

A TOUR OF THE
PATTICHION MUNICIPAL MUSEUM – LIMASSOL’S HISTORICAL ARCHIVE
AND STUDIES CENTRE

“A museum for Limassol’s contemporary
and charming romanticism”

By **Mimis Sofocleous**

Scientific Director of the Historical Archive



Welcome to “Pattichion Municipal Museum, Historical Archive and Studies Centre”. The Historical Archive is an independent establishment, founded by the Limassol Municipality, aiming to promote the establishment’s principles, which is led by 11 board members, with the current Mayor of the city acting as the President of the management board. Mr. Andreas Christou is currently the Mayor and President of the management board.

The building's opening took place on November 14, 2011. Here is a photograph from the revelation of the sign which is located on the building's entrance.



(The Minister of Internal Affairs, Mr. Neoklis Sylikiotis, at the opening of the first Studies Centre of the Press and Information Office, with the Mayor of Limassol)

(The Minister of Internal Affairs, Mr. Neoklis Sylikiotis with the Mayor of Limassol, Mr. Andreas Christou at the opening of the Historical Archive, 14th November 2011.)







Before entering the Museum, it would be helpful to reference the establishment's philosophy, adopted by the Historical Archive, Museum and Studies Centre of the Limassol Municipality, which is built on the basis of a simple question and an even simpler answer:

-“How old is Limassol's present?”

-“As old as the narration in written and oral testimonials, the information, the documents and heirlooms that can be seen in front of us every day (starting from our self-discovery as parts of an individual and collective memory of our city).”

From today until the older days, Limassol never ceased its cultural growth, and this is why we can observe a constant presence, going through a lot of different names before settling on its current one; Limassol. However, the city's creative spirit and the openness of its residents. Limassol's residents don't have an arbitrary self-identity, as it's built on many characteristics which form a solid basis of self-awareness and self-representation.

In Cultural Sciences, the term “cultural minimum” has been introduced many years ago, and references all the characteristics of a person which help build their self-identity and self-assessment in an even bigger cultural circle (eg. Cyprus, Mediterranean, Europe). To sum it up, this “minimum” consists of the minimum synthetic particle, needed in order to find its own identity or team where it belongs and participates on a cultural level. The Historical Archive’s main goal is to promote Limassol’s image as a city in many of its different forms, as well as the contribution of its residents to the development of this image. We’re looking for “citizens”, with the old meaning of the word, and how they differentiate from an “individual”. We aim, especially through our educational programs, to create citizens who will contribute to their city’s happenings because they will know its history, culture and contribution.





Limassol's residents have many characteristics which can be used, each on its own, as a "cultural minimum" and, at the same time, as a reference point of identity. This isn't an ideology or a dangerous generalisation, lacking of historical validation, but more of a solid theoretical basis which doesn't stray from a place's history and from all those characteristics that make up a person's identity. In order for the "cultural minimum" to work, all those historical characteristics, which make up a person's or the public's authenticity, need to be present. It helps an individual recognise others who participate in this process and vice versa, the individual is recognised by its peers as someone with the same qualities.





For example, the music sung by “kantadoroi” is part a Limassol’s resident’s life as: a) the music has a historical aspect which identifies with the city, b) it has a stylistic aspect since this kind of music is now considered as “the city’s sound” and through it anyone could find his inner Limassol self. While the “cultural minimum” is exploited by an individual on a theoretical level as a tool for self-awareness and self-representation, it can be also used as a methodological and qualitative tool in order to establish the cultural boundaries between which a resident of our city moves and how he differentiates from another Cypriot citizen or a citizen of a different country. How does one discover his identity? The answer to this question has been answered when it comes to Limassol. Limassol’s residents, in terms of personality, claim to belong to “team Limassol”, where they organise festivities as the Carnival, the Wine Festival etc. Limassol’s residents present themselves as members of a undifferentiated community, whose the boundaries coincide with the boundaries of national territory, but whose the topicality is highlighted (sometimes in extreme level) and adopts the main role. In our days, when it comes to Limassol, it seems that the place of physical origin didn’t lose its meaning.

The term of “localisation” also exists (we don’t make reference to negative regionalism, who only creates negative marks in the history of ideologies), which, as a cultural theory helps researchers detect all “indigenous” characteristics which help an individual describe themselves on a qualitative, not quantitative manner. This way, their self-awareness and self-identity are linked to their place of origin, but also affect the development of cultural and artistic projects, which fully express the “flavour” of that place. Localisation helps us achieve that creative goal.

Mapping modern day Limassol in terms of localisation, especially in the midst of the globalisation period is proved to be really interesting. The Historical Archive with its museum collections embodies this spirit. We firmly believe that Limassol promotes inspiration in its citizens, especially in the cultural creators, who never claimed to have wanted to get rid of “localisation”. On the contrary, they embrace it, reminding us that plenty of localisation traits exist in their work. Composer Marios Tokas always prided himself in doing that, often mentioning it during interviews and in his articles.

Another useful cultural theory suggests that everything that classifies as both material and immaterial legacy in a city’s present is anything that was able to survive the passing of time, from older times up to today, and that is recognisable by its citizens. All this is merely exist to support the main axis (Limassol). A good example to make comparisons to this effect would be an onion and its many layers. A single layer doesn’t make an onion; it needs all the layers enveloping the centre to become one.

All this relates to how we divide historical periods. It is understandable to be confused regarding the meaning of time, especially if we take into accounts its recent definition: *“time is the continuum of experience in which events pass from the future through the present to the past”* (Hyperdictionary, 2003). The definition of time, space and motion, in the way that we observe them around us on this planet, were first set by Isaac Newton in 1687. However, in our museum, we follow a different route, the one set by Einstein. A friendly reminder is that, according to Newton, time flows consistently and that space is a tank without any limits. Everything exists in a predetermined space and under clear circumstances, moving into the universe following predetermined laws of motion. If at a given time, every circumstance in the universe is known, those laws can determine all future motions, which means that the universe’s history can also be known. This theory is known as “mechanical determinism”. However, Einstein shook the very foundations of that theory, saying that all this is applicable only to our planet’s gravity field. The calculation of time in our universe varies a lot and it depends on the observer at the time. We consider Limassol as a universe which can be determined by anyone. There is no universal way to judge if two specific natural events are happening at the same time. In the same way, observers in Limassol have brought the local history on the spotlight to study a different kind of “gravity”, which is preserved and promoted by everyone at the Archive, the Museum and the Studies Centre. This gravity translates differently for everyone, consisting of Limassol’s status as a historical and cultural mark in the history of Cyprus and the near region.

Limassol is presented through the museum's exhibitions and collections, observing how it survived the passing of time up to the day of the tour, which marks the date which we use for our countdown. (For this purpose, we're creating *Limassol's Timeline* in which one can find description of significant dates of the city's history.)



