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Assessment Report of Architectural Cultural Heritage

KMKD

ANADOLU KÜLTÜR

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ANADOLU KÜLTÜR

Anadolu Kultur was founded as a not-for-profit cultural institution in 2002 when individuals from various fields of the art world, the business world and civil society came together to support the production and sharing of culture and art in cities across Turkey and abroad. Anadolu Kultur continues its activities with the belief that cultural and artistic exchange will help develop mutual understanding and dialogue and overcome regional differences and prejudices, and that a broader cultural life will elicit a discussion of concepts such as citizenship, identity and belonging.
Anadolu Kultur's vision is the dream of a society that has managed to shed its prejudices, that finds nourishment and enrichment through differences and where cultural diversity is not perceived as a source of conflict but wealth. Anadolu Kultur aims to build bridges between different ethnic, religious and regional groups by sharing culture and art, supporting regional initiatives, emphasizing cultural diversity and cultural rights and consolidating interregional collaboration.

Association for the Protection of Cultural Heritage (KMKD) was founded in 2014 with the initiative of Anadolu Kultur, Armenian Architects and Engineers Solidarity Association (HAYCAR), Association for the Support of Greek Community Foundations (RUMVADER), The Quincentennial Foundation and Birzamanlar Publishing House as well as individuals who work in different fields with concern for cultural heritage. The activities of the Association are pursued with the understanding that the cultural assets created by different communities of Anatolia are the richness of our country and cultural heritage of all humanity. The Association prepares documentation and risk assessment reports for the monuments under risk and carries out activities for their protection. KMKD, with the objective of transmitting cultural heritage for future generations, attempts to create public awareness at local and national levels and calls on public authorities to take better and comprehensive action in this field.

FOREWORD

Having had hosted economic, social, religious, and artistic activities of different ethnic communities, in other words, civilizations, this geography possesses unrivalled cultural wealth. The creative processes that have existed over centuries provide us with the means to better understand the cultural accumulation of our modern day society, shed light upon ethnological, geographic and economic structures. They also constitute reference points for the future. These patterns also play a key role in analyzing concepts related to the identity formation such as traditionality, change, diversity and westernization.

The monuments and artifacts created by the different peoples living in present day Turkey have greatly contributed to the creation of common esthetic values. They all generated added value to our cultural heritage. In this context, the architectural products of different ethnic groups throughout history on Anatolian and Thracian soil prove to be quite significant. It is important that these items of architectural heritage currently facing oblivion, unprotected and endangered by nature and by human intervention be documented and protected, and that the future survival of these cultural products be ensured for shedding light upon historical development and architectural history. Thus, with the aim of protecting these artifacts and ensuring that they reach future generations, it is first and foremost necessary to raise the awareness of the people, draw the attention of local and national authorities to the matter, and create public awareness regarding the protection of cultural heritage.

This book presents the results of architectural heritage assessment visits carried out by Anadolu Kultur and the Association for the Protection of Cultural Heritage in a number of cities during 2015-2016. In light of the expertise and professional experience of the participants, the architectural styles, plans, current state and location of these structures were assessed and comparative risk analyses were made during the field visits.

The main goals of this work are to emphasize the necessity of emergency interventions to historical structures at risk, facilitate decision-making processes for the authorities, and relay accurate information to the Ministry of Culture and Tourism. Just as different stakeholders may benefit from these assessment reports, we hope the information and findings within them will provide guidance for current and future restoration projects along with preservation strategies.

We believe that current and future projects of documentation and assessment are significant contributions to the protection of cultural heritage. The cultural heritage of Anatolia, which reflects a synthesis -and at times a paradoxical combination- of different styles of expression belong to humanity at large. As people currently living on this land, we believe that it is our common responsibility to safeguard for the future generations the monuments and artifacts left by those communities who are no longer living here.

METHODOLOGY

The main purpose of this study, focusing on structures built by communities that no longer remain in Anatolia, is to scientifically document the present conditions of these architectural works under risk and contribute to extending their lifespan. We hope that this report, which includes historical research, architectural analysis, legal assessment and possible scenarios for the future may prove helpful in decision-making processes that are to come.

Along with the physical destruction these structures suffer, the loss of original information on them also constitutes an important threat. If not documented properly, this inheritance left to us and to future generations shall lose its value. For this reason, one of the most important stages of this field study was the process of architectural measurement and detailed photography of these structures in question. These buildings also reflect the multiple and ever-changing stories they have become home to over the years, taking shape according to these, throughout the multi-layered history of Turkey. We have therefore considered them within their own context and in light of information on historical processes in the region.

While preparing for our field visits, we applied to Regional Protection Boards in order to gain an understanding of existing information regarding structures registered as immovable cultural property. Since those that have been repurposed and are currently being used as public spaces (such as a church turned into a cultural center) face less of a risk in physical terms. These were left outside the scope of this study. An important portion of architectural works examined here were structures that have been abandoned to their fate, in ruins and facing the threat of complete destruction.

The Inventory of Cultural Heritage in Turkey prepared by the Hrant Dink Foundation also proved to be an important source of information for us. Having completed the first stage in the process of research, we commenced our field visits. We made an effort to establish dialogue and collaborate with academics who had conducted field work in areas we visited, with local organizations and civil initiatives sensitive to issues regarding cultural heritage in these areas.

In 7 field visits carried out between June 2015 and October 2016 in Kayseri, Adana, Izmir, Elazığ, Niğde, Bursa and Artvin, experts in different fields such as art history, architectural preservation, and structural statics examined a total of 130 buildings. Care was taken to make sure that experts were already acquainted with the architectural traditions in these areas surveyed. Some participants took part in more than one field visit, thus helping to ensure the consistency of assessment work carried out in different regions.

The present conditions of buildings and the damage they have suffered were documented, and the physical conditions of their surroundings were examined. All of the data regarding the architectural properties, history, function (or functions), the relationship with its context, structural and material problems of the building in question gathered through historical research and field studies were entered into tables by experts. Approximate measurements of buildings carrying the risk of collapse or lacking architectural plans were taken, and these were digitalized through architectural drawing programs. General photographs of each building, as well as close-ups of their architectural and artistic details were placed alongside these architectural drawings.

Risk assessment and suggestions regarding precautions to be taken against existing threats and in order to minimize the risks in question were provided in reports prepared for each structure examined during these studies. The methods of architectural preservation to be employed were considered separately according to the conditions and specific context of each building. Care was taken to cite all of the known names of each structure in question.

Experts taking part in this study classified these structures according to how much of a priority they carried in terms of our cultural heritage and according to the threats they were facing. Risk assessment matrices were prepared in which these were translated into numerical data. In order to

prioritize preservation among structures at risk, those with high probability and scope of damage were identified.

The evaluation system used for this study was based on Herb Stovel's report titled "Risk Preparedness: A Management Manual for Cultural World Heritage" (ICCROM Rome, 1998). In this report, each structure is ranked in terms of criteria relating to "vulnerability" and "significance". "Vulnerability" is evaluated based on the various risks (including structural weakness, difficulty of access, earthquakes, erosion by wind and rain, infirmity of the ground, floods and human-related damage) faced by the structure, and "value" is based on the importance of the structure as part of cultural heritage (its authenticity, interior space, exterior façades, and the extent to which its integrity is preserved).

Although the damages suffered by these structures may categorically seem similar; for each structure, they have diverse characteristics and pose possible future risks in varying levels. All the risks threatening the buildings studied in these reports are classified and the structures that are under greater risk due to existing damages are identified.

We believe that this systematic documentation of every structure, as well as the comparative tables prepared according to criteria based on vulnerability and significance shall contribute to the determination of priorities in decisions regarding the allocation of resources for preservation and restoration.

Although a great majority of the structures examined were registered as immovable cultural property, we observed during field visits that this, on its own, was not sufficient in ensuring preservation, and that most structures required urgent intervention. The responsibility of protecting cultural heritage should not, however, rest solely with public institutions and professionals working in this field. Public sensibility regarding protection and preservation can only be raised to the extent that this cultural wealth becomes known and appreciated as their own by the entire society. We therefore share our publications online as electronic books in order to serve this purpose (www.kulturelmirasikoruma.org).

The attitudes of people living in the areas where these authentic structures are located have the most direct effect on their state of preservation or damage. We believe that local work to be carried out by civil society organizations may lead to the development of a dialogue with all stakeholders.

We hope that our study shall contribute to the promotion of the multi-layered, rich cultural heritage of Anatolia, and to an appreciation of these structures' public significance.

Dr. Banu Pekol
General Editor

Çağla Parlak
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KAYSERI SITE ASSESSMENT VISIT

Dates: June 15-21, 2015

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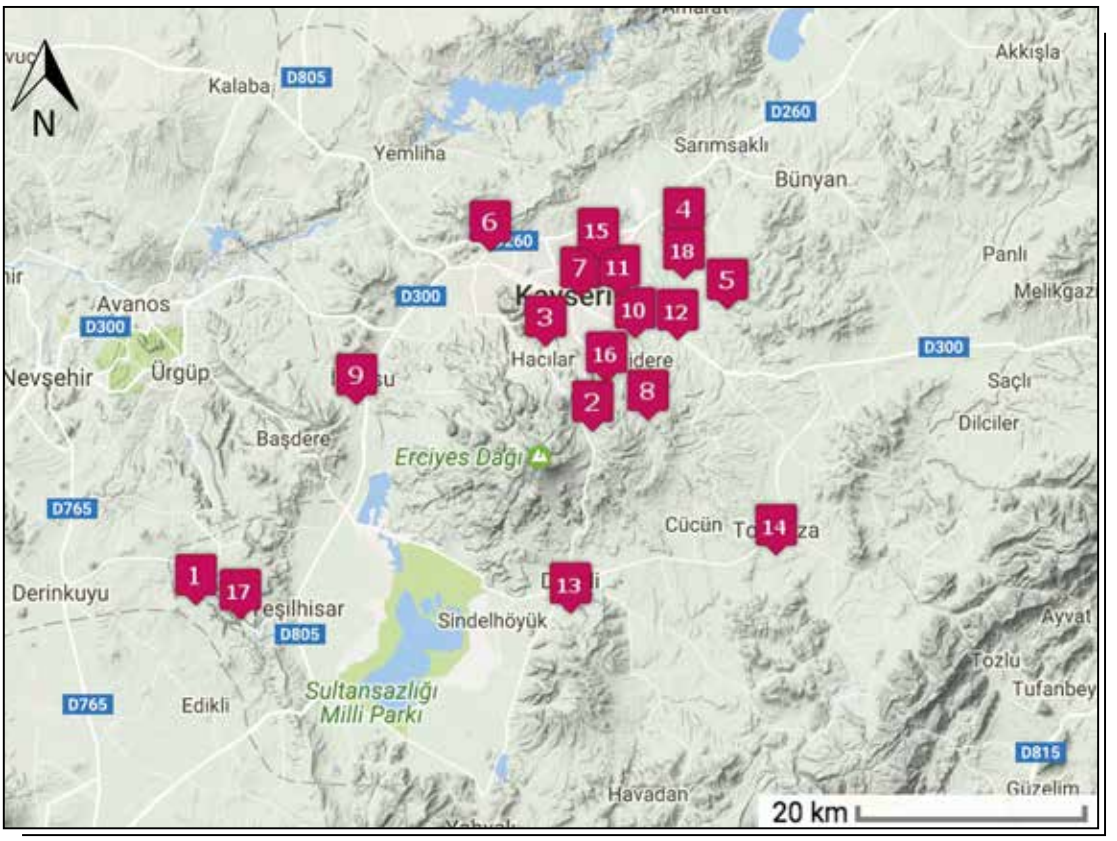
KAYSERI RISK ANALYSIS MATRIX

	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.

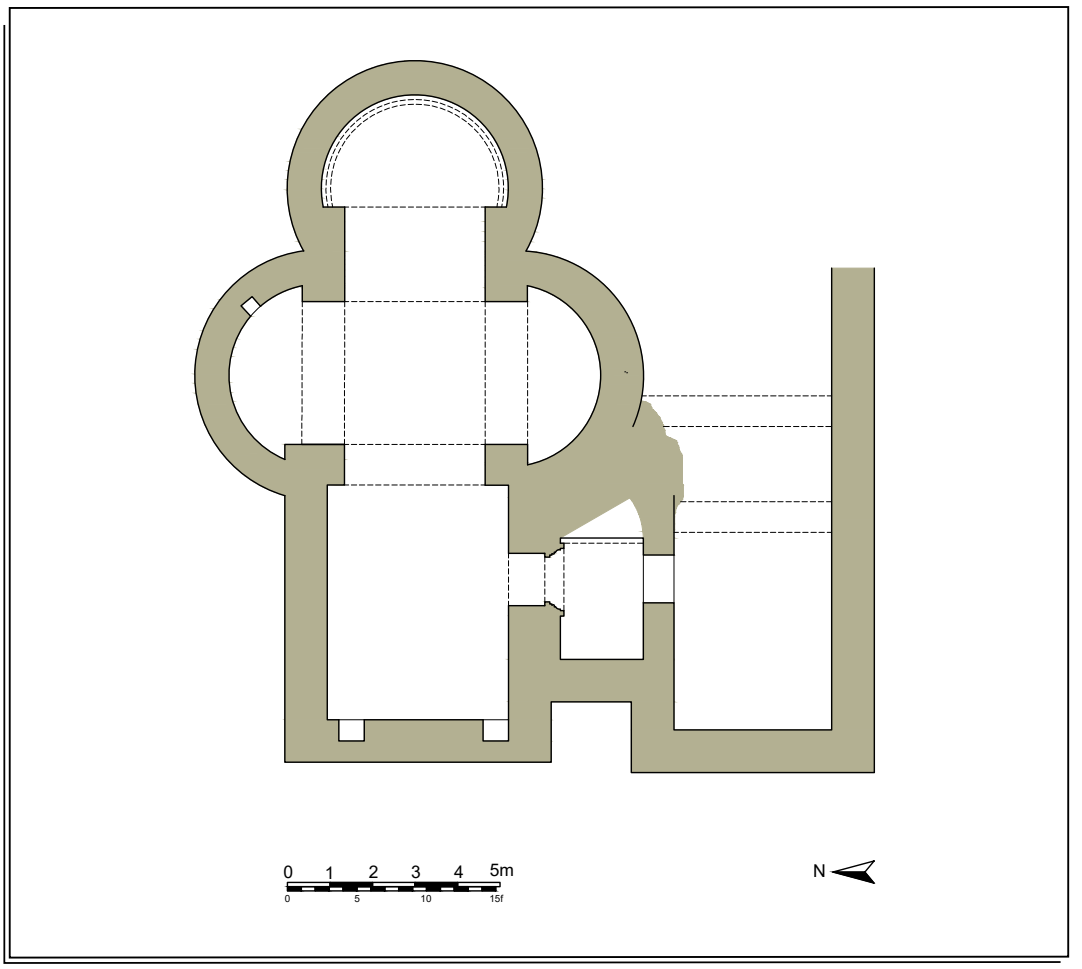
The extant inscriptions mention donations to the monastery complex, to which the church belonged, from three different individuals in the period between April 18 and August 21, 1293. All three donors, the second of which was a member of the monastery, are thought to have died during the construction 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.

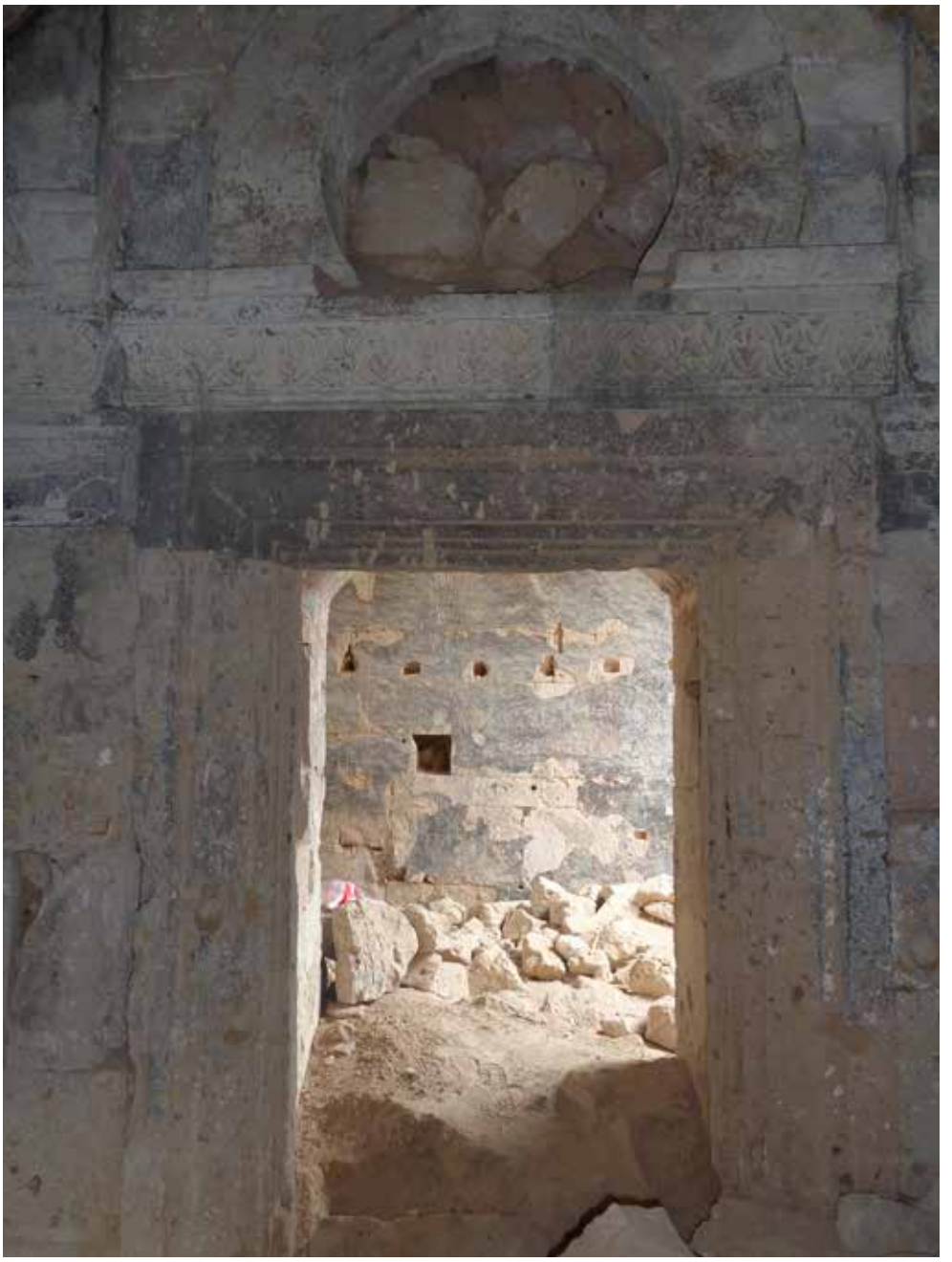
The arrangement of the building's façades follows closely the structure defined by the cross pattern. It clearly reflects the typology of triconchic churches with its three apses on the three arms of the cross. Three cylinders that become smaller as they rise higher and a rectangle merge to form the 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.

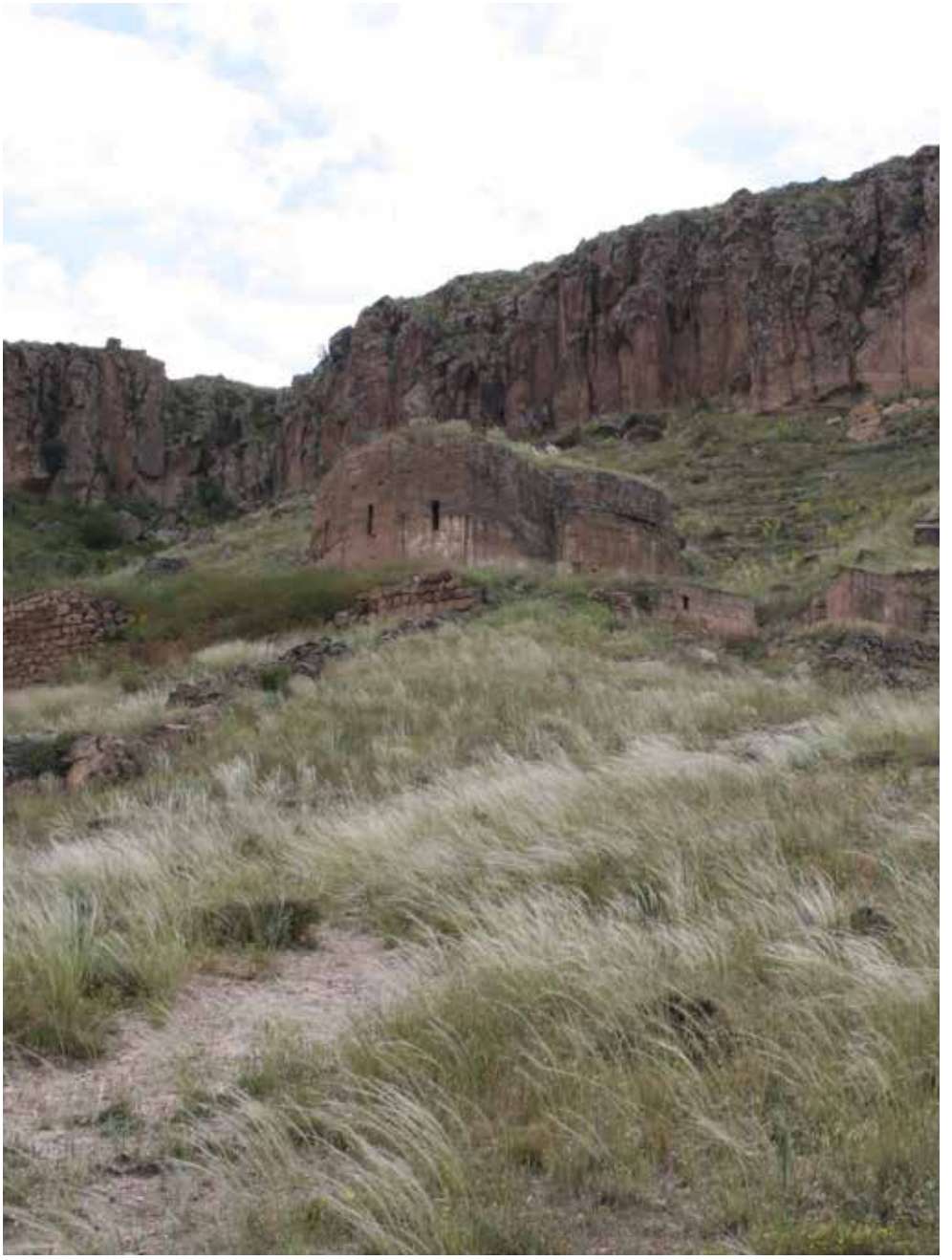
The painted decoration of the monument has also suffered significantly and is in part destroyed. Mostly due to high humidity and sudden changes in temperature, many parts have lost their overlay, have fallen, or are on the verge of falling. Significant parts have been discoloured by sunlight entering 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.

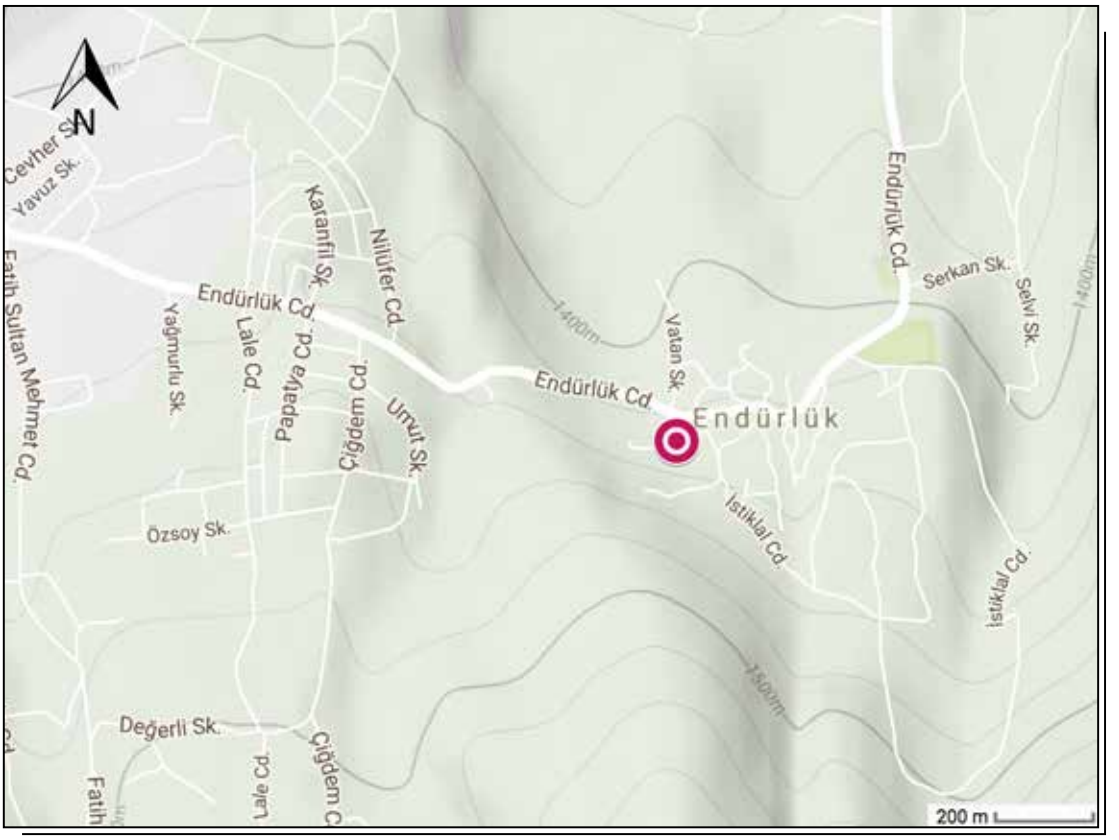
CHURCH OF THE HOLY TRINITY | AGIA TRIADA

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).

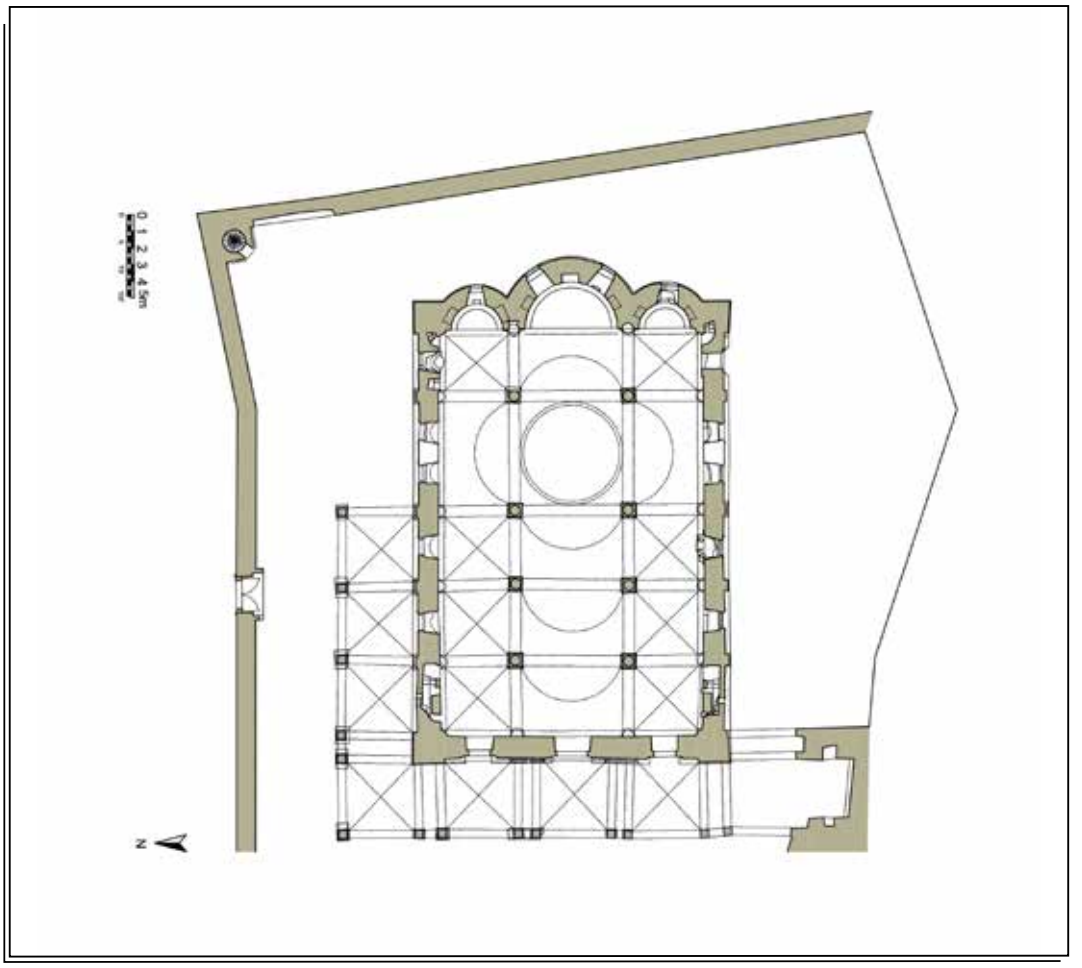
Today, the village still maintains its rich orchards and farmland, but to a somewhat lesser extent as it only has few permanent residents.

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.

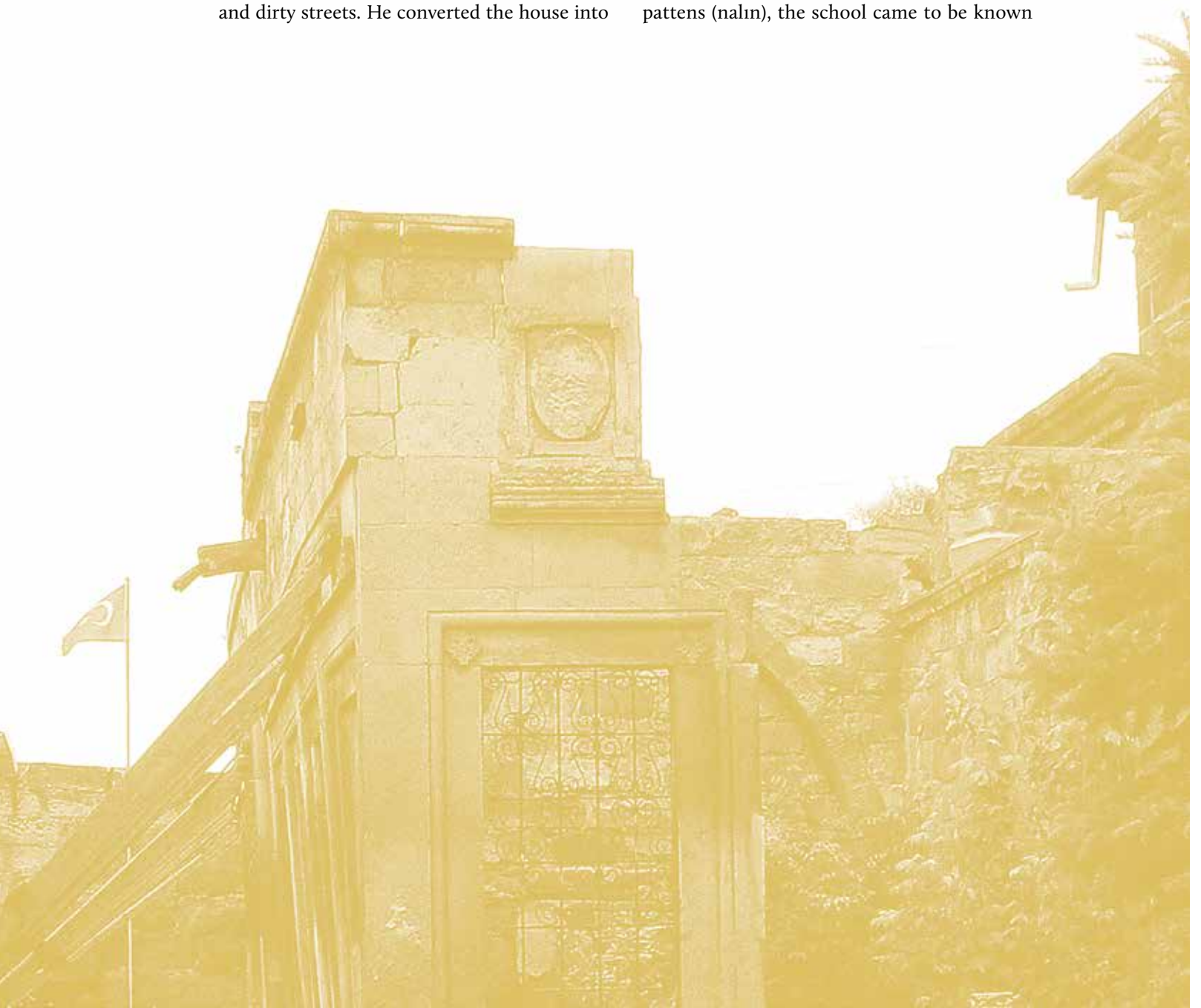
SARKIS GUMUŞYAN SCHOOL

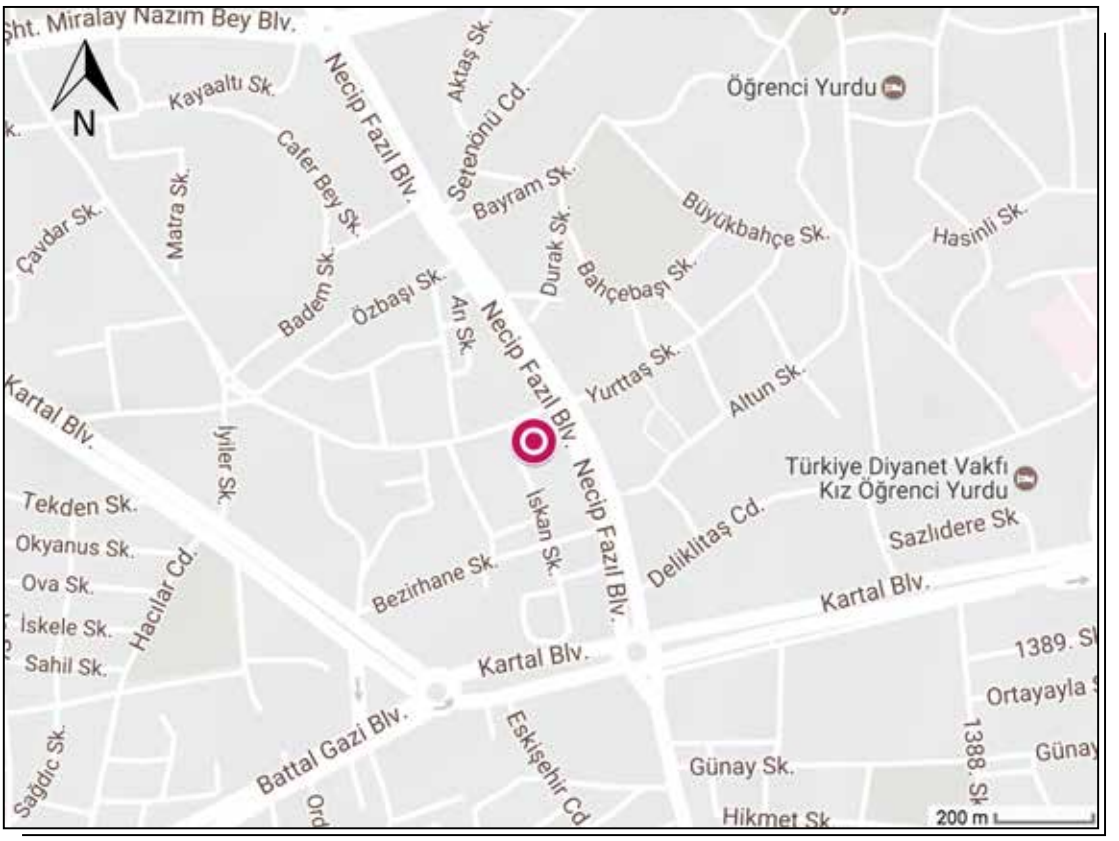
Location: Melikgazi county, Caferbey neighborhood	
Period/year of construction: 1826	**GPS:** 38°42'42.55"N 35°29'3.65"E
Present function: Not in use	**Ownership status:** Kayseri Surp Krikor Lusavorich Apostolic Church Foundation
Date and number of registry: KVTVKK 28.07.1981	

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).

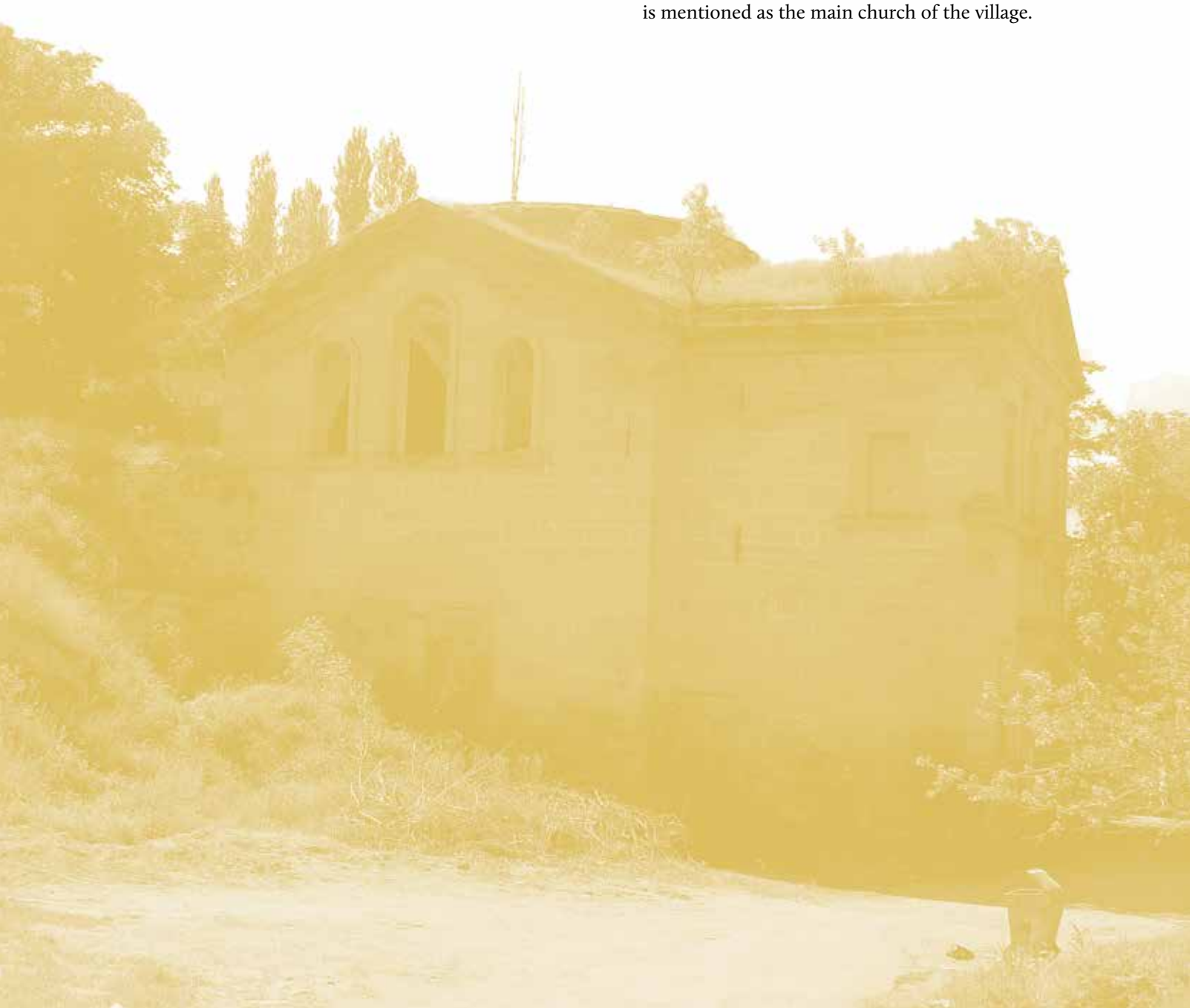
CHURCH OF SAINT STEPHAN | SURP STEPANOS

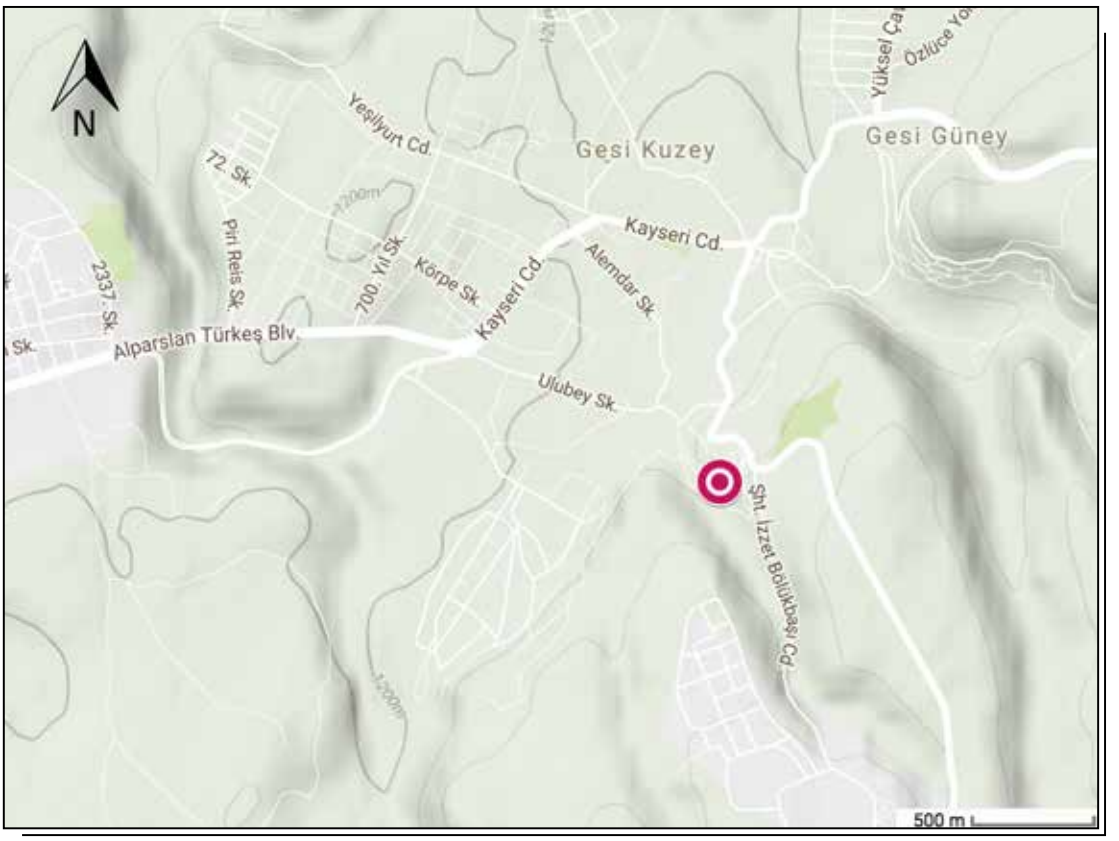
Location: Melikgazi county, Gesi Bahçeli neighborhood	
Period/year of construction: 1857-1858	**GPS:** 38°46'53.71"N 35°39'15.85"E
Present function: Warehouse	**Ownership status:** Private property
Date and number of registry: GEEAYK 12.3.1977-360	

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.

