



# Preserve the past and train the future

Project of training in cultural  
heritage conservation  
in East Jerusalem







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# PMSP projects in Cultural Heritage Sector

The preservation and the enhancement of Palestinian Cultural Heritage is one of the priority sectors of intervention in the decentralized cooperation program PMSP. Such program, supporting Palestinian local Authorities, Municipalities and Joint Service Councils, has been promoted by the Italian Ministry of Foreign Affairs and International Cooperation.

The activities carried out by PMSP are promoted, in Palestine, by the Consulate General of Italy in Jerusalem, in coordination with the Palestinian Ministries of Local Government, Tourism and Antiquities and Social Affairs, with the technical and financial support of the Italian System of Local Authorities (Municipalities, Provinces and Regions).

The activities of PMSP in the Sector of Cultural Heritage are regulated by a specific Memorandum of Understanding, signed in 2012 by the Ministries of Local Government and Tourism and Antiquities, constituting the institutional reference framework being grounds for the initiatives carried out by Palestinian Local Authorities for the preservation and the touristic development of cultural heritage of their territories.

PMSP has started several different activities and programmes that can be summed as follows:

- Restoration of historical buildings to be used as guest-houses in the municipalities of Tulkarem, Sebastya (Gov. Nablus), Battir (Gov. Bethlehem), Bethlehem and Beit Sahour (Gov. Bethlehem);
- Restoration of the former Turkish bath in the Old City of Hebron, to be used as Touristic Visitor Centre;
- Renovation of the museum planning and exhibition design for the Museum of Palestinian Arts Craft Dar Al-Tifl in East Jerusalem;
- Support to the realization of Terra Sancta Museum in the Old City of Jerusalem;
- Restoration of the mosaics in the Calvary Chapel in the Church of Holy Sepulchre, in the Old City of Jerusalem;
- Restoration of the roofing and the mosaics of the Church of All Nations in Gethsemane and of the Church of Dominus Flevit on the Mount of Olives;
- On-the-job training in conservative restoration in East Jerusalem for the local staff of the Palestinian NGO "Mosaic Centre" of Jericho. This activity has been carried out with the support of the staff of the Conservation and Restoration Centre "La Venaria Reale".

The goal of this publication is documenting the activities of restoration and training carried out in East Jerusalem in the Chapel in the Holy Sepulchre, the Church of All Nations in Gethsemane and the Church of Dominus Flevit on the Mount of Olives.

These activities has been promoted in partnership with the Custody of the Holy Land, the Mosaic Centre of Jericho, the ATS Pro Terra Sancta and with the support of the Conservation and Restoration Centre "La Venaria Reale" and the Municipalities of Turin and Bronzolo (Province of Bozen).







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# The idea of the project

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For many years the two associations, Mosaic Centre and ATS pro Terra Sancta, have worked together to preserve the Palestinian cultural heritage in various locations on the West Bank. In their experience, one of the biggest problems of the sector was the lack of local specialists at all levels, from managers to basic conservation staff. For this reason, the two associations have increasingly turned their conservation projects into yard schools.

East Jerusalem has an immense historical, artistic, and religious heritage but it shares the same problem, the lack of specialists available in the area. Moreover in East Jerusalem, the vulnerability of the economic and social states of the Palestinian population has had an especially negative impact on the younger generations. Young people need to be protected from marginalization and neglect by ensuring their social inclusion and participation.

The project's main goal was therefore the training of Palestinian youth in local heritage conservation and addressing their educational and employment needs.

The project also raised awareness of the local history and tackled the local population's problem of identity and improved the relationship between youth and local culture.

Beneficiaries of the project were seven young people from East Jerusalem who participated in two training courses in mosaic conservation. Around 2500 students of local schools participated in guided visits and art workshops. The project encouraged and helped them take matters into their own hands and to realize that they might be the ones who can ensure that the infinite diversity of cultures will be better understood and preserved for future generations.



The objectives of the project were:

- a. To train a group of local young people in the preservation of cultural resources and in compatible techniques of mosaic conservation
- b. To give more job opportunities to local youth
- c. To preserve ancient and modern mosaics in the churches of Gethsemane, Dominus Flevit and Holy Sepulcher
- d. To raise awareness among the students of local schools about their history and their cultural heritage
- e. To foster social cohesion, intercultural dialogue, and cultural diversity

In 2012, work began in the Church of Gethsemane to restore the roof and the heavily-damaged mosaics, both those in the interior and on the external facade. In 2015, mosaic conservation work continued in the Dominus Flevit Church and in the Calvary Chapel of the Holy Sepulchre. The project ended with an intensive training course in Italy during the month of May, 2016.



1. During the check of the vault mosaics
2. Trainees during the mosaic conservation
3. Handcraft production of copy of mosaic details



# Context

The majority of the project activities have been implemented in the Gethsemane and Dominus Flevit churches, located on the Mount of Olives.

The "Mount of Olives" (808 m.) rises to the east of Jerusalem. It takes its name from the olive trees that for thousands of years have grown on its slopes. Starting in the 12th century the Arabs called it "Jabal at Tur", a term of Aramaic origin signifying "mount of mounts" or "holy mount"; today they simply refer to it as "al-Tur". The Mount has been used as burial grounds for Jerusalem since the Bronze Age.

In the Christian tradition the Mount was one of the places visited by Jesus during his stay in Jerusalem. In the beginning of the Christian era, various places of worship emerged on the summit and along the slopes of the Mount in memory of Jesus' passage there.



It was inhabited by ascetic communities since the fourth century. In the early sixth century, pilgrims noted that there were 24 churches on the Mount of Olives as well as a large number of monks and nuns. Churches were destroyed at various times and rebuilt in the twentieth century.

- 1. View of Jerusalem from the Mount of Olives
- 2. Aerial view of the top of the Mount of Olives
- 3. The Mount of Olives from the Kidron Valley





# Garden of Olives at Gethsemane

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The Garden of Olives at Gethsemane ("oil press" in Aramaic) preserves, according to Christian tradition, the age-old olive trees that witnessed the agony of Jesus. It was here that Jesus retired to pray with his disciples, on that Thursday evening after the Last Supper and prior to his arrest. The acquisition of the area by the Franciscan Custody of the Holy Land was a protracted affair that began in 1661 and continued until the 20th century. The Garden of Olives contains eight ancient olive trees along with some younger ones. Recent studies have confirmed that the ancient trees are in perfect health and that their aerial parts date from the 12th century, during the Crusader period. While the trees are thus at least nine hundred years old, the same studies concluded that their roots are in fact considerably older, and that the plants examined have an identical genetic profile, indicating they all came from a single tree.



1. Garden of Olives, external view (between 1898 and 1914)
  2. Garden of Olives. A Franciscan father harvests olives (between 1920 and 1933)
  3. Garden of Olives today
- ▶ Garden of Olives









# Gethsemane in the historical sources



1. Map of the Mount of Olives by Jean Zuallart
2. Title-page of Zuallart's Journey to Jerusalem (1597)
3. Detail of Jerusalem in the Madaba Map mosaic, Jordan (6th century). The place of Gethsemane is circled in white
4. Map of Jerusalem from a 12th century illuminated manuscript preserved in the Koninklijke Bibliotheek, The Hague. The place of Gethsemane is circled in white

The Christian tradition linked to the places of the agony and the capture of Jesus is very ancient. In 295 AD Eusebius of Caesarea mentioned Gethsemane as being at the foot of the Mount of Olives. Around 390 St. Jerome noted that, in his time, there was a church on the site. The pilgrim Egeria, at the end of the 4th century, mentioned an "elegant" church that had been built on the site where Jesus prayed before the Passion. The church is shown on the Mosaic Map of Madaba, which dates from the end of the 6th century. Eutychius, writing in the 10th century, informs us that the church was destroyed by the Persians in 614.

Worship on the site continued and a number of sources make reference to a simple oratory prior to the Crusader reconstruction of the Church, first noted by John of Würzburg in 1165 who recounted having found a new church dedicated to the Savior, with three separate rocks commemorating the triple prayer of Jesus in the garden. The church was partially demolished during the Muslim reconquest of Jerusalem in 1187 but was subsequently restored and continued in use, the last mention of its existence being from a Catalan pilgrim in 1323. Since that time the bare rock, still to be seen today inside and around the present-day church, has been venerated.

A number of ancient maps of Jerusalem show various places of worship scattered throughout the entire area of the Mount of Olives, including Gethsemane.





# Archaeological excavations at Gethsemane

At the beginning of the 20th century ancient olive trees continued to grow in the Garden of Gethsemane and a column located above the remains of the Crusader apse was highly venerated by pilgrims in memory of Jesus' prayer in the garden. In the autumn of 1891, due to a series of fortuitous circumstances, the walls of an apse and several mosaics made from coarse mosaic tiles were discovered.

Systematic excavations were able to begin in March 1909. The Franciscan Father Gaudenzio Orfali found himself facing the ruins of the 12th century church that had been constructed at the traditional site of the "Agony".



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1. During the archaeological excavations in 1909
2. The floor of the Crusader church
3. Archaeological excavations of the Crusader church
4. Archaeological excavations of the Crusader church. Detail of a pilaster

Subsequently, the architect Antonio Barluzzi, who was in charge of the works to build a modern church in Gethsemane, made a sensational discovery while excavating the deep foundations of the new building:

beneath the level of the medieval church were the remains of an even older structure. This was in fact the church described by Egeria, constructed in the Byzantine era, which she considered to be "elegant".



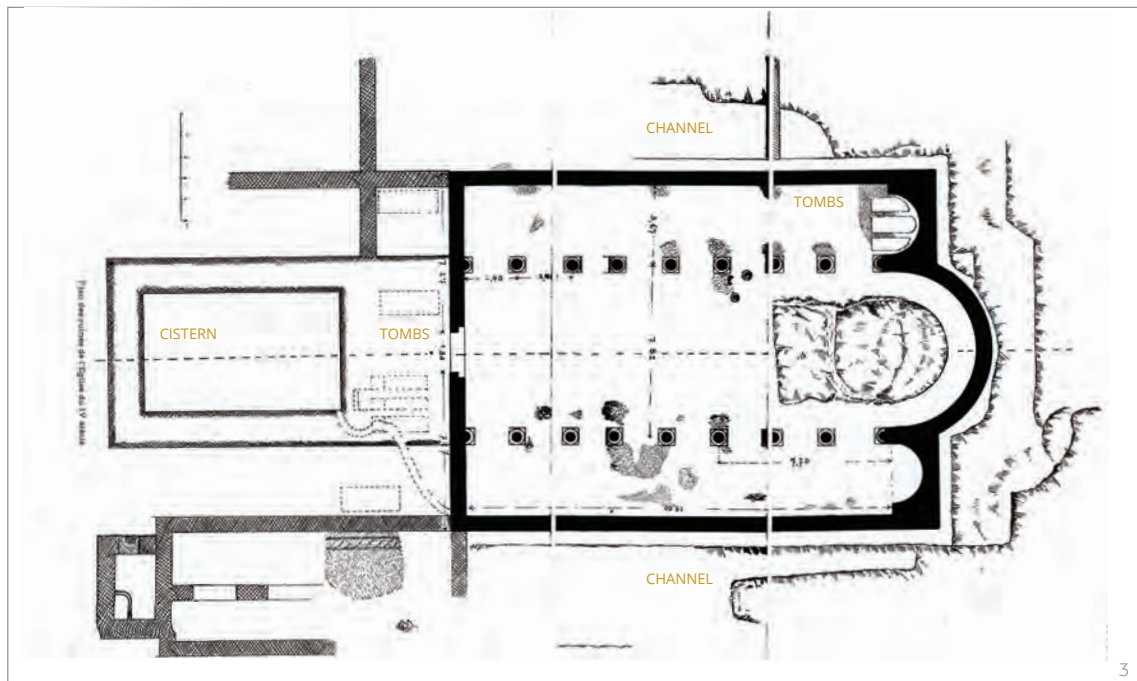
# The Byzantine church of Gethsemane

In October 1919, during the excavation of the foundations for the new church, remains of mosaics belonging to an earlier church dating from the Byzantine period were discovered. The orientation of this church was significantly more to the northeast than that of the later medieval Crusader church: a design choice determined by the slope of the rocks. A natural rock formation, rising 35 cm above the level of the floor, formed the foundations of the central apse and was exposed to the veneration of the faithful. The Byzantine church had been of modest dimensions. The internal area was divided by two rows of seven



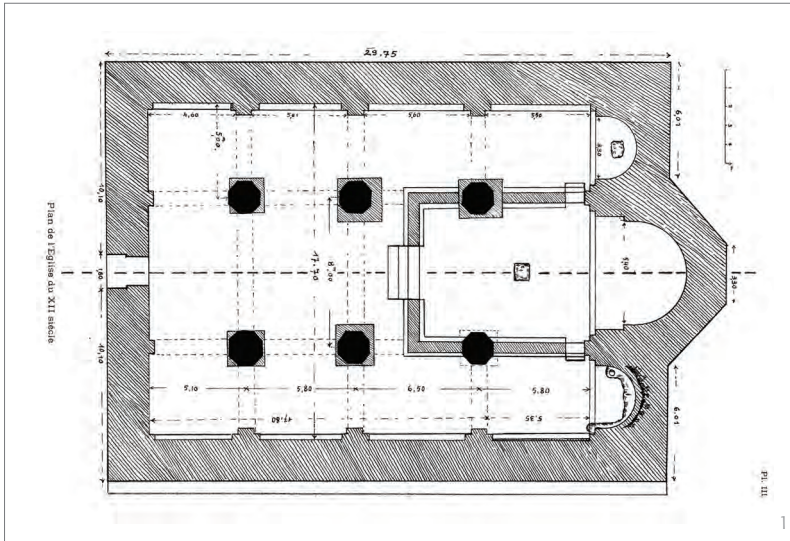
1. Fragments of Byzantine mosaic floor documented by father Orfali during the archaeological excavations
2. Capital of the Byzantine church found during excavations
3. Plan of the Byzantine church

columns into a nave and two side aisles, all three of which ended in a semi-circular apses. A canal was dug along the external perimeter of the church to channel waters into a cistern constructed beneath the atrium. The church floor was covered by splendid mosaics, small fragments of which have been preserved. On the floor traces of a violent fire were evident, perhaps the one that destroyed the church in 614 during the Persian conquest of the city. The walls would have also been covered with mosaics, as a number of glazed mosaic tiles were found among the ruins. Based on studies of the ancient sources and the results of archaeological excavations, it would appear that the church was built during the reign of the Byzantine emperor Theodosius (379-395 AD).