The image that we want to convey is that of driving a car and seeing through our mirror (History), we have the ability to view, from our driver's seat (Present), our route so far (Past) while we're heading towards our destination (Future).

The Historical Archive and Studies Centre, as well as the museum's collections exhibited in the Centre, aim to render our knowledge about Limassol more scientific, broadening the archive (through the interaction of the guide, the students and the items), but also its thematic area, following the example of the Annual Scientific Symposium of Limassol's Oral History, which broadens the information and knowledge that we have about Limassol (for example, the topic of the 8th Scientific Symposium is "Limassol's invincible cities", which includes communities, parishes and neighbourhoods).

The Historical Archive, including everything that belongs to it, aims to broaden and systemise in a scientific way our knowledge about Limassol, through different methods, scientific tools and coordinated actions and sub-actions.

The motto used by the Volunteers of the Archive is “We preserve our city’s past for its future”. This is a motto that wasn’t randomly picked at in 2005, back when the Volunteers had their first meeting, here, in the Governor’s Residence (inside the same room that, nowadays, one can find the digitalised version of the Press and Information Office’s archive), but expresses the belief that, everything that is collected and exploited scientifically, will help future generations study, in a wider scale, the city’s “past”, as well as their own present, which will eventually become the “past...”.

For starters, we need to explain the foundation’s name:

- “Pattichio” as the foundation of Nikos and Despoina Pattichi made a generous donation in 2007, which allowed us to refurbish the Ex Governor’s Residence (The British Governor’s residence during British Occupation (1878-1960), and Limassol’s Prefect from 1960 until 2000) and house the rest of the Foundation’s attributes:
- “Public” (which is an initiative of the Limassol Municipality, which, dating back in 2005, started taking all actions in order to create a...)
- “Museum” (in order to exhibit collections and many different items in which is described Limassol’s historical evolution as a state),
- “Historical” (because it showcases Limassol’s history of at least 3 centuries),
- “Archive” (where the Limassol Municipality’s archives are stored, dating from 1877 onwards, in addition to private archives of Limassol’s citizens)
- “Studies Centre” (because anyone can research Limassol’s history through the archives found here, as well as all the newspapers dating from 1877 onwards, now available in digital form thanks to the Press and Information Office)

And now, some background for the Historical Archive.

The first meeting took place in 1973 at the City Council, while Fotis Kolakides was Mayor. The meeting suggested the creation of a tome.

On December 19, 1983, on the occasion of Giorgos Fasouliotes’ exhibition, organised by Dimitris Zavos from Ammochostos, the Director of the Scientific Research Centre, Historian Dr. Costas Kirris, sent a formal letter to the Mayor, Fotis Kolakides, stating the following:

“...I propose the systematic organisation of an archival section in the Public Library, the development and extension of the associated archive, marking the application of a long term goal of the E.U, the decentralisation of research in local, crucial areas. (PSC 49/1882 from 11/12/1982). In this Archive we can progressively incorporate, preserve both methodically and scientifically as well as research all of Limassol’s public and private archives, not appertaining to the related law in the Central Archive. “I’m referencing, in particular, archives of a literary, historical, spiritual, economical and artistic nature, belonging to known

families or foundations in Limassol, which need to be submitted to your Public Library, even as photocopies."

Many years have passed until 2000 when the house of the former Governor was emptied in the Public Municipal Garden, and with the initiative of the municipal team "Our City", a formal letter was sent to the Mayor, Dr Demetris Kontides, proposing the refurbishment of the Governor's Residence in to a site for the Historical Archive. The letter mentioned, amongst other:

"The Governor's Residence should become Limassol's Historical Archive..."

The idea was considered at some level, and Giannis Toumazis, with the help of Maro Kovotsou, was commissioned to conduct a museum research on the Governor's Residence in order to accommodate the city's Historical Archive. The case remained stable and waited for confirmation.

The case remained unconfirmed until 2005, when the Vice President of PDE of Cyprus' University of Technology, Mimis Sofocleous, after a discussion with Mayor Demetris Kontides, submitted a special report to the Municipal Council, in which he explained that he would voluntarily take over the scientific management of the case, provided that the Mayor would secure 27 votes from the Municipal Council, which actually happened during the meeting of the 21st April 2005. After the Mayor's initiative, the Nikos and Despoina Pattichi Foundation signed a special cooperation agreement with the Limassol Municipality in June 2006.

On the building's main entrance, the visitor can see on their right a sculpture dedicated to Marios Tokas. It is called "Broken Musical Staff" and was made by sculptor Costas Ioannides (Valentine). In front of the sculpture, you can find jasmine, which is a Limassol favourite flower, and in extension, Marios Tokas' favourite ("the night smells like jasmine", reminiscence of the nights he spent in Limassol during his early years).

Climbing the main entrance's stairs, one can also spot a shopping bicycle, donated to the Museum by the Kyriacos Toffi family. Such bicycles were very common in Limassol as, during a time where cars were not as common, all the different shops and workshops transported their products via bicycles. It belonged to Limassol's first supermarket, on Saripolou Street, which nowadays houses the Department of Electrical Engineering of Cyprus' University of Technology.

The Museum's program is found inside the bicycle's basket.

RECEPTION HALL

Secretary Desk, Museum Shop for the Historical Archive's publications, as well as books about Limassol.

In the entrance, there is Catalogue with the names of the District Chief Commissioners, ex residents of the building, as well as regards to their role during the first years of the British occupation, as seen by Cyprus' first General Governor, Sir Samuel White in 1879:

"The position of a district chief commissioner was by no means enviable in Cyprus. The pay was absurdly small, and he was obliged to institute reforms both for sanitary and municipal interests which necessitated an outlay, and increased the local taxation."

(From Sir Samuel White's book, *Cyprus as I saw it in 1879, London, 1879*)

Limassol's first British Governor, Captain Burry, didn't get the chance to offer much to the city as he left early. Because of that, Limassol's real first British Governor was Colonel Falkland Warren, who expressed his interest in Cyprus, and managed to better the situation in Limassol early in his governing days. The roads were cleaned and repaired, animals were transported away from the centre, trees were planted and special boatyards were built for the loading and unloading of ships which were docked away from the shore.

Chief Commissioners of the district

- Captain Bury (1878)
- Colonel Falkland Warren (1878-1879)
- Ronald R.M. Mitchell (1880-1912)
- Major W.N. Bolton (1912-1923)
- Bruster Joseph Surridge (1923-1926)
- Captain Fleury (1931-1935)
- Ronald P.L. Brown (1926-1932)
- Captain Greening (1933 -1938)
- Wayne (1939 -
- Arthur Wright (1933- 1942)
- Bell Weston (1945 - 1949)
- B.I. Weston (1947-1949)
- John Reddaway 1949-1953)
- Mr. A. H. Dutton. 1950-1952
- W.H.Ramsay, 1958

On a small frame, the visitor can see an invitation for tea in 1942, sent by the British Governor to the family of Antonios Pilavakis, donated by Elisabeth Pilavaki, who was present at many events held in the building while it still functioned as the Chief Commissioner's office.