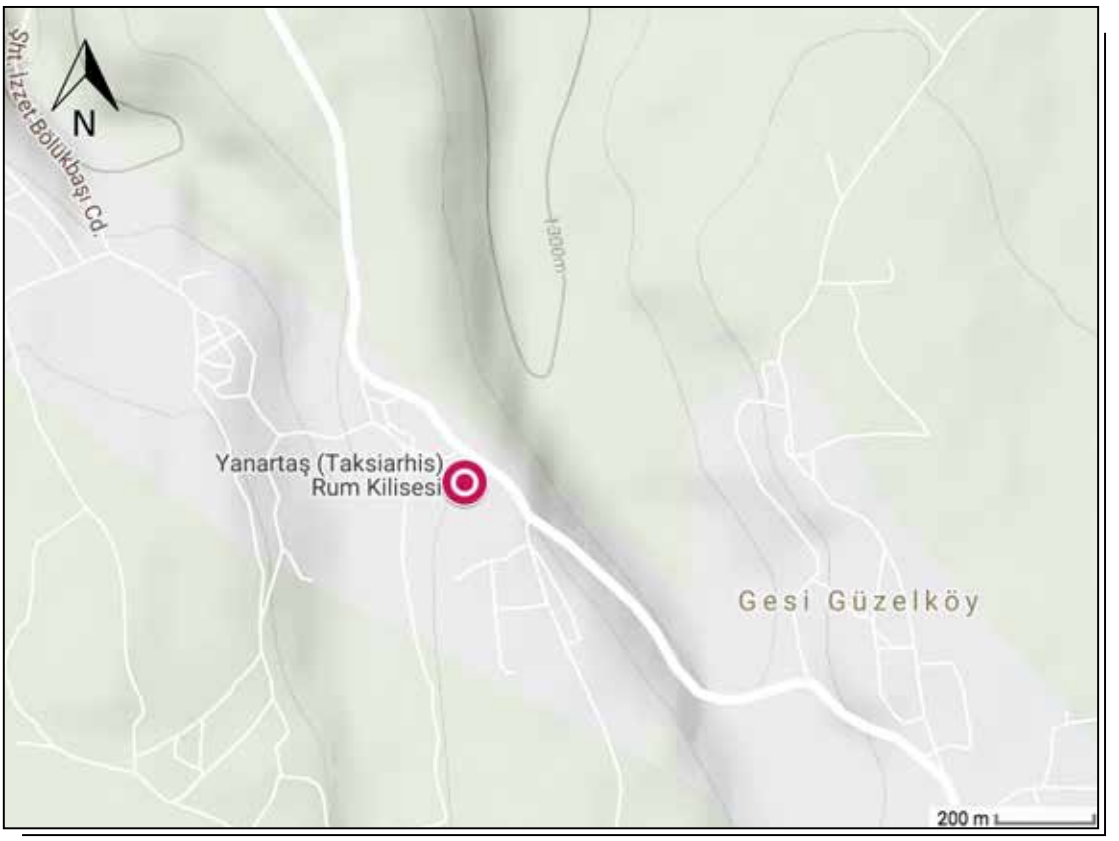
CHURCH OF TAXIARCHIS | TAXIARCHIS

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.

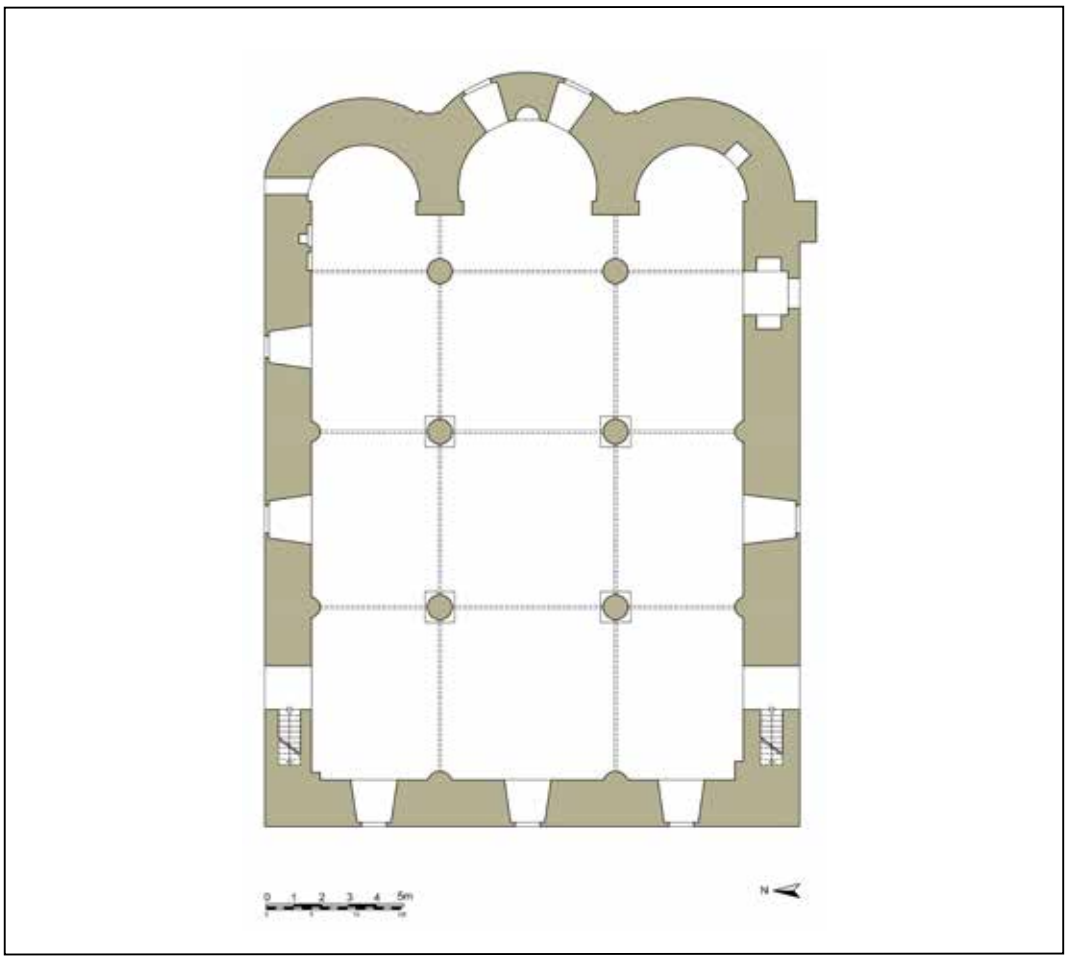
The naos is divided into three, with the nave being wider than side aisles. The dome is supported by two lines of columns standing above square pedestals joined with pointed arches in the nave. Two other columns on the bema floor on the same axis with other columns facing the apse complete the connection 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.

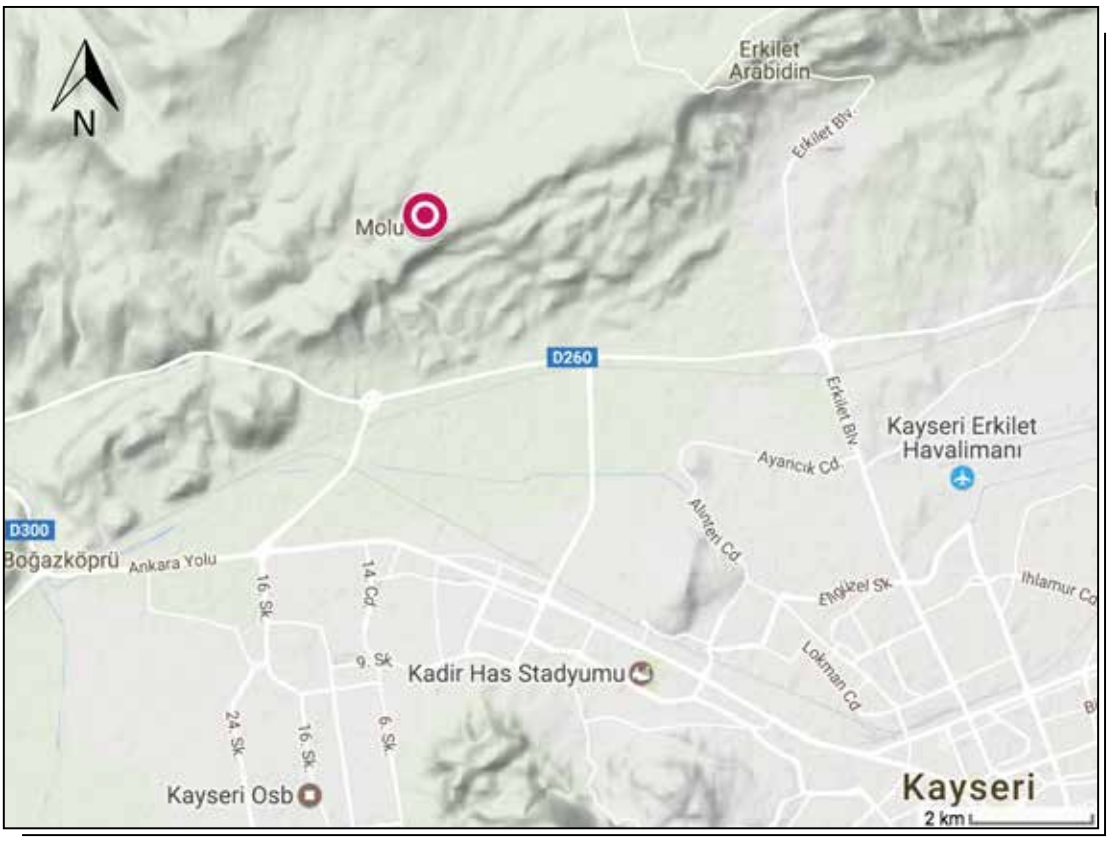
THE GREEK SCHOOL IN MOLU

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.

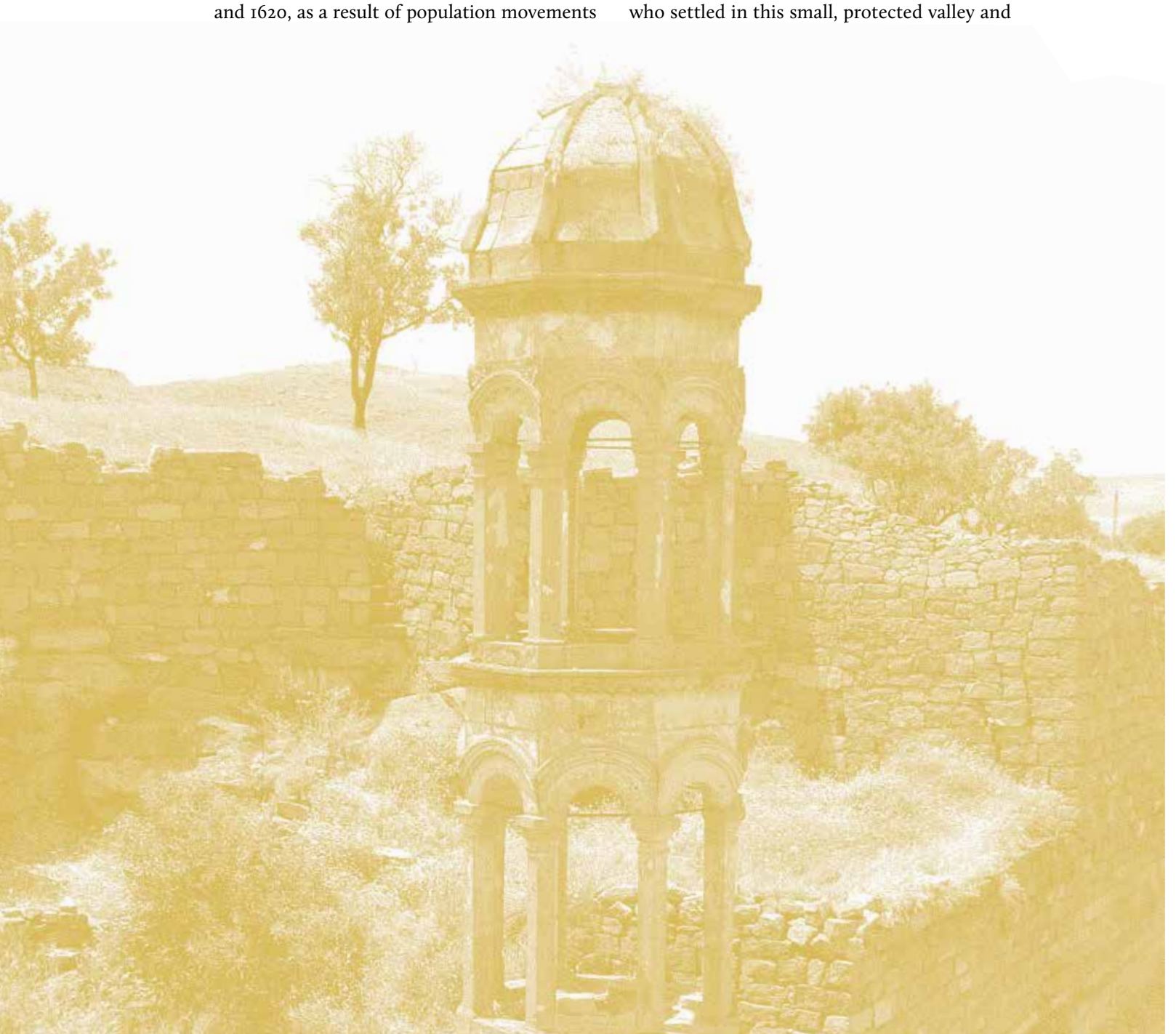
CHURCH OF VIRGIN MARY | PANAGIA

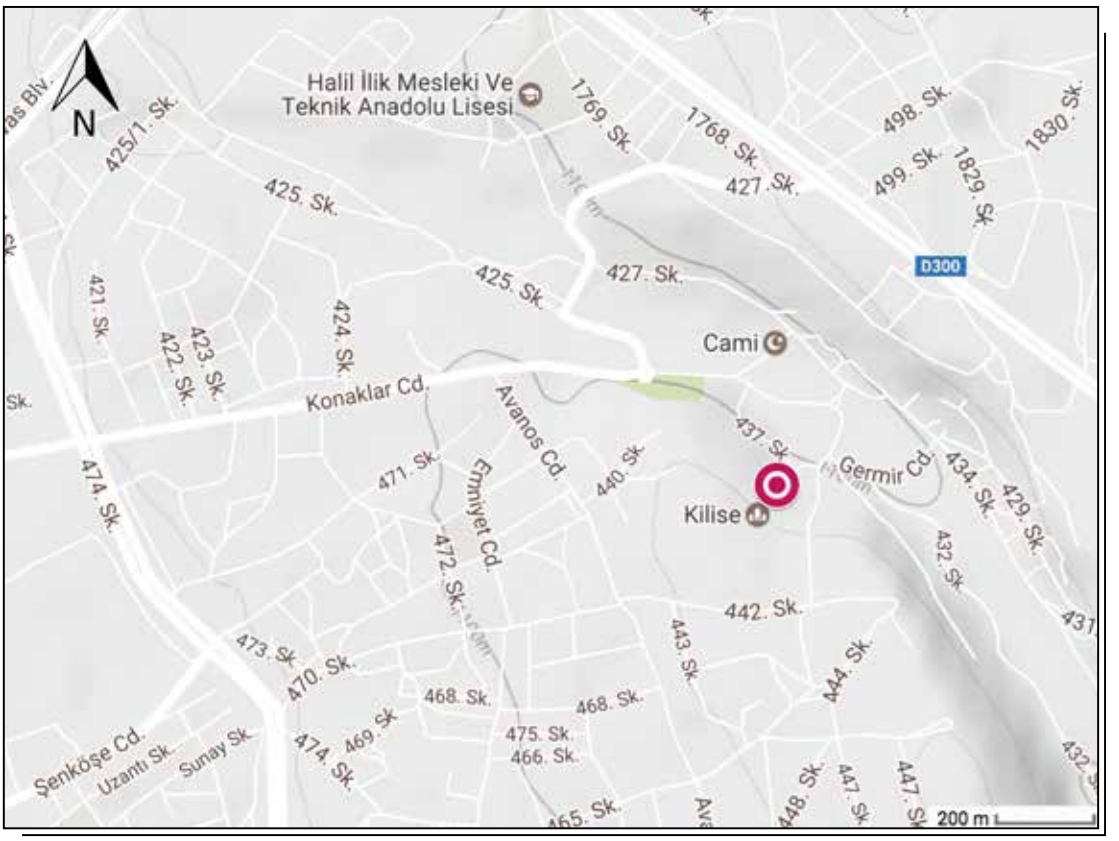
Location: Melikgazi county, Germir neighborhood	
Period/year of construction: 1837	**GPS:** 38°44'12.9"N 35°33'38.4"E
Present function: Not in use	**Ownership status:** Private property
Date and number of registry: KVTVKK 06.11.1993-1619	

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.

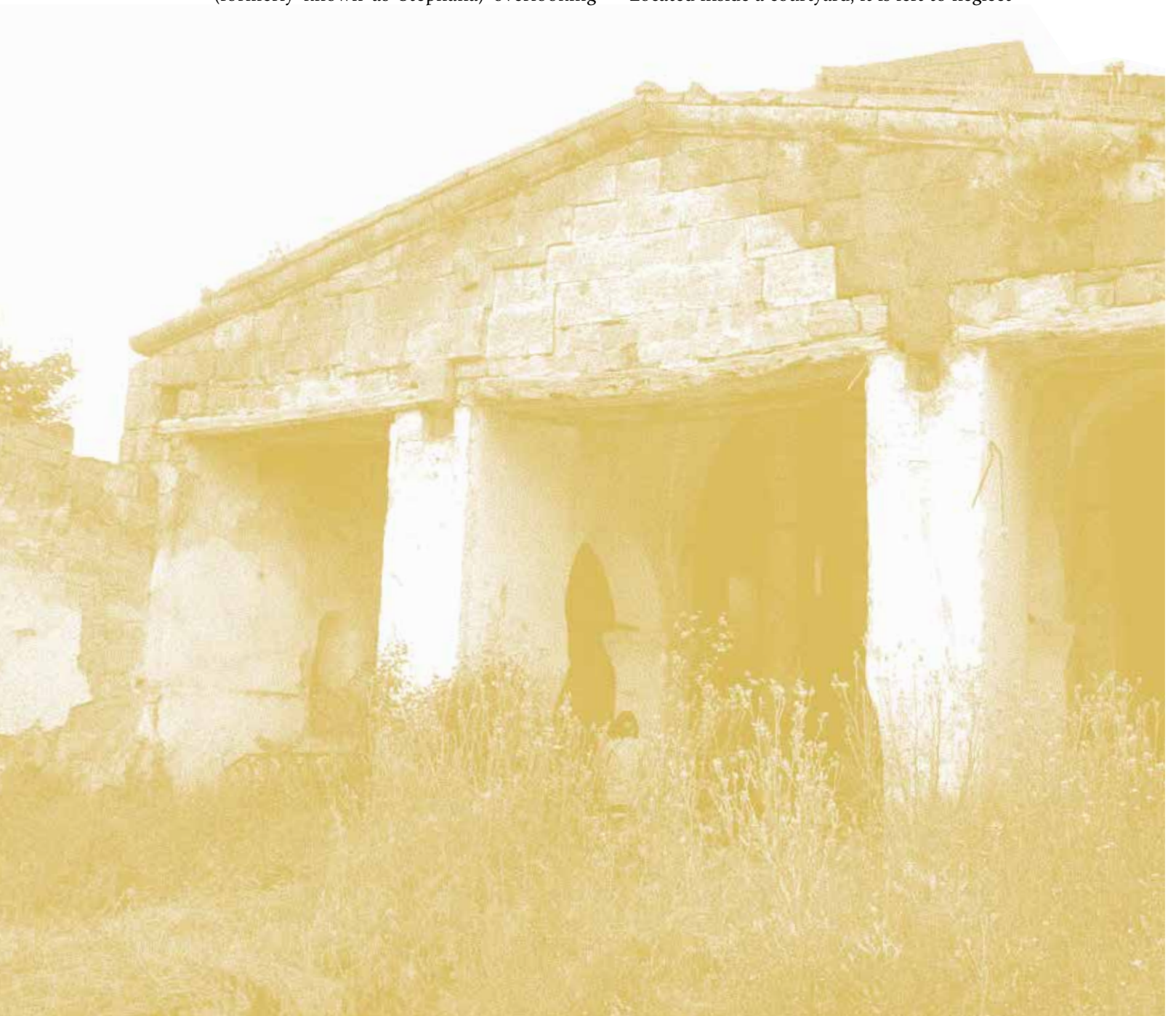
CHURCH OF VIRGIN MARY | PANAGIA

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

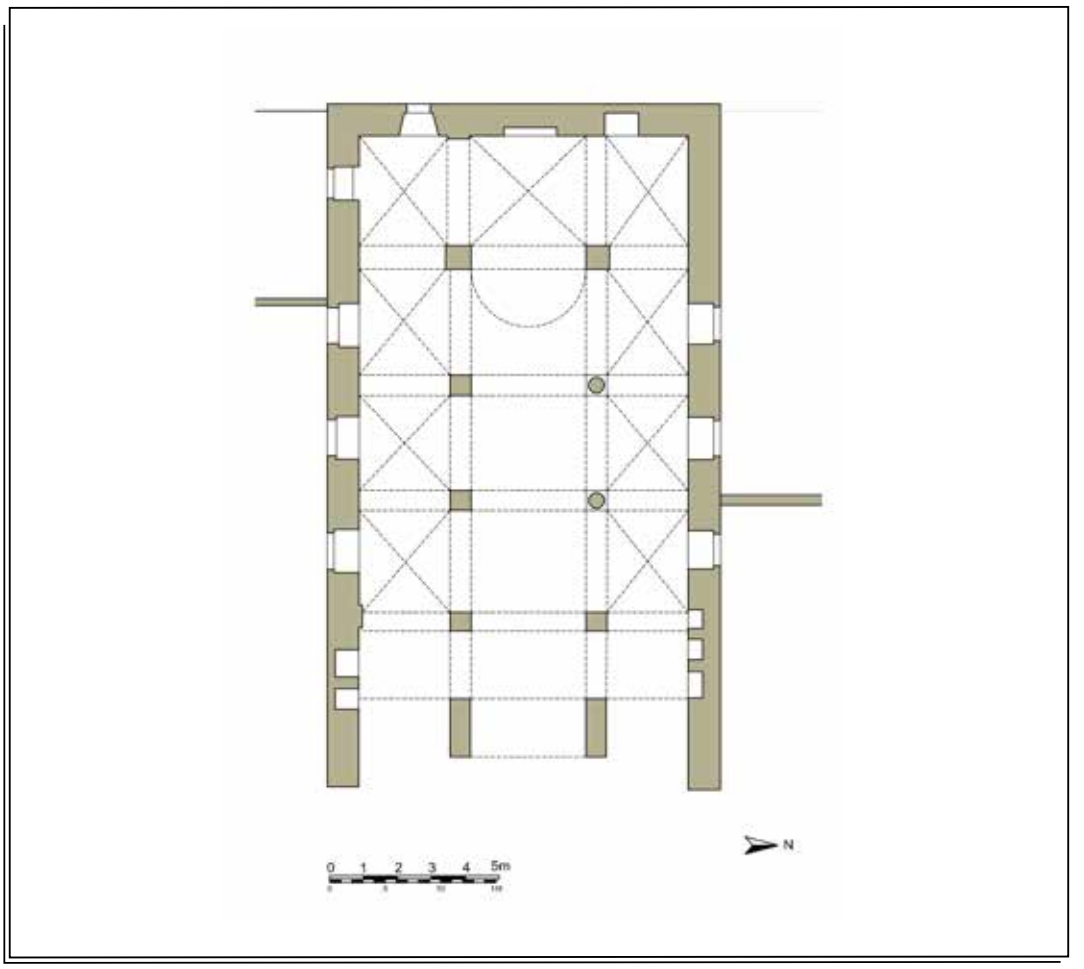
wall contains three arched windows while there are three more on the gable on the east wall which defines the naos.

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.

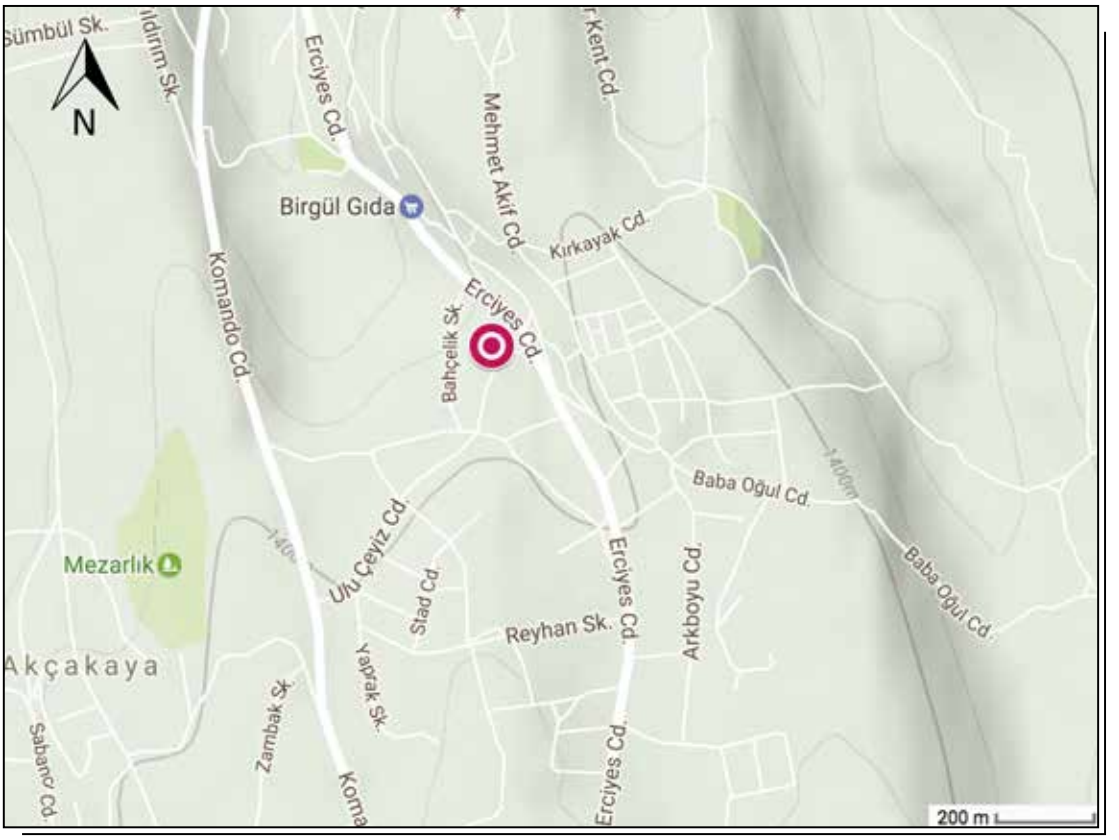
CHURCH OF SAINT DEMETRIOS | AGIOS DIMITRIOS

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.

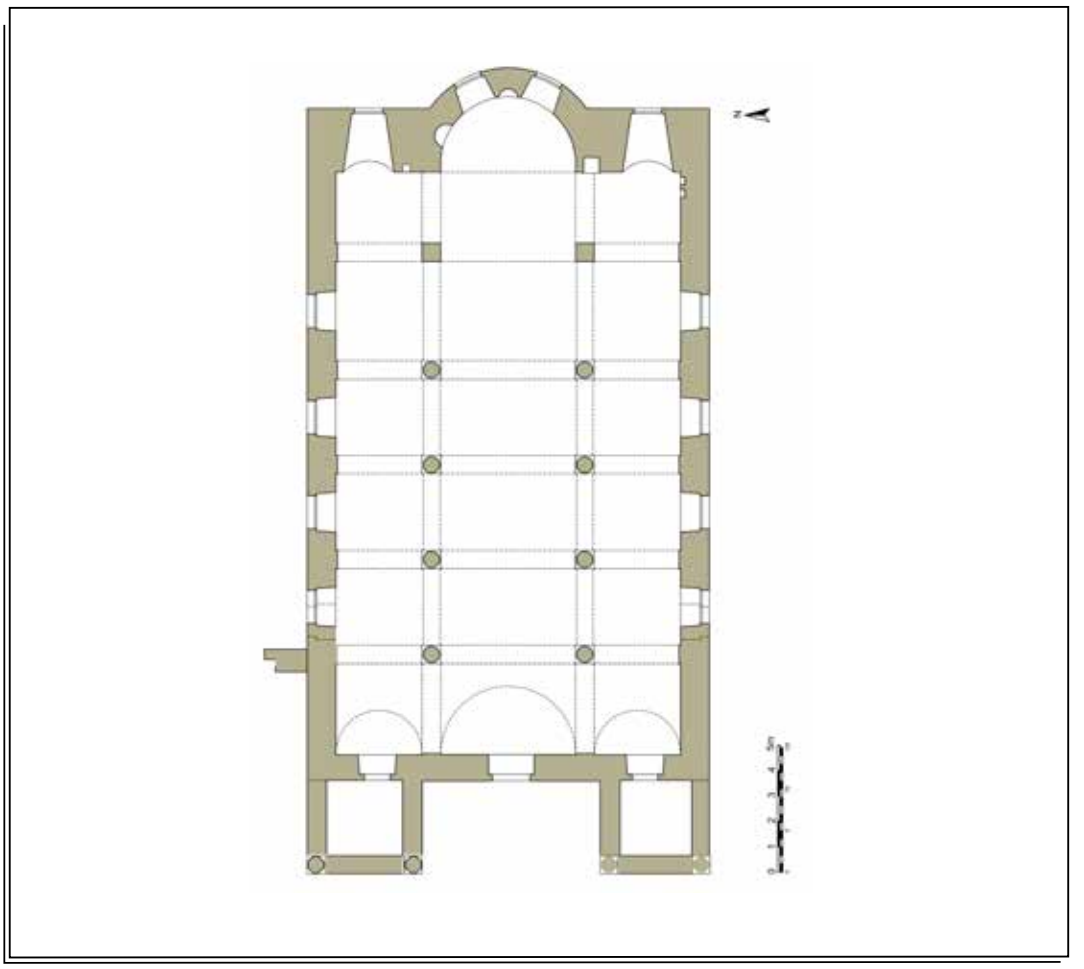
The structure is built with ashlar masonry with tuff blocks and other materials such as wood, iron, and lime mortar. The church has double walls with close joints. The roof is built with fluted volcanic panels.

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.

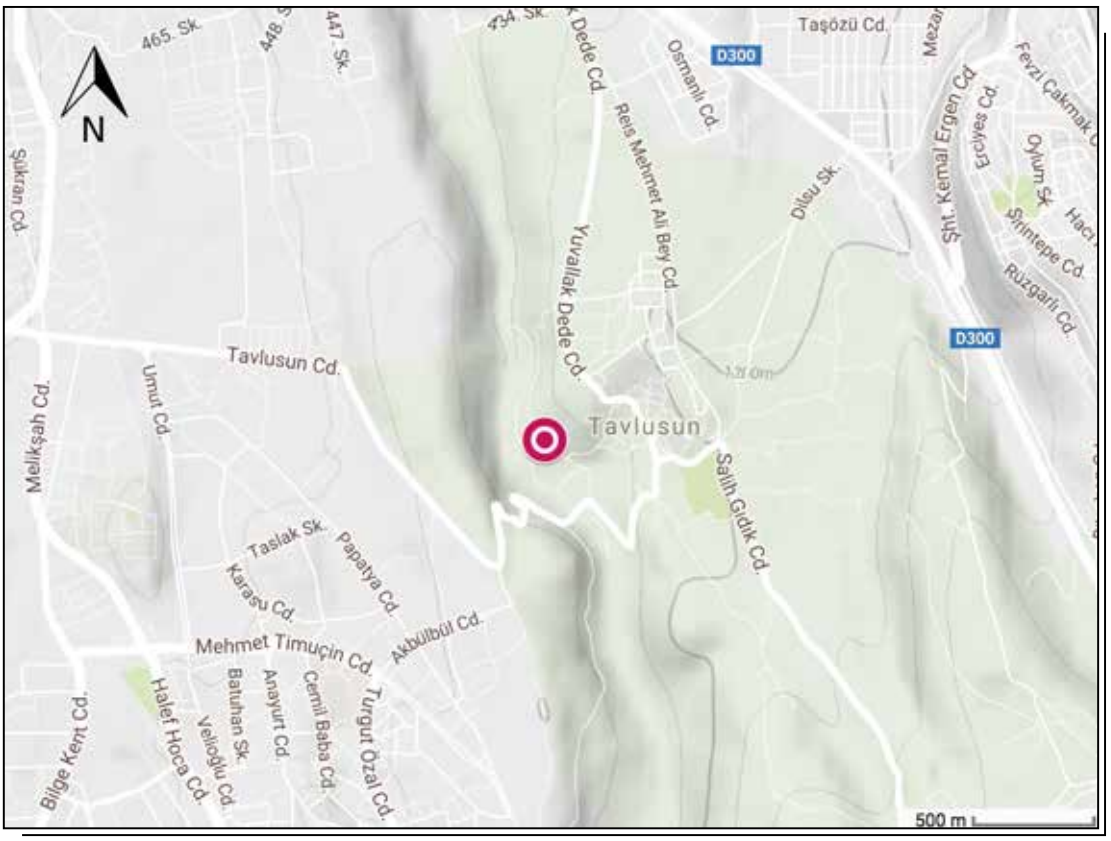
CHURCH OF SAINT THEODORE | SURP TOROS

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

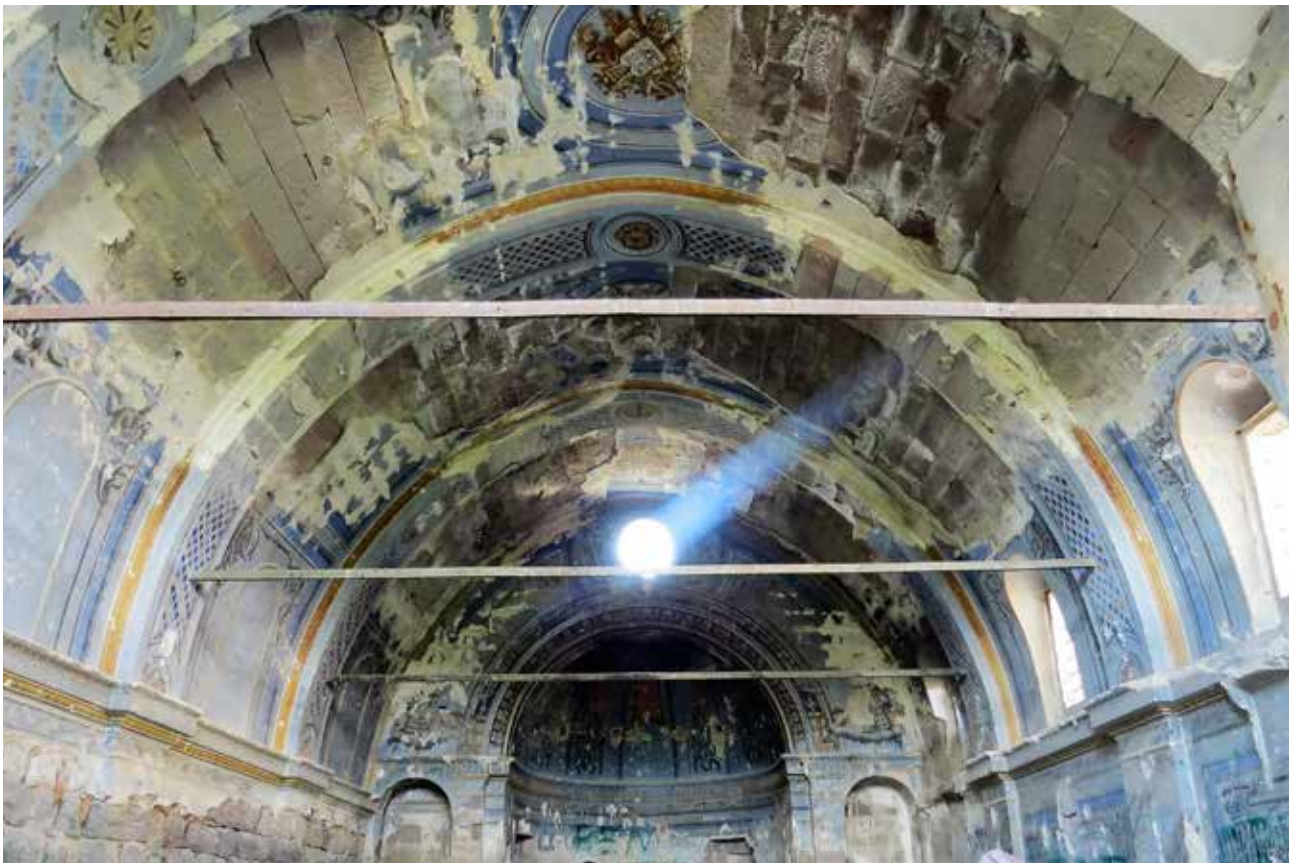
According to Armenian historian Alboyajian, Armenians settled in Tavlusun in the 17th century. The village is located between Germir and Talas to the northeast of Derevank valley (Alboyajian, 1937, 1, 759-760). The only record on Church of Saint Theodore is the phrase "Armenian house of worship reportedly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

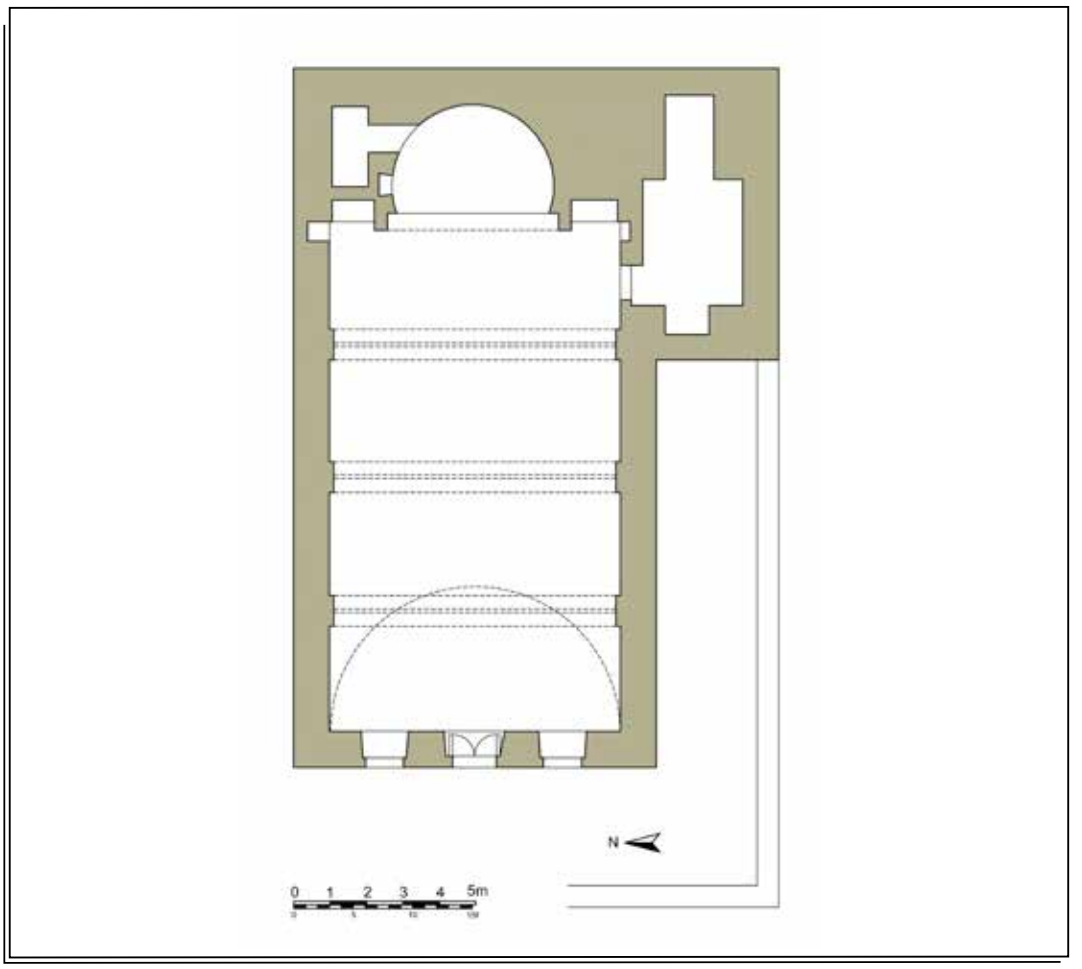
Church of Saint Theodore is built on a slope to the northwest of Church of Saint Basil (Agios Vasilios). Unlike the east-west axis common to other churches, the structure is a single-nave, rectangular church with a somewhat high-rising barrel vaulted interior and covered with a pitched roof. The courtyard 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

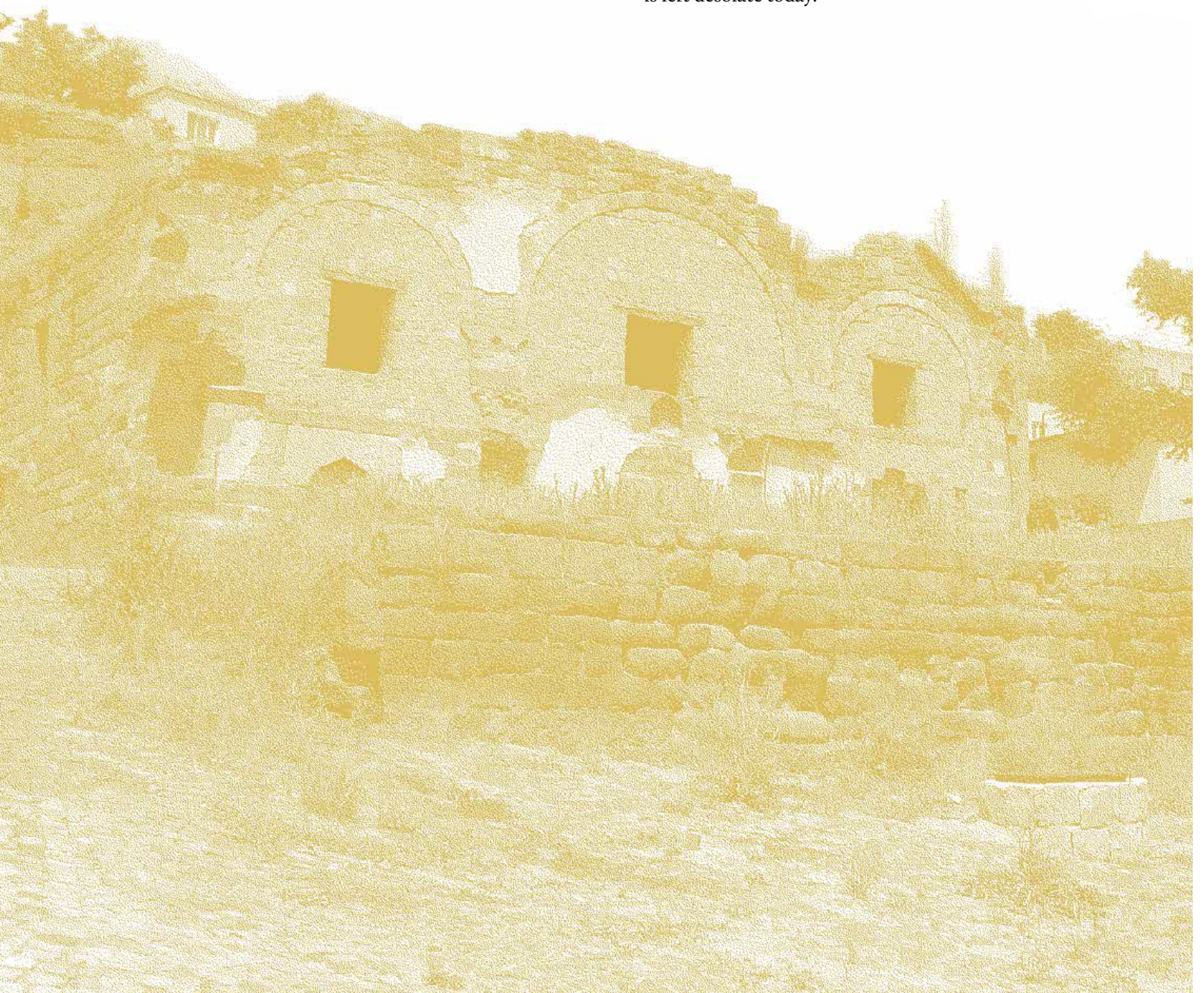
Location: Melikgazi county, Germir neighborhood	
Period/year of construction: 1725	**GPS:** 38°44'18.7"N 35°33'51.0"E
Present function: Not in use	
Ownership status: Private property (under the auspices of the Treasury)	
Date and number of registry: Kayseri KVTVKK 06.11.1993	

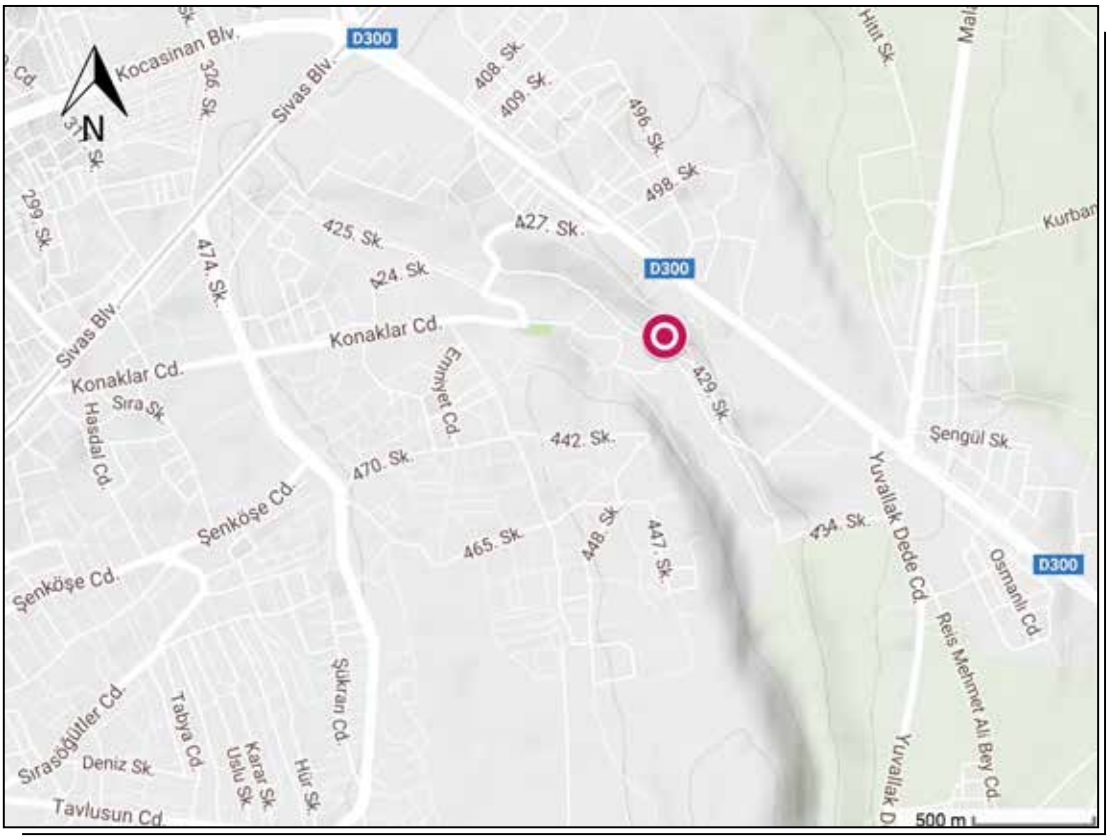
Alin Pontioğlu

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.

