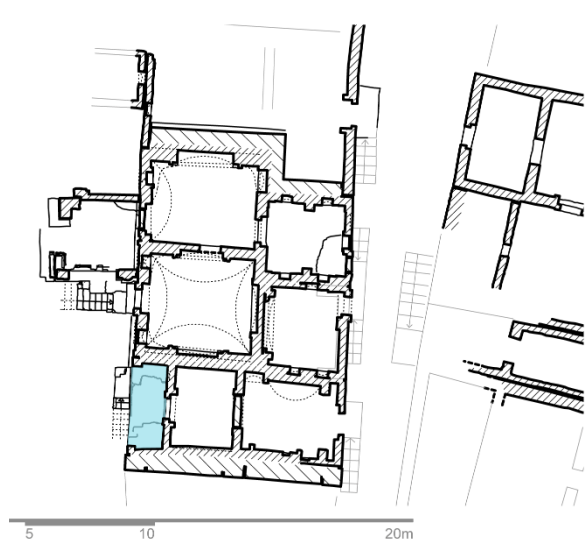


Tomb no. GB 24 (Gabra no. M 09/SE) portico



Description of the interior design

A western orientated portico serves as an entrance for a two-room tomb house on the second floor. The stairway in front is lost. The tomb house was built of adobe masonry coated with a layer of clay plaster. A thick whitewash on the top served as a base for wall paintings. The walls had been decorated with yellow and red colours, probably a red base with plants and fruits garlands above, like the decoration inside of this tomb house.

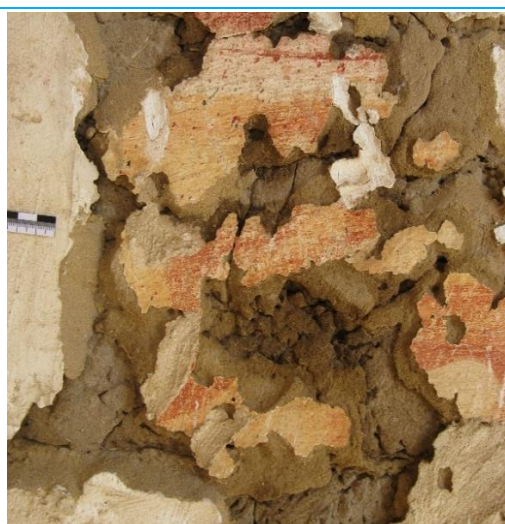
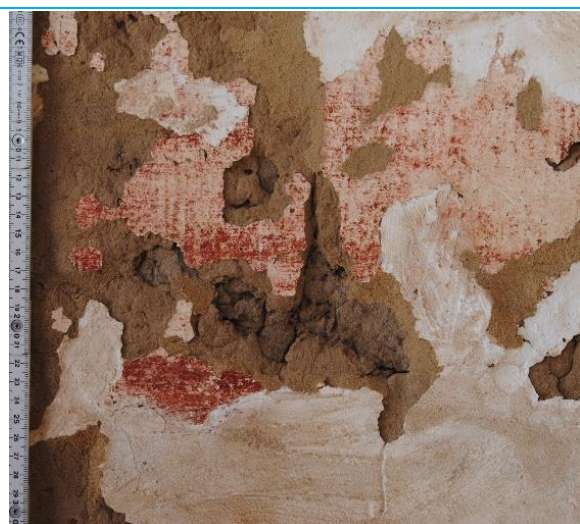
Big parts of the original decoration are lost, except of the architectural surface of the northern-eastern corner. The lost areas of the original plaster have been closed parallel to the reconstruction of the roof. The repair phase with a white plaster was left unpainted. Partially the repair plaster is overlapping the historic painted surface. Today, the repair plaster partially got lost as well.

Tomb no. GB 24 (Gabra no. M 09/SE) portico

Condition before treatment

The paint layers are heavily reduced, but the remaining colours are stable. The plaster layers got partially and inhomogeneously lost, exposing the supporting adobe structures through many little gaps. Where visible, the adobe masonry and plasters shows a strong structural instability, by detachment from the support and sanding surfaces. The architectural surface looks like washed out, apparently caused by erosion with wind and sand. As a result, the fragile whitewash layers are detached from the adobe support and are in danger to falling off.

