Kayseri

KAYSERI SITE ASSESSMENT VISIT

Dates: June 15-21, 2015

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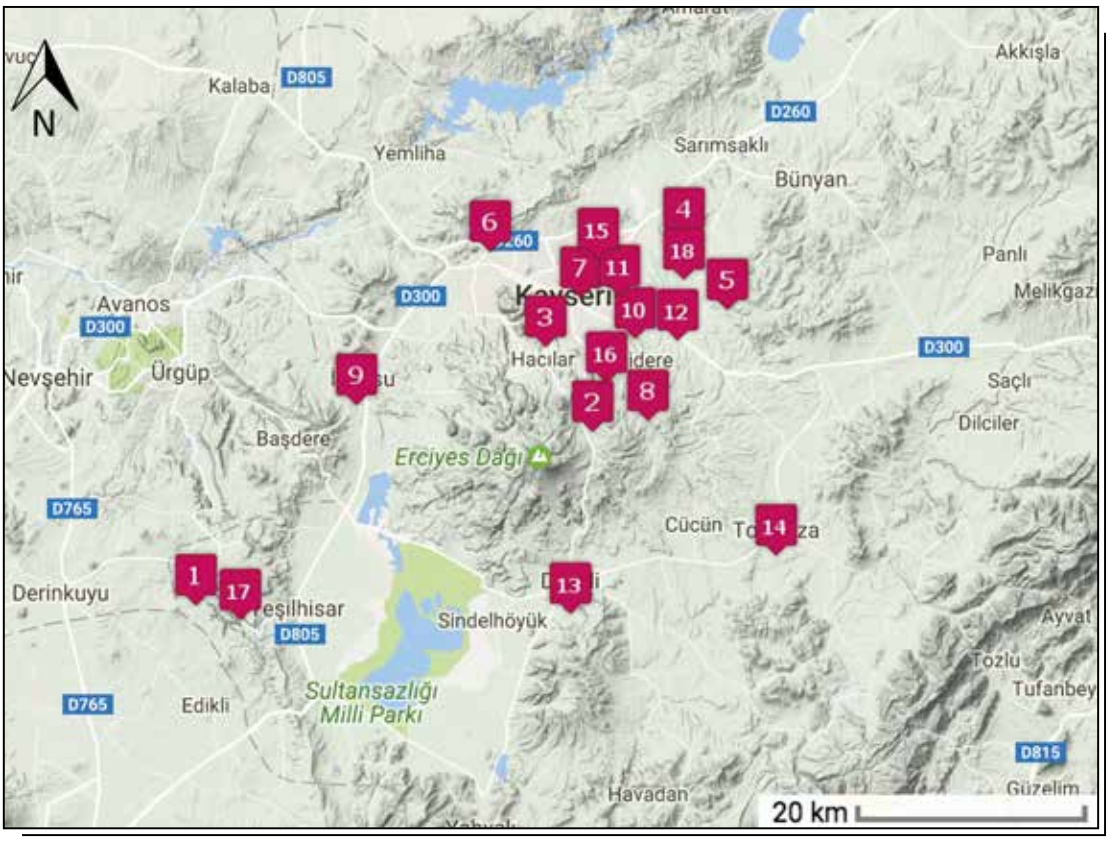
KAYSERI RISK ANALYSIS MATRIX

	Significance					Vulnerability								
	heritage significance	intactness of the building	exterior significant fabric	interior significant fabric	**significance rating**	structural instability	difficulty of access	earthquake	wind and soil erosion	soil instability	flooding	anthropogenic	**vulnerability rating**	**significance + vulnerability rating**
Church of Saint George (Başköy)	5	5	3	5	**18**	4	4	2	5	5	1	5	**26**	**44**
Church of the Holy Trinity	5	5	5	4	**19**	5	2	3	5	4	1	5	**25**	**44**
Sarkis Gümüşyan School	5	5	5	1	**16**	5	1	3	5	5	1	5	**25**	**41**
Church of Saint Stephan (Gesi Bahçeli)	5	4	5	5	**19**	4	1	3	5	4	1	4	**22**	**41**
Church of Taxiarchis (Kayabağ)	5	4	5	5	**19**	3	1	3	5	1	1	5	**19**	**38**
The Greek School in Molu	5	3	4	1	**13**	4	3	3	5	1	3	5	**24**	**37**
Church of Virgin Mary (Germir)	5	5	5	4	**19**	3	1	3	4	1	1	5	**18**	**37**
Church of Virgin Mary (Reşadiye)	4	3	1	4	**12**	4	1	3	4	2	3	5	**22**	**34**
Church of Saint Demetrios	4	4	2	5	**15**	4	1	3	3	1	1	5	**18**	**33**
Church of Saint Theodore (Tavlusun)	5	5	2	5	**17**	2	1	3	3	1	1	5	**26**	**33**
Church of Saint Theodore (Germir)	3	3	2	4	**12**	4	1	3	5	1	1	5	**20**	**32**
Church of Saint Basil	4	5	1	3	**13**	4	1	3	4	1	1	5	**19**	**30**
Church of the Holy Mother of God	3	3	1	2	**9**	4	1	3	5	2	1	5	**21**	**30**
Church of Saints Peter and Paul	5	4	3	5	**17**	2	1	3	3	1	1	2	**13**	**30**
Church of Saint Stephan (Germir)	5	2	1	2	**10**	5	1	3	5	1	1	3	**19**	**29**
Church of Taxiarchis (Harman / Han)	3	3	1	1	**8**	4	1	3	4	2	1	5	**20**	**28**
Church of Saint Eustace	4	2	2	2	**10**	4	1	2	3	1	1	5	**17**	**27**
Church of Saint George (Gesi Bahçeli)	3	3	1	1	**8**	5	1	3	4	2	1	2	**18**	**26**

The numerical evaluation indicates historical, social and cultural significance, the actual physical conditions and potential risk of the monuments on a scale of 1-5 (1- very low, 2-low, 3-medium, 4-high, 5- very high). Thus, the monuments acquire their place in the final risk array, according to their heritage significance combined with current and potential threats. The monuments ranking higher in the final array are those which require urgent preservation action.

Sites Visited in Kayseri



CHURCH OF SAINT GEORGE | AGIOS GEORGIOS

Location: Yeşilhisar county, Başköy neighborhood	
Period/year of construction: 13th century	**GPS:** 38°23'23.7"N 34°56'08.5"E
Present function: Not in use	**Ownership status:** Private property
Date and number of registry: 22.06.2011-2112	

Ioannis Mourtos

HISTORY

The village of Başköy is built on the steep slope of a valley between Kayseri and Nevşehir, in proximity to the two settlements of Güzelöz (Mavrucan) and Derbentbaşı. Its history goes as far back as to the Byzantine period, during which it was called "Potamia". Some historians date the village even earlier and identify it as ancient Megarissos (Rizos, 1856, 83), even though this claim has not been corroborated by archaeological finds. The village was referred to as "Dereköy" or "Ortaköy" during the Ottoman period, and received its current name few decades ago. Since the old name of nearby Derbentbaşı was also Başköy and the three villages are very close, their names are often confused and they are collectively mentioned as "Potamia."

The village was predominantly Christian with few Muslim families, almost all of whom were engaged in commerce. The village population reportedly consisted of 80 families in 1856

(Rizos, 1856, 147), while in 1895 its population was approximately 900, 800 of whom were Christians (Farasopoulos, 1895, 99). Due to migration en masse to big urban centres shortly before the 1924 population exchange, only some 87 Greek families comprising 218 individuals remained in the village (Kitromilides, 2004, 285).

Apart from the Church of Saint George, which occupies the slope opposite the village, the still-extant village church, which was built in 1840, currently functions as a mosque. Furthermore, the Greek middle school built in 1913, many houses with artfully carved façades, as well as a significant number of Byzantine and Ottoman-era rock-carved churches lie within or in close proximity to the village.

It is worth noting that, in the traditional Greek Orthodox popular narratives, the village is celebrated as the hometown of Saint George (Kyrillos, 1815, 17-18), to whom the church under study is dedicated.

ARCHITECTURE

The temple used to be the main church (katholikon) of a Byzantine monastery about which we know very little (Rizos, 1856, 147). The construction of the monument could be dated at the second half of the 13th century, based on its frescoes and epigraphic evidence (Jerphanion, 1925-1942, II, 1, 240-245), without excluding, however, the possibility of an earlier date.

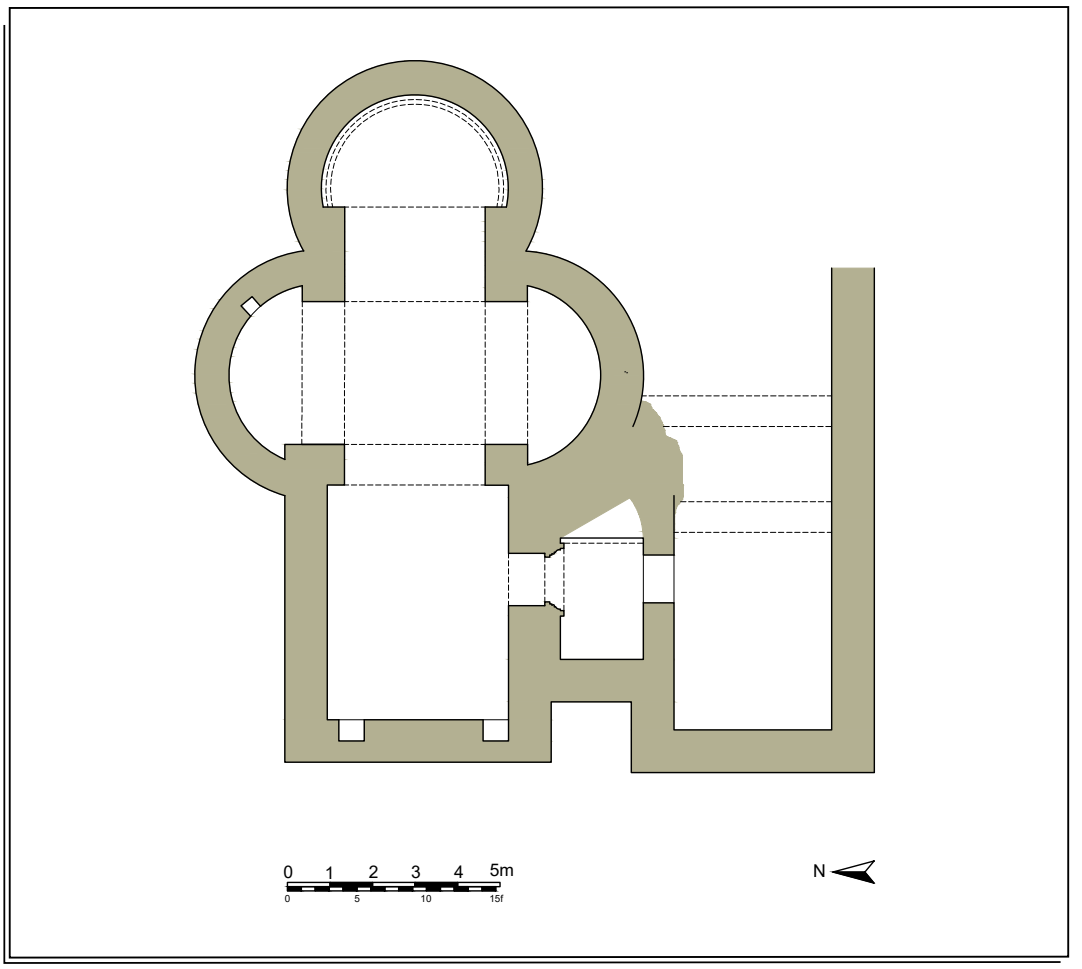
The extant inscriptions mention donations to the monastery complex, to which the church belonged, from three different individuals in the period between April 18 and August 21, 1293. All three donors, the second of which was a member of the monastery, are thought to have died during the construction period. The donations of the first two donors were reportedly made in Byzantine golden coins (hyperpyra), with the second one who was a monk in the monastery mentioned as having bequeathed 49 hyperpyra, while the third donor contributed one modius

(probably corresponding to 1 acre of land) and a walnut tree.

The plan type of the church and the epigraphic evidence from the no-longer-extant inscriptions on the side of the arches in the vestibule that leads to the central nave, suggest that the church also served a funerary function. Furthermore, the depiction of a saint (possibly St. George) mounted on a horse led experts to the conclusion that the church was dedicated to St. George (Rott, 1908, 149; Jerphanion, 1925-1942, II; 1, 240-245; Jolivet-Lévy, 1991, 251-253). On the other hand, 19th-century historians mention the Byzantine monastery as being dedicated to the Virgin Mary (Theotokos) (Rizos, 1856, 147; Levidis, 1885, 265; Levidis, 1889, 135). In 1840 the church was renovated by the inhabitants of the village and was re-dedicated to St. George. The monastic complex is believed to have been abandoned and destroyed during its renovation. The inscriptions and other traces on the building suggest that the entrance hall, together with the portico in front of it, were added onto the main nave in 1293. The masonry precinct wall and traces of a prior entrance probably date from the 19th-century restoration.

Church of Saint George is a triconch-type church: It has a dome over the centre, and three exedrae covered with semi-domes on its eastern, northern, and southern sides (Jolivet-Lévy, 1991, 251). With the addition of three exedrae, it is a variation of the single-nave free-standing cross plan type, the origin of which goes back to the early Christian tombs (martyria). This style became popular first in North Africa, Syria, and Armenia, from where it probably spread to Cappadocia in the Byzantine period.

The entrance to the church is through a vestibule from the middle of the southern side of the western arm of the cross. An apse with an elevated tomb emerges to the east, while the exterior side of the vestibule forms a spacious set of vaulted cloisters. After the renovation in 1840 (Levidis, 1889, 135), a wooden gynaeconitis



was erected above the entrance on the western arm of the cross to accommodate the local congregation.

Several underground halls of unknown function are found to the west of the monument and are believed to have been part of the monastic complex that no longer exists.

The building is partly carved into the rock and partly built with double ashlar masonry walls with rubble and mortar infill. There are no wooden supports or spreaders because of the small size of the church. Ashlar blocks and rocks have been used to reinforce the walls wherever necessary.

The interior of the church becomes immediately apparent to the visitor because of its small dimensions, while its simple layout gives the impression of a small chapel or a mausoleum. The walls, arches, apses, semi-domes, and the dome are of ashlar masonry and their structural arrangement follows the cross plan. The only exception is the reinforcement, with arches and piers, of the structural system where the two arms of the cross meet so as to provide extra support for bearing the weight of the dome.

The fact that the dome is damaged and the ground is filled prevents us from guessing its maximum height. Similarly, the apse of the bema on the east of the cross appears shallower than the apses of the northern and southern arms. The main axis of the space is the longer arm of the cross, which offers perspective of the three apses and the vertical axis under the dome. The curvilinear geometry of the arches,

vaults, semi-domes, and the dome provide elegance and lightness to the space through their juxtaposition with the linear western arm of the cross and other vertical elements.

The vaulted vestibule at the entrance has small dimensions and connects the semi-open front portico to the main nave. On the eastern side of the vestibule, there is a rectangular niche that is elevated by piers. The northern corner of the niche features the depiction of a saint mounted on a horse. As has been suggested by several researchers, this is most probably the remains of the tomb of one or more of the donors mentioned in the inscriptions.

The sculpted decoration of the interior consists of marble doorframe and lintels along with a band of floral relief over the entrance. The empty circular spaces in the shape of medallions above the lintel might have once bore either a sculpted image of the saint or the building's original inscription. A marble doorframe also exists in the main nave. The niche on the northern apse is believed to have functioned as a prothesis, which is otherwise absent from the building.

We may safely assume that the frescoes covering the entire nave followed a specific iconographic program similar to other churches from the same period in the wider Cappadocia region. From the surviving fragments of the paintings, we may recognize scenes such as the Rock, the Descent into Hades, the Raising of Lazarus, the Three Boys in the Fiery Furnace (on the eastern arm of the cross), the Second Coming of Christ, and the Dormition of the Holy Mother of God (on the western arm of the cross). The presence of the latter scene supports the idea that the structure had a funereal function. On the surfaces of the four columns, at the points where the arms of the cross meet, there are depictions of Warrior-Saints (Stratilates). On the northern wall of the western arm (opposite the entrance) there is an oversized depiction of Christ in Majesty (Deisis); and on the eastern bema apse it is possible to recognize the priestly Assembly of Hierarchs. (Jolivet-Lévy, 1991, 251-253)

As far as style is concerned, the mural decoration follows closely Byzantine conventions in content, but the colors and the style of painting does not follow a known precedent. It is part of the 13th-century artistic production of wider Cappadocia, known for both its conservative and eclectic reproduction of earlier, mostly of the 11th century, local prototypes, as well as its effort to synthesize classical and expressionist elements (Thierry, 1975b, 108). However, this does not undermine the artistic and historical value of the decoration as an indispensable part of the monument.

There is a notable absence of openings on all exterior walls apart from the apse of the altar that bears three narrow embrasures. Some additional narrow windows may have existed on the no-longer-extant dome, which would have provided the space with some light. In any case, the lighting of the space was exceptionally dim and evocative, further increasing the probability of the funerary attribution.

The dome was octagonal on the outside and cylindrical on the inside, as is the case in most Cappadocian churches of this period. It hung right above the square space defined by the crossing of the arms of the cross and was supported by four arches. The transition from the rectangular base to the circle was achieved with pendentives, which survive in situ. It is probable that some small windows were opened on the sides of the dome allowing small quantities of light to penetrate into the interior space.

The wooden women's gallery added to the western arm of the cross after its restoration in 1840 constituted an important part of the monument. As the original Byzantine church, which was the katholikon of a monastery, had not had a gallery floor, the construction of the wooden women's gallery required extra reinforcement which damaged the wall paintings. Today the size and arrangement of the wooden structure is easily discernible from the holes on the walls.

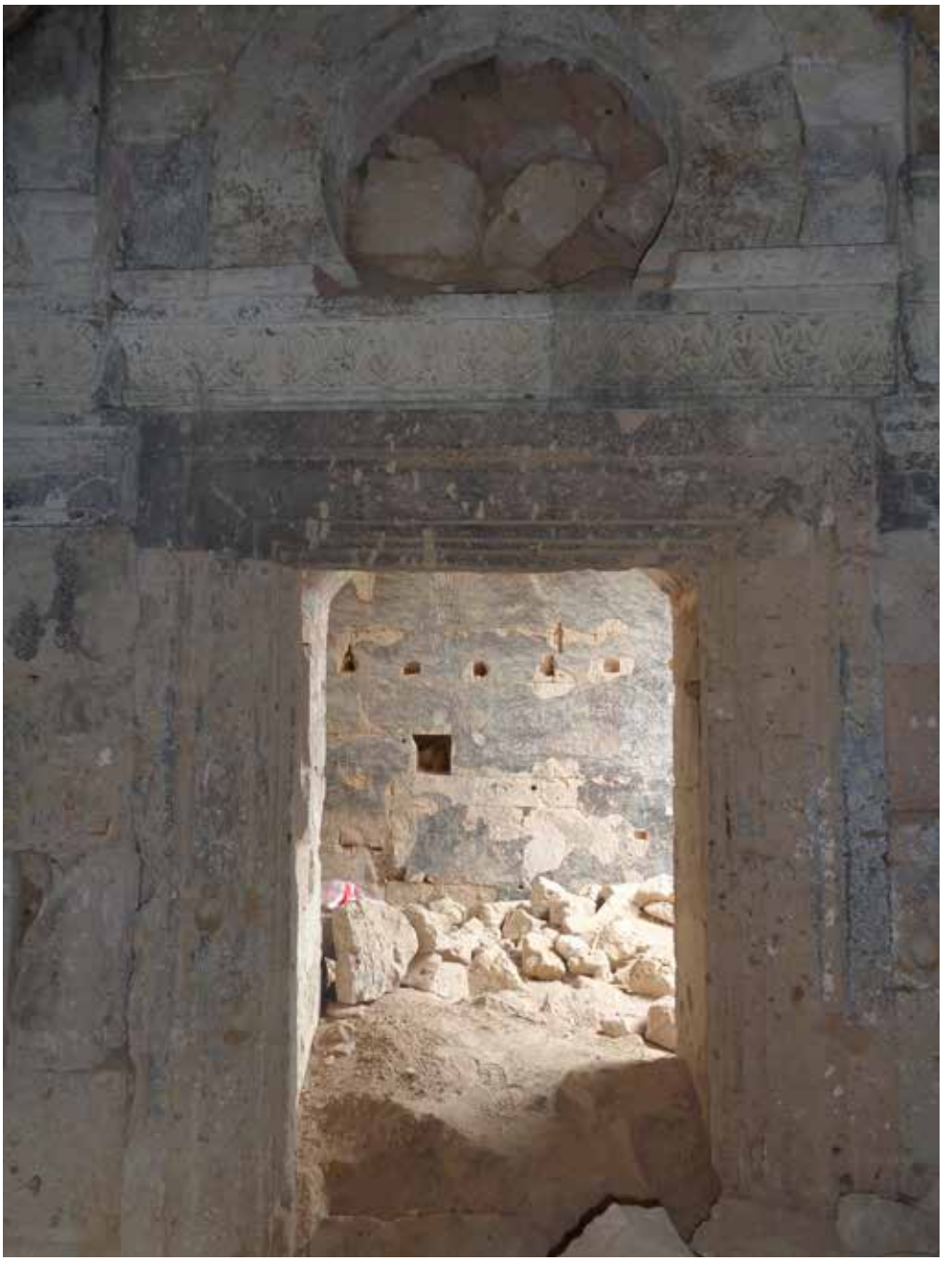
The arrangement of the building's façades follows closely the structure defined by the cross pattern. It clearly reflects the typology of triconchic churches with its three apses on the three arms of the cross. Three cylinders that become smaller as they rise higher and a rectangle merge to form the cross. While the portico in the south still stands, it is impossible to appreciate the contribution of the volume of

the dome to the height of the structure as the dome is long lost.

Due to the uneven ground and successive backfilling, the western façade of the building has fully sunken underground, and the northern and southern façades present obvious but unexpected differences in elevation across the east-west axis. Repairs and restorations commissioned during different periods account for a series of distortions and asymmetries.

The façades are plain, characterized by a masonry style composed of ashlar blocks and rough-cut stones set in an irregular order which gives the structure a robust and heavy character. At the southern façade, the volume of the portico with its stone arches and vaults disrupts the unity of the structure and the symmetry of the façades and imposes a distinct geometry that serves to indicate the entrance.

A similar differentiation is observable between the façade of the eastern apse, and those of the northern and the southern apses, so as to emphasize the interior of the altar. The cylindrical space, defined by small strips of angular walls, rests on an elevated semi-circular base, emphasized by a protruding, horizontal stone strip. The thickness of the walls decreases as they rise precisely at the level of the windows of the altars, forming two distinct zones defined through the use of colonettes. These colonettes rest on the horizontal strip of the base, and their shape changes from rectangular to circular towards the top, possibly for decorative reasons. In contrast to the eastern apse, the northern and southern apses are relatively plain with no base, colonettes, or variation in thickness of the walls. Nonetheless, the cylindrical volume is defined by straight surfaces similar to the eastern apse. As a result, unlike what would be expected of a church of this type, we observe the dominance of straight lines across the horizontal and perpendicular axes and not of curvilinear lines and geometries –with the exception of the vaults of the portico and the base of the eastern apse. A small difference in size is also noticeable in the apse of the southern wing because, unlike the other apsis, it covers the space of the vestibule-entrance. In addition, the volume of the portico



Church of Saint George
Yeşilhisar county, Başköy neighborhood

stands on this southern apsis causes it to appear smaller than its actual size.

Windows of the altar and the door at the entrance are rather small openings lacking decorations or differentiation. With the exception of the colonettes of the eastern apse, the building presents no other decoration on the exterior. Few stones with reliefs are spolia and have not been used with the purpose of decoration.

The main axis of the building, both internally and externally, is the longitudinal (east-west)

axis, while the perpendicular axis maintains its prominence due to differences in elevation –an effect that would have been further emphasized by the volume of the dome if it were still extant. Finally, as we have already noted, the building features distortions from restorations and repairs. Based on building remains and the inscriptions that were once part of the monument, we may deduce that the space of the vestibule-entrance and the portico were attached to the church around 1293. During the 1840 restoration and reopening of the structure, or perhaps at an even earlier stage, various destroyed parts of the exterior masonry were replaced. Various fragments of the building's walls along with the wall surrounding the churchyard and the entrance that still lie around the structure must have been part of the 19th-century restoration.

PRESENT CONDITION

The original floor plan of the church bears no distortions or alterations apart from the vestibule-entrance with the portico, which had been added in the Byzantine period. The gynaeconitis that was added in the 19th century has not survived, so it does not affect the plan. Nevertheless, the overall present condition of the monument is not good since some parts have collapsed and there are significant damages in the building material and the frescoes. Due to the sharp slope of the terrain, the entire western wing of the church is virtually underground while on the eastern side with the apse of the altar there are external supports to the foundations.

The major problems in the main body of the church are the fact that the dome, part of the apse of the southern wing, and a part of the western exterior walls are missing. These damages have resulted in the accumulation of debris and backfilling in the interior, which has, in turn, concealed the original floor. Furthermore, the support of the structure has been disrupted to such an extent that parts of the building are in danger of imminent collapse. This unfortunate condition is further aggravated by the humidity caused by rain and snow and the vegetation that has developed in the interior. Building materials have also suffered from significant damage; some stones have disintegrated and others are covered with moss.

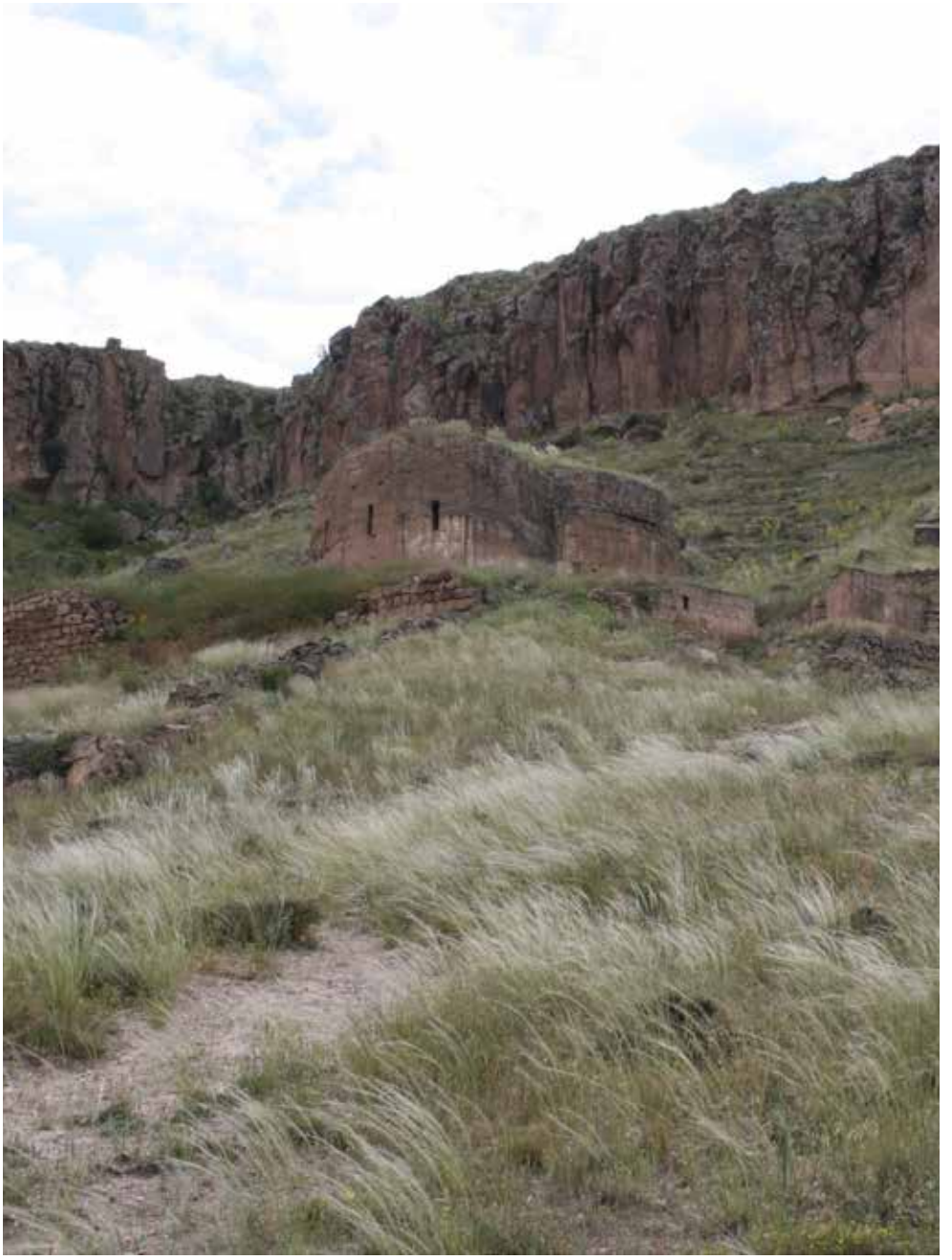
The painted decoration of the monument has also suffered significantly and is in part destroyed. Mostly due to high humidity and sudden changes in temperature, many parts have lost their overlay, have fallen, or are on the verge of falling. Significant parts have been discoloured by sunlight entering the structure through the gap of the collapsed dome while other parts of the painting has been covered with dirt, both cases rendering the paintings indiscernible.

The roofing is completely destroyed and the surface is covered with vegetation. The vestibule is also damaged at various points of the masonry. Its walls have been weakened after the collapse of some of its parts, and it is covered with vegetation.

The church is set on the steep slope of a valley, underneath which a significant part of its body is buried. Combined with the coloring of its materials that have been extracted from its immediate environs, the location of the church prevents it from being easily seen.

Access to the monument by car is possible only to a point on the main road that leads to the nearby village of Başköy. After this point, visitors must continue on foot up the ravine slope, following a rather rough path. Some traces of a fence and other enclosing walls are visible in places, but they do not provide a clear picture of their original condition, nor do they protect the structure.

The church is surrounded by uninhabited farmland, increasing its isolation, since the village is located at a significant distance across the valley. As a result, the structure cannot be integrated in the everyday life of a half-deserted village with only a handful of inhabitants. Its very few visitors generally come with particular interest for either academic or personal reasons –such as the second or third generation refugees living in Greece, who visit their hometown.



Church of Saint George
Yeşilhisar county, Başköy neighborhood

RISK ASSESSMENT AND RECOMMENDATIONS

The greatest danger the structure currently faces is complete collapse within the next few years due to high risk nature of unpredictable and unpreventable damage caused by nature and people.

Weather conditions (rain, snow, winds and sunlight), vegetation developing around the monument, and earthquakes constitute the most serious natural threats. The parts of the roof that have collapsed leave the structure unprotected against rain and snow, and contribute to the problem of humidity and

erosion of the building blocks and the painted decoration. The vegetation growing on the roof further weakens the structure, exacerbating the accumulation of incoming rain water in the interior of the building. Any seismic activity will have detrimental effects on such a weak building and could cause additional cracks and, possibly, further collapse.

Beyond the lack of preservation and care, the anthropogenic risks include the threat posed by vandalism, illegal excavations of treasure-hunters in the interior and exterior of the church, and the removal of stone blocks for use in constructions elsewhere. These activities not only contribute to the destruction of the decorative elements of the building, but also have direct and deleterious effects on its structural system, posing serious threats to its stability.

Consequently, unless direct action is taken to alleviate the effects of natural and anthropogenic risks, there will soon be further destruction of the painted decoration and additional undermining of the structural system, leading to the collapse of the apses of the arms of the cross, which currently constitute the most stable parts of the building. Protecting the building from seismic activity requires the construction of temporary counter-supports, or a full restoration of the building so as to minimize the risk. Special attention should be paid to the external portico, which is an independent structure that leans against the church and has already suffered significant damage that makes the risk of collapse imminent.

The protection, preservation, and restoration of the building are prerequisites for any future use of the space. Some parts of the structural system may easily be restored. The reconstruction of the missing dome, however, presents serious difficulties due to the lack of information and evidence on its original form. Still, it may be possible to replace the original dome with a light steel construction with stained glass, which would offer shelter and protection for the interior of the building and the painted decorations, while allowing for appropriate ventilation.

