



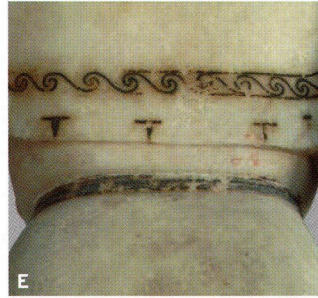
Try to match the details below
to the right sculptures

the fabric



the sleeves

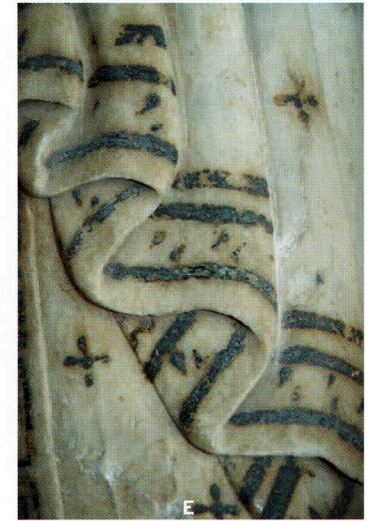
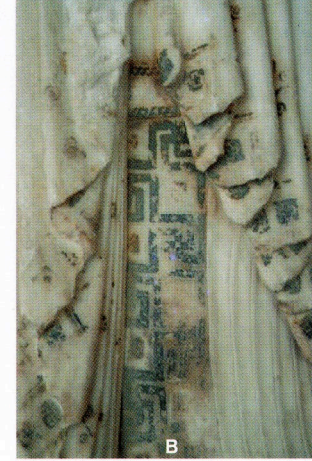
the belts

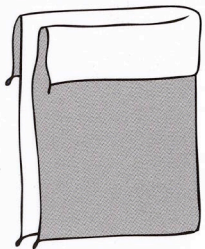


decorative border, kore 679

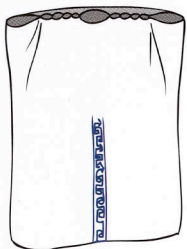


the decorative borders

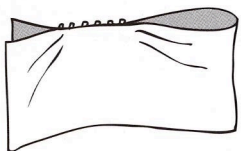




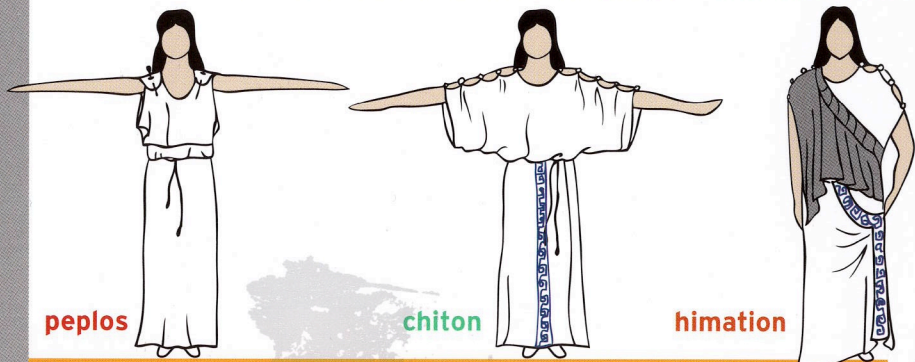
The **peplos** was usually a woollen cloth that was wrapped horizontally around the body with the upper part folded over to the waist. The garment was fastened at the shoulders with pins or fibulas (brooches) and sometimes belted at the waist.



The **chiton (tunic)** was a garment made of fine linen or woollen cloth. Sewn at the sides, it was pulled on over the head and fastened at the shoulders with buttons that created sleeves. The more the buttons, the longer the sleeves. The chiton could be short or long and was usually worn with a belt.



The **himation** was a narrow oblong piece of thick cloth, usually woollen, that was worn over the chiton like a type of shawl. There were many ways to wear the himation. The archaic korai usually wore it draped diagonally across the body, that is, passing under the left arm and fastened at the right shoulder with fibulas or buttons.



peplos

chiton

himation



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plant motif, kore 682

COLOR ON CLOTHING

Archaic statues wore colorful, elaborate, and richly pleated clothing.

Archaic korai were usually clad in a peplos, chiton, and himation. Less frequently, they also wore an epiblema, a type of mantle.

Archaic clothing was usually monochrome (red, blue, green, or yellow) with occasional decorative designs scattered over the fabric. The borders in particular were decorated with single, complex, or entwined meanders (Greek keys), rosettes (plant motifs), spirals (helixes), palmettes, and other geometric designs. Archaic korai frequently had a lavishly decorated central vertical band on the lower part of their chiton.

These decorative features were not embroidered but woven into the fabric, because embroidery prevents fabric from falling softly and forming rich folds.

A Day at the Acropolis Museum



COLOR ON EYES

Adding color to statues' eyes was extremely important, since the gaze imbues the statue with life.

Many archaic statues still preserve their irises, i.e., the painted part of the eye, which was drawn with a compass. They were usually painted brown. In many cases, a thin ring of black surrounding the iris has also survived, as well as the black pupil in the centre of the eye.

Color was also added to eyelids and eyebrows.

The most valuable statues had inlaid eyes of various precious stones.

