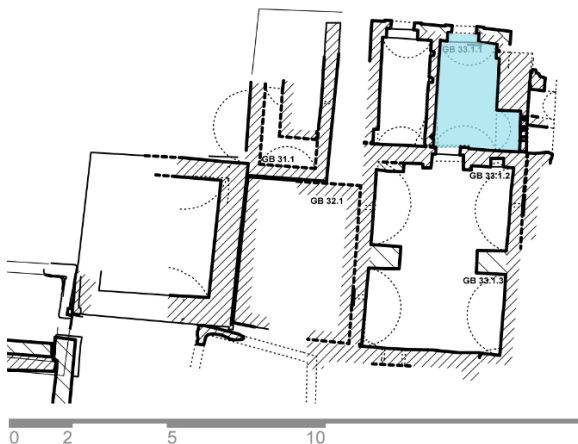


Tomb no. GB 33 (Gabra no. M 20/SE) anteroom



Description of the interior design

On the ground floor this tomb house has an anteroom and a main room with singular paintings in Egyptian style with figures and animals. The anteroom is decorated with green drawings on a white primer.

The tomb house is built of adobe masonry. On the ground floor the adobe masonry is coated with a layer of clay plaster. All interior walls have a finish with a thick layer of lime wash topped with a thin layer of whitewash that carries partially wall paintings.

Condition before treatment

The wash layers supporting the paintings are partially lost and expose the adobe structures underneath. Additionally, the clay plaster is partially and inhomogeneously lost. Collapsed plaster and painting fragments could be found on the floor. Where visible, the adobe masonry shows a structurally destabilised and sanding surface.

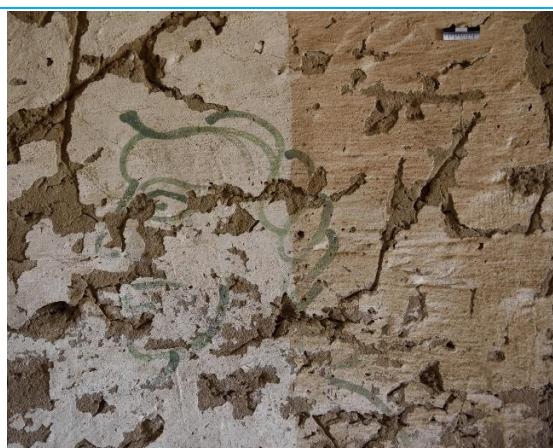
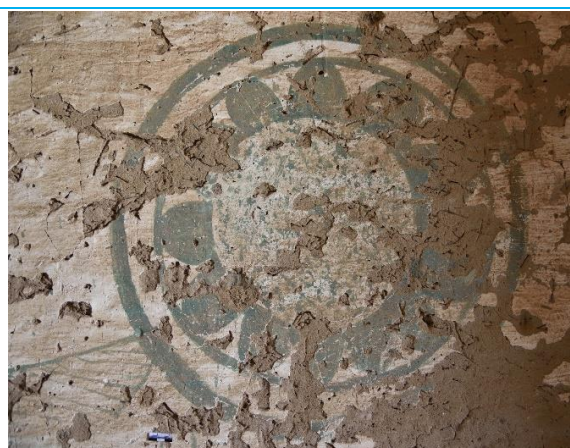
The architectural surface is lined with cracks. The fragile wash layers and the clay plaster layers are detached from the adobe masonry, being at high risk to falling off.

Tomb no. GB 33 (Gabra no. M 20/SE) anteroom

Condition before treatment

The paint layers are heavily reduced. Partially the paintings shows deterioration phenomena's like flaking and powdering. Dust covers all exposed surfaces.

An intervention is necessary to halt active deterioration and preserve the wall paintings.

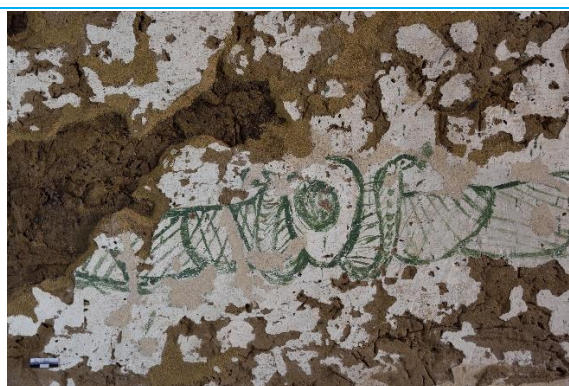


Treatment

The following steps of emergency measures were done in the field schools of 2010 and 2015. The architectural surface was partially dry cleaned by using soft brushes. For temporary protection fragile parts of the wall painting were faced with Japanese paper. The fallen-off plaster fragments were secured, documented and stored separately.