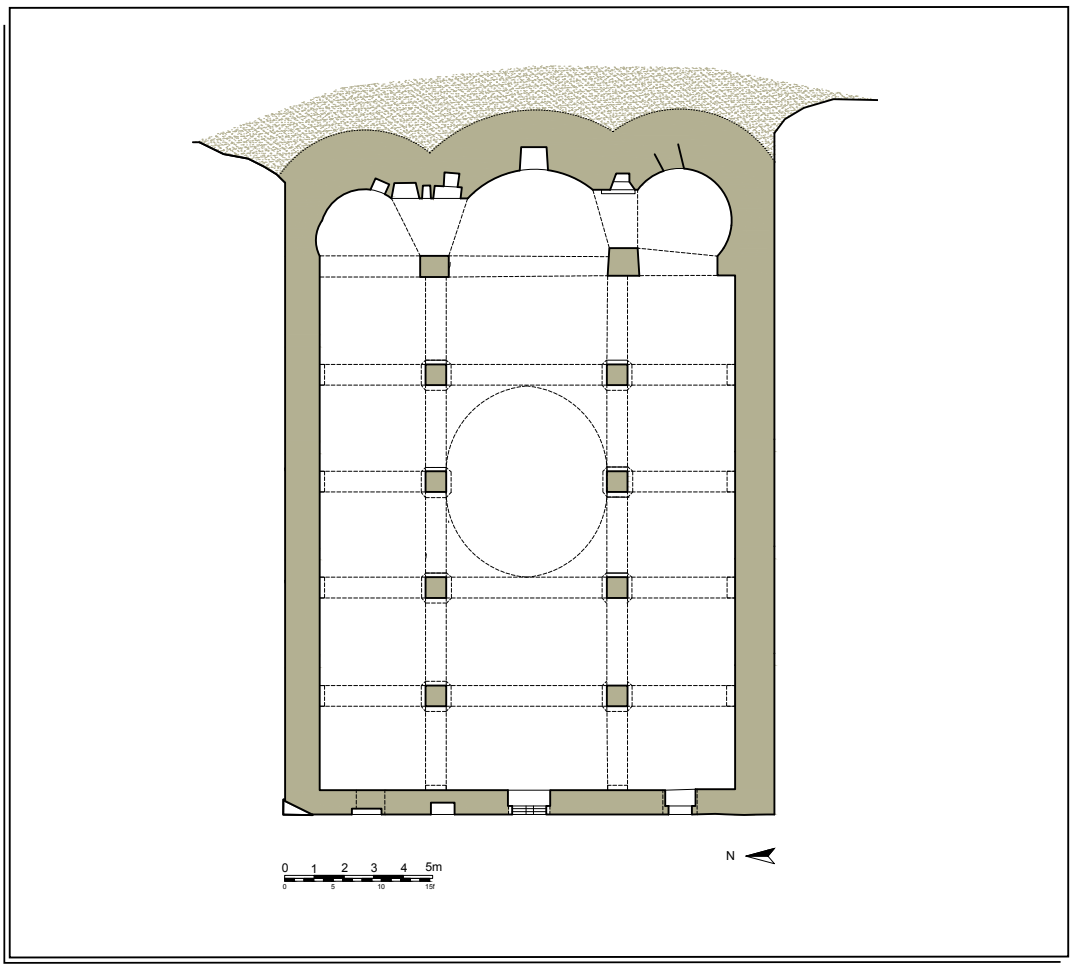
The structure has a three-naved, domed basilical plan. The interior measurements of the naos are 16.6x13.45 m, and it is divided into three naves, the middle being larger than the other two, by eight columns, four on each side. Built in ashlar, the columns are 0.65x0.65 m and join each other with pointed 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.

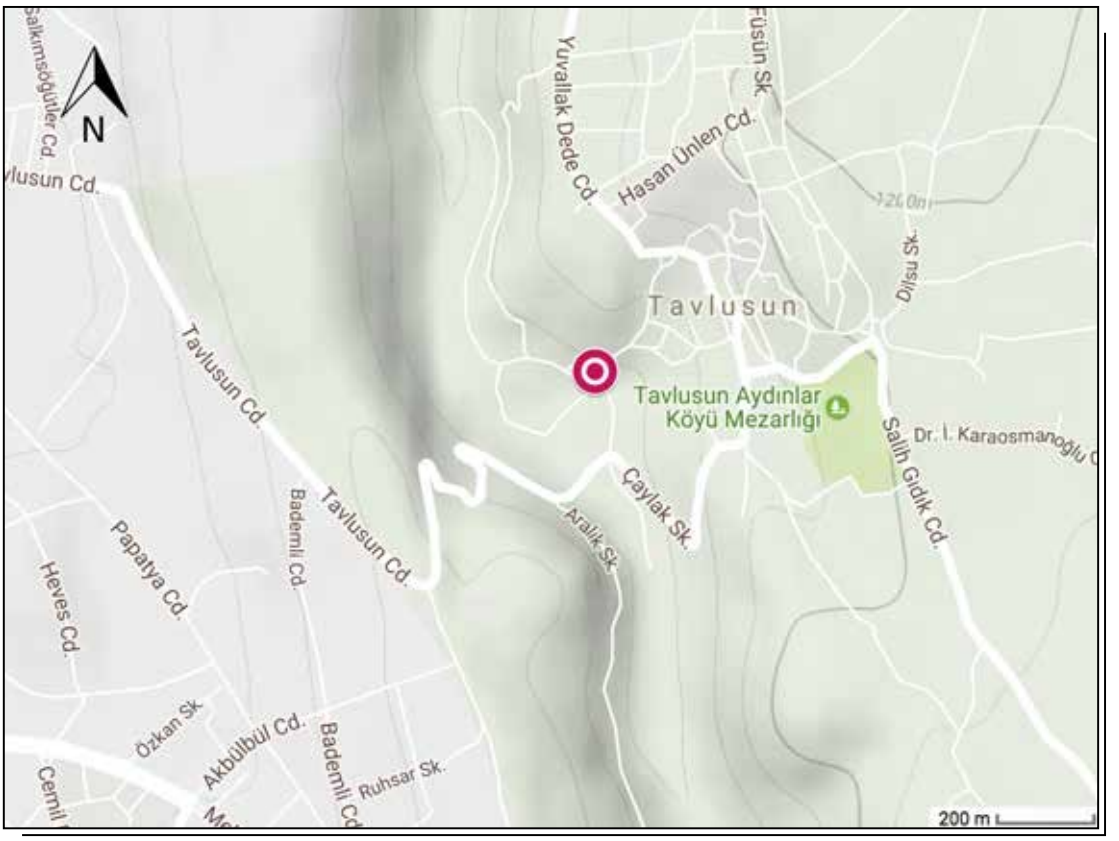
CHURCH OF SAINT BASIL | AGIOS VASILIOS

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	

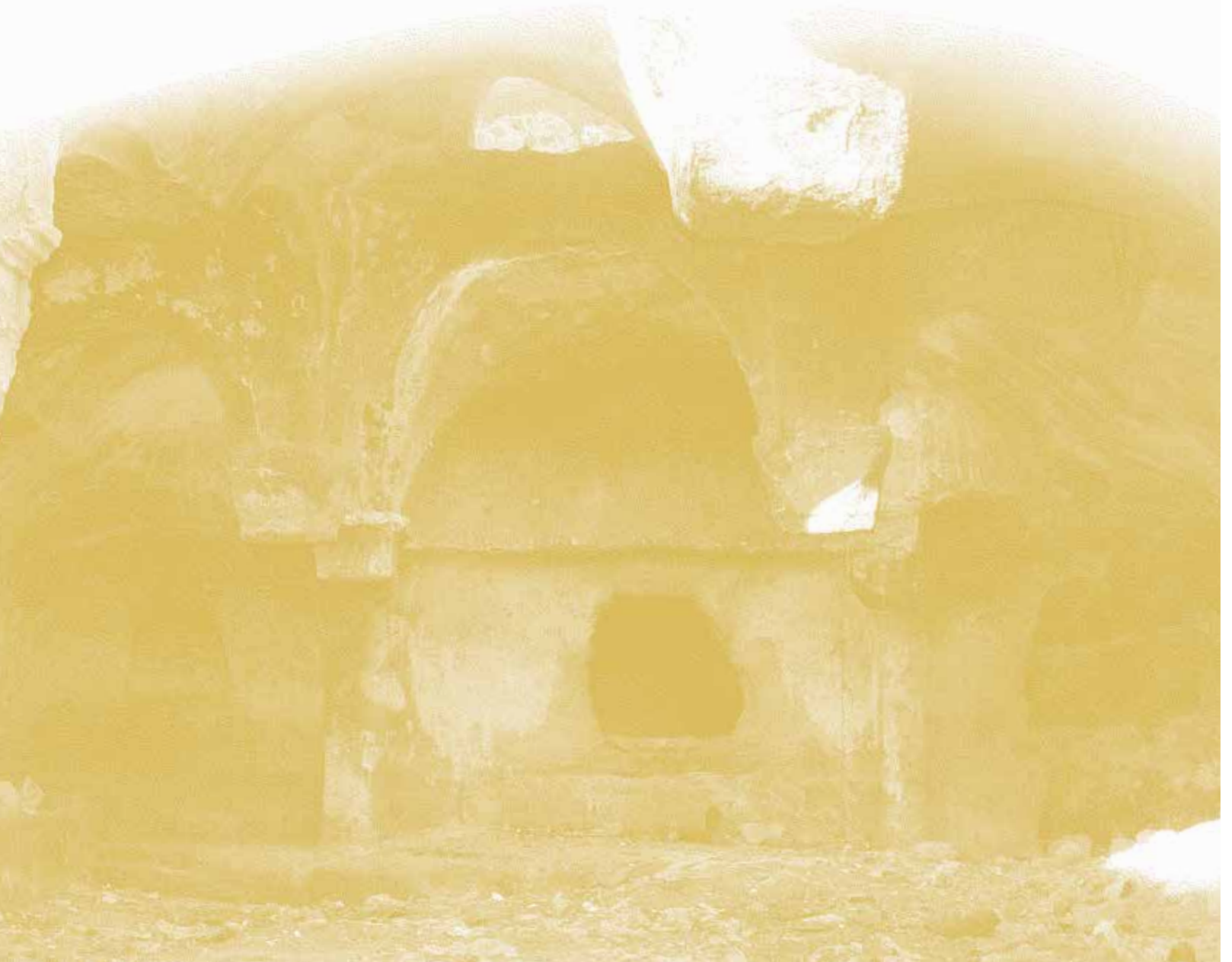
Alin Pontioğlu

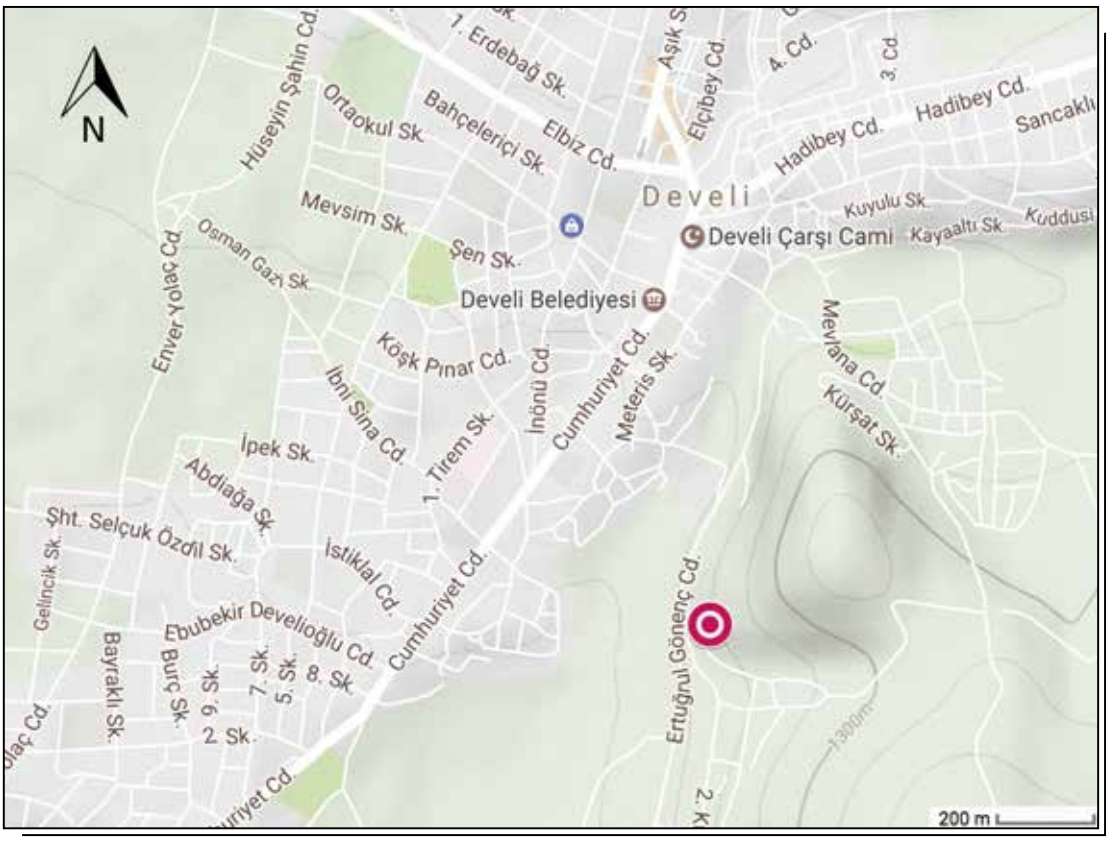
HISTORY

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.

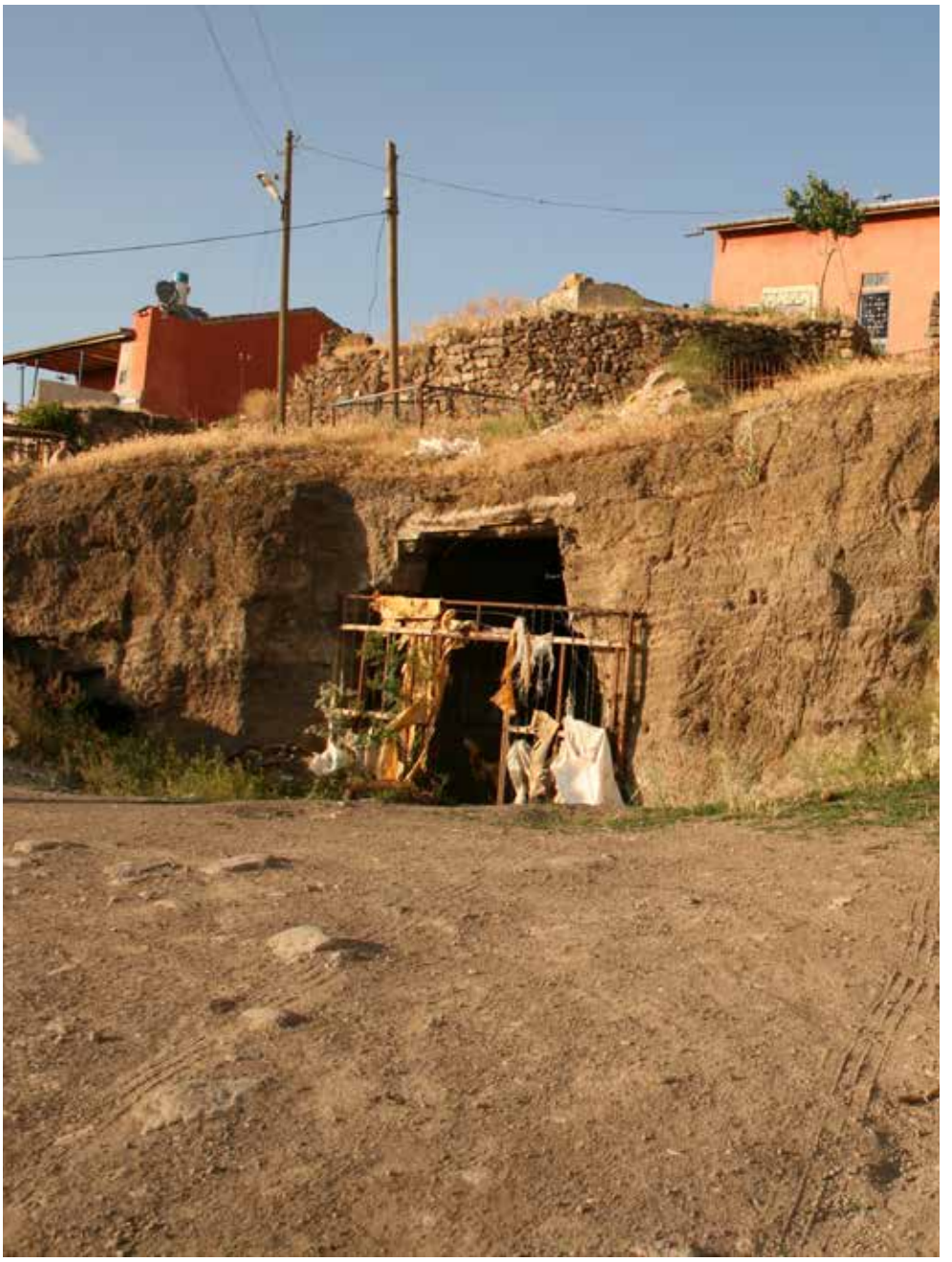
Some parts of the walls are of rock while some others are mud brick masonry. The interior of the church is plastered with lime, with small fresco fragments appearing in some places. All of the columns are cut, but capitals, arches, and vaults are in place.

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.

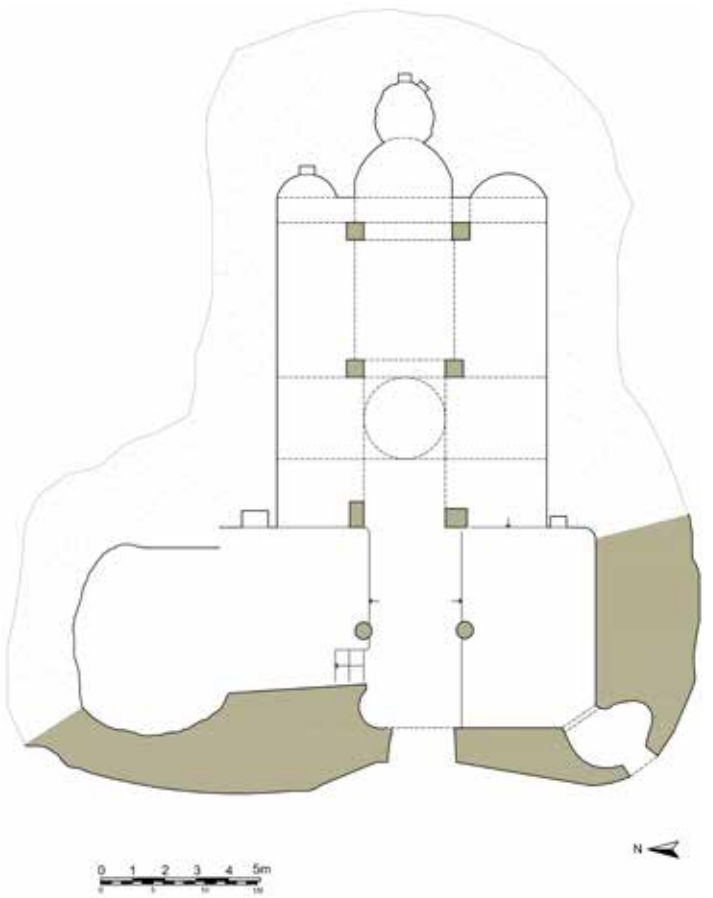
PRESENT CONDITION

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.

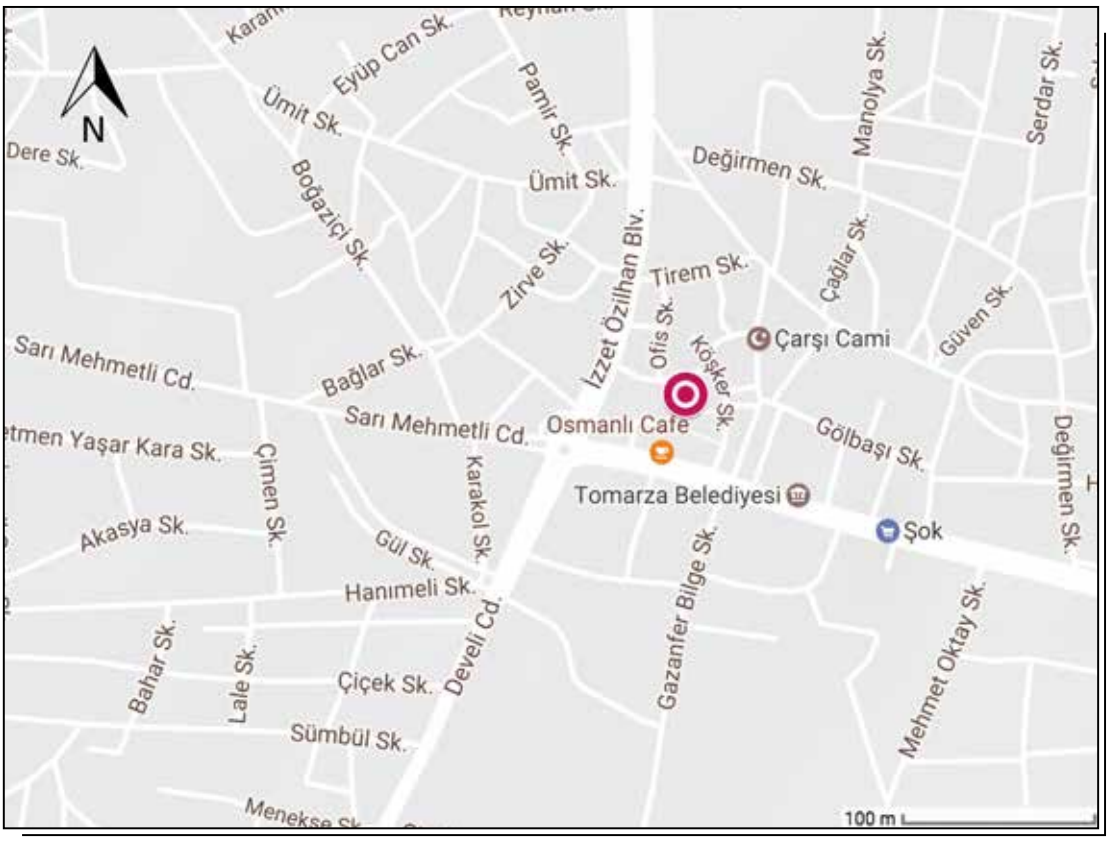
CHURCH OF SAINTS PETER AND PAUL | SURP BOGOS BEDROS

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.

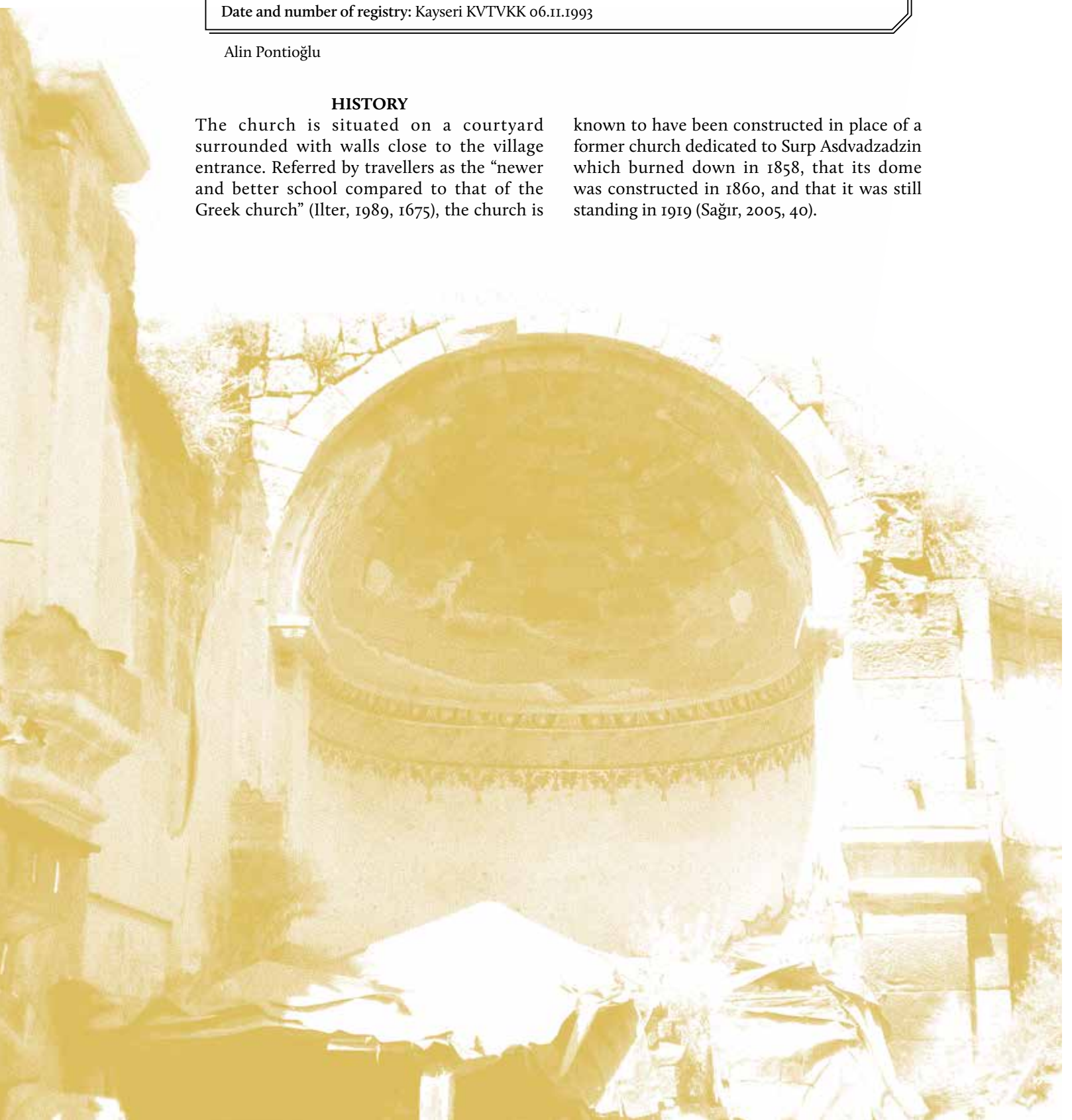
CHURCH OF SAINT STEPHAN | SURP STEPANOS

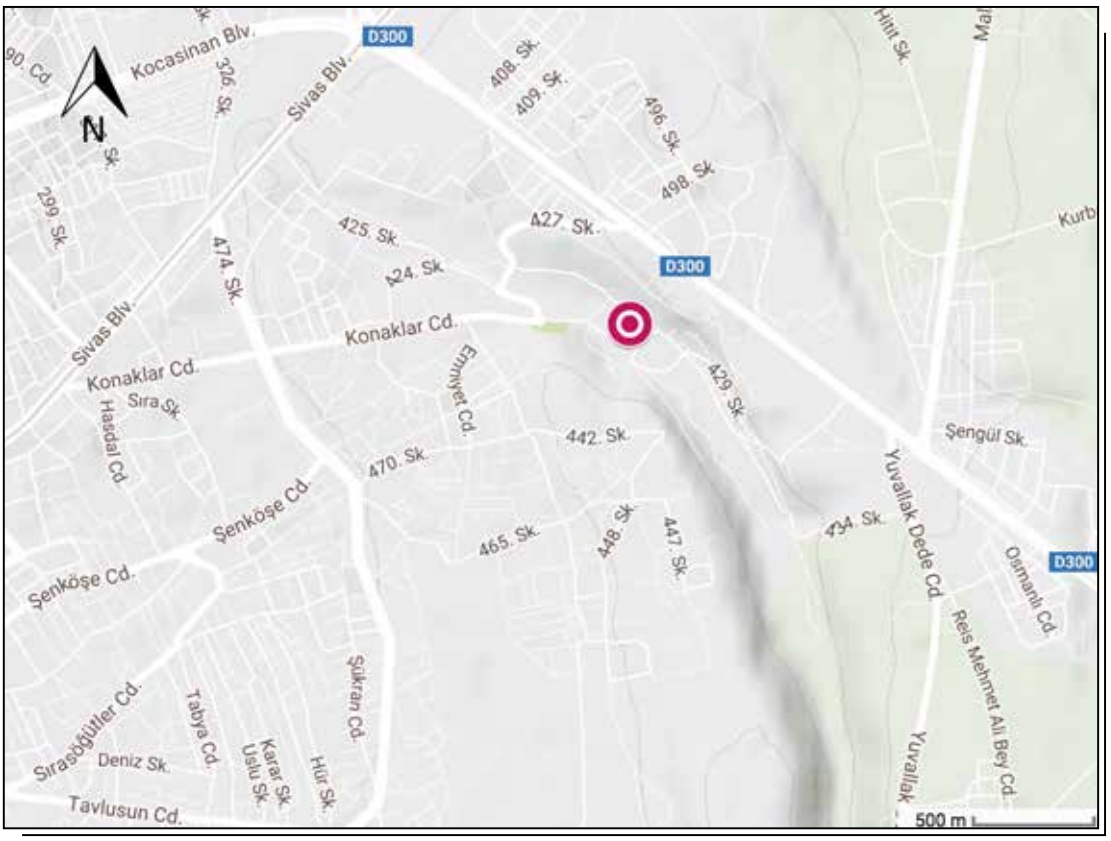
Location: Melikgazi county, Germir neighborhood	
Period/year of construction: 1860	**GPS:** 38°44'19.17"N 35°33'43.23"E
Present function: Stable and dwelling	
Ownership status: Private property (under the auspices of Kayseri Governorship)	
Date and number of registry: Kayseri KVTVKK 06.11.1993	

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.

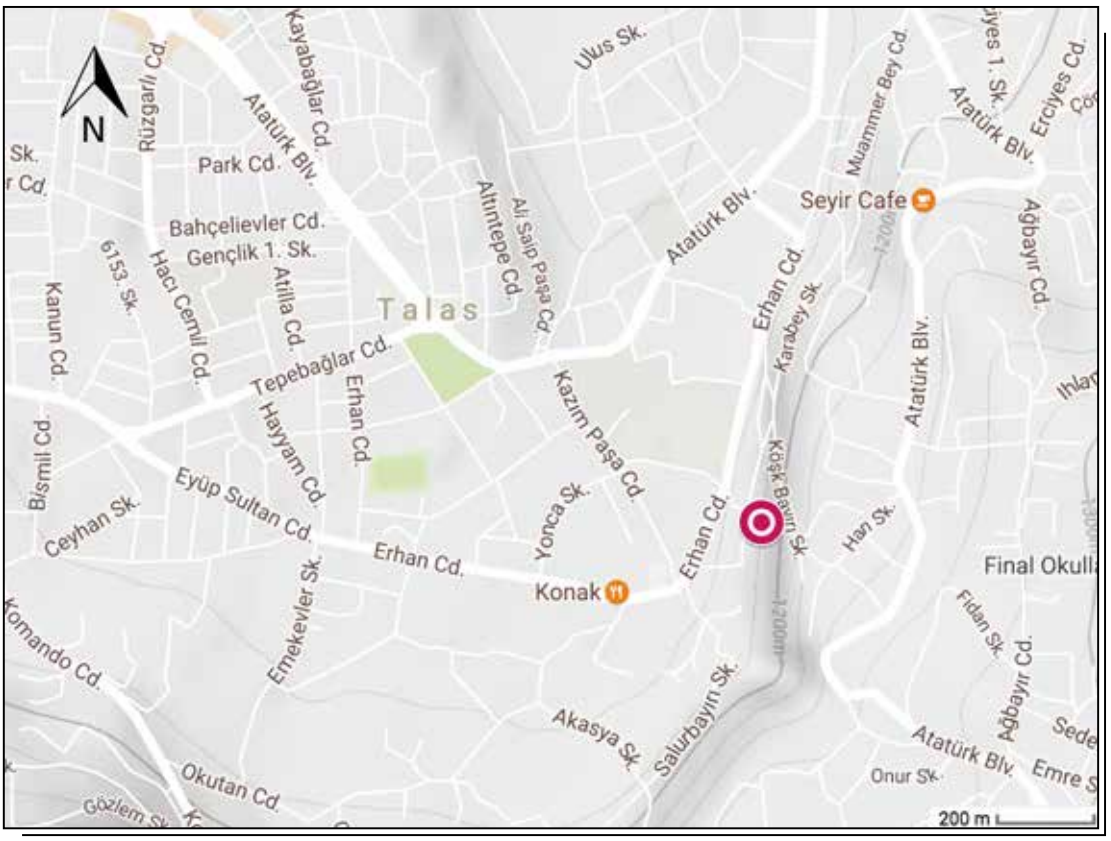
CHURCH OF TAXIARCHIS | TAXIARCHIS

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.

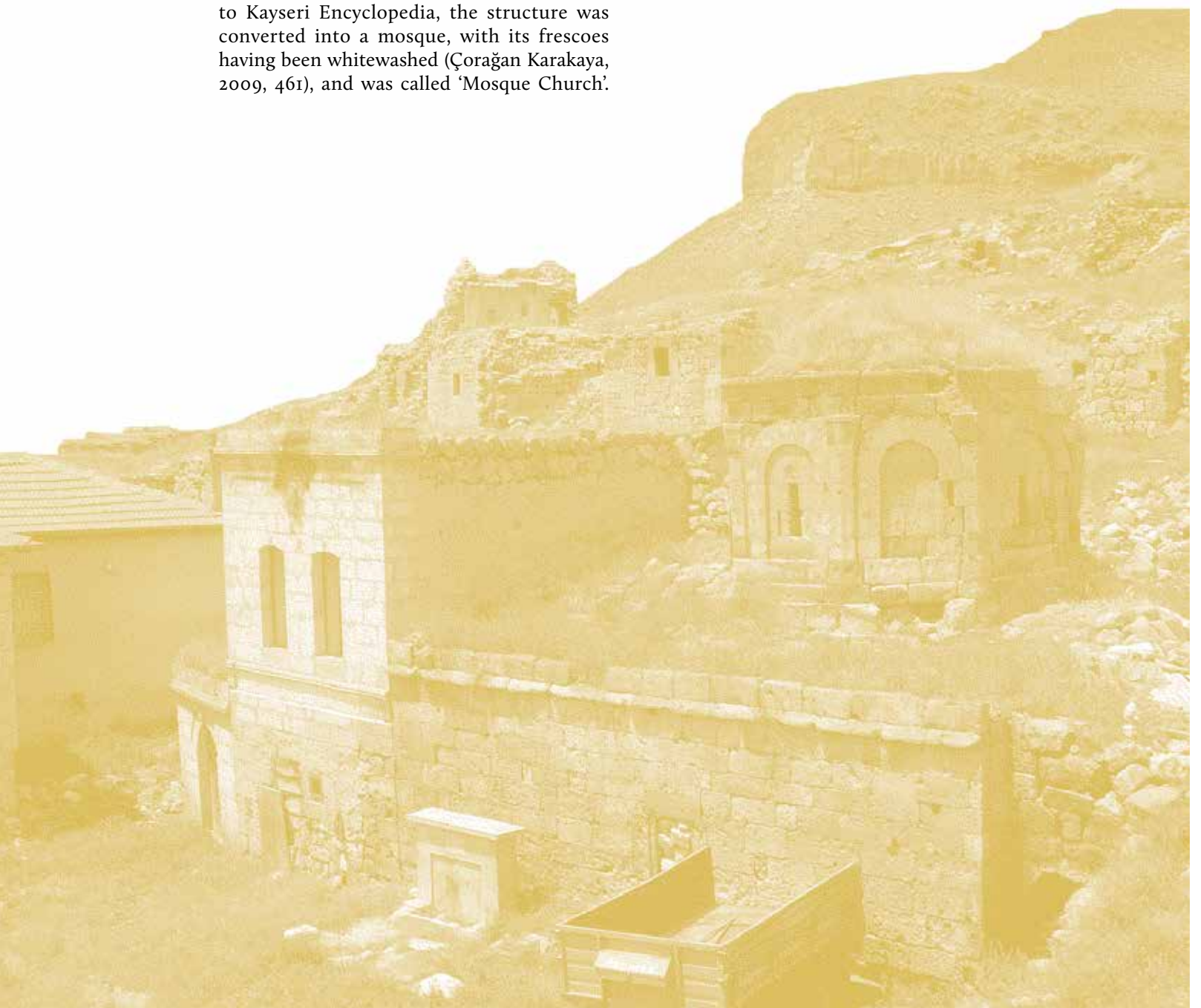
CHURCH OF SAINT EUSTACE | AGIOS EFSTATHIOS

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.