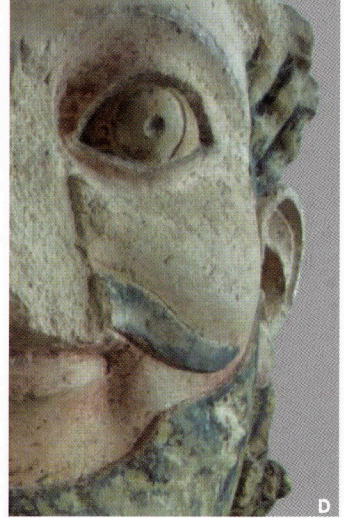
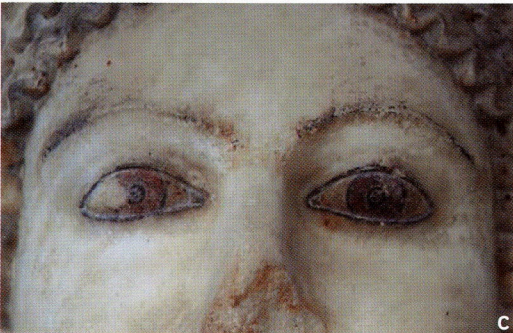
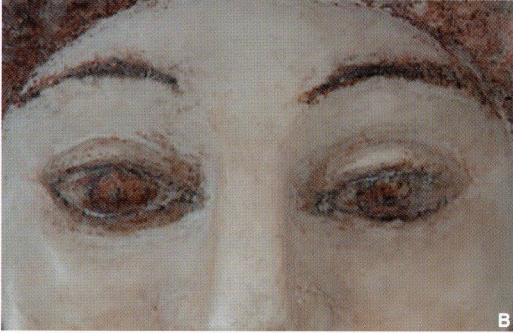
A Day at the Acropolis Museum





Try to match the details below
to the right sculptures

the eyes

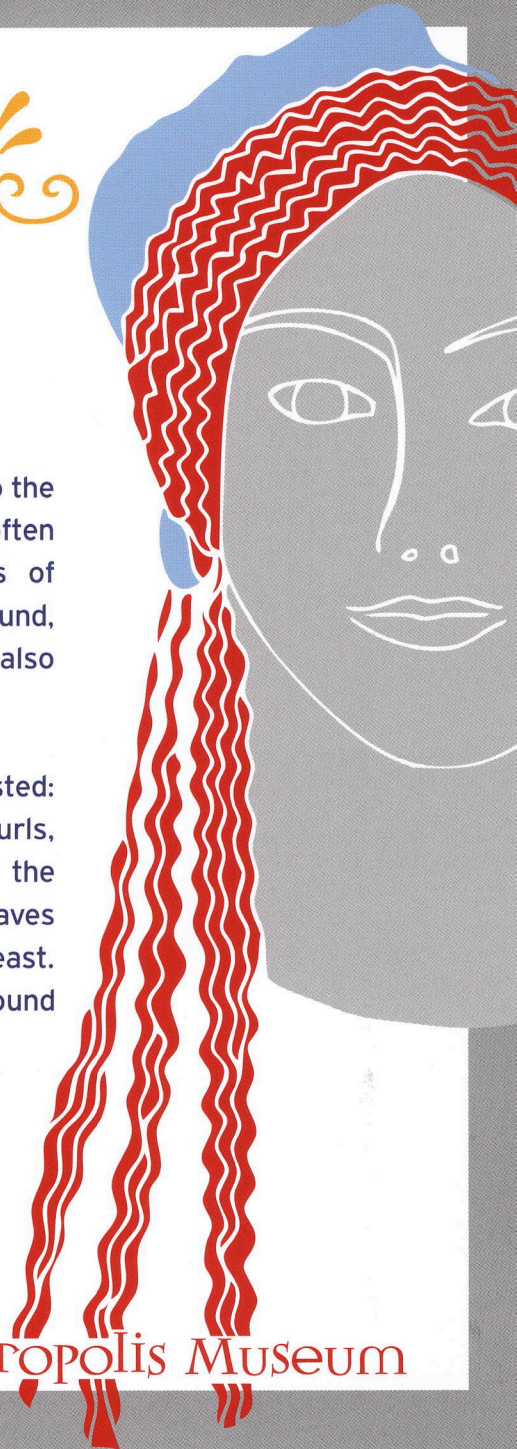




COLOR ON HAIR

A great deal of attention was paid to the hair of archaic statues, which was often very elaborately arranged. Traces of brown pigment are frequently found, although yellow was sometimes also used.

A large variety of hairstyles existed: with a middle parting, with short curls, resembling helixes or beads over the forehead, with long tight curls or waves framing the face down to the breast. Sometimes different styles can be found on the same statue.