Researcher Nasa Patapiou provided the catalogue of leaders of the Venetian period who commanded Cyprus for a long period of time. From time to time, the following served as commissioners.

Next to that, there is a catalogue with Limassol's Prefects, who were residents of the building (hence the name, Prefect's Residence) from 1960 until 1999, when it was gifted to the Limassol Municipality.

OCCASSIONAL PREFECTS

- Christodoulos Benjamin
- Leandros Zachariades
- Andreas Aggelides
- Takis Athanasiou (he wasn't a resident of the building and negotiated in order to gift the building to the Limassol Municipality in order to house the Historical Archive. The story about how the building was gifted to the Municipality is interesting. In 2000, a team of citizens who participated in the elections in 1996, elected 2 counsellors (Kostis and Totis Kolotas) and sent a formal letter to the Mayor, Dr Demetris Contides on October 17)
- Nicos Roussos (not a resident of the building)

ΔΙΟΡΙΣΜΟΙ ΕΠΑΡΧΩΝ ΚΑΙ ΜΕΛΩΝ ΣΥΜΒΟΥΛΙΩΝ ΡΑΔΙΟΣΤΑΘΜΟΥ ΚΑΙ ΑΛΛΩΝ ΤΜΗΜΑΤΩΝ

Ὡς ἐπισήμως ἀνεκοινώ-
θη ἐγένοντο οἱ ἀκόλουθοι
διορισμοὶ Ἐπαρχῶν οἱ
ὁποῖοι θὰ ἀναλάβουν ἐπι-
σήμως καθήκοντα ἅμα τῇ
ἀνακηρύξει τῆς Δημοκρα-
τίας.

Ὁ κ. Χρ. Π. Κυθραιώ-
της, βοηθὸς Διοικητῆς Λε-
μεσοῦ, τοῦ ὁποῦ οἱ ἀξιό-
λογοὶ ὑπηρεσίαι τόσον ἐ-
κτιμῶνται ὑπὸ τοῦ κοινοῦ,
προάγεται ἐπαξίως εἰς
Ἐπαρχὸν διὰ τὴν Λευκω-
σίαν καὶ Κυρήναιαν.

Ἐπαρχὸς Ἀμμοχώστου
διορίζεται ὁ κ. Α. Σαμῆ.
Ἐπαρχὸς Λεμεσοῦ ὁ κ.
Χρ. Βενισμίν. Διὰ τὴν Λάρ-
νακην καὶ Αἰγιάλιον.

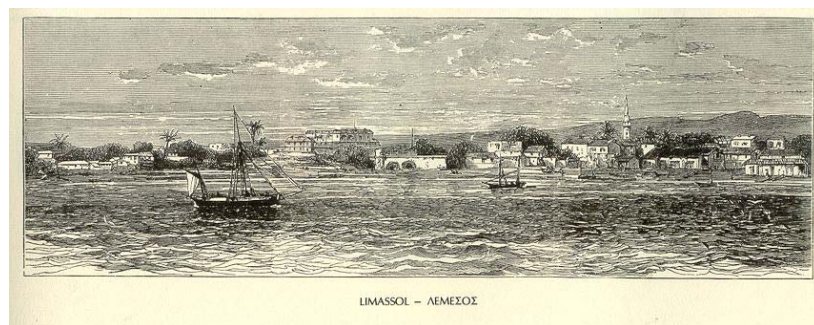
(Paraliki, 8 August 1960)
διὰ δὲ τὴν Πάφον ὁ κ. Δ.
Παραλίκης.

ENTRANCE

1. As soon as someone enters the building, they can see a chandelier hanging in the foyer between the ground floor and first floor, which belonged to an old Limassol residence, donated by "Inner Wheel Club Limassol Amathusia". The chandelier was

recently restored and gifted to the Archive to decorate and light the Museum's entrance.

2. On the left, there are pieces of furniture of a mixed technique (baroque and Cypriot patterns) ,belonging to an urban house in Cyprus, preserved in an excellent state, dating back in 1895. It was donated by Erma Auctions Gallery. On the furniture, one can find the Guest Book, provided by binder "Lellos Constantinides and Son". Also visible is a typographical "memorial" where the Archive's name is written backwards, an offer of the printing house "Rythmos", typeset by Giorgos Stilianides. The wooden frame was created by the old furniture maker Dimitrakis Goergiou, who is located at Athens Street since 1951. He was known for his octagon wedding crown cases which are collected items nowadays.
3. As soon as someone enters the building, on their opposite, behind the desk, there is a modern painting by Spiros Chr. Dimitriades, in which the artist, using a classic engraving from Limassol's Ottoman period as his base, portrayed the evolution of today's Limassol, placing modern boats on the front, and schooners and brigs in the back. This painting "communicates" with Limassol's engravings located on the wall as one climbs the stairs. Here is the old engraving depicting Limassol during the Ottoman period (1571-1878).



4. On the left, above the reception desk, there is a special mention to the "Nicos and Despoina Pattichi Foundation". Without their generous donation, the refurbishment of the building and its transformation in to Pattichion Municipal Museum- Historical Archive and Studies Centre wouldn't have been possible.
5. Next to it, there is a catalogue of the names of everyone who donated or loaned archival material or museum items, all found in the Historical Archive.
6. Climbing the stairs which lead on the first floor, there is the motto of the Archive's volunteers: "We preserve our city's past for its future".
7. On the stairs' first steps, there is an old photograph of the building, took during the celebrations of King George's crowning. Loucas Gregoriades, historian and Archive's volunteer, writes:

"The Prefect's Residence was completed in 1879, most likely by a Cypriot building contractor, commissioned by British judge Parker. It was later leased by the colonial government for the amount of 50 pounds per year, for 20 years to be used as the residence of Limassol's British Chief Commissioner. In 1919, it was finally bought by the government in order to serve the same purpose. It was burnt down in 1931 during the October riots. In 1933, using the new renovation plan, the building was almost rebuilt to its initial shape. From the declaration of Cyprus' independence in 1960 until 2001, it served as the residence of Limassol's Prefect."