The main goal was to stabilize the plasters with paint layers. The structurally consolidation of the adobe structure surface next to and underneath the paintings provided a solid structure for the treatments to follow. The fragile lime wash layer and the clay plaster were stabilized by edging detached fragments with conservation mortar. Little gaps were infilled. To improve the bondage between coat and support, fine voids were filled by grout injections. All conservation mortars contain cellulose-ether as binder and are reversible. Softened and fragile paint layers were structurally consolidated and re-stabilized.

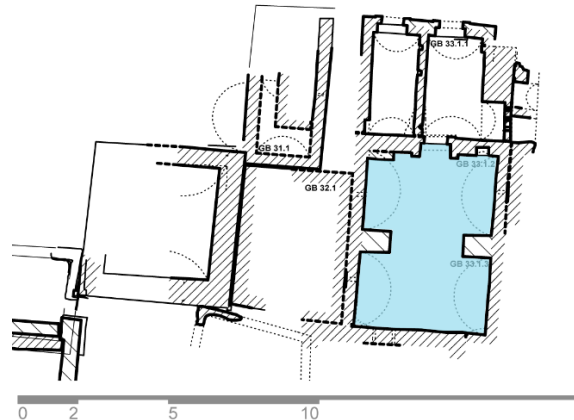
To learn about details of all conservation steps and materials please refer to the link "treatment" to be found on the front page introduction.



Tomb no. GB 33 (Gabra no. M 20/SE) anteroom

Condition after treatment	
<p>Parts of the most vulnerable areas of the artwork could be stabilized. Fragile parts of the wall paintings, which could not be consolidated in the working campaigns, were faced with Japanese paper and cellulose-ether glue. Further treatment is essential to guarantee long-term conservation.</p> <p>The tomb house is protected by a lockable door mostly covered by sand. In addition, the tomb house window was provided with a new netting wire cover to prevent animals from nesting inside. For the future it would be desirable to establish a maintenance and monitoring programme.</p>	
Status: February 2018	

Tomb no. GB 33 (Gabra no. M 20/SE) main room



Description of the interior design

On the ground floor this tomb house has an anteroom and a main room with singular paintings in Egyptian style with figures and animals. On the second floor it has a main room with roman style wall paintings with imitations of stone incrustations and floral festoons. The original vault ceiling of the ground floor is completely lost, hence the interior decorations of both floors are visible in one main room.

The tomb house is built of adobe masonry. On the ground floor the adobe masonry is coated with a layer of clay plaster. On top of this a thick lime wash was applied and additionally a thin whitewash. The whitewash serves as a base for partial paintings.

On the second floor the adobe masonry is coated with a layer of lime plaster. All interior walls have a finish of a whitewash serving as a base for the wall paintings.

In the main room the upper parts of the walls lost areas of the original plaster have been closed parallel to the reconstruction of the roof of the second floor. The white repair phase plaster was left unpainted.

Tomb no. GB 33 (Gabra no. M 20/SE) main room

Condition before treatment

So far, the walls on the ground floor have been investigated. The wash layers supporting the paintings are partially lost and expose the adobe structures underneath. Additionally, the clay plaster is partially and inhomogeneously lost. Collapsed plaster and painting fragments could be found on the floor. Where visible, the adobe masonry shows a structurally destabilised and sanding surface.

The architectural surface is lined with cracks. The fragile clay and lime wash layers are detached from the adobe masonry, being at high risk to falling off.

The paint layers are heavily reduced. Partially the paint layers shows deterioration phenomena's like flaking and powdering. Dust covers all exposed surfaces.

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



Treatment

The following steps of emergency measures were done in the field schools of 2010 and 2015. The architectural surface was partially dry cleaned by using soft brushes. For temporary protection fragile parts of the wall painting were faced with Japanese paper. The fallen-off plaster fragments were secured, documented and stored separately.

The main goal was to stabilize the white wash layer as primer for the paint layers. The structurally consolidation of the adobe masonry surface next to and underneath the paintings provided a solid structure for the treatments to follow. The fragile lime wash layers and the clay plaster layers were stabilized by edging detached fragments with conservation mortar. Little gaps were infilled. To improve the bondage between coat and support, fine voids were filled by grout injections. All conservation mortars contain cellulose-ether as binder and are reversible. Softened and fragile paint layers were structurally consolidated and re-stabilized.

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 33 (Gabra no. M 20/SE) main room



Condition after treatment

Parts of the most vulnerable areas of the artwork could be stabilized. Fragile parts of the wall paintings, which could not be consolidated in the working campaigns, were faced with Japanese paper and cellulose-ether glue. Further treatment is essential to guarantee long-term conservation.

The tomb house is protected by a lockable door mostly covered by sand. In addition, the tomb house window was provided with a new netting wire cover to prevent animals from nesting inside. For the future it would be desirable to establish a maintenance and monitoring programme.



Status: February 2018