The building could be repurposed as a museum that would exhibit its very interesting 13th-century murals. Despite the fact that it is located near a small, sparsely populated agricultural settlement, its position on the main road-artery that connects the area of Kayseri with that of Nevşehir and the touristic area of Göreme could turn it into an important sightseeing stop-over for visitors to the area. It is also important that a prospective restoration project will not be limited to the church, but will also include other buildings of the village that bear architectural or historical significance, such as the school and houses, which could form a thematic unity. Finally, it would be interesting for the church to be integrated into a wider network of restored monuments that would include religious and non-religious buildings of various ethnic and religious communities of the nearby settlements.

The Church of Saint George stands out as one of the very few surviving Byzantine churches of Cappadocia that follow the triconchic type, and preserve its painting decoration from the 13th century. Additional studies that should follow the cleaning and excavation surveys would provide us with new, valuable information about the development of Byzantine architecture and art in the area of Cappadocia.

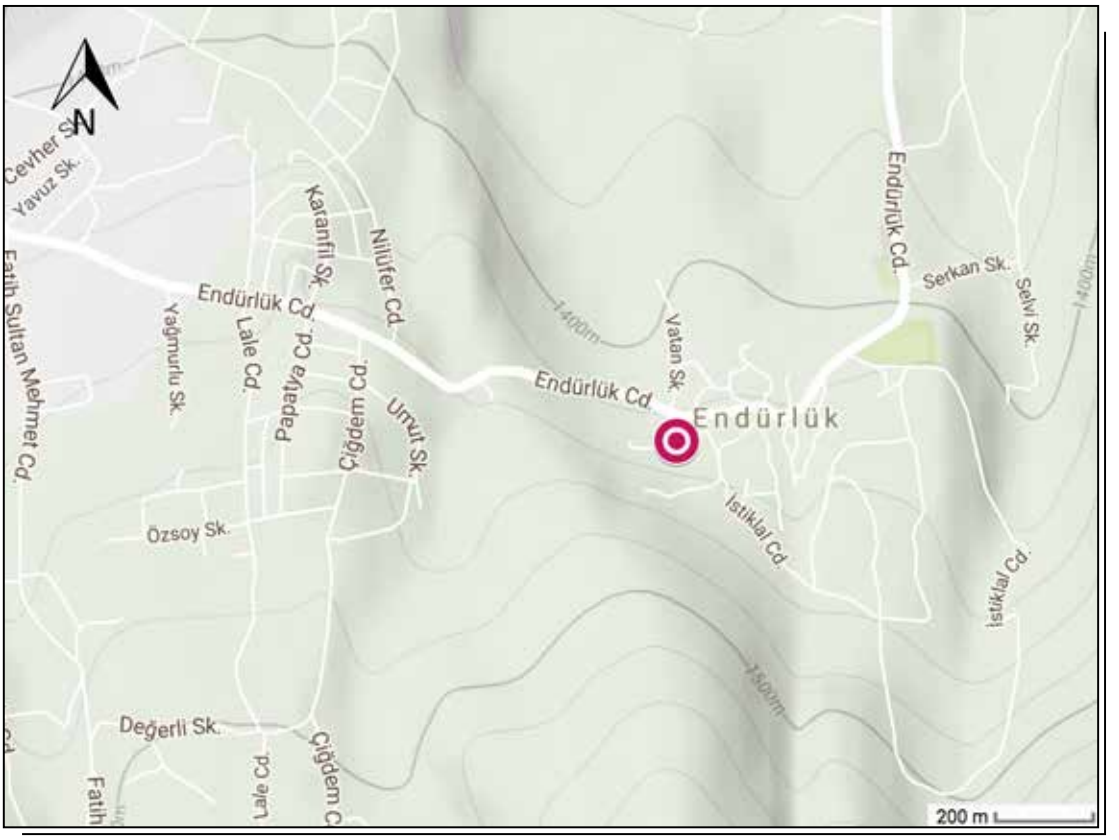
CHURCH OF THE HOLY TRINITY | AGIA TRIADA

Location: Talas county, Endürlük neighborhood	
Period/year of construction: 1835	**GPS:** 38°37'49.70"N 35°32'43.70"E
Present function: Not in use	**Ownership status:** Common property of the village
Date and number of registry: KVTVKK 22.10.1990-909	

Ioannis Mourtos

HISTORY

The settlement probably dates back to the Byzantine period judging by its name and the monuments of the area (Hild and Restie, 1981, 141). The earliest reference to the village is under the name "Edirnik" in a tax record from Kayseri dated 1500 (Jennings, 1983, 189). A second source from the same year mentions the name "Andr[e]nük," and twenty two years later another source mentions the name "Andrun[i]k" (Beldiceanu-Steinherr, 1982, 476). The name "Endürlük" (Faroqhi, 1984, 248) was solidified at about 1600. Additionally, in an Ottoman document from 1600, the village is recorded as a mülk (estate) of Zennecoğlu (big landowner of Kayseri), inhabited by 120 families and having one church and three priests (Renieri, 1993, 15).



Church of the Holy Trinity
Talas county, Endürlük neighborhood

The majority of the population in Endürlük was Christian, but it was also home to some Muslim families. However, none of the sources mentions the existence of a mosque or masjid. Around 1815, the Orthodox population amounted to about 2,000 people (Kyrillos, 1815, 7-8) and around 1834-35 about 2,500 people (Renieri, 1993, 17). By 1905, records count about 2000 Christian and one hundred and fifty Muslim inhabitants (Xenofanis, 1905, 230-233). In 1912, the number falls to mere 560 people (Oecuménique, 1922, 224) while twelve years later in 1924 (the year of the population exchange between Greece and Turkey) only 53 families with 145 people remained (Renieri, 1993, 21).

The main cause of depopulation was the migration of residents throughout the 19th century either to the major commercial cities of the Ottoman Empire or the Greek Kingdom to pursue commercial activities because agricultural activities in the village could only meet the local needs.

The village is situated in a ravine at the foot of Mount Argaeus [Erciyes] and is endowed with a temperate climate. It has access to rich pastures and a fertile soil that allowed for the cultivation of vineyards, gardens, and orchards. The combination of natural beauty and a healthy climate attracted wealthy residents from Caesarea who chose the village as a summer residence. In fact, in about 1860, the English consulate of Caesarea was relocated to Andronikion because of its favorable climate conditions (Renieri, 1993, 15).

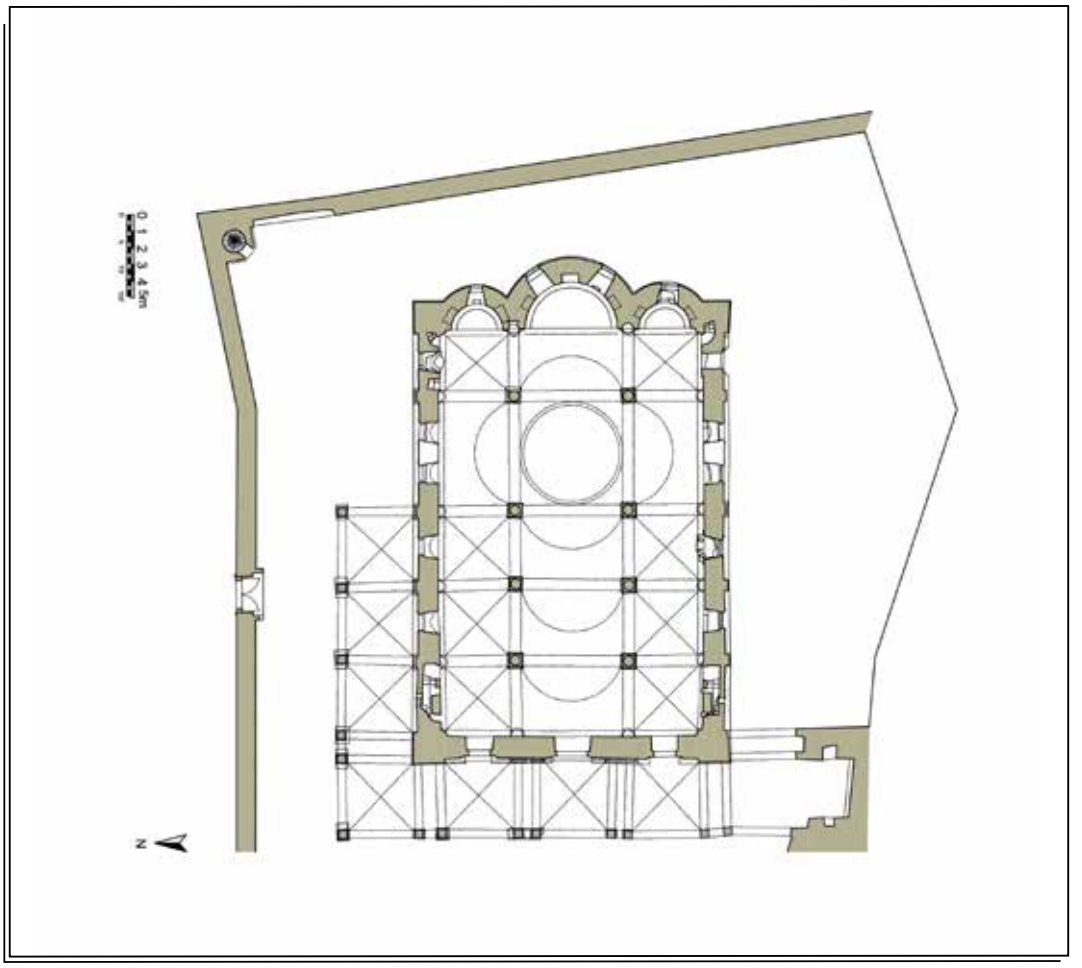
Today, the village still maintains its rich orchards and farmland, but to a somewhat lesser extent as it only has few permanent residents.

ARCHITECTURE

The church of Holy Trinity or Agia Trias [Agia Triada] was built in 1835 according to the information provided by its dedicatory inscription. Written in Karamanlidika (Turkish written with the Greek alphabet) script and

currently kept in the town hall, the inscription reads:
"This imposing sanctuary [...] was sanctified in the name of the Holy Trinity under the reign of Sultan [...], thanks to the divination by his holiness Paisios, the virtuous bishop of Caesarea and through the contrivance of master-builder Celepoğlu Hadji Murad, and with the help of the faithful residents of this village on September 8 of the year 1835. It is the charity of the aforementioned Master-builder Hadji.
The church was erected over the still visible foundations of an earlier church which was built in 1727 and honoured the saints Andronikos, Provos, and Tarachos. According to the sources, it once had a wooden templon, decorated with icons that had been brought from Russia. The overall construction cost amounted to 500,000 piastres, about 100,000 of which came from the treasury of the church, 15,000 came from auctioning various objects, and the rest from votive offerings." (Renieri, 1993, 35)

The building stands within a high precinct wall encircling a large area. The church follows the typology of a three-nave domed basilica with a portico and a gynaeconitis on its upper level, in accordance with the Byzantine standards, but also including modernizing neoclassical features.
In terms of planning, the building is based on a strict grid organized in three basic functional zones: the portico (with the gynaeconitis on the upper level), the naos, and the bema. The naos is rectangular in shape, with its longer sides on the north and south respectively and is divided into three aisles (two side aisles and a nave) by means of two rows of columns. The apse of the altar is set on the eastern side of the nave, with the prothesis (chamber of offerings and preparation of communion) and the diaconicon (depository for holy vestments, books, etc.) located to its north and south respectively and various auxiliary spaces without visual access on the upper level. The western side hosts



the three entrances to the church (a main one flanked by with two secondary ones) and an external portico of an asymmetrical 'U' shape, crowned by the gynaeconitis. The northern and southern sides are defined by the lateral legs of the portico and the gynaeconitis. The south-western corner of the portico hosts a semi-open space that could have functioned as a chapel. A separate, three-storeyed belfry is located in an area northeast of the church.

The construction techniques employed in the building are characteristic of the 19th century, and they make use of the innovations introduced by the neoclassicizing wave, such as the use of ashlar blocks and metal. The church is double walled with finely or semi-finely cut stones with rubble and mortar infill. Only the columns and their capitals are marble. All building elements are connected by metal spreaders and locks (both invisible and exposed) which "bind" the building together both internally and externally. The academic vocabulary of neoclassicism forms the basis for the arrangement of architectural and structural elements in the interior, creating an elegant, monumental, and urban overall effect, in a sharp contrast to the rural setting that surrounds it.

The structural elements that are made of ashlar (masonry, arches, vaults, and the central dome), the marble columns and the metal spreaders are placed upon a rigid geometrical grid according to a proportion of 1:1 in the lateral aisles and 1:2 in the nave. The space under the dome, where the proportions of the grid are doubled, constitutes

Church of the Holy Trinity
Talas county, Endürlük neighborhood

an exception. A similar grid is employed on the development of the structural elements and openings along the perpendicular axis, except for a differentiation towards the ceiling.
The dominant perpendicular and horizontal axes emphasize the sense of perspective of the space towards the dome and the bema. The curvilinear geometry of the arches, vaults, and niches of the bema, central dome, openings, and ornamental elements prevail in contrast to the angular geometry of the base, providing the structure with a sense of lightness and elegance.

The addition of the gynaeconitis as an independent unit frees up space in the interior and allows the viewer to better appreciate the nave in its entirety. At the same time, the large, arched openings between the gynaeconitis and the naos connect the two independent spaces towards the upper level, making them appear as parts of a unified whole.

The carved decoration of the interior mostly occupies the upper zone and is limited to the columns capitals and the short pilasters that support the corbels. In line with the neoclassical style, all capitals imitate the Ionic order while the semi-columns on the wall are distinctly simplified. The three small cantilevers that decorate the western side of the gynaeconitis also bore ornamental features that are not discernible now.

As far as the painted decoration is concerned, we can hardly extract any definite conclusions due to the lack of concrete evidence. Nevertheless, we may safely deduce that their iconographic style consists of a faithful reproduction of Byzantine forms, while also featuring a more Western and popular character. In the interior, apart from the Panagia Platytera [depiction of Mary as "Wider than the Skies" also known as "Lady of the Sign," i.e. the divine conception of Jesus], found at the centre of the top of the northern aisle, fragments of a painting on the dome of the bema are also preserved, possibly depicting the Holy Trinity.

The large windows letting in ample sunlight are an integral part of the interior space. On the ground floor and the upper level these windows are of a rectangular shape topped with an arch, while towards the roof the oval or heart-shaped windows function as additional decorative elements. It is obvious that the purpose of their positioning – with the oval and heart-shaped ones on the four corners of the centre of an imagined cross, and arched rectangular ones that are placed next to them at certain intervals – is to give the dome the effect of having been amply lit from underneath. The same is also clearly the purpose of the five windows of the dome, which has no tympanum and as such allows for four oval opening at its base. The circular oculus at the centre of the dome constitutes an architectural innovation, since it is made with smaller stones that rest on four metal beams giving the impression that it is suspended in the air and also allowing for a controlled penetration of sunlight.

The architectural and structural elements of the exterior façades of the church are also arranged according to neoclassical conventions. Both the plan and the elevations present a tripartite arrangement, a symmetry vis-à-vis the east-west axis, an overall axiality, and a rhythmic repetitiousness, with all its decorative and structural elements, unfolding on a rigid grid. Only the arrangement of the portico –with the gynaeconitis and the asymmetrical legs on the northern and southern sides– creates some variation in the otherwise strict symmetry that characterizes the building.

The spatial arrangement of the building consists of the individual volumes of the church, the portico (with the gynaeconitis above it), and the niches of the bema, amounting to an imposing and robust building, which is intercepted by the colonnade of the portico, thus giving a sense of alleviation of heaviness.

The church's structural elements (load-bearing walls, arches, barrel and cross-vaults) have ashlar double walls with rubble and mortar infill, with the exception of the supporting columns that are monoliths and the metal beams. Unlike the plastered inner layer of the double wall, the outer layer consists of large ashlar blocks. A variation is observed on the exterior of the gynaeconitis where the masonry blocks are significantly smaller and the metallic beams are placed inside the masonry, binding it together and appearing as decorative elements on the façades.

The grid applied to the exterior façades closely reproduces – both horizontally and perpendicularly – the proportions of the interior with some variation only on the façade of the sanctuary. We therefore observe the following proportions: 1:1, 1:3, and 1:1.5 on the façade of the sanctuary.

The vertical tripartite arrangement of the naos is emphasized by horizontal decorative

cornices, the protruding molding, and four pediments placed along the axes of the corners of an imagined cross, whose centre is occupied by the dome. The proportions of this tripartite arrangement vary in the portico-gynaeconitis and the niches of the bema.

The longitudinal axis emerges as the dominant one just as in the interior. The axis is reinforced by the arcade of the portico-gynaeconitis, which, together with the oval openings and the arches of the windows, counterbalance the rigid geometry of the horizontal and vertical elements. Similarly, the façades of the gynaeconitis present a certain difference that underlines the distinct function of the space.

There are three levels of openings on the exterior façade. The openings of the first level with its arched windows crowned with protruding pediments, combined with flat, oval openings are especially interesting. The openings are plainer and unadorned at the second level while the heart-shaped and oval openings at the tympana of the pediments at the third level function as decorative elements of the façades.

The entrances to the church are also of special interest with their rhythmic independence and are harmoniously integrated to the overall composition. The entrances, with their pilasters, cornices, protruding pediments, spiral decoration, and colour differentiation, function as transitional elements from the unadorned Doric order of the exterior to the light Ionic-esque interior. The combination of the double columns, arches, and cross-vaults with the painted decoration of the portico creates a semi-open antechamber that introduces the visitor to the interior of the church.

A very small but interesting sample of the murals that used to decorate the portico has survived. The figures of an Archangel and the saints Andronikos and Provos, to whom the previous church had been dedicated, are recognizable on account of the surviving inscriptions. The sculpted external decoration is limited, and is mostly present in some pilasters, stone cornices, the protruding molding, the window frames, the capitals of the supporting columns, and the small corbels that support the arches of the portico. The decoration on the exterior harmoniously complements the façades and brings out the structure while carefully avoiding any sense of extravagance.

Finally, we should note that there are no visible traces of earlier structures or later interventions, while the evident covering of the murals has been completed by the inhabitants of the village themselves prior to their departure during the 1923 population exchange. The foundations of earlier masonries that have been found in the area of the portico in later excavations belong to the 1727 church that had occupied the same site.

PRESENT CONDITION

The present condition of the church is not particularly good, despite the fact that it presents no distortions or deformation vis-à-vis the plan: large parts of the gynaeconitis section have collapsed, causing significant damage to the materials and structural elements of the nave.

Major problems concern the gynaeconitis, whose southern part has almost completely collapsed, roof and exterior wall on its western part have been damaged, and northern part suffers from decay of the masonry and the roof. The ground floor of the portico is in a somewhat better condition despite the fact that its structural elements have tilted, deviating from the vertical axis, and causing cracks, while its vaults have been split apart from the roof (floor of the gynaeconitis). Furthermore, all metal spreaders and locks that remain in place and not already destroyed have been negatively affected by rust.

The most serious problems of the nave are located in its western part, which is connected with the gynaeconitis. The stairs that lead to the upper floor have been almost completely destroyed while the decorative balconies have been drawn into the same fate by the collapse of the gynaeconitis. The church floor has also suffered significant damage. Its marble tiles have been removed or destroyed during the illegal excavations. At the same time, its structural elements show significant damage due to high humidity and, more importantly, the humidity that descends from the ceiling. As a result, only

few of the plastered or painted surfaces have survived. Even the metal spreaders that remain in situ have been gravely affected by rust.

The roof has also suffered significantly: Its slate tiles have been damaged or removed, and vegetation has covered most of its surface. Similar signs of damage are evident on some of the masonry of the exterior wall, where small trees have grown within the structure.

The building is located at the centre of a spacious yard and is surrounded by a high stonewall that separates it from the rest of the settlement. It also sits at the outskirts of the settlement, at a fair distance from the centre, and is surrounded by wild natural vegetation; therefore, the building is quite isolated and difficult to spot. Access to the monument is possible on foot or by vehicle through a narrow cobbled road, equipped with a monumental gate that is currently blocked. As a result, in order to enter the courtyard, one has to carefully cross a destroyed section of the outer wall, a route that further complicates the access to the building.

A few houses are found along the precinct wall of the church and no other current use of the remaining structures was observed. Ruins of houses from the same period and morphology may be seen throughout the settlement, which, for the most part, are in a state of decay and collapse. Since the settlement presents a picture of extreme decay, with most of its inhabitants making a living from agricultural activities, the monument plays no role in the everyday life of the settlement. Its few visitors are for the most part tourists who visit the monument out of a specialized interest, for scientific or academic purposes, or second and third-generation refugees visiting from Greece in search of their family origins.

Church of the Holy Trinity
Talas county, Endürlük neighborhood

RISK ASSESSMENT AND RECOMMENDATIONS

The grave natural and anthropogenic dangers that the monument currently faces, may lead to its complete collapse and destruction in the years to come. The level of risk posed by both natural and anthropogenic causes is very high due to their unpredictability and uncontrollability.

In terms of natural causes, weather conditions (rain, snow, wind, and sunlight), the surrounding vegetation, and earthquakes pose the most serious threats. The lack of fenestration on the windows, the removal of the roof-tiles, and the ruined sections of the gynaeconitis

allow the penetration of rainwater and snow, thus intensifying the problem of humidity and erosion of materials and structural elements. The vegetation that covers the exterior surfaces of the building (roof and masonry) causes further disruptions in its structure and similarly permits the inflow of rainwater. Similarly, any seismic activity may inflict further cracks and collapses to the already weakened building.

As far as anthropogenic risks are concerned, one may add to the overall lack of concern and maintenance, vandalism, treasure hunters' illegal excavations inside and outside the building, and the removal of building blocks to be used in other structures. Leaving aside the destruction of architectural and decorative elements, all these factors also have an immediate and destructive effect on the structural system of the monument, bringing the risk of collapse to very high levels.

Unless immediate action is taken against natural risk factors and human activities, there will soon be further destruction of the architectural and painted decoration, as well as additional disruption of the building's structural system, starting from the dome, which is one of the most vulnerable sections of it. Protecting the building from seismic activity requires construction of temporary counter-supports, or a full restoration of the building so as to minimize the risk.

Special attention should be paid to the belfry, which follows neoclassical conventions and an independent structure that leans against the main body of the church. Currently only the first floor and parts of the second floor survive of what used to be a three-storey building.

The protection, preservation, and restoration of the building constitute major prerequisites for any future usage of the space. The arrangement of the façades and the plan according to a grid would allow an accurate reconstruction of the missing sections, making use of the original building materials that are scattered in the courtyard. Furthermore, old photographs may be of use in reconstructing elements that are now lost, such as the window glasses, the doors, and decorative elements of the interior.

There are few alternatives for possible future uses of the building due to its religious character and its size. The fact that it is located within a small village with only few inhabitants in a short distance from the city of Kayseri poses further restrictions. The building should either be restored as a monument to its original usage, or it should receive some neutral new use that would not contradict its original function. It could, for example, serve to exhibit photographs pertaining to the history of the settlement or photographs of similar monuments from the wider Kayseri area.

In any case it is important that any future restoration project does not deal solely with the building in question but extends to other buildings in the village that present architectural or historical interest, such as the school and some houses which could form a thematic unity. Finally, it would be interesting if the church can be integrated into a wider network of restored monuments that would include religious and non-religious buildings of various ethnic and religious communities in the nearby settlements.

The special importance of the Church of the Holy Trinity in Endürlük lies in the fact that it is one of the very few surviving churches of historical Cappadocia and, as such, carries valuable information about the development of Greek art and architecture in the 19th century and especially during the Tanzimat era. At the same time, it offers important evidence on the dominance of the neoclassical style in the 19th-century Greek Kingdom and its virtually unaltered adoption by the Greek of the region of Kayseri.

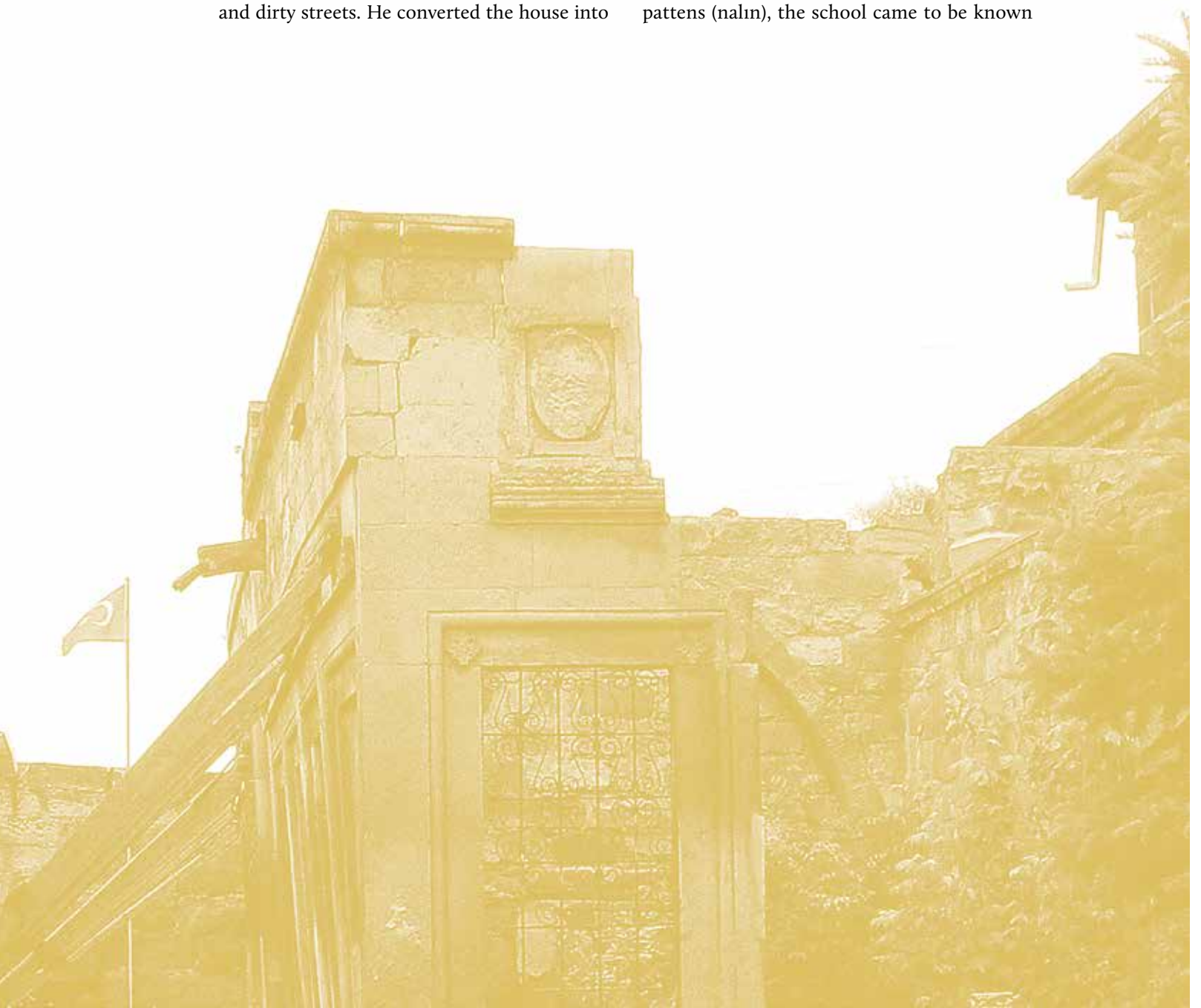
SARKIS GUMUŞYAN SCHOOL

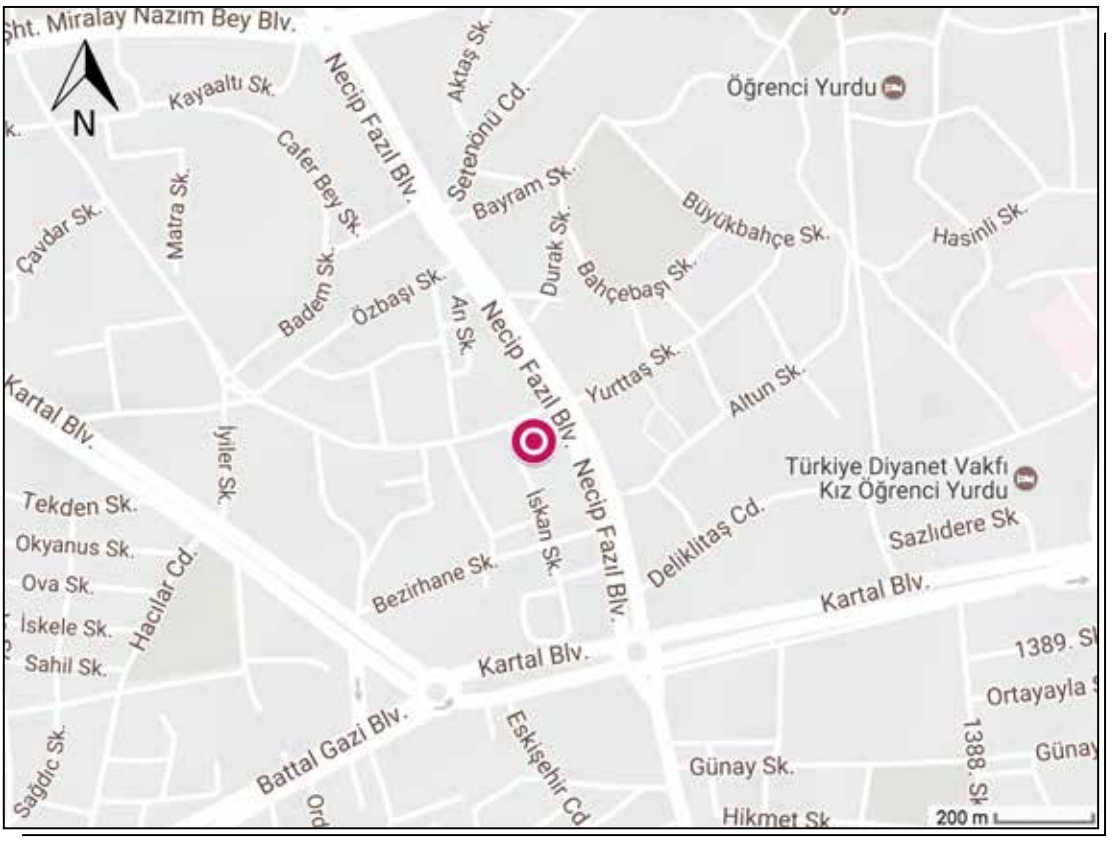
Location: Melikgazi county, Caferbey neighborhood	
Period/year of construction: 1826	**GPS:** 38°42'42.55"N 35°29'3.65"E
Present function: Not in use	**Ownership status:** Kayseri Surp Krikor Lusavorich Apostolic Church Foundation
Date and number of registry: KVTVKK 28.07.1981	

Elmon Hançer

HISTORY

According to Alboyajian, in 1826, Hadji Sarkis Agha Gümüşyan (Gümüşzade) renovated and modified a large house owned by Surp Sarkis Church, located in the southwest of the city within a poor neighborhood full of narrow and dirty streets. He converted the house into a school for poor Armenian children living in 'dışa şar' (the outer city). The founder also acquired several other stores and property to secure regular income for the school. Being a neighborhood school with poor students in pattens (nalın), the school came to be known





as 'Nalınlı School'. Gümüşyan's sons Taniel and his younger brother Hovhannes followed their father's footsteps and immortalized the name Gümüşyan. They bought the houses next to the Kayseri Surp Lusavorich Church in 1868, built the Gümüşyan School, and endowed a fund and some properties as a foundation for the school. During the years when the number of students reached a thousand, two spaces on the upper gallery of the Surp Krikor Lusavorich Church built in 1859 came to serve as classrooms. According to statistics reported by Alboyajian in 1901, Gümüşyan School consisted of a kindergarten, a primary school, and a two-year secondary school in 1859 with 680 tuition-paying students, 250 students on scholarship, and 14 teachers. Following the deportation, the only houses of worship and schools of the Armenian community in Kayseri were Krikor Lusavorich Church, Gümüşyan School, and their adjacent buildings. In 1920, Gümüşyan School started to serve as an orphanage-school only to lose this function in a few years due to a lack of teachers. 300 orphans in the school were then transferred to Cyprus Melkonian School. The deed of trust of the Gümüşyan School is today administered by a committee selected by the Armenian Patriarchate of Istanbul.