8. Climbing the stairs, there is another big photograph of Limassol, by photographer John Paul Foscolo, which portrays Limassol's sea front in 1878. John Paul Foscolo arrived in Limassol in 1878, serving as a photographer of the British army. Foscolo, born in Izmir and hailing from Zakynthos, came to Cyprus following the arrival of the British in 1878, choosing to stay in Limassol for his own personal and business reasons. He opened his first professional studio in the city with an Armenian photographer, M.M. Papazian, who he collaborated with until 1890. In Limassol's newspaper Alitheia (28 November 1890) we found the following announcement:

"I'm informing the respect public that I broke my partnership with Mr. Foscolo, from now on I will not be working with him and I hope that I will have the respect of art connoisseurs who appreciate my skills. My studio is located at Victoria Street in the Residence of Chatzigeorgiou Chatzioannou No108. Affordable prices

Limassol, 7/19 October 1890. M.M. Papazian, Photographer".

He later collaborated with another big Limassol photographer, Eduand Voskerichian. Aristeides Koudounaris writes about Foscolo:

"Foscolo continued to work alone for the rest of his life. He served as photographer for Sir Robert Biddulp. He worked as a photographer for the British army for many years, for nearly all the families of Limassol, but also of other cities. He took photographs in public and private social events, excursions to the mountains, archaeological sites, monasteries, panoramic shots of cities. He was very active, creating postcards for all of Cyprus. He earned a gold medal at the Athens-Cyprus Exhibition which took place at Zappeion in 1901 and the Industrial Exhibition of 1911 in Limassol."

9. During his time he photographed Cyprus, its people and its new conquerors. Foscolo's photographic work showcases high quality both from an artistic and

technical point. Foscolo was the first photojournalist as his photographs were viewed by the public, just like many photographs that he took in Limassol outside his studio.

10. Next to that photograph, there is another photograph by Foscolo, a panoramic shot of Limassol took at the beginning of the century.



Detail from the map:



Of course, the first photograph of Limassol was taken in 1875 by a French photographer, Bonfils Félix (1831-1885). The French professional photographer, alongside another French, Cabanis Marie Lydie (1837-1918), founded a photograph production company, ranging from Middle East, to Greece, Cyprus and elsewhere.

The first catalogue was published in 1871 with 15,000 prints from 600 negatives.



For an unexplained reason, it seems like a coincidence of an artistic perspective that, the two photographers, within a three year gap, photographed Limassol from the same spot.

GROUND FLOOR



Photography Kyriacos Andreou

FIRST ROOM (left)

As soon as someone enters the room, equipped thanks to a generous offer of “Inner Wheel Club Lemesos” following the initiative of Mairi Labrou Protopapa, volunteer of the Archive, will see six display cases, each of them representing a different side of Limassol. In the room, there is a painting of Limassol by Michael Koufos. Michael Koufos, born in Kalymnos, moved in Limassol and founded Cyprus’ first Art School near the end of the 19th century. This painting can be found at the bar of the Club “Union-Equality”. The podium comes from the Anglican Church of Apostle Barnabas at Commissariat. It was donated by Erma Auctions Gallery.

1. The first display case contains different products (both material and immaterial) produced by factories or workshops in Limassol. A lot of thought has been put into the array. On the lowest shelf there is a stone and a roof tile from Limassol’s Ceramics Workshop, an adobe, piece of walnut wood, an old iron lock from an Limassol house (from Michales Mouzourides’ collection), as well as a catalogue with the names of old building contractors, reminding us how Limassol was built. On the shelf above, there are books which showcase Limassol’s spirit. The collection is renewed every so often to allow museum visitors to see all books published in Limassol or have Limassol as their subject. In the middle shelves, everyday products produced by Limassol’s industrial and trading businesses can be found. Amongst others: milk from the farms “Isidoros” and “Aristos”, aromatic substances by perfumer Vasa Nicou Argiridi (1916-2000), cigarettes from Patikes, Drousiotes and Shizas (some of Limassol’s oldest tobacco makers), coffee from Kaemakames’, Anatoli and Byzantinos’ coffeeshops, drinks by KEO, the legendary Keoveta, Lanitis’ lemonade, KEAN’s orangeade, gazoza by Salloumi Platron, commandaria, wines and cognac from Chatzipavlou, EOL, LOEL and SODAP. The cognac tray from Mikis Tsitallas and bread by Dorita Voskaridou are specimens of Limassol’s craftwork. A wedding invitation from 1989 invites us to attend a ceremony.

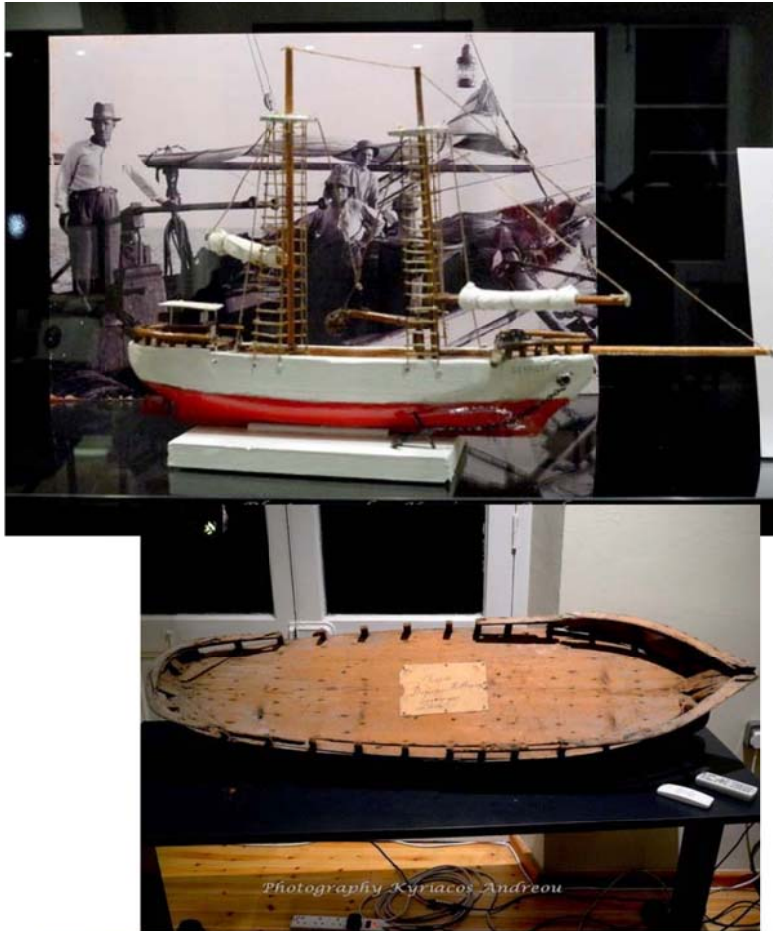


2. The second display case contains items that symbolise Limassol's Carnival. This case was prepared by collector Elena Papadopoulou, with items taken from various collections. Amongst others, one can see a Cheerleader costume, an iconic symbol of the Carnival and a costume of the "Unknown Carnival Man". There is also a poster from the 1930's Committee, a donation of Erma Auctions, a magazine about the Carnival, donated by Michalis Mouzourides, a photo album of Pambos Samptianes' family, a book about the Carnival by Antis Psimenopoulou etc. On the highest shelf, two Carnival masks can be found, which decorated a Carnival float in 1960, created by Kostakis Mavrogenis, an important figure in float building.