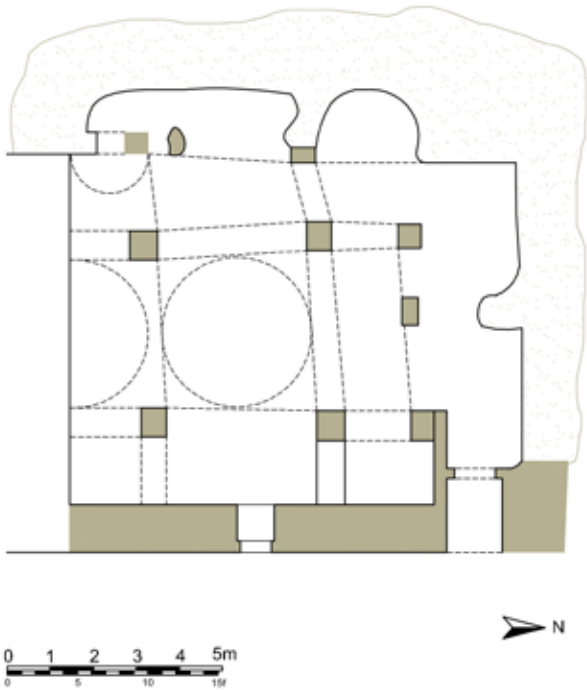
The only visible façade of the structure is the modest ashlar south façade. No decorative elements such as cornices, reliefs, or spolia are extant, apart from the roof molding. There is a window with a stone lintel that has been walled. As the original ground level is raised now, neither the original 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.

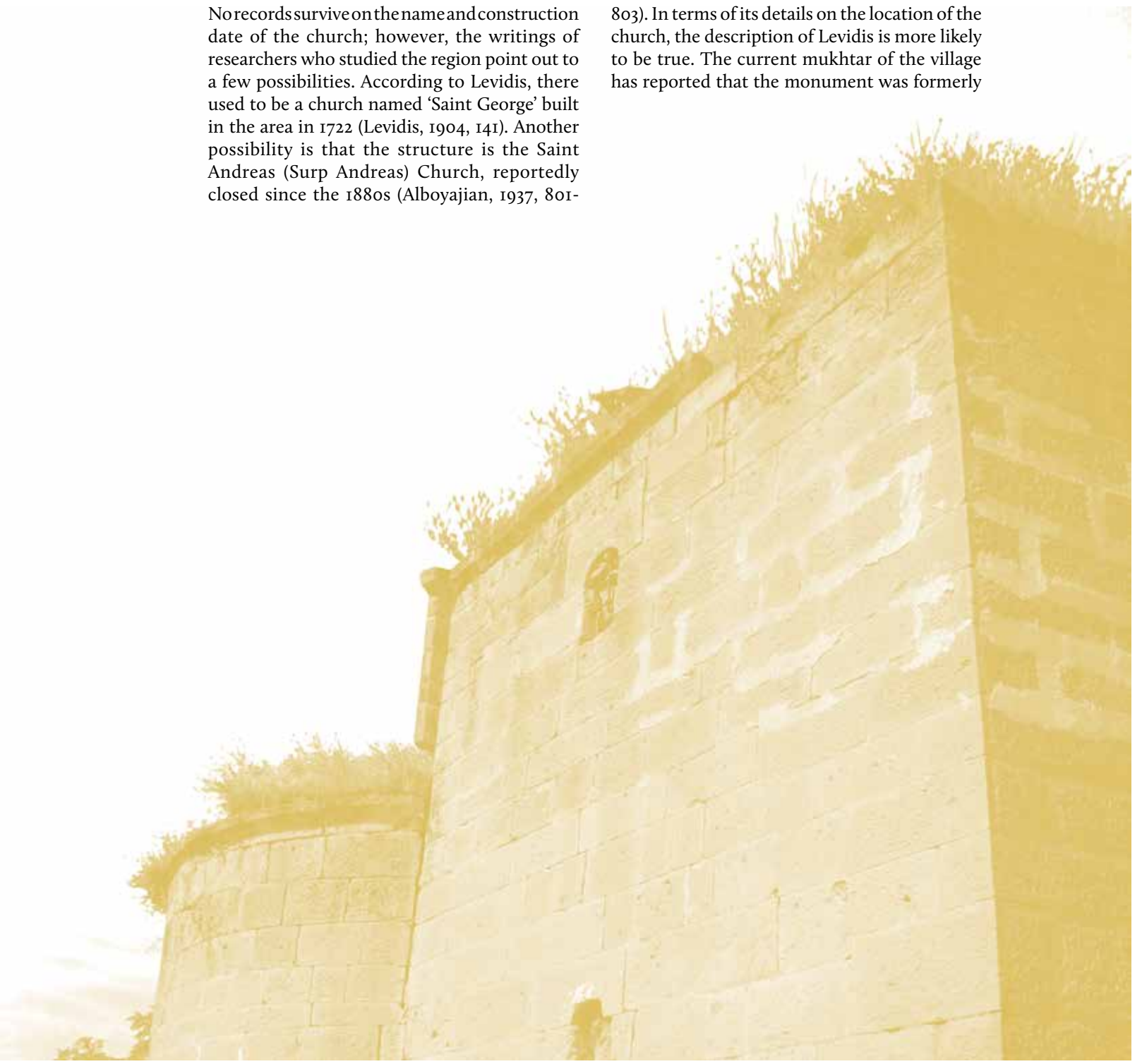
CHURCH OF SAINT GEORGE | AGIOS GEORGIOS

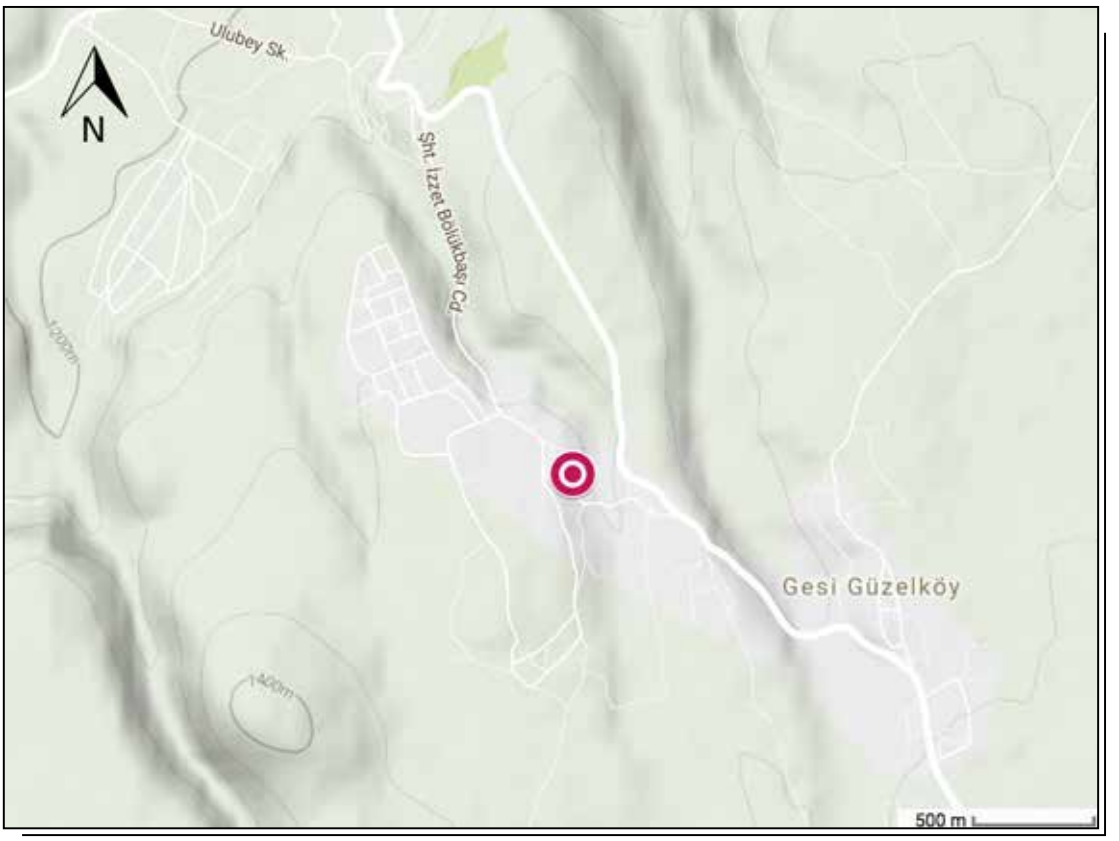
Location: Melikgazi county, Gesi Kayabağ neighborhood	
Period/year of construction: 19th century	**GPS:** 38°46'08.8"N 35°39'46.0"E
Present function: Warehouse	**Ownership status:** Common property of the village
Date and number of registry: KKTVKK 14.12.2007	

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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Adana

ADANA SITE ASSESSMENT VISIT

Dates: October 21-28, 2015

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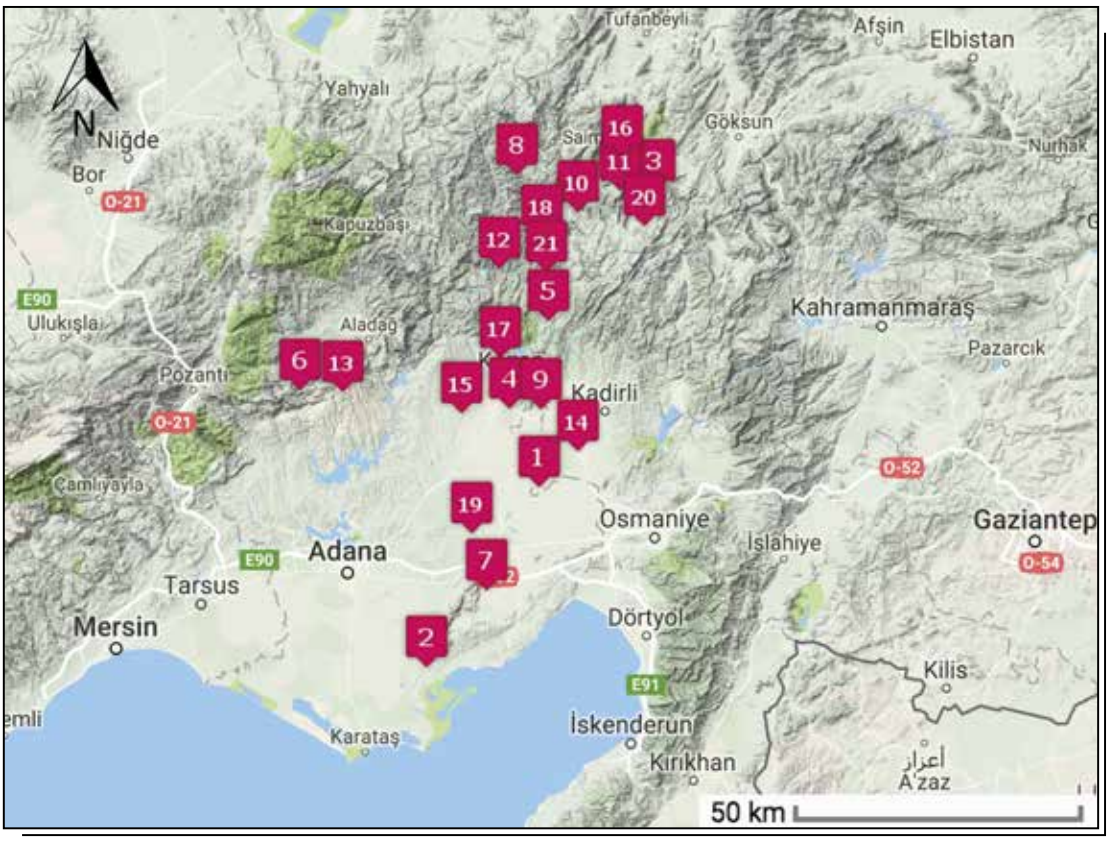
ADANA RISK ANALYSIS MATRIX

	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**
Anavarza Fortress	5	5	4	4	**18**	4	4	3	4	1	2	3	**21**	**39**
The Church in Çatalpınar	2	1	1	3	**7**	5	4	4	5	4	5	4	**31**	**38**
Maidens' Bathhouse	5	3	1	1	**10**	5	2	2	5	5	5	4	**28**	**38**
Kara Church (Kozan)	5	4	3	3	**15**	4	1	3	4	4	2	5	**23**	**38**
The Church in Karabucak	2	2	1	1	**6**	5	3	3	5	5	5	5	**31**	**37**
Alişa | Tamrut Fortress	5	4	1	1	**11**	4	4	3	5	1	4	4	**25**	**36**
Levongla | Yılan Fortress	5	4	2	2	**13**	5	5	4	4	3	1	1	**23**	**36**
The Church in Süphandere	3	2	1	1	**7**	5	2	2	5	5	5	4	**28**	**35**
Sis Monastery	5	2	1	1	**9**	5	1	3	5	4	3	5	**26**	**35**
Kara Church (Saimbeyli)	4	1	3	1	**9**	3	3	2	5	5	4	4	**26**	**35**
Sahak Mesrop School	5	2	2	1	**10**	5	1	2	5	5	2	5	**25**	**35**
The Church in Karacauşağı	3	1	1	1	**6**	5	3	2	4	5	3	5	**27**	**33**
Sarıçiçek Monastery	3	2	1	1	**7**	3	5	3	5	3	3	4	**26**	**33**
Köreken Kırkkapı Church	3	2	3	2	**10**	4	2	3	5	3	2	5	**23**	**33**
Sis | Kozan Fortress	5	5	1	2	**13**	3	2	3	4	3	3	2	**20**	**33**
Monastery of Saint James | Surp Hagop	5	3	1	1	**10**	4	1	2	4	4	3	4	**22**	**32**
The Church in Ferhatlı	3	1	3	1	**8**	1	3	3	5	3	3	5	**23**	**31**
Kara Church (Feke)	5	3	4	4	**16**	3	2	2	3	1	1	2	**14**	**30**
Tumlu Fortress	5	5	1	1	**12**	1	4	4	4	1	1	1	**16**	**28**
Haçin | Saimbeyli Fortress	5	5	1	1	**12**	2	1	2	2	1	2	1	**11**	**23**
Vahka | Feke Fortress	5	5	1	1	**12**	1	3	2	2	1	1	1	**11**	**23**

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 Adana



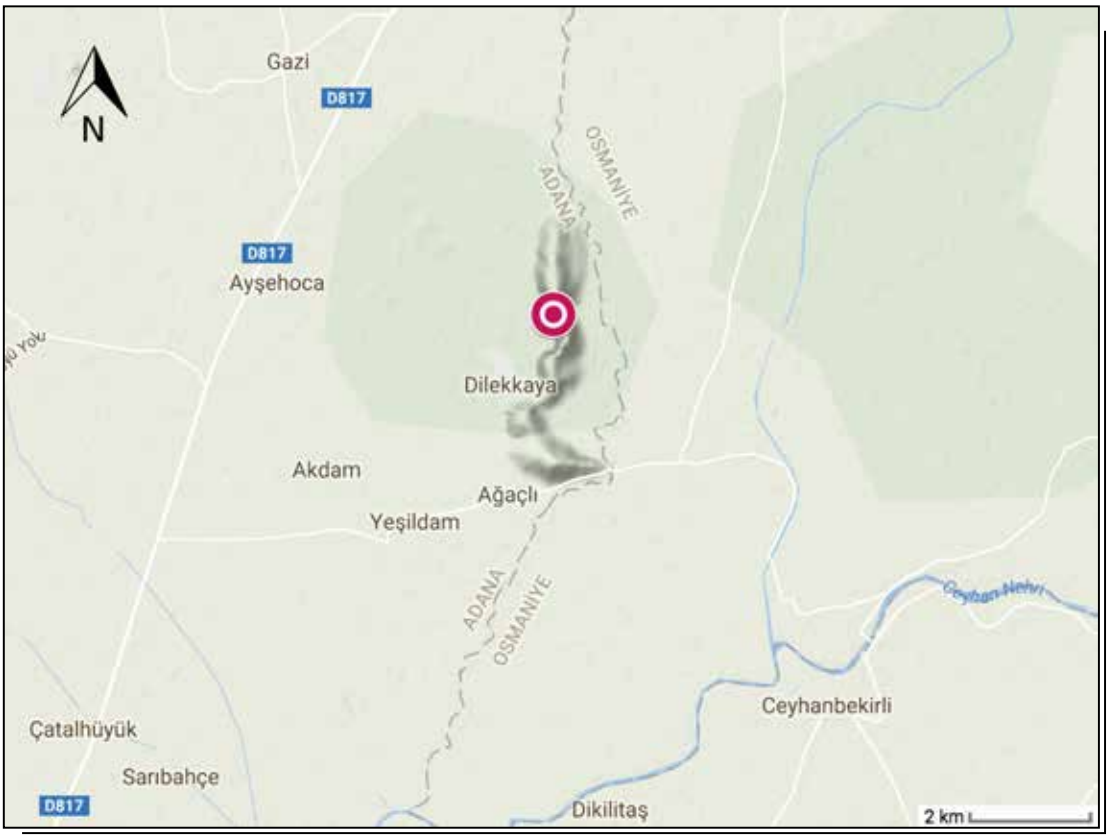
ANAVARZA FORTRESS

Location: Kozan county, Dilekkaya neighborhood	
Period/year of construction: 12th century	**GPS:** 37°15'04.8"N 35°54'12.0"E
Present function: Not in use	**Ownership status:** No cadastral record
Date and number of registry: GEEAYK 14.11.1981-3198 (1st, 2nd, 3rd degree archaeological site)	

Elmon Hançer

HISTORY

In Upper Çukurova, near the Armenian Kingdom of Cilicia's capital of Sis/Kozan, beside a neighborhood currently known as Dilekkaya, the Anavarza Fortress is located on cliffs rising above the east slope of the ancient city of Anavarza since the middle ages. Prince Toros I (1100-1129), leading Cilician Armenia, conquered Anavarza from the Byzantines after Feke (Vahga) Fortress in 1100 according to Gough (generally accepted as near 1110); and after reinforcing the town and fortress, made it



into a second center for the princeship. Toros I completed intense reconstruction of the fortress and surroundings, strengthening the ramparts and building new structures. It is known that he had to reconstruct Anavarza Fortress especially after the destructive earthquake of 1114 (Harutyunyan 1992, 360; Hançer 2016, 293). Anavarza Fortress remained the center of the Rubenid Baronship until 1137; although it changed hands between the Byzantines and Armenians many times. Anavarza remained an Armenian civic center until 1173, before it became a kingdom and the capital was moved to Sis Fortress until the destruction of the kingdom (sources vary from 1180-1190). Anavarza Fortress has special importance among military architecture of the Middle Ages due to its size, topography and strategic location. Whether in terms of its political role in Cilician history or of carrying the traces of Armenian cultural heritage, the fortress and town formed the second largest town of Cilicia Pedias after Sis. After the Armenian Kingdom of Cilicia was destroyed in 1375 and the last political presence of Armenians in Anatolia ended, Anavarza Fortress was used as a garrison by the Mamluk State throughout the 15th century (Hançer, 2016, 281-312).

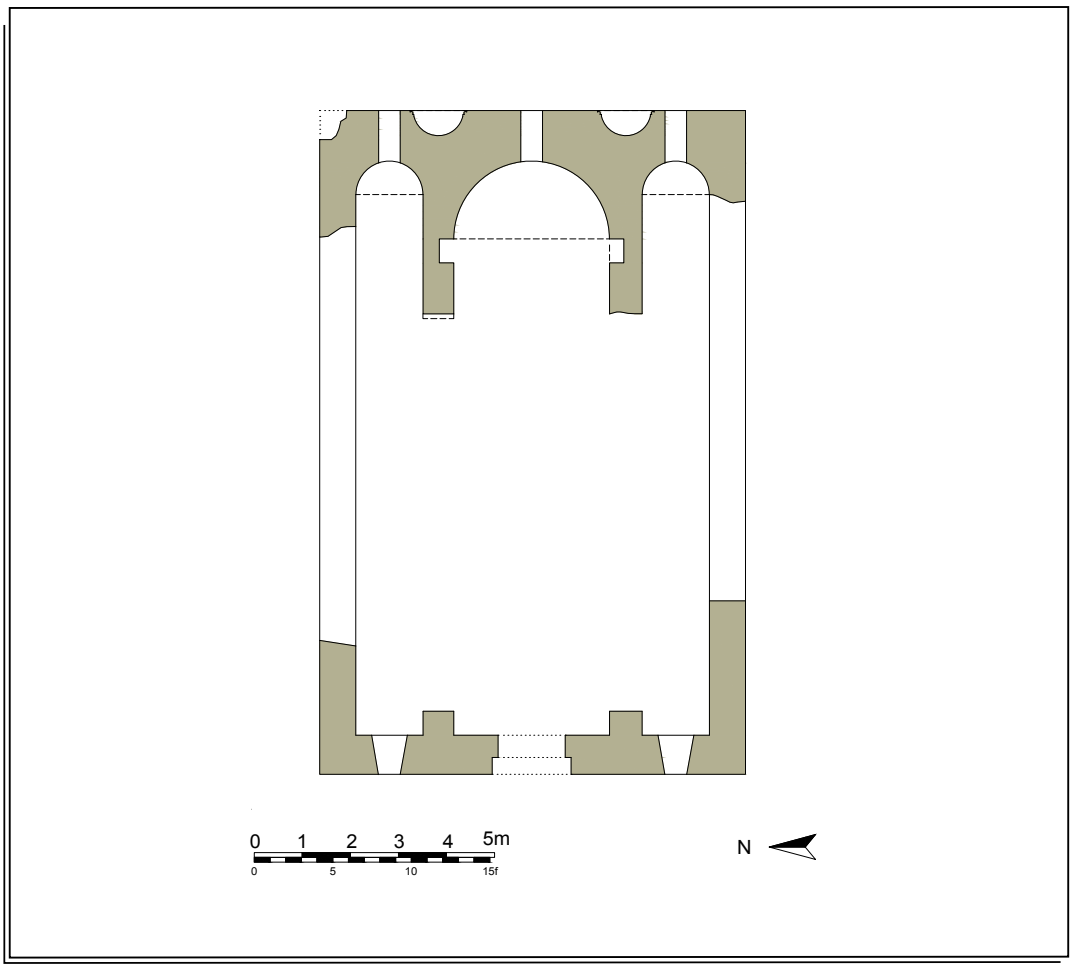
ARCHITECTURE

Two hundred meters above the ancient town, there are serpentine steps carved into the rock leading up to the fortress, located above a very steep cliff rising from the slope. Gough, who prepared the layout of the fortress, stated that there was not any comprehensive archaeological research completed during his studies.

Anavarza Fortress is a two-section structure comprising southern and northern flat areas above a south-north oriented cliff. The south side of the south courtyard forms a strong barrier comprised of four horse-shoe shaped

bastions and a square tower in the west. The south courtyard contains five different wall textures reflecting five construction periods, with a fortification composed of sections used for different functions. The demolished arch of the original entrance into the north tower is a Byzantine structure, and is the only clear remnant of the period before Arab dominance. Being rebuilt in the period of the Armenian Kingdom of Cilicia, the east wing is in relatively better condition and the main fortress entrance opening facing the valley has survived to the present without much damage. When the east wall was rebuilt, the entrance to the north was closed and possibly integrated into a type of annex. Langlois (1861, 440) dated the wall texture composed of bossage stones of the structures in the west of the fortress and in the semicircular towers as Byzantine, while he dated the east section to the period of Armenian Rubenid princes. According to the sources, the northern inner keep was constructed by King Levon I and currently only its foundations survive along with architectural remains without an identified function since archaeological studies has not been completed yet. There are two small structures still standing, one of which is a chapel. The vertical cliffs to the west of the rocks that the inner keep sits on, are fortified with very high, scattered towers.

On the first flat area after the south entrance of the fortress, which extends from south to north, is a church called "Zoravarats" dedicated to the military saints Kevork (George) and Toros and was built by Prince Toros I. Edwards (1982, 156-161) described this structure and the chapel beside it on the south plain in detail. According to the German art historian Strzygowski [1862-1941], who came to the region a second time for investigations in 1913 (Eyice 1994, 45-46), the chapel was a small church, extending along an east-west axis, divided into two by square piers linked by arches, having a design with three naves and three apses covered by a vault.



He remarked that the larger and higher main apse had still-visible traces of frescos; whereas, the fortress was in ruins. Below the eaves of the church was an inscription unique to old Armenian churches with stones forming the pointed arch above the door probably taken from an old Christian structure. The researcher also mentioned that these old building elements from the Armenian Kingdom of Cilicia were not used in a new structure for a second time. Strzygowski (1818, II, 740-741) stated that the style of Armenian architecture was more apparent in the interior and he concluded that Anavarza did not resemble typical Armenian structures from the 1100s but reflected an architectural style more unique to Armenia and Asia Minor, based on other details of the structure (Hançer 2016, 293). Langlois (1861, 440) traced the Armenian remains in Anavarza and translated and published two historically important Armenian inscriptions (Hançer 2016, 294). According to Incicyan (1806, 366), this dedication inscription with a high calligraphic value in the church mentioning Prince Toros' ancestors was recorded at the beginning of the 19th century (Hançer 2016, 294). Currently, only a portion of the east façade remains standing and parallel to the north wall of the ruined Saint Zorovarats Church at 1-2 m distance, there are the traces of a single-nave chapel from the Byzantine period identified by Bell and Gough. Gough stated that architectural pieces scattered around may have been taken from this chapel and used in the church. He also mentioned a

vaulted building in the northwest of the church and suggested that it was used as a cemetery (Bell, 1906, 26-28; Gough, 1952, 127; Edwards, 1982, 160; Hançer, 2016, 294).

Khalpakhcian wrote that the church had side naves divided by arches and the wider central nave had rectangular main walls ending in semi-circular apses, and was illuminated by daylight entering the clerestory windows in the relatively lower externally projecting apses. In the center of each north-south main wall were side entrances; whereas, the main entrance opening was in the west façade and the eastern tips of the two side naves ending in small apses were forming prayer cells. The interior was plain and the semicircular dome of the main apse had traces of frescos. The highly decorative embossing below the eaves and the broad Armenian inscription extending around the main walls was completely demolished, with the eave line partially standing on the east façade reflecting Armenian architecture common in the churches at Ani, especially, with narrow-elongated and deep wall niches in the outer main walls. Based on sources, the upper jamb of the main entrance in the west was thought to have been crowned with a circular-radial relief (Khalpakhcian, 1961, 55; Hançer, 2016, 294).

After Prince Levon II took the throne (taking the royal crown as Levon II in 1198), in the first years around 1187, the rocks at the western tip of the fortress were expertly carved to construct a three-floor donjon (keep) linked to the inner fortress behind; an explanatory Armenian inscription was placed on the façade above the entrance. Currently the inscription is still legible and dates to 1188 according to some sources, documenting the construction and history of the building, the location of the palace and the brilliance and courage of its patron. In the Middle Ages, the passage from the palace to the inner keep was only possible over a mobile bridge, which is currently not present. Due to this difficult access, it was not possible to investigate the building and inner fortress in later periods. Since it is accessible at present, the inner fortress can be entered from the lower corridors of the palace. However,

Church of Saint Zoravarats
(Kevorkian, 2012, 296)

since these lower floors of the palace are demolished, it is not possible to enter the upper floors. Though the capital of the kingdom was moved to Sis later, Anavarza Fortress retained its political, cultural and economic importance. The architectural character of the town was largely changed in the period of Prince Levon II (1187-1219), with the construction of many buildings and mansions. Levon surrounded the town with a wide pair of walls and combined it with the inner fortress (Hovhannesyan, 1989, 154-157; Hançer, 2016, 295).

Today, there are remains in the inner fortress, which indicates that they were reused (spolia) and visual architectural pieces with high artistic value are encountered (Matoda, 2012, 261-266; Hançer, 2016, 296). In the same area, remains of a cylindrical structure above the soil level, probably linked to a cistern nearby, may be the foundation traces of a water structure. Apart from this, the fortress rises to the north, with two small-scale structures at the peak of the fortress. Edwards (1983, 132-134) conducted survey around the structure near the east rampart, described it as a chapel and drew its plan. The interior architectural features indicate that this structure is a small sanctuary chapel. The function of the more ruinous small structure nearby is unknown.

In this section of the fortress, apart from the aforementioned remains, there are many foundation traces spreading toward the northwest end of the walls. In the northwest direction, below the fortress and overlooking the ancient town, the remains of a vaulted and arched structure is noted within the ramparts with a lower floor level. The walls of the inner fortress, on a rocky area narrowing toward the north, are circular and end with two rectangular bastions.

Especially in the south courtyard, there are five different wall textures reflecting five construction periods. However, the wall remains of the fortress, which are currently

visible, mainly reflect Middle Age Armenian military architectural construction techniques, materials and masonry workmanship. The east side strengthened with circular bastions and the buildings with different functions, chapels, church and keep with passage to the inner fortress along the ramparts were constructed in rubble stone masonry with mortar called "mitis" clad with volcanic cut stone. The main walls and bastions of the ramparts have a very broad and strong appearance and a texture with rustic effect. In some places, it is understood that stones from the ancient town of Anavarza or from the Byzantine period structures within the fortress were reused.

PRESENT CONDITION

To date, no comprehensive and systematic archaeological study of Anavarza Fortress has been completed. Therefore, the information on the site is limited to the observations of visitors to the site and limited documentation works. Confirmation of these investigations and predictions of the researchers, and final assessment of the remains of the fortress -whether they are military, religious or civil architecture- will only be possible with archaeological investigations with modern methods. Archaeological investigation and research into the south fortress and inner keep on the north is essential. A certain measure of archaeological study has been completed on Anavarza town from the late-Roman period on the flat area below the fortress, with the architectural fragments numbered and inventoried and stacked in an area. Two small water pools with mosaic floors with figures were observed in 2012 were enclosed and preserved. However, along the road to the fortress, sarcophagi and Byzantine church remains are scattered right and left and abandoned.

RISK ASSESSMENT AND RECOMMENDATIONS

The architectural cultural heritage that has survived in the fortress today is at the risk of being demolished and destroyed. It is known that there aren't any studies completed yet for the outer ramparts leading to the inner fortress. The unique location of the fortress, especially the high cylindrical bastions in the south of the fortress, the relatively sturdy sections of the rampart fortifications and the main entrance reflecting the fortress construction techniques of the period, reveal a noteworthy and strong military architecture. Additionally, the Church of Saint Zoravarats built by Toros I and dedicated to protective saints, has a plain and small-scale architecture. However, with high calligraphic value, the documentary inscription band and the clearly visible fresco decorations in the main apse of the interior carry special importance.

Findings of archaeological excavations nearby, investigation of the structure with its surroundings, collecting and sorting of the structural/decorative pieces scattered around, will allow the restoration of the structure into its original form.

The evaluation of the church along with the Byzantine chapel; its restoration by preserving and integrating the scattered architectural fragments and the clearing of the area around the chapel, will be important steps to preserve a significant building, which would form an example for the religious architecture in other fortresses in the region. Research with a modern approach in this magnificent fortress awaits young archaeologists, art historians and historians, and will provide answers to many important questions related to the fortress, and pioneer new studies and a variety of projects and workshops on other fortress structures in the region.

THE CHURCH IN ÇATALPINAR

Location: Yüreğir county, Çatalpınar village	
Period/year of construction: Late 18th - early 19th century	**GPS:** 36°49'54.0"N 35°34'04.6"E
Present function: Not in use	**Ownership status:** Private property
Date and number of registry: Adana KVTVKBK 28.06.2007-2804	

Banu Pekol

HISTORY

It is not possible to find any information on the history of the church. However, there is an Armenian Apostolic Church was listed in this region in the List and Declaration of Churches and Monasteries presented by the Istanbul Armenian Patriarchy to the Ministry of Interior in 1912-1913 (Safrastyan, 1966, 38-63).

ARCHITECTURE

The church is built on a flat ground near a side road off the main road through the village. As only the semi-circular shaped apse remains have survived to the present, it is not possible

to identify the plan of the church. However, based on the orientation of the apse, the church extended in east-west direction. Based on the thickness of the side walls of the apse, it is thought that there were apsidal chapels immediately on either side of the apse.

Despite the current increase in the floor level, the apse had a dome with a height of 5.55 m and a width of 3.87 m and a depth of 2.62 m, indicating a church of large dimensions. The wall thickness of nearly 80 cm supports this idea.

Within the apse, at the lower level of the drum of the dome, there is a molding observed, and there is also a niche in the east of the internal wall of the apse.

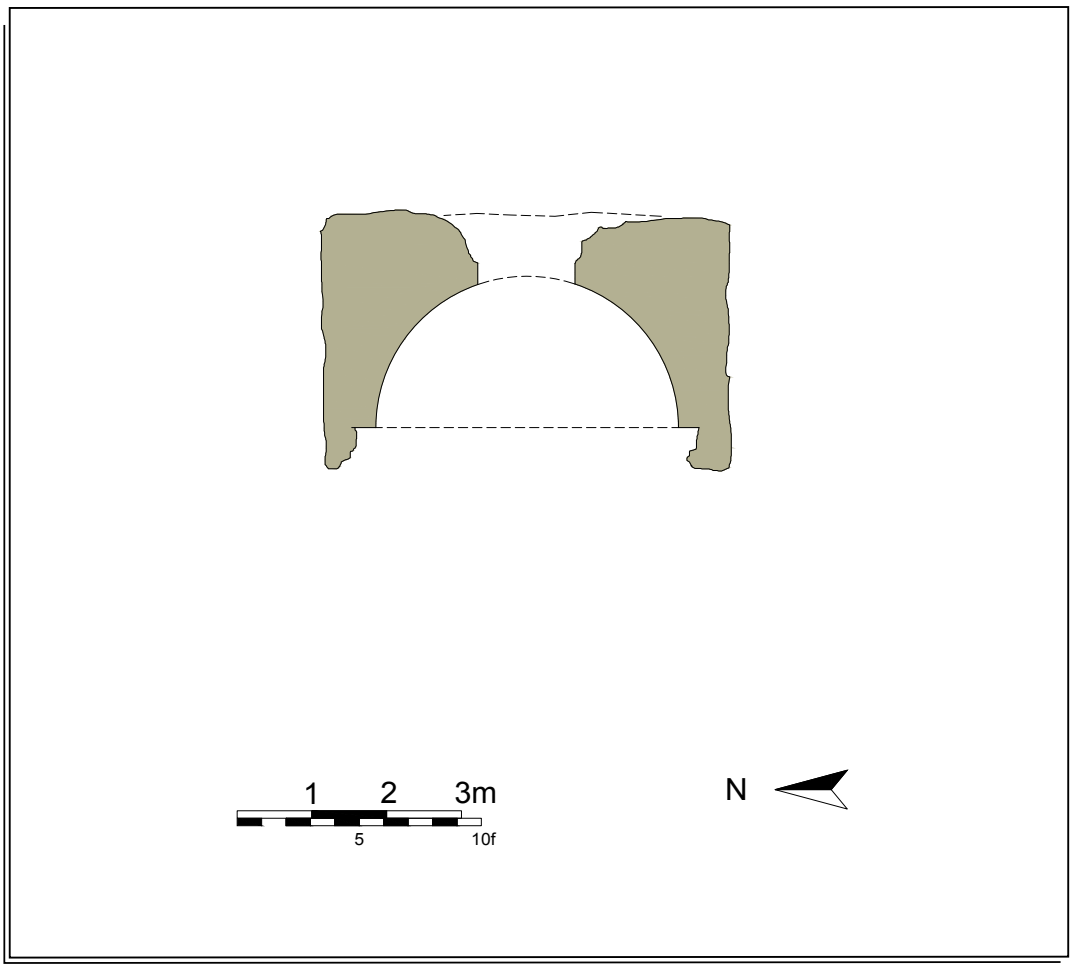
Double-walled rubble stone masonry wall was clad with fine-cut stone. The cut-stone cladding has close jointed mortar.

PRESENT CONDITION

Currently the church is within a privately-owned field, with the ground level filled over time with soil and probably with its own debris. It is not possible to provide any further information on the plan of the church, which cannot offer a clear organization with only the remains of apse standing.

There are large openings in the east wall of the apse, with the structure standing nearly as a partial vault with the majority of its cover stones are removed. Apart from the apse, the main walls and upper roof have not survived and all the remaining architectural texture of the structure is open to natural depredation and vandalism. There are plants growing over the walls, with efflorescence on the vault and material deterioration in sections where the infill is revealed as well as the loss of mortar. As the structure is within a field, there are no visitors other than those who have previous knowledge of it.

The Church
Yüreğir county, Çatalpinar village



Traces of recent repairs with concrete incompatible with the original material are observed.

RISK ASSESSMENT AND RECOMMENDATIONS

Though in private ownership, most of the unique characteristics of this neglected structure have been demolished. As the structure is not in the village center, it is possible that no one will notice for some time if further destruction or even demolition of the structure occurs due to works on the field.

The large scale of the structure indicates it was an important church. Thus, it is recommended that the building is researched with detailed excavations of its ground. Structurally it requires urgent intervention and preservation, as it is unstable and unprotected against earthquakes. To prevent the currently remaining portion of the structure from collapse, the structure should be cleaned and reinforced for preservation. After preservation, the area around the structure should be separated from the field. Though the structure is far from the main road, information signs at the junction with the main road and entrance to the field will increase the visibility of the structure.

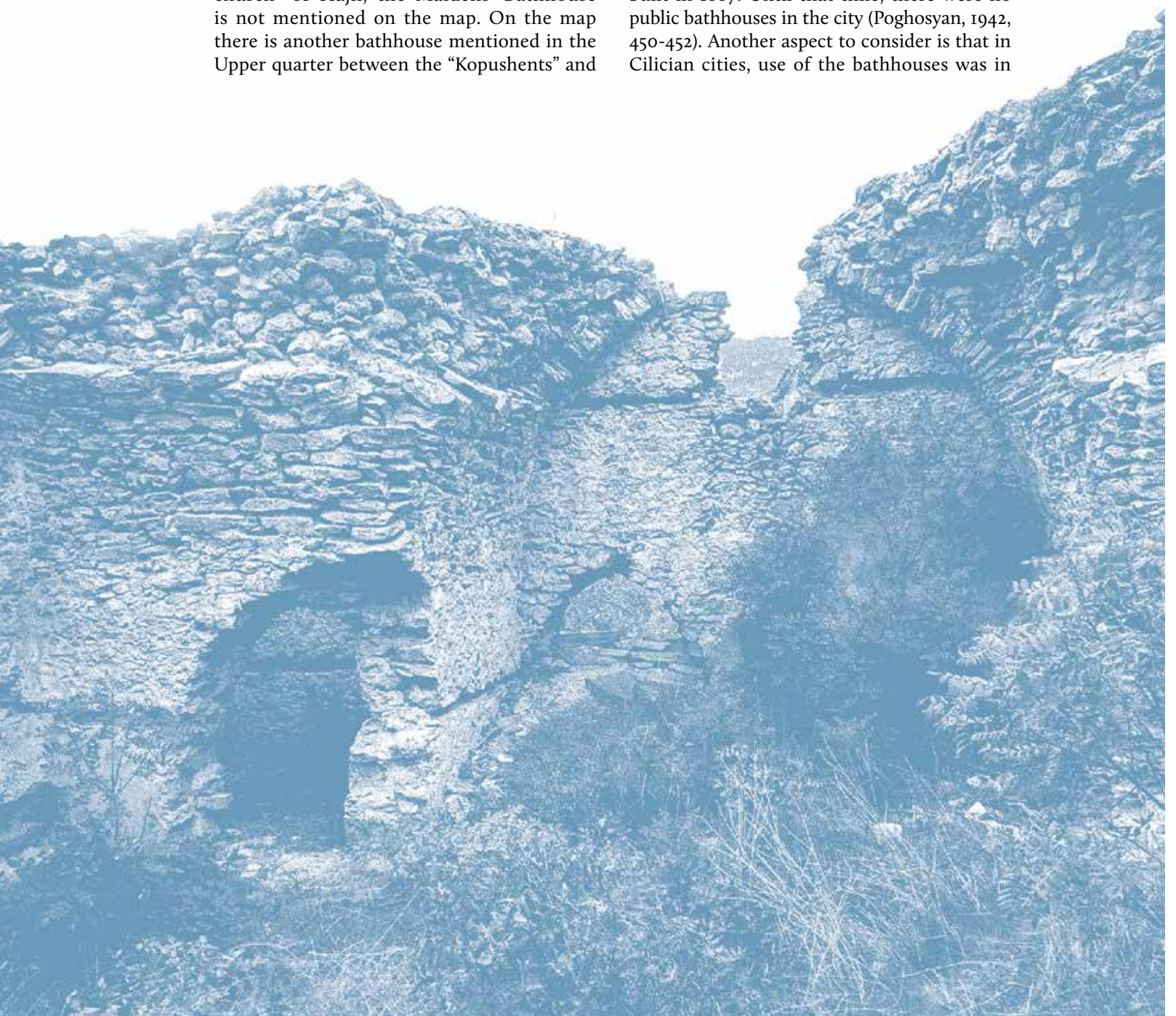
MAIDENS' BATHHOUSE

Location: Saimbeyli county, Islam neighborhood	
Period/year of construction: Late 19th - early 20th century	**GPS:** 37°59'17.2"N 36°05'44.0"E
Present function: Not in use	**Ownership status:** Saimbeyli Municipality
Date and number of registry: 29.04.2005-586	

Banu Pekol

HISTORY

According to the Armenian city plan (Poghosyan, 1942), the place is at "Kale altı" which corresponds to "Choban Mahle". Not far off from the mentioned "Second Protestant church" of Hajn, the Maidens' Bathhouse is not mentioned on the map. On the map there is another bathhouse mentioned in the Upper quarter between the "Kopushents" and "Kalenteyents" quarters. Beside it, there are the two fountains named "Hamam-Elekh" and "Manis Khane". Hereby it is important to mention that the first public bath of Hajn was built in 1887. Until that time, there were no public bathhouses in the city (Poghosyan, 1942, 450-452). Another aspect to consider is that in Cilician cities, use of the bathhouses was in



shifts. The morning was when women would use the bathhouse, and at night men used it. That so, it is obvious that above indicated public bathhouse indicates the one mentioned in the Upper quarter (Kertmenjiyan, 2016, 69).