ARCHITECTURE

According to the reports of Alboyajian, the single-story school was adjacent to the right wall of the domed church spreading over an area of 131 square meters and 630 cubic meters (Alboyajian, 1937, 1, 1106). Large windows ran the length of the 15 meter-long wall. The baptistery chapel to the northeast of the church extended towards the interior of the school. The width of the other sections of the school was only 4 meters. Half of the 8 meter-wide right wing of the church was allocated to the school. The monolithic column in the center gave the impression of bearing the weight of the entire structure. This building that belonged to Gümüşyan School later served as a kindergarten.

The inscription of Sarkis Gümüşyan School (Uğurluyan, 2014, 78)

The initial capacity of the Gümüşyan School building proved insufficient over time and required later additions. In 1887, M. Sarkis Ağa Selliyan built a new school/classroom, a compartment for the religious leader of the church, an arched section (narthex) in between, and separate rooms for the board of trustees, priests, and bell ringers. All these additions were later allocated to the school. Due to the rising population of students, Anna Mindigyan commissioned a better lit and more spacious building measuring nearly 19 m in length and 10 m in width to the north of the church courtyard (Uğurluyan, 2014, 88-89).

In 1890, the board of trustees purchased several houses near the church and constructed another building to house newly added classrooms. There was one classroom on each side of this new structure and a library-museum separated with glass interior walls. This sunlit new addition, which also served as a classroom, had three wide windows opening to the large interior hall and to the courtyard of the church. There were six windows at the far end separated by desks on two sides, other windows rising towards the roof, and a sunny study room to the opposite of the main gate that divided the classrooms. The building was nearly 19x7.6 meters (Alboyajian, 1937, 1, 1108).

The board of trustees purchased a house facing the courtyard in 1899 and built from scratch a hall and two more classrooms over an area of 50 square meters (Alboyajian, 1937, 1, 1108).

In early 1900s, Surp Krikor Lusavorich Church and school buildings surrounding the church from north to south spread over an area of 2207 square meters. Gümüşyan School had about 10 classrooms of various sizes built of stone, separated by narrow yards around the church. Windows and doors of the classrooms opened to these narrow yards that where also used by those who visited the church.

The building material of the structure is local volcanic tuff. It is assumed that it was built of stone masonry, and other building materials such as iron, wood, and plaster.

PRESENT CONDITION

As the structure is in ruins, it impossible to identify interior architectural elements. The only surviving parts are the west façade rising up to the level of the inscription, a detail of the main gate, and a small fragment of the east façade. It can be assumed that the front façade with the inscription was modified with neoclassical features from the Westernization era. The roof of the structure, its side spaces, and most of the façades completing the structure have almost completely disappeared. As the rest of the structure is destroyed, the single remaining wall is a threat both to its own integrity and its surroundings.

RISK ASSESSMENT AND RECOMMENDATIONS

The structure is a testament to the history of Kayseri and the Armenian population. However, it is under a grave risk of collapse and needs urgent protection and restoration in order to survive. The structure is in a condition that would allow restoration to its original form and can serve as a multi-purpose cultural space today (i.e. museum, library, conference hall).

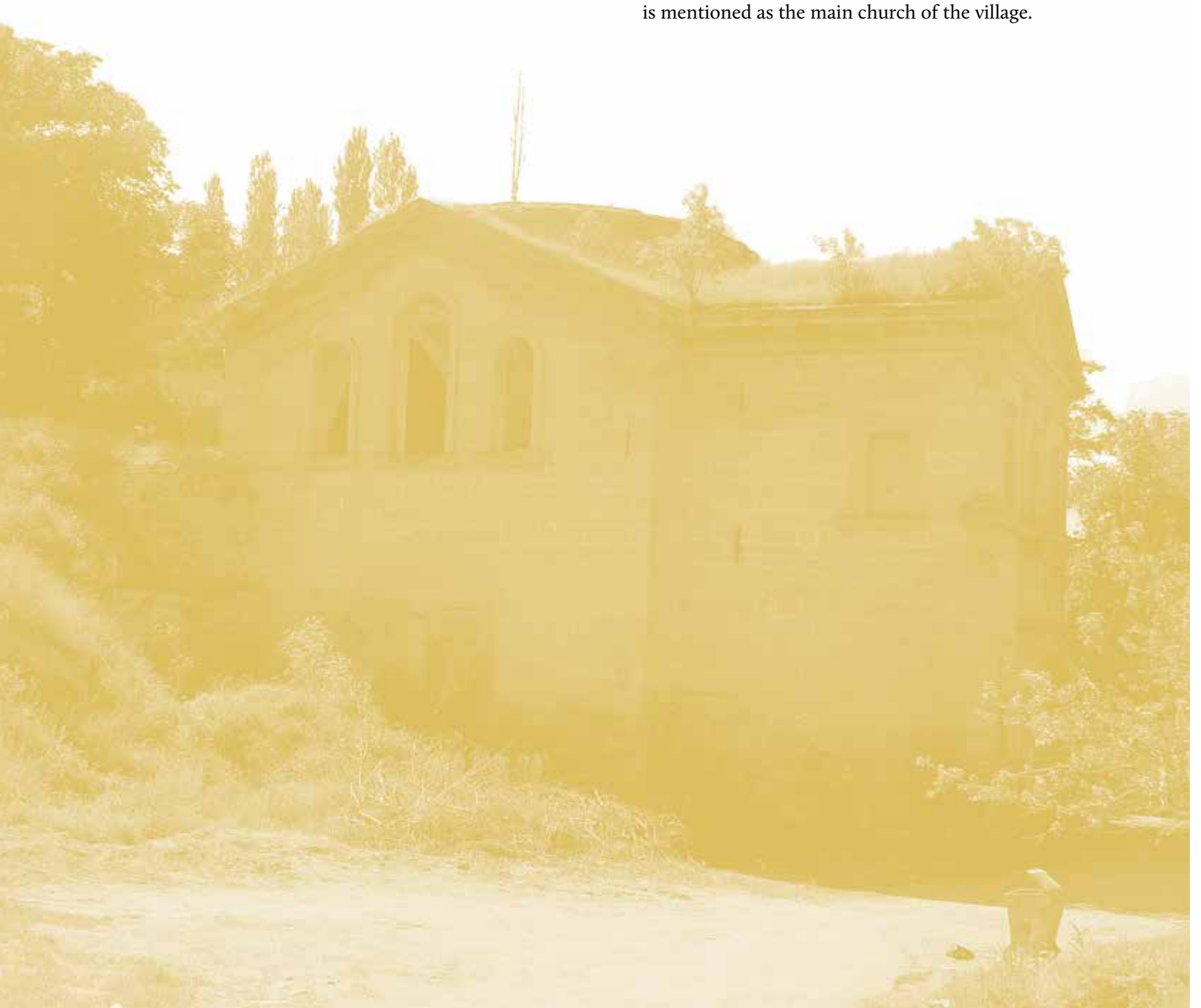
CHURCH OF SAINT STEPHAN | SURP STEPANOS

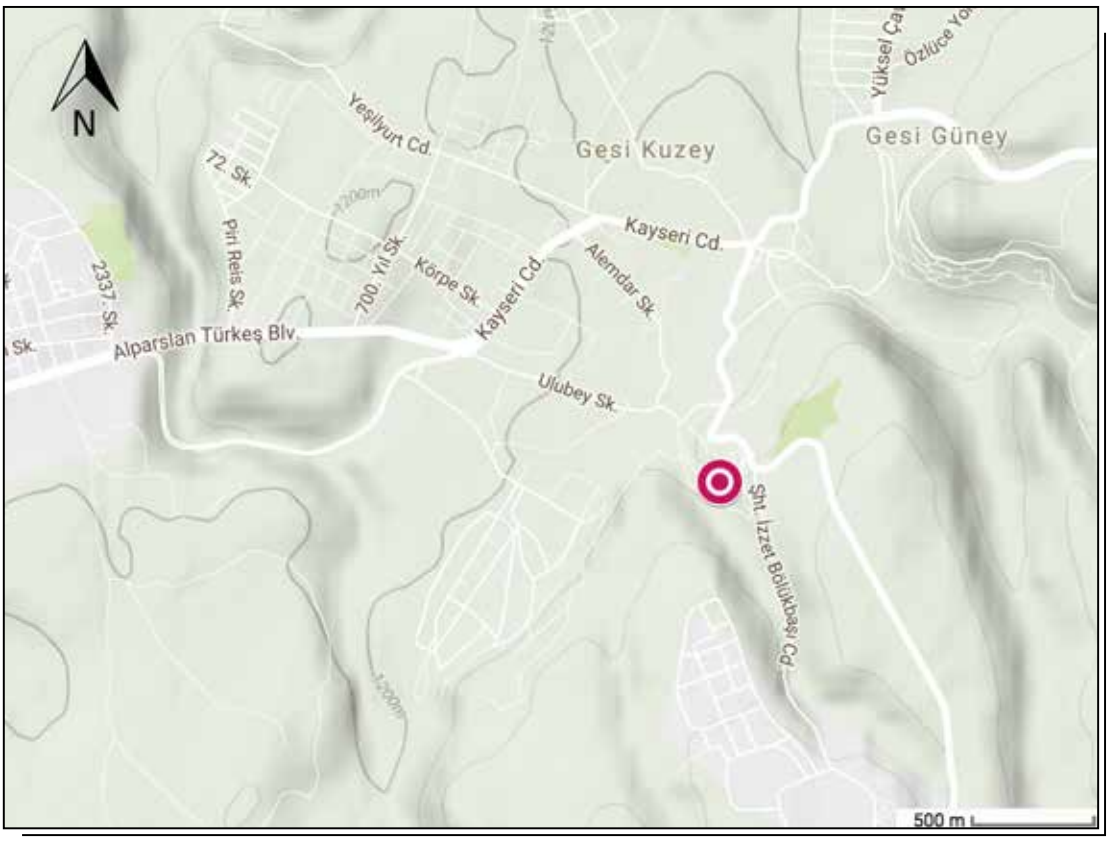
Location: Melikgazi county, Gesi Bahçeli neighborhood	
Period/year of construction: 1857-1858	**GPS:** 38°46'53.71"N 35°39'15.85"E
Present function: Warehouse	**Ownership status:** Private property
Date and number of registry: GEEAYK 12.3.1977-360	

Elmon Hançer

HISTORY

Located 19 km northeast of Kayseri and officially named Bahçeli today, the history of Efkere is related to Surp Garabed Monastery, which hosts the relics of Saint John the Baptist and is mentioned in a document for the first time in 1206. There were four Armenian and one Turkish neighborhoods in Efkere in the early 19th century. Church of Saint Stephan, cited in a religious manuscript dating from 1683 and known to be located in Demirci neighborhood, is mentioned as the main church of the village.





While the architect of the structure standing today is speculated to be Ördek Minas, this information is inconclusive. It is more probable that the church was constructed or was commissioned by Hovhannes Amira Serveryan, who served as a royal architect together with Garabed Balyan and cooperated in the construction projects of the Balyans'. The patriarchate records show that the church was constructed in 1857 (Safrasdyan, 1966, 7, 56), while Alboyajian dates it to 1871 (Alboyajian, 1937, 1, 775-785). Kévorkian argues that the church was not constructed anew but only renovated in 1871 (Kévorkian, 2012, 228). Ilter maintains that the church was constructed in the mid-19th century, following the devastating earthquake of 1835 (Ilter, 1982, 363). The church was out of use for a certain period of time after the exchange of populations, until it was purchased from the treasury by individuals in 1957 and used as residence for 25 years (Açıkgöz, 2007, 59-61).

ARCHITECTURE

Alboyajian describes Surp Stepanos as "a cross-shaped, sunny and grandiose church with high arches, a beautiful dome, and a bell tower" (Alboyajian, 1937, 1, 780). Built on a sloping terrain on the east-west axis, the church has a cross-shaped design unknown to other existing churches in Kayseri and its neighboring areas. It is evident that the architect of the church applied the design of Surp Asdvadzadzin (Meryemana) Church in Beşiktaş, Istanbul. The narthex of the church is accessible through one main gate and two side doors on the western façade of the structure. The narthex opens to a 8.95x13 meter, rectangular naos whose width is more than its length. On the east of the naos is a bema and the apse, and on the north is a baptistery that connects to bema and opens to outside. The apsidal niche on the east of the baptistery chapel leads to the prothesis which connects to the main apse on the north. On the south of the apse lies the diaconicon. The

Church of Saint Stephan (Gesi Bahçeli, Melikgazi)

Prof Dr. Gonca Büyükmıhçı and Asst. Prof. Dr. Hale Kozlu,

"Erciyes University Faculty of Architecture, Architectural Restoration Department Archive"

current traces on the walls show that the gallery was two-storied in its original form.

The church structure is ashlar masonry. Main materials of construction are volcanic tuff stone, iron, wood, and lime mortar. The double walls are close jointed. Internal and external walls are built with even ashlar blocks of 25-30 cm. On some parts of the wall it is possible to discern spolia and mason's marks. A photograph dating from 1913 shows that the floor, which could not survive to the present day, was laid with stones (Varjabedian, 2015; Açıkgöz, 2007, 63). The roof is covered with stone blocks of approximately 10x35x70 cm. The iron spreaders used only in the narthex arch are reflected on the north and south façades by means of spreader locks. Another iron accessory used in the structure is the clamp found among the debris in the naos. Cast gypsoplast corbels and relief motifs are fixed to the cornice with nails. On the roof of the diaconicon are wooden beams with 15 cm diameter. Existing traces show that wooden beams used to carry the gallery floor which did not survive to the present day and the frescoes on the pendentives were applied onto a surface made of lath.

The four arches connecting the 1.08 m thick walls, which compose the main load-bearing system of the structure, carry the dome above four pendentives. The barrel vault covering the narthex is weighted onto the floor via 1.35 m thick side walls. The niches on the walls of the baptistry, apse, and the diaconicon, along with the stone balustrade separating the bema from the high platform of the apse where the sacred altar is located, have survived. The western façade and the interior space design bear characteristics of neoclassicism and the eclectic style of the 19th century. These architectural styles dominate both the exterior façades and the interior, and space are visible in the gypsoplast ornaments on the walls, arches, and on the semi-dome of the apse. The surface of the walls, separated by fluted pilasters with acanthus-leaved-capitals is further ornamented with rectangular panels that have rounded edges. Inside the panels are windows with low arches and secondary panels, some of which are decorated with round medallions. The interior space has a cornice that helps to distinguish stories. The cornice, the corbels decorated with acanthus leaves that support the cornice, and the slabs on the lower part of surfaces underneath the cornice are decorated with grapes and grape-leave-shaped reliefs. The semi-dome of the apse is ornamented with a series of crosses increasing in size from the dome key towards the drum. Triangular and rhombus reliefs adorn the intradoses. Distinguished with its gypsum decorations, the church pendentives have medallions in bright yellow and blue with the portraits of the four Evangelists.

The western façade of the church is decorated with rich plastic ornaments in the neoclassical style that harken back to antique art. The eastern façade rests against the hill, and is therefore invisible from the outside while the northern and southern façades are more plain. Decorated with door and window jambs, moldings and eaves, and pilasters and column corbels, the grandiose western façade is composed of three parts, namely the entrance, upper storey, and the triangular pediment. Along the mid-vertical axis extending forward on the western façade is an entrance originally designed along with an arch supported by columns not present today and with windows on either side. The entrance is further embellished with a horizontally extending rectangular panel framed with thin pilasters and supports an oval medallion and a destroyed inscription. The four-leaf -clover-shaped window, which is framed by molding and situated at the center of the pediment, and the large central dome rising above give the entrance a certain grandeur.

PRESENT CONDITION

When it was used as a dwelling, several additions and alterations were made on the building, which are especially visible in the narthex. A wall is erected between the naos and the narthex, covered by wooden beamed slabs. All windows and doors inside the church are filled. Further alterations include the closing off of a window on the northern wall of the naos and its modification into a lavatory. The windows

and doorway on the west are made smaller, and a new window is built above the new door to let light in to the corridor. The remaining traces indicate further alterations. The galleries and the bell tower are destroyed. Armenians who returned to the village in 1919 reported that the dome and the altar were no longer there (Güngör Açıkgöz, 2007, 65).

The interior and exterior parts of the sanctuary have been severely damaged by the activities of treasure hunters. Furthermore, the collapse of the dome left the building exposed to external damage. Both weather conditions and vandalism have resulted in erosion and damage in the ornamental details, cornices, portraits on the pendentives, external façades, moldings, and surfaces. There is vegetation on the roof triggered by the fractures on the cladding. The fractures on the lower parts of the sets of three windows on the northern and southern façades and the pediment on the western façade with its fractures extending towards the gallery stand out as serious structural damages.

RISK ASSESSMENT AND RECOMMENDATIONS

Immediate measures are necessary as the church is already structurally damaged and exposed to weather conditions due to its demolished dome. All additions to the structure must be cleared out. The church, whose artistic value can compete with the Armenian churches in Istanbul, must undergo restoration in accordance with the original design of the building. The permission for organizing rituals on the name day of Saint Stephan, to whom this church was dedicated, is another objective to be taken into consideration in attempts to provide the church with a current cultural function.

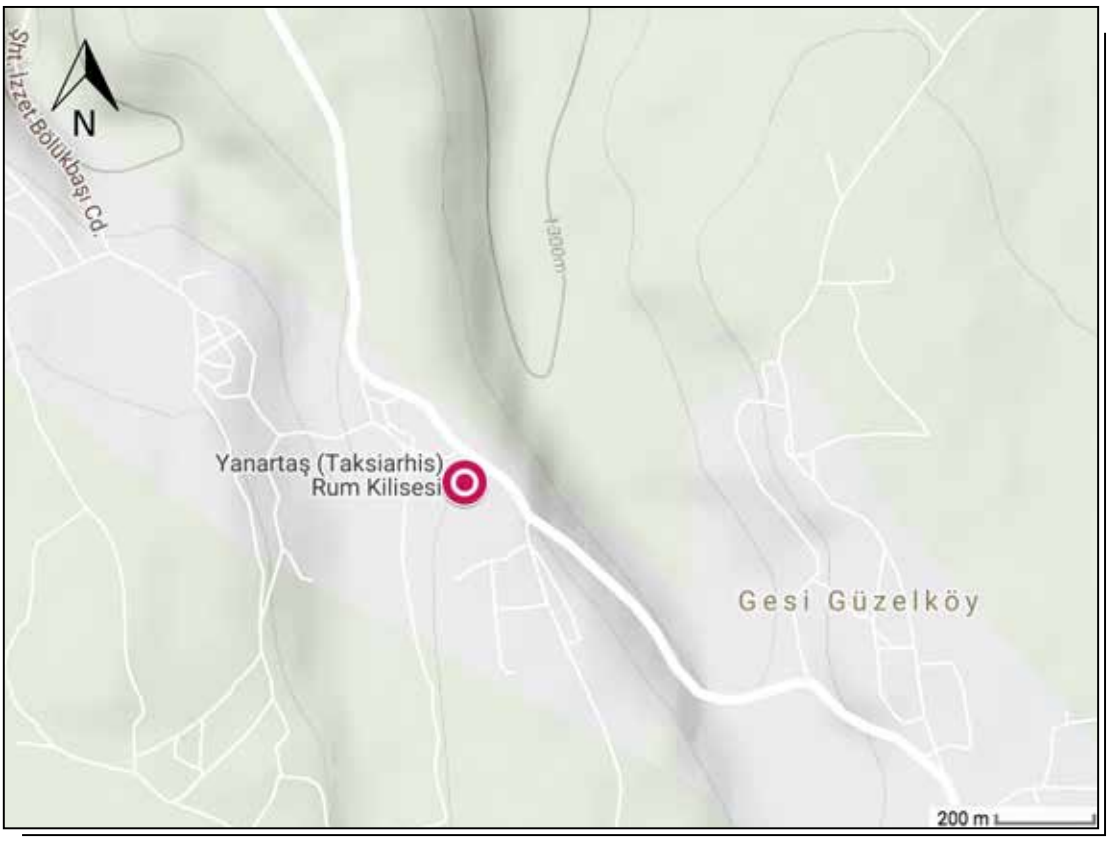
CHURCH OF TAXIARCHIS | TAXIARCHIS

Location: Melikgazi county, Kayabağ neighborhood	
Period/year of construction: 1835-1842	**GPS:** 38°46'1.70"N 35°40'3.99"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: GMEEAYK 12.03.1977-A 360; KKVTVKK 22.09.2000	

Banu Pekol

HISTORY

British geologist and traveler William John Hamilton, who visited the region in 1835 reports that a monastery and a church were important monuments in the village he refers to as "Town of Yanartaş," known as Kayabağ today (Hamilton, 1842, 264). Writings by Hamilton and subsequent travellers and researchers in addition to clues from the rearrangement of space indicate that the structure is the church of the above-mentioned monastery (Naumann, 1893, 14).



Levidis refers to the conversion of the structure into a women's monastery in 1750, expanded with land acquisitions and the construction of a parsonage right across from the church in 1826. He also writes that a school and a chapel were added with a decree issued in 1835 (1904, 139).

There are various speculations on the etymology of the name 'Yanartaş' (burning stone). Some writers argue that Helena, wife of Constantine, found a lapis specularis, a precious stone in the area where the church was built and had it placed high on one of the walls of the church (Hamilton, 1842, 264). Lapis specularis was used in former times to build window-apertures in the absence of today's technology for glass manufacturing. As glass was manufactured in the 19th century, the presence of such a stone in the active days of the church indicates that it was perhaps a form of spolia. There is an oval opening with representations of Michael and Gabriel on both sides above the apsis on the east side of the church. This opening might be the former location of the stone which has not survived. Cuinet, meanwhile, argues that the stone was part of the dome and could be a red 'carnelian' stone brought in from the ruins of another nearby monastery (1890, 318-319).

Helena's name is found in the writings of many travellers. She dreamed of angel Gabriel (Naumann, 1893, 14) or Michael (Levidis, 1899, 87) the night she stopped over in Kayabağ on her journey from Constantinople to Jerusalem. The angel in her dream asked her to build a new church in that town. Darsiyak, the former name of the village, is the distortion of the word 'Taxiarchis' which means archangel. This explains the relationship between archangels Gabriel and Michael with the monastery's church as well as its name.

Cuinet writes that the structure was built to replace the church destroyed by an earthquake in 1835 (1892, 318-319). The inscription on the gallery level of the wall of the diaconicon reads "1842" or "1849" (the handwritten last digit looks

both like a 2 and a 9). Ekin discovered the date 8 February 1871 inscribed among the rubble over the naos. Given that the rest of the inscription is rubbed out, he was unable to read anything else (2005, 51).

ARCHITECTURE

An enclosure wall rises around the land of the church that overlooks the village. The land of the monastery enclosed by this wall includes two different areas today to the east of the portal, presumably with auxiliary buildings next to the church in the former times. Kayabağ Primary School, not in service today, is located to the northwest of the church. It is assumed that this building used to be the orphanage of the monastery. Probably just like in its original form, entrance to the land is through an arched, groin vaulted monumental portal to the northwest of the church.

A rectangular opening to the west of the narthex, probably the entrance to a lower floor, is currently filled with earth.

The church rises on a rectangular, three-naved basilical plan with a single central dome on an east to west axis. The dome is situated on a drum with pendentives rising above four columns in the center.

The approximate area of the naos is 16x21 meters. The bema floor in front of the apse is higher than the naos floor. The semi-circular apse roofed with a semi-dome and pastophoriums to the east wall extend beyond the rectangular boundaries of the structure.

The main entrance to the church is on the middle nave axis through the west wall. There are two side doors, one on each of the north and south walls, close to west wall opening to the side aisles.

Six Tuscan columns on the west, two each on the north and south, that joins the naos with round arches on the west, demarcate a narthex roofed with a barrel vault of five units and lower than the naos floor. A framed rectangular panel is found above the main portal with molded casing through the middle section of the narthex.

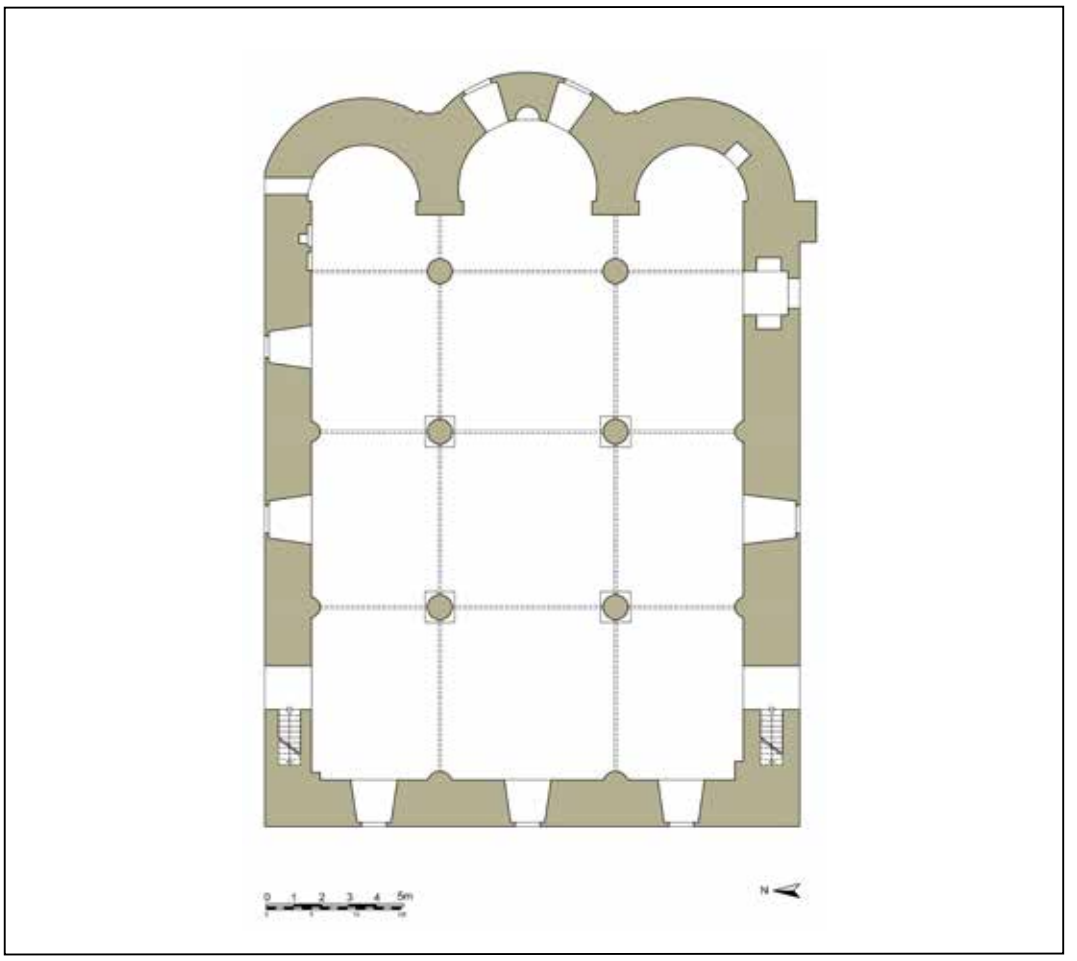
The naos is divided into three, with the nave being wider than side aisles. The dome is supported by two lines of columns standing above square pedestals joined with pointed arches in the nave. Two other columns on the bema floor on the same axis with other columns facing the apse complete the connection with the nave. Two columns on the west side on the same axis are embedded in the wall of the narthex. Arches connecting the columns with the walls find round pilasters on north, south, and west walls thickened to support the weight of the arches. The naves are roofed with barrel vaults from east to west.

The upper and lower sides of north and south walls of the naos have three symmetrical windows positioned face to face; one window each on the upper level of the narthex, one low window on both sides on the main portal on the west wall of the naos, close to the eastern corner of north and south sides, two on the apse, one on each pastophorium, and two each on lower and upper levels of the west side. There are two oval openings facing one another on the east and west pediment walls and one small window each above the three windows to the side of the narthex.

There is a staircase parallel to the sidewalls of the naos on the northwest and southwest corners leading up to the galleries. The stairs end up in the gallery that forms a 'U' shape around the naos from the north, east, and west. There are two separate spaces at the eastern ends of the gallery. It is assumed that these spaces were not for public use; they were used exclusively by priests. It is possible that the west side of the gallery functioned as a gynaeceum. The door and steps on the north wall of the southeast corner of the south gallery provide access to the roofs of the apse and the naos.

Volcanic tuff is the main material used in the masonry church built with even ashlar stones. The tuff can be seen on the wall, the roofing (including vaults and the collapsed dome), the floor, and roof cladding. The church has double walls with close joints and rubble infill. The stones on the roof are carved in the form of gutters, lined to channel rainwater through the eaves.

Some stones bear traces of spolia. The surfaces are plastered with haired mortar.



There are iron spreaders, clasps, spreader locks, window grills, oil lamp holders, and chains found in the church. Oval windows have decorative motifs while rectangular windows have square grills.

The area on the ground level between the floor and the windows is unplastered, which might indicate that it was originally covered with wood. Capitals of the gallery and the bema columns are of Tuscan order while those of the naos support the round form of the column with concave curves under a square abacus.

There are niches on the walls of the apse and the bema that contains holy relics. Records indicate that a niche on the north used to be a baptismal font while it is also possible that the niche was used to carry holy objects.

The painted ornaments in the church are both depictions of stories from the Bible and other decorative elements. There are red, green, yellow, and gray curves, garlands, branches, rosettes, leaves, and knots on moldings, intradoses of the apse, vault connections, windows, doors, niches, and capitals. Religious decoration is mostly found on pendentives and corner squinches. There is a religious inscription on the squared dome, figures of the sun and clouds on the semi-dome of the apse, and those of Gabriel and Michael on both sides of the oval window under the apse arch. There is a depiction of the crucifixion under the north arch supporting the dome and the transfiguration under the south arch.

The pediment of the southern pastophorium has depictions of Constantine and Helena with Jesus Christ's cross (True Cross) in between

them along with an inscription of the date, 1842 (or 1849). The pediment of the arch on south pastophorium has a depiction of Theotokos (Mary, the mother of God), albeit in a severely damaged form.

The surfaces of dome pendentives contain symbols and depictions of the four evangelists. Most religious depictions are enriched with inscriptions.

The façades are in large part modestly decorated while there are reliefs of the Greek cross in some places. These crosses are found above both oval and rectangular window apertures on the west side. All the windows of the wall have jambs and lintels while all doors except the one on the east side of the wall have lintels. The first two stories of the west side open into the narthex while the rest of it is completed with a triangle pediment. There is a cornice and molding surrounding the entire exterior of the structure reflecting interior story separation. Interior arches are supported by buttresses to carry the weight of the arches, adding variation on the exterior.

The apse, diaconicon, and the semi-circular prothesis are discernible from the outside. There is a cornice four rows above the molding of the apse on this side while the rest of the wall recedes into buttresses, forming a pediment. One of the abovementioned oval windows is on this pediment. Buttresses bordering the pediment on the left and right sides contain a rectangular window each.

PRESENT CONDITION

The dome of the church is demolished. Güngör concludes that it was demolished when the structure was dynamited right after its use as military warehouse (2007, 53). Stones of the dome are currently on the naos floor. The former main portal accessible from the narthex at the center of the west wall is walled in. Entrance to the church today is through the door and opening on the south façade. On the middle axis of the west façade, the bell tower on the roof is collapsed, with only its pedestal surviving.

Wall-painted ornaments on the wall are damaged by vandalism and weather conditions, with some of them covered in white paint. Excavations of treasure hunters have almost completely destroyed the floor on the apse, niche interiors, naos, and narthex, weakening the ground. Some part of the flooring on the gallery floor is broken.

The church is exposed to adverse conditions of weather because of both the absence of dome windows and human neglect. The eaves of the east side have collapsed, which exposed the area to water and caused efflorescence. Roofing is partly damaged with vegetation growth, causing structural dangers and distortions on the underlying vaults and the semi-dome of the apse. Upper walls have started to split a part.

Mortar loss is found on all joints exposed to water. Vandalism and humidity have led to peeling of plaster across the structure on walls and vaults. Some of the iron features of windows and all the wood features are completely disassembled. Soot stains inside the church and damages to inscription and material on the exterior walls are indicators of vandalism.

RISK ASSESSMENTS AND RECOMMENDATIONS

The church is unprotected and left neglected. Ease of accessibility from the main road with no entrance control leaves the structure exposed to vandalism. There is no sign. The only visitors are those who know about the church already, which leads to both positive and negative consequences given its unprotected state.

The church is valuable in terms of architectural heritage due to the survival of most of its original features with significant exterior and interior architectural elements. However, it is quite vulnerable to a variety of hazardous circumstances, the most critical of which is the continuation of the weakening of the structure unless structurally consolidated, and its vulnerability to earthquake. The absence of protective features such as a dome, windows, and doors make it further exposed to adverse effects of wind and rain as well as equally damaging human intervention.