3. The third display case contains items from Limassol's naval character. There is a replica of the boat "Sevasti", owned by Ioannis Mandaliou, father of baritone Panagiotis Mandaliou. There are also naval documents which showcases Limassol's relation with the sea through trade. A photograph and items from the boat "Lambousa" can be found, acquired by the Limassol Municipality in 2007, through a special European program for decommissioning of old historical ships. Next to the display case, a replica of the boat "Kypros" can be seen, belonging to Captain Demetrios Marneros, donated by Loukia Labrou Papatziakou. Lastly, there is a photograph of three ship constructors, posing proudly on a barge at the old boatyard, located opposite the Public Municipal Garden, before it was moved on the west where it is located nowadays.





4. The fourth display case represents "the Sound of the City", the songs sung by "kantadoroi", the "kantades". Limassol's "kantades" are praising the city in a unique way. *"Welcome to our beautiful Limassol for yet another year, celebrate Carnival and get crazily drunk. With songs and guitars, young and old people, children on the streets will roam around together until the early morning."*





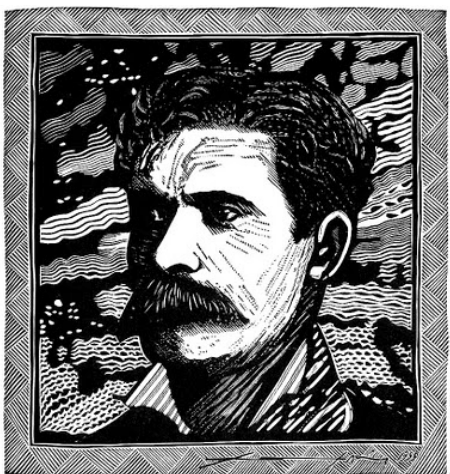
This display case contains the mandolin and cape of Cleanthis Fanares, as well as photographs (a donation of his son, Lakis Fanares). It also contains the mandolin and the guitar of Giorgos Giorgalletos (donated by his son Lollos Giorgalletos). There are also two handwritten notes with lyrics from two songs written by Alecos Orates, first

sung by the legendary “Trio Amigo” (Roulis Pallikaropoulos, Totis Tsikkoures, Panicos Mihaelides) which are now considered classic Carnival songs, being a huge part in its tradition. It also contains photographs of old “kantadoroi”, as well as the disk “Edo Lemosos” by Giorgos Giorgalettos’ Team, scored by composer Mimis Plesas. Musical staves with songwritings by Gogos Michaelides-Moutsochito, an important artistic figure in Limassol, can also be seen. Panagiotis Mandalios collected material from the history of “kantadorous”. Next to the display case, there is an Edison phonograph from 1900, donated by Tonis Pavlides. In the phonograph, there is a disk by Sofia Vembo and a box of nails.

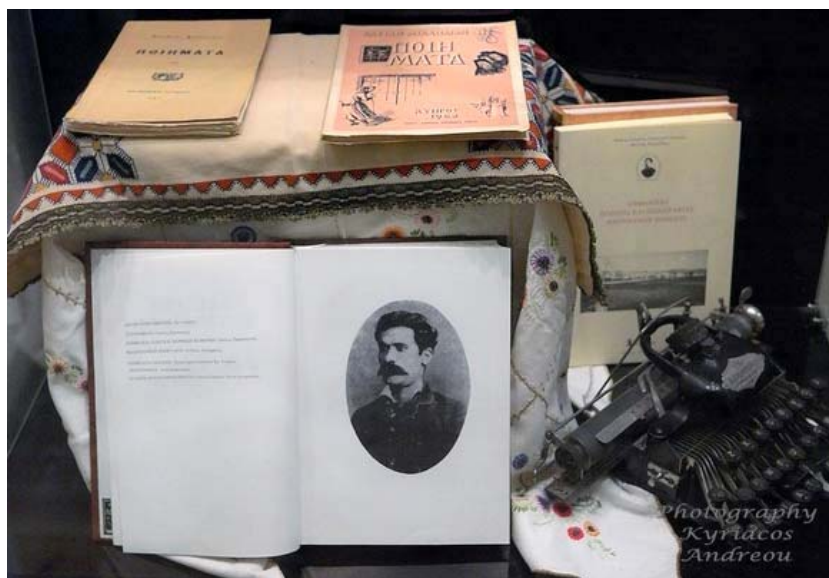


5. The fifth display case is dedicated to Vasilis Michaelides. It contains the portrait that the poet himself donated to the Limassol Municipality, a painting painted by the poet, donated to the Municipality by Aristeidis Koudounaris, the first book of poems, published in 1911 while the poet was still alive, as well as the book published in 1960 by the Limassol Municipality, under Nicolaos Xsioutas, and handwritten notes by the

poet. Zacharias Koundouros gifted the collection of 1911 to the Archive. Lastly, the first ever monograph written for poet Giannis Lefkis can be found there.



(Vasilis Michaelides on a graven image by engraver Chambis)



6. The sixth display case contains works in enamel created by Panicos Michaelides, donated by his family to the city's Historical Archive. Those pieces hold a very high artistic and technical value. Cyprus and Kourio in general, are a birthplace of enamel works. Panicos Michaelides carried on the legacy of an ancient art form, but also developed it even further. It is important to note that, many years ago, at a location known as "Kaloriziki", at the ancient Kourio cemetery (close to Episkopi, Limassol), a remarkable golden royal sceptre, dating back in the 11th century BC was found. It consists of a short pipe made out of gold, which was then applied on the top part of a longer bar (on the top there is an orb decorated with white and green enamel scales. On top of the orb, there are two hawks). Its height is 16,5 cm.



7. The Wine Festival, organised in Limassol since 1961, is represented through a series of items and material. Items and books from the Wine Festival, which in 2011 celebrated its golden jubilee (1961-2011). Books and documents related to the Wine Festival comes from archives belonging to Mimis Sofocleous, Costas Kolakides and Titos Kolotas. On the higher shelves there are classic books about Limassol, from the collection of books related to Limassol of architect and researcher of Limassol's history, Tasos Andreou, a volunteer at the Archive.
8. In the back of the room one can find the "Map of Limassol", of Lord Kitchener, as well as smaller maps with the development of Limassol's population, orchestrated by

Christakis Sergides, an architect and volunteer at the Archive. There is also a modern view of Limassol, as seen by an aerial shot Google Map. In addition, a sign with all of Limassol's timeless names from the depths of centuries up to today, data that was collected by Andreas Makrides' research ("From Limnissos to Lemesos"), can be found there.