ARCHITECTURE

The bathhouse is located in the southeast area of the Saimbeyli Fortress, which should have been in the territory of the Lower quarter. The place is an isolated woody land nearby the city, not far from some scattered dwellings.

The site of Maidens' Bathhouse is on a hillside, located between two roads. The site of the bathhouse is on a slope, which is inclined in the southern direction. The northern direction is filled with soil. It is to be noted that there are retaining walls located at the northern and southern ends of the building. The northern side is high and the southern side is lower. The supply of the water was from the north and the drainage was towards the south.

The plan of the bathhouse shows great similarity to the Dickran Honents bathhouse from the capital of medieval Ani, which is dated back to 1215 (Khalpakhchyan, 1971, 224). Maidens' Bathhouse is an approximately 12x15 m wide rectangular building in northeast-southwest direction with its entrance at the northeast. The first, rectangular entrance space at the northeast must be the changing room. From here, one enters the cruciform hot section (caldarium). The hot section is a central domed space with 3x3 m corner bathing rooms (halvet). The central dome is 5 m in diameter. Pointed vaults cover the iwans. The Maidens' Bathhouse is notable for these slightly pointed arches and vaults. Spherical small domes (the imposts of which are visible) used to cover the corner the bathing rooms. There is a second, rectangular space that horizontally adjoins the entrance space from the north, where the furnace of the bathhouse must have been located. The function of the other space next to it cannot be

determined. The square-plan space, to which the cruciform hot section connects, and is about the same size, should be the cold section. Without classification of the ruined stones existing at the site, it is impossible to determine the form of the roof and the building in its original state. The location of the reservoir and the flow of the water are yet to be determined. The reservoir should have been in a neighbouring hall to the west.

The building was built in stone masonry and was plastered from the inside and faced with stone on the outside. There are no traces or fragments of ornamentation.

In regards to the typology of Maidens' Bathhouse, two other similar cruciform buildings (the church in Süphandere and a mausoleum in the nearby Isalı village) share the same construction techniques and means of architectural expression (Kertmenjiyan, 2016, 69).

PRESENT CONDITION

The bathhouse is abandoned, unprotected and unused today. It is about 2 km from the village road and is accessible by foot through the natural surroundings. There is only a signpost on the village road that gives the name and direction of the building, but no further information. It attracts few visitors and none who didn't have previous knowledge of it. The other upper structure and vaults have collapsed, leaving the building open to all kinds of damage from rain and wind. The interior floor of the building has been filled with soil and debris from the collapsing vaults and walls and overgrown trees. There are no doors in the doorways, and other entrances have been broken through the walls, leaving the building open to vandalism. There are indications of vandalism in the building, such as enlarged holes in walls and the removal of all timber tie beams close to ground level.

The remaining walls have structural problems ranging from cracks, loss of mortar in joints, surface deterioration of the stones as well as vegetation growth. Some trees have broken through the walls and kept growing, further

damaging what remains of the architectural fabric. There remain no decorative details, inscriptions or ornamentation. The few remains of plastering on the interior of the building are threatened with flaking off, due to direct contact with rain, wind and frost.

RISK ASSESSMENT AND RECOMMENDATIONS

The building fabric is in very poor condition, and needs immediate consolidation in order to survive until any detailed conservation project is undertaken.

The bathhouse is built on a slope, which makes it susceptible to landslides and even collapse, considering the current unstable state of the walls.

An information panel must be installed, which explains the history and heritage significance of the monument, along with a map of other historic buildings in Saimbeyli. Due to the small scale of the village, it is possible that funds for a total reconstruction of this building may not be available. In this framework, after adequate consolidation and conservation measures are taken, the bathhouse can function as an open-air museum but must be guarded against vandalism.

A comprehensive conservation and touristic presentation project which includes landscaping with access paths, that can be prepared for all remaining buildings in Saimbeyli would greatly benefit the village in terms of recognition and tourist attention.

An archaeological excavation inside the monument and in its surrounding will reveal more information and possibly the foundations of lost parts such as the reservoir. This excavation must naturally be accompanied by a detailed architectural history study. The bathhouse, being an example of a traditional and communal means of living, will be of interest to visitors as a remnant of the historic character of the village. Considering the touristic value, it should also be labelled in the interior with information panel on the different functions of the rooms.

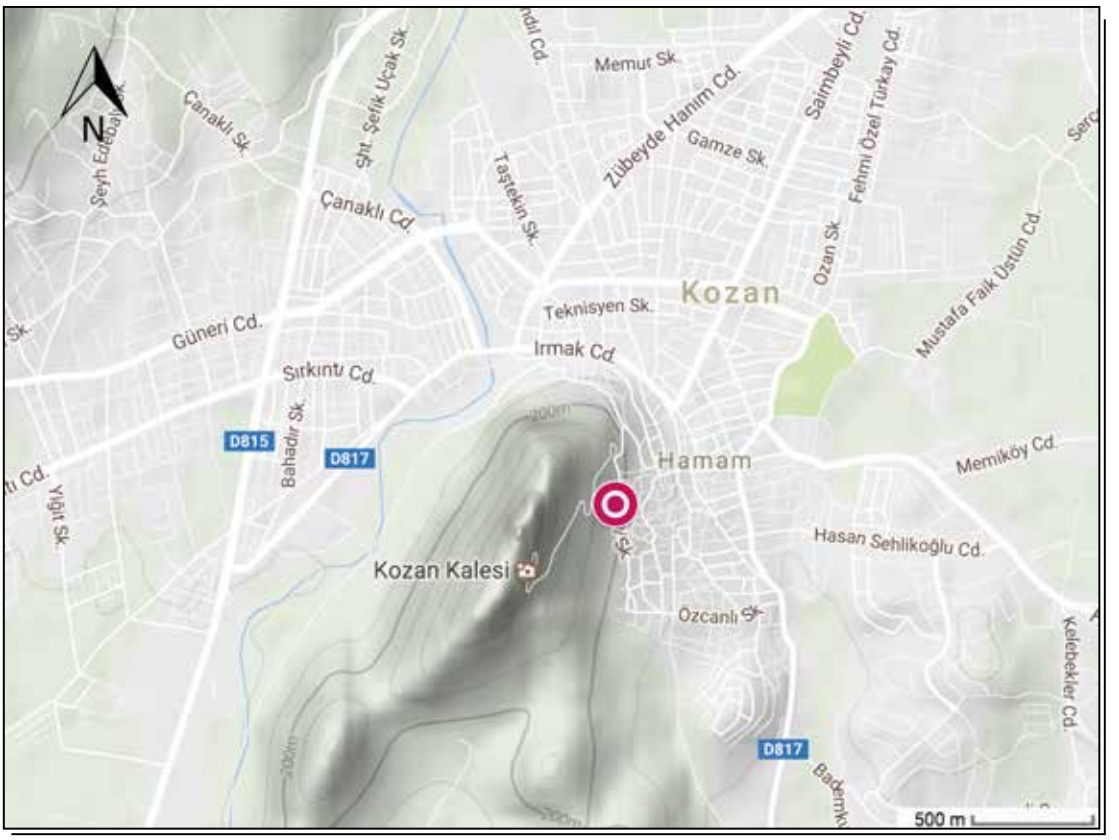
KARA CHURCH

Location: Kozan county, Taş neighborhood	
Period/year of construction: Middle Ages	**GPS:** 37°26'39.3"N 35°48'49.7"E
Present function: Not in use	**Ownership status:** Kozan Municipality
Date and number of registry: Not registered	

Banu Pekol

HISTORY

Edwards (1983, 140) investigated this church that was insufficiently researched, and wrote that it was known as Kara (Black) Church by the locals. Hellenkemper (1976, figure 50a) published a photograph taken from the north of the church. There is no source for the original name of the church known. It may be among several chapels mentioned by Keleşyan (1949, 166-68, 519-56); however, there is insufficient information to link it to any one in particular.



The English pilgrim and chaplain who came to Anatolia in 1875, Edwin John Davis (1879, 157) wrote that there were many churches apart from those at the monastery in Sis; however, all were in ruins.

ARCHITECTURE

Above a slope, extending east-west, the single-nave rectangular plan chapel has a semi-circular apse. The north internal wall of the apse has circular arches, while the south interior wall has a columned niche. The naos is in the north wall, east of the door in this wall another flat columned niche is observed.

The church was built of double-walled rubble fill technique, with justified mortared cut stones. As the church was built on land sloping toward the east, there was a foundation/retaining wall built on this side with partially beveled corner stones. Apart from this wall, up to ground level the church is built of rough stone and large aggregated mortar fill, with smooth cut stone above ground level. As it is located on a slope, this façade can be seen from a distance. As seen from the naked state of the interior of the church, the stones in locations like door jambs are smooth cut stone. Plastered places were covered with rougher stones.

At the point where the vault of the chapel joins the apse, there is a compressed pointed arch, and this indicates the roof of the naos. There was most probably a barrel roof above this type of vault. At the junction of the half dome of the apse with the main walls, there is a deeply trimmed cornice.

In addition to the loophole windows narrowing toward the exterior in the east wall, in the west there is an arched or circular window mentioned.

The north and south façades of the church each contain a rounded arched door. The exterior side of the door in the north has a

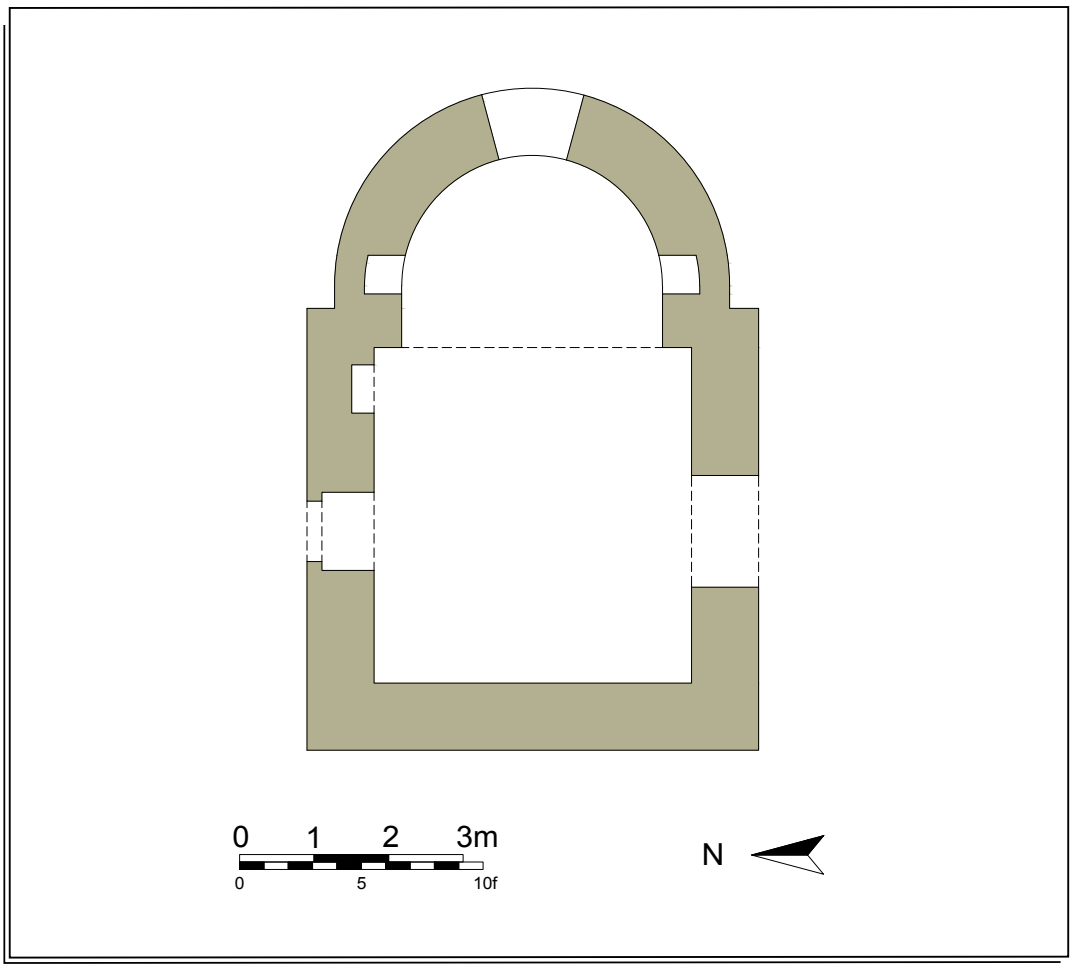
zigzag profile on the side where both the arch and the door jamb face the door opening; this is the most decorative portion of the church that remains. Edwards (1983, 141) proposed that there was a lintel between the doorjambs in the original. There may have been a woven section with traces remaining today behind this lintel (tympanum); however, the surface is damaged. The traces of stone around both doors indicate they surrounded a double wooden door. Traces of plaster and paint are encountered on the interior walls and vaults of the church.

PRESENT CONDITION

Photographs taken by Edwards (1983, figures 62-67) in 1981 show the building was used as a stable and the west wall was partially standing. Currently only the east wall, southeast and northeast corners are standing. The layout is visible, with spatial characteristics envisaged; however, decorations are nearly completely lost. It is easily entered through a large opening in the west wall. Currently a makeshift coop leans against the north wall of the church.

In the interior tall cacti and other plants have grown, with ground filled with bad soil. Due to this fill, the building cannot be entered from the north wall. There are signs on the walls that fires were lit in the interior. The roof is nearly completely demolished and due to water entering, the remaining walls have high degree of efflorescence. There are many cracks in the walls. On the floor of the church is a decorated stone, most probably a baptismal font.

In the last 50-60 years new village houses have been built around it. Reused stones probably taken from the church are observed in these buildings and their garden walls.



RISK ASSESSMENT AND RECOMMENDATIONS

Currently only the east wall, southeast and northeast corners and west walls of the church are standing and it is both ruined and unprotected, open to both human and natural destruction due to being close to the village road.

Noteworthy due to its proximity to the historically important Sis Monastery and probably linked to the monastery, this small chapel remains neglected and completely unprotected.

The chapel requires structural intervention and preservation. To prevent loss of the currently remaining portion of the structure, the structure should be cleaned, reinforced and preserved. After preservation, the area surrounding the building should be determined and a path made to the chapel. As the building is not very far from the main village road, it is important to place information signs at the junction of the main road and the entrance to the chapel. The history of the building together with that of Sis Monastery should be presented to visitors in Kozan and regular maintenance is required.

THE CHURCH IN KARABUCAK

Location: Kozan county, Karabucak neighborhood, Bozbelen locale	
Period/year of construction: Late Middle Ages	**GPS:** 37°37'28.3"N 35°54'11.0"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: Adana KVTVKBK 25.11.2005-1199	

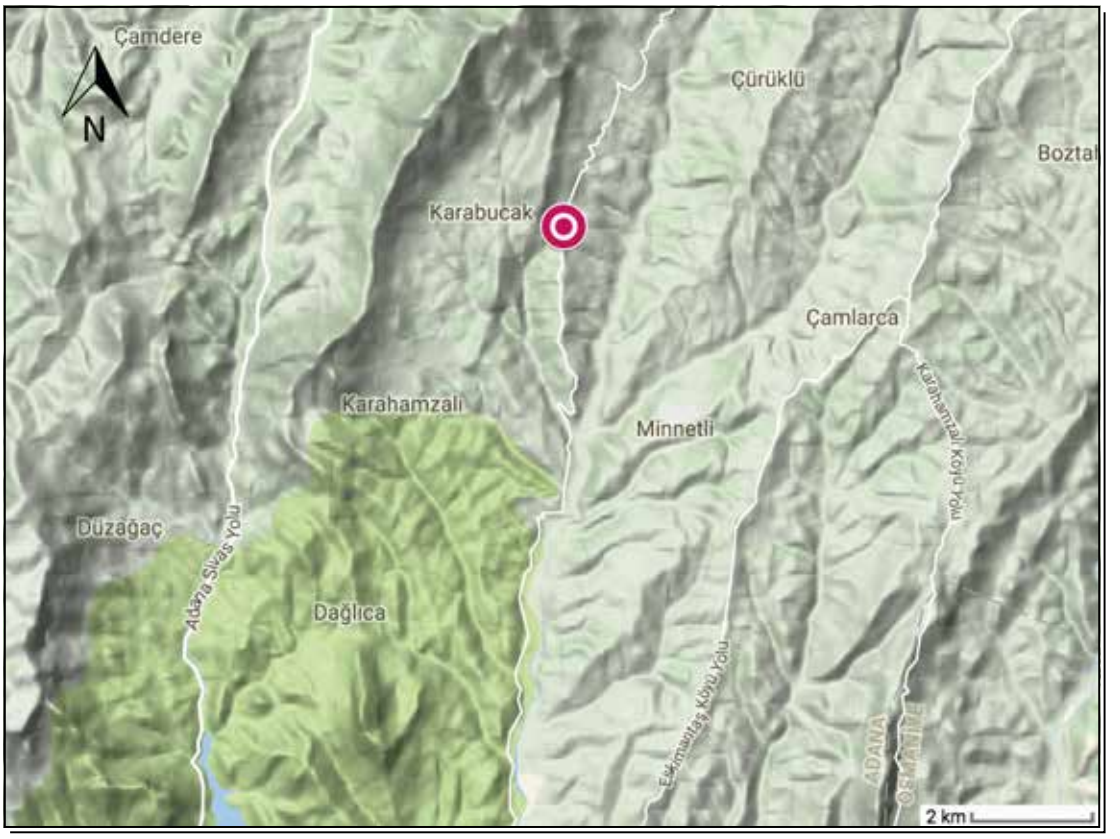
Davit Davtyan, Achot Manassian

HISTORY

There is unfortunately no information about the church. The construction technique and architectural characteristics strongly resemble Late Middle Age Armenian architecture.

ARCHITECTURE

The church is located before the turn for Karabucak village, nearly 2 km east of the village on the left side of the road and was constructed on an area sloping slightly from the road. The



The Church
Kozan county, Karabucak neighborhood, Bozbelen locale

church has rough cut, thick mortar walls of local limestone. The interior was plastered.

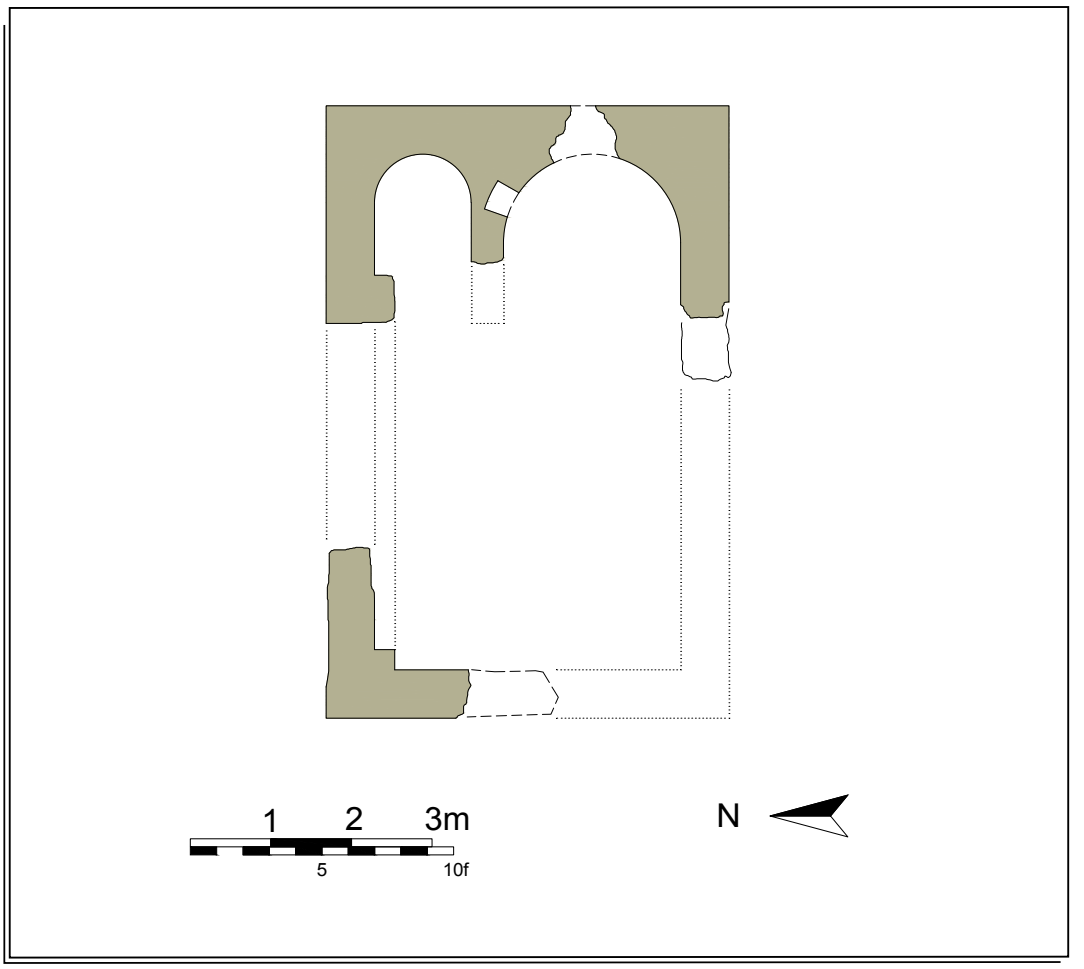
With a single nave and one additional annex north of the main nave, the church had apses east of both the nave and the annex. In the center of the annex and the apse, there were arched windows widening toward the interior. The large apse linked to the main nave had arched niches on both sides. There is a small niche in the wall of the annex.

In the center of the broad apse of the church, there is a window that has been currently broken and widened. There are niches on either side of the apse. North of the apse is a sacristy for storing sacred articles with a single small window. The entrance, probably in the middle of the north wall, has closed over time. There is an arched opening in the north wall; this may be a niche constructed to hold a baptismal font. The small scale of the church leads to consideration that it was probably a domed structure.

PRESENT CONDITION

The structure is in ruins, probably the thin loamy soil in the foundations, plant cover, earthquakes and human intervention have caused the structure to be demolished. A large portion of the chapel walls are destroyed, with the eastern section, apse, sacristy, north and northwest walls partially preserved. Only foundations are preserved in some sections of the east and northwest walls and in the south. The stones in the lower rows of the apse dome are preserved, with the upper cover of the structure completely demolished.

The dense plant cover on the walls has opened many cracks; there are vertical and diagonal cracks in the extant walls. The west wall with the main entrance to the church is mainly demolished, with landslides and road construction completely destroying the south wall. Stones from the missing sections are not observed in the area; probably villagers have taken them away for use in other structures.



RISK ASSESSMENT AND RECOMMENDATIONS

The church requires emergency reinforcement as it is in ruins. Research is needed to determine the original layout of the church. Further, to obtain information about the whole church, internal and external excavations should be completed. The plant cover surrounding the structure should be cleared, reinforcement projects should be prepared and work related to preservation and landscaping is recommended. If no precautions are taken, the remaining walls will not stand for long.

It may be necessary to reinforce with steel construction to counteract the effect of earthquakes. It is necessary to clear the plants covering the walls, fill cracks, restore mortar in the walls and protect from rain and snow damage.

ALIŞA | TAMRUT FORTRESS

Location: Aladağ county, Posyağbasan neighborhood	
Period/year of construction: 12-13th century	**GPS:** 37°29'14.36N 35°11'25.4E
Present function: Not in use	**Ownership status:** No cadastral record
Date and number of registry: Adana KVTVKBK 29.06.2006-1731 (1st degree archaeological site)	

Achot Manassian

HISTORY

The fortress can be dated to the 12-13th century based on its construction technique and architectural characteristics.

ARCHITECTURE

Tamrut Fortress is located on a densely forested and rocky hill in the west of Aladağ county and the Eğlence Stream flows at the base of the slope. The fortress was built within the rocky

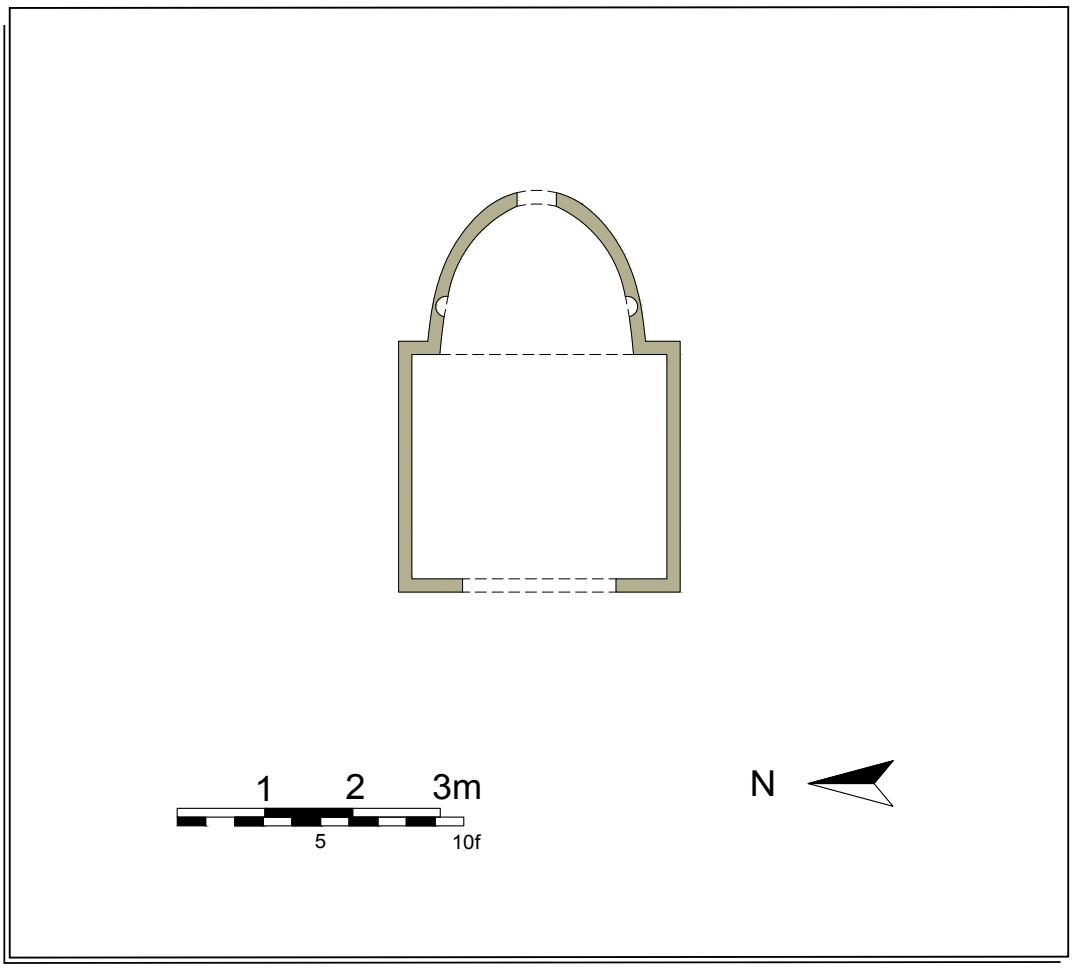
slopes and nature, almost invisible, probably for protection purposes. One of the unique characteristics of the fortress is that it was built in such a harmonious manner with the rocky hill that they are perceived as a whole. There are thick walls surrounding the rocky hill, with two and three floor vaulted barracks without towers or other technical buildings.

The only narrow road accessing the fortress is in the southwest. The entrance has the same orientation and, on both sides, are massive two-floor circular defense towers. The opening in the lower section of the balcony above the entrance is an observation window. The Armenian inscription mentioned in the study by researcher Robert Edwards is currently not present.

The whole structure is built of rough-cut stone walls. In some sections, the ground was covered with wood. There is a cistern and a chapel in the fortress. The chapel is a single-nave vaulted building at the break in the rocks in the southeast. Apart from the vault, the interior walls were in cut stone. As this location was not suitable, it was situated on a southeast axis and there is a window expanding toward the interior on this façade. Similarly, there was a window opening toward the entrance in a northwest direction. The upper floor of the chapel may have been used as one of the observation towers. The crenel windows in the towers are narrow rectangles (8-10 cm) from the outside, and broad and arched openings from the interior. There are no signs of renovation or restoration in the fortress.

PRESENT CONDITION

The fortress and chapel are in ruins. Access is difficult and dangerous. The upper sections of the walls and the wooden floor covering of their adjoining buildings are damaged. The causes of the damage are natural water and plant cover. There is no information panel and no preservation has yet been undertaken.



RISK ASSESSMENT AND RECOMMENDATIONS

The main walls of the fortress are open to the natural conditions and are at risk of decomposition due to the effects of water and plant roots among the stones.

Clearing plant cover from the body and upper surfaces of the walls, repointing with original material and also general clearing of the ground level and filling of cavities in the foundations of the walls with compatible material will be beneficial.

It is recommended that the plant cover that damages the structure be cleared from the ground level and from the architectural elements; and archaeological excavations be completed to determine the characteristics of the structure covered by earth. Material science, structural and seismic research should be conducted within the scope of a restoration project.

It is necessary to reinforce the structure, prepare and implement restoration and landscaping projects.

Historical and archival research on the fortress should be completed and an information panel should be placed at the site. The building should be protected from vandalism and works can be carried out to arrange safe tours for tourism purposes.

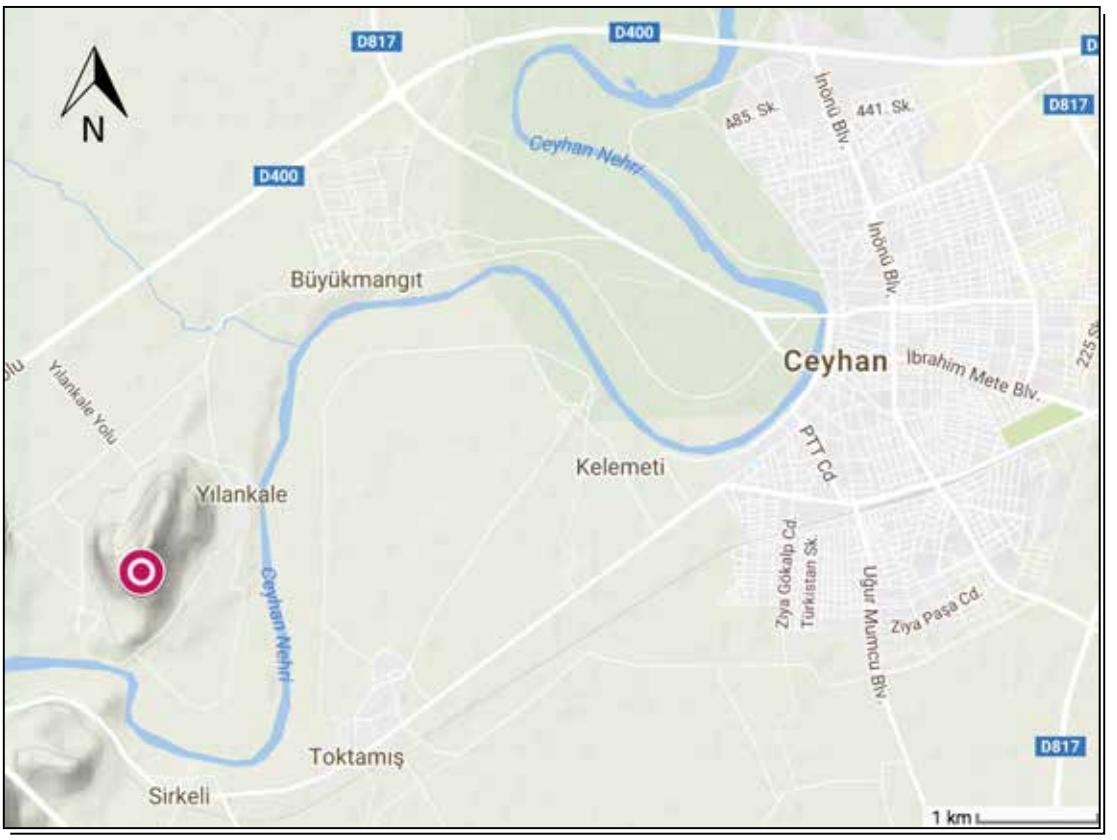
LEVONGLA | YILAN FORTRESS

Location: Ceyhan county, Yılankale village	**GPS:** 37°00'52.9" N 35°44'52.1" E
Period/year of construction: Probably second half of the 12th century	
Present function: Historical fortress	**Ownership status:** No cadastral record
Date and number of registry: 15.04.1988-6 (1st degree archaeological site)	

Achot Manassian

HISTORY

Levongla (Otzaberd)/Yılan Fortress is one of the known fortresses from the historical Armenian Kingdom of Cilicia. The fortress due to its location contributed to the protection of the main Adana-Ceyhan road along with Sis, Tumlu, Anavarza and other fortresses. Though the construction date is uncertain, it was probably built in the second half of the 12th century coinciding with the period of King Levon I.



ARCHITECTURE

The fortress is an impressively large structure located on a rocky hill near the Ceyhan River. The architectural layout shows Middle Age Byzantine and Armenian fortress architectural features. The plan is formed around an inner keep with a royal palace with high and thick walls and circular multi-floor towers. Of these the west and east wall are above steep cliffs. The rocky slopes on the southeast and southwest sides are slightly more accessible and the walls were constructed with double and triple layers. The entrance to the inner keep is protected by two lateral sentry towers. The coat of arms of the Armenian Kingdom of Cilicia is drawn above the arch of the entrance gate. A vertical opening above the main entrance was used as a spy hole. The rectangular shaped towers appear very narrow and long from outside (8-10 cm) with broad arched form from the inside. The upper spy holes in the walls have a slightly wider rectangular shape and are located at regular intervals. The thick walls of the fortress are laid of mortared rough-cut stone (quartzite). Service buildings such as vaulted barracks, cistern and technical buildings are observed adjoining the wall of the inner keep.

West of the southeast entrance to the inner fortress is a single-apse barrel vaulted sanctuary chapel. The upper floor was probably used as an observation room. On the east axis in the apse wall, there is a window and there is a window above the entrance door in the west wall. The remaining north and south walls of the apse each contain a single arched niche. The possible baptismal font was in the east section of the northern wall. The internal section of the apse is covered by a half dome, surrounded by a cornice with plain profile. Apart from the windows, arches and domes, the walls are laid of rough stone. The internal walls were probably plastered and decorated.

Yılan Fortress
Ceyhan county, Yılankale village

PRESENT CONDITION

With the layout undisrupted, the fortress preserves the original features and traces of rampart walls, inner keep, sanctuary and other service buildings.

Open to human destruction, the walls of the fortress are generally semi-demolished, with most of the southeast wall and the upper floors of the adjoining structures damaged. There is no plaster on the outer walls. Generally the mortar of the main walls has lost its properties due to being open to the effects of water. There is vertical separation observed in some walls.

The sanctuary is in demolished ruins. The southwest walls and vaulted roof are

demolished. The walls in the remaining sections contain vertical and diagonal cracks. The pieces of the demolished building are found near the chapel. The cause of the destruction is probably earthquakes or explosions.

The writings and inscriptions are destroyed. The lion figure in the coat of arms of the Armenian Kingdom of Cilicia above the arch of the entrance gate has been damaged with the cross motif above the lintel scratched.

RISK ASSESSMENT AND RECOMMENDATIONS

Having lost its original functionality, the monumental importance of the structure is perceptible and as such preservation is important. Currently reinforcing of the fortress walls and restoration of some sections continues. These studies are being completed as applications of a scientifically prepared project. The scientific project and studies reflect correct application of restoration principles.

To protect the structural state, the upper sections of the fortress walls should be mortared at least and the effects of rain and snow reduced. The removal of efflorescence from the roofs, walls and surfaces of the structure is important. The chapel walls, especially, require reinforcement. To preserve the chapel, it is appropriate that mortar should be filled with appropriate material.

Appropriate quality mortar should be used for mortar of wall stone joints and upper initial restoration; care should be taken of the stone type, color and newness chosen for restoration.

The coat of arms of the Armenian Kingdom of Cilicia above the arch of the fortress entrance should be preserved and if necessary restored.

The safety of tourists and visitors to the area is important, as a result night time lighting is important.

THE CHURCH IN SUPHANDERE

Location: Feke county, Süphandere neighborhood	
Period/year of construction: 18-19th century	**GPS:** 37°56'46.6" N 35°51'33.1" E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: Adana KVKBK 27.02.2015-4743	

Davit Davtyan

HISTORY

Hakob Poghosyan lists Süphandere under the name 'Sıpantere' as an Armenian village in Vahka county. The author attempts to link the names Sıpan and Sipan and estimated that 12-15 Armenian families migrated here from the area around the Mount Süphan (Poghosyan, 2014, 65-66). Alişan mentions the village with the name Sapan-dere (Alişan, 1889, 170).

There is no information about the church itself. Getahovit (present Mercan Stream or Bakır (copper) Plain) is rich in copper, iron and mineral ores. An important caravan route was passing from here to the capital at Sis (the present Kozan) and to Kesariya (the present Kayseri) in the north. Thus, a caravanserai was carved into the rocks of the valley.

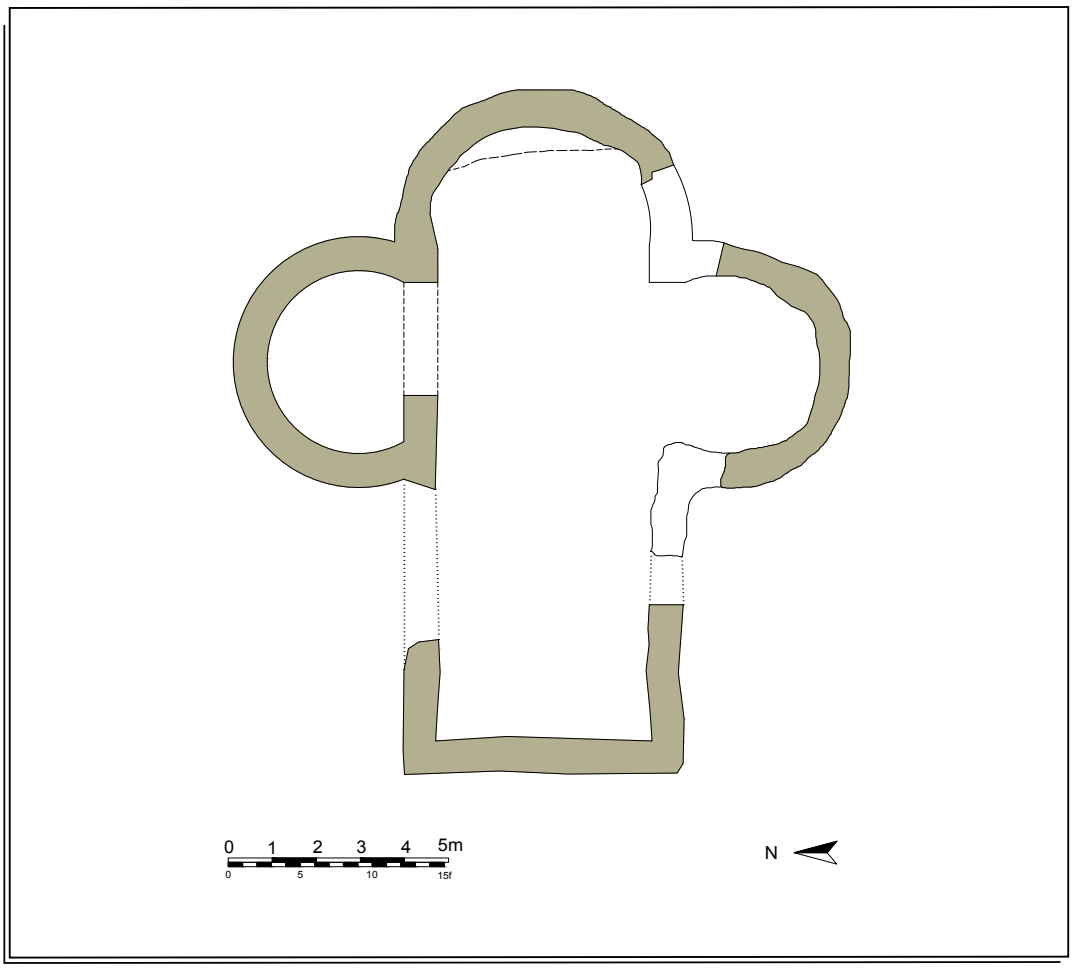
The caravan route and the historically sacred mineral spring in the area explain the construction of the church in this location. In fact; it is known that as springs rich in iron and different salt minerals have a healing effect, they are generally transformed into sacred locations.

ARCHITECTURE

Located 140 km from Adana, 68 km from Kozan and 21 km from Feke, the church is on the east side of the road from Süphandere village to Güzpınar village, nearly 1 km northeast of Süphandere village on the west of the Feke (Mercan, previously Saran) River.

As it is surrounded by a forest, it is possible that the building had a timber roof. The church walls were constructed in rough-cut yellow-reddish porous local stones and uncoursed. The corners and especially the currently preserved northern façade is in fine cut stone of the same type. The only entrance into the building was in the south side; whereas, the pointed arch and vaulted roof on the north side constitutes an impressive small niche.

The semi-circular area inside the north wing is probably a grave. There is a small window on the northeast side of this area. The west side of the building with a thick wall display the characteristics of a fortification.



PRESENT CONDITION

Most of the sections of the church are currently demolished with the entire walls only preserved to a height of 1.5-2 m; whereas, the west and north walls are in better condition. Plants have grown over the north wall. There is erosion on all facing stones of the walls. The upper structure is completely demolished.

RISK ASSESSMENT AND RECOMMENDATIONS

The ground is weak due to the neighboring spring and the inclined terrain. Unfortunately, the church is in ruins and it is difficult to identify its original form. It is in danger of collapse at any moment.

The church and its surrounding can be cleared after excavations and its original form can be identified. As there is not sufficient information on its original form, it is recommended that the remains of the church should be reinforced and preserved instead of restoring the building. Additionally, direction and information panels can be placed in the area.

