

## The story of amphora



With the term amphora means a vessel with an oval body with vertical grip bilaterally. It was used for storing wine and sometimes oil. The name amforeys derives from the adverb and verb Amphi ferein. The amphorae were invented in ancient Greece, and were adopted by the Romans as the principal means for transporting and storing wine, olive oil, cereals, fish, etc. were used throughout the Mediterranean and the provinces of the Roman Empire around 160 to century. Greek pottery found around 6000 b.c. grows mainly in fertile valleys, which had suitable soil, plenty of water and fuel. The ancient Greeks developed the art of pottery and created elaborate vessels in all historical periods. Even the cycladic civilization, the oldest developed in Greece, left behind the creations for their construction requires high knowledge and cultural development. With the passage of time, of course, the techniques have evolved, and so was given the chance to artists to improve their projects. Generally, we would say that the pottery was the most widespread art of the ancients, because several cheap construction was and could give aesthetic results that were almost unbreakable. However, to arrive at this point of development, the Greeks accepted the artistic influences of cultures with whom they came into contact. A typical example is the Persians, who, although they came to Greece as conquerors period (490-479 b.c.), were a cultural establishment that did not pass unnoticed, leading the Greeks to take several elements of their culture. The combination of these oriental elements with the innovative ideas of the Greeks gave excellent results. As is known, the main inspiration of the ancient Greeks in all fields of art were the gods of Olympus, which continually

apathanatizan into sculptures, vases, pictures and temples. In the field of pottery, especially the Greeks blend the practical and functionality with decoration and nice appearance. A result of this effort was to exist for practical purposes vases decorated with performances taken from everyday life and worship of the ancient Greeks. The most important pottery centres were: Cyclades Islands, Thessaly, Macedonia, Crete and Peloponnese. Minoan pottery arrived as Gibraltar, while classic vases found in the Mediterranean Sea and Mesopotamia. In Greek houses, around the 1950s, we find the following categories ceramics: 1) In megalostikes families or islands that had contacts with abroad (Samos, Syros, Greece, Skyros, etc.), dominate the European imported ceramic (porcelain) 2) in urban homes we find more decorated Greek pottery, which serve not only basic needs but is geared and in aesthetics. 3) In homesteads encounter less decorated Greek pottery, used for household and professional use. 4) Distinguish the pottery of the Ionian Islands, which influenced many of the Western tradition. \* The tradition of Greek pottery was broadcast from generation to generation, from father to son, since women were mainly auxiliary roles. Seller and Potter were not necessarily the same person. In Cyprus, the village kornos and lead in traditional pottery have to date women. \* Good craftsman considered anyone who makes good pitchers, since they are the hardest clay object on construction, because of the "neck".



The principal species which can be found in the typology of amphorae of the classical period are the following:

Amphora type Nola

The amphora Nola bring distinctive hilt, handles and a durable, heavy Stud. Its name comes from the archaeological site in which many amphorae of this type. The figure introduced workshops of the 5th century BC. p. h., probably of the Berlin painter, and followed several potters, though it disappeared in the second half of the 5th century BC. The scene that decorates the vase is in the body, while at the bottom of the vessel encountered meanders. The usual widespread dimension is about 30 cm. height.

#### Oxypythmenos amphora

Distinguished for its circular body, heavy spout, cylindrical in cross section and handles a small knob instead. The track was probably in a special bracket.

Zwgrafizotan with either the Red or the melanomorfi technique, although the production is limited in the first half of the 5th century. e.g. The dimensions were 50-60 cm. height.



#### Panathinaikos amphora

Panathinaikos amphora is distinguished by the wide body of the distinctive neck with heavy spout for cylindrical handles in tomi and little backup. It was used as a prize in the panathenaic games held every four years and contained oil from olives of the Academy. The Central scene is divided on both sides of the body of the vessel. One depicted Athena between columns and on the other, the event in which he defeated the European Cup:. From the 4th century. recorded in the right column the name of the eponymous Lord there are other pictures on the topic, the panathinaïkwn amphorae but not used for matches. The genre was particularly in the first half of the 5th century. p. h. reached the height of 60 cm. and in later periods even 80 cm.

## Nikostheneios Amphora

The Nikostheneios amphora-shaped body with a high neck, a wide grip from every side and wide base. Introduced by Nikostheni circa 530 b.c. Zwgrafizotan either with the depiction or melanomorfi technique, but disappeared at the beginning of the 5th century. p. h. Smaller in size, the dimension in height does not exceed 30 cm. approximately.

## Platyswmos amphora (belly)

The Platyswmos amphora is distinguished for the oval body with constant profile from the lips to the leg and the two handles. Classified in A type if it has flat handles, in type B when has cylindrical handles and the type c when it has rounded edge and cylindrical handles. The type b is the oldest, appeared in the first half of the sixth century, and the type c was preferred by painters of military stages. Decorative scene reflected in the body and a radial layout adorned the lowest part of the body. Ivy leaves decorate the handle of type a, while Lotos house shaped palmettes preferred by painters of technical melanomorfis as kornizwma of the central image. Some painters who used the depiction technique, drew only maiandrikes provisions for the base line.