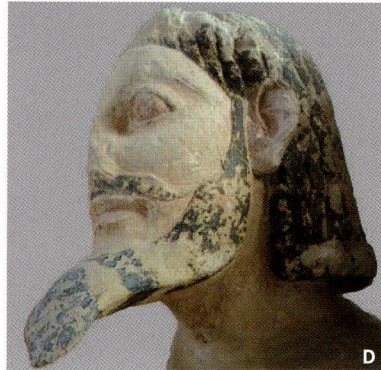


A Day at the Acropolis Museum



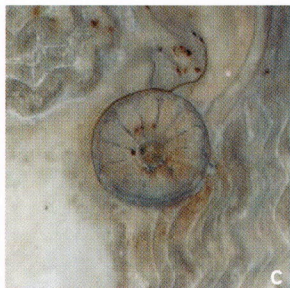
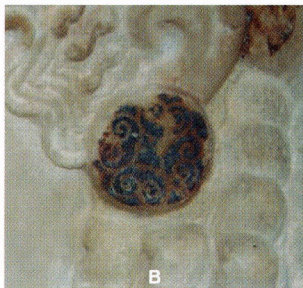
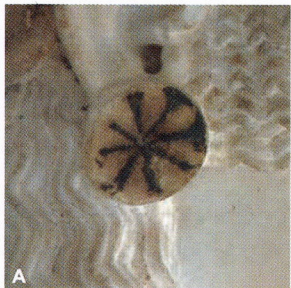
Try to match the details below
to the right sculptures

the hair



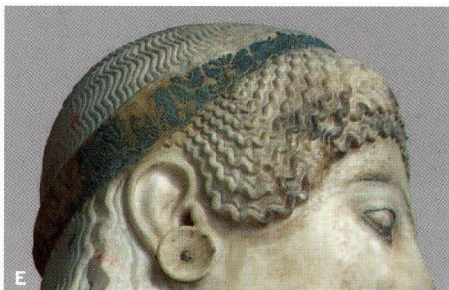


Try to match the details below
to the right sculptures
the earrings



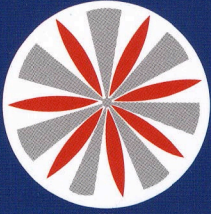
the diadems

the bracelets



A: 674, B: 675, C: 684, D: 674, E: 684, F: 680, G: 682

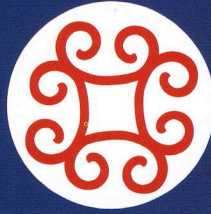




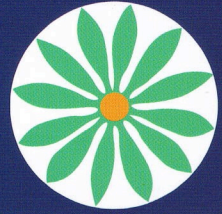
680



674

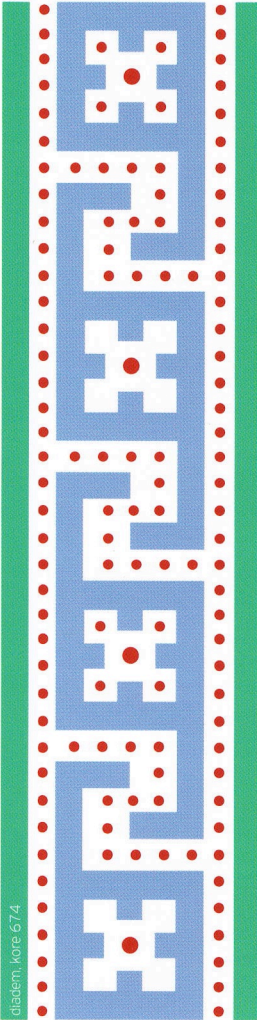


675



684

earrings



diadem, Kore 674

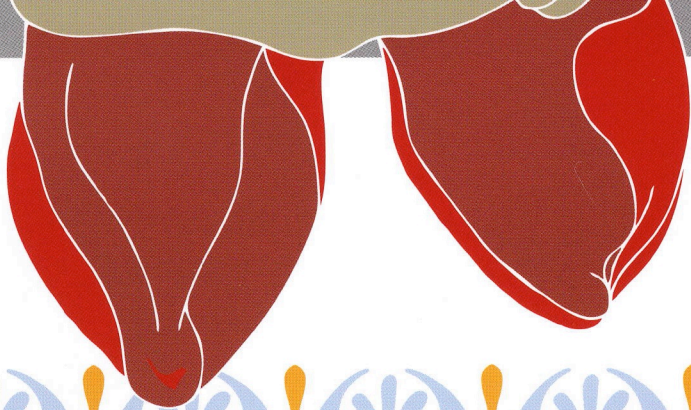
COLOR ON JEWELLERY

The Acropolis korai wore a great deal of jewellery decorating their wrists, neck, ears and hair.

They wore bracelets, necklaces of variously shaped beads and, on their heads, diadems decorated with painted palmettes, meanders, and other patterns.

Their earrings were usually round with painted decoration. Some of the korai have holes in their earlobes, indicating that earrings of some other material, usually metal, were attached.

A Day at the Acropolis Museum



COLOR ON SHOES



In antiquity, shoes came in a large variety of types and shapes. Most shoes were made of leather. Sandals were the most common type of footwear, consisting of soles with straps that fastened them to the wearer's feet. Ankle-high shoes also existed, as well as boots that went up to the calves. Figures are also frequently portrayed barefoot.