# The Crusader church of Gethsemane



The excavations in 1909 revealed the floor plan of the Crusader church, whose interior was separated by two rows of three cruciform pilasters into a nave and two aisles ending in three semicircular apses that enclosed the rock.

The presbytery, where the altar stood, had been built in the area of the nave. It rose 63 cm above the level of the floor and was surrounded by a perimeter wall. At the center of the presbytery the bare rock rose approximately 10 cm. Natural rock would also have been visible in the north and south apses.

The church was restored at a date that cannot be identified precisely. The pavement that has been

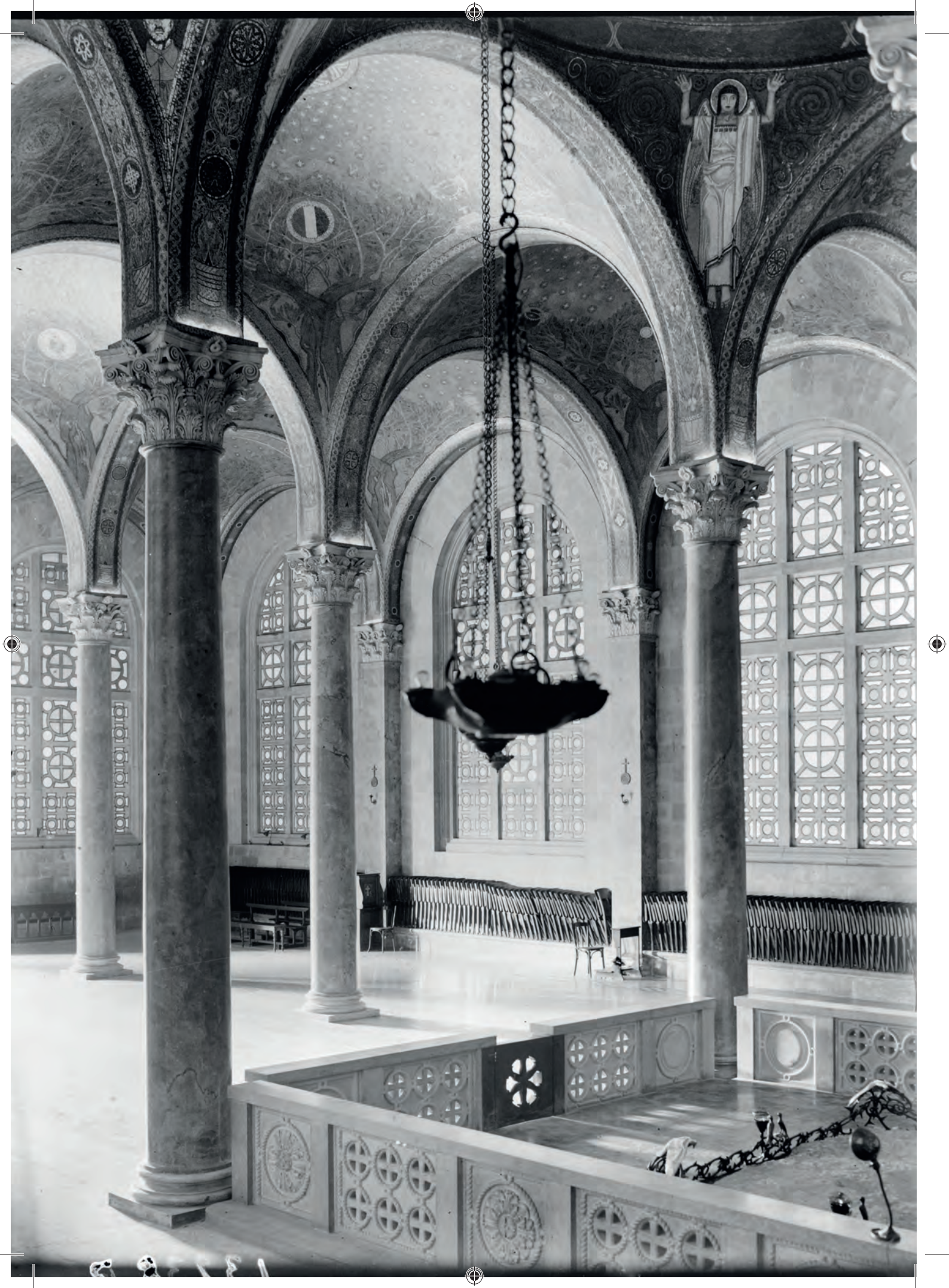
discovered, made from rough-hewn stones alternating with irregular slabs of marble, had replaced the original pavement which probably consisted entirely of marble slabs. The cruciform pilasters were encased within a rough masonry structure having an octagonal form. An interesting discovery was a lovely fresco fragment with an angel's head.

Following the defeat of the Crusaders, the Church of the Savior undoubtedly suffered heavy damage that made its restoration necessary: according to the testimony of medieval pilgrims, the structure survived until at least the early 14th century.

1. Plan of the Crusader church
2. The rocks enclosed in the apses of the Crusader church
3. The fresco fragment with an angel's head found during the archaeological excavations









# The present church of Gethsemane

In 1919 the Custody confided the task of designing the project for a new church above the ruins of the medieval one to the Italian architect Antonio Barluzzi. The church's construction was, however, opposed by the British governing authorities in Jerusalem, and the situation was further complicated by the rights held by the Greeks and Armenians to worship at the site. Meanwhile, the discovery of the remains of the Byzantine church led Barluzzi to modify his design in order to follow, and incorporate, the Byzantine floor plan whose main axis was slightly rotated with respect to that of the later medieval one. In January 1922 the



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Custody succeeded in obtaining the required building permits and in reaching agreement with the Orthodox. Offers of support arrived from numerous countries that until recently had been combatants in the First World

War, and the church was given the name "Church of all Nations" as a symbol of peace and dialogue. The church was completed in 1924, the works having been carried out by Italian craftsmen and local and Italian laborers.



The church was conceived as a large space consisting of a central nave and two aisles, with light filtered through violet glass in memory of the night of Jesus' agony. In its interior, in front of the altar, lies the Rock of Agony where Jesus is thought to have knelt and prayed. The roof consists of 12 domes, covered on the outside by lead. An innovation was the decision to reproduce the original floor mosaics and to explicitly mark the perimeter of the walls, the drainage channels and the cistern of the original church. For the exterior Barluzzi followed the lines of classical architecture, with a solemn pronaos (inner area of the portico) supported by columns and surmounted by a tympanum.

1. 3. Sketches of Arch. Barluzzi for the new church

2. Façade of present church

◀ Internal view of the present church



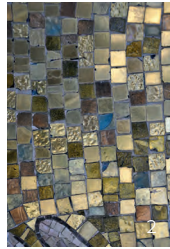
# Mosaic surfaces of the church of Gethsemane

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During the construction of the modern church pieces of floor mosaics of the Byzantine church emerged. The architect, inspired by the fragments, included them in its new floor and paved the rest of the space with new mosaics.

Other internal mosaic surfaces are the ceiling of the cupolas and the support arches, totaling about 800 square meters of mosaics. The wall mosaics are limited to the area of the central and lateral apses.

Outside we find a large mosaic in the tympanum of the front façade and two small pieces in its sides.

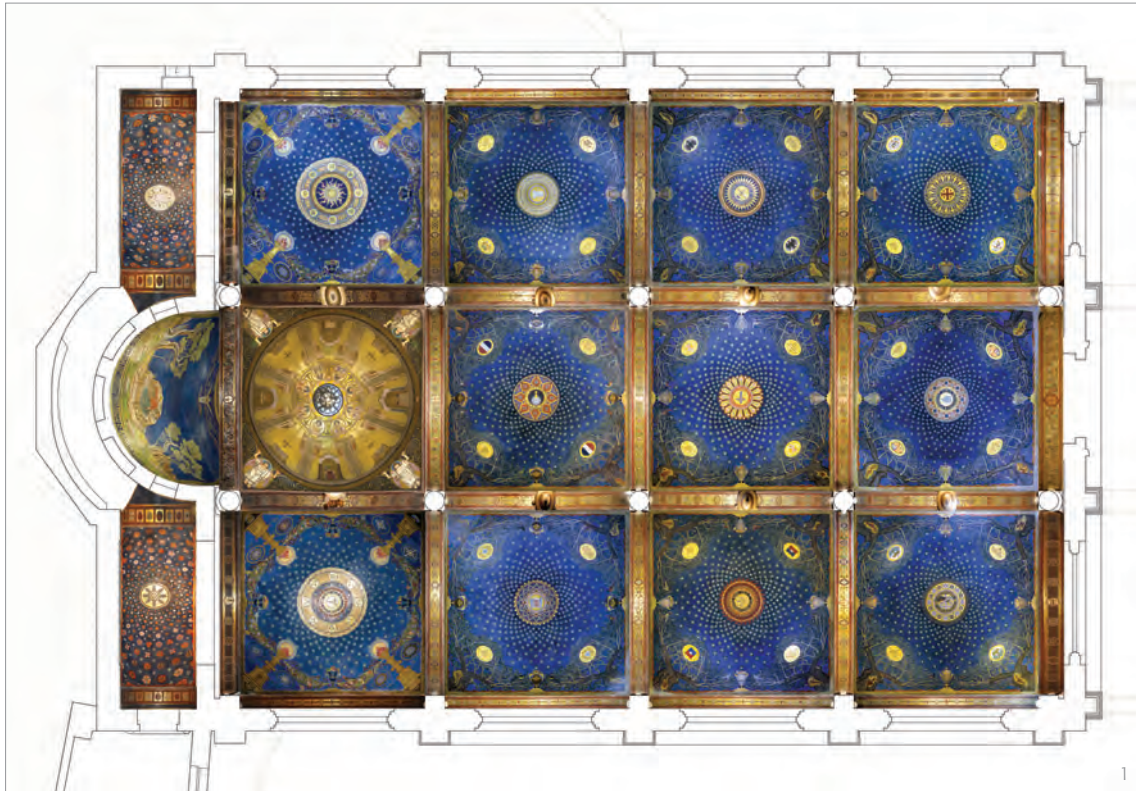


1. 2. Detail of internal mosaic decoration
3. Detail of the mosaics in a support arch
4. View of the modern floor mosaic of the north aisle





# Vault and arch mosaics



The studio Monticelli in Rome was given the task of producing the mosaics to cover the insides of the vaults by the architect Barluzzi. They followed a design by artist Pietro D'Archiardi of Pisa, who was inspired by the Roman-Byzantine art.

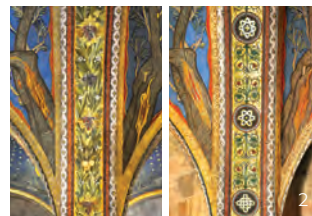
The vault mosaics call to mind the starry sky of the betrayal. For the background the artist used the color blue, with the stars represented by small white circles. Olive branches extend toward the center of each vault, where a circle contains the various symbols of the Passion. Between the branches are vases, birds, the coats-of-arms of the different countries which made donations to the project, and various inscriptions. Each vault has a similar decoration apart from the central dome, the two side vaults, and the vaults of the two side apses. The central dome, which is largely covered in gold, is formed by three concentric circles. The inner circle is formed by an opening through which light enters, the middle one contains eight smaller circles with figures of angels, and the large outer circle is divided into eight parts decorated alternately with a Gospel and an altar. In the corners four figures of angels support the dome. The style of the decoration is typical Art Nouveau, a style much in vogue in Europe in the 1920s. In place of olive branches, the two vaults



- VAULTS**
- 1. Mexico
  - 2. England
  - 3. United States of America
  - 4. Chile
  - 5. Spain
  - 6. Germany
  - 7. Brazil
  - 8. France
  - 9. Canada
  - 10. Argentina
  - 11. Italy
  - 12. Belgium

alongside the central dome, on the side aisles, have bases topped by torches linked by garlands of flowers. The vaults in the side apses are decorated with stars and flowers of various colors.

At the bases of the arches between the vaults are baskets and bushes from which geometric and floral designs emerge. At the center of each arch is the Jerusalem Cross. In the arches of the central dome and above the entrance are beautiful garlands of flower.



- 1. The ceiling of the church. The number shows each vaults and the supporting country
- 2. Detail of arches



# Floor mosaics

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The floor mosaics in the side aisles are reproductions of the originals, of which the few fragments that have been found can be seen protected by glass. The fragments on the side aisles have geometric and floral designs. The outer frame consists of a row of irregular octagons, forming in each a central square and four surrounding oblong hexagons. In their interior a guilloche on a dark background framed a polychrome grid of overlapping rosebuds, the compartments enclosing a floret. The designs, against a white background, were made using red, yellow and black mosaic tiles. A small fragment found between the columns served as the inspiration for the mosaics there, with a guilloche strapwork forming adjacent hexagons and triangles. The few mosaic fragments preserved in the nave exhibited a rich floral decoration on a black background. The decoration in the nave was carried out by the artist Pietro D'Achiardi who was inspired by Roman-Byzantine models. The mosaic carpet in the nave is bordered by a decorative acanthus scroll and flowers on a black background. The field is divided into three parallel sections. The two outer sections have the same design,



a small central rectangle containing an inscription and four circles alongside the rectangle surrounded by a guilloche. On the corners of the two side sections are compound rosettes.

