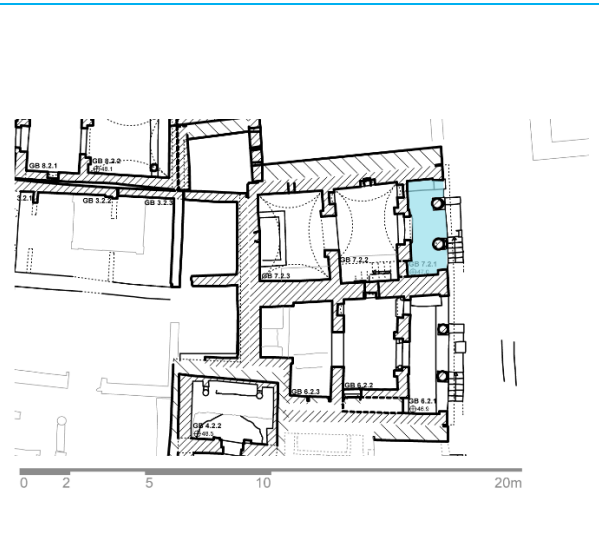


Tomb no. GB 07 (Gabra no. M 22/SS (RH)) portico



Description of the interior design

An open entrance room with originally two columns oriented to the east. The tomb house is built of adobe masonry. It was coated with a lime plaster layer, which was whitewashed in the upper half of the walls. Along the lower half of the walls a second thin plaster layer was applied and decorated with painted framed cassettes with imitations of stone incrustations. The polychrome painting was carried out directly on the smooth plaster surface.

The lost areas of the original plaster have been closed parallel to the reconstruction of the roof. The repair phase with white plaster was left unpainted.

Tomb no. GB 07 (Gabra no. M 22/SS (RH)) portico

Condition before treatment

The lower parts of the walls are covered with desert sand. The plaster layers are partially lost and expose the sun dried clay brick masonry (adobe). Where visible, the adobe masonry shows a structurally destabilised and sanding surface. Parts of the joints are lost.

There is a layer of dust on the whole structure. The architectural surface is lined with cracks. There are traces of mechanical damage by vandalism, for example an imprint of a football on the middle of the northern wall. The plaster layers are detached from the adobe masonry, being endangered to falling off.

An intervention is necessary to halt active deterioration and preserve the original plaster and wall painting.



Treatment

The following steps of emergency measures were done in the field school of 2015. The architectural surface was dry cleaned by using soft brushes. For temporary protection fragile parts of the wall painting were faced with Japanese paper.

The main goal was to stabilize the paint layer supporting plaster. The consolidation of the adobe masonry surface provided a solid structure for the treatments to follow. Additionally, lost joints were infilled. The plaster layers were stabilized by edging detached fragments. The conservation mortar contains cellulose-ether as binder and is reversible. In outdoor areas the conservation plaster was finally structurally strengthened with a silica binder.

To learn about details of all conservation steps and materials please refer to the link “treatment” to be found on the front page introduction.

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Condition after treatment

The most vulnerable areas of the artwork could be stabilized. Further treatment is essential to guarantee long-term conservation.

The wall paintings are exposed to the elements and human action. Today the second column is lost all the same. In this respect, it is desirable to establish a maintenance and monitoring programme for the future.



Status: October 2018