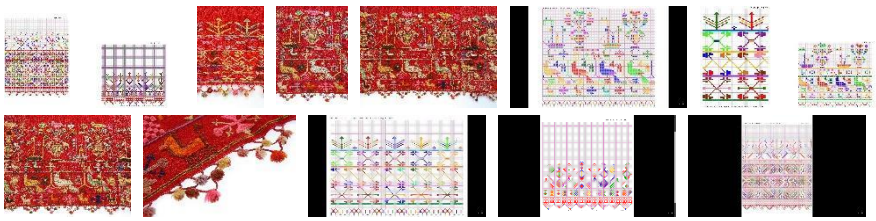
Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 137 BLANKET

Image(s):

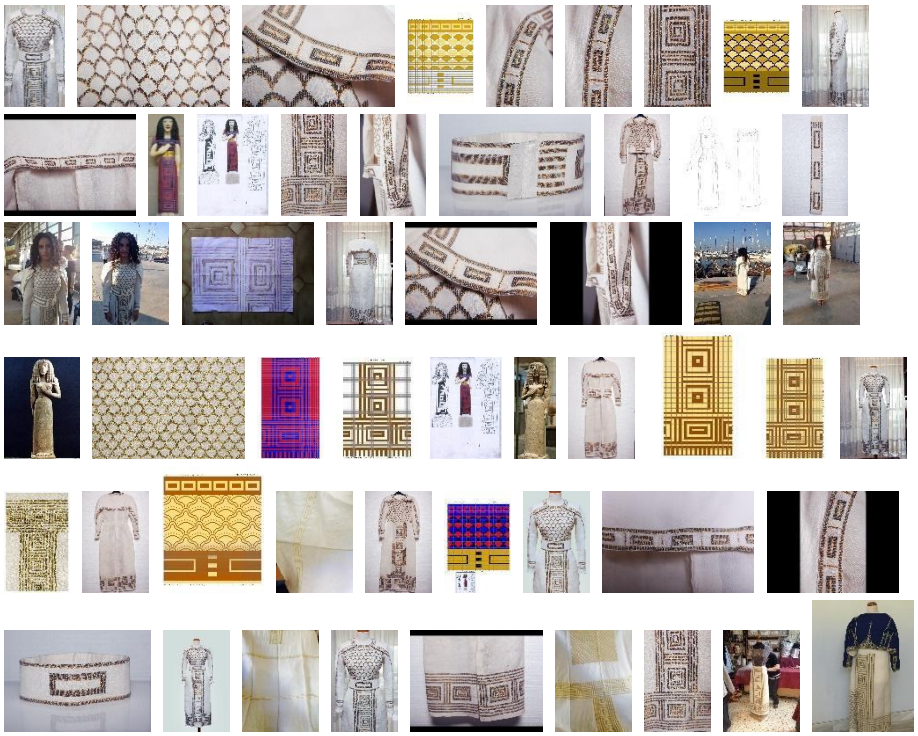


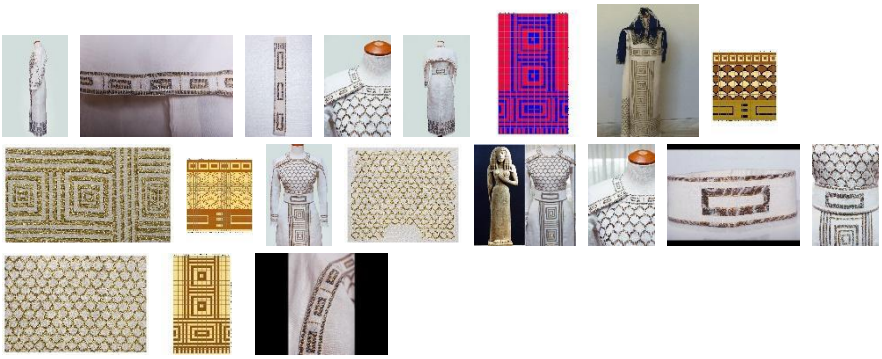


Alternative Name(s):	NHMA :: 137 ΚΟΥΒΕΡΤΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 138 AUXERRE DRESS

Image(s):





Alternative Name(s):	ΝΗΜΑ :: 138 ΦΟΡΕΜΑ AUXERRE
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

ΝΗΜΑ :: 139 BUTTERFLY

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 139 ΠΕΤΑΛΟΥΔΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 140 SHIP AND MERMAID DESIGN

Image(s):



Alternative Name(s): ΝΗΜΑ :: 140 ΣΧΕΔΙΟ ΚΑΡΑΒΙ ΓΟΡΓΟΝΑ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 141 MINOAN PRIESTESS SYMBOL BEARER

Image(s):



Alternative Name(s): ΝΗΜΑ :: 141 ΜΙΝΩΙΤΗΣΑ ΙΕΡΕΙΑ ΣΥΜΒΟΛΟΦΟΡΟΣ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 142 BIRD PILLOW

Image(s):



Alternative Name(s): ΝΗΜΑ :: 142 ΜΑΞΙΛΑΡΙ ΠΟΥΛΙ

Description:

Material:

Semantic notation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 143 CURTAIN (TREE OF LIFE)

Image(s):



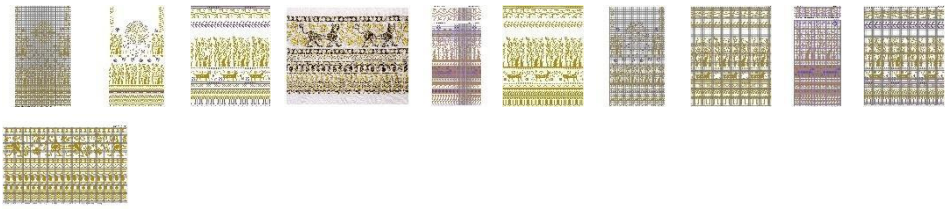
Alternative Name(s): ΝΗΜΑ :: 143 ΚΟΥΡΤΙΝΑ (ΔΕΝΤΡΟ ΖΩΗΣ)

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

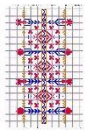
NHMA :: 144 WHITE FORTUNY DRESS

Image(s):	
Alternative Name(s):	NHMA :: 144 ΛΕΥΚΟ ΦΟΡΕΜΑ FORTUNY
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 145 BLACK FORTUNY DRESS

Image(s):	
Alternative Name(s):	NHMA :: 145 ΜΑΥΡΟ ΦΟΡΕΜΑ FORTUNY
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

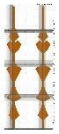
NHMA :: 146 KALOUTSI WHITE DRESS

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 146 ΛΕΥΚΟ ΦΟΡΕΜΑ ΚΑΛΟΥΤΣΗ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 147 SARCOPHAGUS DESIGN KALOUTSI

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 147 ΣΧΕΔΙΟ ΑΠΟ ΣΑΡΚΟΦΑΓΟ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 148 GEOMETRIC MOTIF

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 148 ΓΕΩΜΕΤΡΙΚΟ ΜΟΤΙΒΟ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 149 KALOUTSI WHITE DRESS

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 149 ΛΕΥΚΟ ΦΟΡΕΜΑ ΚΑΛΟΥΤΣΗ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 150 KALOUTSI WHITE DRESS DESIGN

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 150 ΣΧΕΔΙΟ ΛΕΥΚΟΥ ΦΟΡΕΜΑΤΟΣ ΚΑΛΟΥΤΣΗ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 151 BULL CEREMONY

Image(s):	
Alternative Name(s):	NHMA :: 151 ΤΑΥΡΟΚΑΘΑΨΙΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 152 ANEMONE

Image(s):	

Alternative Name(s):	ΝΗΜΑ :: 152 ΑΝΕΜΩΝΗ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 153 LITTLE PEOPLE

Image(s):



Alternative Name(s):	ΝΗΜΑ :: 153 ΑΝΘΡΩΠΑΚΙΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 154 TWO HEADED

Image(s):



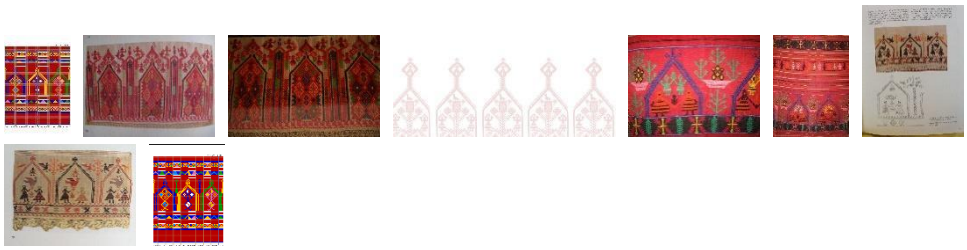
Alternative Name(s):	ΝΗΜΑ :: 154 ΔΙΚΕΦΑΛΟΣ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 155 DOUBLE AXE MOTIF

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 155 ΔΙΠΛΟΣ ΠΕΛΕΚΥΣ ΜΟΤΙΒΟ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 156 CHURCHES