The design of the center section consists of a central Christogram and an outer circle divided into four areas by garlands of flowers emerging from amphoras located at the corners of the square, flanked by peacocks. Each area contains a basket from which a spiral plant and bunches of grapes emerge.



1. During conservation activities in the mosaic floor  
2. 3. 4. 5. Detail of floor mosaic



# The apse mosaics

The mosaics decorating the apse were not made at the same time as those of the vaults but only several years later when, after a number of different artistic proposals had been rejected, they replaced the paintings that had decorated until then the place without much appreciation. The central apse mosaic was realized by Pietro D'Achiardi, the same artist of the vaults and floor mosaics.

The mosaics of the two side apses were drawn by Mario Barberis that replaced the earlier paintings made by the artist himself. The subject chosen by the Franciscans

for the decoration of the central apse is Christ suffering in the olive grove. On the apse to the right, the Kiss of Judas is represented and on the apse to the left the Ego Sum - the 'I am' that Jesus declared before the guards who were seeking to arrest him – was declared. The side mosaics depict various characters and faces made with great skill by Studio Monticelli of Rome.

1. The Kiss of Judas mosaic by Mario Barberis in the left side apse
2. Ego Sum mosaic by Mario Barberis in the right side apse
3. Detail of the Kiss of Judas mosaic
4. 5. 6. Detail of the Ego sum mosaic





# The tympanum mosaics



The mosaic on the tympanum represents the glorification of God through the sacrifice of the life of Jesus, who became intercessor for the prayers of all humanity. The mosaic was made by Giulio Bargellini after winning the competition in 1926 held for the purpose of choosing the best design for the tympanum. Jesus the mediator between God and man is portrayed: on his right are the wise and powerful who have recognized his superiority, while on the left are the weak and afflicted who are hoping for his intercession.

The lower part of the mosaic provides the background for the four statues of the evangelists. The mosaic is composed of glass pastes of various colors, various shades of gold, and stones.

1. The tympanum mosaic in the present church facade
2. Detail of the tympanum mosaic
3. Detail of the tympanum mosaic
4. Detail of the tympanum mosaic
5. Conservation work in the tympanum mosaic of the façade

The church of Gethsemane during the road widening ▶









# The subjects in the mosaics



The mosaic surface of the basilica covers topics related to the history of the place and the last night of Jesus in the Garden of Olives before his capture. We see various symbols related to the Passion of Jesus and to Christianity, types of birds, vases, plants, fruit. Figurative mosaics are also present, in the apses, in some detail of the domes and façade. Specific emphasis is on the symbols of donors and inscriptions.

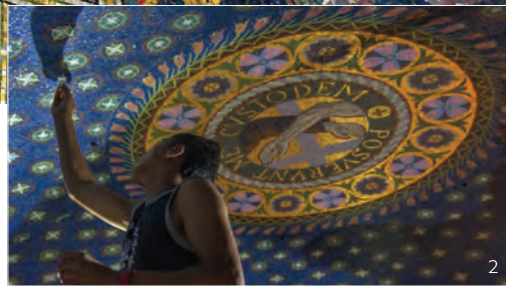


1. Plants and flowers in the support arch
2. Detail of figurative mosaics
3. Mosaic decoration in the central dome





# Christian symbols



Christian symbols are placed in each vault. On a background of gold mosaic tiles in the center of the vault, symbols of Christianity stand out against the blue of the night, including the coat of arms of the Franciscan Order, the chalice with the Host and the IHS Monogram (an abbreviation of Christ's name), the Cross of Jerusalem and the typical symbols of the Passion. The symbols of the Passion are the three nails from the Cross, the Veil of Veronica with which she wiped Jesus' face, the Column of the Flagellation, the Tomb, the Cross, the tunic and the dice thrown by the soldiers, the lance with which Jesus was struck and the sponge soaked in vinegar on a sprig of hyssop that was given to Jesus to drink, and lastly the Crown of Thorns.



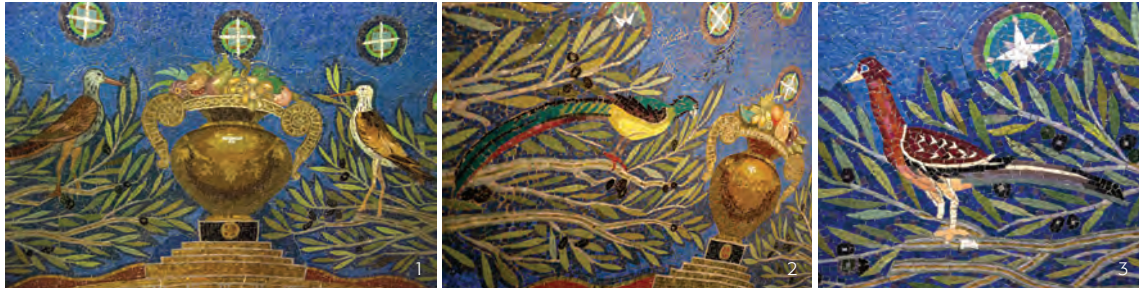
These are all located at the center of concentric squares decorated with floral and geometric designs and next to each symbol, apart from the Veil of Veronica, is an inscription describing it.



1, 2, 3, 4, 5, 6. Christian symbols in the vault mosaics



# The birds and vases in the vaults

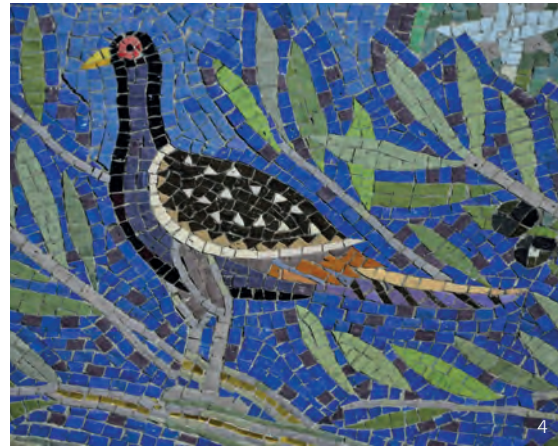


Apart from the center dome, above each of the four arches in the vaults two birds can be seen facing one another on either side of a vase.

The forty-four pairs of birds, four for each vault, are all different, although occasionally they are similar in form but with different colors. In several cases the pairs consist of different types of birds. Among the types present one can distinguish doves, parrots and pheasants. In the central dome there are twelve white doves in a circular band around the central opening.

The four vases in each vault, forty-four in total, are similar to each other but vary in terms of the fruits and other agricultural products they contain.

The types of vases include black craters with spiral decoration, to be observed in the two vaults to the side of the center dome, amphoras with geographic and floral decorations, volute amphoras, and vases with geometric decorations and birds.



1, 2, 3, 4. Birds and vases in the vault mosaics





# The plants and fruits of the vaults

The vaults are decorated with olive trees whose trunks and twisted branches emerge from the capitals of the columns, with their foliage extending towards the center against the blue background of the night sky. The colors used for the trunks are black, gray, and dark and light green. The artist sought to give a sense of antiquity to the trees. In each vault the foliage incorporates four circles that contain information on the donor countries and the date of completion of the mosaics and which extend towards the center of the arches where the vases and birds are located. Additional plants are to be found in other areas of the vaults, notably a wreath of laurel with its fruits which surrounds the lower part of the center dome, and acanthus scrolls alongside the four figures of angels supporting the dome. In the two side vaults alongside the center dome, in place of olive branches there are garlands of flowers and various fruits.

The intrados (inner curves) of the arches of the central dome and the vault above the entrance are covered with a decorative band of flowers emerging from a basket. The band of flowers form one of the most beautiful and elegant elements of the entire mosaic decoration.

The ceilings in the two side apses are decorated with flowers having the form of a circle that gradually becomes smaller towards the center of the vault. Other floral decorations are scattered throughout the intrados of the arches of the other vaults.

Various types of fruits, vegetables and cereals can be seen in the interior of the vases, which are also decorated with plant leaves and flowers of various colors – red, white, brown, etc. Frequently to be recognized among these elements are pears, figs, white and black



grapes, and pomegranates. Also to be observed are apples, chestnuts, cucumbers, plums, apricots, lemons, bananas, oranges, cherries, and ears of wheat and corn. In some cases cross-sections of fruits are presented so that their interiors can be seen.



1. Flowers in the dome arch  
2, 3, 4. Detail of floral decoration in the vault mosaics





# The figurative mosaics



1. The central dome mosaic
- 2, 3. Detail of an angel in the central dome mosaic
4. Detail of an angel in the central dome mosaic
5. Detail of a figure in the tympanum mosaic
6. The portrait of architect Barluzzi in a vault mosaic

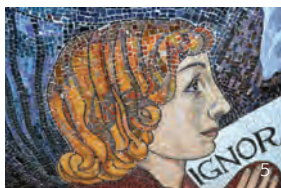
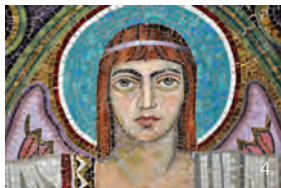
Apart from the figurative mosaics in the apses, other figures are represented in the central dome and two side vaults.

In the central dome the third circle, counting from the center, contains eight busts of angels with clasped hands covered by a clipeus (a small round Roman shield). They have blue halos and wings with gold thread, and are dressed in blue and brown. Their faces show the influence of the Art Nouveau style.

The pendentives in this dome are decorated with four figures of angels whose open arms are raised upwards to support the dome. They are each dressed in white tunics and have blue halos.

In the side vault to the north, the bases of the torches at

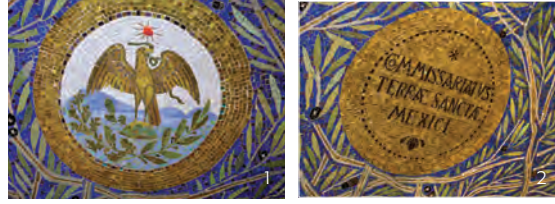
the corners are decorated with the prophet Jonah and other Christian symbolic figures, while in the southwest corner there is a face of a man covered by a cap who has a belt across his chest. In the side vault to the south the bases of the torches at the corners are decorated with the prophet Daniel among the lions, Moses, and the resurrection of Lazarus. In this vault two faces are tucked away in the corners, one in the southwest and the other in the northwest. The first has long and wavy hair and a rope over his shoulder, while the second is a portrait of the architect Barluzzi. In the tympanum Jesus represented as mediator between God and wise and powerful men on the left and weak and afflicted people on the right, is surrounded by angels.



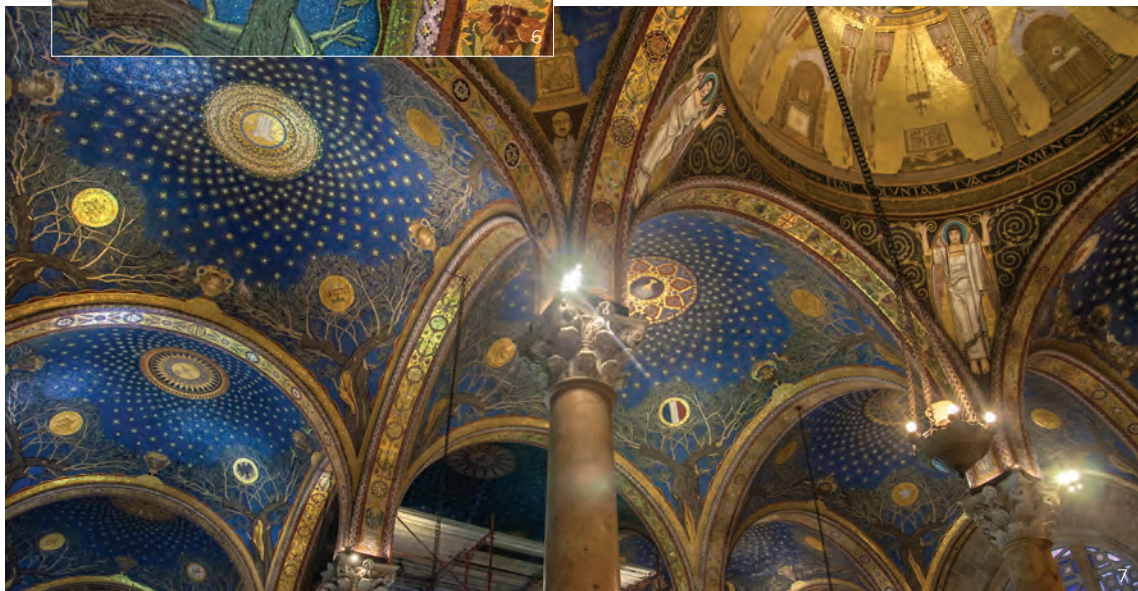


# The symbols of the donor countries

In the dome mosaics, apart from those in the central and two side domes, one can distinguish the symbols of the different countries that contributed to the project. The same symbol has been placed inside two circles in each dome, while a third circle contains the name of the Commissariat of the Holy Land that contributed. In the left aisle the symbols of Mexico, Chile and Brazil can be seen, in the nave those of the United Kingdom, Spain and France, and in the right aisle those of the USA, Germany and Canada. There is no symbol in the central dome, to which Italy contributed, but instead the name of the Commissariat of Naples is inscribed in a golden circle. On the aisle to the left of the central dome, in a golden tabula ansata, is the name of the Commissariat of Argentina, while in the right aisle, is the name of the Commissariat of Belgium. The symbols of Ireland, Poland and Hungary have been placed in the lower right of the mosaics in the left, right and central apses, respectively. Australia undertook to contribute the iron railing around the rock.