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



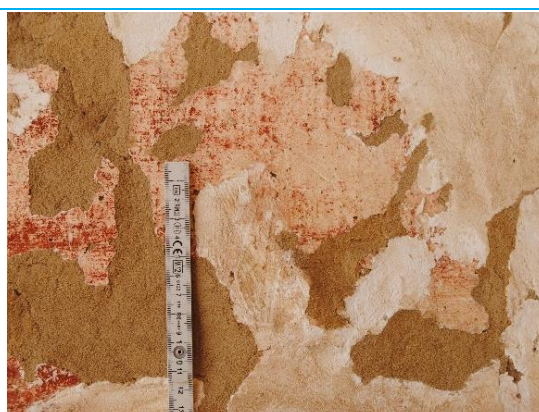
Treatment

The following steps of emergency measures were done in the field schools of 2014, 2015 and 2018. The architectural surface was dry cleaned by soft brushes. For temporary protection fragile parts of the painted layers were faced with Japanese paper and cellulose-ether glue.

The main goal was to stabilize the support and with it the paintings. The consolidation of the adobe masonry surface provided a solid structure for the treatments to follow. In addition, small gaps in the clay plaster were infilled. The clay plaster and fragile whitewash layer were stabilized by edging detached fragments with conservation mortar. The conservation mortar is based on a cellulose-ether binder mixed with sand and a little amount of clay. To improve the bondage between coat and support, small voids were filled by grout injections based on a silica binder. Due to the outdoor situation the conservation mortars were 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.

Tomb no. GB 24 (Gabra no. M 09/SE) portico



Condition after treatment

Emergency measures have been carried out to prevent further decay. The wall fragments are exposed to the elements and human action. In this respect, it would be desirable to establish a maintenance and monitoring programme for the future.

Status: October 2018

Tomb no. GB 24 (Gabra no. M 09/SE) anteroom





Description of the interior design

A two-room tomb house with a portico on the second floor. It was built of adobe masonry coated with clay plaster. A thick whitewash was applied on the top plaster layer that carries the wall paintings. The walls are decorated with a yellow and red coloured frieze and fruits and leaves garlands above.

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

The architectural surface of the following main room and the main parts of its walls are lost. The door from anteroom to main room is half closed by sun-dried clay bricks.

Tomb no. GB 24 (Gabra no. M 09/SE) anteroom

Condition before treatment	
<p>The paint layers are heavily reduced, but the remaining colours are stable. The plaster layers are partially and inhomogeneously lost, exposing the supporting adobe structures through many little gaps. The architectural surface is damaged by many scratch marks and graffitis. Additionally, traces of animals destroyed part of the adobe structure. The fragile whitewash layers are detached from the adobe support, being endangered to falling off.</p> <p>An intervention is necessary to halt active deterioration and preserve the original plaster and wall painting.</p>	
Treatment	
<p>The following steps of emergency measures were done in the field school 2018. The architectural surface was dry cleaned by using soft brushes. For temporary protection fragile parts of the wall painting were faced with Japanese paper and cellulose-ether glue.</p> <p>The main goal was to stabilize the white wash layer as base for the paint layers. The fragile whitewash layer and the clay plaster layers were stabilized by edging detached fragments. In addition, small gaps in the clay plaster were infilled. The conservation mortar contains cellulose-ether as binder and is reversible.</p> <p>To learn about details of all conservation steps and materials please refer to the link “treatment” to be found on the front-page introduction.</p>	
	

Tomb no. GB 24 (Gabra no. M 09/SE) anteroom



Condition after treatment

The wall paintings are exposed to the elements and human action. The most vulnerable areas of the artwork could be stabilized. Fragile parts of the wall painting, which could not be consolidated in the working campaigns, were faced with Japanese paper and cellulose-ether to keep in place. Further treatment is essential to guarantee long-term conservation.

Status: October 2018