Image(s):



Alternative Name(s): ΝΗΜΑ :: 156 ΕΚΚΛΗΣΙΤΣΕΣ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 157 IDEOGRAMS

Image(s):



Alternative Name(s): ΝΗΜΑ :: 157 ΙΔΕΟΓΡΑΜΜΑΤΑ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο
(Κεντητική, πλεκτική)

NHMA :: 158 HORSEMEN

Image(s):



Alternative Name(s): NHMA :: 158 ΙΠΠΕΙΣ

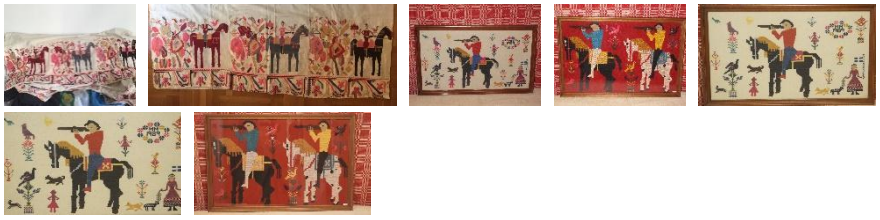
Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο
(Κεντητική, πλεκτική)

NHMA :: 159 CAVALRYMAN WITH WEAPON

Image(s):



Alternative Name(s): NHMA :: 159 ΚΑΒΑΛΑΡΗΣ ΟΠΛΟ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 160 YELLOW TEXTILE

Image(s):



Alternative Name(s): NHMA :: 160 ΚΙΤΡΙΝΟ ΥΦΑΝΤΟ

Description:

Material:

Semantic annotation(s):
- http://vocab.getty.edu/aat/300387427 - products
- http://vocab.getty.edu/aat/300386843 - textile art (visual works)
- http://vocab.getty.edu/aat/300435243 - textile design
- http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
- http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
- http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 161 KNOSSOS TEXTILE

Image(s):



Alternative Name(s): NHMA :: 161 ΚΝΩΣΣΟΣ

Description:

Material:

Semantic annotation(s):
- http://vocab.getty.edu/aat/300387427 - products
- http://vocab.getty.edu/aat/300386843 - textile art (visual works)
- http://vocab.getty.edu/aat/300435243 - textile design
- http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
- http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
- http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 162 RHOMBUS BLANKET

Image(s):



Alternative Name(s): NHMA :: 162 ΚΟΥΒΕΡΤΑ ΡΟΜΒΟΙ

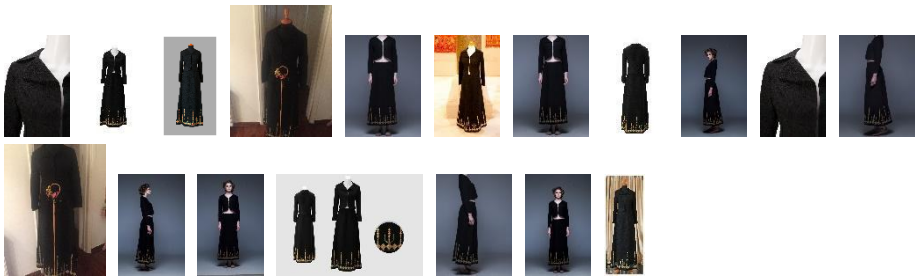
Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 163 BLACK DRESS CACTI

Image(s):



Alternative Name(s): NHMA :: 163 ΜΑΥΡΟ ΦΟΡΕΜΑ ΚΑΚΤΟΙ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 164 BLUE LINES

Image(s):



Alternative Name(s): ΝΗΜΑ :: 164 ΜΠΛΕ ΓΡΑΜΜΕΣ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

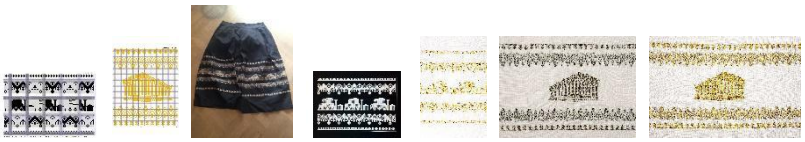
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 165 PARTHENON

Image(s):



Alternative Name(s): ΝΗΜΑ :: 165 ΠΑΡΘΕΝΩΝΑΣ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

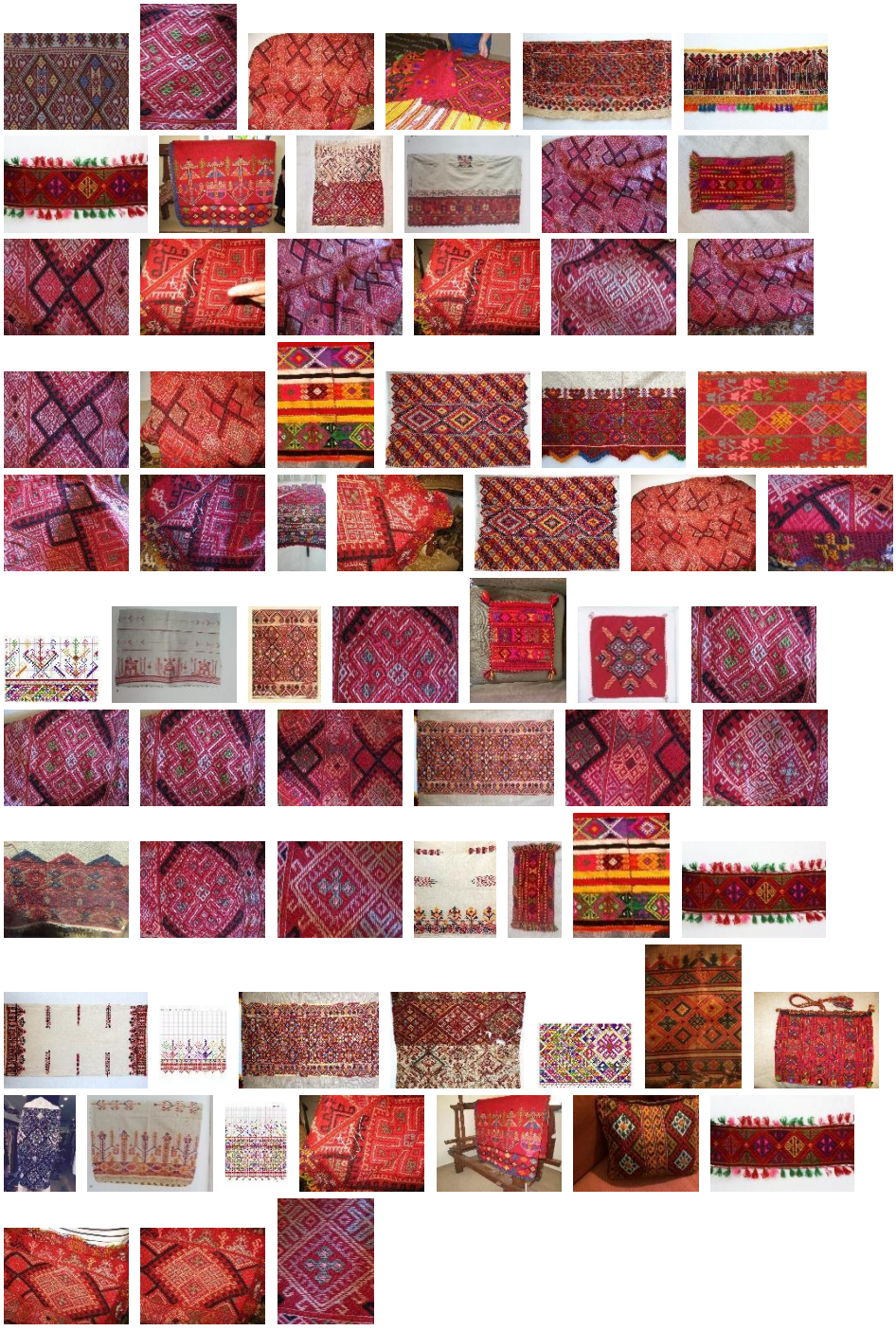
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

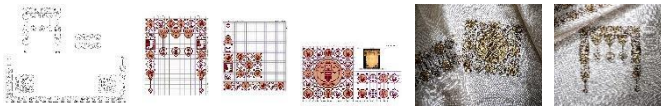
NHMA :: 166 RHOMBUS

Image(s):



Alternative Name(s):	NHMA :: 166 POMBOI
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 167 RUSSIAN

Image(s):	
Alternative Name(s):	NHMA :: 167 ΡΩΣΙΚΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 168 BOOKMARKS

Image(s):	
Alternative Name(s):	NHMA :: 168 ΣΕΛΙΔΟΔΕΙΚΤΕΣ
Description:	

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 169 HOUSES

Image(s):



Alternative Name(s): NHMA :: 169 ΣΠΙΤΑΚΙΑ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 170 CROSSES

Image(s):



Alternative Name(s): NHMA :: 170 ΣΤΑΥΡΟΙ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 171 PATTERN WITH STRIPES

Image(s):