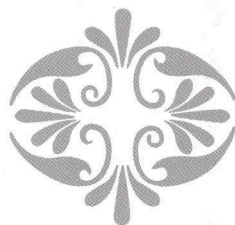
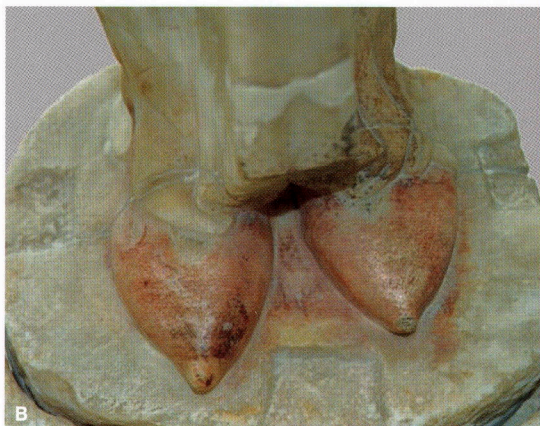
Shoes were usually black, although red, yellow, or white shoes were sometimes worn by men as well as women. The most formal shoes had elaborate straps which were either depicted in relief or painted on the statues. Frequently, the upper part of a statue's sandals has a hole in the middle for attaching a metal ornament.

A Day at the Acropolis Museum



Try to match the details below
to the right sculptures

the shoes





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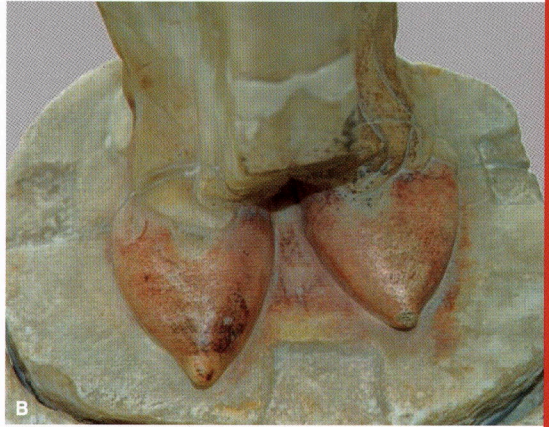
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A Day at the Acropolis Museum



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to the right sculptures

the shoes





COLOR ON ANIMALS

Sculptures depicting animals were common votive offerings to the Sanctuary of Athena on the Acropolis. They portrayed either real animals (lions, bulls, dogs, owls, etc.) or mythical beings (sphinxes, Triton, the Three-Bodied Daimon, etc.). These were either statues in the round or parts of the sculptural decoration of a temple.

Color enabled artists to paint the animals' physical characteristics and the details of their forms. Their pelt could be colored brown or red. Their manes and tails were usually monochrome blue, green, or red. Two or more colors, typically blue, red, or white, were used on the feathers and scales covering the bodies of birds and mythical animals. The way the paint was typically applied, vertically or diagonally, ensured that the color of each feather or scale differed from that of the adjoining one.

A Day at the Acropolis Museum

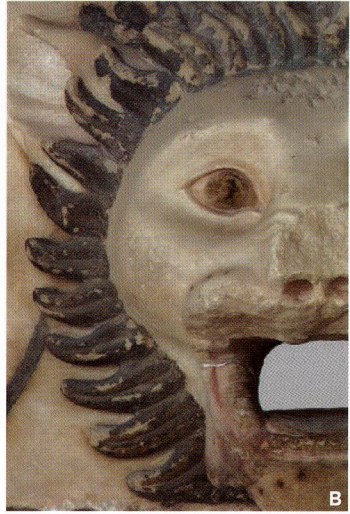


Try to match the details below
to the right sculptures

the animals



A



B



C



D





COLOR ON ANIMALS

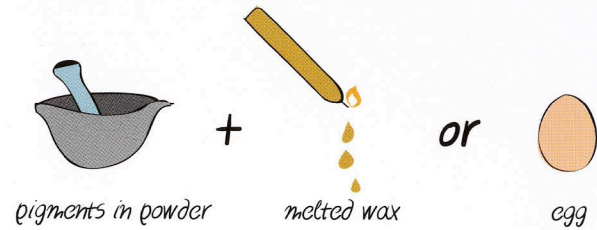
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A Day at the Acropolis Museum



To color a sculpture, artists would combine pigments in powder form with hot melted wax or egg.



Special tools were used to apply the color onto the surface of the sculpture, which had often been previously polished.

Frequently, before color was applied to a sculpture, a preliminary outline of the more complicated decorative motifs was created; after which, the artist would paint the design on the statue.



Texts & Editing: C. Hadziaslani, I. Kaimara, A. Leonti
Illustration & Design: E. Zournatzi
English Translation: L. Psarrou
The mineral pigment samples in the family backpack come from the ancient mineral pigments collection of Dr. Thomas Katsaros, to whom we owe special thanks.
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ARCHAIC COLORS



Despite the impression we might get when visiting an archaeological museum and seeing colorless white statues, ancient Greek statues were multicolored. Artists used vivid colors to paint their sculptures, since they were copying the world around them. They sought to use color to bring their sculptures to life and to highlight certain details.



Painters used colors that came primarily from minerals. Each pigment was produced from a different mineral. Many were mined in distant lands and journeyed far and long before reaching Greece. Painters mainly used the colors red, black, blue, yellow, and green.

When we look at the remains of color wherever it is still preserved on the sculptures, what we see probably looks very different from the original, because the colors have faded and their hues have changed. Thus, what frequently looks black to us might have been red or blue in antiquity, while a surviving green part might have been blue at one time.

To produce **red**, artists would use many different minerals, depending on the shade they wanted.