SIXTH ROOM

Room dedicated to Limassol's Hero-Mayor, Christodoulos Sozos.

This room is dedicated to Limassol's huge Hero-Mayor, Christodoulos Sozos (1908-1912). Inside there is his chair, his desk, photographs and other material. This room is also dedicated to the Limassol Municipality's work, which is why documents, objects and photographs from the Municipality's offer to its citizens and the city can be found in here. The desk was rescued by old journalist, Carnival veteran and member of the Agia Napa's Religious Commission George Taliadoros Templar, whose daughter, Chrysa Papare inherited the desk and donated it to the Limassol Municipality, where it decorates the "Christidoulos Sozos Room", in the Historical Archive.

Titos Kolotas wrote in the newspaper "Limassol's Voice" (11th February 2011) about Limassol's hero Mayor, who, while was serving as Mayor, left in order to fight for his country.

"The fourth Mayor of Limassol, (Ioannis Karageorgiadis preceded him from 1896 to 1908, who served for a second time), can be considered, justified really well too, as the most important Mayor Limassol ever had, as well as the city's 'Grand Reformer'. While Sozos was Mayor, he had a vision to change Limassol drastically, and with important works and innovations for his time, he managed to change the city's look. Limassol turned into a modern, European city. Some of his works are: the introduction of electrical lighting in the streets, the first of its kind in Cyprus, the beginning of works on Limassol's quayside, the important anti-flooding works which saved the majority of the city from floods that have been terrorising Limassol for hundreds of years, the construction of new roads and the coverage of all of Limassol's roads with asphalt, as well as the designation of every street in Limassol. The construction of the Municipal Garden, the planting of trees, equipping the Garden with benches and building a coffee shop, as well as decorating the Garden with statues from Greece, made it East's most beautiful garden. There was also the creation of the Municipal Philharmonic Orchestra, which performed concerts every Sunday in a designated space in the Garden, offering quality entertainment to its citizens. He also constructed a new dock, just for the export of wine and raisins. Strict rules regarding the city's cleanliness were applied, and he also constructed a modern pig slaughterhouse. Sozos had always been really strict and fair when it came to the implementation of those new rules and laws, and didn't even hesitate to apprehend his own father for breaking his laws!

He was a successful lawyer and progressive statesman, but also a member of the parliament and innovative businessman. Along with three more progressive residents of Limassol, in 1901 he became a co-founder of the Popular Bank of Limassol (initially, Popular Savings Bank of Limassol), and contributed significantly to the creation of the first strictly Cypriot shipping company, Limassol Steamship Company (1905-1906). In 1911, he organised the first Cyprus Agricultural Industry Exhibition. He also took charge regarding the Municipality's economy by demanding and successfully achieving to receive the rest of the colonial government's loan for the rest of the anti-flooding works and to merge the Municipality's loans. One of Cyprus' most noble figures, he was loved and appreciated by his political adversaries, who recognised his greatness.

What distinguished Christodolous Sozos, however, which was proven after his death, were his fiery patriotism and his love for Cyprus and Greece. With the outbreak of the Balkan Wars and while serving as Limassol's Mayor, he went to Greece and joined the Greek Army as volunteer. Despite Venizelos' suggestion to stay at the Military Staff in Athens, he declined and demanded to be send on the frontline as a simple soldier. At the battle for reclaiming Ioannina, at Bizani, he died, wounded by a Turkish bullet and offered with his sacrifice another proud Cypriot and Greek 'first' for his beloved Limassol; he becomes the first and only Mayor who falls into battle as a common soldier.

The city of Ioannina, to show their gratitude for his sacrifice during the liberation of the city, gave his name to one of its streets, and ten year ago they also sculpted a bust of him at the historic lake's shore. The writer recited the following poem, written by our national poet, Vasilis Michaelides, inspired by Sozos' heroic sacrifice, when the bust was unveiled at Ioannina:

In memory of the fallen hero Christodoulos Sozos

What mother will mourn at your grave, Christodoulos?

What mother will come and light your lantern?

What girl will come and burn incenses at your grave, spray it with rose water?

What girl will be seen to be crying on your grave on Saturdays?

Oh, Sozos, you fought to see Greece get bigger, but laurel smells nice and is bitter too.

Your laurel's sweet smell is everywhere, but its bitterness is killing us.

I'm sorry for not writing you a song earlier, I don't know where your grave is to come and mourn you.

THE CORRIDOR

In the corridor opposite the elevator doors there is a special showcase of material which comes from: a) the desk of Limassol's governor b) a period phone (gifted by Michalis Christodoulides) and next to it c) one can spot a phone book dating from 1929, gifted by Aristideides Giordamlis, whose father, Ioulis Giordamlis, was the proponent of telephony in Limassol.

Limassol's first phone book, 1929. Gifted by Aristideides Giordamlis.

Above the Governor's desk there is a unique archival piece. It is a poster created during the British occupation, during King George's rule, in 1918 (21st July 1918). It was gifted by Mary Mavropoulou. Its title is "Interesting publication" and finishes with "Long Live the King". With this handmade poster, the British were prompting Cypriots to join the corps of mule riders. In the poster, it's written, among others:

"Here is the chance for all brave Cypriots to help and free their brothers in Macedonia from their old enemies, and at the same time, contribute to this huge and noble fight for freedom of all people, handling the mules (muleteers) at the Macedonian Mule Corps. Good meals, underwear, equipment and uniform are provided for free. Duration of contract is one year since departure from Cyprus. Free return ticket to Cyprus after the end of the contract."

On the opposite side, there is a cabinet, gifted by Aristides Koudounaris, where the first (gold) award of Limassol's Trade Show in 1911 can be seen. It's a work of art, a piece of handmade embroidery, created by Maritsa Tornaritou Makridou (1884-1918).

On the wall situated on top of the cabinet, there is the "Diploma" (a commendation for Cypriot short stories), won by Xenofontas Farmakidis for his participation to "Cypriot Exhibition in Zappeion, Athens", dating at the 25th of March 1902. The exhibition was organised by George Fragkoudis, of the "Patriotic Organisation of Cypriots in Athens".

At the same space, there are prints of Limassol throughout different time periods.

An important periodic document is the appeal of unity of the Greek Cypriots and Turkish Cypriots of Limassol. It is signed by Limassol's important figures.

Poster that circulated in February 1958 from the "Committee of the harmonic preservation of the relationship between Greeks and Turks", calling the Greeks and Turks of Limassol to stay united and not to be carried away by the recent rioting.

The 2nd floor corridor is used for exhibitions focused on magazines.