1. Symbol of Mexico in the vault mosaics
2. The circle that mentions Mexican contribution
3. The tabula ansata that mentions Belgian contribution
4. Symbol of Chile in the vault mosaics
5. Symbol of France in the vault mosaics
6. The circle that mentions Chilean contribution
7. General view of vault mosaics









# Dominus Flevit

The title Dominus Flevit comes from Latin meaning "The Lord Wept." It is related to the 19th chapter of the Gospel of Luke that describes the weeping of Jesus when predicting Jerusalem's future destruction.

The site is located between two paths that start from the top of the Mount of Olives and go down into the valley until crossing at Gethsemane.

Mention of the Dominus Flevit sanctuary, located halfway up the Mount, appears for the first time around the end of the 13th century - beginning of the 14th, and is considered to be handed down from ancient Christian



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memory. At the time, it was indicated by a certain stone placed in a field. In the 16th century, this reference point became a mosque known as el-Mansuriyyeh located on the northern side of the Franciscan property that went in ruins soon after its construction.

On the site, there are remains of a Bronze Age necropolis and more than 40 tombs from the Roman/Byzantine period.



1. External view of the church
  2. General view of the site looking at Jerusalem
  3. Necropolis in Dominus Flevit site
  4. View of Jerusalem from Dominus Flevit
- ◀ The modern church during the construction





# Archaeological excavations in Dominus Flevit

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The archaeological excavation on the site of Dominus Flevit started at the beginning of May 1953, when the Franciscans discovered some archaeological remains during the construction of a new enclosure wall around their property.

The Studium Biblicum Franciscanum obtained permission to dig from Mr. G. Lankester Harding, director of the Jordanian Department of Antiquities. The direction of the research was entrusted to Father Bellarmino Bagatti who implemented the excavations with dozens of workers until the end of June, 1955.

The excavations exposed a large necropolis of various historical periods, confirming that the area was devoted to burials with few residential buildings. In November 1954, a mosaic fragment belonging to a Byzantine monastery was discovered, probably built in the seventh century AD and remained in use until the eight century AD.

The fragment was part of the mosaic floor of a chapel with an apse oriented to the east flanked by a second area, called the oratory, with a narrow and elongated layout and with a semicircular niche also oriented to the east. An opening on the side of the recess led to the



east with an irregular room, carved into the rock, with a stone bench along its walls and an oven.

A cloister paved by stones stood to the northwest of the church and was originally surrounded by columns - two of which have survived to the south - and rooms. A cistern in the courtyard had two openings, one to the east and the other to the west. A vaulted cistern was excavated in the middle of the west side of the cloister and it is now under the stairs. Further north, there is a presser paved with white mosaics.

1. Discovery of the chapel during excavations
2. The chapel and the oratory with surviving mosaics

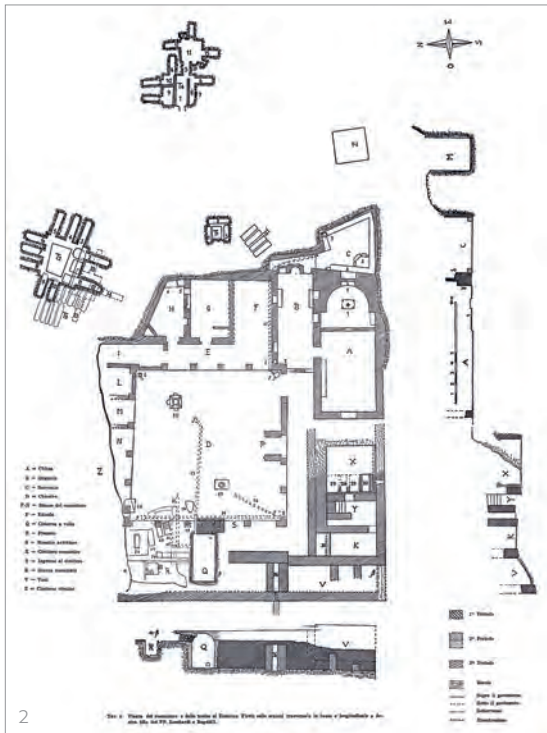




# The modern church of Dominus Flevit

The modern church was built over the remains of the Byzantine church by the architect Antonio Barluzzi in 1955, before the conclusion of the excavation. Barluzzi was the same architect that worked on the church of Gethsemane. Dominus Flevit was his last work in the Holy Land.

The plan of the church has a cruciform shape and includes in the east the apse of the original church. The central square plan is covered by a circular vault. The altar is located on the west side and from its back a large window allows an impressive view of the city of Jerusalem, which commemorates the Gospel passage. From the outside you can see the three protruding south, east, and north sides. In the corners of the square



there are four pillars with amphoras on the top. The overall shape of the church echoes a teardrop, inspired by the Gospel passage. The roof is covered with lead plates, adorned with a roof lantern that allows light to enter and reflect on the mosaics.

1. The view at Jerusalem from the arched window behind the altar of the church
2. Plan of the archaeological remains: the monastery and the tombs
3. Detail of the roof lantern from inside
4. External general view of the church





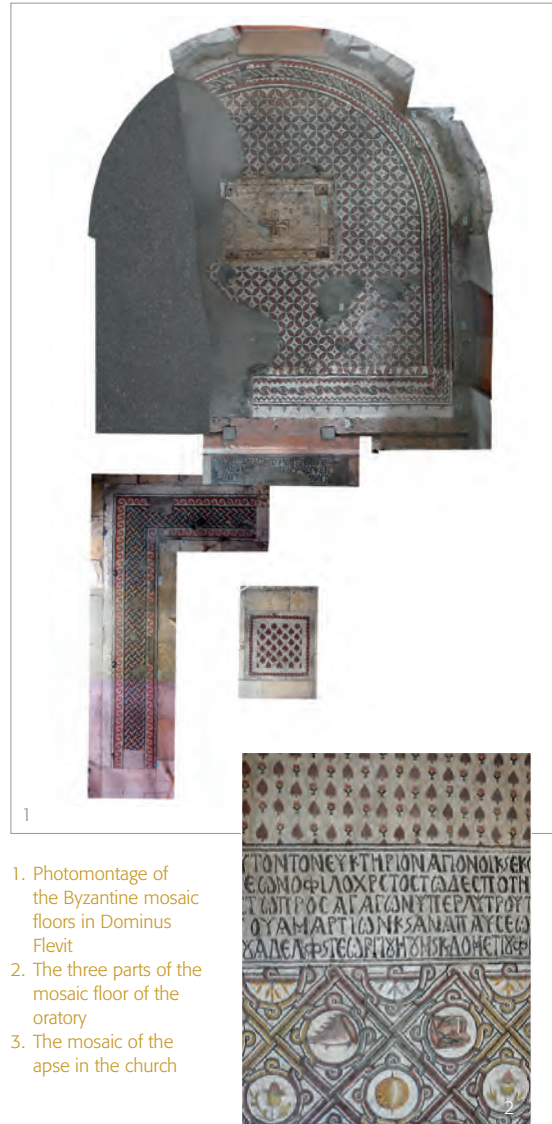
# The mosaics of the Dominus Flevit

Mosaic floors were found in various parts of the ancient monastery: the main chapel, over which Barluzzi built the present church, the oratory on the left of the chapel, the irregular room to the east of the chapel (the mosaic has been removed), the press in the north west and other small fragments scattered in other areas of the monastery. Barluzzi added a golden mosaic coating in the vault of the modern church and a mosaic fragment in the altar.

The main Chapel is divided into two spaces, the elevated area of the apse and the central hall. Much of the mosaic in the apse is still in situ and covers about two thirds of the surface. In the middle there is a limestone with a cross carved at the center and four slots at the corners to insert the columns of the altar. In the central hall, at the time of excavations, only a part of the northern and eastern frame survived and a dedicatory inscription in front of the apse. The frame was partly reconstructed and placed on a new layer. A fragment, currently located in the center of the hall, was lifted during the building process of the new church from the original bed and repositioned with a new frame composed of a line of flower buds.

The most beautiful and best preserved mosaic floor was that of the oratory, but with the construction of the new church it underwent several changes. Due to swelling of the floor in the oratory, the mosaic was lifted from its original bed and placed on a new bed made of two layers, a bottom concrete layer and an upper limestone layer. On that occasion, a part of the mosaic in the southwest corner was removed to build the new church and ten fragments were brought to the Museum of the Flagellation.

The mosaic floor in the oratory consists of three distinct decorated parts, all included into a frame. The first part is decorated with alternated flower buds and leaves. The second part consists of a five-line Greek inscription in black letter on white background. The third part is the richest; it is divided into lozenges containing circular medallions enclosing fruit, flower, and fish designs.



1. Photomontage of the Byzantine mosaic floors in Dominus Flevit
2. The three parts of the mosaic floor of the oratory
3. The mosaic of the apse in the church



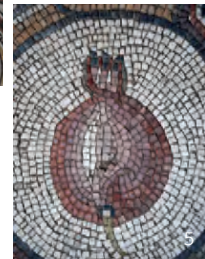
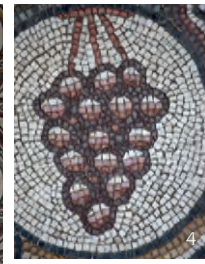
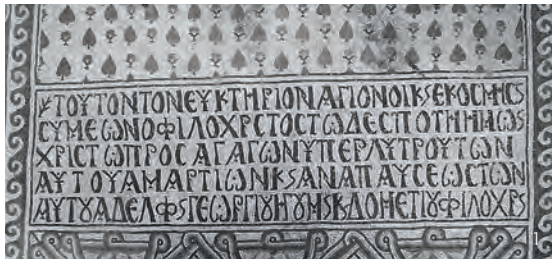
The mosaic floor in the irregular room C was made up of a semis of floral pattern. In the years following the construction of the new church the mosaic had been lifted from the floor in pieces, placed on concrete, and put in storage.

The press floor is covered with white mosaic tiles laid diagonally and has a basin in the north east side. Near the basin the mosaic has a depression for the collection of liquid. The floor of the basin a mosaic with white tessera and also has a depression in the northwest for the collection of liquids.

The modern mosaic of the vault was made by the Italian mosaic laboratory Monticelli and consists of gold tiles in different shades.



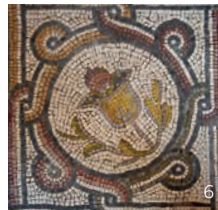
# The subjects in the mosaics



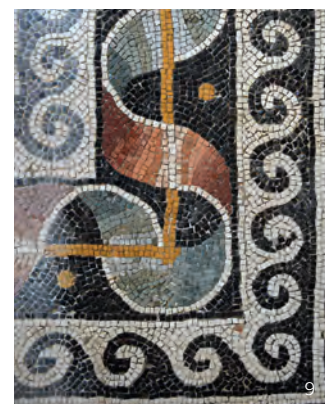
1. Inscription in the oratory
2. Inscription in the church
3. Fruits, flowers and fishes in the mosaic of the oratory
4. Red Grape in the mosaic of the oratory
5. Pomegranate in the mosaic of the oratory

The subjects represented in the Dominus Flevit mosaics are inscriptions, vegetable elements, and fish. There are two inscriptions written in Greek and are rectangular in shape. The first is in front of the apse of the chapel. The letters are black on white background. It is a fragmented dedicatory inscription. The second inscription is in the second part to the east of the oratory mosaic. It is in black letter on white background, naming Simeon as a builder of the chapel and a dedication to the Lord Jesus and to the monks, George and Domezio. The only surviving animal is a fish, which is divided into two medallions. In one there is the head, which was damaged in antiquity and rebuilt at the time of the excavations. The other medallion contains the tail. Other fishes may have been damaged in antiquity but at the time of the excavations they were not identified as such and so reconstructed as vegetable elements.

The floral motifs are flowers with stems and leaves, plant shoots, and grass. The reproduction of fruit and vegetable includes pomegranates, apples, pears, grapes, figs, cherries, pumpkin. A round modern mosaic piece in the altar front reproduces a hen with chicks.



6. Flowers in the mosaic of the oratory
8. Western part of the mosaic floor of the oratory
9. Detail of the mosaic border









# The Calvary Chapel in the Holy Sepulchre

The present church of the Holy Sepulchre has experienced many changes during the centuries. In 325 AD, during excavations ordered by the Roman Emperor, Constantine, the remains of the tomb of Jesus under the pagan temple were discovered. Since then, an uninterrupted series of building interventions gave the church the present appearance.

One of the most important and enduring interventions was that of the Crusader's in the 12th century AD. They combined the remains of the previous sanctuaries and chapels spread throughout the area by constructing a new church that encompassed the Calvary, traditionally regarded as the site of Jesus' crucifixion, and tomb.

A small building over the rock of the Calvary had first been built by Patriarch Modestus, in the 7th century. It is believed to have been restored in the 11th century by the Byzantine emperor, Constantine IX, and later enlarged in the 12th century by the Crusaders. The two existing staircases going up to the Calvary were built after the severe fire of 1808, replacing the old entries. The Calvary Chapel is divided into two areas, north and south. The northern area belongs to the Greek Orthodox Church and it contains the altar of the Crucifixion. The



southern area belongs to the Latin Church and is the site of the Nailing to the Cross.

The Chapel of the Nailing to the Cross has a rectangular plan covered by two cross vaults. Before 1928, the Chapel was in poor condition. The floor was ruined and the walls and vaults were covered with plaster. Only a fragment of the medieval mosaic decoration representing the Ascension remained on the ceiling. The Franciscan Custody entrusted the restoration to the Italian architect Barluzzi, who worked on it from 1928 to 1937. The work of Barluzzi did not involve structural changes but only decorative interventions on the floor, the walls, and vaults.