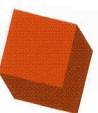
The mineral Cinnabar known also as "dragon's blood", a sulphide of mercury, very expensive to mine, produced a bright red extremely light-sensitive color, which easily turned to black.



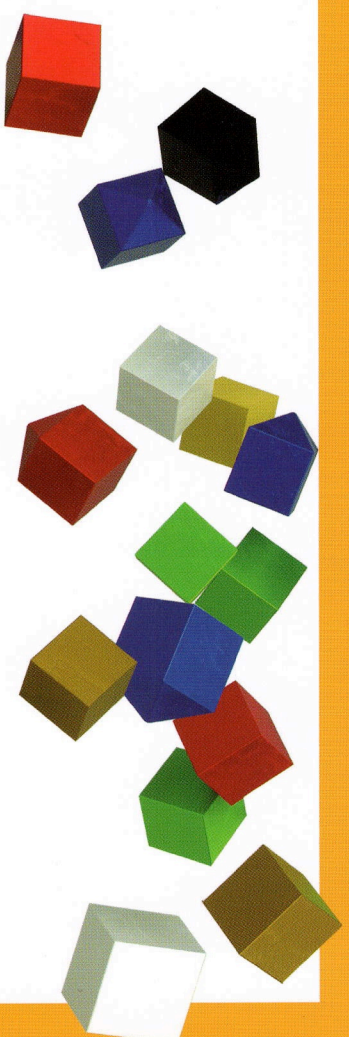
Various types of red ochre (*mitos*) produced a less intense shade of red. *Mitos* is a natural iron oxide pigment, very common in nature, widely used in antiquity.



Yellowish-brown ochre, another mineral abundant in nature and easy to process, produced a reddish-brown color after burning.



A vivid orange was achieved by using realgar (sandarakchi). It is a soft mineral, and the more it is crushed, the more intense the hue produced.



Yellow color came from ochre.

Orpiment was used to make a very bright shade of **yellow**. We know that both realgar and orpiment were very poisonous because of their arsenic compounds. Thus their extraction, which took place in mines in the Orient, was very hazardous.



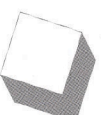
Azurite (*Kyranos Kyprios*) was usually used to obtain blue; this pigment produced various shades from bright blue to turquoise. A very bright blue was the artificial color called "Egyptian Blue" made by copper oxide, marble powder and sand.



Green was achieved by using malachite, also called *chrysocola*, a copper compound that produced a variety of colors ranging from light blue-green to deep emerald green.



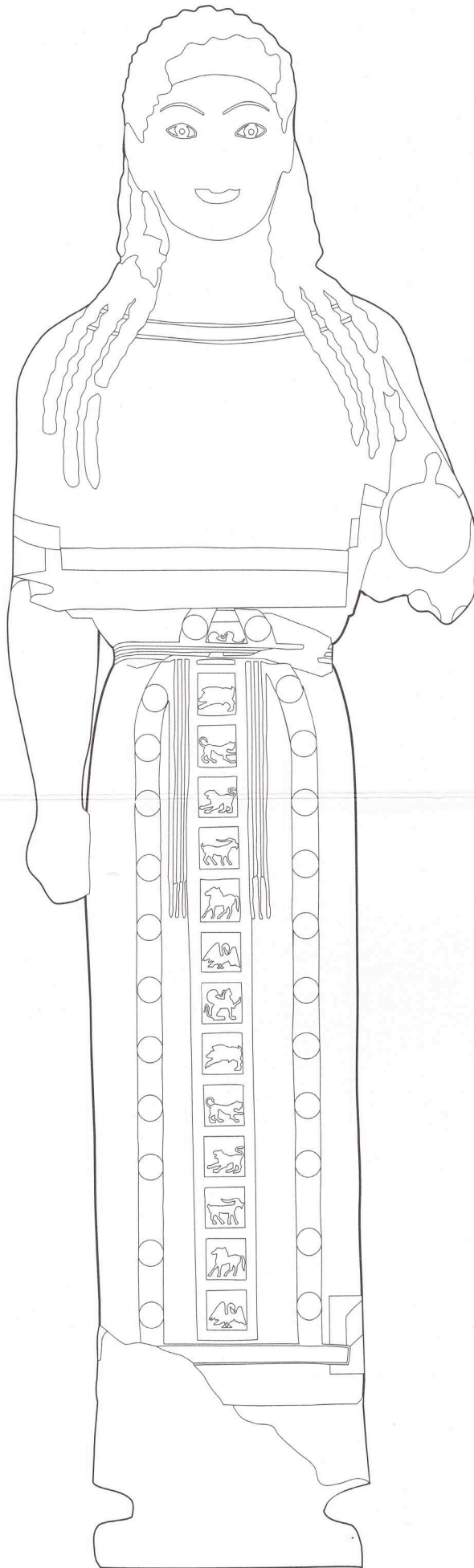
Black did not come from a mineral; rather it was an artificial color created by burning bones or grapevine branches.




White came from Lead, which is also an artificial pigment the famous Lead White the well known in antiquity as psimythion.