The structure needs urgent protection against human damage with a restoration project to be supervised and implemented by experts. The structure and the surrounding area can be rearranged with landscape design and a museum-church function, with emphasis laid on its significance in culture tourism.

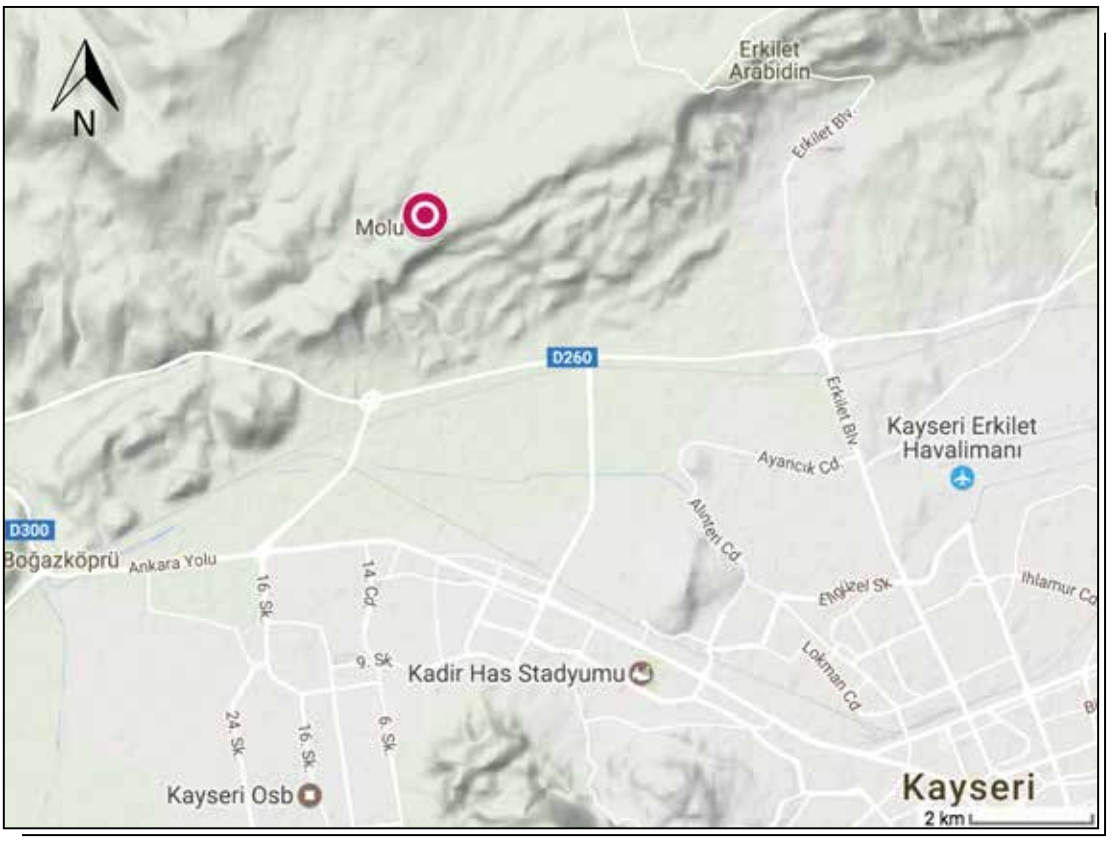
THE GREEK SCHOOL IN MOLU

Location: Kocasinan county, Molu village	
Period/year of construction: 19th century	**GPS:** 38°48'05.6"N 35°22'26.6"E
Present function: Not in use	**Ownership status:** Private property
Date and number of registry: Not registered	

Ioannis Mourtos

HISTORY

The small village of Molu is located 19 km northeast of Kayseri. There is no information regarding its earliest settlement, and bibliographic references to the village are scant. It was built in an isolated area, on a hillside next to a stream to which its inhabitants often referred by its alternative name "Küçük Mısır" (Little Egypt) on account of its abundant water supply and wealth.



It was an ethnically mixed village that, according to the available sources, hosted 15 Christian (Greek) families in 1871-1872 (Ellinikos Filologikos Syllogos, 1871-1872, 201), while in 1899 only 50 out of 500 inhabitants were Turkophone Greeks (Sarantidou, 1899, 120). The village had a Greek elementary school (Pedagogio) (Ellinikos Filologikos Sillogos, 1871-1872, 201) and a church without a minister that has not survived to our day. Its Greek Orthodox inhabitants were, for the most part, buckthorn farmers or were of the "arayıcı" profession, i.e. hoarders of precious metals and jewels from deposits, rubble, and the debris and ruins of burned houses, which they would subsequently melt and resell.

Oral testimonies suggest that the Greek inhabitants of Molu migrated to other places such as Kayseri, Incesu, and even Istanbul, towards the end of the 19th century. Their community in Incesu was large enough to form its own neighborhood, "Molulu mahallesi," while two or three men from Molu settled in Endürlük where they founded family lines that received the name "Molulu" (Renieri, 1993, 24). According to oral testimonies, the departure of the Greek Orthodox from Molu was mostly due to the oppression they suffered at the hands of the Turkish residents of the area, combined with the absence of other Christian settlements in the vicinity. Only one local agha is mentioned as a philanthropist and a friend to the Christians, to whom the Christian inhabitants entrusted their church of Panagia when in 1924 they departed for Greece, on the condition that he would use it as storage, and definitely not as a stable.

ARCHITECTURE

There is no information on the construction of the school. It is only mentioned once in an article that was published in the sixth volume of the Greek Philological Association

of Constantinople periodical under the title "A Report of the Committee on Education Regarding the Current State of Provincial Schools" in 1871-1872. We may therefore safely assume that the school was built some time between 1840 and 1870, following the issue of the imperial edict of Hatt-ı Şerif in 1839, which prescribed equality before the law for all subjects regardless of confessional affiliation.

The school appears to be following an adaptation of the traditional model of 19th-century neoclassical public buildings that accommodates the needs of the small Greek community in the village.

It consists of a two-storey, long rectangular building, with an adjacent subsidiary L-plan building to its northeast, which may have been used as a kitchen. Spatial arrangement in the main building is simple and follows a standard typology from the repertoire of the 19th century. The first floor is divided by a wall set on the east-west axis into two wings, namely north and south. Between the latter is a semi-open space in the middle, from which various rooms on both sides are accessed. The spatial arrangement of the ground floor is similar, but with an additional internal wall set on the north-south axis that further divides the northern wing into two smaller parts in the east and west, which may have hosted offices and auxiliary spaces. However, since access to these small spaces has not been possible, these observations could not be ascertained on site.

An external stairway leading to the upper floor extends parallel to the building on its southern side, while another stairway is found on the northern side, perpendicular and partly integrated to the building, leading from the annex directly to the upper floor. The ground floor may be entered from two different adjacent doors on the northern side, while access to the upper floor is possible through the southern stairway. If that is not a later intervention, then the division of both floors of the building into two wings may be explained as an original arrangement into separate sections for girls and boys.

The construction techniques employed in the school are typical of the 19th century. The structural system consists of ashlar masonry and wooden beams and is further reinforced in certain places with metal elements and on the ground floor with supporting monolithic columns. The floors, the ceiling, and some of the partitioning walls are made of wood. Metal spreaders have only been employed for connecting the arches of the semi-open space at the northern side of the upper floor.

Because it is currently impossible to enter the building, the limited information that we have is limited to observations from outside. As a result, it is difficult to identify renovations or transformations.

As we may deduce from traces of colour still discernible in the upper floor, the interior walls were originally plastered and painted on the inside. The only visible ornamental features are a few stucco rosettes with small heart-shaped openings. In addition to the openings on the exterior walls, the doors and rectangular windows on the interior walls between the main space and the adjacent rooms are arranged in a linear fashion and symmetrical to the exterior windows.

In terms of the lighting of the interior, the large number of windows on the exterior and the semi-outdoor space allow for penetration of ample light, as required by the building's function as a school.

The façades, in line with neoclassical prescriptions in a somewhat simplified form, are characterized by rhythmic repetitiousness, axiality, and symmetries along the north-east and east-west axes. In addition, an intended asymmetry is observed on the central volume of the northern façade, whose arched openings are somewhat displaced towards the centre of the volume in order to accommodate the internal staircase that leads from the annex to the central building. Excavations are needed in order to determine whether there is a scale difference in the eastern wing, which appears larger than the western one today. Nonetheless, it is evident that this particular part of the building has received a number of interventions and

alterations. The materials used on the upper level of the eastern wing suggest that this section is a later addition.

The windows of the western wing are characterized by rhythmic repetitiousness maintaining the same proportions and a tight symmetry between the ground and the upper floor. The central volume of the northern façade has an equal number of windows on the ground floor and arched openings on the upper floor. In contrast, the windows of the western wing, which are higher in number, are not arranged symmetrically.

The external decoration of the building is plain and limited to the protruding eaves of the roof, the small heart-shaped openings of the upper floor right below the eaves, the capitals of the columns and plasters on the northern façade, and the different color of the keys of the arches over the large openings of the central volume. Nevertheless, the decoration harmoniously complements the façades and brings out the structure while avoiding extravagance, and the stone arches bestow a sense of monumentality and grace upon the building.

The vertical arrangement of the façades appears to be tripartite, consisting of the ground floor, upper floor, and roof, the separation of which is achieved truth a cornice on the upper floor and the protruding eaves of the roof. However, it is difficult to accurately determine the proportions of this arrangement as the roof is not extant. Furthermore, stonework suggests that the extension of the masonry over the eaves is the result of a later intervention rather than an initial intention. The part on the central axis corresponding to the sofa ends at a higher point than the sides, which adds a vertical movement to the center of the southern and northern façades.

According to observations from the outside of the building, there is no evidence of an earlier structure on the site. However, the building has received extensive interventions that may have further obscured the original layout.

PRESENT CONDITION

Only the walls and a small section of the floor are still standing. Alterations and distortions are observable on both the plan and the façades, especially on the rebuilt walls of the western wing, which have suffered significantly. The degree to which the plan has been altered is uncertain. Alterations are also observable on the interior spaces of the ground floor, but it is impossible to evaluate them because of the collapse of the upper floor level. Similarly, the original state of the external stairway of the southern façade and its relation and connection to the annex by the northern façade remain unknown.

The most critical problems faced by the building arise from the collapse of the roof and the floors. Its structural system has been largely disrupted; it has obvious static issues that are further aggravated by the wearing out of its materials. Its masonry walls are no longer laterally held together by a roof and floors, and because of their thinness they have suffered cracks and tilting. The wooden lintels and beams in between the stones have suffered greatly, and the metal spreaders have accumulated rust. Damage and distortion due to human factors and the swift changes in humidity along with the vegetation that has taken over several parts of the building are also evident on the ashlar masonry, which constitutes the main building material of the school.

The school building is located at the part of the settlement that is almost abandoned today, in a short distance from the part that is still inhabited. The monument is surrounded by the ruins of old dwellings and dense vegetation, which make it difficult to locate and access it. Entrance to the school is possible from the main road of the village only on foot and with great difficulty, since the old paths that used to lead there have been shut by the debris of nearby buildings and the towering overgrowth of vegetation. Apart from a house that is still inhabited, the surroundings feature nothing but ruins from the same period and of similar style as the school.

Since the settlement appears dilapidated overall, with most of its inhabitants engaged in agriculture, the monument plays no role in the everyday life of the settlement. Its few visitors are for the most part tourists who visit the monument out of a specialized interest, for scientific or academic purposes.

RISK ASSESSMENT AND RECOMMENDATIONS

Natural and anthropogenic risks may lead to the collapse of the building in the next few years. Because neither of these factors are controllable or predictable, the level of risk posed by them is very high.

Weather conditions (rain, snow, wind, and sunlight), the surrounding vegetation and earthquakes pose the most serious natural risks. The missing roof and floors let in rainwater and snow, which intensifies the problem of humidity and erosion of materials and structural elements. Furthermore, the vegetation that covers the surfaces of the monument causes further disruptions to its structure. Similarly, any seismic activity may inflict further cracks and possibly lead to the collapse of such a vulnerable building.

As far as the human factor is concerned, one may add to the list of risks posed vandalism, treasure hunting inside and outside the building, and the removal of building blocks to be used elsewhere to the overall lack of maintenance. All these factors have an immediate and destructive effect on the structural system of the monument and increase the risk of collapse, let alone the destruction of architectural and –the very few– decorative elements.

As a result, unless immediate action is taken against natural risk factors and human activities, there will soon be further damages that may lead to the complete destruction of the building. For its protection from weather conditions, it is necessary to construct a temporary roof, while protecting the building from seismic activity calls for temporary counter supports before a full restoration of the building is undertaken.

The protection, preservation, and restoration of the building constitute major prerequisites for any future usage of the space. Despite the scarcity of evidence on its original plan or form, a close study of the building, including excavation work, may offer valuable information. On the other hand, a modern, minimal restoration by means of light contemporary materials, such as metal and glass whose interventions may later be reverted, could protect and bring out the original shell of the building.

The building can be repurposed in various ways, but its location in a small rural settlement limits the possibilities. After its restoration, the building could be used again as a local school, or yet as a local cultural centre or a research centre for the study and protection of the natural environment of the region. It would be preferable, however, if the prospective restoration project does not only focus on the school but also integrates other buildings in the village that present architectural or historical interest and could form a thematic unity.

In conclusion, the special importance of the school of Molu lies in its being the only public building of its period that has survived in the village following the collapse of the church, and is therefore a valuable source of information about the history of the settlement's Christian inhabitants. At the same time, it is one of the very few surviving 19th century educational buildings in the region of Kayseri, and as such offers important information on development of neoclassical architecture in Greek Orthodox schools of the area in that period and especially during the Tanzimat era.

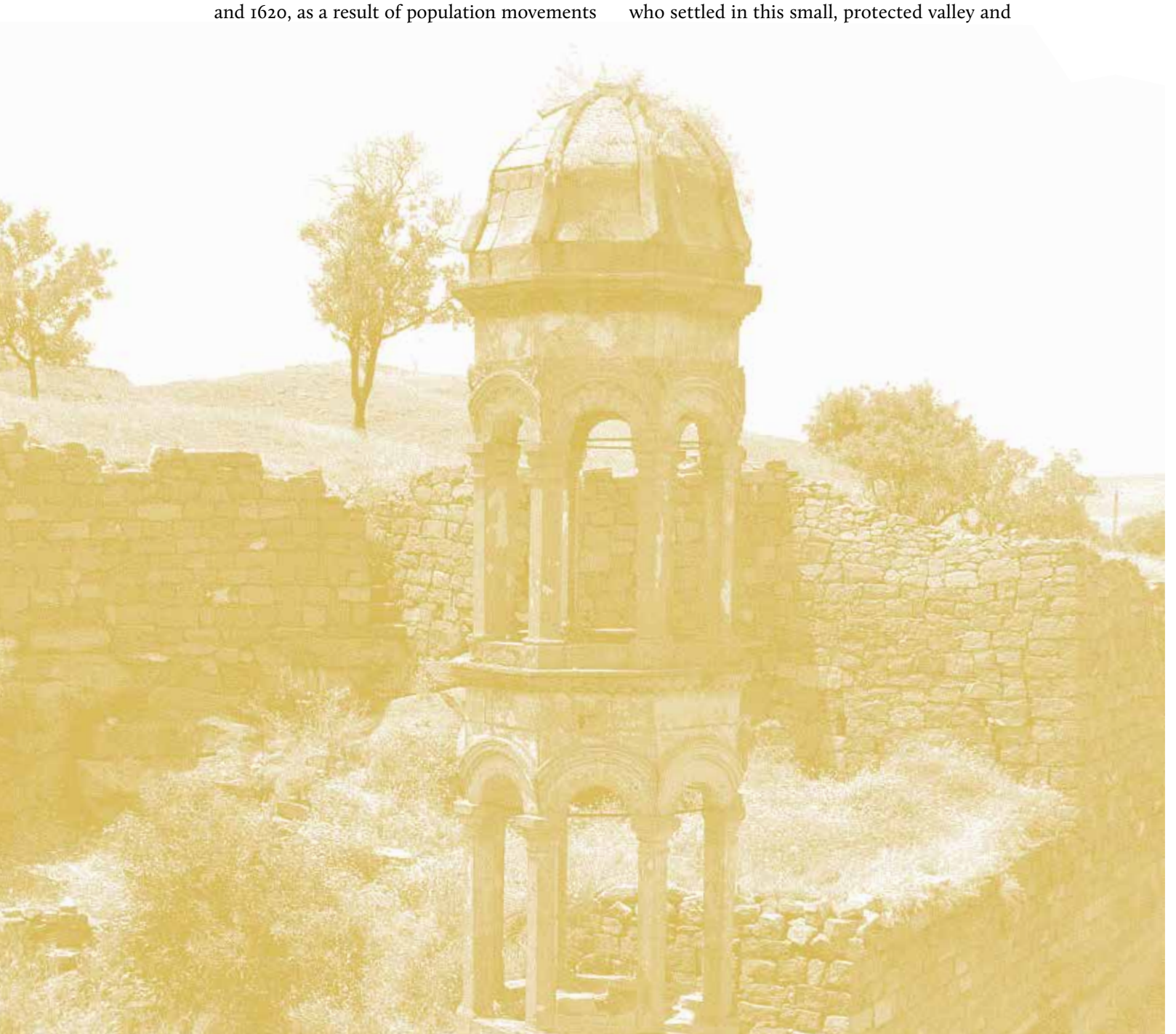
CHURCH OF VIRGIN MARY | PANAGIA

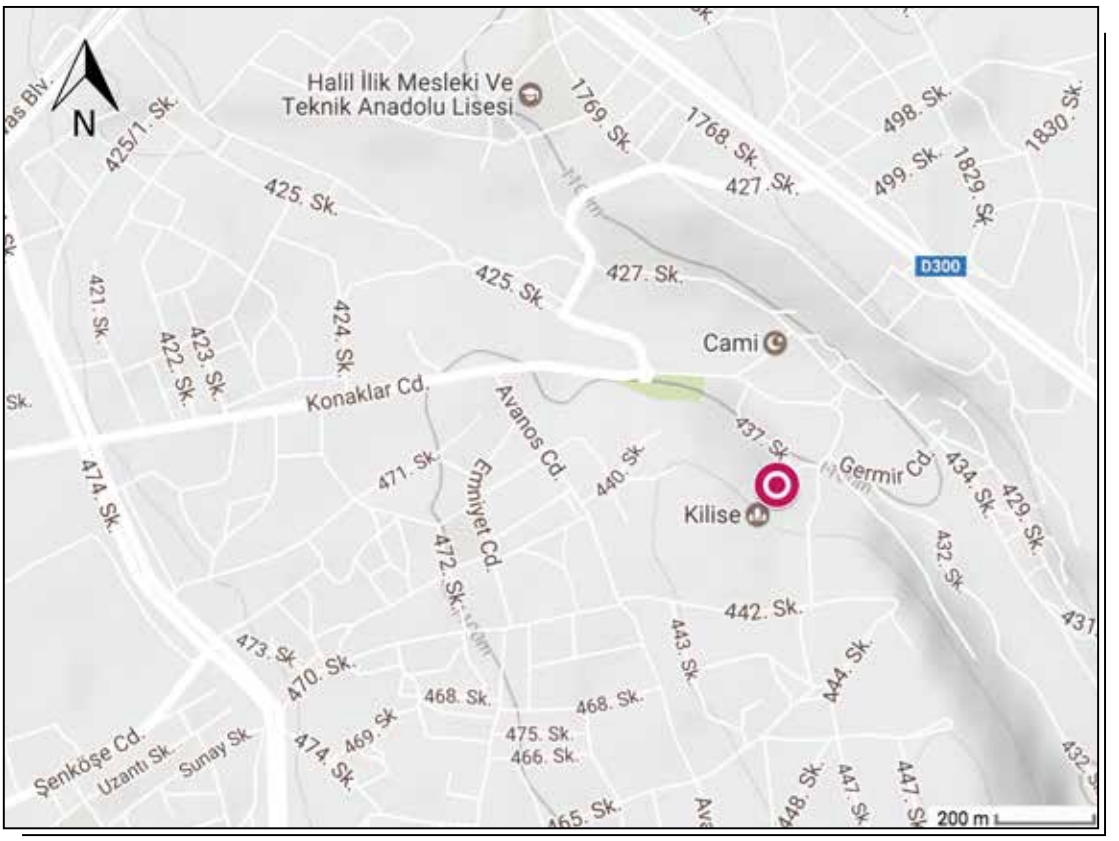
Location: Melikgazi county, Germir neighborhood	
Period/year of construction: 1837	**GPS:** 38°44'12.9"N 35°33'38.4"E
Present function: Not in use	**Ownership status:** Private property
Date and number of registry: KVTVKK 06.11.1993-1619	

Ioannis Mourtos

HISTORY

Germir (Kermira) is a typical example of a settlement founded in a period of upheaval for the Ottoman Empire, sometime between 1590 and 1620, as a result of population movements during the Celali rebellions (Grisword, 1981, 338-339). Its first inhabitants were Armenian Christians probably from the surrounding area who settled in this small, protected valley and





gave the settlement the name "Karmir" which means tannery in Armenian (Rizos, 1856, 72-73; Levidis, 1885, 264).

A small number of Greeks settled in the village after 1700, and soon their numbers increased, overshadowing the Armenian population as well as the Muslims that had also settled there in the meantime. In 1840 sources speak of some 400 Greek, 300 Turkish, and 100 Armenian households out of a total of about 800 (Sarkoglou, 1959). By 1899, this ratio had somewhat changed with the registries counting some 3000 Turkish-speaking Greek Orthodox, 2000 Armenians, and 1000 Turks (Sarantidou, 1899, 114-115). Nevertheless, shortly before the 1924 population exchange, similar to most villages in the area, Greek population had dropped sharply due to migration: According to the registry, there were only 211 Greek Orthodox amidst 1000 Turks and Armenians (Exodos, II, 2004, 83).

Since their initial settlement in the village, the Greeks had been active mainly in commerce, accumulating significant wealth in a short period of time. As a result, funding was available for the foundation of a number of Greek schools, making 19th-century Germir the third most important educational centre of the region after Kayseri and Zincidere. Furthermore, two large churches were constructed during the same period, the Church of Saint Theodore (partly underground) in 1725 and Church of Virgin Mary (Kimiseos tis Theotokou or Annunciation of Mary) with a two-storey belfry in 1837. In addition to these two churches, three Armenian churches, a significant number of houses, some cave structures, and a small stone bridge have survived.

ARCHITECTURE

According to a now lost dedication inscription the Church of the Virgin Mary (Kimiseos tis Theotokou), dedicated to the Anunciation of Mary, was built in 1837 together with its nearby belfry. They possibly occupied the position of an earlier, smaller temple that had been demolished and about which we have no information. Given that it was built two years prior to the 1839 imperial edict of Hatt-ı Şerif, which prescribed equal treatment of all subjects regardless of confessional affiliation, it is very probable that the dome and the belfry were added shortly after, since their construction would have been illegal before the issue of the edict.

The temple is a domed, three-naved basilica with a narthex and a gynaeconitis on its upper level, as well as pastophoria on its eastern wall. Its overall layout in accordance with Byzantine standards was also modernized through influences from Neoclassicism, which was the dominant architectural style of the period.

Its rectangular plan is based on a strict grid and consists of two basic functional zones: the narthex (topped by the gynaeconitis) and the nave (including the bema). As is customary, the main axis follows the east-west direction, two colonnades along which divide the plan into three aisles. The eastern end consists of the central niche of the altar, with the prothesis and the diaconicon on either side while the western side hosts the main entrance, the narthex, and the elevated gynaeconitis in an axial arrangement. The northern and southern sides both have narrow open galleries on their upper level; the southern is accessed by a staircase on the eastern wall, which continues externally onto the roof. To the north-east of the church lies an independent three-storey belfry.

The construction techniques employed in the building, especially in its distinctly neoclassical innovations such as the use of ashlar and metal, are typical of the 19th century.

The building is double-walled with finely and

semi-finely cut ashlar blocks with rubble and mortar infill. The columns of the colonnade and the piers defining the altar constitute an exception. The structural system is composed of load bearing walls, arches, domes, and cross vaults. All structural elements are connected by metal spreaders and locks (both hidden and visible), which "bind" the construction internally and externally.

The architectural and structural elements of the interior follow closely the Neoclassical models, creating an elegant and urban effect, which contrasts sharply with the rural surroundings of the temple.

All of the stone structural elements (masonry walls, columns, arches, and domes) are placed on a strict geometrical grid, governed by a proportion of 1:1 in the lateral aisles, and 1:2 in the nave. The proportions of the grid diverge only under the main dome, where it is doubled. A similar grid is employed in the vertical deployment of structural elements and the windows, with a small differentiation towards the ceiling of the nave.

The longitudinal and vertical axes dominate the interior, which measures 14.75x13.15 m, emphasising the perspective towards the altar and the dome. At the same time, the curved geometries of the ceiling, the windows, and the decorative elements further emphasise the height of the space, while forming an antithesis with the rectangular geometries of the base and bestowing lightness and elegance upon the construction. In the upper level, the gynaeconitis and the lateral galleries expand the interior, further underscoring the longitudinal axis.

The sculpted decoration in the interior is limited in the upper zone and the capitals of the columns, the corbels supporting the arches extending over the piers of the bema, and the small pilasters that decorate the walls of the galleries. In keeping with the Neoclassical conventions, the column capitals are a variation of the Doric order that is embellished with additional corner ornaments, unlike the plainer capitals of the pilasters of the gallery.

Church of Virgin Mary
Melikgazi county, Germir neighborhood

Regarding the painted decoration, the evidence is too limited to allow for concrete conclusions as to how the iconographic programme was articulated. From the painted decoration of the portico only the mural of a bishop survives, probably Saint Theodore Tyron, to whom the other Greek Orthodox church of the village had been dedicated. Other surviving fragments suggest that its iconographic style follows Byzantine norms but also demonstrates Western influences and a somewhat provincial character. Some individual paintings have

survived on the drum in the space between the windows –where a series of saints (possibly hierarchs) are identifiable–, in one of the pendentives supporting the dome that depict an evangelist, and on the pilasters between the gynaeconitis and the nave hosting a series of small representations of saints. The floral and geometrical motifs painted on the arches and the painted decoration that imitates the sculpted elements of the Doric order on the column-capitals have largely survived.

The large windows that let in plenty of sunlight constitute a fundamental element of the interior. On the ground and the upper floors, the openings are simpler, with an arched frame on the inside and a rectangular one on the outside, while the windows towards the ceiling are oval and circular in form, which emphasize the overall decorative effect. At the level of the dome, however, they become overtly decorative, featuring more composite clover-shaped frames.

The architectural and structural elements of the exterior are also Neoclassical although plainer and of more robust proportions. The façades have east-west symmetry and are characterized by axiality and rhythmic repetitiousness, while all individual elements, including the supporting columns and windows are arranged on the same grid as the interior.

Although it is not obvious at first, the building's architectural volumes consist of the individual volumes of the naos and the narthex (with the gynaeconitis above it), which create an imposing and robust cuboid construction whose structure is disrupted only by the colonnade of the narthex and the lower height of the ceiling above the bema. It is worth noting that the niches of the eastern wall (altar) are integrated inside the volume of the masonry and do not protrude like an apsis.

The external sculpted decoration is sparse and limited at the small protruding horizontal frames of the windows and the dome, whose trefoil openings are framed by stone strips and columns with capitals. Unlike the plain decoration of the main volume of the temple, the dome is more extensively decorated, perhaps because it had been constructed at a later stage. Nevertheless, it has been integrated to the composition so as to complement the façades harmoniously, bringing out the elegance of the structure while carefully avoiding extravagance.

PRESENT CONDITION

No traces of earlier structures or later interventions have been discovered, while evidence suggests that the noticeable covering of the frescos was undertaken by the inhabitants themselves, shortly before their departure from the village during the 1923 population exchange. Although the structure presents no distortions or alterations of the original plan, its current condition is not particularly good, since part of the gynaeconitis has collapsed and the structural elements and materials of the nave have suffered extensive damage. The ground floor of the narthex is in a somewhat better condition but also presents significant damages, such as tilting of load bearing elements, cracks, dislodgement of the vaults from the ceiling, and removal of all its spreaders.

In the area of the nave, a large number of windows have been filled with rubble and the marble floor-tiles have been removed, while the few surviving metal spreaders have suffered from oxidation. All structural elements have received significant damage from high humidity, which has damaged the plaster and the wall paintings. Stone roof tiles have been damaged or removed and vegetation growth is apparent on the surface. The dome is still standing (a rare instance among the churches in the area) but has suffered heavy damages: the binding mortar has eroded which pits the dome under the risk of imminent collapse.

The church occupies a prominent position on an artificial plateau on the outskirts of the settlement and virtually abuts a high rock. It may be accessed by vehicle from the main road of the village until a certain point after which the visitor must proceed on foot along a cobbled path. The ground around the building is covered with large stones that remain in situ since the time the temple was built, thus defining the outer limits of its courtyard.

The area around the monument hosts a few dwellings and warehouses. Its isolated position on the outskirts of the settlement, combined with its abandonment and general state of decay suggest that it has not played any role in the everyday life of the inhabitants. Its few visitors consist mainly of tourists who visit the monument out of a specialized interest, for scientific and academic purposes, or second and third-generation refugees who visit from Greece in search of their family origins.

RISK ASSESSMENT AND RECOMMENDATIONS

The gravest natural or anthropogenic risk that the monument currently faces is complete collapse within the years to come. Since both natural and human causes are unpredictable and uncontrollable, the risk they pose is very high.

In terms of natural causes, weather conditions (rain, snow, wind, and sunlight), the surrounding vegetation and earthquakes pose the most serious threats. The lack of fenestration, the removal of roof tiles, and the small holes on surface of the dome facilitate the penetration of rainwater and snow, thus intensifying the problem of humidity and erosion of structural elements. Furthermore, the vegetation that covers the exterior surfaces (walls and roof) of the building causes further disruptions to its structure, in addition to exacerbating the inflow of rainwater. Similarly, any seismic activity may inflict further cracks on and the eventual collapse of an already weakened building – especially its dome.

As far as the human factor is concerned, one may add to the list of risks vandalism, gold-digging excavations inside and outside the building, and the removal of building blocks for usage in other structures to the overall lack of concern and maintenance. These factors have an immediate and destructive effect not only on the decorative elements, but also, and directly,

on the structural system of the monument, bringing the risk of collapse to very high levels.
If immediate action is taken against natural and anthropogenic risk factors, further destruction of the architectural and painted decoration can be prevented. The most serious risk involves its structural system, particularly the dome, which is one of the most vulnerable sections of the building. Protecting the building from seismic activity requires the construction of temporary counter-supports, or a full restoration of the building so as to minimize the risk.
Finally, special attention must be paid to the belfry rising nearby the structure, surviving intact, and exhibiting the same neoclassical style with the church. Although it has not sustained heavy damages, it requires immediate conservation and restoration.
The protection, preservation and restoration of the building constitute major prerequisites for its future use. The arrangement of the façades and the plan according to a grid could make it possible to reconstruct the missing sections relatively accurately by using the original building materials that are scattered in the courtyard. Old photographs could be used for reconstructing the non-extant details such as the fenestration and decorative elements of the interior.
There are few alternatives for possible future uses of the building due to its religious character and its size. The fact that it is located within a small rural settlement of only few inhabitants but only a short distance from the center of Kayseri suggests that the building could either be restored and renovated to showcase its original function or it could receive some neutral new use that would not contradict its original function, such as a gallery or an exhibition space for historical photographs or reliquaries, or a cultural centre.
In any case, it is important that any restoration project does not deal exclusively with the building in isolation but also considers other historical buildings in the village, such as the other Greek church, the Armenian churches, and certain old houses, so as to form a thematic unity. Finally, it would be more interesting for the church to be integrated into a wider network of restored monuments that would include religious and non-religious buildings of various ethnic and religious communities in the nearby settlements.
In conclusion, the special importance of the temple of the Virgin Mary (Kimiseos tis Theotokou) in Germir lies in the fact that it is one of the very few Cappadocian churches that have survived in a good condition, and that, together with the Church of the Holy Trinity (Agia Triada) in Endürlük (whose construction preceded it by two years), it offers valuable information about the development of neoclassical architecture in Greek Orthodox churches of the area in the 19th century –especially during the Tanzimat era.