◀ General view of the church of the Holy Sepulchre



1. Detail of mosaic in the Calvary Chapel
2. General view of the Calvary Chapel
3. Mosaic fragment of the Ascension from Crusader period





# The mosaics of the Calvary



1. Prophet Isaiah in the western cross vault
2. Prophet Daniel in the western cross vault
3. Detail of wall mosaic behind the altar
4. Decoration of the arch
5. Detail of the lunette mosaic in the south
6. 7. 8. Details of the mosaic of the ceiling

Around 1928, the architect Barluzzi started the restoration and decoration of the floor that was badly damaged. The new geometric inlay stonework on the floor is inspired by the ancient floor in cosmatesque style.

The mosaic of the ceiling covers all surfaces of the two cross vaults. It was realized by Studio Monticelli following the drawings of artist Pietro d'Achiardi. The cross vaults are composed of four panels decorated with racemes and grapes volutes on a blue background. Each panel contains four racemes. Starting from the base of the panels two of the racemes go towards the corners and the other two go towards the middle of the vault. They create volutes that decrease in volume going towards the corners and the middle of the vault. The volutes contain Christian symbols and biblical figures. Fruits, birds and other animals are included in the volutes and over the racemes.

In the western cross vault, the prophets Zacaria, Daniel, David and Isaiah are located in a circle in the middle of each panel.

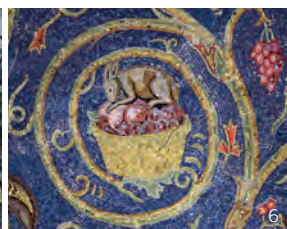
In the eastern cross vault, on the panel over the altar,



twelve white doves hover around a large gold cross. On the opposite pane, there is one of the few surviving fragments of the 12th century decoration, a medallion depicting the Ascension of Christ. On the other two panels, St. Paul and St. Peter are depicted. Unlike the western cross vault, here the figures are not placed inside a circle.

The ceilings of the arches that divide the two chapels are decorated with geometric motifs.

The mosaics of the three lunettes on the walls represent the binding of Isaac, the women and St. John at the foot of the Cross, and the Nailing to the Cross. They were realized by Studio Monticelli following the drawings of Luigi Trifoglio.





# The project activities



The main objective of the project was to train young Palestinians. The activity was reinforced through an intensive training course in Italy held by the Centre for Conservation Venaria Reale of Turin. During the project, we carried out conservation activities on mosaics but also preserved walls and stones.

We also focused on relating training and conservation activities to the awareness of local community, especially that of the students in the Mount of Olive local schools. The restoration of the roof of the church of Gethsemane was another important activity completed during the project since it is directly related to the conservation of mosaics.

1. During the microscope analysis in the Calvary chapel
2. Conservation works in the Calvary chapel
3. Conservation works in the oratory of Dominus Flevit
4. Consolidation works in the Gethsemane church





# Training activities

The project organized two intensive courses, one beginners and one advanced, mainly on the methodology and techniques of conservation of both ancient and modern mosaics. After a public announcement, a committee selected four girls and three boys between 19 and 23 years of age living in East Jerusalem. The participation of girls in the training and conservation activities was both unusual and especially appreciated. The trainees participated in both courses to first gain a basic knowledge and then to improve their skills. The duration of the training was 3 years which concluded with an intensive two-week course in Italy at the Centre for Conservation Venaria Reale of Turin. The Center is one of the leading institutions for conservation in Italy.

The courses focused on the transfer of knowledge regarding conservation techniques, the methodology for analyzing different types of degradation, and the forms of intervention required to preserve mosaics.

During the courses, the participants learned how to carry out appropriate activities for documenting the present state of the mosaics, the various types of interventions previously undertaken, and the analysis of materials.

The trainees were also trained in the production of new mosaics, in order to better understand mosaic production techniques. The training course had three parts: on-the-job training for the conservation of mosaics, theory lessons, and educational field visits.

The aim of the courses was to increase the opportunities for young people of Jerusalem to be part of an alternative educational experience.



More specifically, the methodology of the training courses consisted of:

- On-the-job training. Most of the training was dedicated to the practical aspects of conservation.
- Maintenance training. The courses stressed the importance of ordinary maintenance in order to avoid the need of future radical interventions, which are always traumatic for any cultural artifact.
- Training in condition survey, analysis, and documentation. The project devoted special attention to the importance of preparing a detailed record and condition survey. Participants learned how to record the condition of cultural heritage using simple tools and methods, such as digital media and photo-mosaics.
- Relationship between conservation and enhancement. The courses underlined the importance of presentation after the completion of conservation activity.
- Theory lessons. Specialists and experts in the field were asked to give trainees basic information about the history and geography of the area, theories, and techniques. They also shared information on the technologies used for conservation. Documentation, international and local laws related to cultural heritage, and other fundamental issues dealing with cultural heritage conservation were discussed. In addition, Alessandro Lugari, mosaic conservator in the Archaeology Superintendency of Rome, held a one-week theory and practical training lecture. Biologist Paola Croveri, an expert restorer in the Centre for Conservation Venaria Reale of Turin, Italy, held a one-week intensive training session on the techniques of analyses and condition survey.
- The intensive course in Italy was a special opportunity for the junior conservationists to expand their minds and learn from other advanced experiences.
- Several educational field trips were carried out to broaden the knowledge of the trainees regarding cultural heritage characteristics and present conditions in the area. Field trips were organized in Palestine, Israel, Jordan, and Italy.



1. Conservation works in the apse of the Dominus Fleuit church
2. Catalogue of colored tesserae for mosaic conservation
3. Selection of glass tesserae during the training





# Advanced training in Italy



In March 2015, the Conservation and Restoration Centre “La Venaria Reale” (CCR) provided technical and scientific support for the development of educational activities related to scientific diagnostic aspects applied to the preservation of mosaics. The training has provided theoretical sessions at Al Quds University (Abu Dis campus, Jerusalem Higher Institute of Archaeology in the Old City, Jerusalem) and practical sessions with the mosaics of the Church of Dominus Flevit (Mount of Olives) and met a keen interest from the operators of MCJ.

To supplement the knowledge path on the cultural heritage preservation process that has its fundamental basis in an interdisciplinary scientific approach, a delegation of young Palestinian operators had the possibility to deepen the topics covered during the previous experience through a study visit to CCR headquarters in Italy during May 2016. The objective of the training activity was to acquire a greater awareness of the interdisciplinary approach to the conservation and critical analysis that this method entails.

The intensive course consisted of interactive visits to CCR scientific and restoration laboratories, guided visits to Museums and worksites that house artworks preserved by CCR (Museo Egizio, MAO Museo d’Arte Orientale, Reggia di Venaria Reale, Asti Cathedral and Roman Domus), meetings with professionals who, through case studies, told them about the conservation paths addressed, specific lectures about mosaic materials and conservation materials, practical experiences in the scientific analysis laboratories for the analysis of constituent materials of mosaics, and finally, experience in the conservation laboratories on mosaic specimens. Conservation key principles in relation to minimum intervention and reversibility issues were tackled and shown with real cases examples, theoretical and practical

aspects of cleaning processes and methodological criteria for re-supporting, reintegration and aesthetical restitution were specifically addressed.

The comparison with other professionals, teachers and students attending the course in Conservation and Restoration of the University of Turin, the analysis of case studies of conservation works in progress managed by CCR and direct observation of the different areas in which conservation is involved (photographic and graphic documentation phases, diagnostic analyses, preventive conservation, environmental monitoring, intervention planning, laboratory testing, technical analysis and operational stages of conservation) was a fruitful experience of professional growth.

In connection to the study trip, CCR, the City of Turin and the University of Turin, organized a dissemination event of Cultural Heritage conservation activities promoted by PMSP in West Bank Territories and Jerusalem: Arch. Osama Hamdan and Carla Benelli held a public conference at Museum of Oriental Art.



1. During the training course in “La Venaria Reale”
2. Training course in mosaic conservation in “La Venaria Reale”





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ΑΥΤΑ ΑΓΑ ΕΣΤΕ ΟΥΚ ΕΣΤΕ ΑΟΗΤΙΣ ΕΛΑΟΧ



# Conservation activities

Conservation activities were carried out mainly on mosaics. We worked with Byzantine, Crusader, and modern mosaics in three churches: Gethsemane, Dominus Flevit, and the Holy Sepulchre.

A detailed photographic survey was carried out prior to the conservation activities to determine the state of preservation, the different types of materials employed in the mosaics, and the various types of conservation undertaken in the past.

In the church of Gethsemane, the preservation activities were applied to the ceiling dome and vaults, the three smaller vaults and walls of the apses, the modern mosaic flooring including the mosaic fragments from the Byzantine period, and the tympanum on the façade. The mosaics in gold and glass paste had been made using many colors.

The problems found in the ceiling were:

- partial loss of mosaics due to water infiltration from the roof
- a layer of grime eroding the enamel and gold mosaic tesserae
- swellings and detachments from the original support
- two kinds of lacunae, one less than 5 tesserae and the other more than 5 tesserae
- lacunae filled by cement
- cracks
- varnish
- salt caused by water infiltration
- previous restoration was badly executed
- electrical cables and iron clips
- fractured tesserae
- cement residues
- moss



1. Cleaning the mosaic surface in the central dome in Gethsemane church

2. Cleaning the Byzantine pieces in the floor of the Gethsemane church

◀ Mosaic floor of the oratory at the time of excavations



The same problems were present also on the walls of the apses, on the floor and in the tympanum, which was also damaged by bullets.

We carried out the following conservation activities:

- mechanical and manual cleaning by water and steam
- consolidation by injection
- integration
- consolidation of substratum and integration with tesserae to fill the lacunae
- chemical cleaning using ammonium bicarbonate and biocide in the facade
- consolidation with new lime mortar
- lifting and repositioning of mosaic parts in the facade

In the Dominus Flevit church, the project attempted to bring out the remains of the Byzantine monastery (6th century) that was excavated during the 1950s, before the building of the new church.

The problems found in the mosaics of the Chapel and the Oratory were:

- chromatic variation over all the surface due to dust
- two kinds of lacunae, one less than 5 tesserae and one more than 5 tesserae
- lacunae filled by cement
- previous restoration was badly executed
- swelling
- glue patina
- disgregate tesserae
- microorganism especially in the western part of the Oratory
- rust
- depression
- evidence of joints between re-laid sections
- cracks



We completed a full documentation on the mosaics and highlighted the state of conservation and interventions. Then we performed the following conservation activities:

- mechanical and manual cleaning by water
- consolidation by injection
- integration
- consolidation of substratum and integration with tesserae to fill the lacunae
- chemical cleaning using ammonium bicarbonate and biocide in the western part
- consolidation with new lime mortar
- lifting and replacing part of the mosaic in the apse of the Chapel

We found similar problems also in the white mosaic of the presser.

We cleaned the gold mosaic of the vault, which was covered by dust and had problems of salt and detachment in some areas.

The mosaic of the irregular room, which had been lifted and put over cement in the 1980's, was cleaned, the cement was removed and the mosaic was re-laid over a new Aerolam layer.

The mosaics in the Calvary Chapel of the Holy Sepulchre had several problems caused by the use of candles. We analyzed the mosaics using a microscope to understand the different kinds of residue. We found detachments in the original support. We cleaned the modern mosaic with steam and consolidated it by injection.

Conservation actions were carried out to clean and preserve the external facades of the church of



Gethsemane. We found the following problems:

- black patina
- rust residues
- microorganism in the water drainages
- paint residues
- broken stones

The interventions were:

- mechanical cleaning by water
- cleaning the microorganism
- put a protection layer
- restoration and fixing of broken stones by epoxy resin
- application of waterproof coating

We also preserved the eastern and northern walls of the Oratory at the Dominus Flevit. We found the following problems:

- plaster detachment from the walls
- previous, bad restoration made by cement
- weak adhesion in the wall structure

We consolidated the walls and the old plaster by injections, we removed the cement plaster and made new lime plaster.



1. State of conservation of the lifted mosaic floor of Dominus Flevit
2. State of conservation of the mosaic in the ceiling of Dominus Flevit church
3. Conservation works in the apse of the Dominus Flevit church





















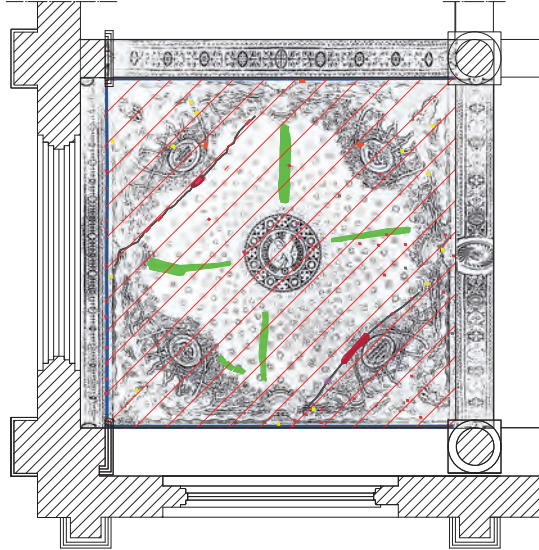
## Training in Cultural Heritage Conservation in Jerusalem - EJE CH 044 10

Sheet No: 1  
 Sheet Name: Vault 1  
 Date: September 2013  
 Prepared by: Arch Osama Hamdan, Arch Najati Fitiani