One can find Giannis Pegeiotis' exhibition of foreign magazines, in which there is rich material about Cyprus and Limassol. There are hundreds of magazines, as well as the pages that were featured in Limassol's newspaper, "Epikairota".

In the corridor, there is also an easel with a painting of Limassol. At the moment, the art piece featured is "Hotel HELLAS at Saint Andrew Street" by Androula Elia.

At this space, different art pieces dedicated to Limassol will be featured on an easel, given by painters of the city.

A COMMANDARIA OF 1845

A Cypriot wine of 1845

Cyprus, the wine tradition and culture have a history.

An offering of the collector François Audouze

The Paphos Municipal Museum, Historical Archive and Limassol Studies Centre, will feature in its permanent collections a rare, empty Commandaria bottle of 1845, which is the oldest found bottle ever found to date. It was recently given by the Ministry of Commerce, Industry and Tourism, the official delivery took place during the opening festivities of Limassol's Wine Festival at the Municipal Garden to Limassol's Mayor, Andreas Christou, on the 30th of August 2012.

The bottle was delivered by Mr. Audouze at Limassol's Embassy on Tuesday, the 5th of June 2012, during a small ceremony attended by the Cypriot Ambassador in France, Marios Lyssiotis, the commercial consultant Constantinos Talianos, as well as the press representative, Charalambos Peteinos. As mentioned by the donor, this wine represents the top moment of his career, while he didn't hesitate to comment that "despite deeming it absurd to make the comparison, the complexity of this particular Cypriot wine exceeds that of Yquem."

According to an official release, this acquisition is a donation to Cyprus from famous French wine collector and assessor, François Audouze, who was approached by Cyprus' commercial consultant in Paris, after he had been informed of the existence of the Commandaria bottles "Chypre 1845" in his collection.

This rare specimen, as well as some other specimens from the same time period, were acquired by the French collector at an auction in Paris some fifteen years ago. According to the information given after the buyout, the bottles belonged to a pharmacist in Montpellier, and were most likely bottled by him.

The bottle, linked to commandaria's long history and unique quality, will be exhibited at Limassol's city hall, giving visitors the opportunity to admire and examine it.

What needs to be done now, is some additional archival and historical research as to how the commandaria wine ended up in Montpellier in order to get bottled there. It is, of course, known that, exports of commandaria in Europe were taking place during the 17th and 18th century. The research will pose the following questions: a) how did the wine end up in France before it got bottled and b) if more wines of that particular time period, or even older, can be found in more of Europe's wine stores.

The story of this empty bottle is very interesting. François Audouze narrates, old wine collector, narrates a remarkable story for Cyprus' wine. Around fifteen years ago, he was told of an auction of wines from the first half of the 19th century, at the Drouot auction house. Among the bottles, there were also a few that belonged to a Cypriot wine dating back to 1845.

Mr. Audouze specified that, after consultation with a friend, he bought the entire set without even seeing it first. He then found out that the Cypriot wine was part of the heritage of a pharmacist from Montpellier, who bottled the wine on his own in 1903. Mr. Audouze didn't stop complimenting that: "Despite deeming it absurd to make the comparison, the complexity of this particular Cypriot wine exceeds that of Yquem (one of France's sweetest wines). It is described as a muscat wine, with remarkably natural elegance. What can truly impress is the aftertaste of pepper and liquorice. Many muscat wines are pleasant. This one is royalty, it's elegant, extremely elegant. Its aroma is indelible: the smell that comes out of the empty bottles, which I preserved and bottled again, is a heavy, intoxicating aroma, as strong as ever so many years later."

Mr Audouze gives even more details: "I wrote so many times that the Cypriot wine of 1845 was the biggest wine of my life. I thought that the Cypriot Embassy had to know of it one day. A consultant from the Embassy contacted me and informed me that Cyprus was interested in acquiring an empty wine bottle from 1845 to exhibit it in a museum."

Mr. Audouze (on the left) gives the wine bottle to Ambassador Mr. Marios Lyssiotis.

The date was settled. The Cypriot Ambassador in France, Mr. Marios Lyssiotis, gave Mr. Audouze a warm welcome. He brings the bottle to the Ambassador and hands it over for free. The bottle was then sent to Limassol's city hall, which is close to where the famous Cypriot commandaria is produced. Lastly, Mr. Audouze adds that: "We chatted for a long time, and we got the idea of bringing over another bottle, this time a full one, to share it with my Cypriot friends. Nothing else will make me happier."

We need to remind you that cultivation of vineyards for grapes as fruit and for wine produce is relatively recent: the first vineyards have been cultivated in the Black Sea 8000 years ago. From there, it was gradually spread south east, over to Mesopotamia, Syria and Egypt, where it crossed the Mediterranean and reached Greece, Italy, and so on.

For 4000 years now, settlers from the coasts close to Cyprus have been settling in the island. It is estimated that they also brought with them their own vineyards. When the Greeks settled in Cyprus at 1200 B.C, it is possible that was already a wine tradition on the island.

The myth and history of ancient times support those events. The Song of Songs praises Cypriot wines. In 800 B.C, Herodotus describes the produce of wine in Cyprus. The Greek poet Euripides mentions in his work, his long journey to Cyprus to enjoy the wine "Cyprus' Nama", a name that became famous at the time. Scenes

from vineyard cultivation are depicted at a mosaic at the House of Dionysus in Paphos. In addition, archaeological researches found many ancient traces of vineyard cultivation and wine produce on the island.

Charalambos Peteinos, Historian

PATTICHION MUNICIPAL MUSEUM – HISTORICAL ARCHIVE & STUDIES CENTRE

MUSEUM DEPARTMENT

SECTION 1

THE OUTDOOR PHOTOGRAPHER HERACLES ARTEMI “KITSOS” AT THE MUNICIPAL GARDEN

When people waited for their picture to be taken without saying “Cheese!”

The photographer in action in the 1980’s

“Smile, the birdie’s out!”

A common expression used by outdoor photographers

On the occasion of renovation of Limassol’s Zoo, we are preparing a new section in the Historical Museum that focuses on “a visit to the Municipal Garden for a photograph with the elephant, horses and other animals”.

The section will be mostly focused on outdoor photographer Heracles Artemi “Kitsos”, from Korfi, who for many decades had his “photography studio” established, which consisted of a camera and printing equipment, as well as his décor. Those were some little animals, such a small elephant, reminiscent of the Zoo’s star, Julia, a small horse and a small helicopter where children could be photographed playing inside it.

“Kitsos” started to experiment with his camera and photography in 1939. His brother trained him in photography and together they set up their street photography studio outside the old cadastre building. His brother was trained in photography by one of Limassol’s first street photographers, Spatharis, around 1918-1919.

Before starting to work as a photographer, he was working as an engineer at the cinema “Dionysia”, situated on the Saint Andrew Street and which belonged to Ioulios Giordamlis. He was manually spinning the machine for silent films. Later on, he worked at the Chatzipavlou cinema.