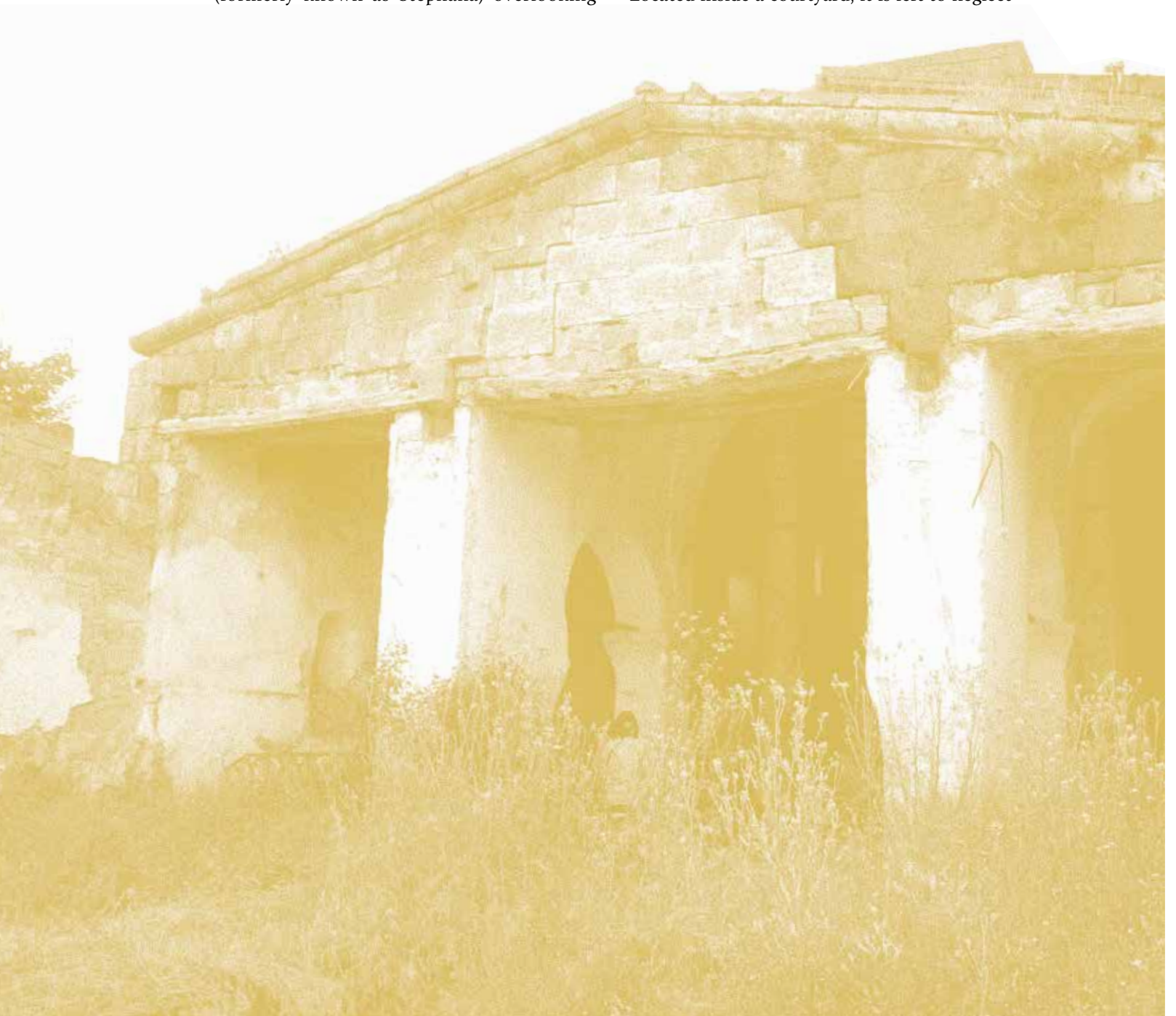
CHURCH OF VIRGIN MARY | PANAGIA

Location: Talas county, Reşadiye neighborhood	
Period/year of construction: 1840	**GPS:** 38°39'29.88"N 35°34'55.09"E
Present function: Not in use	**Ownership status:** Private property
Date and number of registry: KVTVKK 22.06.2007-844	

Mesut Dinler

HISTORY

Built in 1840 according to historian Levidis, Church of Virgin Mary is located on a high hill to the west of Reşadiye neighborhood (formerly known as Stephana) overlooking Talas. The structure, which is hard to see from the roadside, stands on higher ground than the main street, with steps in between. Located inside a courtyard, it is left to neglect



and ruin. It is the only surviving church apart from those converted into mosques in Reşadiye neighborhood. Passed into private property following the population exchange, the structure was used as a thread and cloth factory between 1938 and 1975 (Açıkgöz, 2007, 78), with most interventions taking place during this period. The west wall with the entrance into the church was closed in this period in 1956 (Özbek and Arslan, 2008, 1216).

ARCHITECTURE

The church is built on a three-naved basilical plan. The apse is hard to recognize, with none of its original spatial elements or building materials in place today. The structure is of rectangular plan, and there is no trace of an external narthex. The surviving traces suggest the existence of a gallery on the west.

The church has ashlar masonry double walls filled with rubble. The columns and piers are made of stone and covered with stucco. Columns rest on rectangular stone pedestals. Columns and piers are connected to each other with spreaders and arches. Arches rest on corbels on the side naves. The naos area is covered with barrel vaults and groin vaults, with the profiles of vaults discernible even through the destroyed apse. The roof is covered with interlocking fluted stones. The floor is layered with cement today, making it impossible for the original level to be identified.

The interior of the three-naved naos measures 9.7x14.04 m and was built with three columns on either sides and two piers defining the apse. 48 cm in diameter, the columns rest on square and rectangular pedestals measuring between 60-75 cm and 60-70 cm.

Even though the difference between empty elements and voids can be guessed, original features have disappeared. North and south main walls have niches. The gallery of the west

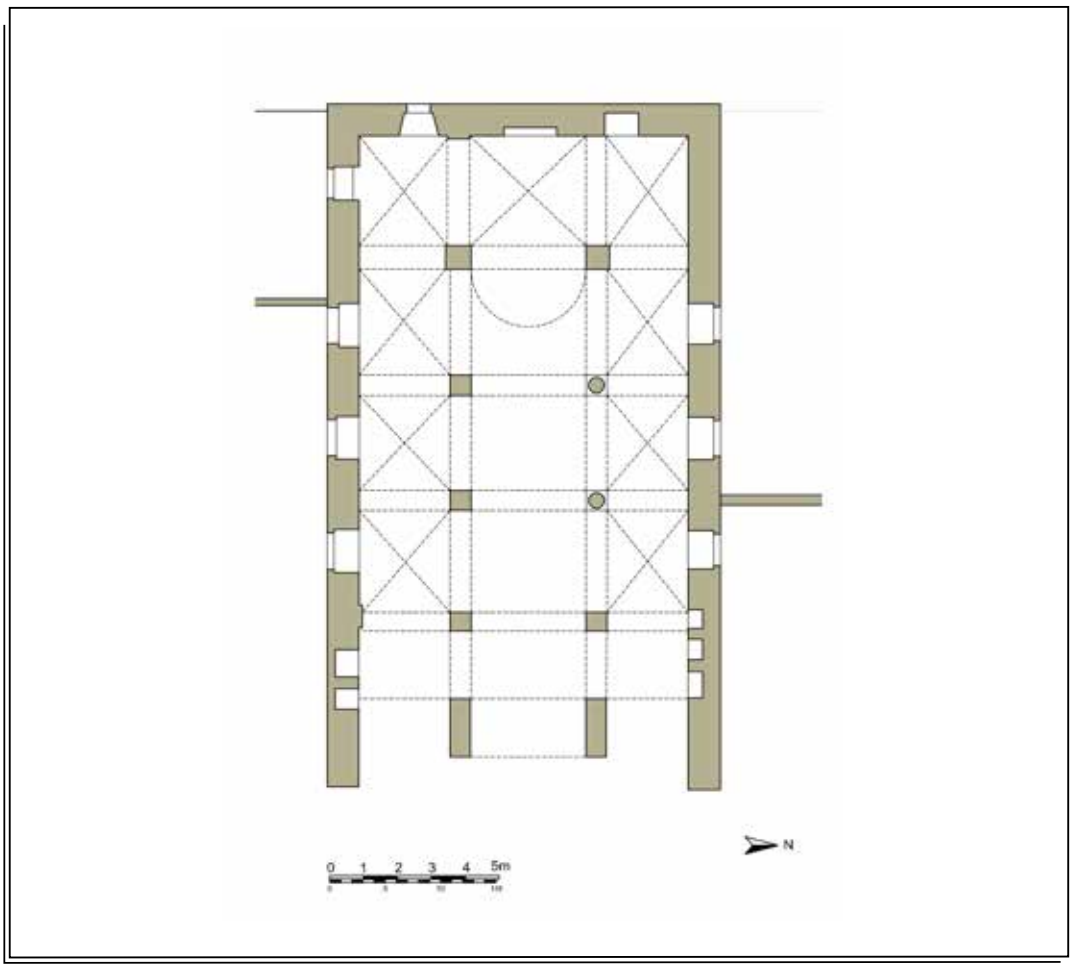
wall contains three arched windows while there are three more on the gable on the east wall which defines the naos.

There are traces of iconographical frescoes on the vaults. Capitals are decorated with stucco and Tuscan-like elements, and the corbels supporting the arches on side naves are ornamented with acanthus leaves.

The façade appears simple, with no decoration other than even lintels in open spaces. Stone molding and stone roofing are partly in place. The building does not have an extant inscription.

PRESENT CONDITION

The interior has reinforced-concrete additions to serve the purposes of the factory. These interventions, necessitated by the change in function, have damaged the original features of the structure. Although the plan is discernible and spatial features can be figured out, the original characteristics have disappeared when it was used as a factory, which also changed the structure's relationship with its environment. Today, there are additional spaces on the south end of the structure. The entrance is through the courtyard built with the additional walls. The east wall of the building is destroyed to open a new entrance. The original entrance to the structure (through the west wall) is closed, with the apse (on the east wall) destroyed to make way for the new entrance. The gallery story is removed. Stone blocks are later additions supporting the columns and a concrete area into the interior. It is possible that these additions accommodated a crane and a horizontal transportation system for the factory. The floor is covered with cement. A reinforced-concrete water tank was placed on the roof during this period. Vaults and arches are whitewashed. Religious frescoes appear on the vaults, but only few of them have survived as the plaster has fallen off.



Additional structures, new walls, and added masses have brought along structural issues as well. Drainage problems in the roof lead the plaster to fall off, and thus has damaged the frescoes. Joints and the roof have vegetation growth. Iron spreaders are rusting while the concrete mass on the roof weighs down on the structure.

RISK ASSESSMENT AND RECOMMENDATIONS

Given its structural conditions and exposure to human and natural damage, the structure is currently under risk. Urgent intervention is required especially to prevent the collapse of the apse and the vaults. As the structure is inside an unattended garden and difficult to view or visit, its relationship with its environment must be reorganized. Additional and haphazard elements must be cleared. Underground traces and spaces, especially those on the west courtyard must be excavated and studied.

Significance of the structure must be determined also in terms of its value as industrial heritage. With its garden rearranged, the structure can assume a new role as public space in light of the needs of the region.

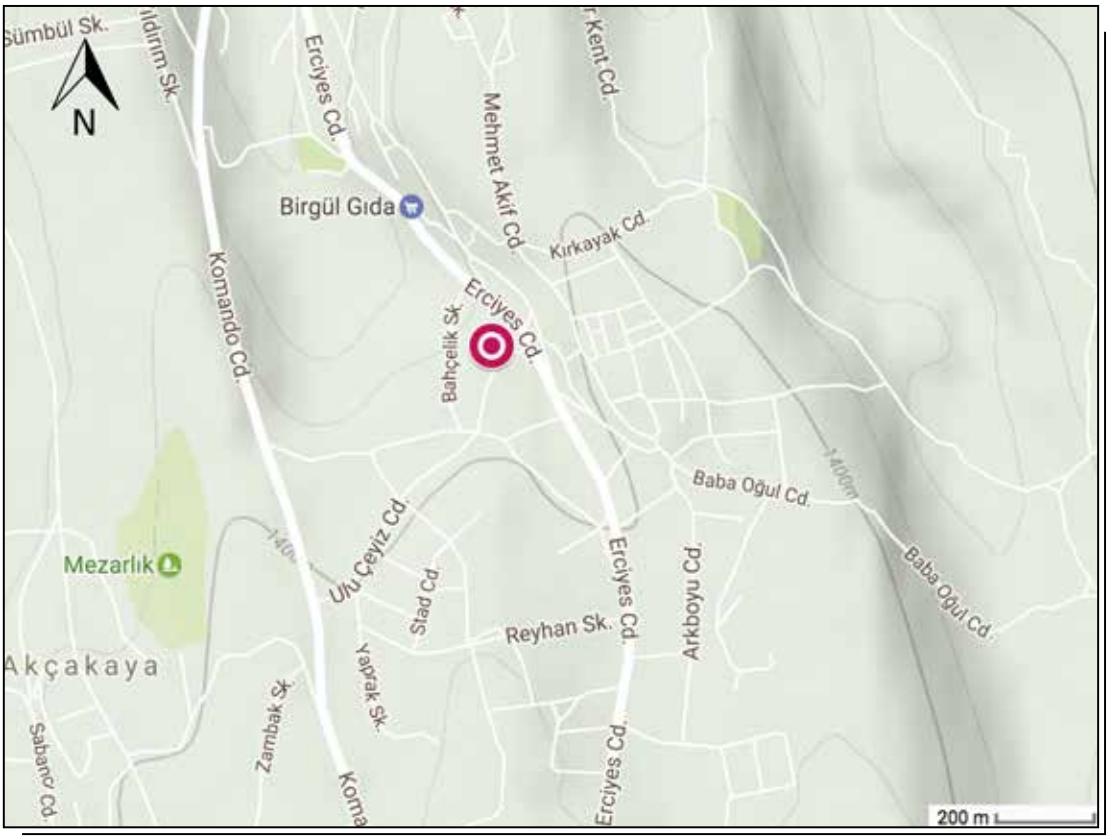
CHURCH OF SAINT DEMETRIOS | AGIOS DIMITRIOS

Location: Incesu county, Yeni Cami neighborhood	
Period/year of construction: 1730	**GPS:** 38°37'23.2"N 35°10'30.0"E
Present function: Not in use	**Ownership status:** Incesu Municipality
Date and number of registry: Kayseri KVTVKK 25.9.2003-3397	

Evangelia Şarlak

HISTORY

There are various suggestions on the date of construction of the church and the saint associated with it. Despite certain information on its date of construction (1724 and 1730), recent research indicates that the structure was built in 1730 (Açıkgöz, 2007, 86). Various resources and the chronicles for 1905 by Levidis published by the Ecumenical Patriarchate of Constantinople and kept in the Ottoman archives note that the building was renovated in 1835 and 1868.



ARCHITECTURE

The structure is built on a three-naved basilical plan that extends from east to west. There is a semi-circular apse on the east and a nine-unit narthex on the west, with southwestern and northwestern sections facing the east.

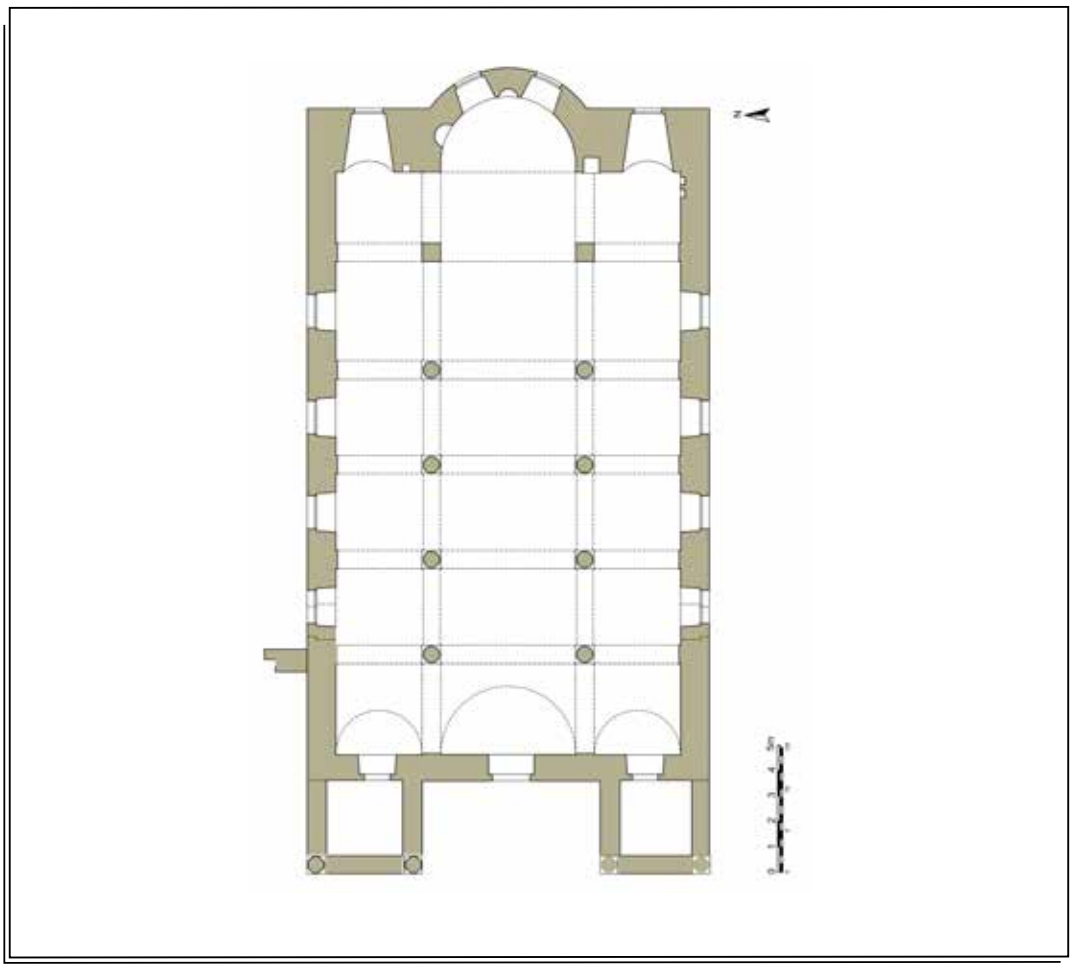
The structure is built with ashlar masonry with tuff blocks and other materials such as wood, iron, and lime mortar. The church has double walls with close joints. The roof is built with fluted volcanic panels.

The rectangular naos spreading from east to west is separated into three naves on either side with four columns with square pedestals. Capitals of the columns are Corinthian style, decorated with acanthus leaves, volutes, and rosettes. Entrance to the naos is through three doors of the narthex on the west and through doors on sidewalls.

The measurements of the naos are 19.29x13.71 meters. All three naves are covered with barrel vaults extending from east to west. Columns are joined with round arches, and capitals are capped with a wide abacus under which there is a narrow Corinthian capital. Arches are reinforced with iron spreaders, and the walls with pilasters under the arches.

The rectangular bema extending from north to south on the east is covered with a barrel vault. The main apse, one among three interior semi-circular apses, jots out to the exterior as a whole. Traces on the narthex on the west indicate a slightly expanded U-form gynaeceum above the side naves, while traces on the south wall suggest a former presence of a wooden staircase against the wall leading up to the gynaeceum.

There are four windows each on the north and south walls of the naos, two on the semi-circle of the apse, and one each on the two eastern walls of the apse (on the prothesis and diaconicon). The pediment of the apse has three



oval windows, a large one in the middle, and two smaller ones on the sides. It is assumed that the same arrangement might have been used in the narthex, as well.

Along with the decorations on the column capitals, niches of various sizes on the prothesis of the bema, diaconicon, and apse walls attract attention. Other decorative elements include vault moldings, medals between the arches, and keystones on the arches. A dense iconographical programme in fresco is found on the interior of the north and south walls, below the vault moldings, on the semi-dome of the apse, and on the roof of the middle nave.

The church, the west side of which has been destroyed, has a modest façade. The eastern façade is made of two sections: the lower section ends with the apse and the roof pediment. The eaves have a wide molding. The front door and window jambs are undecorated. Windows above the doors have keystones and arch pediments have cross reliefs.

PRESENT CONDITION

The destroyed and exposed arches of the narthex and the gallery are walled with rubble and uneven stones and the resulting spaces are provided with new entrances. Some windows are also filled in. Most of the stone cladding of the roof has fallen off, with the molding broken in some places. The roofing is covered with vegetation. The floor of the interior is unrecognizable due to treasure hunters' excavations. Window grills are dismantled. There are visible cracks on the

Church of Saint Demetrios
Incesu county, Yeni Cami neighborhood

apse and the columns. The frescoes and the floor are damaged. No trace of the bell tower survives.

The structure is accessible from and close to the main road and is in connection with the surrounding residential area. The sign is not legible, and it has been observed that those who already know about the church are its only visitors.

RISK ASSESSMENT AND RECOMMENDATIONS

The plan and the spatial features of the building are entirely recognizable. Research has been conducted, but no excavation or a far-reaching iconographic study has been done so far. The biggest threat to the structure today is its exposure to human damage. Deteriorated, neglected, and vulnerable to earthquake, it requires immediate structural intervention. Excavations in the vicinity could provide the required information on its original levels. The structure needs cleaning, protection, and a sign. Also necessary for the structure are urgent protection, a gate to regulate access, and reinforcement of the roof system by clearing it of vegetation. We suggest informing the locals of the area's former demographics and promoting the structure as a contribution to an alternative approach to tourism along with Church of Eustace, another example of the historical development of the village.

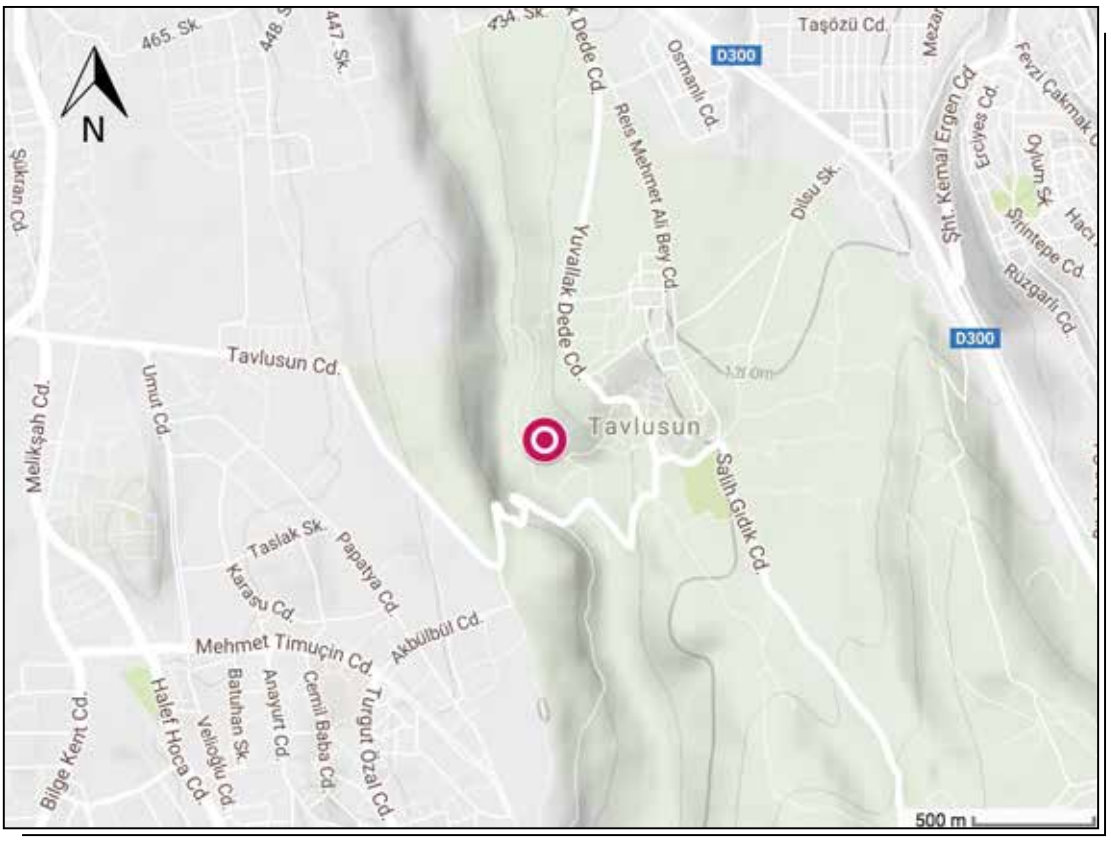
CHURCH OF SAINT THEODORE | SURP TOROS

Location: Melikgazi county, Tavlusun neighborhood	
Period/year of construction: 1835	**GPS:** 38°42'58.23"N 35°34'25.06"E
Present function: Not in use	**Ownership status:** Melikgazi Municipality
Date and number of registry: Kayseri KTVKK 05.08.1988-260	

Elmon Hançer

HISTORY

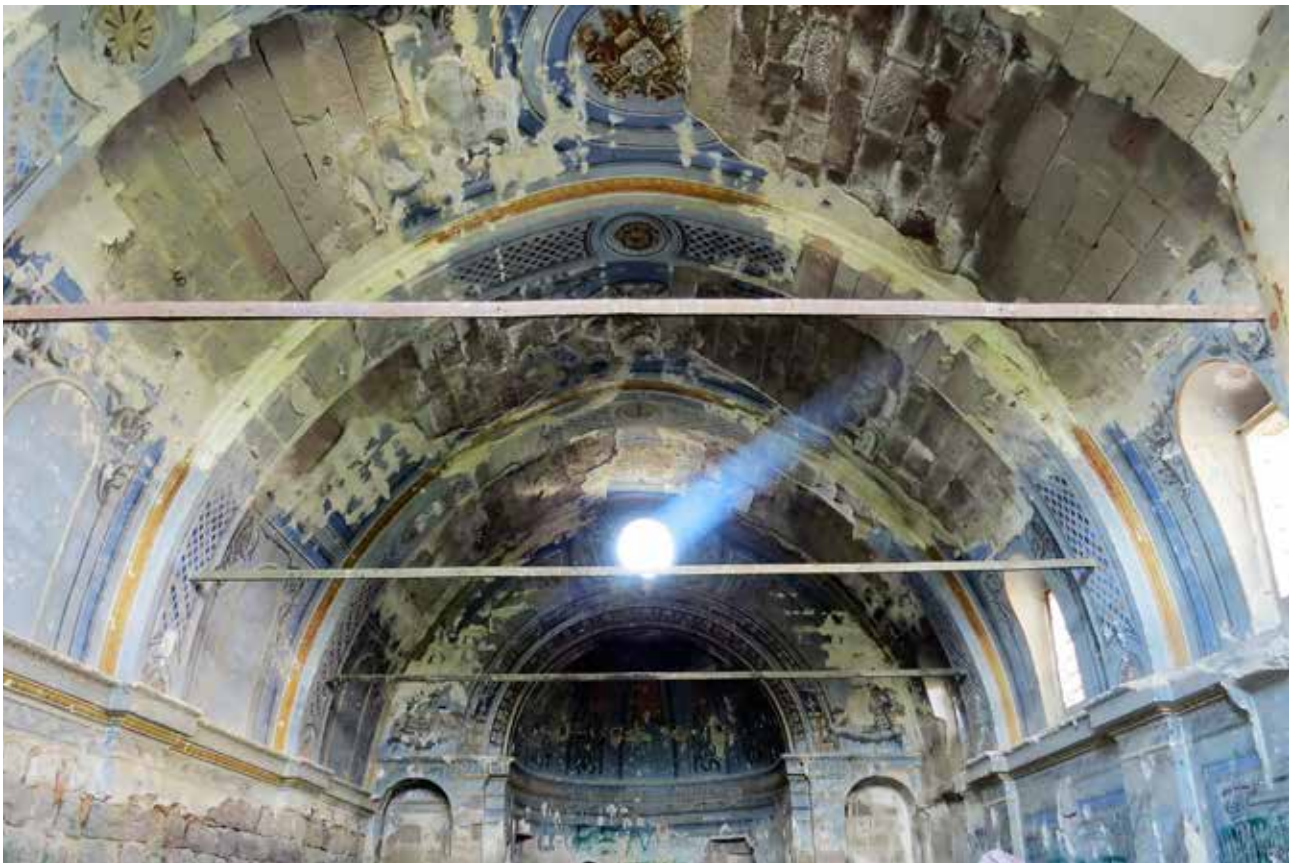
According to Armenian historian Alboyajian, Armenians settled in Tavlusun in the 17th century. The village is located between Germir and Talas to the northeast of Derevank valley (Alboyajian, 1937, 1, 759-760). The only record on Church of Saint Theodore is the phrase "Armenian house of worship reportedly on Kilise



Street in the Lower Armenian neighborhood" cited in the order of restoration dated 1835 and title deeds dated 1872 (Açıkgöz, 2007, 43). On the other hand, in his book on Armenian churches and monasteries, historian Safrasdyan marks the order of restoration as "1250 of the Islamic Calendar" which corresponds to Gregorian 1834 (Safrasdyan, 1966, 56). In the absence of a priest, the village church was closed down for a certain period in 1907 only to be reopened later on. Both the church and its school survived until 1933 when the remaining Armenians, who had counted 115 in 1914, were forced to abandon their homes (Kévorkian, 2012, 225; Alboyajian, 1937, 1, 760-761; Açıkgöz, 2007, 37, 43). The school was thereafter entirely derelict, left to ruins and human damage. Villagers report that the church used to have a gatekeeper until about twenty five years ago, when the church was still intact.

ARCHITECTURE

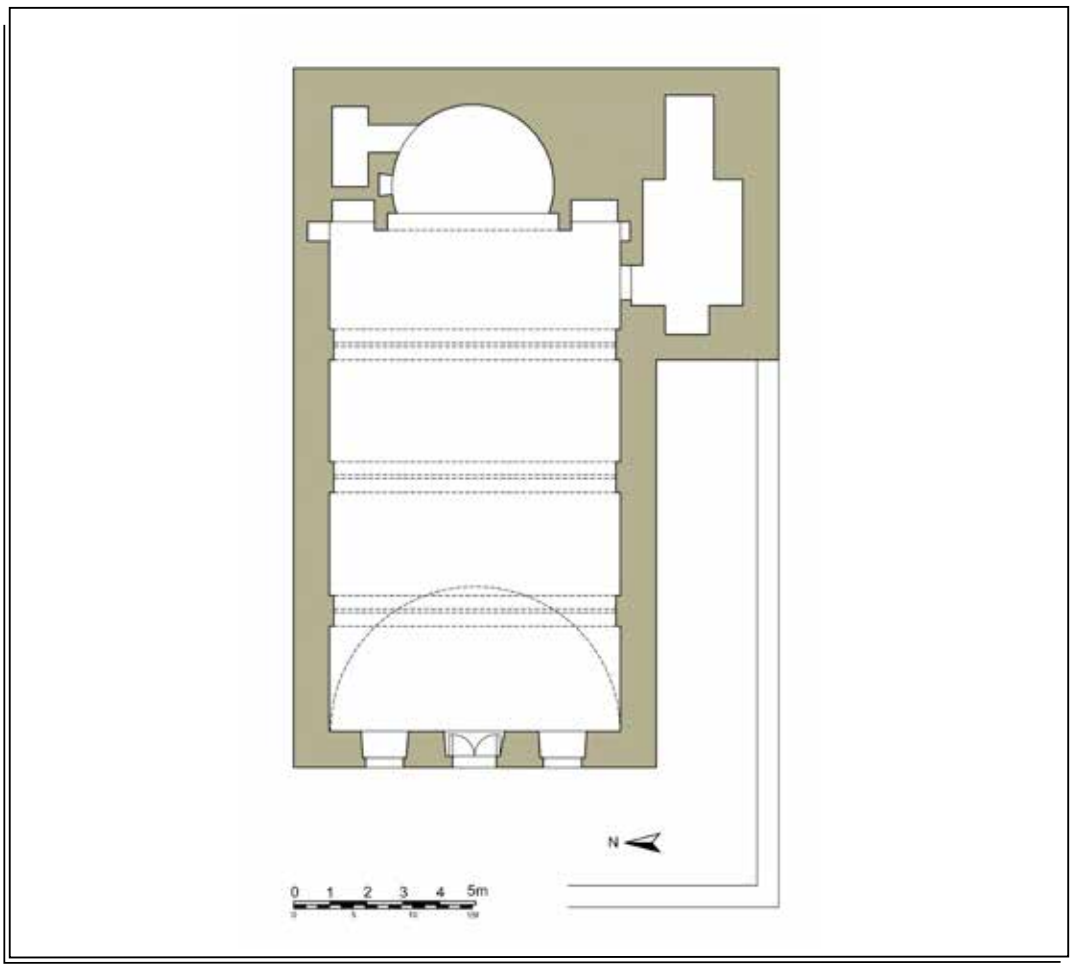
Church of Saint Theodore is built on a slope to the northwest of Church of Saint Basil (Agios Vasilios). Unlike the east-west axis common to other churches, the structure is a single-nave, rectangular church with a somewhat high-rising barrel vaulted interior and covered with a pitched roof. The courtyard is accessible from the southeast of the surrounding courtyard wall through a door that is topped with a lintel on the exterior and with a semi-circular arch on the interior. The entry to the church is through a main door in the middle of the south façade. Although the absence of a gallery today suggests a direct entry to naos, there are traces of an upper story in the original form of the structure. Probably an external staircase went up the gallery from the southeast corner through a passage still in place. Ruins on the south of the courtyard must belong to either Mesrobian School or the parsonage.