### State of Conservation










#### Legend

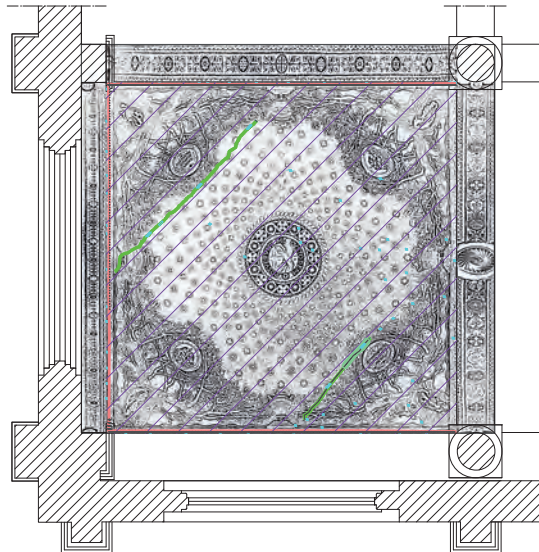
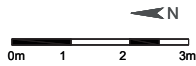
-  Black patina
-  Lacuna (tesserae from 1 to 5)
-  Lacuna (tesserae more than 5)
-  Crack in mosaic
-  Swelling
-  Poorly made mosaic
-  Delamination (tesserae from 1 to 5)
-  Delamination (tesserae more than 5)
-  Lacuna filled by cement
-  Varnish
-  Salt
-  Previous conservation works
-  Fractured tesserae
-  Cement residues
-  Moss
-  Bullet
-  Iron Clips
-  Electric Cables



### Intervention

#### Legend

-  Mechanical and manual cleaning by water
-  Injection by Primal "AC33" 10%, with water and lime
-  Consolidation by Primal
-  Consolidation of sub stratum and integration with tesserae
-  Lifting and replacing mosaic parts
-  Cleaning by solvent
-  Cleaning by Ammonium bicarbonate
-  Cleaning by biocide
-  Consolidation with new mortar



Thematic chart of the state of conservation and intervention of Vault n. 1 in Gethsemane church





















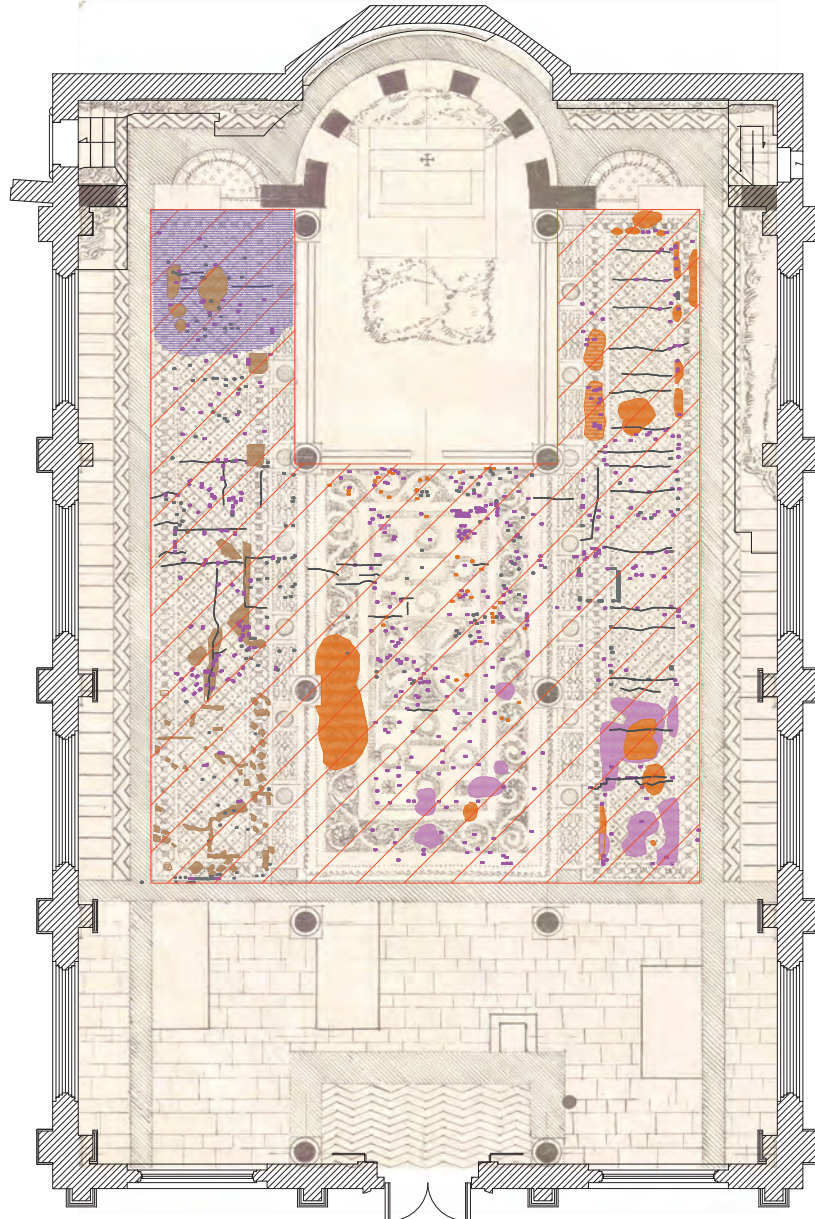
### Training in Cultural Heritage Conservation in Jerusalem - EJE CH 044 10

Sheet No: 17  
 Sheet Name: Floor mosaic  
 Date: June 2012 - June 2013  
 Prepared by: Arch Osama Hamdan, Arch Najati Fitiani

#### State of Conservation

##### Legend

-  Black patina
-  Lacuna (tesserae from 1 to 5)
-  Lacuna (tesserae more than 5)
-  Crack in mosaic
-  Swelling
-  Poorly made mosaic
-  Delamination (tesserae from 1 to 5)
-  Delamination (tesserae more than 5)
-  Lacuna filled by cement
-  Varnish
-  Salt
-  Previous conservation works
-  Fractured tesserae
-  Cement residues
-  Moss
-  Bullet
-  Iron Clips
-  Electric Cables



Thematic chart of the state of conservation of mosaic floor in Gethsemane church












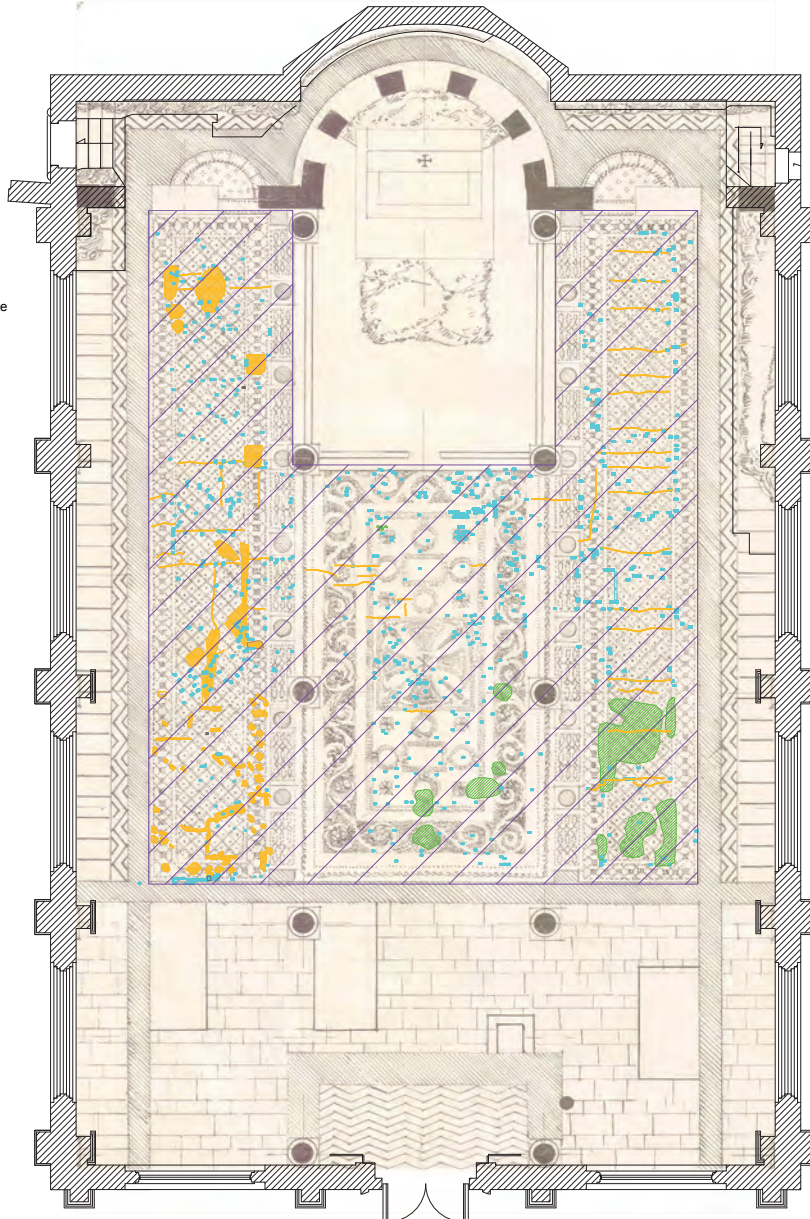
### Training in Cultural Heritage Conservation in Jerusalem - EJE CH 044 10

Sheet No: 18  
Sheet Name: Floor mosaic  
Date: June 2012 - June 2013  
Prepared by: Arch Osama Hamdan, Arch Najati Fitiani

#### Intervention

#### Legend

-  Mechanical and manual cleaning by water
-  Injection by Primal "AC33" 10%, with water and lime
-  Consolidation by Primal
-  Consolidation of sub stratum and integration with tesserae
-  Lifting and replacing mosaic parts
-  Cleaning by solvent
-  Cleaning by Ammonium bicarbonate
-  Cleaning by biocide
-  Consolidation with new mortar



Thematic chart of intervention on mosaic floor in Gethsemane church





















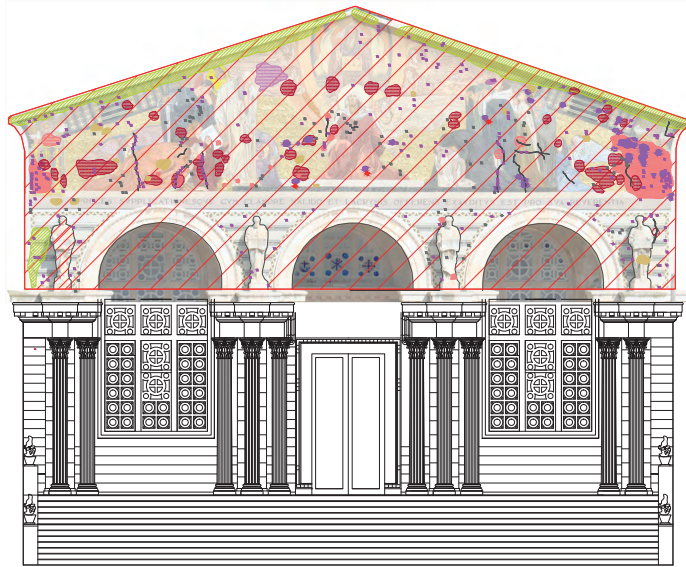
**Training in Cultural Heritage Conservation in Jerusalem - EJE CH 044 10**

Sheet No: 19  
 Sheet Name: Tympan  
 Date: August 2013  
 Prepared by: Arch Osama Hamdan, Arch Najati Fitiani

**State of Conservation**

**Legend**

-  Black patina
-  Lacuna (tesserae from 1 to 5)
-  Lacuna (tesserae more than 5)
-  Crack in mosaic
-  Swelling
-  Poorly made mosaic
-  Delamination (tesserae from 1 to 5)
-  Delamination (tesserae more than 5)
-  Lacuna filled by cement
-  Varnish
-  Salt
-  Previous conservation works
-  Fractured tesserae
-  Cement residues
-  Moss
-  Bullet
-  Iron Clips
-  Electric Cables













Thematic chart of the state of conservation of the tympan in Gethsemane church

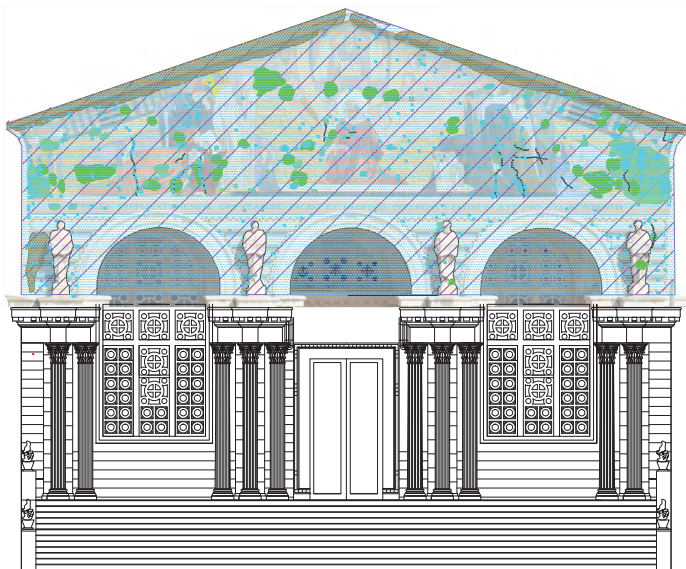
**Training in Cultural Heritage Conservation in Jerusalem - EJE CH 044 10**

Sheet No: 20  
 Sheet Name: Tympan  
 Date: August 2013  
 Prepared by: Arch Osama Hamdan, Arch Najati Fitiani

**Intervention**

**Legend**

-  Mechanical and manual cleaning by water
-  Injection by Primal "AC33" 10% with water and lime
-  Consolidation by Primal
-  Consolidation of sub stratum and integration with tesserae
-  Lifting and replacing mosaic parts
-  Cleaning by solvent
-  Cleaning by Ammonium bicarbonate
-  Cleaning by biocide
-  Consolidation with new mortar
-  Application of water proof