Alternative Name(s): NHMA :: 171 ΣΧΕΔΙΟ ΜΕ ΛΩΡΙΔΕΣ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 172 THREE WOMEN

Image(s):



Alternative Name(s): NHMA :: 172 ΤΡΕΙΣ ΓΥΝΑΙΚΕΣ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 173 THREE FLOWERS

Image(s):



Alternative Name(s): NHMA :: 173 ΤΡΙΑ ΛΟΥΛΟΥΔΙΑ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 174 DRESS

Image(s):







Alternative Name(s):	NHMA :: 174 ΦΟΡΕΜΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 175 DRESS

Image(s):	
Alternative Name(s):	NHMA :: 175 ΦΟΡΕΜΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 176 DRESS WHITE RED

Image(s):



Alternative Name(s): NHMA :: 176 ΑΣΠΡΟ ΚΟΚΚΙΝΟ ΦΟΡΕΜΑ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 177 RUG BIRDS

Image(s):



Alternative Name(s): NHMA :: 177 ΧΑΛΙ ΠΟΥΛΙΑ

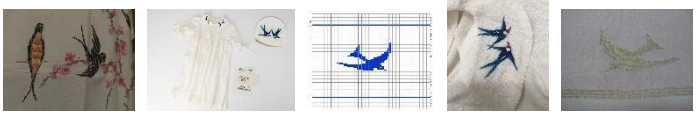
Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 178 SWALLOW

Image(s):



Alternative Name(s): NHMA :: 178 ΧΕΛΙΔΟΝΙ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 179 DESIGN

Image(s):



Alternative Name(s): NHMA :: 179 ΣΧΕΔΙΟ

Description:

Material:

Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 180 XENAKIS

Image(s):	
Alternative Name(s):	NHMA :: 180 ΞΕΝΑΚΗΣ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 181 DESIGN

Image(s):	
Alternative Name(s):	NHMA :: 181 ΣΧΕΔΙΟ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 182 DESIGN

Image(s):



Alternative Name(s): NHMA :: 182 ΣΧΕΔΙΟ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 183 MINOAN MOTIF DRESS

Image(s):



Alternative Name(s): NHMA :: 183 ΜΙΝΩΙΚΟ ΜΟΤΙΒΟ ΦΟΡΕΜΑ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

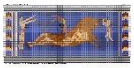
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 184 BULL LEAPING

Image(s):



Alternative Name(s): NHMA :: 184 ΤΑΥΡΟΚΑΘΑΨΙΑ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 500 BLACK DRESS

Image(s):



Alternative Name(s): NHMA :: 500 ΦΟΡΕΜΑ ΜΑΥΡΟ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 501 BLACK EYE DRESS

Image(s):



Alternative Name(s): NHMA :: 501 ΦΟΡΕΜΑ ΜΑΥΡΟ ΜΑΤΙ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 502 CRETAN DRESS

Image(s):



Alternative Name(s): NHMA :: 502 ΦΟΡΕΜΑ ΚΡΗΤΙΚΟ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 503 BLACK FLOWERS DRESS

Image(s):	
Alternative Name(s):	NHMA :: 503 ΦΟΡΕΜΑ ΜΑΥΡΑ ΛΟΥΛΟΥΔΙΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 504 BLACK TREES DRESS

Image(s):	
Alternative Name(s):	NHMA :: 504 ΦΟΡΕΜΑ ΜΑΥΡΑ ΔΕΝΤΡΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 505 BLACK DRESS

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 505 ΦΟΡΕΜΑ ΜΑΥΡΟ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 506 AXE DRESS

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 506 ΦΟΡΕΜΑ ΠΕΛΕΚΥΣ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 507 BLACK DRESS

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 507 ΜΑΥΡΟ ΦΟΡΕΜΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 508 FLOWERS DRESS

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 508 ΦΟΡΕΜΑ ΜΕ ΛΟΥΛΟΥΔΙΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 509 ROOSTERS DRESS

Image(s):	
Alternative Name(s):	NHMA :: 509 ΦΟΡΕΜΑ ΜΕ ΚΟΚΟΡΑΚΙΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 511 CHECKED RED BLACK DRESS

Image(s):	
Alternative Name(s):	NHMA :: 511 ΦΟΡΕΜΑ ΚΟΚΚΙΝΟΜΑΥΡΟ ΚΑΡΟ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 512 CROSS LINES DRESS

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 512 ΦΟΡΕΜΑ ΧΙΑΣΤΙ ΓΡΑΜΜΕΣ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 513 DRESS

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 513 ΦΟΡΕΜΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 514 DRESS

Image(s):	

Alternative Name(s):	NHMA :: 514 ΦΟΡΕΜΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 515 DRESS

Image(s):	
Alternative Name(s):	NHMA :: 515 ΦΟΡΕΜΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 516 DRESS

Image(s):	
Alternative Name(s):	NHMA :: 516 ΦΟΡΕΜΑ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 517 DRESS

Image(s):



Alternative Name(s):
NHMA :: 517 ΦΟΡΕΜΑ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 518 DRESS

Image(s):



Alternative Name(s):
NHMA :: 518 ΦΟΡΕΜΑ

Description:

Material:

Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 519 DRESS

Image(s):	
Alternative Name(s):	NHMA :: 519 ΦΟΡΕΜΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 520 DRESS

Image(s):	
Alternative Name(s):	NHMA :: 520 ΦΟΡΕΜΑ
Description:	
Material:	

Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 521 DRESS

Image(s):	
Alternative Name(s):	NHMA :: 521 ΦΟΡΕΜΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 522 DRESS

Image(s):	
Alternative Name(s):	NHMA :: 522 ΦΟΡΕΜΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 523 DRESS

Image(s):



Alternative Name(s): NHMA :: 523 ΦΟΡΕΜΑ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 524 DRESS

Image(s):



Alternative Name(s): NHMA :: 524 ΦΟΡΕΜΑ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 525 DRESS

Image(s):



Alternative Name(s): NHMA :: 525 ΦΟΡΕΜΑ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 526 DRESS

Image(s):



Alternative Name(s): NHMA :: 526 ΦΟΡΕΜΑ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 527 DRESS

Image(s):	
Alternative Name(s):	NHMA :: 527 ΦΟΡΕΜΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 528 DRESS

Image(s):	
Alternative Name(s):	NHMA :: 528 ΦΟΡΕΜΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 530 DRESS

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 530 ΦΟΡΕΜΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 531 BROWN SKIRT

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 531 ΚΑΦΕ ΦΟΥΣΤΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 532 BORDER PASHMINA

Image(s):	

Alternative Name(s):	ΝΗΜΑ :: 532 ΠΑΣΜΙΝΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 533 COLOR BLOCK SKIRT

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 533 ΠΟΛΥΧΡΩΜΗ ΦΟΥΣΤΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 534 BROWN SKIRT

Image(s):	
Alternative Name(s):	ΝΗΜΑ :: 534 ΚΑΦΕ ΦΟΥΣΤΑ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 535 BLUE BLACK VEST

Image(s):



Alternative Name(s): NHMA :: 535 ΜΠΛΕ ΜΑΥΡΟ ΓΙΛΕΚΟ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 536 BLAZER

Image(s):



Alternative Name(s): NHMA :: 536 ΣΑΚΑΚΙ

Description:

Material:

Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 537 APRON

Image(s):	
Alternative Name(s):	NHMA :: 537 ΠΟΔΙΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 538 SKIRT

Image(s):	
Alternative Name(s):	NHMA :: 538 ΦΟΥΣΤΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 539 DRESS

Image(s):



Alternative Name(s): NHMA :: 539 ΦΟΡΕΜΑ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 540 DRESS

Image(s):



Alternative Name(s): NHMA :: 540 ΦΟΡΕΜΑ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 541 DRESS

Image(s):



Alternative Name(s): NHMA :: 541 ΦΟΡΕΜΑ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 542 DRESS

Image(s):



Alternative Name(s): NHMA :: 542 ΦΟΡΕΜΑ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 543 DRESS

Image(s):



Alternative Name(s): NHMA :: 543 ΦΟΡΕΜΑ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 544 DRESS

Image(s):



Alternative Name(s): NHMA :: 544 ΦΟΡΕΜΑ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 545 DRESS

Image(s):	
Alternative Name(s):	NHMA :: 545 ΦΟΡΕΜΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 546 DRESS

Image(s):	
Alternative Name(s):	NHMA :: 546 ΦΟΡΕΜΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 547 DRESS

Image(s):	

Alternative Name(s):	NHMA :: 547 ΦΟΡΕΜΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 548 DRESS

Image(s):	
Alternative Name(s):	NHMA :: 548 ΦΟΡΕΜΑ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 549 DRESS

Image(s):	
Alternative Name(s):	NHMA :: 549 ΦΟΡΕΜΑ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 550 DRESS

Image(s):



Alternative Name(s): NHMA :: 550 ΦΟΡΕΜΑ

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300386843 - textile art (visual works)
http://vocab.getty.edu/aat/300435243 - textile design
http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία
http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα
http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 551 DRESS