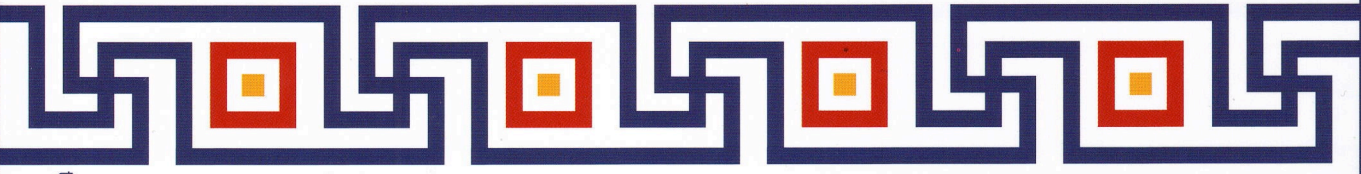


A Day at the Acropolis Museum



-  bright red
(cinnabar)
-  vivid orange
(real gar)
-  ochre
-  blue
(kyanos)
-  green
-  carbon black

Don't forget to color the "Peplios Kore" online as well!



The Archaic Period began around the late 7th cent. BC. The first large temples, decorated with wonderful sculptures, were built on the Acropolis in the 6th cent. BC. The Acropolis acquired ever greater religious and spiritual importance and many votive offerings, especially statues, were dedicated to the sanctuary. The majority and the most characteristic of these statues were the korai (maidens), marble statues of young women. They were depicted standing, looking ahead, and holding an offering to the goddess.

In 480 BC, the Persians set fire to Athens and the Acropolis, destroying temples and votive offerings. The Athenians defeated the Persians in the naval battle of Salamis, and returning to the sanctuary, reverently buried the broken sculpture in large cavities in the rock. The sculptures we can admire today in the archaic gallery of the Museum were found there during excavations in the 19th century. Many, even now, retain traces of color.

*Would you like to come along
with me to look at these statues
and imagine them in full color?*

Follow me!

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Texts & Editing: C. Hadziastlani, I. Kaimara, A. Leonti

Illustration & Design: E. Zoumaziti

English Translation: L. Psarrou

Photographs: Acropolis Museum Archives

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and to the archaeologist S. Paraschou.

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ARCHAIC COLORS



Ancient Greek sculpture was painted with many bright colors. A piece of sculpture was complete only after it had been painted. The artists' purpose was to use color to bring statues to life, to highlight certain details of their form, and to create a work of art that would please not only the gods to whom it was dedicated, but also the people who would see it. Thus, sculptures in antiquity presented a far different picture from what we see today, since most of these colors have now been lost.