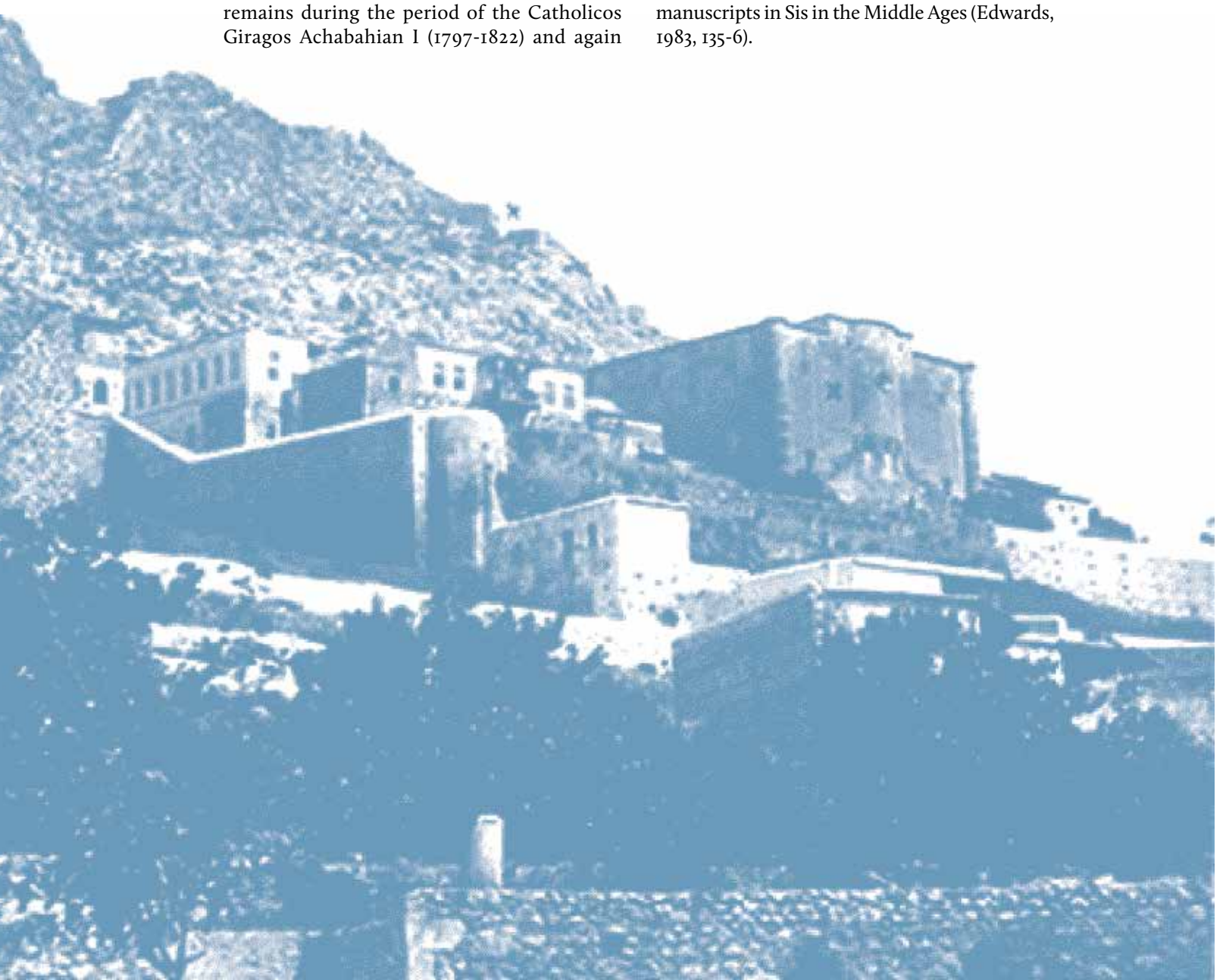
SIS MONASTERY

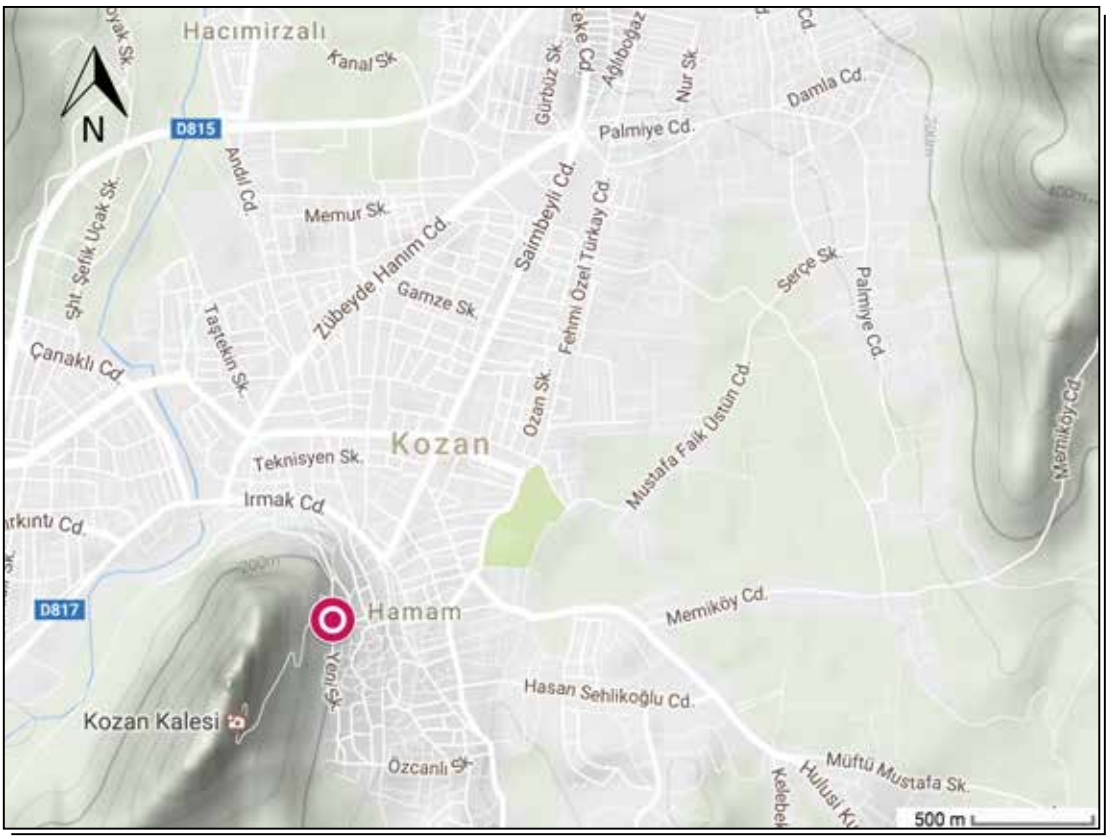
Location: Kozan county, Yarımoğlu neighborhood	
Period/year of construction: 1809-1810	**GPS:** 37°26'44.1"N 35°48'50.9"E
Present function: Not in use	**Ownership status:** Kozan Municipality
Date and number of registry: Adana KVTVKBK 29.11.1997-2923	

Banu Pekol

HISTORY

Sis Monastery first appears in historical sources as Cathedral of Saint Sofia, built in the royal palace, during the period of the Armenian Cilician King Het'um I (1226-1269). Sis was destroyed during the war with the Egyptian Mamluks and a new monastery/high patriarchate complex was constructed on these remains during the period of the Catholicos Giragos Achabahian I (1797-1822) and again named Saint Sofia (Nordiguian, 2012, 55-57). Sis was the center of Armenian patriarchs from 1292 to 1873. However, it became the permanent residence of the catholicos in the 17th century. As a result, the foundations of the patriarchal monastery were only laid after 1734. Again, it is probable that there was a monastery producing manuscripts in Sis in the Middle Ages (Edwards, 1983, 135-6).





Currently the different wall techniques of the surviving walls indicate renovation or expansion at different times. Based on the construction dates mentioned above, these surviving walls should date to the 13th and 18-19th centuries. The inscription at the entrance (currently not present) states that it was completed on 10 May 1259 according to the Armenian calendar; corresponding to 31 August 1809-30 August 1810 (Langlois, 1861, 197).

Depictions of the monastery and the Saint Sofia/Church of Saint Gregory the Illuminator[1] (Surp Krikor Lusavoriç) are based on writings of pilgrims visiting the monastery in the 19th century and photographs taken before 1945. In addition to the photographs taken from the exterior of the monastery, there are interior views of the apse and the high patriarch's throne (Goltz, 2000).

1 Both names are mentioned in the sources; this analysis will use the name Saint Gregory the Illuminator for the monastery church.

Victor Langlois, the French expert on Middle Age Armenia who lived during the 19th century, completed research in the Cilicia region from 1852 to 1853 and published his findings in a book titled Voyage dans la Cilicie et dans les montagnes du Taurus "Voyages in Cilicia and the Taurus Mountains" in 1861. Langlois wrote that the monastery was built on the remains of an old Rubenid palace in the Giragos period (end of the 18th century) and materials of this palace were reused in its construction. According to Langlois's description, this construction covered a large area, surrounded by very high walls and had a triangular plan. The courtyard was accessed through steps and there were irregular and "tasteless" buildings on every side of the courtyard. The wooden mansion of the patriarch was located in a dominant position over the town. There was another mansion at a higher point and Langlois noted that the large hall of this building was

used as a council chamber where the patriarch met with foreigners. The major interesting and specially preserved structure within the monastery was the church. The choir section of the church contrasts with the other relatively newer sections. The foundation of the triple-nave church was personally laid by Giragos, whereas its construction completed in 1810. The chapel on the north was dedicated to Saint Gregory the Illuminator, while the south chapel was dedicated to Etchmiadzin (Eçmiadzin). The chapel has a flat roof and supported by four square pillars linked with semi-circular arches. There were gutters in the shape of a lion (gargoyle) resembling the emblem of the Rubenid kings.

The church was entered through a courtyard. The inscription above the main door reads as follows:

Light enters above the door,
Light hitting the chimney.
Clean wine cannot be mixed here,
The immortal lamb is sacrificed
Thickening the columns
Completely rebuilt anew.
My village and I, just Catholicosa
Based on sacred high meaning
To Holy Ter Giragos
And spiritual patriarch.
In the Armenian calendar year 1259 on 10 May
The sacred structure was rebuilt
And my room by the fence
With great effort of the craftsmen
Written according to the Armenian calendar.
So many like-minded workers,
So many diligent deputies
Excellent Catholicos Giragos
Ter Yeğia bishop
Settled in Harput
All their names shall be remembered.

(Translation: Armine Avetisyan)

Immediately inside the church on the north side, was the tomb of Giragos who died in 1825. There was not any inscriptions on the tomb and it was very plain. In the choir section of the church was the patriarch's throne, made of white marble. This throne was made by the craftsmen from Constantinople who came to Sis. In order not to annoy the Turkish leaders, the altar was designed in poor workmanship and in a very tasteless manner. With the same motive, the church's treasury, including many relics, was carefully covered and hidden in a small chapel right to the north of the altar and was dedicated to Saint Gregory the Illuminator. The library of the monastery was very small, and lit by only one window at a higher level (Langlois, 1861, 396-405).

The triangular surrounding walls are clearly seen in Langlois's engraving of Sis Monastery (1861, 126). In the engraving, the window order of the east façade of Church of Saint Gregory the Illuminator (one window in each side apse at high level, a large circular window in the upper level of the central apse, three windows at lower level) is observed. The circular end of the main apse wall at the roof level depicted in the engraving, probably indicates the convexity of the apse. In addition, other buildings are observed with two conic domes to the east of this structure. These structures also exist in the photograph taken before 1919 (Lohmann, 1905, 2).

The French architect, archaeologist and historian Charles Texier, who lived in the 19th century, wrote that the Armenian city of Sis was situated on the northern face of a rocky mountain, in the location of the city of Flaviopolis in the Roman period, after his expedition to Anatolia. Within the monastery complex housing the catholicos -the religious leaders-, there were churches, libraries and guesthouses. Texier (1862, 583) likens the monastery to a castle since the building was located on a terrace, with high walls and towers surrounding it.

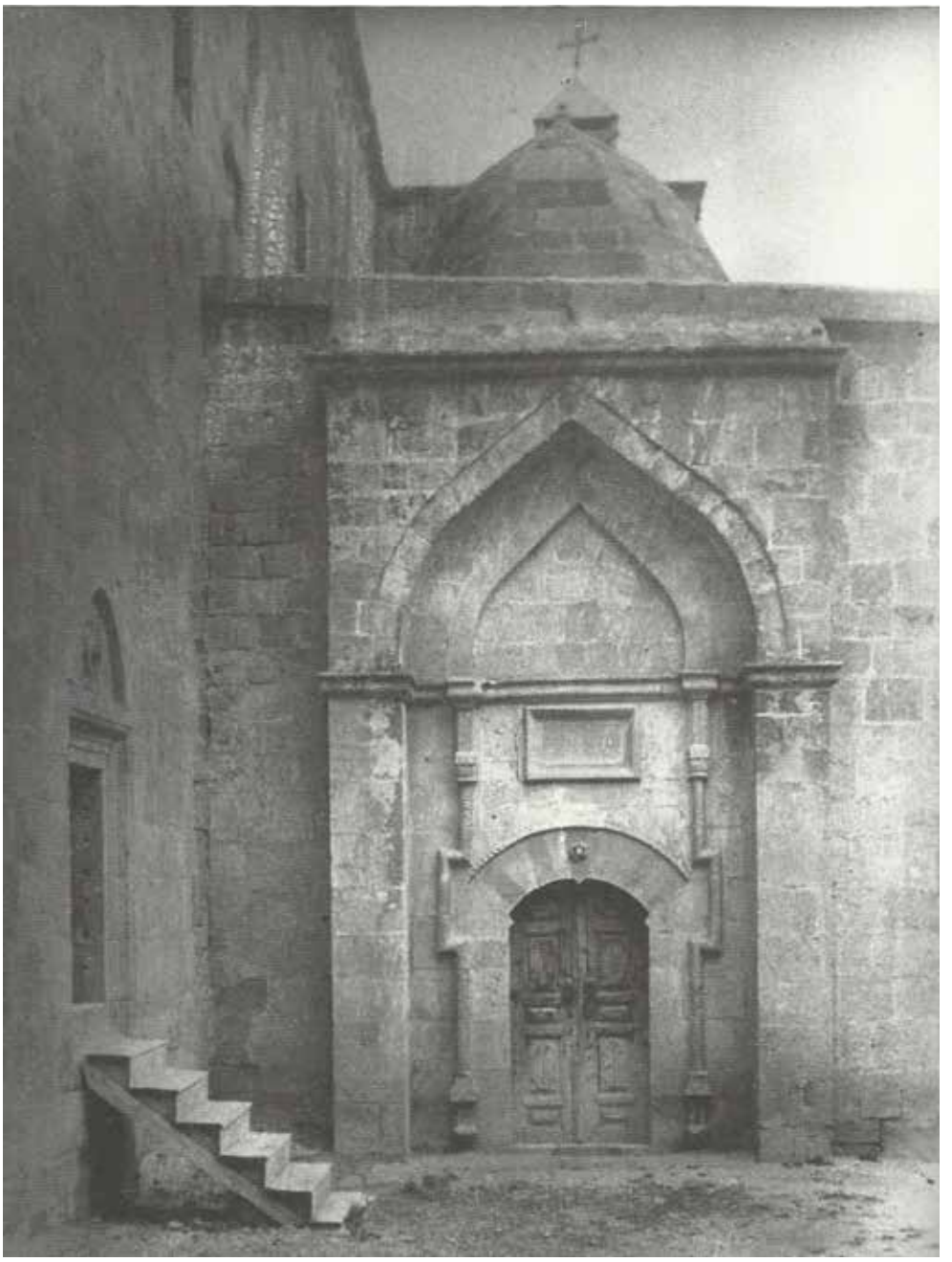
The English pilgrim and pastor Edwin John Davis traveled to Anatolia in 1875 and wrote that the monastery, surrounded by high walls and with a triangular plan, included a palace of the patriarch, a garden and a church (Davis, 1879, 154). He described the monastery in detail as follows:

We entered through the lower door, and passed along platforms linked by many steps. The whole place consisted of a complicated union of

City of Sis, Sis Monastery on the left
(Armenian Church Catholicosate of Cilicia, 2015)

courtyards, corridors and large and small rooms and all are dirty and neglected. The patriarch's house located at the highest point of the triangular complex looks over the city from the hill. Like a large portion of the church, the monastery is turning to ruins, neglected and in need of repair. The church is an airy structure with square plan, and the flat roof is carried by stone pillars with square shape. At the eastern end, there is the entrance to a triple apse with the customary altar in each. There is an Italian-style stucco above the central altar, there is a gold-leaf covered baldachin – all very tasteless. The walls on this side of the church are covered with tiles to a height of a few feet; the tiles are similar to those in Sultan Suleyman's mosque in Constantinople. There is another altar on the north side of the church reached by a steep stone staircase and this is decorated with a rich stucco and gold leaf. Here and in the main nave are thrones for the patriarch. In various places within the church there are pictures hung with different styles. The remainder of the church, in front of a central apse with very high floor level, is interestingly hewn and there are two bronze lions. Above these lions, large, elegant brass candelabra are mounted. The most attractive thing in the church is the marble throne that the Armenian kings sat on while being crowned. The back and side surfaces of the throne are engraved with the royal emblems, a rampant lion and a double-headed eagle. In the northwest corner are the graves of many patriarchs. The portico in front of the west façade of the church is dangerously neglected and may collapse at any moment. Our guide said it would be repaired on the return or next visit of the patriarch; however, it is doubtful it will even last a few days!

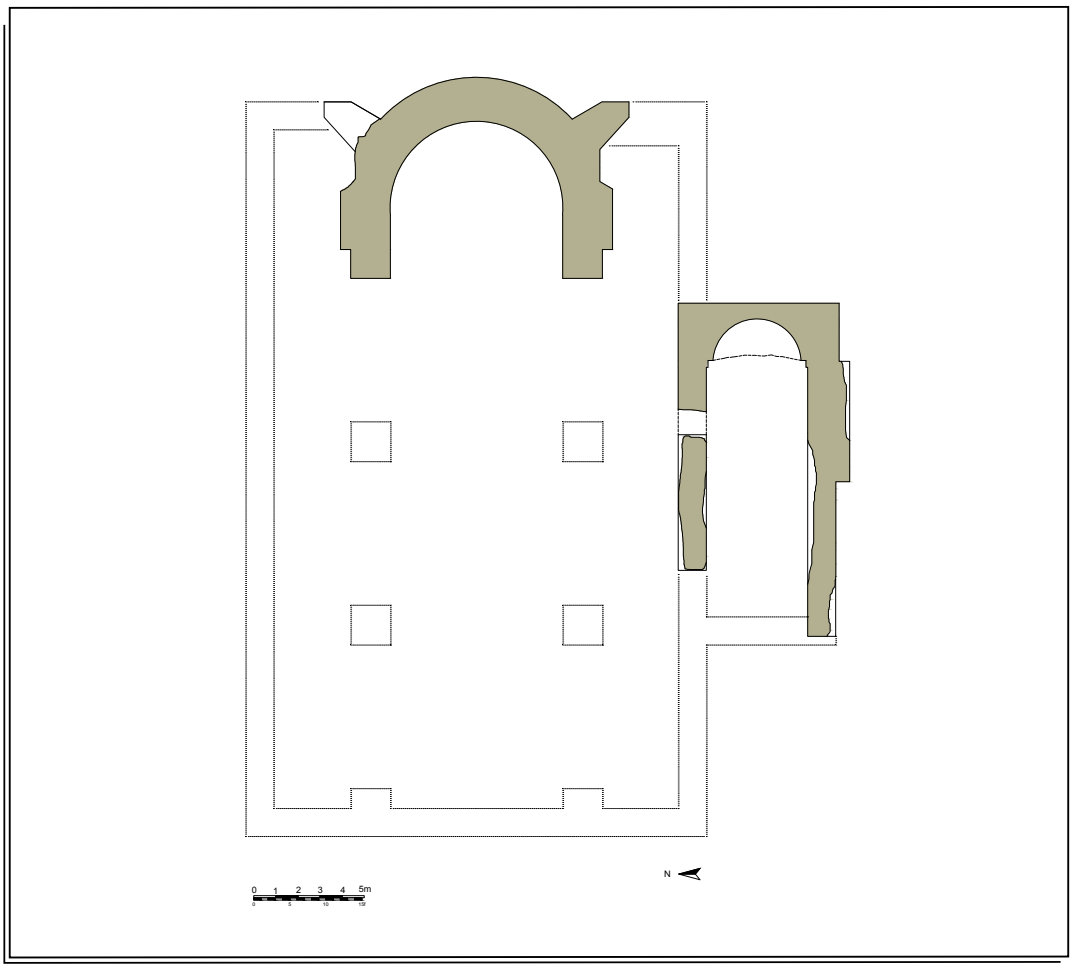
Under the portico, the tools used as the church bell were hung on the wall (because generally Muslims hate bells). These were a large piece of iron, a large and thick piece of wood and two similar smaller pieces. These are rung at different times depending on the sacred ceremony taking place. (Davis, 1879, 155-157)



Etchmiadzin Chapel, west façade
(Kevorkian, 2012, 296)

The tiles mentioned by Davis above, were also noted by Alişan, who visited the monastery nearly 20 years later. Alişan wrote that part of the walls of the cathedral and the palace of catholicos were covered by Kütahya tiles (Alişan, 1899).

In 1903, the High Patriarch Sahag II described the complex as follows:
When you enter from the north door, on the left you see a stone haybarn and stable. A little further from these, you find the small neighborhood of two-storey houses assigned as guesthouses for



devotional visitors. Here they call Kamışlı "Reedy" because the rooms are separated by walls of reeds. West of this area is the monastery kitchen with the storeroom and oven. When you turn to the south, you reach a large door of a long room with three arches roofed with wood. Adjoining this are small and medium-sized houses; these are the bedrooms of the priests. The high patriarchate of Catholicos Mıgırdiç Kefsizyan predecessor of Sahag II lived here. When you go down further south, you reach the high patriarchate. The entrance to the building brings you straight to the high patriarchate building and there is a veranda with many doors. One of these leads to the high patriarch's bedroom, and others to the dining room, storeroom and hamam. Finally a door leads to the most important room in the building, a cross-shaped hall. It was built in the time of High Patriarch Giragos I. The entirely wooden building has a view of the whole city. (Cilicia Sufferings, 1927, 19-22*)*

There was a seminary inside the complex and an orphanage opened within the school in 1899 (Taşçıyan, 2014).

The monastery was seized by the Abandoned Properties Act of 13 September 1915, and a regulation enacted in 1921 demanded the evacuation of the monastery in Kozan, Adana. From here, the Armenian priests went to Lebanon and they refounded the Cilician Armenian Catholicos in the Antilias region of Beirut (Statement in garden of Manastir in Kozan, 2015). Another source writes that the monastery was opened to worship until the War of Independence (Adana Cultural Inventory, 2008, 440).

On 28 April 2015, one of the two main spiritual centers of the Armenian Church of the Cilician Armenian Catholicos in Lebanon applied to the Constitutional Court of Turkey demanding the return the property of Cilicia Monastery in Kozan whose ownership was with the Catholicos (Çalışlar, 2015). During the court process, a playground was built within the area (Statement in garden of Manastir in Kozan, 2015). After the Constitutional Court of Turkey rejected the application, the Catholicos decided to apply to the European Court of Human Rights (Deutsche Welle Türkiye, 2016).

ARCHITECTURE

At present, only the ruins of the monastery remain, located above the ancient city of Sis on the northeast slopes of Kozan Castle. Parts of the high surrounding walls of fine cut-stone around all the structures and two towers partially stand today. As the whole area slopes down to the east, there was a retaining wall to the east of the church. The stone cladding of the lower courses of this wall is mortared bossage stone. The remaining parts of the wall is clad with fine cut-stone similar to the exterior cladding of the rest of the church.

According to Nordiguian's reconstruction, the original church measured 40x20 m and the height of its north wall was 22.4 m. Adjoining the north nave of the church were two chapels, having square plans with sizes of 5.5x5.5 m, the eastern one dedicated to Saint Gregory the Illuminator and the western to the Holy Spirit (Surp Hoki). The Chapel of the Holy Spirit could only be accessed through the Chapel of Surp Gregory the Illuminator. At the eastern end of the south wall of the church is a bell tower (4.6x 4.1 m), and there is a door opening outwards on the same wall. Adjoining the south wall as an annex is a chapel dedicated to Etchmiadzin of a size of 14x7 m with an entrance from the west (Nordiguian, 2012, 34-73).

A photograph taken at the end of the 19th or the beginning of the 20th century shows the entrance door of the catholicos' palace having a semi-circular arch made of voussoirs with tulip motifs and framed by ogee stone arches.

On two sides of this ogee arch are high-relief rosettes typical of Middle Age Anatolian architecture. In addition, there was an inscription above the door, as seen in the photograph (Kevorkian, 2012, 295).

Currently the surviving remnants of the church are only a few stone courses from the apse walls, and thus the doors, windows and niches cannot be identified. However, it can be said that the central apse in fine cut-stone had a circular plan from the outside; whereas the curves of the side apses cannot be seen from the outside indicating that they end by a flat wall.

In photographs from 1943, the east wall of the Church of Gregory the Illuminator and another structure to the south of the church – which is identified as the Etchmiadzin Chapel built 30 years after the church by Edwards – were mainly standing (Edwards, 1983, figure 58). From these photographs, the three apses of Church of Gregory the Illuminator are clearly visible and the side naves appear to have two floors. There is a rectangular structure on the southeast, most probably the bell tower in photographs from the beginning of the 1900's; whereas the bell tower is lower than the main walls and ends in a flat roof in an engraving by Langlois.

A small lantern/dome above the bell tower, higher than the main walls of the church, can be observed in a photograph from the late 19th/ early 20th century (Kevorkian, 2012, 296). Unlike the other examples, the apse wall of the Etchmiadzin Chapel has no windows, which might be explained by the west wall of the church's bell tower leaning against the east wall of the chapel.

The west façade of the Etchmiadzin Chapel is documented in photographs from the late 19th/ early 20th century (Kevorkian, 2012, 296). The door in the south wall of the church, seen in the photograph, indicates that the chapel entrance is projected outside in the form of a closed portico. The semi-circular arched doorjamb was composed of voussoirs in different colors around a double-winged, paneled wooden door. Around this doorjamb was a round pilaster and an ogee stone arch forming the face of the portico above the door. An inscription is also seen above

Etchmiadzin Chapel of Sis Monastery
Kozan county, Yarımoğlu neighborhood

the arched door. The flat roof of the chapel is clearly seen in this photograph and the bell tower of the church behind, is partially visible. Rising above an octagonal drum in the center of the naos and separated from the drum by a cornice, there is an octagonal dome with arched windows in four foiles. The roof of the chapel is flat from outside as seen in the photograph; however, the remnants visible today indicate that it was covered by a semi-circular vault from the interior.

Within the chapel, there was a niche on the north side of the apse; however, it is unknown whether this niche was symmetrically reflected

in the south wall, because this part has been demolished. There was a window in the south wall with a lintel. There was a cornice below the dome of the apse.

The south wall of Etchmiadzin Chapel is constructed by both fine cut-stone and reused stones. The stone cladding of the other façades have been removed today and when the lowest course is examined, it is understood that this chapel was built leaning on Church of Gregory the Illuminator and the south wall of the bell tower.

PRESENT CONDITION

When photographs taken in the 1940s are examined, it is seen that a very rapid demolition and destruction have occurred within the last 70 years. For example, a photograph taken from the south of Church of Gregory the Illuminator in 1943 shows that the structure was mainly still standing.

In the 1950s, a partially underground water depot was built in the location of the nave and north chapel of the large church (Edwards, 1983, 139). Cement was poured upto road level around this depot.

A variety of pine trees are observed within the area of the monastery and to its east. These trees are not natural forest covers, but were planted as part of a forestation program (Buyruk, 2011, 168). In 2008, the pine grove within the monastery was being used as an uncontrolled picnic area which caused extensive damage to the structure (Adana Cultural Inventory, 2008, 440). The west half of the terrace was demolished in order to plant this grove. A large number of buildings have been constructed in other sections. A road passes through the monastery complex, whereas many gardens and main walls of the houses in the surrounding was probably built using the stones from the monastery. Due to the damage to the monastery complex, it is difficult to understand its layout.

Currently, a very small section of the surrounding wall, the towers of the monastery, the fountain, the crypt of Church of Gregory the Illuminator and parts of the north, east and west façades have survived until today, mostly ruined and neglected. There are not any traces of the patriarch's residence and the counsel chamber that were constructed in timber, as stated before. When the remaining stones are examined, they are generally very large in size and were joined by not only mortar but with dovetail clamps. This construction technique is clearly seen in the remaining walls of Church of Gregory the Illuminator. The stones on the exterior façade of the walls had bossage texture at lower levels, whereas the upper levels are fine cut-stone, and the interior walls of the church are in fine cut-stone.

Currently, the most original texture remains in the Etchmiadzin Chapel. The apse wall and south walls are partially standing. Though rare, plaster and paint remains are encountered in the apse and nave walls. To the east of the Etchmiadzin Chapel, a crypt was revealed after the illegal excavations by treasure hunters. The large-scale foundation stones of Church of Gregory the Illuminator are visible beyond the demolished north wall of the chapel. Apart from the south wall of the chapel, the stone cladding from the rest of the walls have been removed. There is a vertical crack in the wall of the apse. The surfaces of the stones have been deteriorated in many areas.

RISK ASSESSMENT AND RECOMMENDATIONS

Sis Monastery comprises unique remains reflecting an important period of the Armenian Kingdom of Cilicia and its culture. It is recommended that the remains of the monastery to be protected as an open air museum. By this way, a forgotten cultural asset of the region's past can be preserved for the future.

Currently the original characteristics of the structure have mainly been eradicated, and the structure is still unprotected, neglected and open to vandalism. The monastery has lost its structural integrity due to these factors. All remaining parts require urgent structural intervention and preservation, because they are unstable and unprotected from earthquake loads. To prevent the loss of the currently remaining sections, the structure should be cleaned and reinforced for preservation. Additionally, it is necessary to conduct survey in the monastery with detailed archaeological excavation. After preservation works, a zoning study should be completed in the surroundings to differentiate the settlement area of monastery from the village and an information panel should be placed at the entrance of the area.

KARA CHURCH

Location: Saimbeyli county, Cumhurlu neighborhood, Çınarlı locale	
Period/year of construction: 5-7th century	**GPS:** 37°54'26.8"N 36°01'04.3"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: Adana KVTVKBK 23.03.2005-686	

Achot Manassian

HISTORY

The Kara (Black) Church can be dated to the 5th-7th centuries due to the construction technique and cross engravings used in the early Christian iconography and architectural characteristics.

ARCHITECTURE

The structure is built of rough cut, dark grey stone masonry walls. Probably load bearing walls and corners are coursed with large fine-cut stones, while the other sections are uncoursed with smaller cut stones on the exterior.

The structure contains a large main nave and possibly single side naves separated by walls in the north and south. The entrance to the side naves is from the west. Splendid doors open from the main nave into each side nave. We can guess that the side naves of the structure had entrances with columns. Adjoined to the north outer wall is a vaulted chapel and a space slightly smaller in size, possibly a sepulcher.

PRESENT CONDITION

Due to natural effects in addition to vandalism, the church is in its current pitiful state; it is nearly entirely demolished. Only the ground level of the structure, lower sections of the walls and some stones with Greek inscription survive. The majority of stones from the structure have been taken by villagers to be used in other structures. Some pieces of cylindrical column drums are preserved.

RISK ASSESSMENT AND RECOMMENDATIONS

The advanced degree of vegetation growth, earthquake danger and human intervention may cause the church to be demolished. It is recommended that vegetation growth near the walls of the structure be cleared, and archaeological excavation of the site, architectural and archaeological documentation of the structure and fragments, engineering and material research, historic and archival research should be conducted along with reinforcement of the structure and the preparation of preservation and landscaping projects.

To preserve what survives, firstly general clearing of the site should be completed, stones fallen from walls and arches should be replaced, mortar repointed, walls cleared of plants and missing walls and arches and cavities in the floor be filled with original material.

Kara Church
Saimbeyli county, Cumhurlu neighborhood, Çınarlı locale

SAHAK MESROB SCHOOL

Location: Saimbeyli county, Islam neighborhood	
Period/year of construction: 1912-1914	**GPS:** 37°59'08.7"N 36°05'32.4"E
Present function: Not in use	**Ownership status:** Saimbeyli Municipality
Date and number of registry: Adana KVTVKBK 29.06.1995-2184	

Banu Pekol

HISTORY

The Sahak Mesrob School is the continuation of a complex created when a castle was converted into a cloister in the 16th century. It was an Armenian town planning tradition to build the schools beside the community churches in Cilicia. As much as this is a tradition inherited from medieval monasteries, it was part of zoning in town planning to divide the city into quarters by means of churches accompanied by

parish schools. The name of the school 'Sahak-Mesropian', comes from the translators of the Bible into Armenian in the 4th century; Sahak Parthev and Mesrop Mashthoc. The school was built in the years of 1912-1914 (Poghosyan, 1942, 449-452). In 1920, a fire damaged the complex (Kertmenjiyan, 2016, 68).

ARCHITECTURE

The first floor of the complex was for the kindergarten. The second and third stories were for the ladies' school. The fourth floor was for the prelacy and the fifth floor was a performance hall having a stage and lodges (Poghosyan, 1942, 452).

According to an axonometric drawing available, the school had a centralized plan organization with a recreation area at the centre, which had a domed roof. The classes were located in the corners as projections and bay windows were located on the upper floors, on the central vertical axis of the façades. The building plan shows parallels with Armenian schools in Istanbul (Kertmenjiyan, 2016, 68).

As seen in the existing walls today, the load bearing walls are in cut-stone masonry, whereas the rest of the walls are infilled with small rough-cut stone. The arches were built in brick and the interiors were plastered, as was the tradition in the area. In any case, it is possible to conclude that the roof was a timber construction, as is seen in other buildings illustrated in historic photographs available from Saimbeyli (Kertmenjiyan, 2016, 68).

PRESENT CONDITION

Only one heavily ruined wall of the building stands today at the western slope of the citadel. The plan of the building cannot be read at its current state. It is abandoned and unprotected. There is no signpost from the village road or information panel on the site. It attracts few

Sahak Mesrob School
Saimbeyli county, Islam neighborhood

visitors and none who didn't have any previous knowledge of it. However its proximity to the Saimbeyli Fortress naturally makes the building visible and accessible for the visitors to the fortress.

The ceilings, vaults and three walls have collapsed, leaving the existing architectural fabric open to all kinds of damage from the rain, wind and frost. Traces of moldings and lintels can be seen, as well as some of the springers of the arches belonging to the vaults.

The remaining wall has structural problems including being unsupported from both sides, having cracks, loss of mortar joints, surface deterioration in the stones as well as vegetation growth. The remaining plastering on the interior of the building are threatened with flaking off, due to direct contact with rain, wind and frost.

RISK ASSESSMENT AND RECOMMENDATIONS

This building is an important example of multi-storey civic architectural heritage, and is the only remaining school building from the Armenian past of the village. However, the building fabric is in very poor condition, and needs immediate consolidation and stabilization in order to survive until any detailed conservation project is undertaken. The school is built on an extremely steep slope, which makes it susceptible to landslides and even collapse, considering the current unstable state of the remains.

Since the Saimbeyli Fortress has recently been restored, this means that nearly all visitors to the fortress will notice these remains. This increases the possibility of vandalism to the monument.

An archaeological excavation of the monument and its surrounding will reveal more information and possibly the foundations of lost parts. This excavation must naturally be accompanied by a detailed architectural history study.

An information panel must be placed, which explains the history and heritage significance of the monument, along with a map of other historic buildings in Saimbeyli. Since very little remains survive of the school, the reconstruction of this building must not be adopted. If adopted, the reconstruction decision must be debated in terms of architectural conservation principles. In this framework, after adequate consolidation and conservation measures are taken, these remains can function as part of an open-air museum, but must be guarded against vandalism.

A comprehensive conservation and touristic presentation project, which includes landscaping with access paths can be prepared for all remaining buildings in Saimbeyli, will greatly benefit the village in terms of recognition and tourist attention.

THE CHURCH IN KARACAUŞAĞI

Location: Kozan county, Karacauşağı neighborhood	
Period/year of construction: Unknown	**GPS:** 37°48'22.7"N 35°52'38.4"E
Present function: Not in use	**Ownership status:** Private property
Date and number of registry: Not registered	

Davit Davtyan

HISTORY

There is no information about the church in the records. Located between Vahka (currently Feke) and Yerebakan villages, the previous name of the town was Kaladere (Kaledere) with a population of 300 Turkish-speaking Armenians.

ARCHITECTURE

The structure is 125 km from Adana and 7.5 km from Feke on the north side of Karacauşağı village between the end of the forest and gardens. The church was built on sloping land. The interior of the apse was semicircular, of

rough-cut stone walls. The exterior was fine-cut basalt stone walls. These were separated by a profiled corniche in the lower portion of the apse. From the dimensions of the apse, the church was very large, and we can guess it probably had a basilica plan. The construction technique of the structure, especially the window shapes, indicates the effect of Assyrian church architecture.

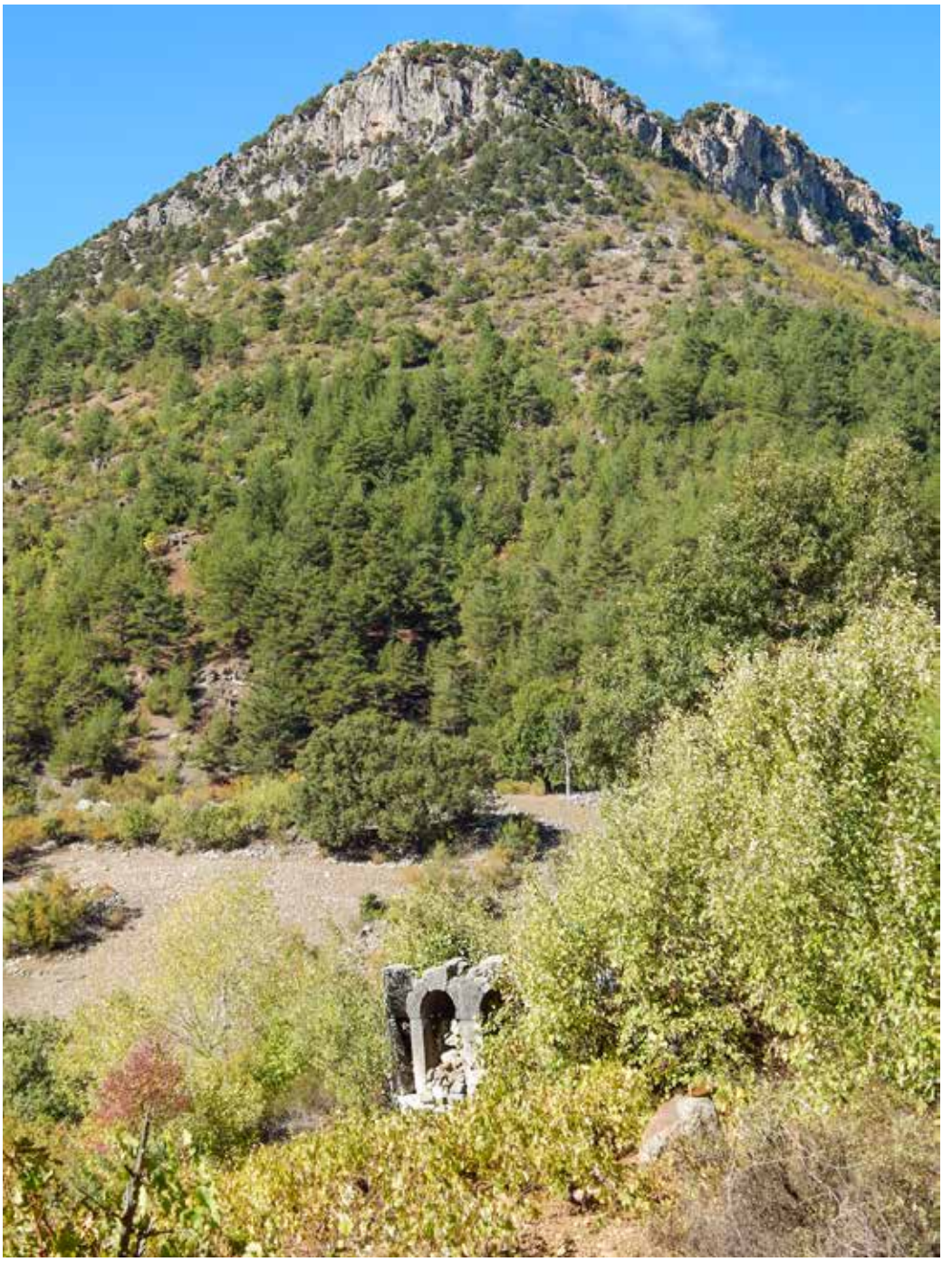
PRESENT CONDITION

Only a portion of the apse with two window openings remains. It is very neglected and ruined, with the remaining section in danger of complete destruction in an earthquake. There is deterioration of the stone surfaces. Under the two windows there is a broad crack in the wall. The majority of the remaining portion of the structure is buried in soil. There is high possibility that stones from the building have been used in the surrounding houses. Apart from those who know of it, there are no visitors and it is not protected. Access to the building is through village houses.

RISK ASSESSMENT AND RECOMMENDATIONS

The structural state of the building is bad and susceptible to earthquake damage. It is open to the effects of wind and rain and has lost its structural integrity to support itself. It is unprotected and open to human destruction. There is advanced plant damage from large roots or branches in the remaining material of the structure.

Research must be completed to identify the structure of the church. Excavations should be conducted in the interior and around the church, though in some places the soil level has risen by 2-2.5 m. Clearing around the structure and separating it from the village is necessary. It should be reinforced in its current form. Road signs and information panels should be placed beside the building. Within the village, landscaping or pathways should be made to direct visitors to the church.