Image(s):



Alternative Name(s): NHMA :: 551 ΦΟΡΕΜΑ

Description:

Material:

Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 552 SHIRT

Image(s):	
Alternative Name(s):	NHMA :: 552 ΠΟΥΚΑΜΙΣΟ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works) http://vocab.getty.edu/aat/300435243 - textile design http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 553 SHIRT

Image(s):	
Alternative Name(s):	NHMA :: 553 ΠΟΥΚΑΜΙΣΟ
Description:	
Material:	
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 554 SHIRT

Image(s):



Alternative Name(s): NHMA :: 554 ΠΟΥΚΑΜΙΣΟ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 555 SHIRT

Image(s):



Alternative Name(s): NHMA :: 555 ΠΟΥΚΑΜΙΣΟ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 556 SHIRT

Image(s):



Alternative Name(s): ΝΗΜΑ :: 556 ΠΟΥΚΑΜΙΣΟ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

NHMA :: 557 BLAZER

Image(s):



Alternative Name(s): ΝΗΜΑ :: 557 ΠΟΥΚΑΜΙΣΟ

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300386843 - textile art (visual works)

http://vocab.getty.edu/aat/300435243 - textile design

http://semantics.gr/authorities/ekt-unesco/862005065 - Κλωστοϋφαντουργία

http://semantics.gr/authorities/ekt-item-types/yfasma - Ύφασμα

http://semantics.gr/authorities/craft-item-types/1644593760 - Εργόχειρο (Κεντητική, πλεκτική)

Palace of Knossos

Image(s):



Alternative Name(s): Ανάκτορο Κνωσού

Description:

The Palace of Knossos is the largest (approximately 22,000 sq.m.) and longest-lived (1900-1300 BC) Minoan palace of Crete. The First Palace was founded circa 1900 BC but suffered extensive damage in the devastating earthquake of 1700 BC. The New Palace was immediately rebuilt, becoming larger and more imposing but preserving roughly the same architectural plan: separate wings of many rooms on two or more storeys set around a spacious Central Court-oriented N-S. Each wing housed rooms serving a variety of purposes, including official residential chambers and reception halls, numerous storerooms containing goods for consumption and trade, shrines, treasuries containing valuable items, and workshops, while the open-air courts were used for communal events and religious ceremonies. Monumental entrances on every side impressed all who approached this labyrinthine complex, which was located at the heart of a prosperous city. Neopalatial Knossos (1700-1450 BC) is estimated to have numbered around 25,000-28,000 inhabitants. In 1450 BC all the palatial centres of Crete, with the exception of Knossos, were destroyed and abandoned. Knossos, however, not only survived but flourished, as attested by the archaeological finds and the tablets in Greek Linear B script from the Palace. Scholars believe that the cultural innovations observed during this period were due to the new ruling dynasty at Knossos, originating from the Greek-speaking Peloponnese (conventionally termed “Mycenaeans”). Around 1380/1350 BC, the Palace suffered the final great destruction, which left it in ruins. Small parts of it were repaired, but it ceased to be the centre of the island for good. The splendour of the history and name of Knossos, however, lived on in the myths of the ancient Greeks. In recent years, several palatial buildings have come to light in Crete, some of them even located quite close to each other. This new information has led to a significant reconsideration of their character as the seats of separate kingdoms, and also of the relationships between them – peaceful or otherwise.

Το ανάκτορο της Κνωσού είναι το μεγαλύτερο (π. 22.000 τμ.) και μακροβιότερο (1900-1300 π.Χ.) μινωικό ανάκτορο της Κρήτης. Το πρώτο ανάκτορο ιδρύθηκε στα 1900 π.Χ. περίπου, αλλά υπέστη σοβαρές καταστροφές στον ισχυρό σεισμό του 1700 π.Χ. Το νέο ανάκτορο ανοικοδομήθηκε αμέσως μετά, αποκτώντας μεγαλύτερη έκταση και μεγαλοπρέπεια, διατηρώντας όμως το ίδιο περίπου αρχιτεκτονικό σχέδιο: διακριτές πτέρυγες με πολυάριθμα δωμάτια σε δύο ή παραπάνω ορόφους, πλαισίωναν μια ευρύχωρη Κεντρική Αυλή με προσανατολισμό Β-Ν. Η κάθε πτέρυγα φιλοξενούσε χώρους πολλαπλών λειτουργικοτήτων, μεταξύ των οποίων επίσημα διαμερίσματα διαμονής και

υποδοχής, πολυάριθμες αποθήκες προϊόντων για κατανάλωση και εμπόριο, ιερά και θησαυροφυλάκια πολύτιμων αντικειμένων, χώρους βιοτεχνικής παραγωγής, ενώ στις υπαίθριες αυλές διαδραματίζονταν κοινοτικές εκδηλώσεις και θρησκευτικές τελετουργίες. Μνημειώδεις είσοδοι από όλες τις πλευρές εντυπωσίαζαν όποιον προσέγγιζε το πολυδαίδαλο αυτό οικοδόμημα, που βρισκόταν στο κέντρο μια ακμάζουσας πολιτείας. Υπολογίζεται ότι η νεοανακτορική Κνωσός (1700-1450 π.Χ.) αριθμούσε περίπου 25,000-28,000 κατοίκους. Το 1450 π.Χ. όλα τα μινωικά ανάκτορα, εκτός της Κνωσού, καταστράφηκαν και εγκαταλείφθηκαν. Η Κνωσός, όχι μόνο επιβίωσε, αλλά γνώρισε μεγάλη άνθιση όπως μαρτυρούν τα αρχαιολογικά ευρήματα και οι πινακίδες της Γραμμικής Β΄ γραφής από το ανάκτορο. Ερευνητές εικάζουν ότι οι πολιτισμικοί νεωτερισμοί, που παρατηρούνται την περίοδο αυτή, οφείλονταν στην αλλαγή ηγετικής δυναστείας στην Κνωσό, προερχόμενης από την ελληνόφωνη Πελοπόννησο (τους συμβατικά ονομαζόμενους «Μυκηναίους»). Γύρω στα 1380/1350 π.Χ., το ανάκτορο βίωσε την τελευταία μεγάλη καταστροφή, που το άφησε σε ερειπιώδη κατάσταση. Μικρά τμήματά του επισκευάστηκαν, αλλά το ίδιο έπαψε οριστικά να αποτελεί το συγκεντρωτικό κέντρο του νησιού. Η αίγλη της ιστορίας και του ονόματός της Κνωσού, όμως, επέζησε στους κατοπινούς μύθους των Ελλήνων. Τα τελευταία χρόνια έχουν αποκαλυφθεί αρκετά ανακτορικά οικοδομήματα στην Κρήτη, κάποια μάλιστα σε αρκετά κοντινή απόσταση μεταξύ τους. Τα νέα αυτά δεδομένα έχουν οδηγήσει σε σημαντικές αναθεωρήσεις σχετικά με τον χαρακτήρα τους ως έδρες διακριτών βασιλείων, αλλά και τις μεταξύ τους (ειρηνικές;) σχέσεις.

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300005743 - royal palaces

http://vocab.getty.edu/aat/300417317 - palace complexes

http://vocab.getty.edu/aat/300000810 - archaeological sites

http://semantics.gr/authorities/ekt-unesco/1165362042 - Ανάκτορα

http://semantics.gr/authorities/ekt-item-types/arxaiologikos-xwros - Αρχαιολογικός χώρος

http://vocab.getty.edu/page/cona/700014748 - Knossos Complex

Palace of Malia

Image(s):



Alternative Name(s):

Ανάκτορο Μαλίων

Description:

The Palace of Malia is situated at the eastern end of a fertile coastal plain, delimited on the north by the coastline of the Sea of Crete and on the south by the Selena mountain range. It is the third-largest Minoan palace (7500 m²) and