A Day at the Acropolis Museum

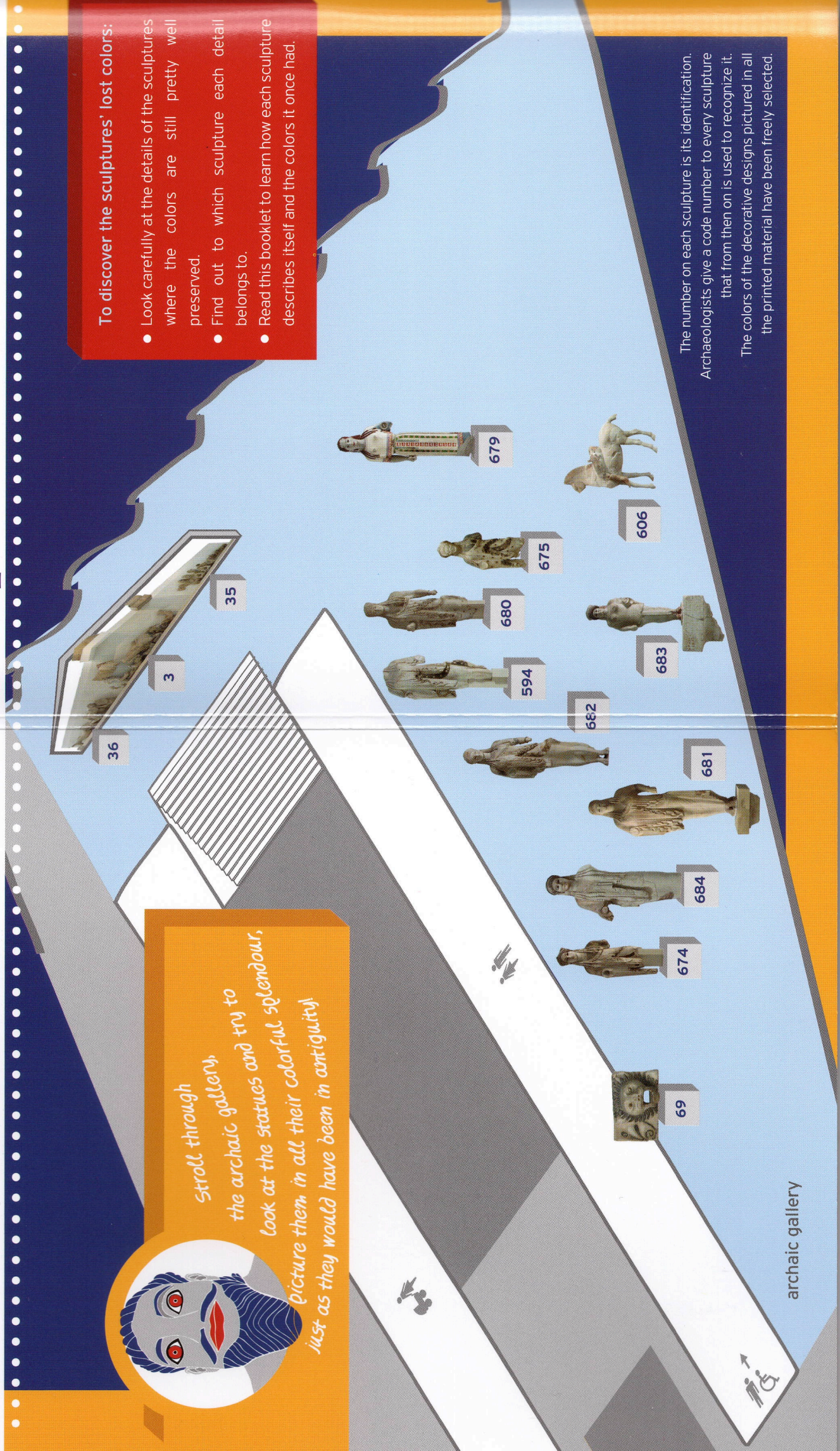
welcome to the acropolis museum



*stroll through
the archaic gallery,
look at the statues and try to
picture them in all their colorful splendour,
just as they would have been in antiquity!*

To discover the sculptures' lost colors:

- Look carefully at the details of the sculptures where the colors are still pretty well preserved.
- Find out to which sculpture each detail belongs to.
- Read this booklet to learn how each sculpture describes itself and the colors it once had.



The number on each sculpture is its identification. Archaeologists give a code number to every sculpture that from then on is used to recognize it. The colors of the decorative designs pictured in all the printed material have been freely selected.

archaic gallery



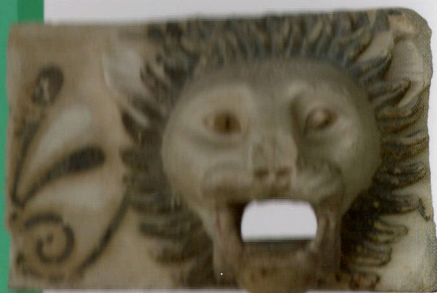
I am "Trisomatos", a daimon with three bodies: human from the waist up, with entwined snake tails from the waist down. My human forms are three bearded old men with large wings holding three of the elements of nature, a thunderbolt symbolizing fire, a stream of water and a bird symbolizing air. Pay close attention to how well the color of my beards and hair - they used to be bright blue - is preserved, as well as to my snake tails with their blue, red, and white bands.

Take a look, too, at the other figures decorating this pediment (the triangle formed by the temple's roof on each of its narrow sides). Two lions are mauling a bull in the centre of the pediment, and red blood is flowing from the wounded animal. To the left, you'll see Herakles wrestling with Triton, a mythical sea creature with the torso of a man and the tail of a fish, on which you can distinguish its blue, red, and white scales.

36, 3, 35

I am the "Persian Rider" and I owe my name to my richly-colored clothing that recalls similar Oriental costumes. Unfortunately, only half my body, from the waist down has survived. I am wearing a short thigh-high chiton, decorated with various brilliantly colored patterns. The tight trousers (breeches) covering my legs are decorated with blue, red, green, and yellow diamond-shaped designs. My horse's mane was painted bright green and red.

I am shaped like the head of a lion, but I was actually a water spout, used to drain rainwater from the roof of the temple. I was located in a corner of the roof of the "Ancient Temple", which was near the site where the Erechtheion now stands. To this day, the inside of my mouth and the irises of my eyes are red. My yellow ears and blue mane are also well preserved.



69

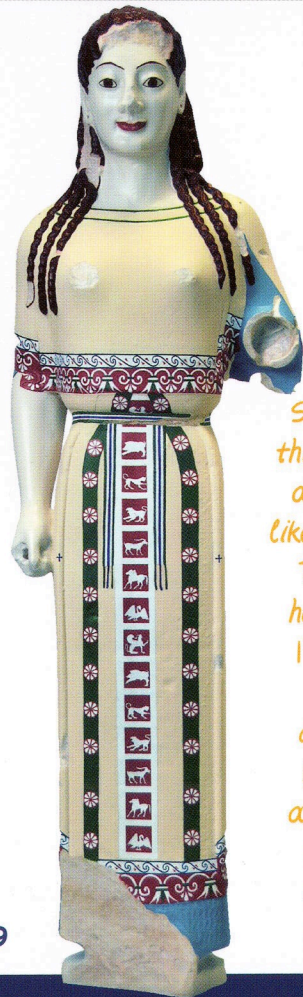


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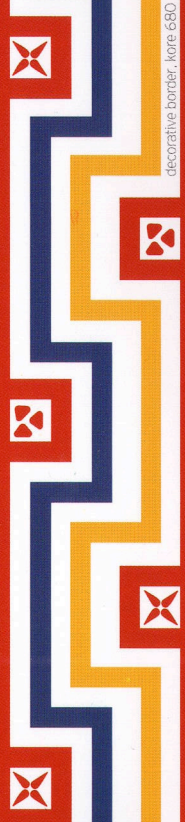


679



Some people think I am just another kore like all the rest. The fact is, however, that I'm Artemis, goddess of the hunt. I once held arrows in my right hand and a bow in my left.