The structure is stone masonry with local tuff ashlar, coated with haired mortar and plaster in some places. The floor and ballustrades of the gallery as well as the choir stall and compartments were most probably made of wood. Vault spreaders, window grills, oil lamp holders, and chains dangling from them are iron. The church has double walls with close joints. Ashlar stones of 25-30 cm height are used for the walls. Rough-hewn stones are used for the western main wall of the interior, which suggests either that other walls made up of similar stones were also covered with mortar or that this part belongs to the former church dating earlier than 1835. Other possible surviving elements of the previous church could be the rough-hewn stones of the naked wall below the molding that surrounds the structure from below the plaster capital on the west wall of the naos. The only remaining trace of the floor is the stone step that separates the apse from the naos. The barrel vault of the structure is made of ashlar and roofed with fluted stone blocks on the exterior. The semi-dome of the apse, laid bare after the damage to the structure, appears to be interspersed with earthen jars for acoustics, of nearly 16 to 18 cm in diameter and 32 to 35 cm in depth, which also bear the weight of the structure.

Church of Saint Theodore is a single-nave, rectangular, basilical church that ends with a semi-circular apse in the north measuring 7.94x14.03 meters and is of an architectural design unique to Istanbul. To the northwest of the apse are prothesis joining the apse and tripartite diaconicons which open into each other and are accessible through the naos but not connected to the apse. To the west wall of the naos is a baptismal font facing the apse. The western main wall is blind as it is partly built against the earth. There are four arched windows on the east, two next to the main gate in the south, three on the upper level, and an oval one above the apse in the north.

The load-bearing system of the structure are walls, with a ribbed barrel vault supported



with three large arches spreading from east to west conducting the weight to side walls. The thickness of the west wall cannot be measured, but that of the east wall is 1.45 meters. The vault is reinforced with iron spreaders. The apse rises above a platform higher than the naos floor with two side altars on two blind niches opening to the naos and one main altar rising toward the apse dome.

The interior main walls as well as the arch and the semi-dome of the apse are decorated with medallions with vegetal motifs, red and blue rhombuses contoured in green, interlocking colored cartridge, and a frieze adorned with acanthus leaves. The vault is painted in shades of blue, each part accentuated with religious symbols and inscriptions. The blind west wall is decorated with frames in vegetal motifs similar to the window arrangement on the east wall. The bema wall has angel figurines carrying a bible, and its arch opens to the naos with a verse from the Bible. The peak of the semi-dome of the apse is circled with stars and is underscored with an eye inside a gilded, radial triangle to symbolize the holy trinity. Along with a curtain motif, the ornaments include elements in Neoclassical, Baroque, and Rococo styles which belong to the era of Westernization. A molding on the vault plinth runs the length of all main walls while remnants of plaster are found on pilasters extending from vault ribs towards lower walls.

The interior of the structure is richly decorated while the façades are notably plain, the main gate on the south façade being the only decorated element. All the façades are single-story. The

gate, which is the only decorated element, is crowned with two neoclassical symmetrical pilasters supporting the cornice and is topped with a rectangular inscription block, the writing on which is no longer legible. Two rectangular windows on each side of the gate reinforce the vertical symmetry of the façade. There is a rectangular window on the upper level of the façade and a semi-circular one on the sides, all contoured with plain door jambs.

The west façade of the structure ends in a triangle pediment on the north and the south as well as a blind monolith with a molding. Three arched windows line the east façade on the second-story towards the apse. The lower blind wall is separated with a molding on the ground level facing the entry to the gallery that rises above the narthex. The exterior circular side of the apse extending outward and the side spaces are surrounded with a courtyard wall lower than the structure. Two gargoyles on this wall collect the water from the roof of the apse. There is an oval window within the rectangular opening in the middle of the triangle pediment which is lined with a cornice.

PRESENT CONDITION

The façades and stones on upper and lower parts of the wall have corrosion on their surface and are broken off in various places. It is possible that the entry to the courtyard from the east wall, accessible with a staircase which is destroyed now, as well as the doors and windows on the courtyard wall were closed when the structure lost its function as a church. The door to the courtyard from what is assumed to be a chapel on the south of diaconicon is filled in. The gallery is completely gone. Only few traces remain of the bell tower rising from the hip roof in the axis of the main entrance. The decorated stones on both sides of the entrance are removed, and the inscription is scraped off. The iron elements of the apse window are broken and taken away, interior decorations and murals are damaged. Apparently the entire floor of the naos is dismantled and stolen by

treasure hunters, while the holes dug therein are known to be infilled with earth by the neighborhood governance in 2003 (Açıkgöz, 2007, 47). The area before the courtyard door to the south reveals the ruins of what was formerly a parsonage or a school.

RISK ASSESSMENT AND RECOMMENDATIONS

The church is mostly damaged due to neglect. The plaster on the walls below the molding has in large part fallen off. The upper parts of the vaults are damaged by plaster flaking off and efflorescence, suggesting a leakage from the roofing. Humidity caused by the climate and the water leaking from the roof and the vault destroys the exterior walls. The molding running the main walls on the interior is broken in places. There is vegetation in some places below the cornices of the east and west walls while upper level stones have fallen off from the courtyard walls. The iron spreaders of the windows are rusting. The courtyard wall which is thought to belong to the old church is corroded, with some parts of the surface missing.

Tavlusun Church of Saint Theodore is a rare 19th century Armenian church that has survived in a fairly good condition. It is important to note that with its rich decoration and elaborate architectural style, the church was renovated by a master builder who was well-versed in Armenian churches built in Istanbul during the Westernization period of the Ottoman Empire. The ruins next to the structure must be examined, identified, and assessed along with the church itself. The independent position of the church will facilitate improvement work on the site. Cleaning, protection, and rearrangements in the church, courtyard, and the surrounding area must be followed with restoration. A public and cultural function to the structure would add vibrancy to the surrounding region. Holding an annual mass for the Armenian population on Saint Theodore day would be meaningful.

CHURCH OF SAINT THEODORE | AGIOS THEODOROS

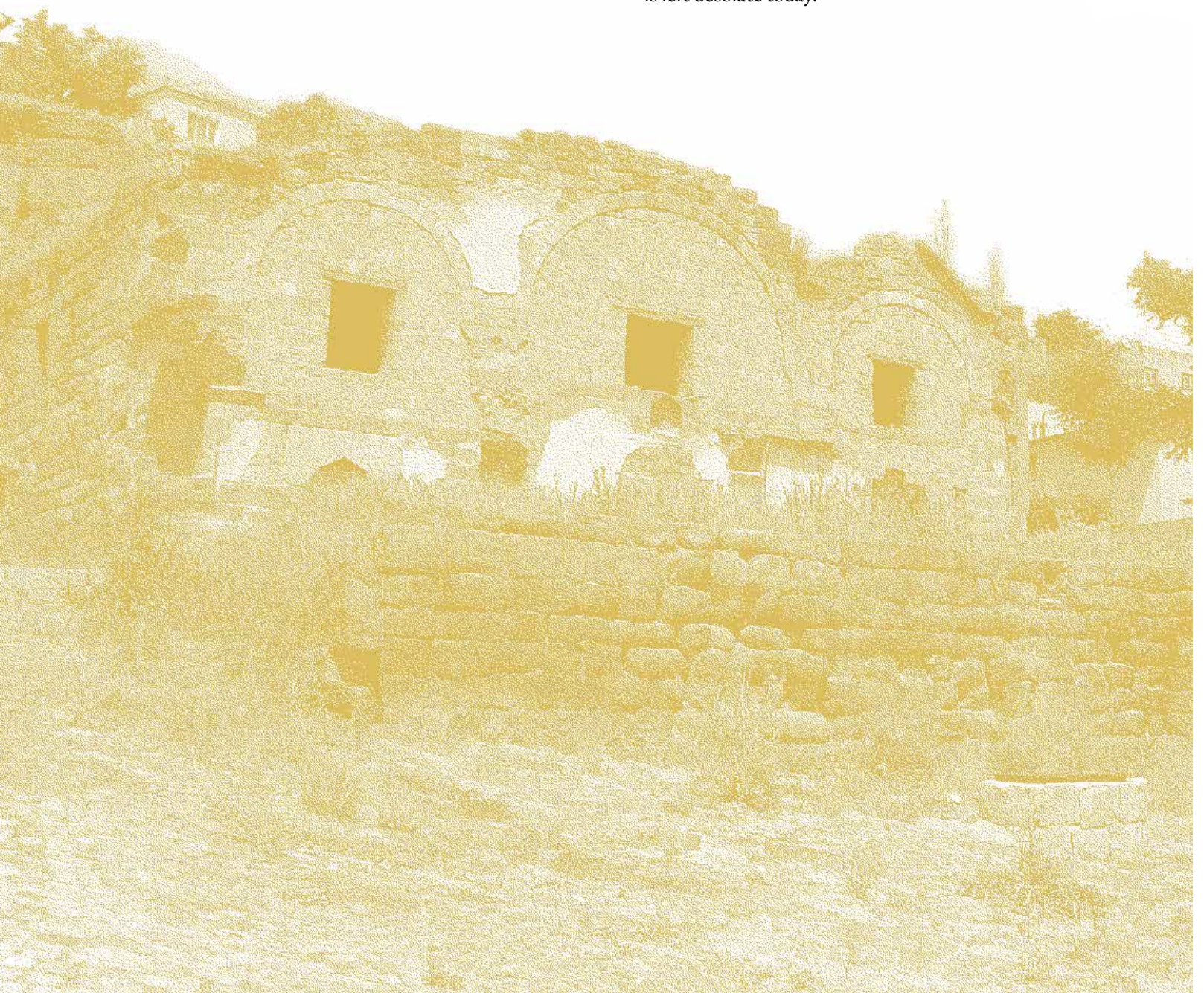
Location: Melikgazi county, Germir neighborhood	
Period/year of construction: 1725	**GPS:** 38°44'18.7"N 35°33'51.0"E
Present function: Not in use	
Ownership status: Private property (under the auspices of the Treasury)	
Date and number of registry: Kayseri KVTVKK 06.11.1993	

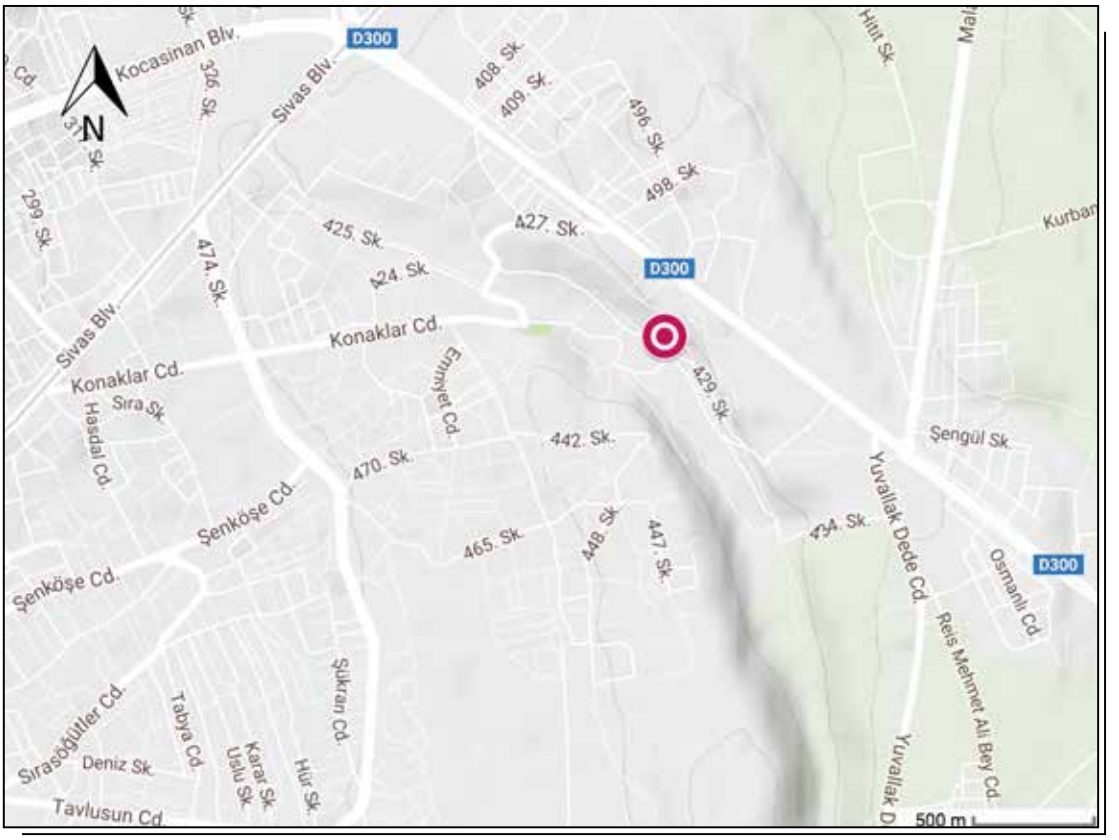
Alin Pontioğlu

HISTORY

Church of Saint Theodore dating from the 19th century is located in a neighborhood formerly known as Saint Theodoros. The church started to serve worshippers on December 16, 1725 and underwent repair in 1835. A record mentions donations to the church by Hadji Andon Agha, the banker of a feudal lord at the time of Ahmet Pasha.

Having lost its former grandeur and having served as stable in the last century, the structure is left desolate today.





ARCHITECTURE

The structure is noteworthy both due to its relationship to the topography of the region and its harmony with the local environment. Traces suggest that it was destroyed in large part and later repaired with spolia. The irregular course of stones on the façade confirms this suggestion. The structure is built above the street level on a formerly sloping land that was evened out. It stands in harmony with the surrounding houses. Stone sustaining walls slightly ahead of the main façade suggest a terraced garden in the front yard of the church. There are two wells in what was presumably a garden. The church has a plain outward form with ashlar walls. There is a parsonage to the south of the church.

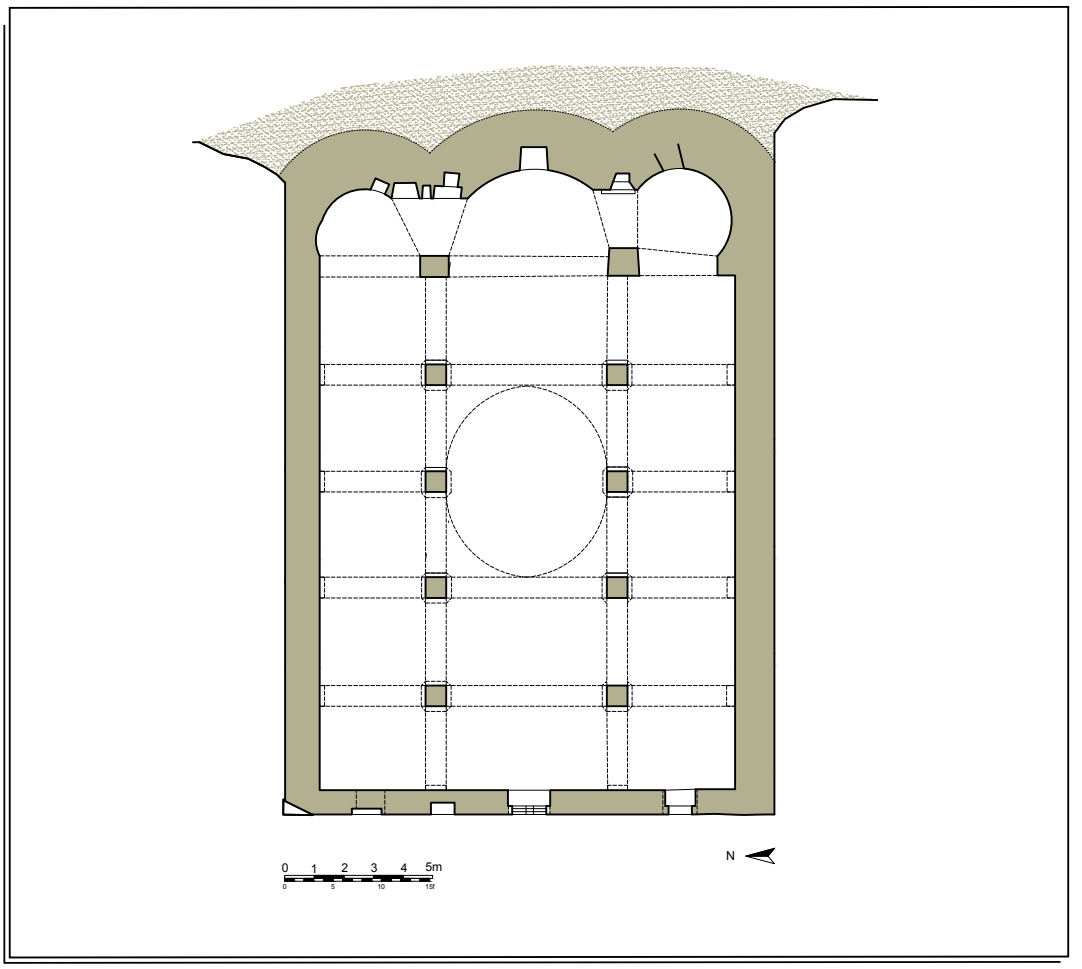
The structure has a three-naved, domed basilical plan. The interior measurements of the naos are 16.6x13.45 m, and it is divided into three naves, the middle being larger than the other two, by eight columns, four on each side. Built in ashlar, the columns are 0.65x0.65 m and join each other with pointed arches. Traces of square cross sections reveal former iron spreaders spanning the arches. Columns measuring 2.16 m in height are covered with profiled capitals of nearly 34 cm in height.

The plan is square looking rectangular at first sight. However, traces of the now-destroyed narthex arches remain on the external wall to the west, making it clear that it was a rectangular plan extending from east to west in its original form. The church rests on a rocky slope, with only west, north, and south façades above the ground.

The apse and the rear area to the east of the structure are partly under the rocky slope. The eastern apse is carved into the rock. Naves divided by piers and pointed arches in the main area lined with eight columns are covered with barrel vaults on an east to west axis. The main nave in the center is covered with a dome.

Traces of arches on the external wall on the west side suggest a narthex that has not survived to the present day.

Church of Saint Theodore
Melikgazi county, Germir neighborhood



Church of Saint Theodore (Germir, Melikgazi)

Redrawn based on the plans prepared under the supervision of Prof Dr. Gonca Büyükmuhçı and Asst. Prof. Dr. Hale Kozlu, from the "Erciyes University Faculty of Architecture, Architectural Restoration Department Archive"

Traces of bond beam show on the lower parts of the north and south walls. Windows lined on the same level on both walls rise to the vaults and stand out with their nearly one meter depth. The main material used in walls, vaults, arches, apse roof, pendentives, dome (destroyed), and piers, which are all plastered, is ashlar. Numerous religious imagery and blue motifs are applied over the paint. The inner side of arches are decorated with flower and star-like motifs as well as intricate vegetal compositions. Depictions of Four Evangelists adorn the pendentives joining the dome. The images are demarcated with lines and have inscriptions underneath. Blue, yellow, and green are used in the decorations.

The east part of the church made up of three semi-circular apses, the middle one of which wider than those on the sides, is entirely carved into the rock. The roofing is in the form of a dome. There are niches on the interior surface of the apse walls as well as on the front part of the walls joining the middle apse with side apses. The façades have numerous spolia. The wall now considered the western façade originally constituted the interior narthex wall and the upper story wall built later over the gallery. A part of the south façade has remained underneath the stepped stone street that leads up to the rocky hillside. This façade is nearly 19.6 m and is plain in form. The façade is built with uneven ashlar and Khorasan mortar and has three windows embellished with stone lintels and jambs.

A part of the north façade built in ashlar is also carved into the rock and is 19.3 m in length. It has five windows similar to those on the south façade. On the wall are several quadrilateral stone protrusions measuring nearly 1.55 m in height above ground and 2.1 m in length. In their current form it is not clear whether they used to be decorative elements or served another purpose.

PRESENT CONDITION

The structure is abandoned today. It lacks a door while the roofing is laid over with earth and the axis is slightly dislocated. Stones and soil falling from the rocky hillside further embed the church underground.

The entrance and narthex have entirely disappeared while the naos stands with its walls and columns. The apse carved into the rock and back rooms connected to it are in place. It is reported that the dome was destroyed in 1988, the opening of which is infilled with concrete (Tanış, 2006, 128). Plaster flaked off from the lower interior walls, but it is still in place on capitals and vaults. Most plaster fell from the surfaces except that of the pendentives. Painted decoration on the plasters are partly recognizable despite discoloration. The roofing is completely overlaid with earth which makes it impossible to identify the original material. There is a niche with a pointed arch in the middle apse. Presumably carved later in time, it suggests that the structure might have served as a mosque for a certain period.

The unadorned stone façades of the church markedly contrast the parsonage located in one meter distance which is in harmony with the residential architecture of Germir. A slight ramp from the south of the church leads up to the parsonage.

RISK ASSESSMENT AND RECOMMENDATIONS

The structure is significant among churches of the region not only in terms of its structural features but with its decoration as well. It rests on a hillside and sinks deeper underground as a result of the falling stones and soil from all sides. Just like most other buildings in its vicinity, the church is left to neglect. The strength of the walls and other elements has helped it survive to the present day, but the dome has collapsed. Its weakness in terms of structural features makes the building vulnerable to earthquake. A rehabilitation and restoration project for the area can assign a new function to the church, its garden, and the parsanage.

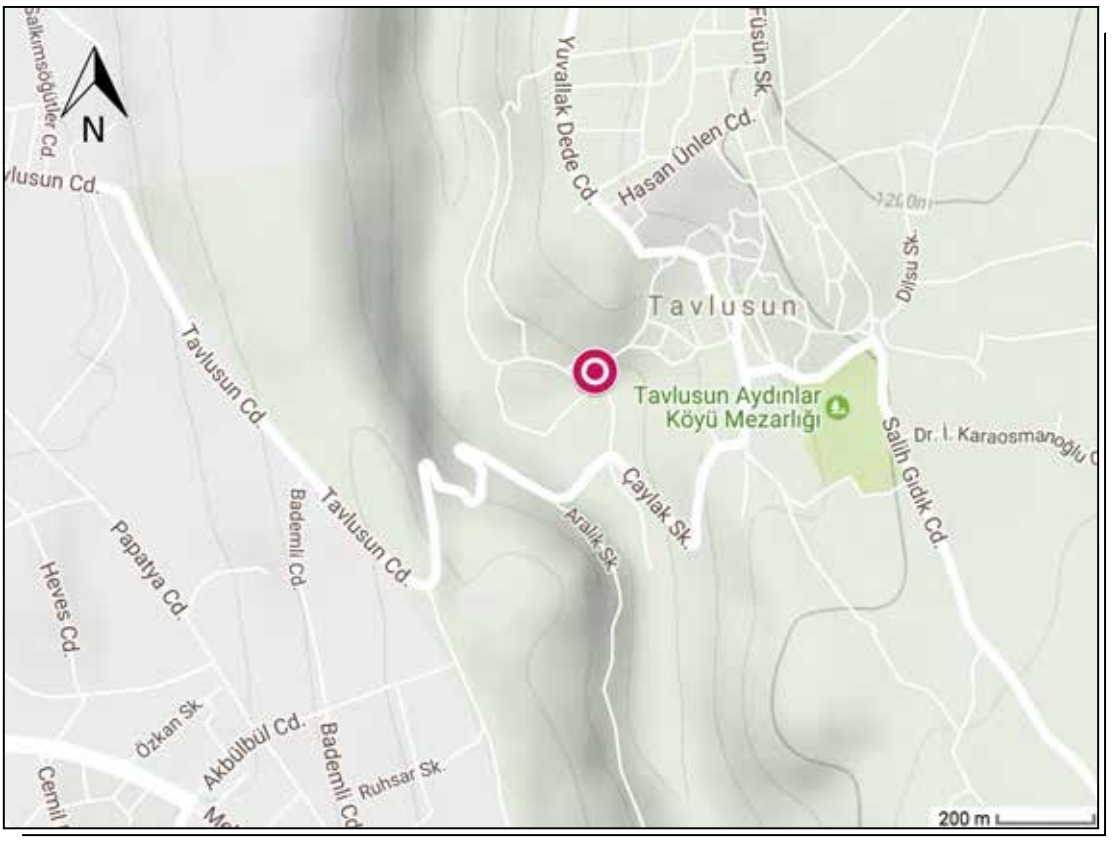
CHURCH OF SAINT BASIL | AGIOS VASILIOS

Location: Melikgazi county, Tavlusun neighborhood	
Period/year of construction: 19th century	**GPS:** 38°42'55.06"N 35°34'31.40"E
Present function: Not in use	**Ownership status:** Melikgazi Municipality
Date and number of registry: Kayseri KVTVKK 05.08.1988-260	

Evangelia Şarlak

HISTORY

Considering that settlement in Tavlusun goes back to the 6th century, it is fair to assume the existence of a Greek church in the region earlier in history. The remains of an enclosure wall visible in the south and the east of the garden, in which the church currently stands, suggest that the church used to be surrounded by a wall in its original form. There is a square-planned space with no roofing to the northwest of the structure.



There is no inscription that gives information on the church today. Records indicate that it underwent repair in 1819 with the authorization of Mahmud II. State registers dated to 1872 refer to the structure as an "Orthodox Church on Kilise Street in Herdem Neighborhood" (Açıkgöz, 2007, 38). The structure was used as a pastrami production plant and a stable after the exchange of populations until the year 1965 (Pekak, 2014, 897). There are remains of a wall and tombstones to the west and to the southeast of the structure. A Greek inscription on a rectangular tombstone reads "SEMEN OĞLU" and another illegible one terminates with the letters "TON."

ARCHITECTURE

The structure is built in a three-naved basilical plan with a rectangular naos extending on an east to west axis. To the west lies a groin vault, tripartite narthex, to the east a semi-circular apse, and on both sides of the apse a prothesis and diaconicon.

The structure is masonry with ashlar blocks, with volcanic tuff as the main building material in addition to wood, iron, and lime mortar. The double walls have close joints. The floor, which is now damaged, is made up of stone blocks.

The rectangular naos spreading from east to west is divided into three naves with four columns on either side. The naos is accessible from two gates, one on the north façade and the other in the middle of the narthex. The door to the south of the west wall of the south nave opens to the south of the narthex. The narthex, later filled in, has two areas of access, one in the north and one in the south.

The naos, divided into three naves with four non-fluted columns on either side, is 13.25x11.38 m. The middle nave is wider than the side naves. All three naves are covered with barrel vaults that extend from east to west. The columns are joined with semi-circular arches and are topped with a wide echinus and an abacus of classical size. On all four sides of the joint between echinus and the abacus is a decorative element

similar to a fluted stalactite. The arches are reinforced with iron spreaders. To the east, the rectangular bema spreading from north to south is covered with a barrel vault. There are three concave, semi-circular apses. The main one has a pentagonal exterior while the north and south apses are straight walls on the exterior. The apses are covered with a half-dome; the main apse is wider than the north and south apses.

The rectangular narthex extending from north to south contains a rectangular gynaeceum on the upper floor. The middle and side naves are covered with barrel vaults.

The north and south walls of the church have three windows each, arched on the interior and rectangular on the exterior. The apse, prosthesis, and diaconicon have one upper and one lower window similarly arched on the interior and rectangular on the exterior. There are two windows in the middle of the gallery at the level of the north naves, and one on the south wall of the gallery.

Architectural decoration mostly reveals itself on the columns and the yellow and white borders of the joints of arches and vaults. The columns and intradoses are decorated with marble-like stucco. There are niches on the prothesis, diaconicon, apse walls, and surfaces facing the bema.

The exterior façades are plain. The three-column stoa to the northwest of the building spreading outward and the bell tower to the northeast next to the enclosure wall add movement to the exterior of the structure. The three columns of the stoa show similarities to those in the interior, but these are unadorned versions. The arches joining the columns of the portico are slightly pointed. To the west façade, the pediment of the pitched roof has a protruding eave with a ribbed molding running the length of the façades. Another molding is found three stone courses below this ribbed molding. The east façade has a tripartite apse structure, with the middle apse in pentagon form on the exterior and the two

side apses flat on the exterior. The windows and doors are framed. There are rain gutters on the stone-clad roof.

PRESENT CONDITION

The plan and the spatial features of the structure are entirely recognizable. The main walls, apse, narthex, and the roofing are still standing. The narthex on the west is walled and its arches are filled but it is still observable from the façade. The window on the west wall of the south nave is walled in. The upper part of the bell tower is destroyed while the interior floor is unrecognizable due to treasure hunting excavations. Interior paint and coating have flaked off the walls, spreaders and window grills are rusting, and some window frames are removed. Molding and cornices are broken in certain parts on the façades. Incrustation causes damage on the columns of the portico while vegetation growth on the roof affects deformation.

The structure is close to and accessible from the main road, but lacks a sign. As a building disconneted from the settlement, the structure receives no visitors other than those who already know about it. There is a now-destroyed structure to the northwest, presumably a part of this church.

RISK ASSESSMENT AND RECOMMENDATIONS

The biggest current threat to the already neglected structure is exposure to human damage. Vulnerable to earthquake, it requires immediate protection and structural intervention. Excavations in the vicinity could provide the required information on its original site.

The structure also needs cleaning, protection, and a sign. Awareness raising activities can be done about the structure and its cultural significance for locals. Along with the Surp Toros Church that belongs to Armenians, another ethnic group in the village, the structure can serve as an alternative tourist destination.