lies around 45 km distant from the Palace of Knossos. The excavation of the palace was launched by Iosif Chatzidakis in 1915, following the chance find of bronze cauldrons and clay sarcophagi at the Azymos site. From 1920 to the present day, archaeological investigations have been undertaken by the French School at Athens in collaboration with the local Ephorate of Antiquities. Finds from the excavations are displayed in the Heraklion Archaeological Museum and the Archaeological Museum of Agios Nikolaos. The West Wing had long, narrow rooms for storing goods and staple commodities in pithoi (west part), opulent reception and banquet halls, ritual chambers and storerooms for valuable ritual equipment (east part). In the northwest section were the official palace apartments of the Minoan Hall, with polythyra, a propylon, a lightwell and a small lustral basin with revetment. On the east façade was a grand staircase (11 steps are preserved) to the upper floor. To the north, a raised room (Loggia) with a pillar in the entrance and four ascending steps is believed to have been used for rituals involving offerings at a stone altar. It communicated with a small treasury, which contained the sword with the gold-covered pommel and the stone axe in the shape of a leaping panther displayed in the Heraklion Archaeological Museum. To the south, a spacious hall with a collonaded veranda and benches communicated with the private shrine of the Pillar Crypt. At the northwest end of the court, wide steps were probably used as seating for spectators of events centred on the stone kernos (offering table) set into the floor. The East Wing (now roofed) contained a row of storerooms for pithoi of agricultural goods (food, olive oil), built benches and specially made channels and collectors in the floor, for spillage. The North Wing included storage rooms and workshops, as well as two spacious internal courts: the paved North Court, with an L-shaped peristyle, and the “Keep Court”, in front of a tall structure with solid walls. The latter was also accessible from the town via two entrances on the northeast and northwest, at the end of a paved road. The Old Palace was destroyed around 1700 BC by the great earthquake that struck all the Minoan palaces of the time. The rebuilding work started quickly, although fresh destruction (2nd half of the 16th c. BC) brought about architectural modifications, with clearer Knossian influences. This second palace, which is still preserved today, followed the same orientation as its predecessor but was larger and laid out in separate wings around the Central Court. The West, North and South Wings had a second floor with luxurious rooms and open verandas. The Central Court, with porticoes on the north and east sides, remained the core of the complex, hosting mass gatherings, official events and ceremonies which took place in the rooms of the West Wing and around the built ground altar for offerings, in the centre of the court. The palace was completely destroyed in 1450 BC and never reused. Only a small diagonal building, perhaps a cult space, was founded on the ruins of the North Court. However, the town continued to be inhabited – perhaps after a brief period of abandonment – and gradually recovered, remaining in contact with the flourishing Mycenaean centres of Knossos, Kydonia (Chania) and mainland Greece. It was definitively abandoned around 1250 BC, although a few finds of the Historical era and an Early Christian basilica (3rd c. AD) southwest of the palace indicate some limited habitation. The installations in the open space of the “Agora”, the independent urban shrines (Sanctuary of the Horns, Middle Minoan II shrine), the north cemetery and

Quartier Mu, a few hundred metres north of the palace, all date from the same period (1900-1700 BC). In this district were excavated two large, luxurious, two-storey private houses, featuring ashlar masonry and the earliest examples of the Minoan Hall with polythyra and the lustral basin. Their many rooms hosted a wide range of domestic, cult, workshop, storage, commercial and bureaucratic activities, attesting to the prosperity of the inhabitants and the variety of industrial products (pottery, metalworking, stone carving, goldsmithing, seal engraving and weaving workshops) that were traded via the local and overseas commercial networks for the acquisition of raw materials and material wealth. This is borne out by the north necropolis of Chrysolakkos, where the famous "Bee Pendant" was found. The strategic location of the settlement, in immediate proximity to the sea and to the land communication networks between Central and East Crete, played a decisive part in its economic development and the commercial activity of its inhabitants through the ages. From as early as the Prepalatial period (3rd millennium BC), commercial contacts with the Cyclades and regions of the East Mediterranean led to the development of local workshops, the gradual accumulation of wealth and the formation of an early type of social stratification. During the period of the Old Palace, the spacious Central Court (measuring 48x23 m) was laid out with the large Pillared Hall at its north end, as was the paved West Court with its slightly raised processional ways. These open spaces were used for the celebration of communal festivals and ceremonies. Indications of more private forms of ritual are preserved under the later Minoan Hall of the West Wing. In a small complex of rooms with finely plastered floors were found swords with gold-covered hilts and pommels (including the Acrobat Sword) and a striking assemblage of Chamaizi Ware pottery (some bearing inscriptions in Cretan Hieroglyphic), associated with offerings of perfumed oils. The remains of storerooms and workshops are preserved at the northwest edge of the palace. The South Wing was divided in two by the paved corridor of the south entrance. The east side of the wing contained storerooms and workshops, while the west side was accessible from outside the palace and included workshops and a small shrine with an incurved altar. The eight circular aboveground structures (kouloures) in the southwest external corner, with a central pillar for supporting a domed roof, are thought to have been granaries. The first palatial complex was founded at the beginning of the 2nd millennium BC. According to the "traditional" dating, it was founded in 1900 BC, at the same time as the palaces of Knossos and Phaistos, while an alternative theory dates its origins to the monumental architecture of 2300-1900 BC.

Το ανάκτορο καταστράφηκε ολοκληρωτικά στα 1450 π.Χ. και δεν επαναλειτούργησε. Μονάχα ένα μικρό λοξό οικοδόμημα, πιθανόν λατρευτικής χρήσης, θεμελιώθηκε στα ερείπια της Βόρειας αυλής. Ο οικισμός συνέχισε να κατοικείται –ίσως μετά από μικρό διάστημα εγκατάλειψης– και ανέκαμψε σταδιακά, διατηρώντας επαφές με τα ακμάζοντα μυκηναϊκά κέντρα της Κνωσού, της Κυδωνίας (Χανιά) και της ηπειρωτικής Ελλάδας. Η οριστική εγκατάλειψή του τοποθετείται γύρω στα 1250 π.Χ., αν και λιγοστά ευρήματα των ιστορικών χρόνων και μια πρωτοχριστιανική βασιλική (3ος αι.), στα ΝΔ του ανακτόρου, μαρτυρούν περιορισμένη κατοίκηση. Στα 1700 π.Χ. περίπου, το πρώτο ανάκτορο

καταστράφηκε στον σεισμό που έπληξε όλα τα μινωικά ανάκτορα της εποχής. Οι εργασίες ανοικοδόμησης ξεκίνησαν σύντομα, αν και μια νέα καταστροφή (β΄ μισό 16ου αι. π.Χ.) επέφερε αρχιτεκτονικές τροποποιήσεις, με σαφέστερες κνωσιακές επιδράσεις. Το δεύτερο αυτό ανάκτορο, που σώζεται έως σήμερα, ακολουθούσε τον προσανατολισμό του προγενέστερου, αλλά ήταν μεγαλύτερο σε μέγεθος και οργανωμένο σε διακριτές πτέρυγες, γύρω από την Κεντρική αυλή. Η Δυτική, Νότια και Βόρεια πτέρυγα διέθεταν και δεύτερο όροφο, με πολυτελή δωμάτια και ανοιχτές βεράντες. Η Κεντρική αυλή, με στοές στα βόρεια και στα ανατολικά, συνέχισε να αποτελεί τον πυρήνα του οικοδομήματος, φιλοξενώντας μαζικές συγκεντρώσεις ανθρώπων, επίσημες εκδηλώσεις και τελετουργίες, που διαδραματίζονταν στις αίθουσες της Δυτικής πτέρυγας και στην κτιστή εσχάρα προσφορών, στο κέντρο της αυλής. Η Νότια πτέρυγα χωριζόταν σε δυο διακριτά τμήματα από τον πλακόστρωτο διάδρομο της νότιας εισόδου. Το ανατολικότερο περιείχε αποθήκες και εργαστήρια, ενώ το δυτικότερο ήταν προσβάσιμο εκτός του ανακτόρου και περιελάμβανε εργαστήρια και μικρό ιερό με αμφικωνικό βωμό. Στη ΝΔ εξωτερική γωνία, τα 8 κυκλικά υπέργεια κτίσματα ("κουλούρες") με κεντρικό πεσσό για στήριξη θολωτής στέγης, θεωρούνται σιτοβολώνες. Η Βόρεια πτέρυγα περιελάμβανε δωμάτια αποθηκευτικής και εργαστηριακής χρήσης, καθώς και δυο ευρύχωρες εσωτερικές αυλές: τη Βόρεια αυλή με πλακόστρωση και περιστύλιο σχήματος Γ και την «Αυλή του Πύργου», μπροστά από μια ψηλή κατασκευή με ισχυρούς τοίχους. Ήταν προσβάσιμη και από την πόλη, μέσω δύο εισόδων στα ΒΑ και ΒΔ, όπου κατέληγε πλακόστρωτος δρόμος. Η καίρια γεωγραφική θέση του οικισμού, σε άμεση γειτνίαση με τη θάλασσα και τα χερσαία δίκτυα επικοινωνίας μεταξύ κεντρικής και ανατολικής Κρήτης, έπαιξαν διαχρονικά καθοριστικό ρόλο στην οικονομική ανάπτυξη και εμπορική δραστηριότητα των κατοίκων της περιοχής. Ήδη από την προανακτορική εποχή (3η χιλιετία π.Χ.), οι εμπορικές επαφές με τις Κυκλάδες και περιοχές της Ανατολικής Μεσογείου, επέτρεψαν την ανάπτυξη τοπικών εργαστηρίων, τη σταδιακή συγκέντρωση πλούτου και τη διαμόρφωση μιας πρώτης μορφής κοινωνικής διαστρωμάτωσης. Η Δυτική πτέρυγα περιελάμβανε στενόμακρα δωμάτια για την αποθήκευση προϊόντων και τροφίμων σε πιθάρια (δυτικότερο τμήμα) και πολυτελείς αίθουσες υποδοχής, τελετουργιών, συναθροίσεων και φύλαξης πολύτιμου λατρευτικού εξοπλισμού (ανατολικότερο τμήμα). Το ΒΔ τμήμα καταλαμβανόταν από τα επίσημα διαμερίσματα του μινωικού μεγάρου με πολύθυρα, πρόπυλο, φωταγωγό και μικρή Δεξαμενή Καθαρμών με ορθομαρμάρωση. Στην ανατολική πρόσοψη ανοιγόταν μεγαλοπρεπές κλιμακοστάσιο (διασώζονται 11 σκαλοπάτια), που οδηγούσε στον όροφο. Στα βόρειά του, ένα υπερυψωμένο δωμάτιο (Λότζια) με πεσσό στην είσοδο και τέσσερα σκαλοπάτια ανόδου, εικάζεται ότι φιλοξενούσε τελετές προσφορών σε λίθινο βωμό. Επικοινωνούσε με μικρό θησαυροφυλάκιο, όπου φυλάσσονταν το ξίφος με επίχριση λαβή και ο λίθινος πέλεκυς με λαβή ορμώμενου πάνθηρα, που εκτίθενται στο ΑΜΗ. Νοτιότερα, μια ευρύχωρη αίθουσα με κιονωτή βεράντα και πεζούλια επικοινωνούσε με το ιδιωτικό ιερό της Υπόστυλης Κρύπτης με τους πεσσούς. Στο ΝΔ άκρο της αυλής, πλατιές αναβαθμίδες πιθανόν χρησίμευαν ως καθίσματα θεατών σε δρώμενα με επίκεντρο τον λίθινο κέρνο, ενσωματωμένο στο δάπεδο, που λειτουργούσε ως τράπεζα προσφορών. Το ανάκτορο των Μαλίων βρίσκεται στο ανατολικό άκρο μιας παράκτιας εύφορης πεδιάδας, που