I am called the "Peplos Kore", because the garment I am wearing is a peplos. The colors of my eyes, hair, and peplos are well preserved. I used to have multicolored patterns on the upper edge of the garment's overfold, which were repeated on the lower part. It is tied at the waist with what once was a blue and green belt. The front lower part of this garment is decorated with a vertical row of animals, birds, and riders on a red background. If you look at the hem and the sleeves of the peplos, you'll see that I was wearing it over a second garment, a chiton that used to be blue.



decorative border, here 680

My chiton and himation used to be brightly colored and elaborately decorated with small crosses all over the fabric and a loose meander along its edges. I am wearing two bracelets. The one on my left wrist stands out in relief; the one on my right is painted. Don't forget to look at the offering for the goddess I'm holding in my right hand. It's a fruit, probably a quince.

680



683



Although small, I stand out because of my large, beautiful, painted eyes. My hair, which covers most of my forehead, has preserved its color well, red below, brown on top. Did you notice that the red color appears to have spilled onto the back of my dress? My red pointed shoes are completely different from those of the other korai. I am holding a dove in my left hand, a gift for the goddess Athena.

I'm called the "Chian Kore", because people believe I was created by an artist from the island of Chios. I'm wearing a chiton that now looks green on top, but was actually once blue, while the lower part was white with a broad band that had blue, red, and green patterns. My himation was yellow, with a vividly colored border decoration. I am also wearing earrings with painted spirals (helixes). My back is smooth and undecorated, maybe because it couldn't be seen from where I was standing.

675



decorative border, kore 593



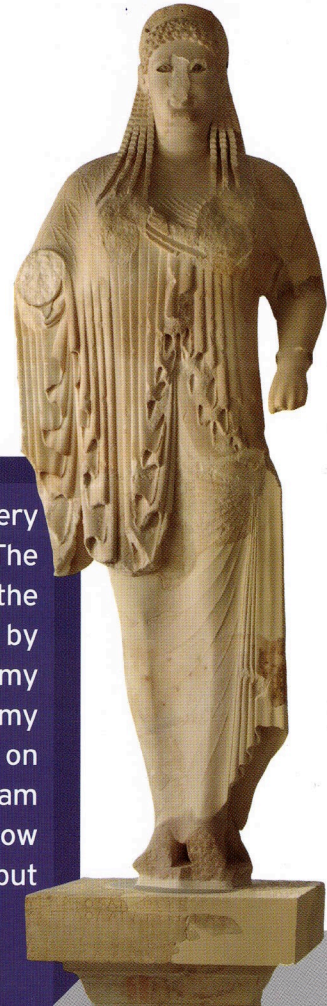
594

My richly pleated clothing is very impressive with its beautiful, once multicolored designs. See how one of my hands is lifting my chiton, and look closely at its broad painted central band.

It used to be blue with red meanders and squares. Another, narrower, row of smaller squares with geometric designs decorated the ends of my himation.

681

I stand out in the Museum's archaic gallery because I am very tall and monumental. The inscription on my base says I was created by the sculptor Antenor and dedicated to the goddess by the potter Nearchos. Notice the deep folds of my himation and the bright colors at the edge of my left sleeve. Also, look at the colors and designs on the central band at the lower part of the chiton I am holding to the side with my left hand. See how beautiful they are! My eyes were not painted, but made of some sort of crystal.



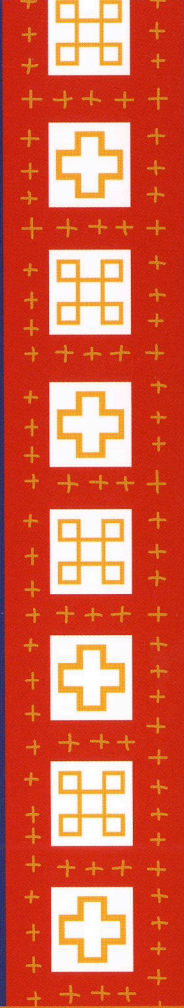


682

I am tall and smiling with a very aristocratic appearance. Look at the four different ways my hair was arranged and my splendidly decorated clothes with their rich folds. The central band of my chiton was decorated with complex meanders, my himation and sleeves had geometric motifs on the edges, and painted designs were scattered over the entire surface of the fabric. My eyes were made from some other material. I'm wearing a bracelet on my left wrist and sandals with relief straps on my feet.

decorative border, Kore 682

representation B. Schmalz



674

My almond-shaped eyes, strongly outlined in black, and my equally black eyebrows are my most characteristic features. Both my chiton and my himation have rich folds and are lavishly decorated mainly on the edges. The upper part of my chiton is green. I am wearing earrings with painted rosettes (plant motifs) and my hair is combed in rows of curls around my forehead.

684

I'm mostly known for my beautiful eyes that have retained their color so well. Look at the black color remaining on my eyebrows, eyelids, and pupils and the red on my irises. I'm wearing a diadem with painted flowers on my head and round earrings with painted rosettes in my ears. See the rows of curls framing my face? Don't they look a lot like the hair of Kore 674? Maybe we were created by the same artist.