The Church
Kozan county, Karacaüşağı neighborhood

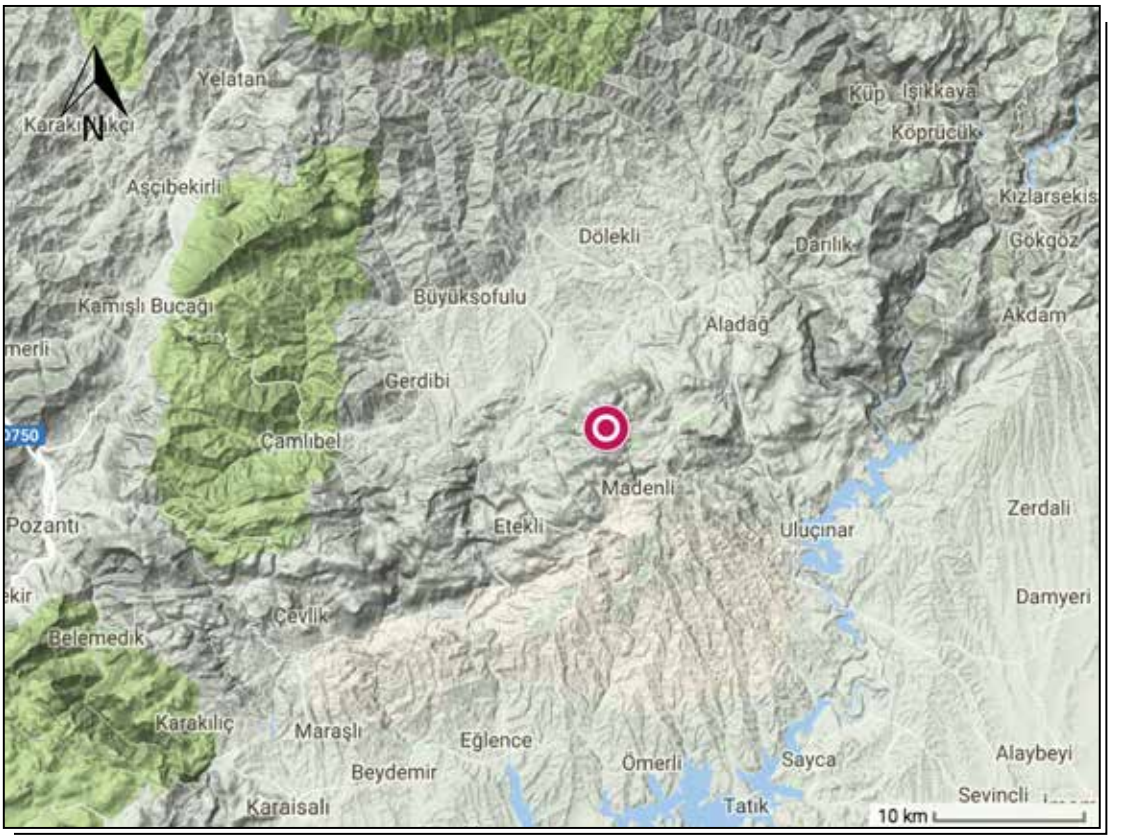
SARIÇIÇEK MONASTERY
Three-Storey Church

Location: Aladağ county, Ceritler village	
Period/year of construction: 12-13th century	**GPS:** 37°29'00.2"N 35°17'44.0"E
Present function: Not in use	**Ownership status:** No cadastral record
Date and number of registry: Not registered	

Davit Davtyan

HISTORY

Sarıçiçek Monastery is dated to the 12-13th century. From the 16th century, the Ottoman sources refer to it by the name "Sarıçiçek" (Yellow Flower). We cannot associate the surroundings of the monastery complex with any monastery complex called "Sarıçiçek" in the Middle Age sources (Edwards, 1987, 211-215). The arrangement of wall stones in the complex, structural details and chapel composition indicate that Sarıçiçek Monastery was built with Armenian architectural construction techniques.



R. Edwards describes the details of the monastery complex in the book "The Fortifications of Armenian Cilicia" (1987). The following research was completed taking this book as reference.

ARCHITECTURE

The structure is 100 km from Adana, 10 km from Ceyhan and is accessed by finding the high slope of the mountain on the left side of the road before Ceritler village and walking nearly 3 km along a forest path.

The structure sits on a slight slope, on a chalk-rich hill. On the slopes of forested mountains south of Aladağ (Karsantı), it is 9 km south of Meydan Castle. The road to the monastery passes through forestry lands, with many springs in the surroundings. There is no new construction or settlement in the area.

The largest monastery encountered during field work in the region, the most definitive characteristic of Sarıçiçek is that there is no castle or tower nearby. The isolated location of the monastery must have fulfilled its requirements for protection in the past. At the same time, in the north Aladağ (Karsantı) valley is protected by the castles in Meydan, Hotalan (Posyağbasan) and Tamrut (Alişa). As it probably did not require more protection, there is no apparent tower found and dispersed residential buildings are observed in the region. The monastery buildings at Sarıçiçek have broad doorways and windows on the entry level. We can say that the structure was built sturdily from the regular arrangement of stones in the front façade of the church. The importance and fine workmanship given to the structure observed in these fine details indicate that Sarıçiçek was a monastery belonging to someone in the Armenian royal family (Edwards, 1987, 212).

There are demolished buildings and a small single-nave church within the three-level complex. Generally, we can divide the Sarıçiçek complex in two as north and south buildings.

Currently the best-preserved structure is a large

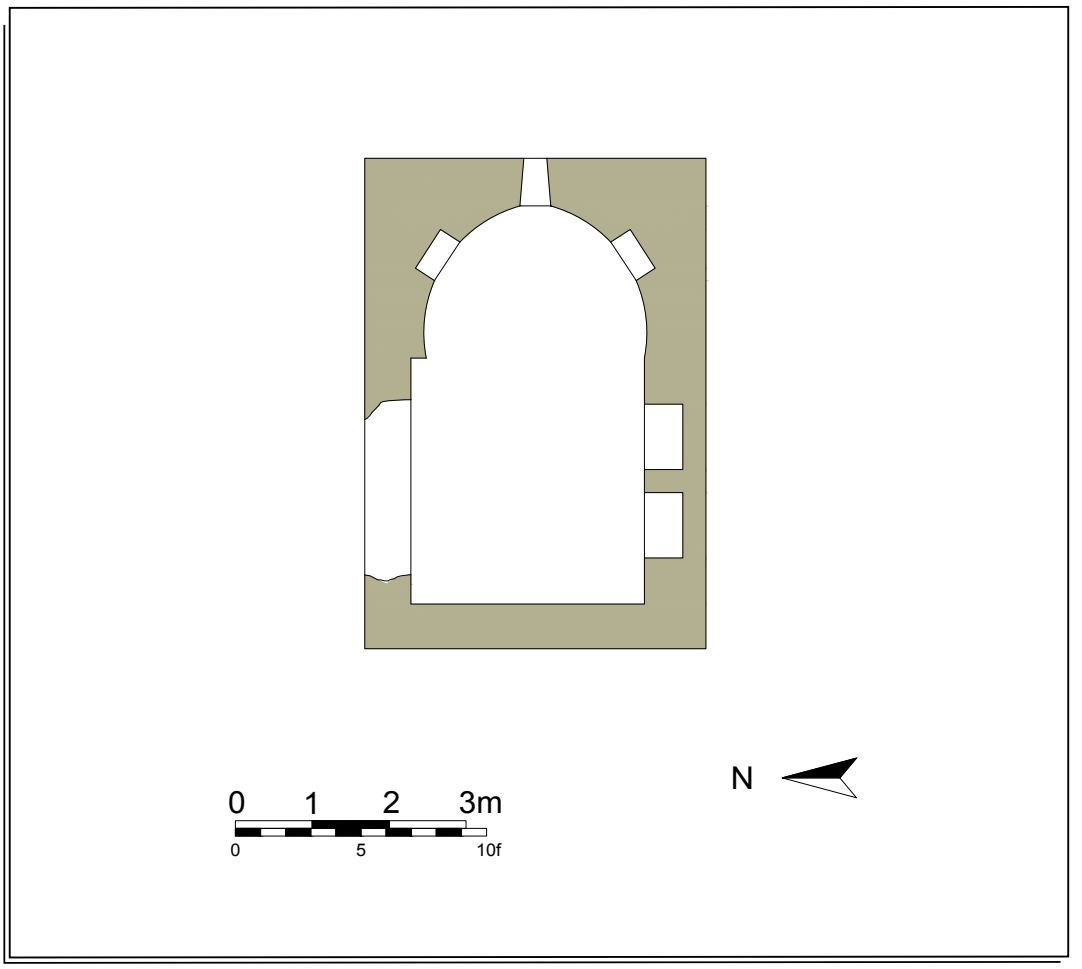
rectangular hall. As with the chapel, the outer stones of the hall are of the same, local cut stone. The fine-cut stone wall of the east outer wall of the hall ensures that attention is drawn to the west section of the corridor between the chapel and hall. This corridor may have been originally covered with paving (memorial sepulcher). The arches and lintels of the doorways and windows of fine-cut stone wall are finer and smoother. It is rare to see this type of stone workmanship in Armenian architecture in Cilicia. Near the floor of the west wall of the hall, the stones are arranged in vertical pattern. In the remaining sections the vertical pattern arrangement is not observed.

On the entry level of this hall, there are three doors and five windows. The door in the south wall is on the west side. There are two windows in the south wall. The windows of the south wall are arched in the interior and flat with lintels from the outside. Doorways have pointed arches.

There is a door and two windows in the center of the west wall of the hall. Currently the traces of the lower section of the doorway may be seen and the shape is like the windows in the south wall. There is a palisade currently in the south window of the west wall. Most of the northern side of this wall is demolished; however, here we can suggest that it had the same wall structure. The window sill level of these windows begins at 60 cm height with sills of the north and south windows higher.

There is a doorway and a window in the north wall. The construction technique of the window resembles the other windows in the hall. The doorway's technique is the same; but there is no apparent external arch. The internal arch has fallen.

As the soil level on the west side is higher than the hall level, there is no entrance in the west wall. There are two long narrow niches of unknown function in the interior of the west wall. At the second higher level, there is an, internally



rectangular, externally arched window. There is no indication that the structure had two floors in the interior of the building; as a result, the largest characteristic of the hall may be said to be the high ceilings of all rooms which is not seen in the Middle Age Armenian Kingdom of Cilicia period. The hall rises steeply from the south of the chapel at lower level toward the south corner of the hall.

The complex was built on a natural slope. Part of this slope is rock fill and thus made it easier to enter from the hall corridor to the chapel from the south entrance of the ground level. In the north wall, there is a cell-like room with square door. The function of the cell room at the end of the western section adjoining the chapel is unknown.

There are other building remains on the southwest of the Sarıçiçek Monastery complex. A rectangular structure remains between demolished wall pieces. There was a narrow square window in the north wall of this building. Further along, there are rooms to the northwest. Based on the shape of the stairs of one of the buildings, it's possible that there were wooden structures.

PRESENT CONDITION

The first floor of the large hall is still standing, apart from the center of the east wall. The second floor is only preserved in the center of the west wall. As the completely ruined church is in a forestry area at present, with difficult access, it is difficult to carry out documentation and accurate measuring and identify architectural characteristics.

RISK ASSESSMENT AND RECOMMENDATIONS

Research is required to investigate the structure of the monastery. To understand the entire monastery, excavations should be performed in the interior and surrounding area. It is possible that excavations will reveal foundations of other buildings.

As the structure does not have a single sturdy wall and as the facing material is lost, there is a high risk of collapse. Due to ground problems and slope location, there is a possibility that the ground below the structure may slide. Walls are cracked, surfaces eroded and efflorescence is observed due to humidity.

Due to the original function of the structure, for the purposes of retreat, it was founded far from village settlements in a forested area. Access to the structure should be made easier for visitors by placing signs along the way and adding information panels respecting the aim of retreat.

KOREKEN KIRKKAPI CHURCH

Location: Kozan county, Ilıca neighborhood, Köreken locale	
Period/year of construction: Early Byzantine	**GPS:** 37°28'11.7"N 35°52'11.7"E
Present function: Not in use	**Ownership status:** No cadastral record
Date and number of registry: 30.06.1988-3107 (Cultural asset register), Adana KVTVKBK 30.04.2003-5127 (1st and 3rd degree archaeological site)	

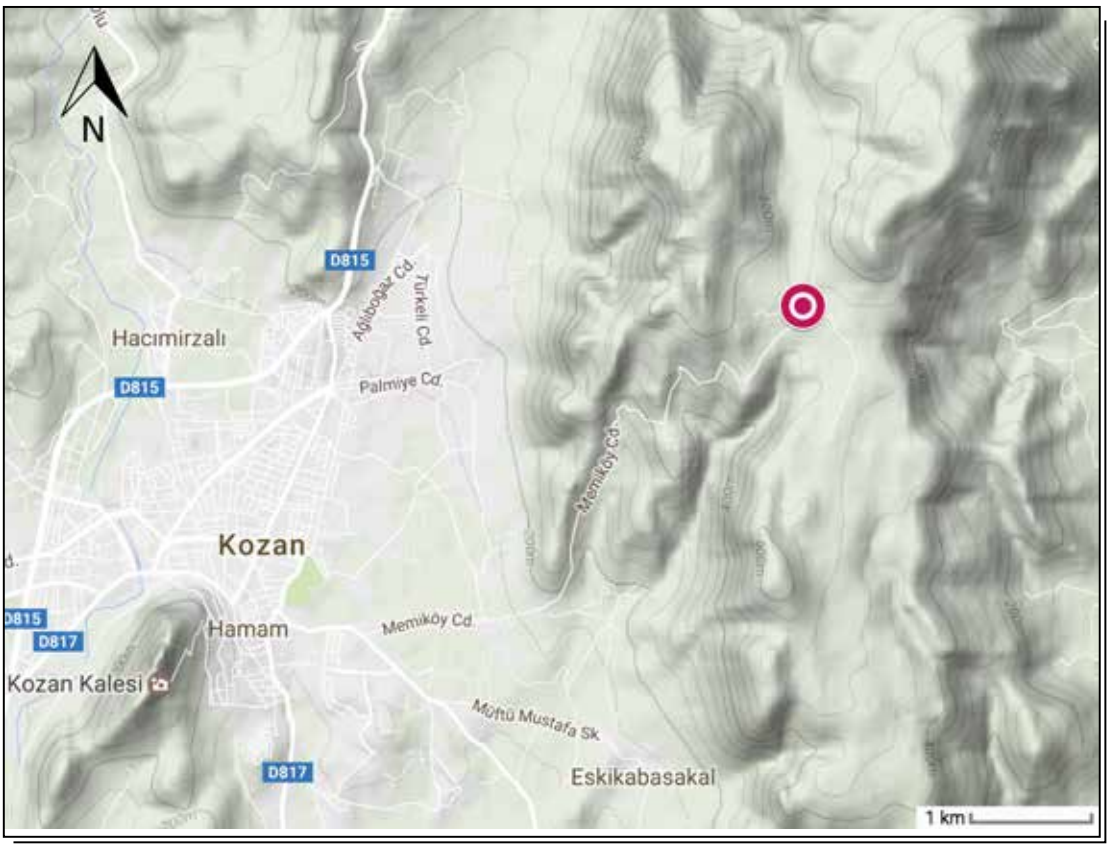
Elmon Hançer

HISTORY

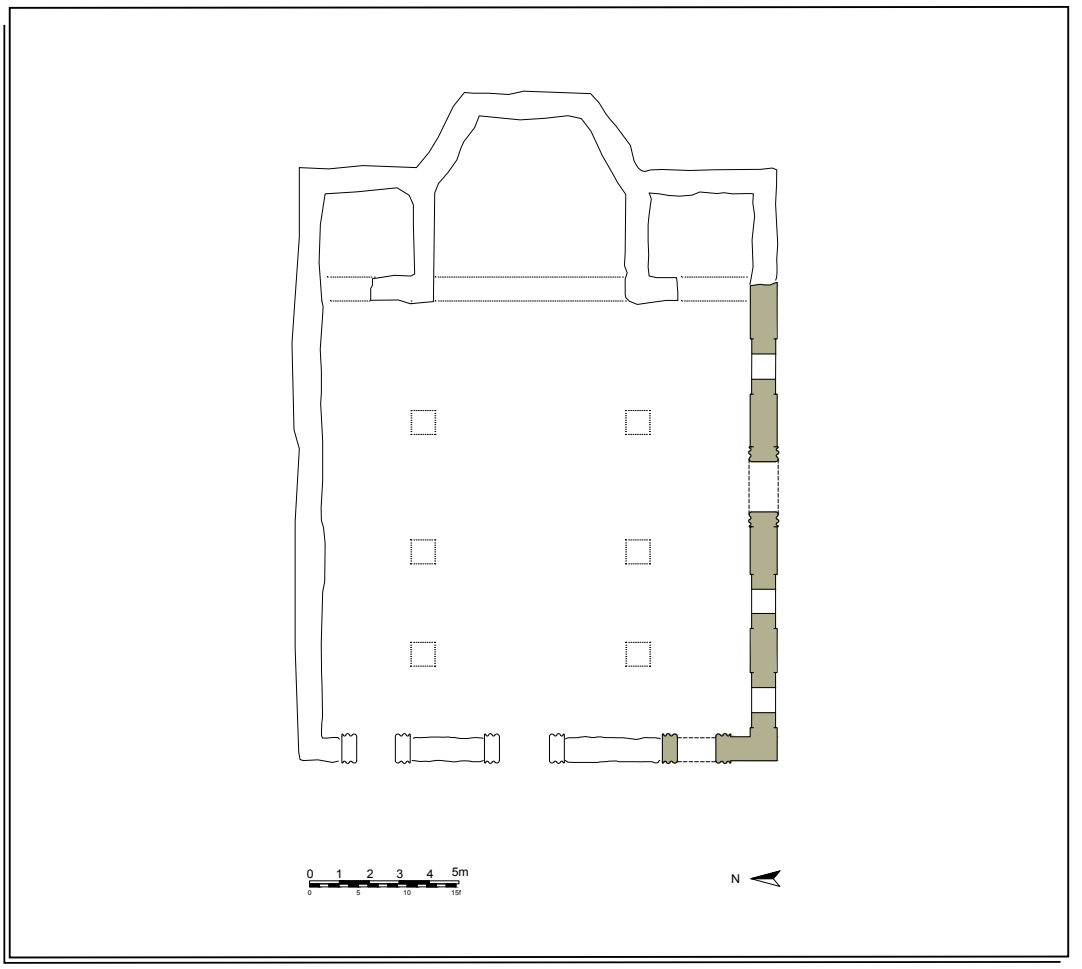
There is almost no information about the church. Located in a village/neighborhood near historical Sis/Kozan, the history of Köreken Church is unknown. It is called Kırkkapı (Forty Doors) by both villagers and public as no Greek or Armenian name was found.

ARCHITECTURE

Köreken Kırkkapı Church is 81 km from Adana and 14 km from Kozan. The neighborhood known as Ilıca (former name among the public is Köreken) is located in a valley between two hills.



The church is located in an area accessed by passing through overlapping gardens between village houses close to the road. Though half demolished and ruined, it has an architecture with size and structural properties perceivable.
The general layout is an externally projecting semi-circular apse, and pastoforium cells on either side, with probably a triple nave basilica roofed by a high barrel vault. While the main space is entered by one central and two symmetrical doors framed by a broad lintel and jambs of cut stone with regular profiles opened in the western façade, the door opening in the center of the still-standing south façade indicates a symmetric façade organization probably existed on the northern side. Thus, there are two side and three western entrances for a total of five doors leading to the common name "Forty Door Church". When observed from a broad perspective, the presence of a surrounding wall around the structure or symmetric lateral naves (possibly a layout with five naves) may be considered. When the interior is examined, based on large square holes at certain intervals in the south main wall, a gallery floor with "U" shape might have run along the walls up to the apse. Whether in the interior or scattered around, the very large stone blocks and large architectural visual embellishments are noteworthy.
With lime mortar and rubble stone inner wall and cut stone cladding observed in the partially standing south façade, the main walls are clad with smaller size and irregular stones. Stone frames around the window openings have large size corner stone blocks, lintels and jambs of very meticulous fine-cut stones. In addition to the south façade, door details and the buried internal and external circular lower section of the projecting apse can be partially perceived. With all other walls demolished as observed in the south façade, in the center of the north and



south façades, there were high profiled arches with horseshoe-shape above the rectangular door openings with two symmetrical narrow and long window openings to the right and left completed with a relatively depressed semi-circular arch, complementing the door arches. Here the noteworthy detail is that the trim of both doors and windows on both sides and above has similar volute-like semi-circular curves. As it is demolished toward the southeast corner, the right-most window to the east has been destroyed.

The regularly-worked cross symbols, stone blocks decorated with circular braiding (entrelac), and the antique exterior ending in either flat or concave curved eave pieces indicate the structure underwent two stages. The presence of traces of a second apse projection in the apse section, especially very large and smooth cut stone blocks used in the corners compared to the relatively more irregular smaller stone walls, and the regular and stepped trim design of the door lintels and jambs reference the ancient period.

The remains tracing the foundations and a second apse in the area lead to the idea that in the second construction stage, this building may have been made smaller or that there were a range of spaces to the sides. The lintel and jambs of the door opening in the relatively better preserved south façade have the same quality and are crowned by a horse-shoe shaped high arch. The symmetric pair of window openings on either side of the door have stepped trim,

framed with depressed arches with a large key stone and corners enhanced with ionic volutes. Based on the construction technique, typology and construction material, it is possible that the building was constructed in the Later Roman and Early Byzantine times, in other words 5th or early 6th century AD.

Hellenkemper stated that Köreken Church (written Göreken), mentioned among early period Christian churches in Cilicia Pedias carried the influences of Northern Syria. However, the researcher mentioned that the typological element distinguishing the eastern Cilicia churches from those in northern Syria was the presence of a gallery above the side naves (Hellenkemper, 1994, 231-232).

Though there is no Greek inscription found, the architectural visual form, size, material and especially traces in the apse section refer to this period.

PRESENT CONDITION

Only the south wall is partially standing in this semi-demolished and ruined church. Additionally, there is a fragment of wall in the central portion of the apse, reflecting the presence of an older apse and signs of a buried wall are observed. Though lintels and jambs are partly observed in the western façade with three entrances, the west, north and east façades are demolished with traces of the naves and upper gallery found in the interior. In this way, it is possible to predict that this structure had an upper gallery as mentioned above by Hellenkemper.

RISK ASSESSMENT AND RECOMMENDATIONS

This church, with partial remains of the south and west façade, can be said to have an architectural value that requires anastylosis based on the visible and present architectural visual forms.

The results of archaeological excavations in Köreken Church itself and its surroundings will more clearly define the structural characteristics of the church in terms of the layout and dating and it will determine whether this is a single place of worship or part of a monastery complex. The local name of Kırkkapı (Forty Doors) may indicate the presence of a monastic settlement here.

Whether an early Byzantine church or the main church of a monastery, Köreken Church reflects a historical past with a second stage in the Middle Ages, and carries the rigor of monumental architecture. It is one of the very important cultural assets of Cilicia and Anatolia. Archaeological excavations of the surroundings and the countless scattered architectural remnants are sufficient to reinstate the original form of the structure largely. Köreken Church is at risk of total collapse in its current form. In terms of preserving and maintaining our cultural heritage, a restoration project, prepared based on the plan layout and architectural details obtained from archaeological excavations, will be an important step in keeping it standing. Implementation of such a project will enliven the cultural tourism in the region, save this historical asset from being lost, display diminished historical information for all to see and ensure historical continuity.

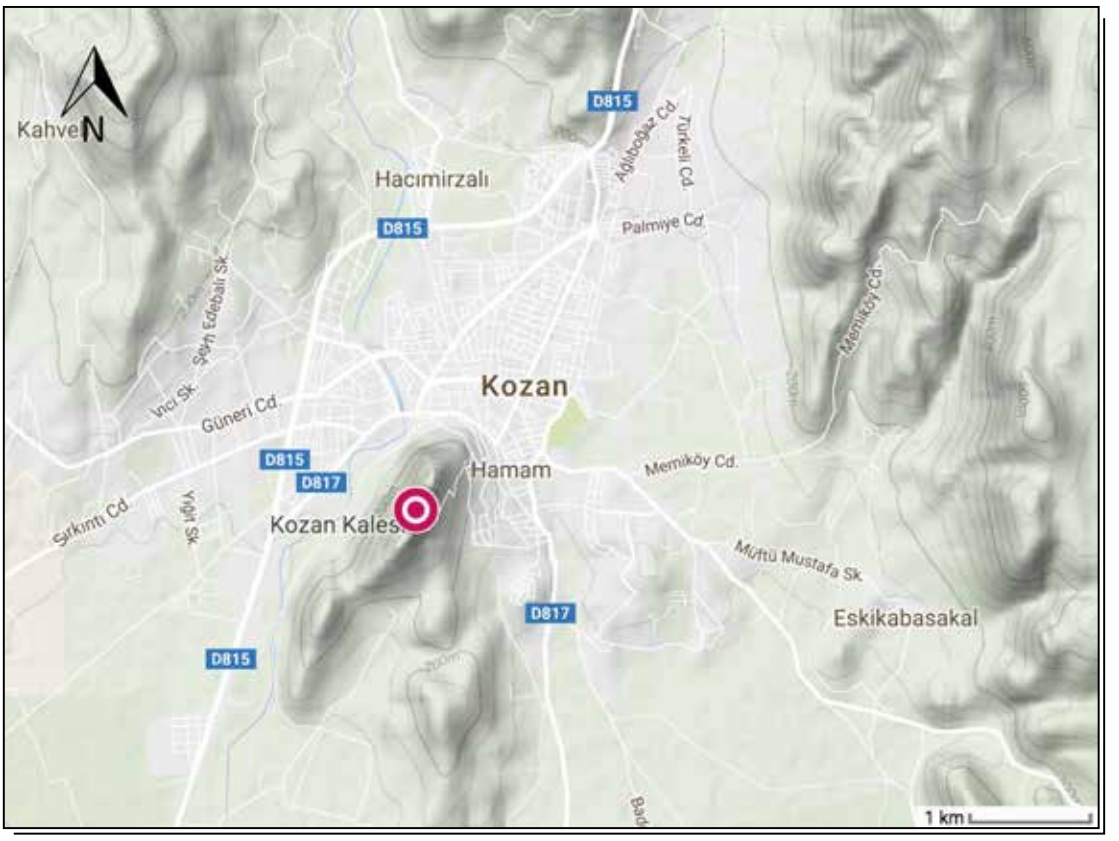
SIS | KOZAN FORTRESS

Location: Kozan county, Yarımoğlu neighborhood	
Period/year of construction: 800-1437	**GPS:** 37°26'29.1"N 35°48'32.5"E
Present function: Not in use	**Ownership status:** Kozan Municipality
Date and number of registry: 26.08.1967-3623 (1st degree archaeological site); 30.06.1998-3107 (conservation area)	

Ashot Haykazun Grigorian

HISTORY

In the Byzantine and Latin sources, Sis and the Sis Fortress were first mentioned in 5th-6th centuries. For centuries, fortress walls were built and strengthened here. Within its area, there existed different defensive, residential and public buildings and structures such as an armory, barracks, a reservoir, a palace, a church, warehouses, etc. At different times, the Sis Fortress has been besieged, destroyed and rebuilt. In the 1500s it lost its military and strategic importance.



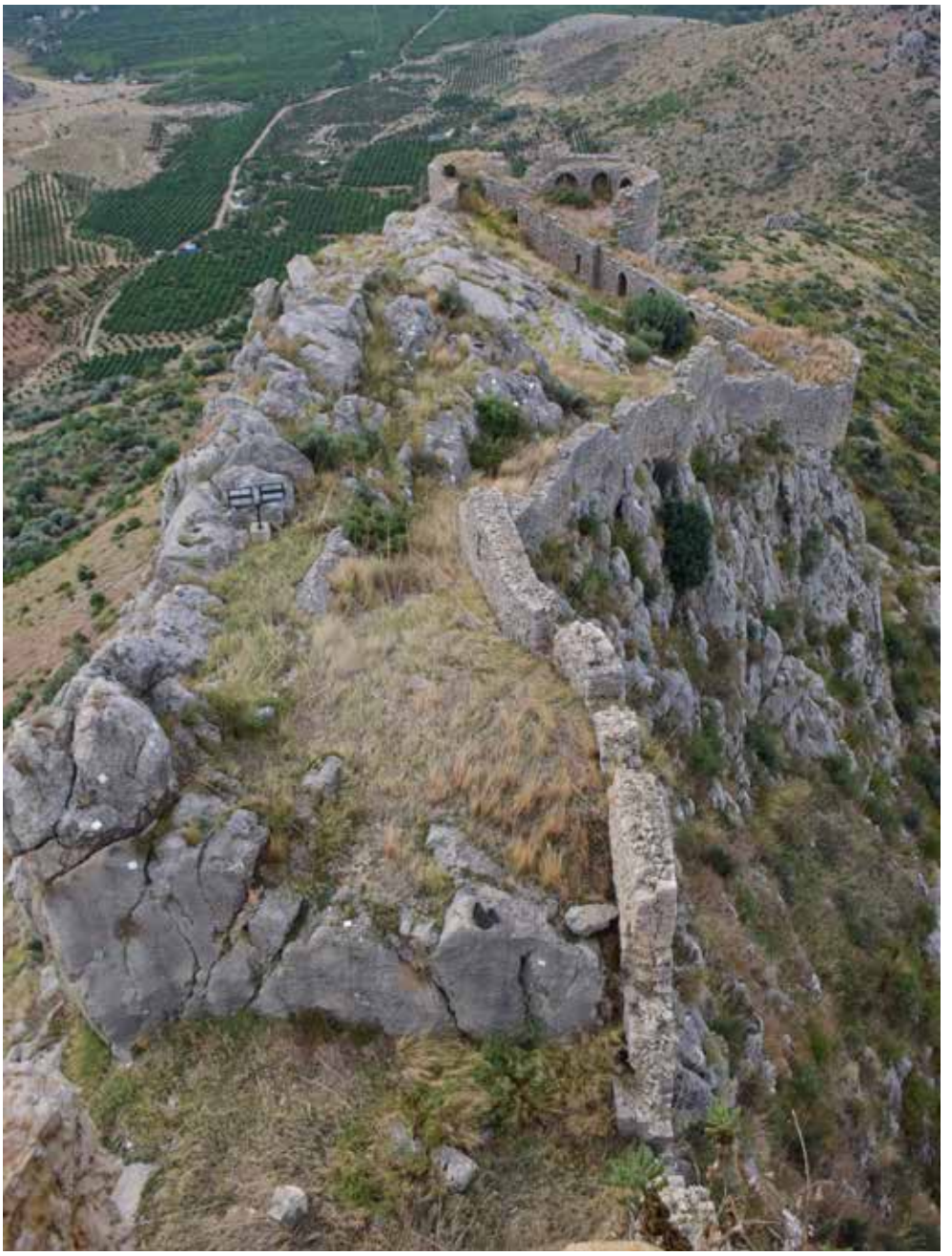
ARCHITECTURE

Sis Fort City is located in the Cilicia Plateau. A tributary of Ceyhan (Pyramus) river runs near it. The Sis Fortress is located on the mountainous area, which is quite higher than the plateau and is hard to access. The citadel is located on the southern higher part of the mountain, while historic city was spread towards the northern part on one slope. All these were bounded with walls of about 3.04 km in length. The citadel has three parts, protected with its strong, pyramid-like walls. Once, all the parts were interconnected with paths (Haroutyounyan, 1992, 351-372).

The citadel with its tower -like castle (mentioned in the manuscripts of Hethum I) was located in the safest peak of the citadel. Today only the tower-like castle and cistern are preserved. Pyramid-like walls stretch towards the south and southeast, the outline and considerable parts of which are still preserved. There are double door gates, ten embrasures, observation points, pyramids, towers with cornices (Edwards, 1982, 168-170).

The fortress is situated on the top of the natural rock and has a dominant position over its surroundings. The plan of the fortress coincides with the natural form of the rock top-a prolonged wall strengthened with semi-circular towers (with compositions characteristic of Armenian architecture, in contrast with Byzantine square-planned towers). The openings are semi-circle and pointed. The Sis Town-Fortress had three doors (northern, southern, western), whose half-ruined remains are still visible.

On the sections of the town castle, 11 semi-circular towers have survived, three of which are in an inaccessible rocky area. The walls form a belt around the rock mass mainly on the southern and eastern sides and less on the southeast and western parts. The western walls have two layers according to the slope layout. The main (current) entrance to the fortress is situated in the western side from which the road branches to the west and northeast. In



Sis Fortress
Kozan county, Yarımoğlu neighborhood

the fortress area, one can see the remains of reservoirs, church, various buildings, towers, and stairs.

The citadel water supply was provided through 5-6 cisterns and water supply systems. A wide cave served as a reservoir. The church had a square plan with a semi-circular apse.

The arches and pilasters are laid with cut stones, while in other parts, the stones are rubble laid in irregular thick walls. The walls and other structures of the fortress are built with light-colored limestone. Among the building materials, the sand stone and lime-stone are those mostly used; however, marble and granite also might have been used for internal decoration of the palace (Darpas) and the church. The roofs

of the buildings are constructed of the cedar, oak, and olive tree wood. Lime mortar is used as a binding material, whereas in some places (reservoir) lime is used also as plaster.

PRESENT CONDITION

The only road towards the citadel is from the south. The half-ruined remains of the three doors of the fortress are still visible. The water supply system is presently ruined and the reservoirs are empty.

Access to the royal palace is not currently possible due to antennas and other structures built there. The same is the case for the fortified southern platform neighboring the citadel because of the intense vegetation cover.

There are no traces of mosaic, frescos, and sculpture within the territory of the fortress area. The stones with inscriptions (especially Armenian) have not survived, except for the half-ruined inscription on the current entrance.

At present, all the walls, circular towers, and other structures are ruined to the extent of seismically risky condition and need serious strengthening and preservation.

RISK ASSESSMENT AND RECOMMENDATIONS

The Sis Fortress, together with its still visible churches, residential houses, walls, and other structures, confirms the historical, archaeological, cultural and universal importance of this monument as a significant value for the cultural heritage of mankind. It is a monumental military structure of strategic significance whose internal and external composition deserves to be preserved.

If the fortress and its surroundings (the very historical town) are not preserved, it cannot resist the rainwater, weather, time, and other destructions.

Despite the fact that the plan is damaged in some places, the surviving parts allow us to reconstruct the whole initial composition. All

the notable structures as well as the internal areas of the fortress need to be excavated; the buildings must be strengthened and partially restored. For the determination of the height and spatial-volumetric compositions of the walls, additional excavation and survey works should be implemented.

The slopes of the rocks and the bottom need to be excavated, and the survived religious and residential buildings need to be partially restored. The defensive and public buildings and structures as well as those to be revealed after excavations (wall, tower, gates, stairs, church, palace, armoury, prison, well, residential houses, etc.) must be strengthened and preserved. The necessary works ensuring the protection of the defensive and public buildings from earthquake, tempest, rainwater, as well as providing the drainage system must be implemented.

Based on the artifacts found during the excavation, as well as historical and archaeological materials about Sis stored in other museums and archives, a museum of Sis Fortress, including its period as a capital of Armenian Kingdom of Cilicia and the town history can be established within the territory of the fortress.

The internal and external paths of the complex need reconstruction and improvement. Adequate roads for tour itineraries on the internal area of the fortress must be installed as well as information panels, benches, trashcans, and light fixtures. Video control cameras must be places in all the areas of the fortress to eliminate vandalism.

Further, it would be a wise heritage preservation project to preserve, partially strengthen and restore the survived old residential houses and churches situated in the surroundings of Sis Fortress, on the bottom and slopes, including them in the historical and architectural heritage preservation zones of the Sis historical center tourist plan as important cultural heritage values.

MONASTERY OF SAINT JAMES | SURP HAGOP

Location: Saimbeyli county, Yeşilbağlar neighborhood	
Period/year of construction: 1004	**GPS:** 37°59'21.8"N 36°05'12.8"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: Adana KVTVKBK 10.05.1996-2510	

Banu Pekol

HISTORY

The monastery, dedicated to Saint James (Surp Hagop), is located at the west hill of the city. According to historian and geographer Gugios Incicyan (1806, 318), the monastery was established in 1004. Several renovations were carried out in the monastery; namely, in 1554, 1885, 1900 and in 1909. It is written that Bishop Khaçadur, along with others, was a benefactor of the 1554 restoration, whereas an orphanage and a school were added as part of the final renovations (Pogosyan, 1942, 350-351).

ARCHITECTURE

The church of the Monastery of Saint James is a domed basilica type church, approximately 20x16 m in size. The church is a stone masonry structure with lime mortar, covered by a timber roof and has traces of a three-arched narthex to the west and corresponding three apses to the east. As it is seen in the old photographs, over each arch of the narthex, there were axial windows, indicating that the church had a triforium over the narthex. The church had a pitched roof with a dome over the central apse. The Holy Mother of God (Surp Asdvadzadzin) in Saimbeyli Fortress and the roof of the cathedral in Sis (now Kozan) had the same form. An external depot, almost 3x3 m in width is connected to the prayer hall from the east-south corner of the bema. There is another door in the west of the depot as well (Kertmenjiyan, 2016, 67). Such plan organization is common to the Armenian churches of Istanbul (Tuğlacı, 1991, 379-439).

Current traces indicate a baptistery alcove in the northern wall, beside the apse. The east end was rectangular from the outside. The width of each side apse is 3 m, having a 1m radius from inside. The central apse is 5.5 m in width having a 2.7 m radius from inside. The side apses are deeper in comparison to the semi-circular central apse. Every apse (divided from each other by 75 cm thick walls) has an axial window. The naves are covered with barrel vaults, typical of Romanesque architecture. There is a ditch at the centre of the church, which was possibly a bema or another space with different function. The floor pavement level of the southern nave in the western section is lower than the ground level of the remaining sections of the church. It is probable that there was a timber staircase leading to the triforium. The structure of the ceiling can be determined after archaeological study of the site, even though the form of a

timber roof is identified from the old photograph mentioned above. It is possible to conclude that the church underwent many reconstructions; the dome and the narthex are later additions (Kertmenjiyan, 2016, 67-68).

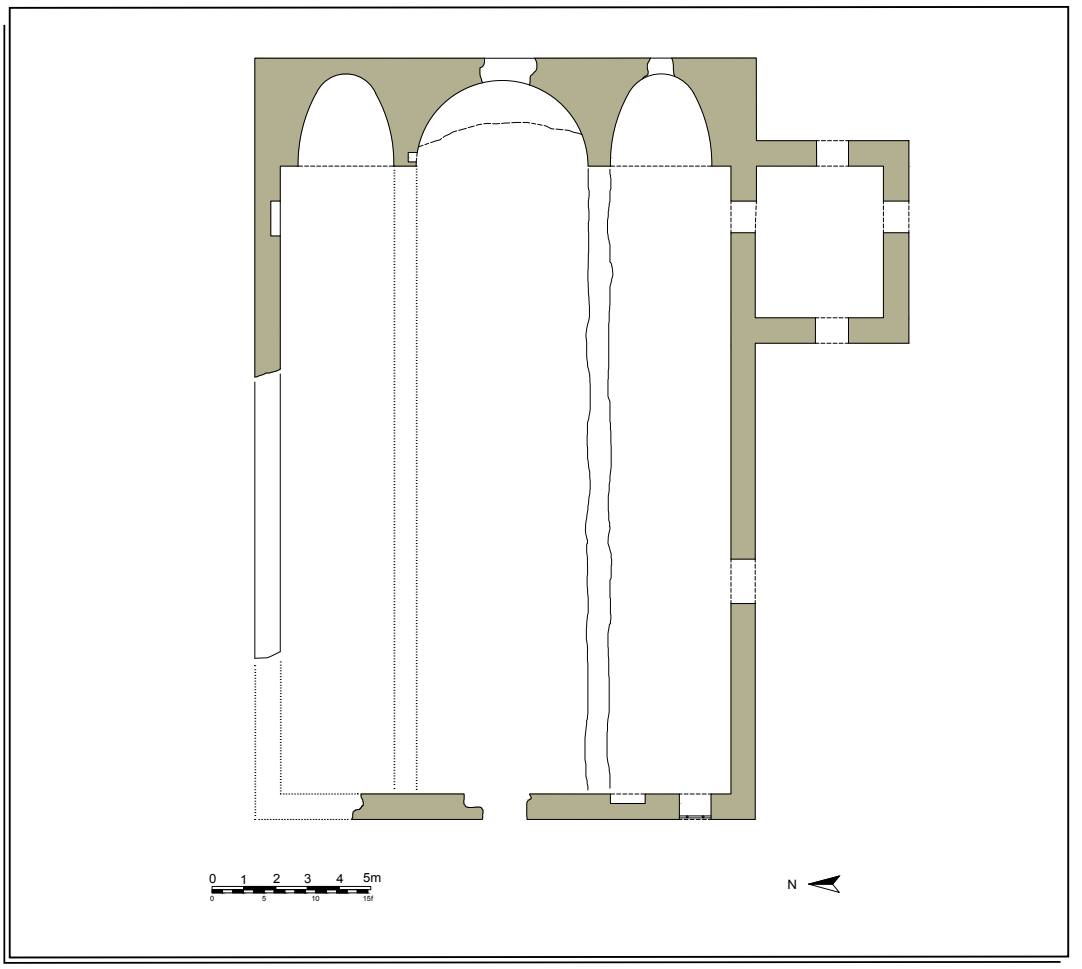
PRESENT CONDITION

The monastery is accessible by climbing a slope from the centre of Saimbeyli, and is loosely surrounded by a few buildings. It is abandoned, unprotected and unused today. There is only a signpost that points out the direction of the monastery. It attracts few visitors and none who do not know of it. Its plan is readable, some walls are remaining and the volumetric features are predictable.

Today the monastery exists in ruinous condition; the main church and the fountain are visible. The east end walls are mostly intact; all other walls survive to a lower extent. The ceilings vaults and three walls have collapsed, leaving the existing architectural fabric open to all kinds of damage from the rain and wind. The remaining wall has structural problems ranging from loss in mortar and chips, surface deterioration in the stones as well as vegetation growth. There is no visible plasterwork that has survived.

There are traces of an inner gallery in the south wall. There are some remains of window and door openings, moldings, lintels and timber sill plates both on the interior and exterior. The building at the side of the main structure has some of its timber roof still standing.

There are no doors in the doorways, and other entrances have been broken through the walls, leaving the building open to vandalism. There are indications of vandalism in the building, such as enlarged windows in the apses.



RISK ASSESSMENT AND RECOMMENDATIONS

Even if the building underwent renovations in later periods, it is part of the architectural heritage of the 11th century monastery. It was a central site, where significant clergymen were educated, and contributed greatly to the surrounding area.

An archaeological excavation of the monument and its surroundings will reveal more information and possibly the foundations of lost parts. This excavation must naturally be accompanied by a detailed architectural history study.

An information panel should be placed, which explains the history and the significance of the monument, along with a map of other historic buildings in Saimbeyli. After necessary consolidation and conservation measures, these remains can be arranged as an open-air museum, but should be protected against vandalism.

A comprehensive conservation and presentation project for tourists, including landscaping with access paths can be prepared for all remaining buildings in Saimbeyli, which would contribute to the recognition of the village as a tourist attraction.