οριοθετείται βόρεια από την ακτογραμμή του Κρητικού πελάγους και νότια από τα βουνά της Σελένας. Σε έκταση, είναι το τρίτο μεγαλύτερο μινωικό ανάκτορο (7500 τ.μ.) και απέχει περίπου 45 χλμ. από το ανάκτορο της Κνωσού. Η ανασκαφή του ξεκίνησε το 1915 από τον Ιωσήφ Χατζιδάκι, μετά την τυχαία εύρεση χάλκινων λεβήτων και πήλινων σαρκοφάγων στη θέση Άζυμος. Από το 1920 μέχρι σήμερα, την αρχαιολογική διερεύνηση διεξάγει η Γαλλική Αρχαιολογική Σχολή Αθηνών, σε συνεργασία με την τοπική Εφορεία Αρχαιοτήτων. Ευρήματα των ανασκαφών εκτίθενται στο Αρχαιολογικό Μουσείο Ηρακλείου (ΑΜΗ) και στο Αρχαιολογικό Μουσείο Αγίου Νικολάου. Η Ανατολική πτέρυγα (σήμερα στεγασμένη) περιείχε σειρά αποθηκών για αγροτικά προϊόντα (τρόφιμα, ελαιόλαδο) σε πιθάρια, κτιστά πεζούλια και ειδικά διαμορφωμένα αυλάκια και συλλεκτήρες στο δάπεδο, για τυχόν εκροές. Στις αρχές της 2ης χιλιετίας π.Χ., ιδρύθηκε το πρώτο ανακτορικό συγκρότημα. Η «παραδοσιακή» χρονολόγηση τοποθετεί την ίδρυσή του στα 1900 π.Χ., συγχρονικά δηλαδή με της Κνωσού και της Φαιστού, ενώ μια εναλλακτική θεώρηση ανάγει τις απαρχές του στην μνημειακή αρχιτεκτονική των ετών 2300-1900 π.Χ. Την περίοδο του πρώτου ανακτόρου διαμορφώθηκε η ευρύχωρη Κεντρική Αυλή (διαστάσεων 48x23μ.) με την μεγάλη Υπόστυλη Αίθουσα στο βόρειο όριό της, καθώς και η πλακοστρωμένη Δυτική αυλή με τους ελαφρά υπερυψωμένους πομπικούς δρόμους. Οι ανοιχτοί αυτοί χώροι εξυπηρετούσαν την τέλεση εορταστικών εκδηλώσεων και τελετών της κοινότητας. Ενδείξεις για ιδιωτικότερης φύσης τελετουργίες σώζονται κάτω από το μεταγενέστερο μινωικό μέγαρο της Δυτικής πτέρυγας. Σε ένα μικρό σύμπλεγμα δωματίων με δάπεδα από κονίαμα βρέθηκαν περίτεχνα ξίφη με χρυσή επένδυση (συμπεριλαμβανομένου του «ξίφους του ακροβάτη») και μια ιδιότυπη ομάδα κεραμεικών αγγείων «τύπου Χαμαιζίου» (κάποια με επιγραφές Κρητικών Ιερογλυφικών), που συνδέονται με προσφορές αρωματισμένων ελαίων. Λείψανα αποθηκών και εργαστηρίων σώζονται στη ΒΔ παρυφή του ανακτόρου. Την ίδια εποχή (1900-1700 π.Χ.) χρονολογούνται οι εγκαταστάσεις στον ανοιχτό χώρο της λεγόμενης «Αγοράς», τα ανεξάρτητα αστικά ιερά ("Ιερό των Κεράτων", "ΜΜ ΙΙ Ιερό"), το βόρειο νεκροταφείο και η «Συνοικίας Μυ», μερικές εκατοντάδες μέτρα ΒΔ του ανακτόρου. Στη συνοικία αυτή ανασκάφθηκαν δυο μεγάλες, διώροφες και πολυτελείς ιδιωτικές οικίες, με λαξευτή τοιχοποιία και τα πρωιμότερα παραδείγματα του μινωικού μεγάρου με πολύθυρα και της Δεξαμενής Καθαρμών. Στα πολυάριθμα δωμάτια φιλοξενούνταν πληθώρα δραστηριοτήτων οικιακής, λατρευτικής, εργαστηριακής, αποθηκευτικής, εμπορικής και γραφειοκρατικής φύσης, που μαρτυρούν την εύρωστη οικονομική κατάσταση των ενοίκων τους και πιστοποιούν την ποικιλία της βιοτεχνικής παραγωγής (εργαστήρια κεραμοπλαστικής, μεταλλουργίας, λιθοξοΐας, χρυσοχοΐας, σφραγιδογλυφίας και υφαντικής), που διοχετευόταν στα τοπικά και διεθνή εμπορικά δίκτυα προς προσπορισμό πρώτων υλών και υλικού πλούτου. Ανάλογη μαρτυρία παρέχεται και από τη βόρεια νεκρόπολη στον Χρυσόλακκο, όπου βρέθηκε το περίφημο χρυσό περίαπτο με τις μέλισσες.

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://semantics.gr/authorities/ekt-item-types/arxaiologikos-xwros - Αρχαιολογικός χώρος
http://vocab.getty.edu/aat/300005743 - royal palaces
http://vocab.getty.edu/aat/300417317 - palace complexes
http://vocab.getty.edu/aat/300000810 - archaeological sites
http://semantics.gr/authorities/ekt-unesco/1165362042 - Ανάκτορα

Versace

Image(s):



Alternative Name(s):

Description:

Material: Viscose, Tulle

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300020224 - Minoan
http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία
http://vocab.getty.edu/aat/300046159 - dresses (garments)
http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry
http://semantics.gr/authorities/thematic_tags/994297606 - Minoan Civilization

model_04

Image(s):



Alternative Name(s):

Description:

Material:

Semantic annotation(s):
http://vocab.getty.edu/aat/300387427 - products
http://vocab.getty.edu/aat/300020224 - Minoan
http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία
http://vocab.getty.edu/aat/300046159 - dresses (garments)

http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry

http://semantics.gr/authorities/thematic_tags/994297606 - Minoan Civilization

model_09

Image(s):



Alternative Name(s):

Description:

Material:

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300020224 - Minoan

http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία

http://vocab.getty.edu/aat/300046159 - dresses (garments)

http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry

http://semantics.gr/authorities/thematic_tags/994297606 - Minoan Civilization

model_11

Image(s):



Alternative Name(s):

Description:

Material: Viscose

Semantic annotation(s):

http://vocab.getty.edu/aat/300387427 - products

http://vocab.getty.edu/aat/300020224 - Minoan

http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία

http://vocab.getty.edu/aat/300046159 - dresses (garments)

http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry

http://semantics.gr/authorities/thematic_tags/994297606 - Minoan Civilization

model_12

Image(s):	
Alternative Name(s):	
Description:	
Material:	Viscose
Semantic annotation(s):	http://vocab.getty.edu/aat/300387427 - products http://vocab.getty.edu/aat/300020224 - Minoan http://semantics.gr/authorities/ekt-item-types/endyma - Ενδυμασία http://vocab.getty.edu/aat/300046159 - dresses (garments) http://vocabularies.unesco.org/thesaurus/concept12328 - Textile industry http://semantics.gr/authorities/thematic_tags/994297606 - Minoan Civilization