Thematic chart of intervention on the tympan in Gethsemane church









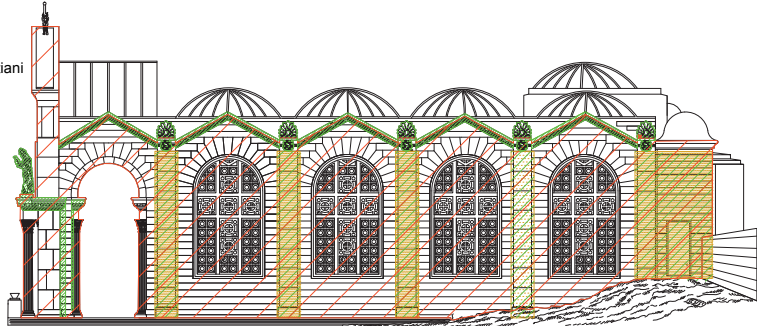
**Training in Cultural Heritage Conservation in Jerusalem - EJE CH 044 10**

Sheet No: 24  
 Sheet Name: South elevation  
 Date: August 2013  
 Prepared by: Arch Osama Hamdan, Arch Najati Fitiani

**State of Conservation**





**Legend**

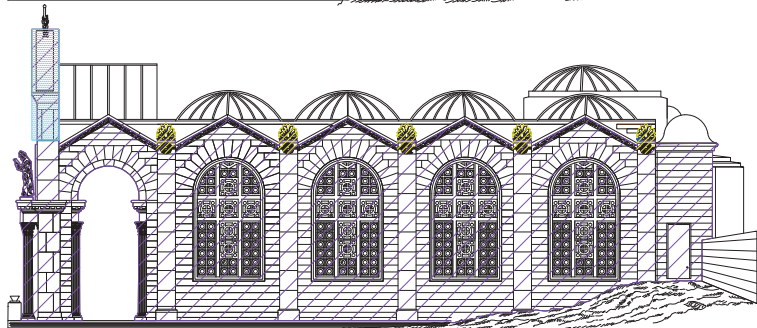
-  Black patina
-  Rust residues
-  Micro organism
-  Painting residues
-  Broken stone



**Intervention**

**Legend**

-  Mechanical and manual cleaning by water
-  Cleaning and protection from micro organism
-  Fixing the stone by Epoxy Resin
-  Application of water proof



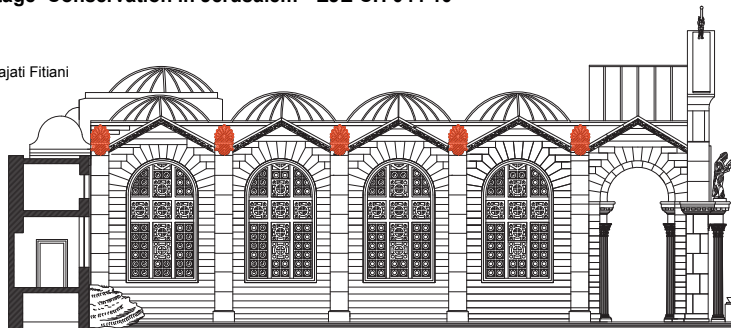
**Training in Cultural Heritage Conservation in Jerusalem - EJE CH 044 10**

Sheet No 23  
 Sheet Name: North elevation  
 Date: September 2013  
 Prepared by: Arch Osama Hamdan, Arch Najati Fitiani

**State of Conservation**





**Legend**

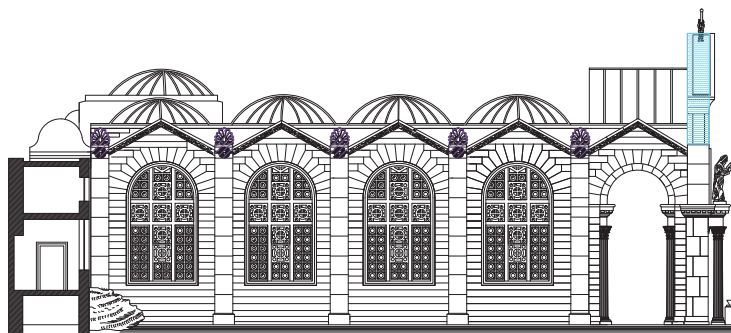
-  Black patina
-  Rust residues
-  Micro organism
-  Painting residues
-  Broken stone



**Intervention**

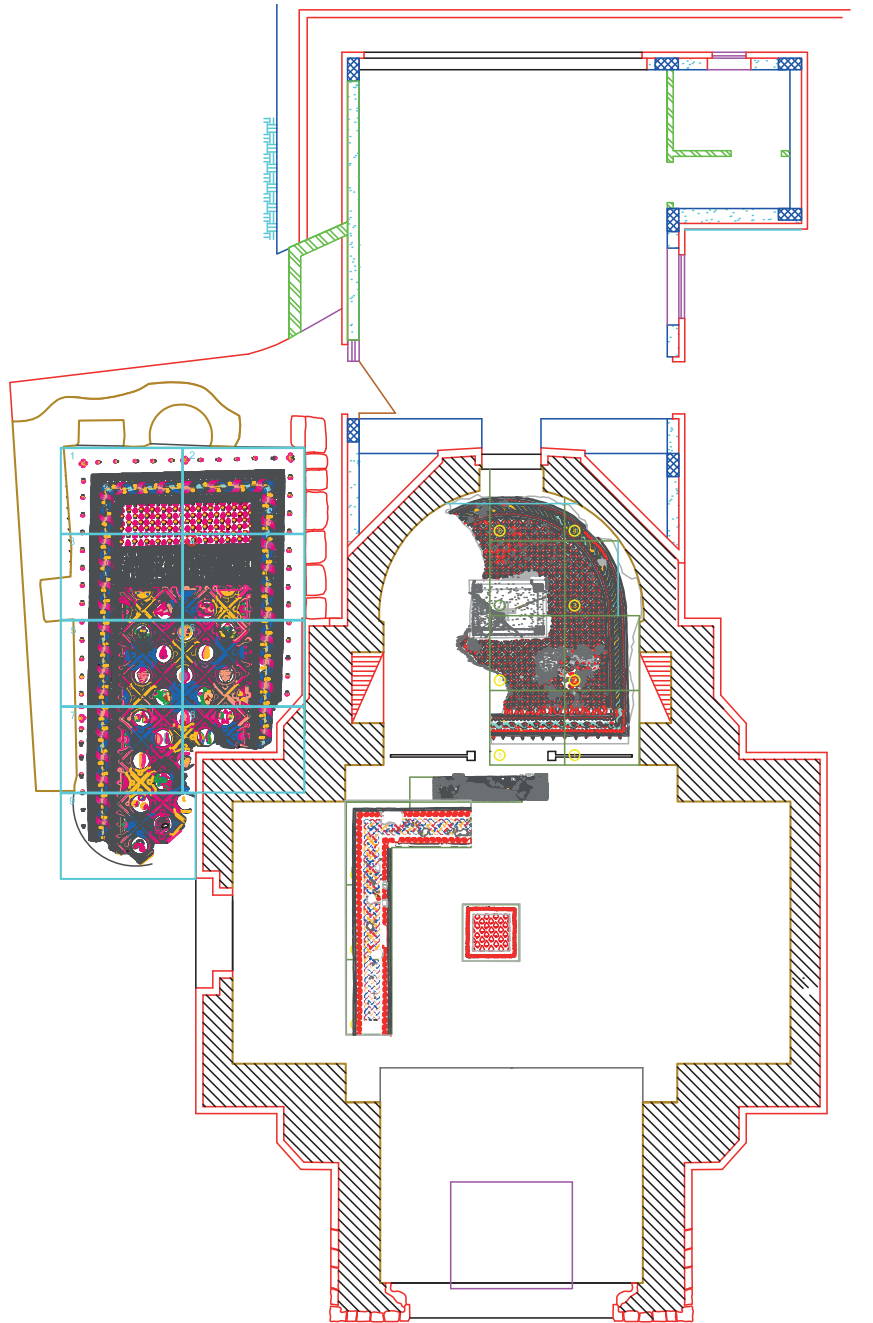
**Legend**

-  Mechanical and manual cleaning by water
-  Cleaning and protection from micro organism
-  Fixing the stone by Epoxy Resin
-  Application of water proof



Thematic chart of the state of conservation and intervention in the south and north elevation of Gethsemane church

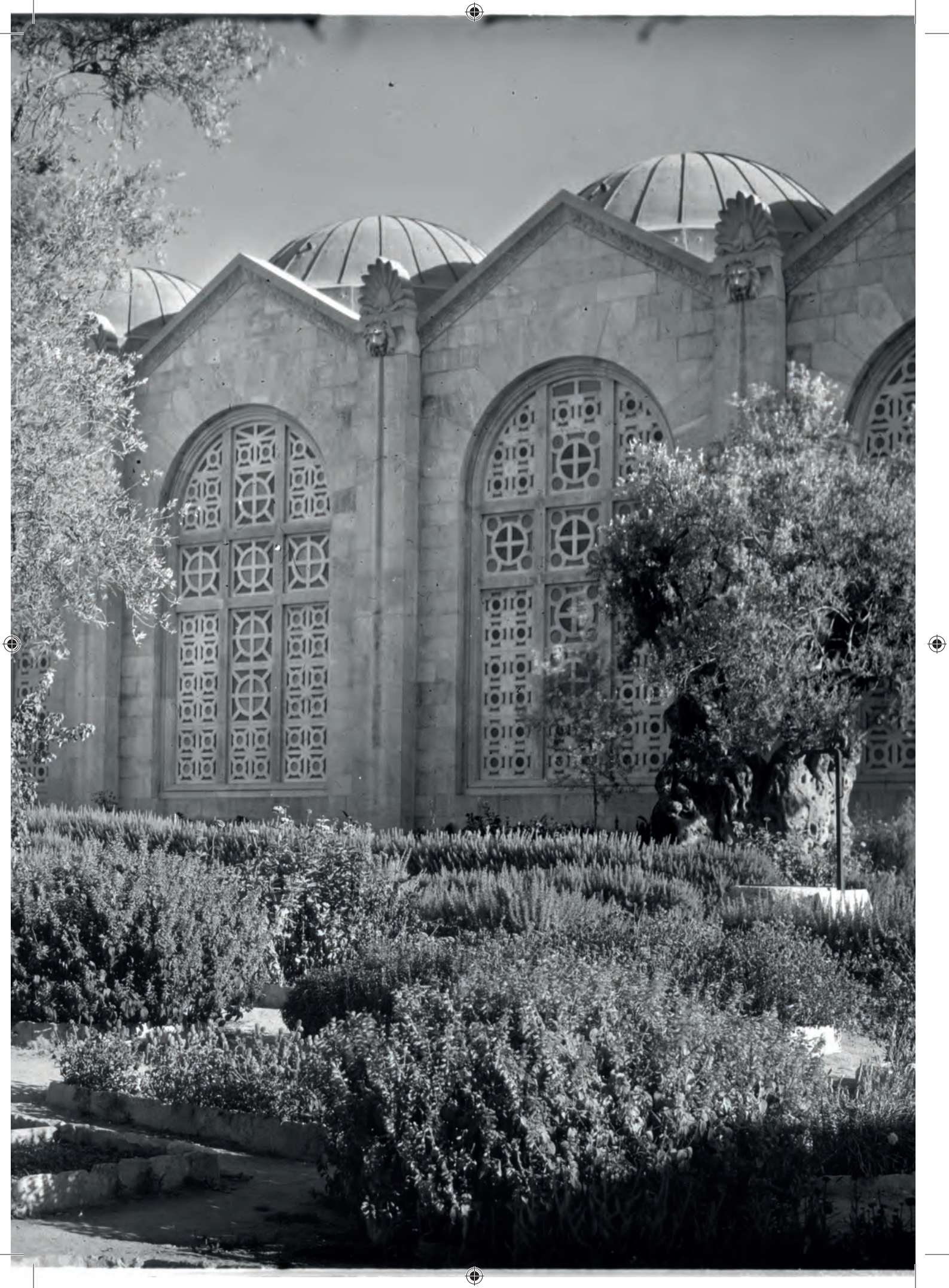




New documentation works of the church and oratory of Dominus Fleuit and its mosaics

Photo on page 47 View of the modern church of Gethsemane before the setting of the mosaic in the tympan





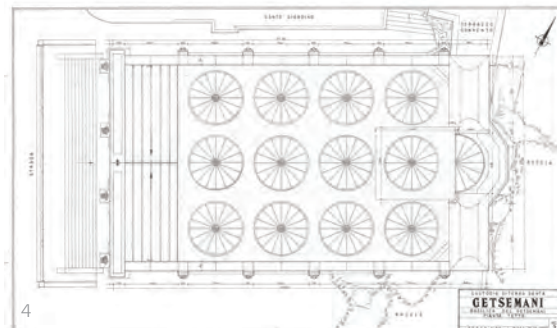


# Restoration of the roof of the Gethsemane



Restoration of the roof of the church of Gethsemane was required in order to solve the problem of damage to the mosaics resulting from water leaking through the roof. For the roof construction the architect Barluzzi had taken his inspiration from those of Byzantine churches. The ceiling consists of a double structure, a lower mosaic-covered vault facing the interior of the church and an upper, outward-facing dome covered with sheets of lead. The lead work on the roof is a work of great skill, but over time it has suffered damage due to the weather and the installation of various pieces of equipment, along with the fact that the water drainage pipe was too small for the amount of rainwater. The roof restoration has solved the drainage problems and replaced the lead sheets damaged over time. The work was carried out by an Italian company having expertise in this specific technology and material. Local workers were employed, providing them the opportunity to learn new skills.