CHURCH OF THE HOLY MOTHER OF GOD | SURP ASDVADZADZIN

Location: Develi county, Bahçebaşı neighborhood	
Period/year of construction: 19th century	**GPS:** 38°22'50.95"N 35°29'34.51"E
Present function: Not in use	**Ownership status:** Develi Municipality
Date and number of registry: KVTVKK 31.01.2007-716	

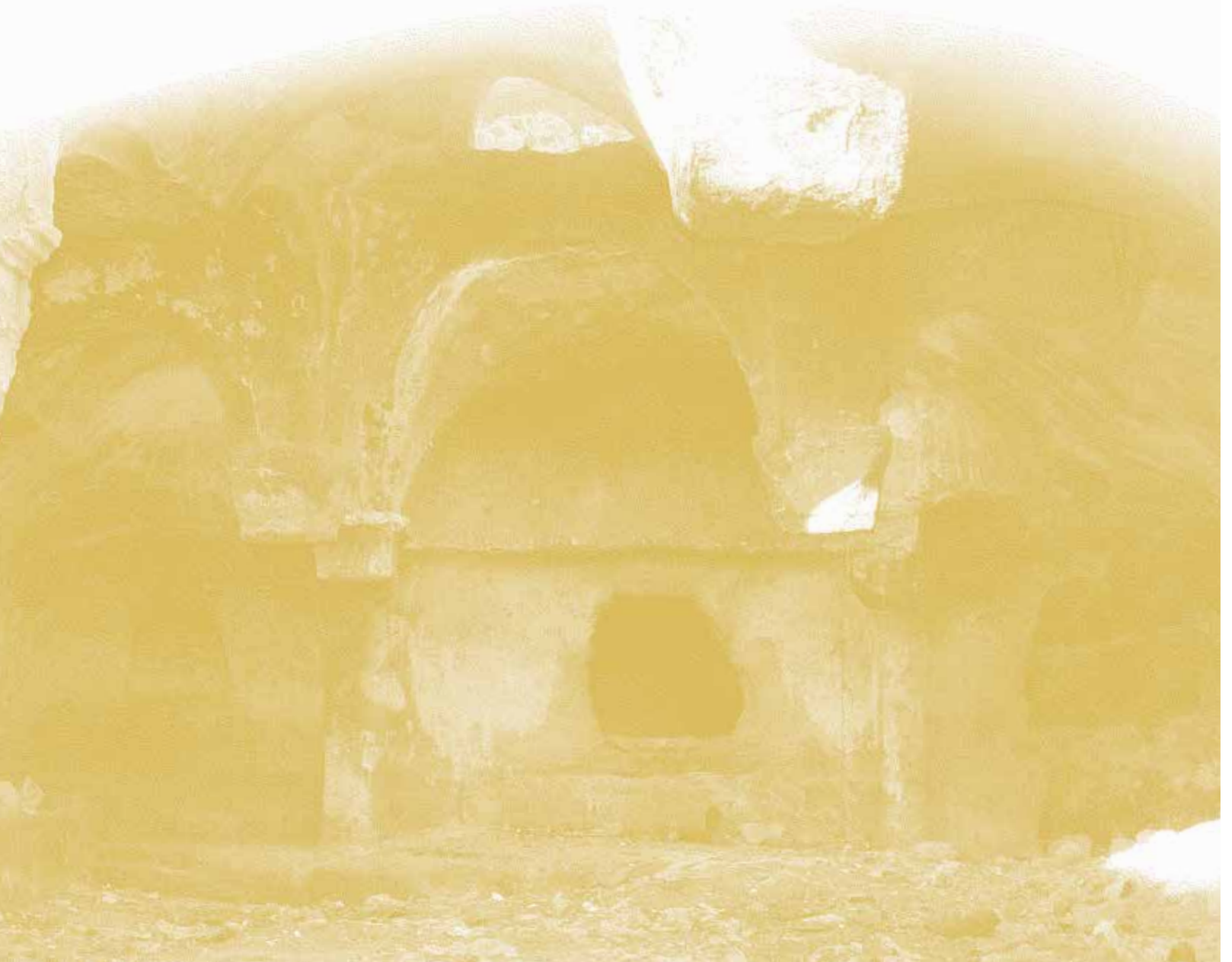
Alin Pontioğlu

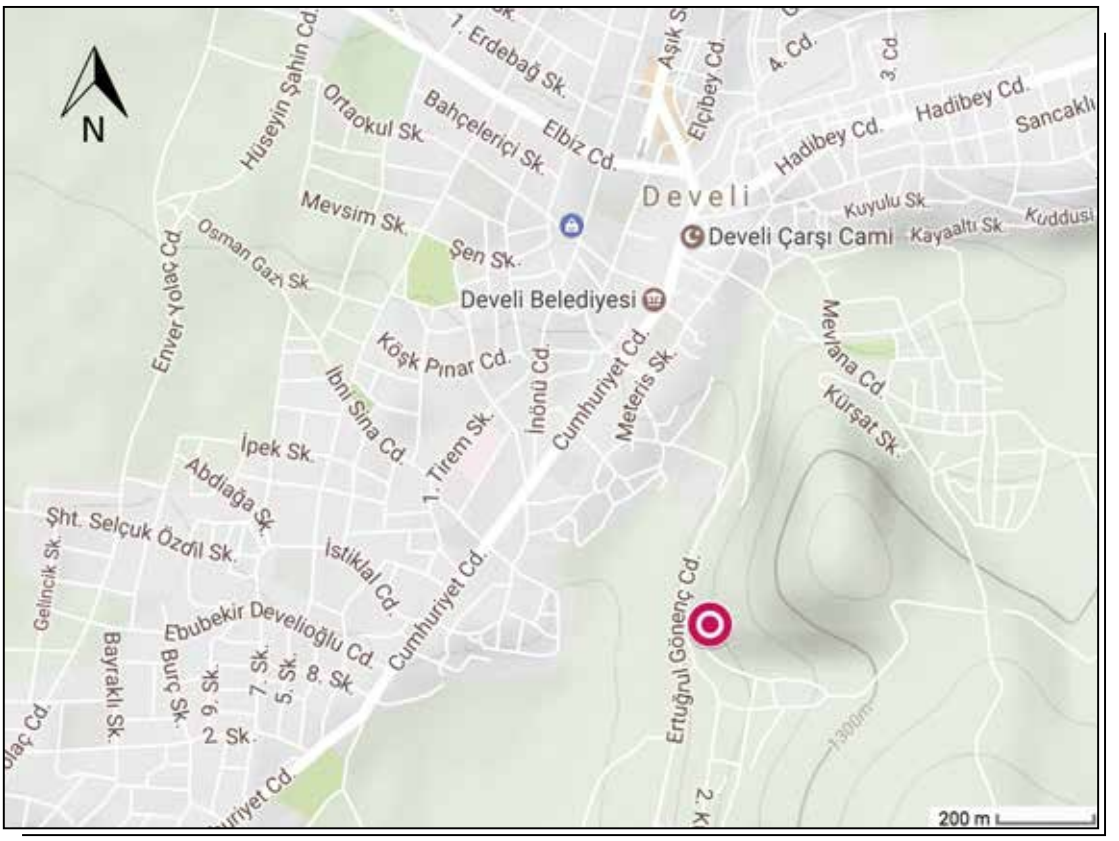
HISTORY

No records have been found on the construction date and historical development of the building. Based on its plan, construction technique, and decorative elements, it is assumed that the church was built in the 19th century.

ARCHITECTURE

Entirely carved into rock, the domed church has a three-naved, basilical plan extending on an east-west axis. It is composed of three parts, namely the narthex, the naos, and the apse. Both sides of the narthex are raised with a few





steps and an underground chamber underneath is accessible from the northern narthex. This space leads to a rock-carved space with a plan that is an approximate half-circle, the purpose of which is unknown. The church consists of three sections, a nave in the middle and two aisles, each lined with a set of six columns. Aisles are covered with barrel vaults, while the main dome rests on capitals on the east and on an arch on the west. The nave, accessible from the west through the main gate, leads to the semi-circular rock-carved apse on the east. An opening through the apse leads to a circular backroom carved into the rock behind the apse. Semi-circular apses are found on either side of the apse. The narthex is 11.8x6.29 m while the main space is 8.46x10.35 m. The dome reaches 5.46 m in height.

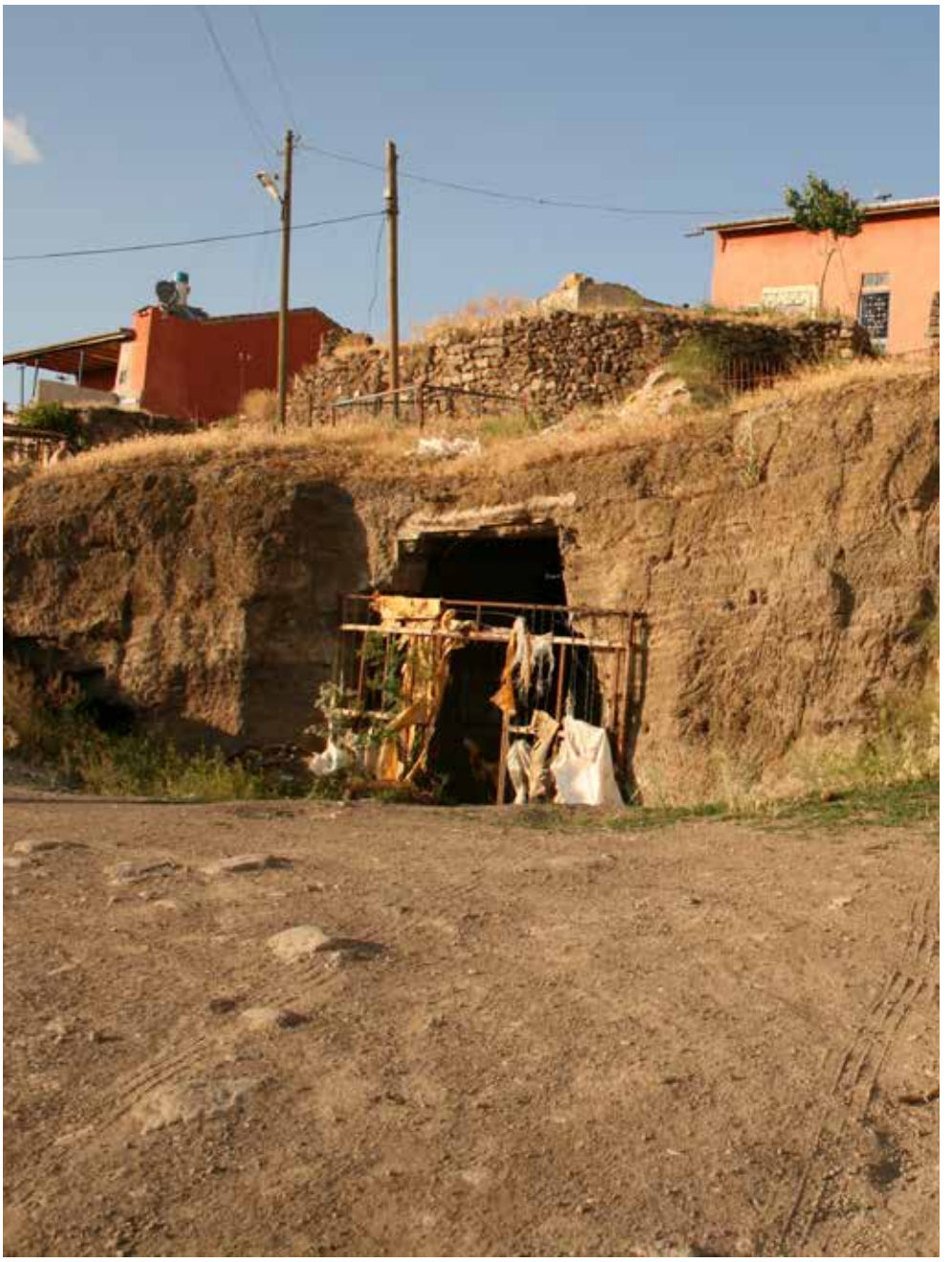
Some parts of the walls are of rock while some others are mud brick masonry. The interior of the church is plastered with lime, with small fresco fragments appearing in some places. All of the columns are cut, but capitals, arches, and vaults are in place.

The church is accessible through the door above the rock to the left of the slope that leads to the village. The closed façades have no windows. The roofing is earth-filled and has two separate square openings.

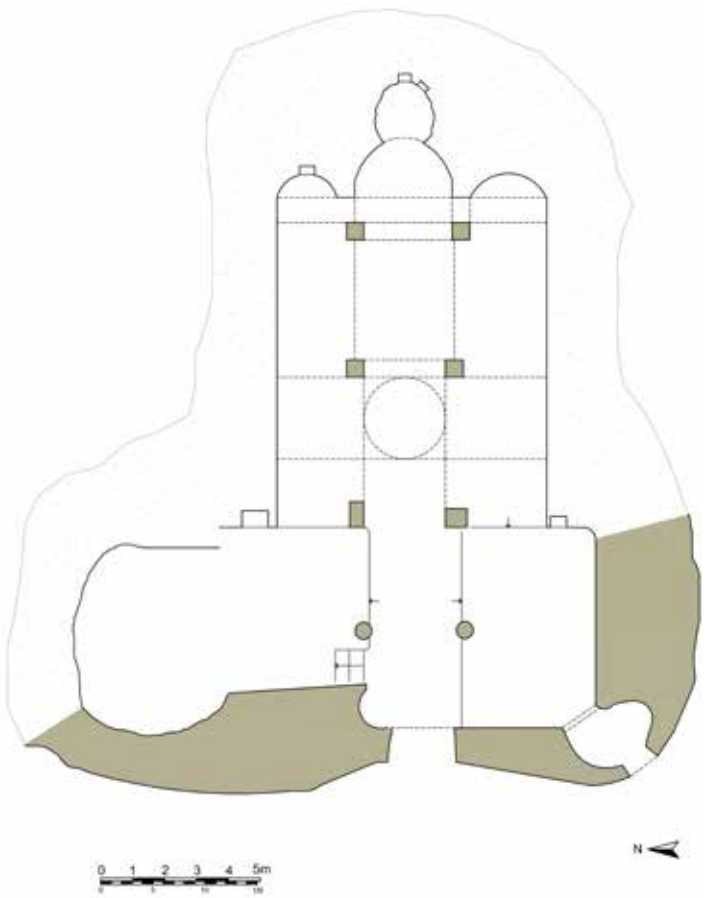
PRESENT CONDITION

Once used as a stable, the church is currently abandoned. The original plan of the rock-carved structure is intact, but has suffered from human intervention and natural damage over time. All of the interior columns are cut, and the plaster is damaged. Frescoes are almost entirely lost. Colored angel figures on the pendentives and wall-painted motifs on the interior wall of the apse are visible.

As it is not close to the main road and surrounded by other structures, the church is difficult to



Church of the Holy Mother of God
Develi county, Bahçebaşı neighborhood



locate without a guide. No sign exists, and the only visitors are those who already know about the structure.

RISK ASSESSMENT AND RECOMMENDATIONS

Due to its structural condition and vulnerability to anthropogenic and natural damage, the church is under risk and unrecognizable from outside. The building is exposed to vandalism in addition to the effects of the wind and rain through the two openings in the roof. With all its columns cut, the structure is vulnerable to earthquake, left neglected, and in bad condition. It needs urgent structural intervention and preservation. Excavations must be carried out in its vicinity to obtain more information about its original levels. The openings on the roof and door must be covered to prevent further damage to the interior. A fine example of a cave church, the structure can be restored to serve faith tourism purposes. It needs cleaning, preservation, and a sign.

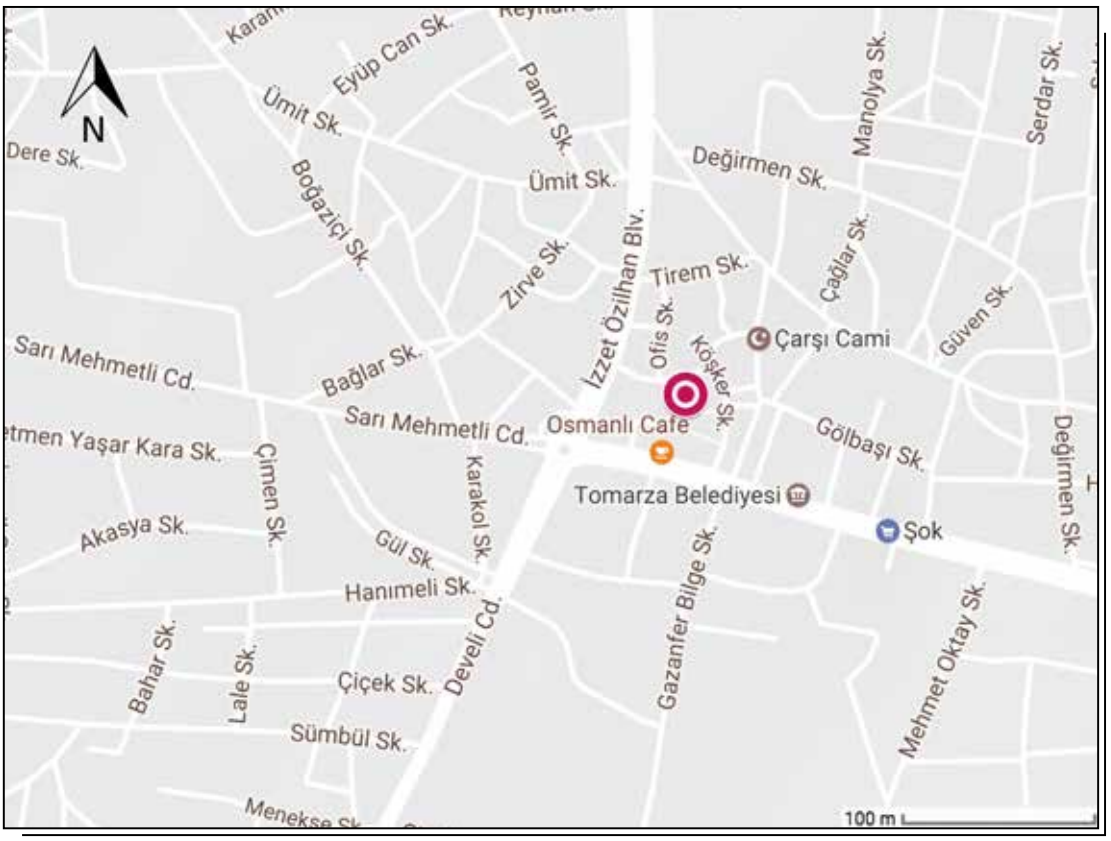
CHURCH OF SAINTS PETER AND PAUL | SURP BOGOS BEDROS

Location: Tomarza county, Cumhuriyet neighborhood	
Period/year of construction: 1570	**GPS:** 38°26'55.07"N 35°48'2.15"E
Present function: Warehouse	**Ownership status:** Tomarza Municipality
Date and number of registry: GEEAYK 13.01.1978-926	

Elmon Hançer

HISTORY

Located 55 km southwest of the center of Kayseri, Tomarza was under the administration of Develi until 1953 when it became a district. The earliest records of Surp Bogos Bedros Chapel go back to 1570. It was constructed in 1837 upon its authorization in 1835 (198, 159/3, BOA, C.Adl. no: 2885 Ra 1251, cited in Açıkgöz, 2007, 123; Alboyajian, 1937, v. 1, 858; Kévorkian, 2012, 230; Moltke, 1995, 273). A project of restoration and transformation was started



upon the initiative of Kayseri Directorate of Surveying and Monuments and the decision No. 1298 dated 11.7.1992 by Regional Council for the Conservation of Cultural and Natural Assets. As part of the project, a proposition report was drafted on the plan, surveying, and structural problems; however, no restoration work took place (Açıkgöz, 2007, 123).

ARCHITECTURE

The church stretches over a three-naved basilical plan on an east-west axis in a symmetrical form separated by three columns on each side. Traces on the west façade suggest elements leading to the now destroyed narthex and to both sides of the gallery rising above the narthex. The apse with a plan that is semi-circular on the interior, angular on the exterior, is covered by a semi-circular dome that rises above a platform 80 cm higher than the naos. Current traces suggest the existence of a two-story pastophoriums in the south and north connecting to the apse from the interior and opening to side naves under arches. The central part of the middle nave is covered by groin vaults while side naves are covered by barrel vaults.

In harmony with local tradition, the church is built in masonry with fine ashlar blocks. The walls, columns, roofing, and roof covering are made of stone. The inner layer of the double walls and façades are close-jointed and infilled with rubble. The façades notably reveal spolia. Iron, plaster, and wood are used in the structure. Iron parts include spreaders, spreader locks, oil lamp holders, and square window grills. All interior walls are coated with haired mortar while walls, vaults, and capitals cast in plaster reveal painted decorations.

Interior measurements of the naos are approximately 14.45x22.5 m. The middle nave of the rectangular three-naved plan is higher than the side naves, measuring 6.36 m in width

while side naves are 3.3 m in width. To the east of the structure spreading from east to west are the apse and pastophoriums. The prothesis on the northwest is squarish of 3.48x3.79 m while the rectangular diaconicon on the southeast is 3.47x5.47 m in size. Traces leading up to the naos suggest that the stairs accessed from inside the wall between the apse and the sides lead to upper stories. A photograph from the early 20th century reveals that these stories had been reinforced with corbels.

The central part of the middle nave is covered with a raised cross vault while other sections and side naves are covered with barrel vaults. Load-bearing elements of the structure are walls joined by arches and monolithic columns 60 cm in diameter. Side walls are 1.25 m thick and are supported by pilasters to support the weight of the structure. Iron spreaders of 5x1 cm placed on the capitals in two directions help prevent cracks in the arches resting on north and south walls with open locks. Window apertures line each surface divided with columns and vaults within interior main walls to the south and the north. Round arched, high-rising, and rectangular window apertures are found on the lower floor while those on the upper floor are oval, medallion shaped windows, all of which are lacking panes. There are oval windows in the apse and the sides, one in each; two below the molding of the main wall that completes the apse, and another in the form of a four-leaf clover underscoring the peak on the west. There were most probably lower windows on both sides of the door to the now-destroyed west façade and three more on the upper side. There is an arched niche on the apse and the side spaces and two rectangular niches face each other in the bema.

The interior of the church is rich in decoration. Coloring on coated surfaces, egg-and-dart frieze, and capitals with volutes reflect Baroque style. Vegetal motifs predominantly in yellow and blue, liturgical elements, corbels with curtain motifs, and acanthus leaves on the north-south main walls give an ornate air to the interior. Vaults are decorated with medallions with vegetal motifs. The central cross vault is enriched with a composition of religious symbolism. On the high bema arch opening to the naos from the apse is an Armenian inscription that reads "This is a holy table on which Jesus sacrificed himself" and on the apse fronton is a radial dove symbolizing the Holy Spirit. Both details highlight the sacredness of the structure.

The church is finished with a raised, pitched roof made of stone. The apse in the middle of the east façade is covered with a curvilinear roof, while the sides are covered with slope roofs. In contrast with the ornate interior, the two-story façades are left unadorned with only a molding running the length of the exterior. The structure has a two-story window arrangement. Oval window apertures on the upper level are contoured with medallion frames while rectangular windows on the lower level are framed in relieving arches and square iron spreaders. The side façades are in relatively good condition, including details such as curved eaves in 'S' and 'C' form, pilasters crowned with curved capitals spreading from inside and adding movement to the façades, some spolia (rosettes), and locks corresponding to iron spreaders. The original wall of the naos with an oval medallion window rises at the back of the apse and is finished with a triangle pediment.

PRESENT CONDITION

The bell tower standing at the junction of four Armenian neighborhoods in Tomarza and the courtyard that most probably surrounded the tower have disappeared. On the severely damaged east façade are doors opening to the bema and the area in the south (diaconicon) opening to the naos. These doors on the damaged east façade along with all of the upper and lower windows are filled in. The outer layer of the double wall of the apse is destroyed, revealing the rubble filling of the wall.

The west façade has completely lost its original form, with the narthex and the gallery destroyed and the arches filled in with rubble. The only remaining traces are those of the gallery in north and south corners. The original main gate of the west façade is replaced by an iron gate rising inside the west wall which serves as the current entrance to the structure, directly leading to the naos. Vaulted elements in the

corners presumably served as stairs in their original form, but are now filled in with rubble. The doors opening to the bema and diaconicon on the east side are filled in as well. The only surviving traces of upper balconies supported by these side areas are of the floor. The floor of the entire structure has been covered with cement. Wood laths are nailed around the oval windows. Some of the iron spreaders are cut out. Whitewashed surfaces on the east façade must be remains of the stores abutting the walls of the church. Although the church is less damaged and pillaged compared to other churches in the region, the hole in the apse floor suggests illegal excavation.

RISK ASSESSMENT AND RECOMMENDATIONS

Cracks and fractures in the roofing stones have caused humidity inside the structure. The apse and vaults have efflorescence and plaster falling from the surfaces. Vegetation on the roof has corroded the molding of the eaves and caused cracks and fractures. Plaster falling off the columns and walls might be due to neglectful, improper use of the structure after it lost its function as a church. While no structural damage has been identified, the collapsed outer layer of the double walls will cause harm on the structure over time.

Church of Saints Peter and Paul is a valuable cultural heritage from both architectural and historical perspectives. It is essential that the restoration work planned years ago but never realized is adopted again to help provide the structure with a public and cultural function. Another meaningful action would be to give the Armenian community the right to worship on the day of the saints to whom the church is dedicated.

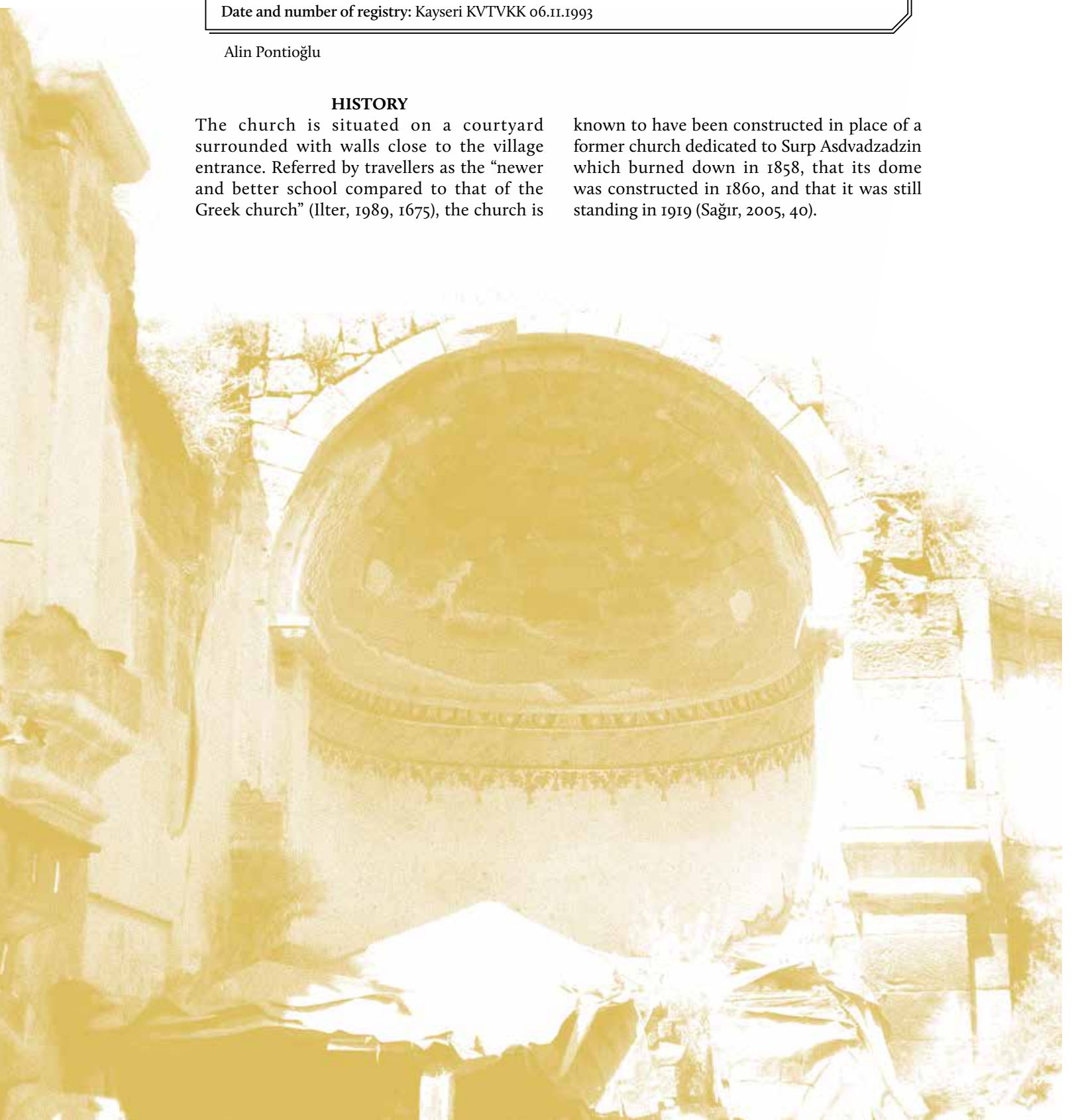
CHURCH OF SAINT STEPHAN | SURP STEPANOS

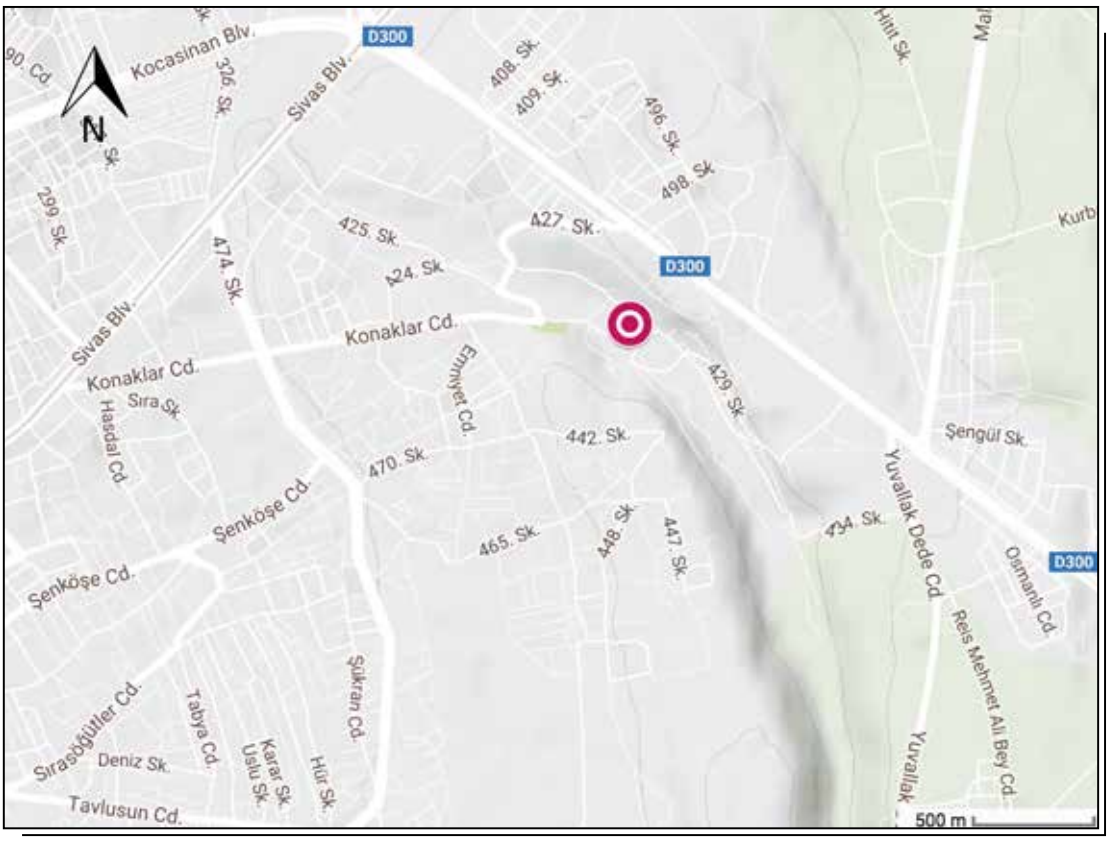
Location: Melikgazi county, Germir neighborhood	
Period/year of construction: 1860	**GPS:** 38°44'19.17"N 35°33'43.23"E
Present function: Stable and dwelling	
Ownership status: Private property (under the auspices of Kayseri Governorship)	
Date and number of registry: Kayseri KVTVKK 06.11.1993	

Alin Pontioğlu

HISTORY

The church is situated on a courtyard surrounded with walls close to the village entrance. Referred by travellers as the "newer and better school compared to that of the Greek church" (Ilter, 1989, 1675), the church is known to have been constructed in place of a former church dedicated to Surp Asdvadzadzin which burned down in 1858, that its dome was constructed in 1860, and that it was still standing in 1919 (Sağır, 2005, 40).





ARCHITECTURE

The structure spreads on a rectangular, three-naved basilical plan from east to west. The north and south walls of the church are destroyed, therefore, we do not have enough information on its plan. The only remaining elements that give a glimpse of the structure are the squarish rectangular naos, the wall of the two-story narthex to the west on the main road, and the apse to the east on the road facing the houses.

Just like other churches in the region, the structure is entirely made of ashlar blocks, with white plaster found on the surface of the apse's remaining inner dome. There are remnants of decorations painted with blue and purple on some elements.

The interior of the church is entirely destroyed. The measurements of the naos are 23.05x17.67 m. The traces of columns on the north-to-south wall indicate a total of six columns grouped in two. The apse can be located on the surviving east wall, with the window opening outward which reveals the apsidal semi-dome rising to the left. These remnants offer clues about the interior height of the church as well as the organization of the columns, arches, and capitals. Interior molding of the semi-dome includes plaster and colored wall-paintings while the inner wall of the narthex has white plaster and a blue wall-paintings.

There is a squarish window on the central axis of the east exterior wall, built in plain and even ashlar. Limits of the upper roof of the wall are not clear. The remaining elements point out to a church with a low ceiling, a longitudinal plan barrel vaults and round arches.

PRESENT CONDITION

Parts of the walls, interior columns, and spaces of the church have not survived. Today it serves as a stable with a house appended to it on the

Church of Saint Stephan
Melikgazi county, Germir neighborhood

west and south walls. The walls of the apse and the west wall are still standing. The entrance to the structure is through the northwest wall since the narthex is currently a part of a residence. As is evident from the inner inlays of the arch, the upper story of the narthex is later walled up with rubble, leaving small window openings in the middle and on the sides.