A8.7. Processes

Traditional thread dyeing

Alternative Name(s):	
Description:	The process of traditional thread dyeing in Crete. Bibliography: Eleni Anipsitaki-Daouraki, "Traditional Vegetable Dyes", Lasithi Prefectural Administration, Sitia 2009, 2nd edition. Maria Tsirimonaki, "Vegetable dyes from the treasures of the Cretan land", ISBN: 960-8227-59-3, Cretan Folk Art Centre, Rethymno 2005.
Participant(s):	Reference :: Dyer maker (role: Dyer maker)
Material(s):	Wool Alum Dyeing plants Water
Tool(s):	Reference :: Cauldron Reference :: Harvesting equipment Reference :: Wooden stick
Product(s):	Reference :: Dyed wool threads
Semantic annotation(s):	http://vocab.getty.edu/aat/300138076 - processes http://vocab.getty.edu/page/aat/300053049 - dyeing

ttp://vocab.getty.edu/page/aat/300232066 - <textile dyeing processes and techniques>

Step(s):

0. Harvest (substeps: 0)

1. Preparation (substeps: 4)

2. Main dyeing (substeps: 3)

3. Stabilisation (substeps: 2)

0. Harvest (substeps: 0)

Image(s):




Description:

We can collect plants all year round, but the result we will have depends on the growth phase of the plant. For this reason, the picking is mostly done at the end of summer, as the mature plants give more pigments. They are used either fresh or after drying them in the shade. Fresh ones give a brighter colour, while dry ones are more intense.

The colouring ability of the plant substances was not constant. The composition of the soil, the time of harvest, the prevailing climatic conditions and water played an important role. With the same materials and different quality water (well, rain, river or spring) the result was different. Rainwater was better.

We can use them either fresh or after first drying them in the shade. Fresh ones give a brighter colour. The dry ones give us a nice colour again, a little darker, most of the time. We use them dry when we don't have time to use them fresh.

Participant(s): Reference :: Dyer maker (role: Actor)

Material(s): Dyeing plants

Tool(s): Reference :: Harvesting equipment

Semantic annotation(s): http://vocab.getty.edu/page/aat/300077121 - collecting
http://vocab.getty.edu/page/aat/300417516 - harvesting

1. Preparation (substeps: 4)

Image(s):



Description:

Participant(s): Reference :: Dyer maker (role: Actor)

Semantic annotation(s): http://vocab.getty.edu/page/aat/300077565 - preparing

2. Main dyeing (substeps: 3)

Description:

Participant(s): Reference :: Dyer maker (role: Actor)

Material(s): Wool
Water

Tool(s): Reference :: Cauldron
Reference :: Wooden stick

Semantic annotation(s): http://vocab.getty.edu/page/aat/300053049 - dyeing

3. Stabilisation (substeps: 2)

Image(s):



Description:

Participant(s): Reference :: Dyer maker (role: Actor)

Material(s): Wool

Tool(s): Reference :: Cauldron

Semantic annotation(s): http://vocab.getty.edu/page/aat/300163757 - stabilizing

A8.8. Narratives

A8.8.1. History of Cretan textiles

Source: Municipality of Loutro

Liberation of Crete

Nikiforos Phokas freed Crete from the Arabs. He became concerned about the low moral standing and religious beliefs of the population after 137 years of Arab rule. There was unrest by the local population against the new Byzantine administration.

Arrival of 12 Byzantine rulers in Crete

Nikiforos Phokas prompted the Emperor Alexios I Comninos, towards the end of the 11th century, to send a number of prominent Byzantine families from Constantinople to settle in Crete to improve the control over the local population and raise the moral and religious standards in the island. Their arrival has been known for centuries as that of the story of the twelve Archondopoula (young rulers).

In a document, called the "Chrysovoulo", a document sealed with gold to authenticate the emperor's signature, the emperor, after threatening the Cretans with severe punishment if they were not to fully submit to his will, said that he was sending them as king and trustee his son, Isaakion, together with twelve Archondes.

Large areas of Crete were allocated to each of these families and their names are reflected today as place names in numerous locations in Crete, such as Skordilo in Sitia, also in Mylopotamos near Rethymnon, Kallergiana in Kissamos next to Kastelli, and Kallergo near Rethymnon, there is also a Kallergis mountain peak in the White Mountains, and many other locations are reflecting the names of the Archondopoula with the location name either ending in –ana, e.g. Kallergiana or using the possessive "of…", e.g."tou Kallergi"or "tou Skordili".

Their family crests can also be found on churches and monuments all over Crete and members of these families are prominent members of today's Greek community. The same names appear numerous times in Crete's turbulent history over the next few centuries as many of them played prominent roles in great historical events.

Arrival of geometric textiles in Crete

Geometric textiles came to Crete in 1092 with the 12 Byzantine rulers and their families. The Emperor Alexios II Comnenos, disturbed by the continuing unrest in Crete, sent twelve prominent Byzantine families to Crete to re-establish strong links with Constantinople and improve the religious, moral and economic standards of the community.

The standard designs were passed down from generation to generation, and the designs were passed on to the people and thus became a tradition and popular heritage for the weavers of Crete in the following centuries, and the common artistic stock of the place.

All women draw from the same stock, and although each of them may think she is creating something new, in reality her ingenuity is limited to slight variations on the themes of tradition. A completely new and original creation does not exist in the weaving tradition, nor in folk art in general. Because it is very difficult, almost impossible, for the common man to overcome the limitations imposed on him by the artistic tradition of his place, limitations of technique, style, expression, technique.

Early 19th Century

Preservation of Byzantine patterns in Cretan woven fabrics. Weaving tradition passed down through generations, becoming a tradition and folk heritage for Cretan women weavers

Textiles with geometric decoration are woven across Crete, with regional variations and particular features in each area.

Geometrical designs adorn fabrics used for household purposes and decoration, such as various bedspreads, wall hangings, sofa covers etc., as well as textiles necessary for outdoor work, such as “sintzandedes” (saddle-cloths) and the drouvades and vouryies (bags) used by Cretan farmers and shepherds until recently.

Due to their use, woven fabrics with geometrical designs are usually woollen, or more precisely of wool and cotton: the warp threads are woollen, while the connecting wefts are cotton. In “xobliasta” woven fabrics, also known as “embroidery on the loom”, the decoration is woven on the loom at the same time as the fabric. This weaving technique is complicated, time-consuming and requires great care and attention. To create the decorative motifs, the weaver passes the coloured weft, wound into small skeins, through the warps by hand. As different coloured wefts alternate in each row, the weaver must judge the length of each colour line carefully, counting the number of warp threads. New measurements are needed for the next row, as the decorative patterns are created by increasing or decreasing the length of each colour line, moving the line, eliminating it or creating new ones. As the weaving progresses the patterns appear. Between them is visible the background colour, the “ground”. This is shuttle-woven. Usually the different wefts of each colour in the same row are not connected to each other but simply run alongside, covering two adjacent warps. In this case, small interruptions appear in the weave. When the lines of the design parallel to the warp are large, the wefts are intermeshed to make the weave continuous. This is difficult and time-consuming work. Another way to achieve the same result is to pass the two adjacent wefts through the same warp, but this results in a slightly crooked line.In Cretan woven fabrics, decorative patterns with lines at right angles to the weave are rare. Usually the pattern lines are oblique, as the basic motif is the diamond.

Textiles in Crete today

Such textiles have not been woven for years, and few old examples are left. They have been bought by peddlers and sold outside Crete, or even abroad. These textiles are not only beautiful, rich and varied; they are unique, both as to the weaving technique and as to their features.

Key events

- 0961 - Liberation of Crete
- 1092 - Arrival of geometric textiles in Crete
- 1092 - Arrival of 12 Byzantine rulers in Crete

Key actors

- Nicephorus Phocas
- 12 Byzantine rulers
- Alexios II Komnenos

A8.8.2. The Union of Crete with Greece

Source: Academy of Athens

The Contention for Union: Diverging Strategies and Political Forces

The union of Crete with Greece was a common goal of the High Commissioner, all political factions, and the people. However, the strategy to achieve this goal became a point of contention between the leader of the Cretan State and Eleftherios Venizelos, while also dividing the political forces on the island. On one hand, George, obeying Greece's wishes, attempted unsuccessfully since September 1900 to promote the demand for union through direct contacts with the Great Powers. On the other hand, Venizelos, believing that a direct confrontation with the Great Powers would not benefit Crete, advocated a gradual path towards union. He believed that this path should be prepared with appropriate diplomatic methods, along with internal reorganization and side-lining inhibiting factors such as the presence of foreign garrisons and the administration of Crete by a representative of the Great Powers. He considered the deepening of autonomy as a necessary transitional stage towards union.

Venizelos' Removal and Emergence as Opposition Leader

Ultimately, on March 20/April 2, 1901, Venizelos was removed from the Council of the High Commissioner by the decision of the High Commissioner, making him the leader of the opposition.