## Transport amphora



Large amphora that was used primarily for the transportation of wine. Is oxypythmenos and quite tall. Why was this figure is probably the ease of storage compared with amphorae have large base. The vessel was on a buried in soil and its shape varied from region to region, which helps us to identify and place of manufacture. In late times recognized transport amphoras stamped on the handles, which

recorded the year of harvest. The height of a particular type of vessel up to 70 cm. The technique of clay was the first material of ceramic articles. Originally craftsmen took a clay material which was nice. Followed the beating, the flotation [= putting in water], cleaning from contaminants and the shaping of clay. The first time the pottery was handmade. In the middle of the bronze age began to use the wheel, while the Cyclades the use began much later (Lba). The vessels that were manufactured by the so-called tachystrofo wheel was more angular shapes and the standard, while production rose too, when used ceramic kiln. At the same time, the production of family became professional and appeared several skilled craftsmen. Stamps of Crete where men are depicted making pots, militate in favour of this view. The craftsmen of Crete in the 19th and 18th century. e.g. quickly stood out for the high artistic value of their creations. The level of ceramic objects, however, was not always high, as large needs forced artisans to mimic older models.

### The Decoration



The vessels that serve functional needs are mostly long and narrow. The decor changes frequently and written, becomes engraved with coating, polishing or inlaid. These changes seem to follow any chronological order so it's easy to date both the vessels and the settlement in which



Tradition says that the first ceramic bowl created upper chest of the Trojan shows that the pottery is the ancient art. Let's not forget that one of the few specimens the presence of "Prwtoellinwn" is a monochrome, wheelchairs and greasy to the touch vases

In Minoan times the potters wheel handle, fakes a Polish that rivals the solidity and subtlety of porcelain, tapering extremely clay and use the black, Brown, the white and the red color, but the Orange and yellow, Scarlet and pink. The Kamares pottery is the ceramic sample this season along with ceramic decorative plaques, blue vases and realistic relief. The "Vase of mountaineering" and "Vessel" mowers are examples of Minoan art in its heyday. Pottery is the most representative event and geometric art. In the works of the season circles and semicircles de written freely but with diabetes, while there is intensity and accuracy in decorating. Changing the shapes of vessels and given importance in construction and architecture not only in functionality. Also creates harmonious relationship between the height and width, as well as proportional relations of parts of the vessel. The décor uses concentric circles, fidwtes lines, squares, rhombuses, triangles and swastikas. Even human shapes are geometric. The appearance of pottery is monumental, and this characteristic is emphasized even more than decorating. Then is that in Athens introduced ' Dipyla ' pots.

The basic characteristics of the geometric period shown in the table below:

The protogeometric era (1050-900p. X.) This era is characterized by the first movements from Greece to Asia minor. The decoration of vessels consist of thin films which adorn the lower parts of the vessel,

while the belly and the spout decorated with concentric circles. Then reappears and the horse as a key element of decoration of vessels.

Early geometric period (900-850 BC.) In this time the bulk of the vessel is covered with black glaze. The decor often separates the crock into zones, where the geometric jewelry and shows the fret.

Middle geometric period (j)(850-800 BC) The characteristic of this period is that the decoration covers the whole of the surface of the vase. Usual shape of this era are the amphoras with horizontal and vertical handles.

Middle geometric period II (800-760 BC.) Begins the depiction forms and animals. The decoration becomes narrative presaging that of mature geometric era.

Mature Geometric era I (760-735 BC.) Established the resumption of animal forms across the surface of the vase. The decorative motifs are derived from daily life and from myths.

Late geometric period II (735-700 BC.) The mythological representations become more frequent. Abandoned the complete silhouette. Later, in the Anatolizoysa period, the decoration of vessels changed and displayed ornate Palm formats, consumer, Lions and horses. Still represented human forms and themes from religion.

The 6th century developed the black rate, which had been imposed at the end of the last century. Now the figures are rendered in black, while the details are given in red and white. The Amasis and the Exikias is great potters of this period. Around 530 b.c. appears and the erythromorfos rhythm as a reversal of the technique of melanomorfoy: the forms have the red colour of the clay and thin brush made the details. The background is black and Red styles. The bodies illuminated by themselves. A difference in performance styles are as follows: the black rate details are indicated by engraving, in erythromorfo with black lines.

Link completion of a amforea

[https://www.youtube.com/watch?time\\_continue=177&v=GWedg0wYoH0](https://www.youtube.com/watch?time_continue=177&v=GWedg0wYoH0)

<https://www.youtube.com/watch?v=Oy2NwCZbWN8>

<https://www.youtube.com/watch?v=LqAInGv2E6c>