1. The roof of the present church
  2. Degrade in the roof
  3. Restoring the lead sheets
  4. Top plan
- ◀ View from the Garden of Olives









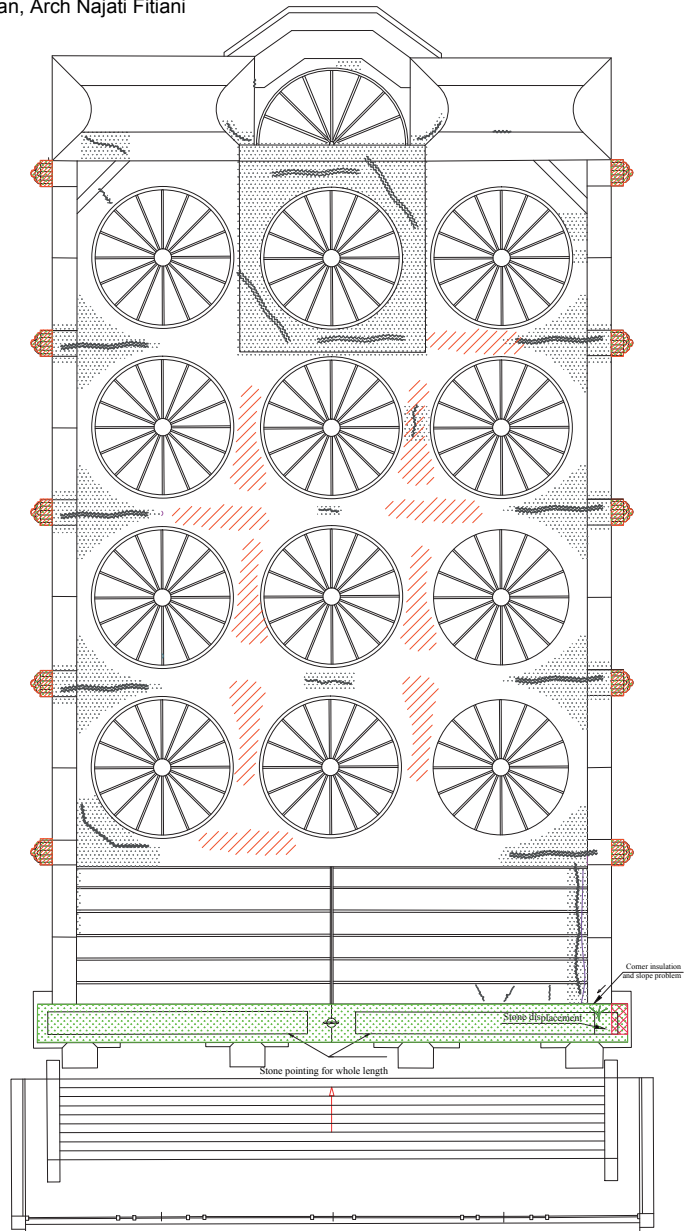


### Training in Cultural Heritage Conservation in Jerusalem - EJE CH 044 10

Sheet No: 21  
Sheet Name: Roof  
Date: June 2013  
Prepared by: Arch Osama Hamdan, Arch Najati Fitiani

#### State of Conservation Legend

-  Micro organism
-  Vegetation presence
-  Detachment plaster under the leads sheets
-  Dust
-  Stone displacement
-  Crack and problems in leads sheets



Thematic chart of the state of conservation of the roof of Gethsemane church









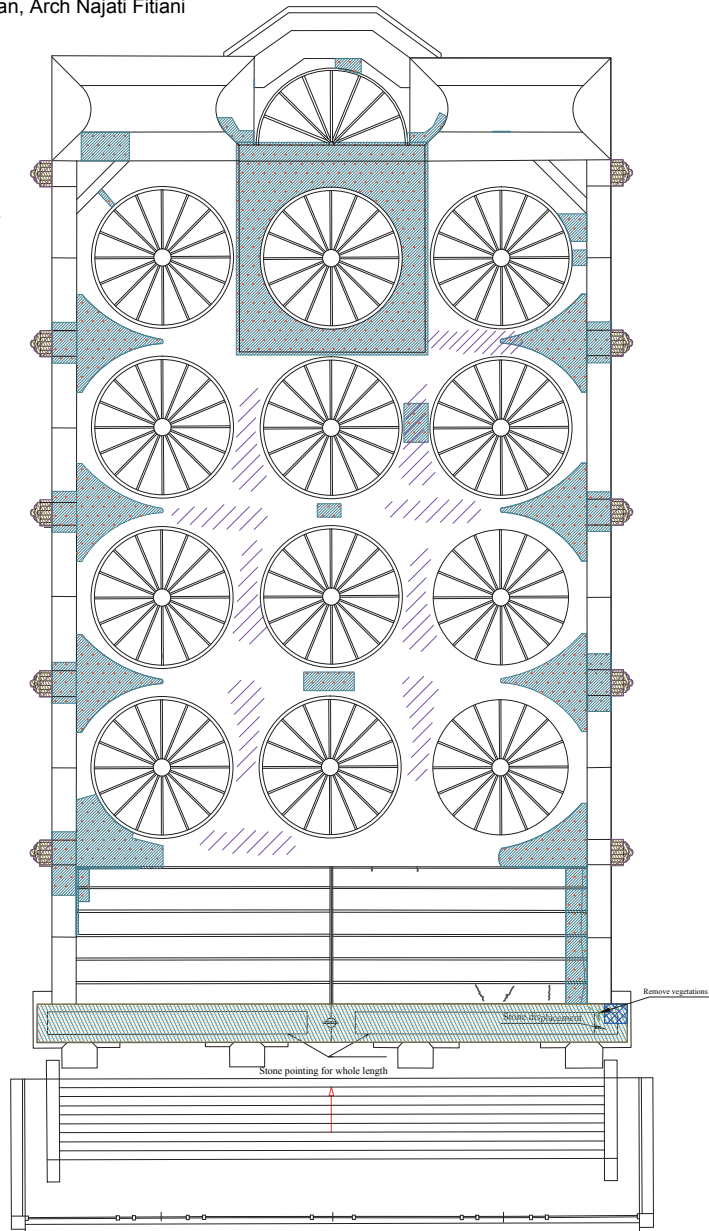
### Training in Cultural Heritage Conservation in Jerusalem - EJE CH 044 10

Sheet No: 22  
Sheet Name: Roof  
Date: June 2013  
Prepared by: Arch Osama Hamdan, Arch Najati Fitiani

#### Intervento

#### Legend

-  Mechanical and manual cleaning by water
-  Cleaning by biocide and water
-  Removing and replacing with new lead plates
-  Consolidation and integration of plaster
-  Fixing the stone
-  Application of water proof



Thematic chart of intervention in the roof of Gethsemane church



## Awareness activities for local community

56

The project also sought to involve the local community by increasing the awareness and interest of young people in the historical and artistic heritage of their country. The conservation sites were opened to visitors, who had the possibility of observing from up close the preservation of the mosaic floors and, by means of a video camera, were able to directly watch on a monitor the work done on the ceilings. A second monitor displayed a cyclical series of photos of mosaics in order to allow visitors to appreciate the fine details.



1. Students of a girl school of Jerusalem visiting the project
2. Exhibition about activities carried out in At Tur school during the project
3. Girls looking at the façade mosaic

Approximately 2,500 students ranging in age from 8 to 12 years old, the majority girls, participated in the guided visits regularly organized by the project during the conservation activities. The visits focused on both the historical element, in order to explain to the young people the importance of the sites, and on the specifics of mosaic art and its conservation. The students documented the guided visits on Google Maps.

Mosaic workshops were also organized at the At Tur Girl's School. The workshops taught the students how to produce art pieces of mosaics related to the Dominus Fleuit ancient mosaics.





# Our supporters

The project was carried out by the Palestinian association Mosaic Centre of Jericho in collaboration with ATS pro Terra Sancta (the NGO of the Custody of the Holy Land), with financing provided by the joint Italian-Palestinian Palestinian Municipalities Support Program (PMSP), the Italian municipalities of Rovereto and of Bronzolo and the Opera Campana dei Caduti Foundation. The project benefited from the scientific supervision provided by the Studium Biblicum Franciscanum of the Custody. On the Palestinian side, to be highlighted is the special attention given by the Ministry of Local Government (the Palestinian partner for the PMSP) and the Ministry



1. The Mayor of Turin, Pietro Fassino, visits the project accompanied by the Italian General Consul in Jerusalem Mr. Davide La Cecilia and Fr. Ibrahim Faltas
2. The trainees and director Arch. Osama Hamdan offer a mosaic to the Franciscan Custos of the Holy Land, Fr. Pierbattista Pizzaballa, during his visit to the project
3. Father Eugenio Alliaia presents the project to Italian Minister of Justice, Paola Severino
4. Father Pietro Kaswalder presents the artwork of artist Egidio Petri, gift of Italian partners
5. In the centre the Minister of Tourism Ms. Roula Ma'aya and the then Minister of Local Government Mr. Khaled Qawasme during the visit at the project

of Tourism and Antiquities to this project whose aim was to enhance the cultural heritage of Jerusalem and to provide training to local youths of both sexes.





## The work team

58

The work team consisted of the restorers Raed Khalil and Rasmi al Shaer from the Mosaic Centre in Jericho who were working under the direction of the architect Osama Hamdan. They had earlier received training through the conservation and training projects of late Michele Piccirillo, a Franciscan archaeologist in the Studium Biblicum Franciscanum of the Custody of the Holy Land.

The team carried out the project in accordance with the fundamental concept on which the conservation training courses were based: teaching and transmitting the value of preserving the historical, cultural, and archaeological heritage for the generations to come. The youths involved in the project – Anas Radwan Abu Tir, Salam Adly Hamdan, Raed Nabeel Sufan, Israa Hani Abu Diab, Montasir Adel Abu Tir, Dana Adnan Hamdan, and Pauline Abdullah – were all very young but showed great enthusiasm for this new educational experience.



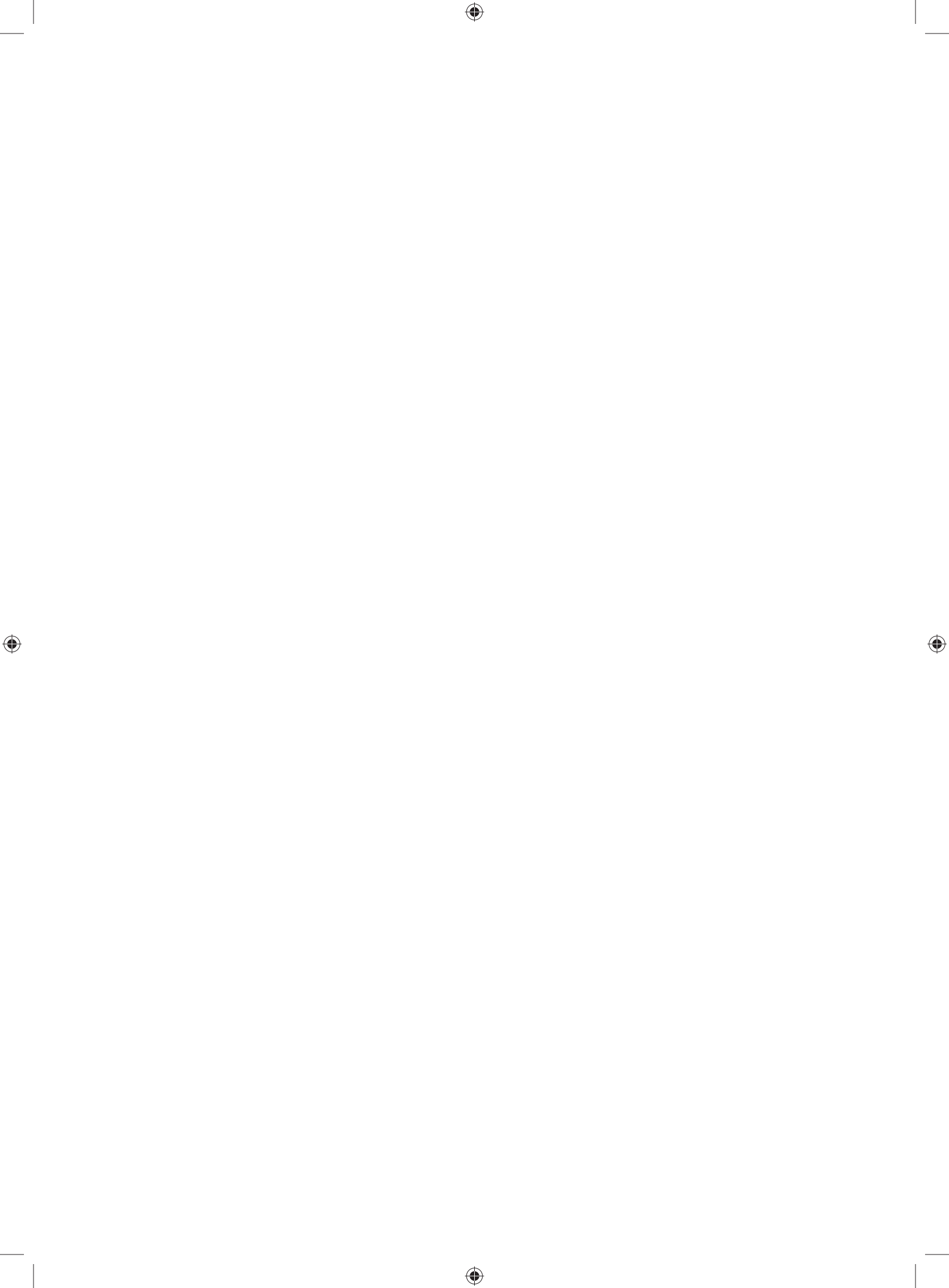
The rest of the team was composed of the art historian, Carla Benelli, coordinator of the project for ATS pro Terra Sancta, the architect Najati Fitiani, the logistician Rami Faisal Abdul Rahim, and the educational facilitators Khaled Adnan and Bashar Robin. The team benefited from the scientific supervision provided by the Franciscan Fathers Eugenio Alliata and Pietro Kaswalder. During the four years working on this project, we lost two very dear men who we considered as colleagues, supporters, and friends: the conservationist Rasmi al Shaer and Fr. Pietro Kaswalder. Our gratitude for them is endless.



1. Restorers Raed Khalil and Rasmi al Shaer
2. The work team
3. During the training course in "La Venaria Reale"









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