Renewed Demand for Union and European Rejection

The demand for the immediate union of Crete with Greece was brought up again in 1903 and 1904 by Prince George. However, it once again faced rejection from European governments, which, in an attempt to appease the growing dissatisfaction of the population, proposed measures that strengthened the autonomy of the Cretan State. The most significant of these measures included the gradual reduction of foreign garrisons, the strengthening of the local police force, and the organization of an indigenous military force. They also hoped that the granting of a new foreign loan would move in the same direction.

Theriso Assembly: Declaration of Union and Formation of Revolutionary Government

The failure to achieve union, combined with unsolved internal issues, increased the dissatisfaction of the population and escalated the reactions of the opposition. In February 1905, Venizelos, as the head of the "United Opposition," officially expressed the position that the only solution to all the problems of Crete was union, which, however, should follow a transitional stage of full autonomy. On March 10, 1905, a large number of his supporters gathered in Theriso, in the province of Kydonia. They held an assembly, declared the Union, and delivered a relevant resolution to the Great Powers. A revolutionary government was formed, administrative services were established, and a newspaper called "Theriso" was published. Prince George could not suppress the movement, leading to his resignation on September 12, 1906, from the position of High Commissioner, and his replacement by Alexandros Zaimis a few days later.

Crete's Unilateral Announcement and Cretan Deputies' Struggle

In 1908, Crete unilaterally announced its union with Greece. Four years later, Cretan deputies explicitly expressed their desire to participate in the work of the Greek parliament, believing that this would contribute to the formal ratification of the Union and its international recognition. However, Venizelos prevented them, fearing international reactions. Nevertheless, they came to Athens, attempted to enter the parliament but were hindered by soldiers and police officers.

The Realization of Union: London Treaty and Sultan's Resignation

The long-awaited Union became a reality one year later. With Article 4 of the London Treaty (May 17/30, 1913), the defeated sultan in the First Balkan War resigned from any rights of sovereignty and any claim to Crete.

Key events

- 1900 - Prince George's unsuccessful attempted for Crete's union with Greece
- 1901 - Venizelos was removed from the Council of the High Commissioner of Crete
- 1901 - Venizelos became the leader of the "United Opposition" party in Crete
- 1905 - Assembly and Declaration of Union in Theriso
- 1906 - Alexandros Zaimis serves as High Commissioner of Crete
- 1908 - Crete unilaterally announced its union with Greece
- 1913 - Union of Crete with Greece
- 1915 - London Treaty

Key actors

- Cretans
- Greeks
- Prince George
- Eleftherios Venizelos
- Supporters of Venizelos
- Alexandros Zaimi

Annex 9. Material properties

This section serves as an index to the material properties involved in the RCIs.

Mechanical characterization typically involves the study and assessment of various mechanical properties and behaviours of materials. Craeft focuses on modelling crafting processes through four elementary actions. These are Add/Subtract (material addition or removal), Interlock (overlapping or fitting together), and Free-form (mass-preserving shaping of materials). Craeft employs archetypal simulators to delve into craft mechanics. Hands and feet serve as crucial tools and sensors in crafting. The eight RCIs employ distinct mechanical actions. The following matrix offers an overview of how RCIs engage with specific actions, following the aforementioned classification.

Table 1. Mechanical principles per craft instance.

Material/Action	Add/Subtract	Interlock	Free-form
Glassblowing	X		X
Aubusson Tapestry		X	
Woodcarving	X		X
Porcelain Pottery	X		X
Marble Crafts	X		
Silversmithing	X		
Clay Pottery			X
Traditional Textiles		X	

The values reported below are obtained from the MatWeb material property library. Note that the exact values can vary based on the type and composition of glass used in specific applications.

A9.1. Glass

In glassblowing, practitioners shape the glass by adding and subtracting material, mechanical characterization involves studying the tensile strength of glass rods used, modelling the thermal expansion of glass during the blowing process, or characterizing the brittleness of glass to prevent breakage during shaping. Glassblowers master the art of transforming molten glass into mesmerizing, flowing shapes. They do this through precise 3D and 2D transformations, creating stunning glassware, sculptures, and artistic installations.

Table 2. Glass.

Density	2.4 g/cm3
Young's Modulus	51 to 126 GPa
Poisson's Ratio	0.2 - 0.27
Tensile Strength	7 MPa
Hardness	5.5 - 7 Mohs
Modulus of Elasticity	60-64 GPa
Compression Resistance	800-1000 MPa

A9.2. Wool

For tapestry, where materials are interlocked, mechanical characterization focus on the tensile properties of the textile threads, modelling the load-bearing capacity of the interlocking patterns, or characterizing the elasticity of threads to ensure the tapestry's structural integrity. Wool is the primary material used for weaving Aubusson tapestries. It provides warmth, durability, and vibrant colours to the tapestry.

Table 3. Wool.

Density	1.31 g⁄cm3
Tensile Strength	200-600 MPa
Tenacity	0.141 N⁄tex

A9.3. Wood

In woodcarving, practitioners showcase their mastery by delicately balancing the actions of adding and subtracting material from wood. When adding, they intricately carve patterns and motifs, enhancing the wood's beauty. Conversely, during subtraction, they sculpt and shape wood forms with precision. In woodcarving, which involves shaping wood in a free-form manner, mechanical characterization include modelling the stress distribution in wood as it's carved, characterizing the wood's hardness for carving tool selection or analysing the impact of moisture content on wood's dimensional stability.

Table 4. Wood.

Density	0.3 - 0.9 g⁄cm3
Tensile Strength	5-50 MPa
Compressive Strength	30-100 MPa
Flexural Strength	50-150 MPa
Modulus of Elasticity	5000-20000 MPa
Thermal Conductivity	0.03-0.12 W⁄m ∗ K

A9.4. Porcelain

Porcelain Pottery (Add/Subtract and Free-form): In porcelain pottery, practitioners add and subtract clay. Mechanical characterization involves modelling clay shrinkage during firing, assessing porcelain's compressive strength for stability, and studying glaze thermal expansion for proper pottery fit. Porcelain pottery also includes "Free-form" crafting. Practitioners use mass-preserving, free-form 3D and 2D transformations to create unique pieces, giving free rein to their artistic expression. Clay particles stick together due to electrical forces, making them cohesive and allowing them to maintain their shape when moulded.

Table 5. Porcelain.

Density	2.2 to 2.4 g⁄cm3
Tensile Strength	1500-2500 MPa
Compressive Strength	25000-50000 MPa
Flexural Strength	3500-6000 MPa

Modulus of Elasticity	7-10 GPa
Hardness	8-8.5 Mohs

A9.5. Marble

For marble crafts, which involve carving and shaping marble, mechanical characterization include modelling the hardness and abrasion resistance of different types of marble, characterizing the tensile strength of marble slabs for large sculptures, or studying the fracture toughness of marble to prevent cracks during carving.

Table 6. Marble.

Density	2.5 to 2.8 g⁄cm3
Tensile Strength	7-20 MPa
Compressive Strength	68.9-241 MPa
Flexural Strength	15-25 MPa
Modulus of Elasticity	60 GPa
Hardness	3 Mohs
Modulus of Rupture	0.00410-0.0276 GPa
Transverse Strength	4-27 MPa
Impact Toughness	0.787-9.06 cm⁄cm2

A9.6. Silversmithing

In silversmithing, practitioners work with silver, and mechanical characterization includes understanding how silver can be shaped and its properties like flexibility for jewellery-making. This involves studying how silver wires can be pulled into thin threads and how silver components hold up when bent and formed.

Table 7. Silver.

Density	10.49 g⁄cm3
Tensile Strength	140 MPa
Compressive Strength	45-300 MPa
Poisson’s Ratio	0.37-0.39
Shear Modulus	27.8 GPa
Young’s Modulus	69-74 GPa
Modulus of Elasticity	76 GPa

A9.7. Clay

For clay pottery, which involves shaping clay in a free-form manner, mechanical characterization include modelling the plasticity and workability of different clay types, characterizing the thermal properties of clay to determine firing temperatures or analysing the porosity of clay ware for glaze absorption and water retention.

Table 8. Clay.

Density	2.2 to 2.7 g⁄cm3
Electrical Resistivity	100-1000 Ohm ∗ cm
Specific Heat Capacity	0.837 J⁄g ∗ C
Thermal Conductivity	1.67 W⁄m ∗ K

A9.8. Silk and cotton

In traditional textile weaving and knitting, where threads interlock to create fabric, mechanical characterization might focus on modelling the tensile strength of different textile fibres, characterizing the elasticity of textile materials for stretch and recovery properties, or analysing the frictional properties of threads in interlocking patterns. Silk is a natural fibre produced by silkworms and is known for its softness, sheen, and luxurious feel. Cotton threads or fabric may be used as a base or backing material for the tapestry, providing structure and stability. Wool has been mentioned earlier (see above).

Table 9. Silk.

Density	1.34 g⁄cm3
Tensile Strength	500-1000 MPa
Tenacity	0.353 N⁄tex

Table 10. Cotton.

Density	1.52 g⁄cm3
Tensile Strength	210-680 MPa
Tenacity	0.353 N⁄tex