Limassol’s Zoo was built in 1954, following a random incident. A woman from Limassol, Mrs Grigoraskou, kept a small monkey in her house which was entertaining the neighbourhood children. She gifted it to the City Hall and was put in the Municipal Garden, which at the time, was only home to a few birds. Other residents of the city made their own donations in order to enrich the Garden’s zoo area. An American, John Wilks, gifted a small elephant from Singapore’s zoo named Julia, which turned out to be a children favourite.

“Kitsos” worked as an outdoor photographer in different villages as well at the cadastre building (until 1960), for many years. In 1943, he started working as a permanent outdoor photographer in the Municipal Gardens, initially, just on Sundays. “Kitsos” set up his “studio” by the Garden’s entrance, in front of the lake with fish and water lilies. Thousands of his photographs can be found in Cypriot homes, as the photographer was a symbol of Limassol’s Municipal Garden. He took photographs of families that went there for that specific reason only. A photograph cost 3 piastres.

In 1989, Heracles Artemi ended his photography career. He decided to sell his camera to the Limassol Municipality, since his camera lenses were 123 years old, some of the oldest ones that exist in Cyprus.

The Historical Archive has many photographs of the photographer in action, as well as photographs of children which were photographed with his small animals. We ran a special Oral History search on the photographer, here is what we found out about him:

As Mr Kitsios was saying to his friends, such as Mr. Dimitrakis Georgiou, furniture maker at Saint Andrew Street, who remembers him very clearly, was going to the Municipal Garden every morning, his usual spot, set up his camera and tripod, with his background the object that the people would be photographed in front, usually small animals. His camera was placed on a wooden box. Behind the box there was a black cloth under which he would hide to take a picture, covered down to his waist. He also kept nearby some small liquid containers, where he drenched the photograph into, shook it and made the “magic” photograph appear, always careful to keep it in the liquid long enough to avoid turning it “black”, the little “birdie” showed up... “and that was it!”, that was his thing. He would later on wipe the paper with a towel, wash it with clean water from the bucket which was always next to him, he would hang the photographs until they would dry and then deliver them to the customers.

Even during older times, the street photographer occupation was considered great. We all witnessed, through our childish eyes, this spectacle of the photograph slowly coming out of the liquid. To us, it was the same as when magicians pulled out rabbits, flowers and colourful handkerchiefs out of their hats. Kitsos was just like them. From his magic, wooden box, he would pull out his magic photographs. At many occasions, depending on the client and his demands, the background was different. For example, for soldiers he had different backgrounds, as well for couples, family pictures, they all had a different feeling. For couples, he would always write “Love souvenir” on the bottom of the photograph, for the soldiers, “Souvenir of X unit”, “Family souvenir” and so on. Mr. Dimitrakis narrates: “He would tell me that most people feel awkward when they are photographed, and that shows in the photograph. In order to get a successful photograph, you need to take the picture when the client least expects it, that’s how you get a natural photograph, otherwise the client changes expression and posture. It’s good not to notice the presence of the photographer, which is practically impossible when you’re standing behind a giant tripod with the camera placed on top of it.” Dimitris Theodorou was photographed while he was walking around the Garden with his fiancée, just after his engagement. However, Mr. Kitsos was patient and charismatic enough to help people pose in the best way possible, grumpy people appeared smiling, sad people looked affectionate, angry people looked happy.

In general, he certainly had an artistic talent. May the glass plates that captured on their black and white surface so many poses, faces, images and events, be preserved today. They would have so many things of priceless historical value to narrate to us about events and dear faces. There are photographs that take us to different times, filled with nostalgia with their bizarre moments, festivals, weddings, baptisms, dances, parties, always with their own touch of beauty. Luckily, his camera was saved and many of his photographs can be found in personal archives and albums.

The expression “Smile, the birdie’s out!” became iconic. Nowadays, it’s replaced with “Say cheese!”..

The photographer is photographed in front of his camera.

Kitsos photographed with Theodoros Theodorou at the Municipal Garden, holding his son Marinos, now a City Hall employee, in 1964.

Theodoros Theodorou in his family picture. His wife Eleni, his son Dimitris Theodorou, an official of the Historical Archive, with his children, Elena, Panicos and young Dora on the horse.

Martha Kokkonias with her brother Doros in the small helicopter in 1969.

Outdoor photographers started appearing in Europe and in America around 1890. In America, they are called “miniature photographers” while in England they are called “While-you-wait photographers”. At first they were working with stereoscopes to take pictures, but later on, in 1900, they started working with negative and positive paper. A major feature of outdoor photographers who worked with the characteristic wooden machine on top of a tripod, was that they developed and printed photographs on spot, within a few minutes.

In addition, they didn’t have the means to print the negatives in a dark room, but they rephotographed it on top of a photographic paper. They didn’t use a negative plate, they used photographic paper that was stored on the bottom of their cameras. Outdoor photographers used a wooden, rectangle frame, under which there was a case with small drawers that contained all the necessary equipment for printing in small vials (Fixer, developer etc.). Many photographers decorated that frame with old photographs. On the other side of the frame there was a black cloth under which the photographer covered himself in order to take the picture.

The development of the photographs was achieved with the use of a stabilising liquid which was in the bucket hanging below the tripod. They would shake the paper in the liquid and slowly the darkest parts of the photograph would appear, followed in the end by the whole photograph. They would then wipe the photograph with a cloth to remove any liquids. A photographer’s job continued as he took thinning scissors and treated the photograph as embroidery. If the first photograph was problematic, the photographer would fix it with ink paint and then rephotographed it.

The camera had two parts: on the front there was the bellows and the lenses with the aperture, while the back was wooden and contained a dark space and the frame that held the paper negative. The front part was usually taken from old machine bellows, while the rest came from a carpenter.

In Limassol there were different photographers that were working at different locations, but Kitsos was the most famous one. Below is an example from an unknown street photographer in Limassol which was later used as a postcard.

A slightly unusual “product” of a street photographer, accompanied by a cute message from the sender.

Limassol, 26/11/921

Dear Nicolas,

I’m sending you my photograph so you can remember me. Write back to me if you receive it. Someone passed by my shop so I called him to take the picture, but it’s not that good.

With love,

Your dear friend,

Costas Petrou Podilatas

In conclusion, Kitsos, the Municipal Garden’s street photographer, gave rich material to our city’s and country’s historical memory. His machine was a red, square box (dark room or camera), set on a tripod.

Nowadays, the camera is not in use as the photographer isn't there and there is no need for it as everyone just takes pictures using their phones. However, every photograph can recreate memories give people nowadays the chance to come in contact with their families' memories.

The expression "Smile, please" is captured forever on the grey paper of a photograph.