Although the plan of the structure is hard to map out due to alterations over time, the partly standing exterior walls and traces on the interior surfaces give an idea about the plan. The roof of the structure did not survive, hence the building remains uncovered, with plaster remnants on the original surfaces vulnerable to natural and human damage.

The structure is located close to the entry to the village on a flat site that extends over an area of nearly 2710 square meters. The eastern side of the structure faces the street lined with stone houses while the west side and the wide courtyard in the front are across the main road leading to the neighborhood. The courtyard walls surrounding the church from west to south as well as the two openings now filled in are assumed to be the original doors.

RISK ASSESSMENT AND RECOMMENDATIONS

The only Armenian church in Germir built in the second half of the 19th century (Ilter, 1989, 1676) is in large part in ruins with most of its features destroyed. Similar to many surrounding buildings, it is left to neglect and external damage. Its use as a dwelling has left most of its original features in poor condition. The church is vulnerable to earthquake and needs urgent structural intervention and protection. The structure should be considered as part of a rehabilitation and restoration project that should pay attention not to cause any damage to the surviving walls and that can attribute new functions to the church. The area needs to be cleaned out, protected, and marked by a sign. As long as the remaining walls of the structure are kept safe, the building can be reconstructed as a multi-purpose hall or preserved in its current state for touristic purposes.

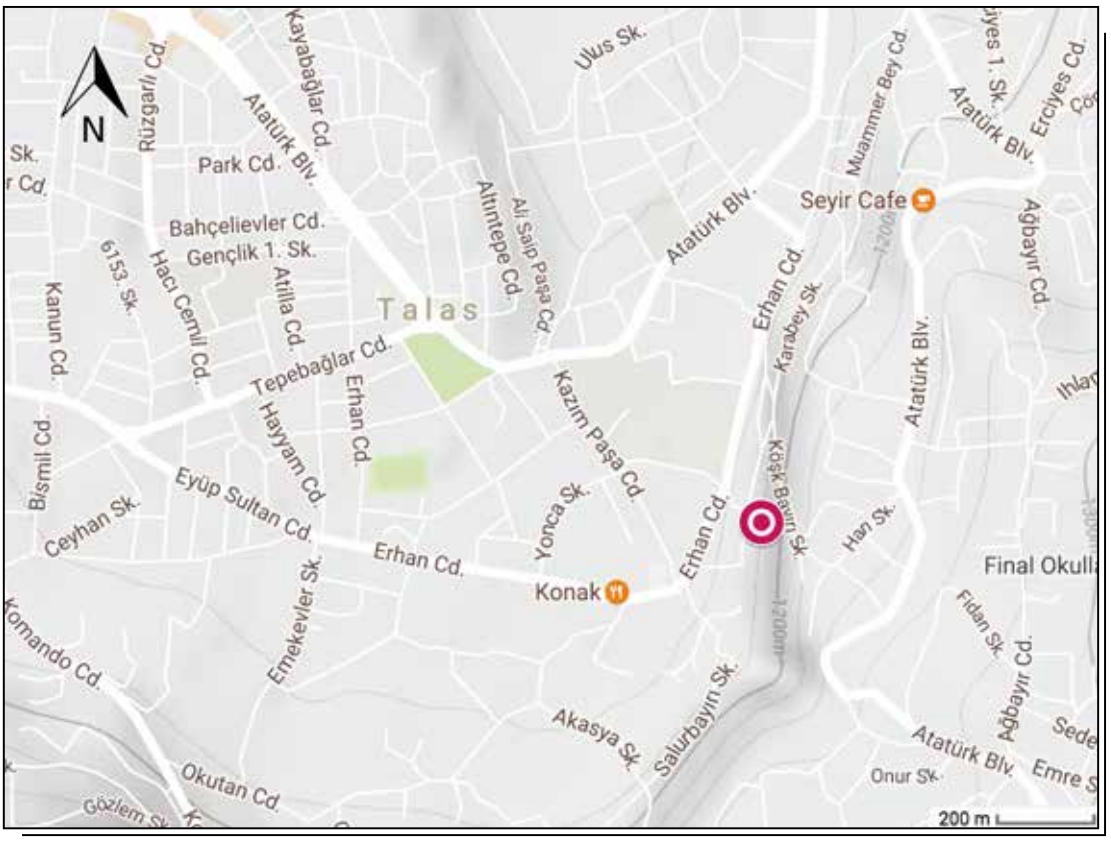
CHURCH OF TAXIARCHIS | TAXIARCHIS

Location: Talas county, Harman/Han neighborhood	
Period/year of construction: 19th century	**GPS:** 38°41'1.02"N 35°33'48.12"E
Present function: Not in use	**Ownership status:** Private property
Date and number of registry: KVTVKK 17.11.1995-1953	

Banu Pekol

HISTORY

In light of her studies in Center for Asia Minor Studies in Athens, Güngör Açıkgöz refers to a high probability that this structure is the Church of Taxiarchis cited in archival documents (Açıkgöz, 2007, 120). Levidis also reports that the church replaced in 1729 a former one destroyed by earthquake (Levidis, 1904, 136). Also, according to the writings of Ioannidis, the structure was renovated in 1860s (Ioannidis, 1896, 48).



The newer stones used in renovation support the assumption that the structure had two stages as a church. The narthex might have been added to the church during that period. In light of construction technique, the current status of materials, and other characteristics, the renovated part of the church can be dated to the second half of 19th century. The structure is no longer in use today, but went through interventions in order to be used as domicile in the last fifty years.

ARCHITECTURE

The church rises on a rectangular, three-naved basilical plan with a semi-circular apse on an east to west axis. The nave is larger than the side aisles. The surviving traces indicate a three-unit narthex to the front of the west side. Because of the later addition of a reinforced concrete story in the interior, it is impossible to reach a precise conclusion on whether a gallery existed or not.

The structure is built on a slope inside a garden with the apses of the blind east side standing against a rock. There are courtyard walls on the north, west, and south of the church.

There are four and seven windows respectively on the lower and upper floors of the west wall, while the western ends of north and south walls each have one. All windows are narrower on the exterior. Two other windows on north and south sides were either expanded or converted into doors.

The passages opening to the south and north of the axis in the prothesis end in approximately square-planned areas. Same could be assumed for the diaconicons, as well. Some of these areas are filled with soil today; however, it is assumed that structures with pointed arch stone walls and stone engravings standing outside the main wall of the church against the hill on the east opened to these chambers, and therefore might have served as ambulatories.

The structure is built with gray and yellow ashlar stones with thin layers of mortar in between. Yellow stones used on the second floor of the west side belong to a recent period. The remnants of the narthex arch on the west side indicate brick use. While the original floor of the structure is preserved in some places, none of the iron materials have survived. The archivolt of the apse shows traces of baghdadi and plaster technique, and the sides bear traces of skimmed plaster. The baghdadis most probably used to carry a wall painted decorative board.

There are niches in the apse, diaconicons, and prothesis carved inside the rock on the east. These areas are covered with a semi-dome while barrel vaults cover parts of the nave left out of the dome and mirror vaults cover the aisles. There are no traces of the original height of the dome which contains pendentives and drum windows.

There are no traces of ornaments today, but the capitals of double pilasters which function as abutments of the narthex on the west side and the door cornice on the north side show neoclassical characteristics. The Baghdadi construction and skimmed plaster on the apse, dome, and arch of the prosthesis indicate that the church featured wall-paintings and other ornaments in the past.

The exterior of the building is so plain and unornamented in style that it could easily be confused with a traditional house in Kayseri at first sight. There are no decorations apart from moldings and cornices. It is unclear whether the remnants of blue and red paint on the west side are original.

The low, conical dome reconstructed in concrete is not readily visible from outside, but it could have been larger in its original form.

PRESENT CONDITION

Most original features of the plan have completely disappeared over time. During its conversion into a house, the plan of the structure as well as its original features were destroyed, with concrete additions further damaging the structure.

The narthex of the church is destroyed. The opening, which presumably allowed entry from the west in the original plan, is now partly filled in and converted into a window. A new entrance and a window were built on the north wall, with the original entrance on the same wall converted into a window. Additionally, a staircase leading upstairs was built against the south side, with one of the original windows expanded to adjust entry to the second floor through the staircase.

Two reinforced concrete floors were added in the interior, with walls separating rooms, toilets, and corridors. There is even a staircase between two floors on the south. The dome, as mentioned above, is reconstructed in reinforced concrete.

The few surviving elements of the narthex on the west side are several parts of pilasters and those parts of arches in proximity to the main wall of the church.

Either by filling in what was perhaps a former niche or by creating a new opening, a stone arrangement similar to a mihrab was built with a triangle pediment and rectangular niche on the north wall of the apse. The composition gives the impression that the structure was used as a masjid for some time.

The soot on the stones is a strong indicator of numerous fires lit inside the structure during its period of disuse. Vegetation growth on the roof renders the roofing completely invisible and damages the entire fabric of the structure. There is also efflorescence on numerous places on the interior parts of the vaults. As the reinforced concrete dome added later has partly collapsed, wind and rain entering from both the dome opening and windows and doors damage the materials. There are cracks on walls and some splitting on the corners along with deep holes dug out by treasure hunters in front of the apse on the naos.

RISK ASSESSMENT AND RECOMMENDATIONS

The structure whose original features have been severely damaged with each change is now left to neglect and disuse. As it is far off the main road and there are no signs, it is visited only by those who already know about the church. Unprotected and unlocked, the church is exposed to vandalism. Its structural form is in poor condition due to erosive effects of wind and rain. Reinforced concrete additions, deterioration of materials, and cracks have also made it vulnerable to earthquake.

The church is distinguished from others in the region with passages partly buried in rocks which presumably helped circumambulate the apse. No significant inscription or ornament is found on the interior or exterior of the structure.

The structure needs urgent consolidation and protection. Its current private ownership status might be an issue which can be addressed with an agreement under the auspices of the Treasury and a proposition to use it for a social purpose in the village. It is important that the new arrangement ensures a removal of later additions and protection from damage to original features.

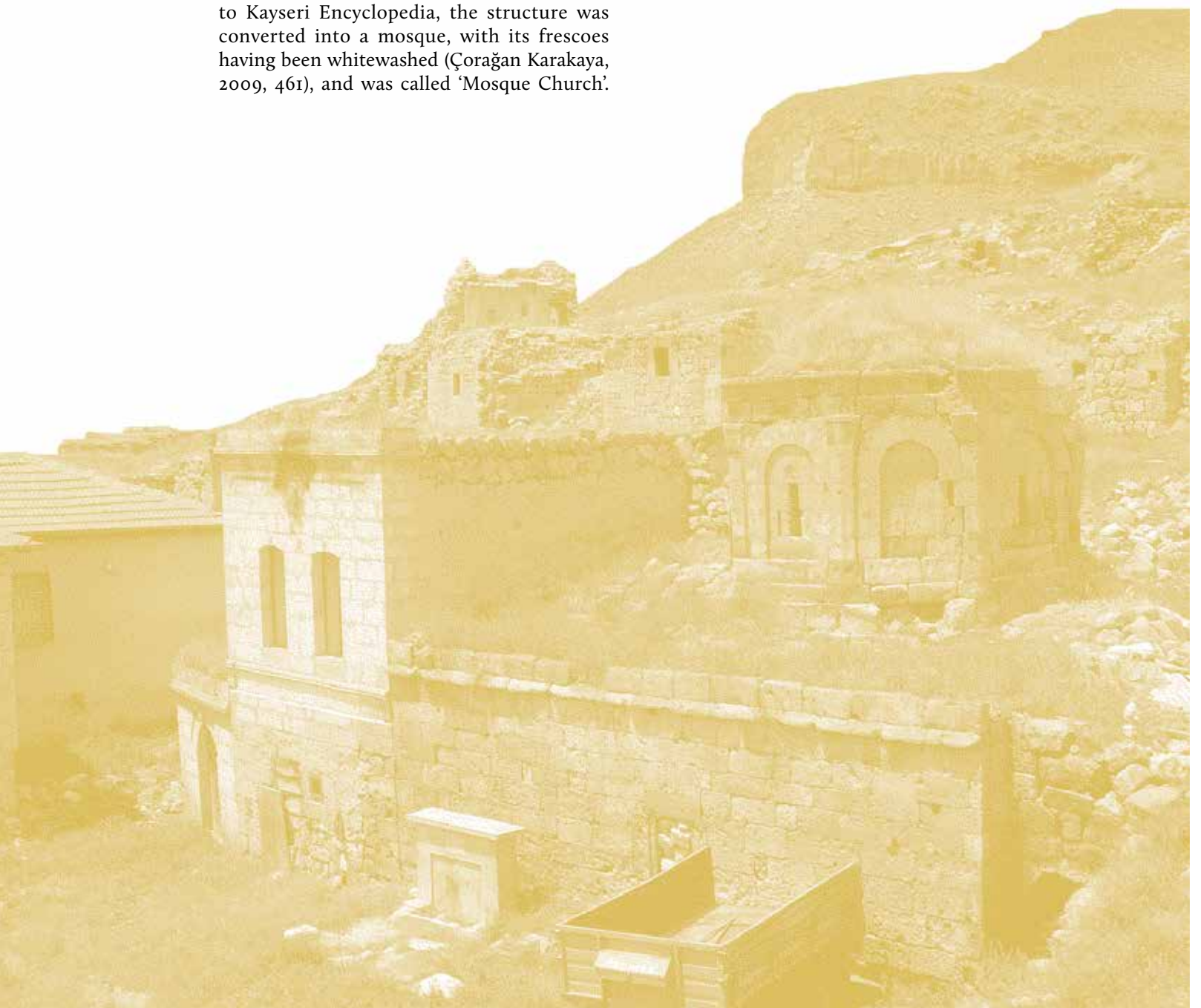
CHURCH OF SAINT EUSTACE | AGIOS EFSTATHIOS

Location: Yeşilhisar county, Güzelöz neighborhood	
Period/year of construction: Late Byzantine	**GPS:** 38°23'17.04"N 34°57'18.06"E
Present function: Stable, warehouse	**Ownership status:** State Treasury
Date and number of registry: KVTVKK 11.12.1988-327	

Mesut Dinler

HISTORY

Built on a hillside in the center of the village, the structure is visible from a distance thanks to its high-rising drum. Some web-based resources refer to the church as 'Agios Eustathios' ('Agios Eustathios church in Başköy', 2013). According to Kayseri Encyclopedia, the structure was converted into a mosque, with its frescoes having been whitewashed (Çorağan Karakaya, 2009, 461), and was called 'Mosque Church'. This information suggests that Saint Eustace is the structure to the church, serving as a village mosque. Today there is a road and a trail between the village and the ruined church,



in close proximity and two buildings on the road. But Kayseri Ansiklopedisi (Özbek, 2010, 462) refers to the mosque next to the church as 'Güzelöz (Mavrucan) Mosque'. The mosque, which was constructed in the early 20th century, is currently not functioning.

The few remaining frescoes and interior spatial features and materials suggest that the structure belongs to late Byzantine period. Currently in ruins, the structure is used as a stable and is filled with trash and waste.

ARCHITECTURE

The entrance to the structure is through a masonry wall on the southeast which is largely destroyed today. Its plan is a closed Greek cross with arms of equal length. The square formed at the crossing of the vaults is topped with a polygonal central dome of nearly 3.5 m in diameter rising on a high drum. Side arms are covered with barrel vaults that join in the center to form arches on square piers which measure nearly 65-70x65-70 cm.

The north side of the church that is visible from the entrance to the village is carved into a rock, embedded into the hill. There are small, amorphous spaces close to the ground level; but for a better understanding of the original spatial relationships, further research is required on the structure and the area that surrounds it.

Similar to other churches in Mavrucan (Güzelöz) and its vicinity, this church contains rock-carved spaces. Because of these spaces, it is difficult to ascertain the exact borders of the church, but the inner measurement of the cross plan defining the church is 8.05x7.1 meters.

The structure is built with ashlars and carved rock. The cross plan of the church is easy to recognize while amorphous rock-cared volumes add variation to the interior. These carved rock areas extend beyond the road to the west of the structure, reaching underneath other buildings. Connected with small openings some of which are inaccessible today, these spaces make it impossible to give an exact measurement of

the church. Rock-carved spaces on the north and east sections of the church appear to be a parecclesion.

There are frescoes in the interior. However, because the plaster has mostly fallen off, it is impossible to fully make out the narrative. There are several rosette reliefs on the rocks. Angular, plain capitals topped the columns that support the drum. There are niches on the walls.

The interior and exterior ground levels are different. The original ground levels of both the building and the road must have been lower than they are today, especially considering the current use of the building as a stable and its interior filled with deposit.

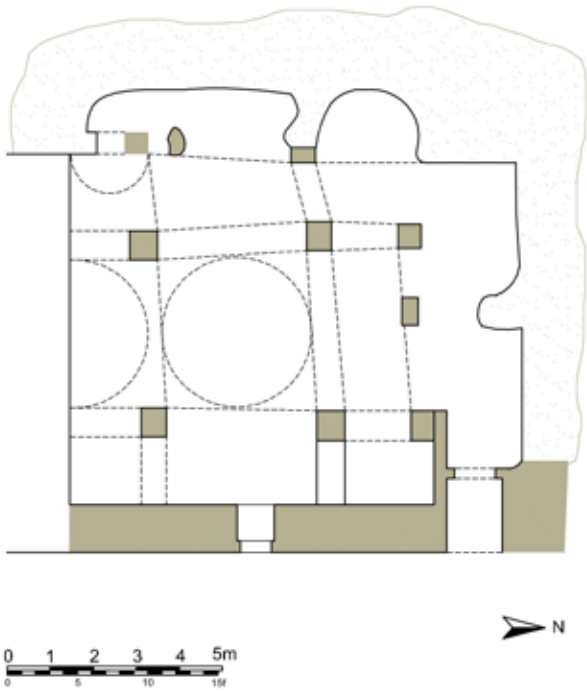
The only visible façade of the structure is the modest ashlar south façade. No decorative elements such as cornices, reliefs, or spolia are extant, apart from the roof molding. There is a window with a stone lintel that has been walled. As the original ground level is raised now, neither the original entrance nor other façades are recognizable. The roof is covered with vegetation. The drum and the dome give a monumental character to the structure. The plaster on the inner walls have survived. The high octagonal drum of the dome has a window on every other side of the octagon.

The entrance to the structure is through the east of the south façade. The joints of the stones and differences in material suggest that the entrance is a later addition. It is built with rough-cut stones, while it is topped with an arch built with ashlar blocks.

PRESENT CONDITION

The structure is currently in ruins, and its original entrance, which is closed, lies underneath the road level. Ashlar facing on the exterior of the north and east parts of the drum has fallen off, and the rubble infill has scattered around. The structure is used as a stable and warehouse, and the unlocked door add to the threat, to which the structure is exposed due to this recent use.

The plan of the structure is largely in place, but has suffered from anthropogenic damage. Although the spatial layout and volumetric connections are not clearly recognizable, the plan is clear.



The structure has also suffered from humidity in the interior, effloresence, stratification, and biological damage. The plaster has fallen off. Only a very small number of colors and patterns of the remaining frescoes are discernible. The roof has moss growth. Stones have fallen off from the drum.

The structure is very close to the main road and is therefore accessible by car. There is no sign or informative signage about the structure and visitors are those who already know about it.

The church is a valuable structure for the village considering its large scale, still-extant main body with a high drum, and its central location. It offers a rare panoramic view to the picturesque hillside across with its high location and clear surroundings.

RISK ASSESSMENT AND RECOMMENDATIONS

The biggest current threat to the structure is exposure to human damage. Neglected and vulnerable to earthquake, it requires immediate structural intervention. More information needs to be acquired on the original ground levels by way of excavations in its vicinity. The structure also needs cleaning, preservation, and a sign.

Most buildings in the village are important examples of civic architecture, standing out with their stonemasonry and details. The church is in harmony with these buildings. Therefore, future interventions must involve these civic buildings, as well. A holistic project must be developed with an eye to revitalizing the currently diminished population in the village.

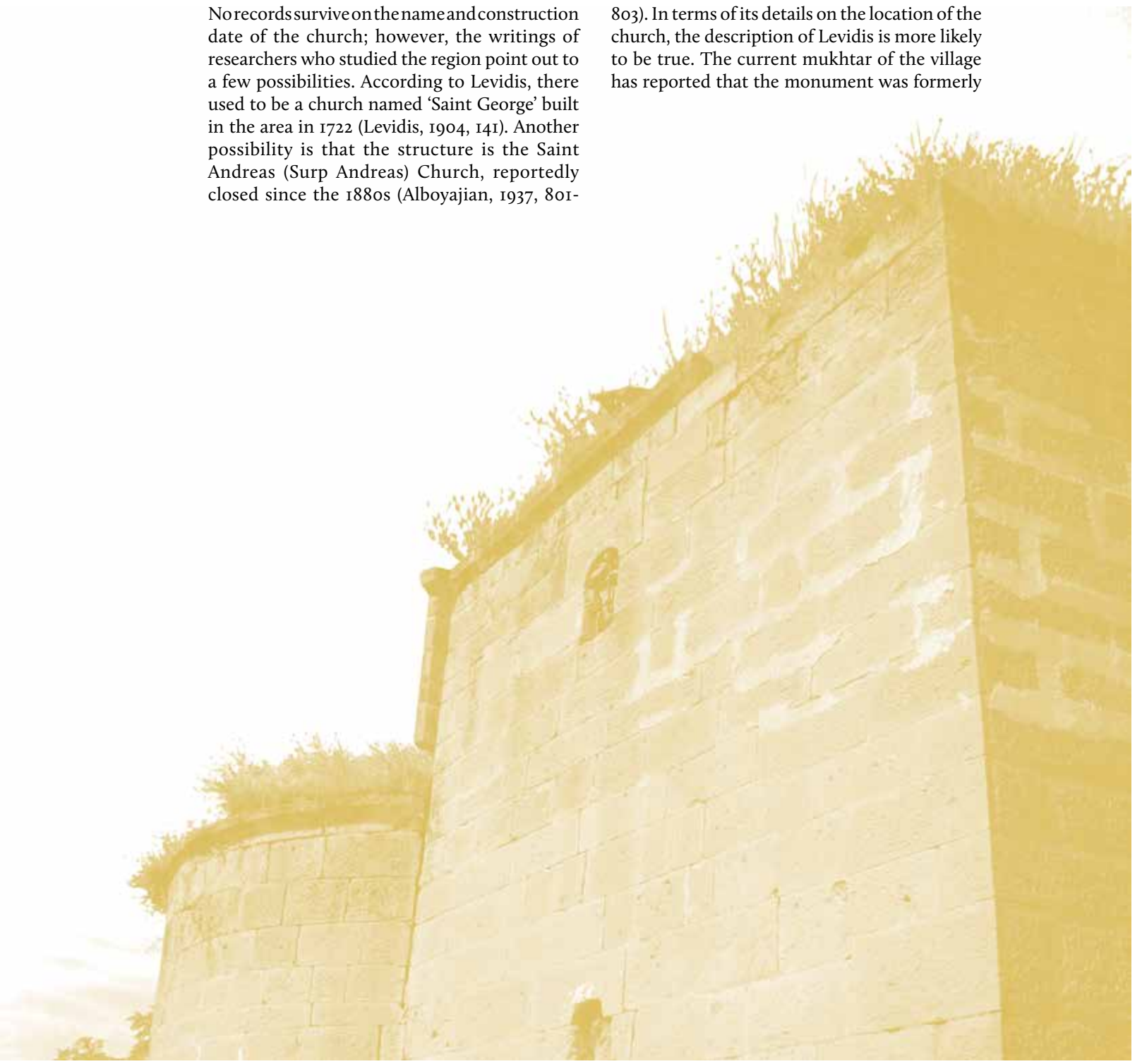
CHURCH OF SAINT GEORGE | AGIOS GEORGIOS

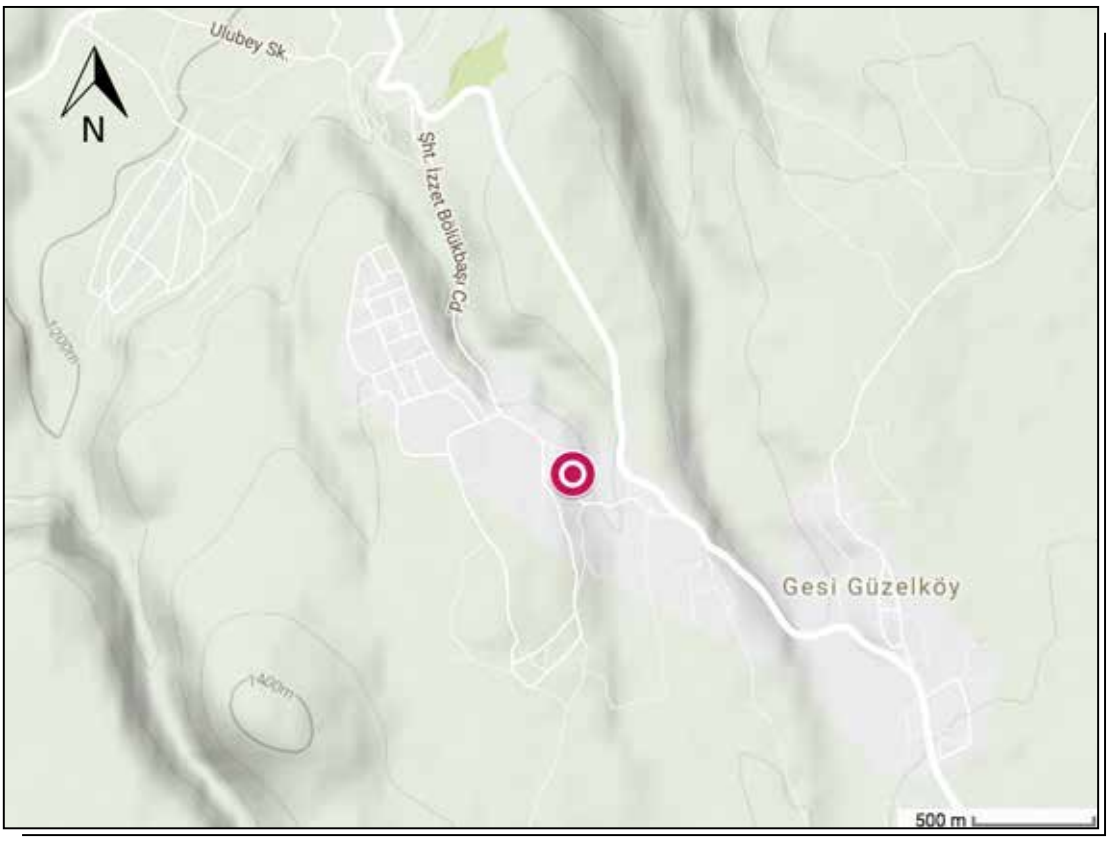
Location: Melikgazi county, Gesi Kayabağ neighborhood	
Period/year of construction: 19th century	**GPS:** 38°46'08.8"N 35°39'46.0"E
Present function: Warehouse	**Ownership status:** Common property of the village
Date and number of registry: KKTVKK 14.12.2007	

Banu Pekol

HISTORY

No records survive on the name and construction date of the church; however, the writings of researchers who studied the region point out to a few possibilities. According to Levidis, there used to be a church named 'Saint George' built in the area in 1722 (Levidis, 1904, 141). Another possibility is that the structure is the Saint Andreas (Surp Andreas) Church, reportedly closed since the 1880s (Alboyajian, 1937, 801-803). In terms of its details on the location of the church, the description of Levidis is more likely to be true. The current mukhtar of the village has reported that the monument was formerly





used for collective events in the village and later as a stable until it was finally turned into a warehouse due to emerging structural issues.
An inscription on the structure reads 1866, but this date might refer to something else such as the year of a renovation. The inscription may as well be a completely unrelated piece, a form of spolia, but it may still be considered as evidence that the structure was built no later than 1866.

ARCHITECTURE

The west side of the church extends towards the hill on which the church is built and stands below street level. A northbound street lies on the side of the church which opens to the garden in the north.
The church is built in the form of a trapezoid to the north, and contrary to ordinary structures, spreads on a horizontal plan. The semi-circular apse of the three-naved basilical church stands two steps above the naos at the end of the nave. The semi-circular apse is visible on the exterior of the church. The naves are separated eastward with two pointed arches.
The church has no narthex and the only entrance is through the west end of the north façade close to the street. The door directly opens to the side nave.
The west wall on the hill is blind while north and south sides have small arched windows narrowing on the exterior. As a result, the interior of the church doesn't receive sufficient sunlight. There are two lower and two upper arched windows on the west wall of the north nave; the apse has one window inside and three on the upper side, while the south nave has one upper arched window.
North and south sides of the structure are parallel to each other. Although the eastern side is perpendicular to these lateral façades, the west side is trapezoid in shape, most probably to adjust to the sloping hillside.

Church of Saint George
Melikgazi county, Gesi Kayabağ neighborhood

There are traces of steps towards the north wall of the church along with girder openings and traces of floor on the west wall. These traces indicate a wood gallery in the original form of the church. The opening in the west abutment of the arch separating the north nave and the middle nave presumably served as a passage between galleries.

The structure is masonry built of even ashlar stones with local tuff which is also used for the floor and roof. The double walls are built with close joints.

Oil lamp racks and window grills are made of iron. Traces on the walls indicate that the elements of the gallery (girders, floor, banisters, and stairs) were made of wood.

Unlike other churches in the region which have arcaded naves, naves in this structure are formed with an arch extending northward. Arches on the naos are thicker towards the main wall to serve as buttresses.

All arches in the structure are pointed, with those extending northward flatter than the others.

The floor of the apse is higher than the naos floor, with platforms about 20 cm higher above the naos surrounding the north and south walls. There are numerous niches on the west and east walls as well as on the apse. No decorative elements are found except the white cross on the keystone of one of the interior arches.

The façades are notably plain, devoid of any elements such as ornaments to help dating. The only prominences on the exterior are beveled corners on the south and naos walls rising behind side naves lowering towards the east wall. There is a lintel above the door on the south side. A beveled cornice on the bottom surrounds the entire structure, with simple gargoyles on the molding. There are round pilasters rising between the sidewall and the semi-circular apse on the east which join the cornice above.

There is a Greek engraving with a date on an ashlar stone on the north side which translates as 'Father Petros-Tgiordan (?) - Year 1886 - 23 March'. As mentioned above, the engraving might refer to a date of renovation or another event related to the church. The stone can be a form of spolia, completely unrelated to the structure. There are graffiti cross engravings on other stones found on the exterior walls.

PRESENT CONDITION

The original form of the structure is severely damaged. The only surviving traces are from the walls and the joints of the gallery. There is a wall in the arch span separating the side and middle naves to the south of the naos, with the side nave serving as a separate room. Ekin reports that the wall was built in 1940s to host weddings (Ekin, 2005, 90). The windows on the east and south sides of the church are filled in. A reinforced concrete flower pot is found on the outer side of the south wall.

Dense vegetation growth weakens the roofing, with humidity damaging the vaults. Upper side of the walls also have efflorescence. Plasters flake off the walls and vaults, which are further damaged with soot due to fires lit inside. Some parts of the beveled cornice are broken while ashlars on the exteriors are missing in some places.

The main damage to the structure are the cracks presumed to have emerged during the earthquake in 1835, which completely destroyed some of the churches in the region. These cracks are further deepened with ground subsidence resulting from the sloping site on which the church is built. There are severe cracks on west and east sides, below and above the north wall, and the northwest and southeast corners of the middle nave vault. There are traces of efforts to fill in some of the cracks with concrete.

RISK ASSESSMENT AND RECOMMENDATIONS

Although the main walls and roofing of the structure survive, the deep cracks on the walls and the roofing have extended over time. The cracks and missing stones of the structure call for an urgent consolidation. This small, typical village church with a clear plan and predictable spatial characteristics will be further damaged if left to neglect. There is no sign. The gate, which protects the interior against vandalism, is kept locked, but this measure is not enough.

Even though a decent amount of original features of the church have survived, its current architectural status is irresilient to earthquake, exposed to the effects of rain, and sits on a vulnerable ground.

The structure needs to be consolidated and protected immediately. The church was formerly used as a multi-purpose event venue where villagers used to gather. The same function can be revived. We propose the removal of later additions, with due attention given to keeping the original features undamaged. The original gallery of the structure can be reconstructed. Efforts to preserve the architectural characteristics will enable the church live on, with villagers reclaiming the church for their social needs.

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