THE CHURCH IN FERHATLI

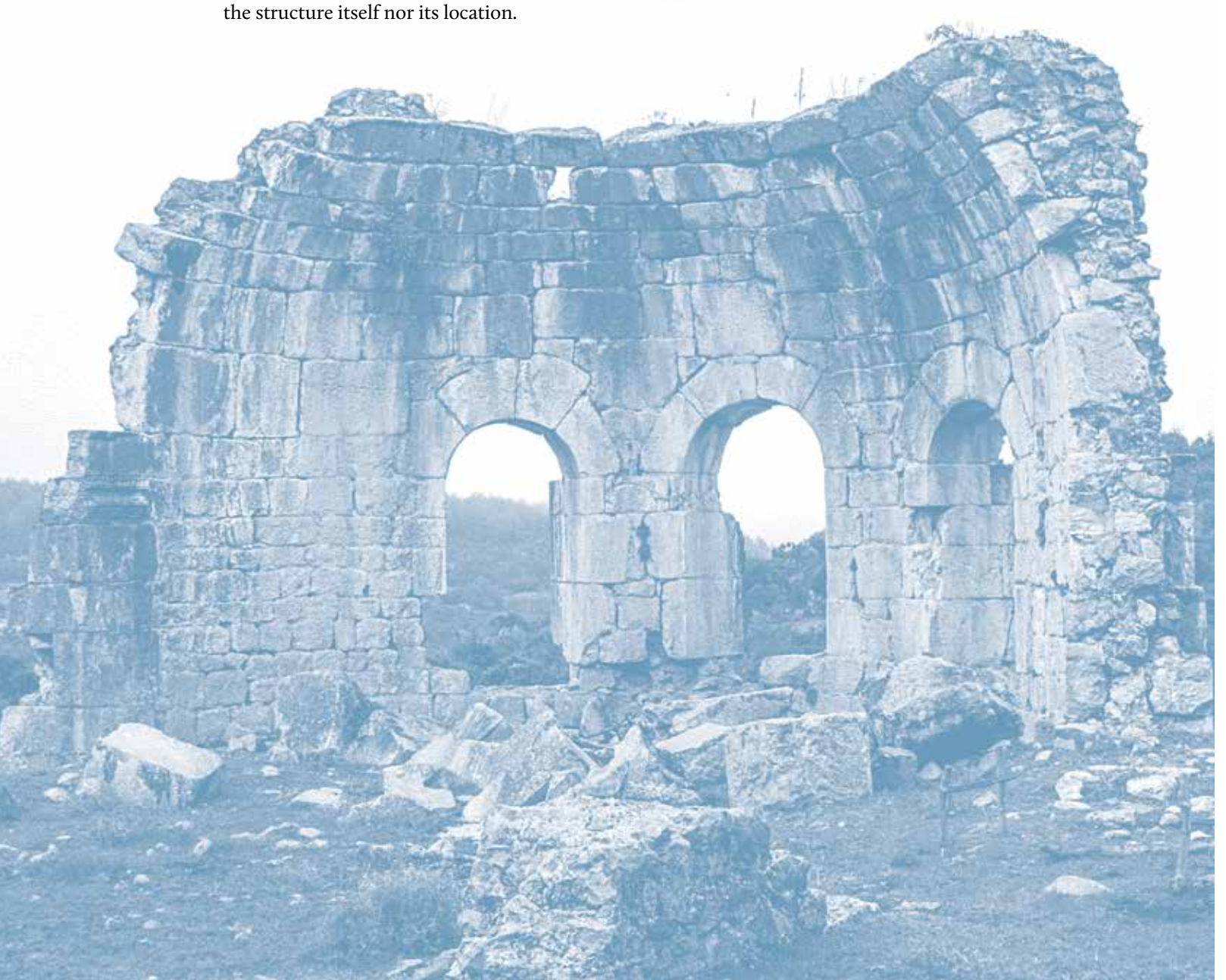
Location: Kozan county, Ferhatlı neighborhood	
Period/year of construction: 5th century	**GPS:** 37°29'50.6"N 35°52'51.3"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: Adana KVKBK 28.08.2015-5441	

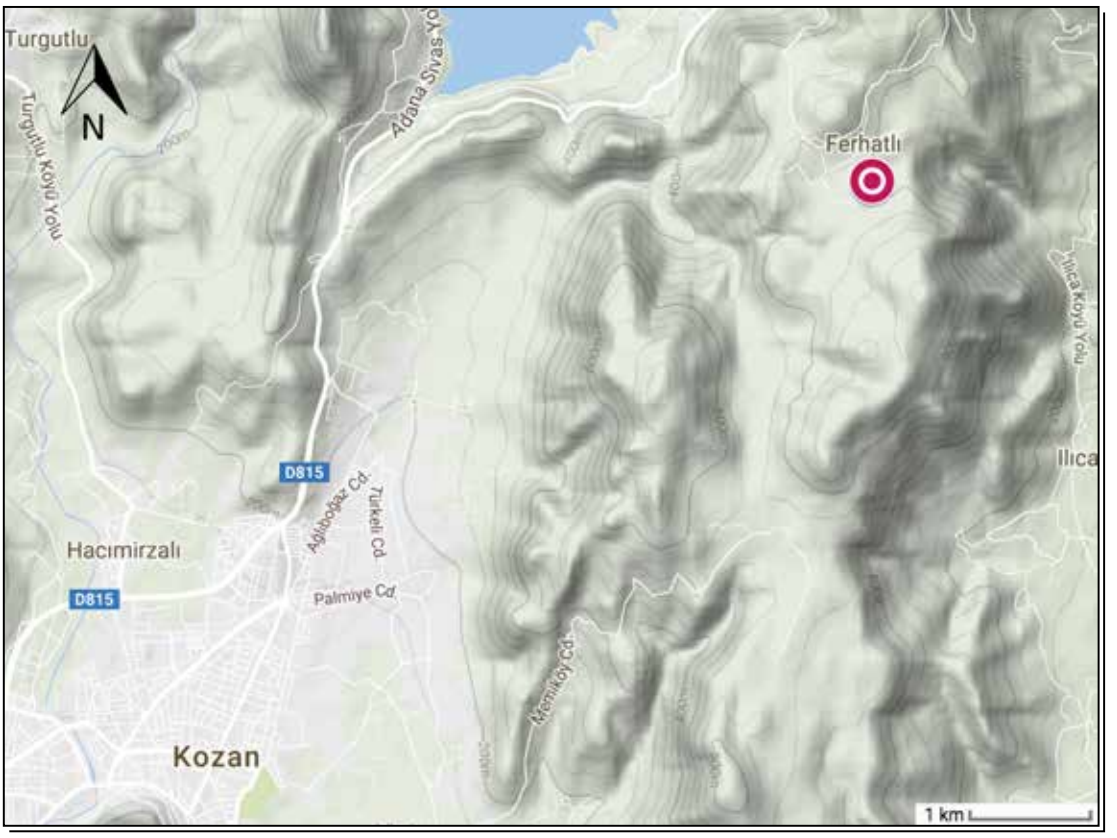
Elmon Hançer

HISTORY

There aren't any information about the church, which is located in a village near the Armenian Kingdom of Cilicia capital of Sis (present Kozan). In fact, neither it's Greek nor Armenian names are known, and the building is known as Ferhatlı Church. Therefore, no information can be obtained about its historical past, neither on the structure itself nor its location.

Since the building is the only church in the region that has survived until today, it is thought that it might be a monastery church. There aren't any remains in the surrounding except cell-like alcoves in the rocks across, which lead to the idea that this was an isolated religious center





distant from settlements. It was most probably restored and used by the Armenian clergymen in the Middle Ages with the increase in the Armenian population in Cilicia.

ARCHITECTURE

Ferhatlı Church is near a field on flat land and constructed of cut stone with lime mortar. As understood from the eastern section of the apse with window openings and the remaining south and north main walls of the church, the interior and exterior of the structure were in fine- cut stone.

Based on the remaining traces of the foundations, it was most probably a rectangular basilica with a single nave and covered with a barrel vault. There are two equal-armed cross embossing in the lower portion of the outer wall of the apse, one of which is framed by an octagonal medallion decorated with leaves, whereas the other with a Greek inscription.

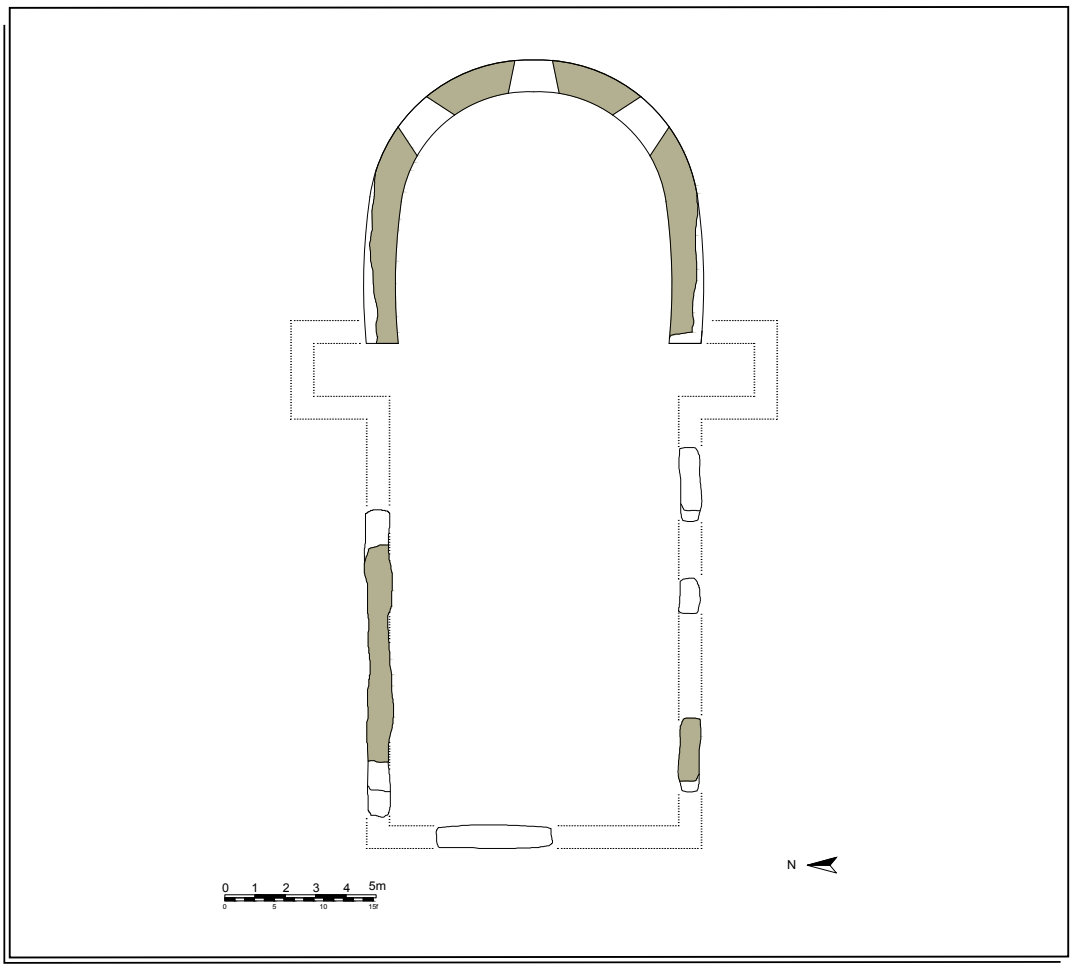
The plan organization can only be identified after further archaeological studies. It is possible to date the church to the early Byzantine period and the 5th century. The cross-embossed medallion with Greek inscriptions on the outer wall of the apse, especially, supports this observation.

The three window openings of the apse have semi-circular arches from the interior with protruding keystones from the exterior. The apse is in fine-cut stone and covered with a semi-circular dome.

This apse, projecting outward, has a tripartite façade from the outside and completed with arches with keystones and an eave with curved and pointed profiled steps around the entire apse façade. There is a stylobate with a pointed profile around the lower level of the apse façade.

PRESENT CONDITION

With only the apse section, and parts of the west, south and north walls remaining today, the church has experienced significant damage.



The western façade is completely demolished. The stone cladding of the western, northern and southern façade of the main walls of the structure has fallen off, and only a few remnants are visible.

Very close to this place of worship, there is the remains of a structure at a lower level, whose function cannot be identified.

RISK ASSESSMENT AND RECOMMENDATIONS

Without a comprehensive investigation via archaeological excavation within and around Ferhatlı Church, it is not possible to identify its plan organization, architectural characteristics and construction period of these remains. According to Hellenkemper, who mentioned Ferhatlı Church within a group of early Christian monasteries and churches he investigated in Flat Cilicia (Cilicia Pedias), Ferhatlı Church reflects the influence of northern Syria (Hellenkemper, 1994, 231-232). It is essential that necessary precautions be taken to prevent the demolishment of the remaining wall sections and foundation traces of the church, which has almost lost its architectural features.

A typological assessment can only be made in the light of the findings obtained from archaeological study in the immediate vicinity. It is important that the church is presented as an open-air museum with fragments of the structure unearthed after the site is cleaned. The preservation of this architectural cultural heritage with a long history will revitalize its neighboring settlement and give impetus to the development of the region, especially in cultural terms.

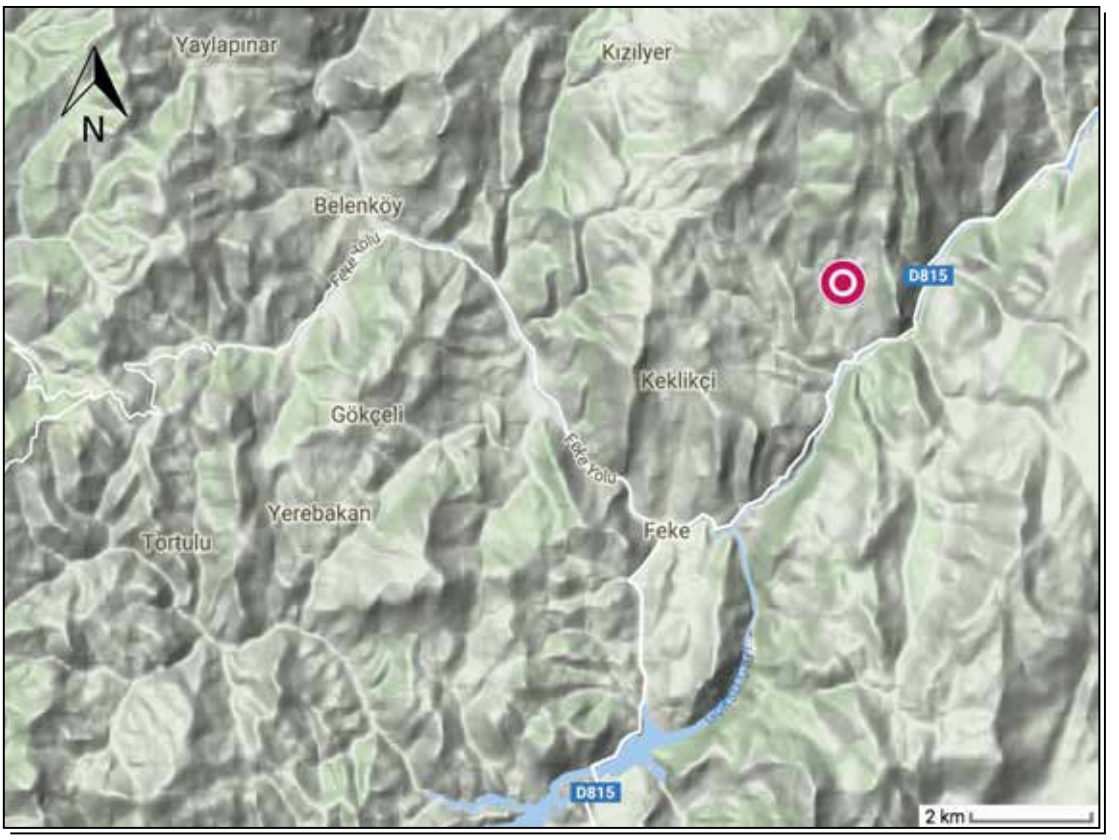
KARA CHURCH

Location: Feke county, Sülemişli neighborhood, Bağarası locale	
Period/year of construction: 5-6th century	**GPS:** 37°51'04.8"N 35°56'35.1"E
Present function: Archaeological site	**Ownership status:** State Treasury
Date and number of registry: Adana KVTVKBK 11.03.1993-1420	

Elmon Hançer

HISTORY

Feke from the first ages to date has been on an ancient roadway extending from Ayas (Yumurtalık) to Cappadocia. In the 1900s BC it was a passage to Assyrian trade colonies, and it hosted the Persians in the 6th century BC and Alexander the Great who defeated the Persians in 333 BC. After Alexander, in the period of the Roman Empire and then beginning with the Byzantines until the War of Independence, it continued to hold an important place in history (Emrahoğlu, 2016, 33).



Kara Church
Feke county, Sülemişli neighborhood, Bağarası locale

Kara (Black) Church and its surrounding buildings are located in the southwest of Feke Castle in a high area, and the church is considered to have been active in two different periods and may have been first constructed in the early Byzantine period (5th and 6th centuries) based on archaeological investigations on the assembly of structures. According to the sources from the 11th and 12th centuries, there was a monastery called Kastalawn or "Monastère de Castalon" (Alişan, 1899, 173) immediately near Feke Castle and the monastery hosted the important religious center of Anazarbos (Anavarza) Bishopric within the Armenian Kingdom of Cilicia (Vosgyan, 1957, 221-222). The founder of the kingdom, Ruben and his son Constantine I, conqueror of Feke, are buried in this monastery. In the light of this information, it is understood that there was a tomb chapel where the Rubenid princes are buried in the monastery. It is recorded that Feke Kara Church was an important center for handwritten manuscripts (Hagopyan et. al., 1988, 962).

ARCHITECTURE

According to Alişan, it was first constructed of granite stones in the late Roman and early Byzantine period. This monastery, containing many different structures, carries the effects of northern Syria (Hellenkemper, 1994, 231-232). Referencing the ancient period, the wall texture has scarf-lap joint techniques and the architectural visual embellishments show it was constructed in the late Roman-early Byzantine period. As understood from traces, the monastery had an underground section. This monastery may have been surrounded by walls strengthened with bastions, and based on an tentative layout prepared by observing the remains, it included two churches, one of which is a cathedral, a chapel, a courtyard and a cemetery. Currently the only extant space is the north side wall of the east-west oriented cathedral with a broad and high apse partially standing with the north wall in slightly better condition. In the south, the traces of a chapel and a basilica considered to have three naves and three apses are observed.

The remains currently preserved show the structure was built of large fine-cut stone blocks in the early period. Smaller sizes of cut stone were used in later periods.

PRESENT CONDITION

In line with the restoration project approved by Adana Regional Conservation Council of Cultural and Natural Assets dated 25.09.2007 decision number 3077, the tender for the restoration and landscaping of the church was completed on December 13, 2013 at a cost of 360.465,49 TL by project owner Cumhur Güler Architects with work begun on January 8, 2014. Necessary permission for excavation was sought from Adana Archaeology Museum, with drilling and research excavation in the area completed under the supervision of the Museum. Clearance of plants around the church, repair of mortar in the church walls and capping and inventory works were performed and completed in 2015 (Adana Regional Culture and Tourism Directorate, 2015).

RISK ASSESSMENT AND RECOMMENDATIONS

The restoration of Feke Castle located on a hill overlooking the archaeological site has recently been completed. Rather than restoration, the work on the monastery is understood to be cleaning, inventory and preservation works. In the architectural documentation prepared for the project, the functions of the structures on the layout plan of the monastery are not well identified. With archaeological study, it will be possible to define the functions of these structures. The restoration of the very important early period cultural heritage of Kara Church and the conservation of the important architectural heritage of Feke Castle along with the region's historical wealth will form the basis of future cultural studies. Bringing these works to life, each treasure in Anatolia's cultural heritage, will consolidate cultural and educational tourism and ensure sustainability of culture and civilization.

TUMLU FORTRESS

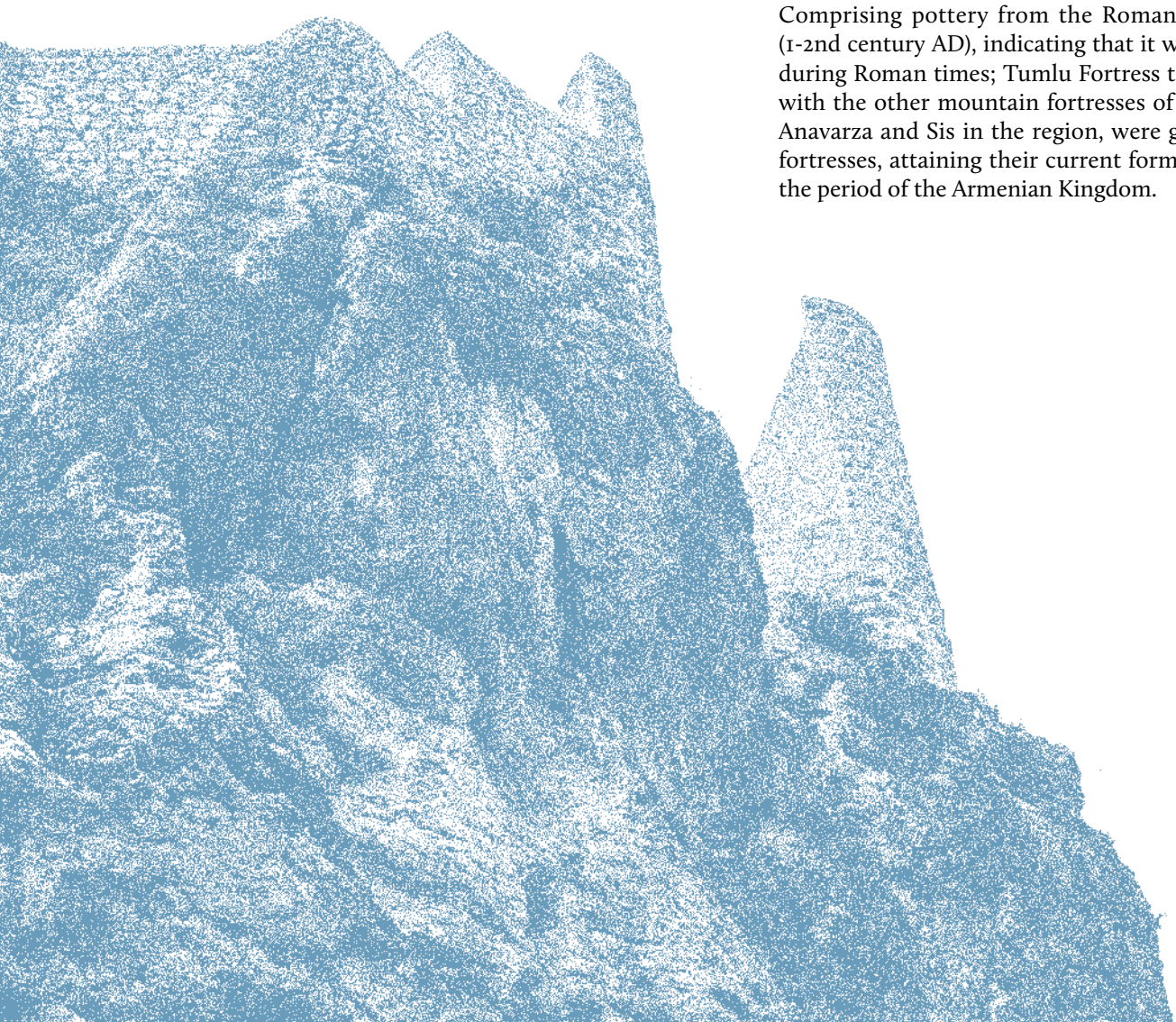
Location: Ceyhan county, Tumlu village	
Period/year of construction: 11-14th century	**GPS:** 37°09'01.1"N 35°42'06.8"E
Present function: Historical site (under restoration)	**Ownership status:** State Treasury
Date and number of registry: GEEAYK 12.12.1982, A-4031; GEEAYK 15.04.1988-6 (1st degree archaeological site); Adana KVKBK 26.04.2013-2214 (determination of site boundaries)	

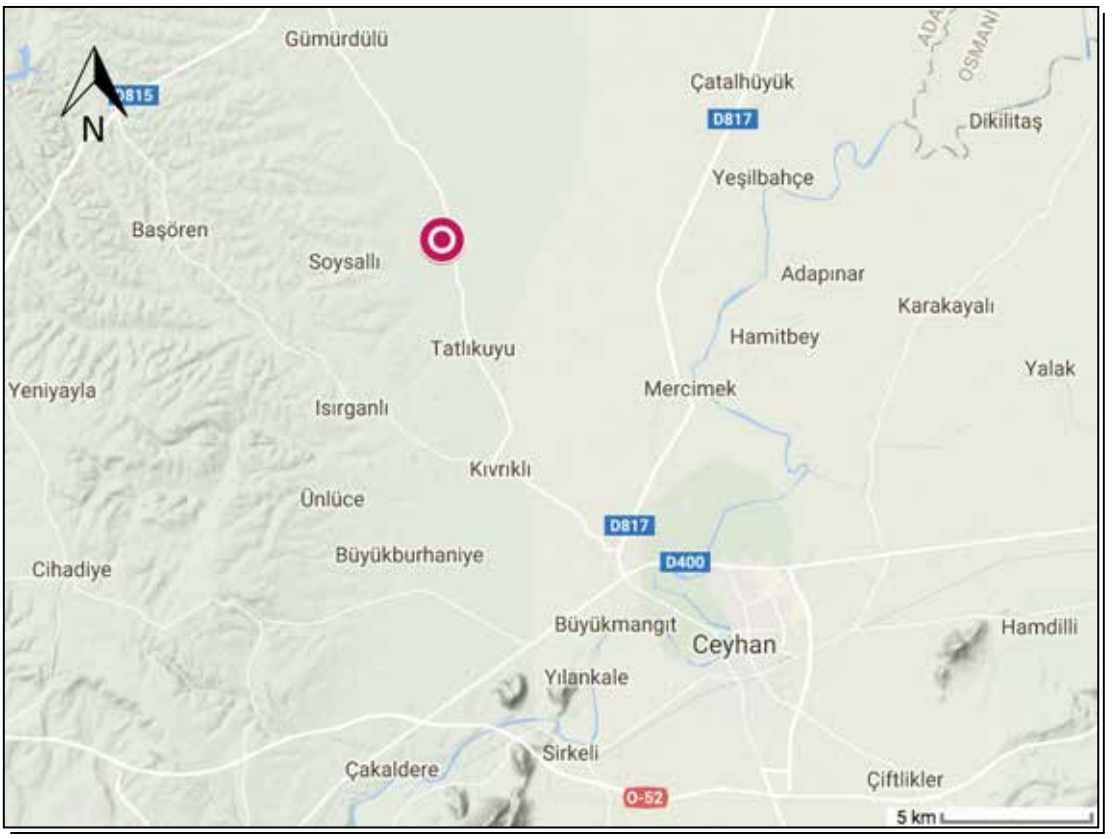
Banu Pekol

HISTORY

Currently there is no inscription or epigraph describing the construction or restoration dates of the fortress or any other information. The French Middle Age Armenian history expert Victor Langlois, living in the 19th century, published his research in the Cilicia region in 1852-1853 in the book "Voyage dans la Cilicie et dans les montagnes du Taurus" (Travels in Cilicia and the Taurus Mountains) in Langlois, 1861. In this book, Langlois first names Tumlu Fortress as "Tumlo" and soon Adamoana (mixing the name with Amuda Fortress), and also made an engraving of the fortress (Langlois, 1861, 444-445, 516). The mistaken naming of the fortress as Adamoana by Langlois is probably because he read the book "Itinerarium terrae sanctae" about crusader fortresses and the crusades written by traveler Wilbrand Von Oldenburg who visited the region in 1211-1212. The German historical geographer Hansgerd Hellenkemper (1976, 188) wrote that the previous names for the fortress were 'Tilsab, Thlbald', while Barker (1853, 265) recorded it as "Tum Kalahsi".

Comprising pottery from the Roman period (1-2nd century AD), indicating that it was used during Roman times; Tumlu Fortress together with the other mountain fortresses of Yılanlı, Anavarza and Sis in the region, were garrison fortresses, attaining their current form during the period of the Armenian Kingdom.





Visiting Tumlu Fortress in 1962, G. Robert Youngs (1965, 116) mentioned that many rampart walls and the upper portions of the fortress were demolished, with photographs taken revealing this situation.

The fortress, along with the rock mass it sits on and the site bounded by the road, has been designated as a 1st degree archaeological site.

ARCHITECTURE

Tumlu Fortress is located on top of a rocky chalk hill of 80-100 m elevation in the center of Cilicia plain near Dumlu village. From the fortress, the strategic Middle Age roads from Yılan, Toprak, Amuda, Anavarza and Sis fortresses and the caravan route between Adana-Kozan may clearly be observed. There are tomb chambers on the south slopes of the hill, which may indicate the presence of a necropolis.

Surrounded by rocky cliffs, entry to the fortress is currently over the rocks and is difficult. The fortress, built in accordance with the topography of the rocks on the hill, thus extends on a southeast-northwest axis. The rocks on which the fortress sits have been chiseled to resemble the appearance of walls.

This garrison fortress built in a strategic location, and comprised of all necessary areas for this function including sentry post, towers, cisterns, chapel, provision stores, a hall possibly used as barracks, courtyards and other areas. When the slopes of the hill are examined, apart from thick rampart walls, towers and sentry points, the other spaces are not visible. The fortress is entered from the east and southeast where the slope is lowest. The walls in this direction, along with the walls in the south, are slightly thicker than the others, which may be due to being located on steeper rocks than the other directions.

The fortress walls are generally built with double-faced wall technique with large bossage stones outside and filled with rubble. The barrel vaults have both semi-circular and pointed profiles and again were built of rubble stone with mortar. There are traces of plaster

on the interiors of the cisterns and the walls of some other enclosed spaces. There are traces of repairs on the fortress walls with brick, mortar and small-sized rubble stones.

Since the spaces with different sizes and functions within the fortress were built prioritizing their functionality and have damaged over time; decoration is not visible.

An example of this functionality is the top floor of a tower being used for observation and defense, while the lower floor was used as a cistern. The timber joist holes visible in some of the spaces indicate a timber floor, currently not present. The upper main section of the fortress has nearly a square plan with the areas it comprises and at each corner of this square are projecting towers, in circular shape. The chimneys observed in the vaults may indicate that some of these enclosed spaces were used as barracks, halls or stables. After this main section, the ground of the fortress slopes downwards and ends at the northwest walls.

The sentry post is outside the fortress ramparts at the southeast tip and was built on the rock as an independent structure. It has a rectangular plan with northwest-southeast orientation and has two sections, with one door each in the north and south walls. The arches and jambs of the door and window openings were of cut stone while the main walls were of rough-cut stone. There are three embrasures with lintels in the east wall, while the west and south walls contain a window each.

In the southeast of the fortress is a double arched door with semi-circular almost pointed profile, wide in the exterior and narrow and low in the interior, accessed by original steps carved out of the rock. There is 1.10 m between these double arches and an opening of 40 cm, possibly to pour boiling oil (Buyruk, 2011, 127). Same arrangement is observed in the door jamb of the sentry post, made of fine-cut stone, with a double-winged door as identified from the marks on these stones. There was a second door to the fortress in the east wall and it has the same characteristics with the southeast door in terms of material and design.

The two floor structure on the east wall is thought to have been used as a tower in the upper level and as a chapel in the lower level. The interior walls are of fine-cut stone and the crenel window of this space is not in the center of the tower but is oriented eastward as in the apse of churches and chapels. The "ruined chapel" identified in Tumlu Fortress by Langlois (1861, 136) may be this structure. The place described as a chapel by Youngs was built on a platform in the southeast rampart wall and was demolished in 1962. Youngs (1965, 117) concluded that this projection with three embrasures in Langlois' engraving was demolished between 1852 and 1965. Robert W. Edwards (1987, 258), who visited the fortress 10 years after Youngs, observed new destruction during this period, especially in the easternmost areas.

PRESENT CONDITION

A tender was made on 12.12.2013 in the light of the restoration project approved by Adana Regional Conservation Council by their decisions numbered 3484, dated 14.10.2010 and numbered 6220, dated 23.07.2010. The site was handed over in January 2014 and restoration works began by the contractor Aspendos Rest. Mim. Taah. San. Tic. Ltd. Şti, and Delta Construction. However, the work was suspended on August 4, 2015 due to safety problems (Adana Tumlu Fortress Restoration Work, 2016).

Currently, the upper roof of the sentry post is demolished. The completion of the demolished portions of the outer walls and their pointing works began and the partial changes in the plan due to demolishment of the rampart walls has been corrected. The replacement stones on the outer face of the walls can easily be differentiated from the original stones. As the interior of the fortress cannot be entered, it was not possible to assess the interventions conducted in the interior spaces.

Since implementations were not finished at the date of investigation, there were no information panels.

RISK ASSESSMENT AND RECOMMENDATIONS

The initiation of preservation and restoration works of the fortress is positive; however, their suspension is worrying. The implementation works should begin again as soon as possible. If new details are revealed during the project, it is important that experts should be consulted. Priority should be given to the reinforcement of walls that are damaged to a high extent and require emergency intervention. Additionally, in situations where there is insufficient information on the original form, reconstruction should not be attempted. The completion works implemented in certain sections of the corner towers end vertically in the center of the tower. If these towers are left in this state, visitors might consider these interventions as original and lead to misinterpretations. At the same time, all interventions should be conducted by stones compatible in quality and form with the original stones, lime-based mortar should be used and additions should be done in such a way that experts can differentiate them in future.

It was stated that stones threatening the integrity of the structure due to advanced deterioration were removed through disintegration techniques (Adana Tumlu Fortress Restoration Work, 2016). However, it is known within the current architectural preservation practice that some ways of this method damage the original architectural texture. This method should be applied without damaging the original texture, or an alternative method be implemented.

Opening Tumlu Fortress to tourism will be beneficial in promoting this cultural asset. However, precautions should be taken for the safety of visitors and to prevent vandalism to the structure. The design of visitor paths in Kozan Fortress and the location of the ticket offices and toilets outside the fortress, which do not disrupt the silhouette, may be taken as examples. It will be beneficial to include a map showing other fortresses in the area on information panels to be placed near the fortress.

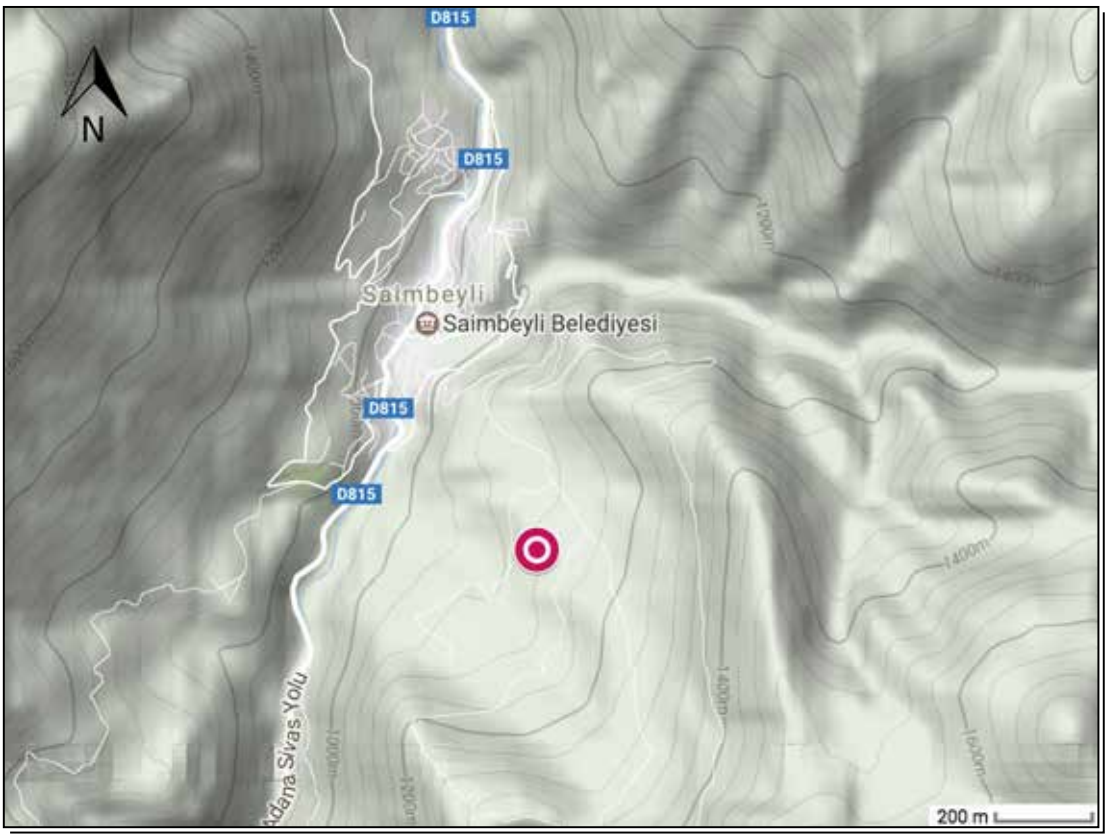
HAÇIN | SAIMBEYLI FORTRESS

Location: Saimbeyli county, Islam neighborhood	
Period/year of construction: 4-6th and 12th century	**GPS:** 37°59'08.0"N 36°05'33.8"E
Present function: Not in use	**Ownership status:** Saimbeyli Municipality
Date and number of registry: Adana KVTVKBK 20.06.1995-2184	

Banu Pekol

HISTORY

This monument has been recognized as a Roman establishment, reconstructed during the Byzantine and Armenian eras. Haçin was the northern portal of the Armenian Kingdom of Cilicia towards Cappadocia (Poghosyan, 1942, 108), and the masonry features of the existing fortress are almost in keeping with the architectural traditions of Armenian Cilicia. There is no bibliographic information about the fortress except some mentions by travellers and topographers (Alişan, 1899, 174-177). The fortress was converted into a cloister including the Armenian Apostolic church called The Holy Mother of God (Surp Asdvadzadzin) in the 15th



century (Edwards, 1987, 211). Due to the fire of 1861, some of the cliffs on the site became detached and fell down onto the dwellings at the feet of the fortress (Poghosyan, 1942, 152).

ARCHITECTURE

The fortress is located at the southern ridge of the main road. The site of the citadel is accessible today from the southwestern end of the outcrop.

The Fortress' topographical placement -as usual- made it an impregnable stronghold in the past. It consists of an entrance at the north, external and inner zones. The entrance as in other Cilician fortresses consists of a pair of horseshoe shaped towers flanking the gate at the symmetry axis. The towers are two storey, flat roofed and have a height of 13 m (Kertmenjiyan, 2016, 66).

The entrance gives way to the external fortress surrounding the donjon from the north, west and south. The eastern side holds the chapel at the centre, which has a tower over its apse. The donjon was converted into The Holy Mother of God in the later history of the monument. Beside the donjon there is an auxiliary room and a reservoir. The southern projection, which originally functioned as a watchtower, was later converted into a cemetery. It is obvious that the area of the external fortress was converted into an arched annex around the church, as well as the western tower into a belfry (Edwards, 1987, 209; Poghosyan, 1942, 450).

The vast majority of the exterior masonry is rough-cut stone with drafted margins as seen in many Armenian period fortresses of Cilicia (Edwards, 1987). In some cases, rough cut stone with no margin is evident too.

The conservation project of the fortress was approved in 2007 and tendered in 2013. The implementation of conservation and restoration project began in January 2014 and the site was

Saimbeyli Fortress
Saimbeyli county, Islam neighborhood

opened to the public in March 2016. As part of the implementation, the site was cleaned of vegetation, drainage installed, drilling excavations and archaeological excavations were conducted (Adana Provincial Directorate of Culture and Tourism, 2016).

PRESENT CONDITION

In 2006, prior to the restoration project being initiated, it was reported that many stones of the monument were taken by villagers to be used as infill for the foundations of new homes they were building (NTVMSNBC, 2005). Also, the existence of a mine close by may have further destabilized the building due to vibrations.

The main entrance as well as the majority of the fortress is lost and there remain only two bastions today, which have been strengthened as well as their missing sections rebuilt using a lighter-coloured stone. Also, salvaged stones have been reinstated using pointing mortar a lighter colour than the historic one. New timber sill plates have been inserted into the walls. The remaining plaster has been consolidated. There is one gravestone with Armenian inscriptions in the area. Iron doors have been installed to minimize vandalism and control access. Iron railings have also been fitted at points where visitors are at risk of falling.

RISK ASSESSMENT AND RECOMMENDATIONS

The restoration implementation approach that has been used in the fortress must be discussed within historic conservation principles. The information panel dates to 2010, and thus must be updated according to the new findings undertaken in the restoration project. There are some orientation signs inside and around the fortress. A landscaping project must be prepared and implemented in fortress's surroundings.

VAHKA | FEKE FORTRESS

Location: Feke county, Sülemişli neighborhood, Eskifeke locale	
Period/year of construction: 5-6th century	**GPS:** 37°51'33.7"N 35°57'06.2"E
Present function: Historical fortress	**Ownership status:** State Treasury
Date and number of registry: GEEAYK 06.05.1988-31; Adana KVTVKBK 30.06.2009-5136	

Elmon Hançer

HISTORY

The building was possibly constructed in the late Roman or early Byzantine period and stood as one of the most significant strategic and military fortresses in mountainous Cilicia (Cilicia Trachea). The prince of the Rubenid dynasty Constantine I conquered the fortress in 1097. It became one of the most important defense points in the Armenian Princedom and Kingdom of Cilicia. It passed into Byzantine hands several times before remaining in Armenian hands until 1467 when the entire area from Adana to Haçin passed into the authority of Ramazanoğulları and Kozanoğulları principalities. In 1517, it was integrated into the Ottoman territories by Sultan Selim the Grim and annexed to the sanjak of Kozan.

ARCHITECTURE

It is located in Cilicia Trachea, 120 km north of Adana, at an altitude of about 1200 m above sea level. It covers an area of 190x25 m and extends north-south like a garrison controlling the valley below the fortress and the north-south road. Feke Fortress is north-south oriented, difficult to reach and has serpentine main walls which also form the retaining walls. The only protrusion of the fortress is a small tower adjoining the east side of the fortress. The cliff extends from the base of the east main wall to the northern top and comes to a convenient level for entry at the southwest entrance area to the fortress. In accordance with the topography of the field, a sturdy rampart wall was built along the west side.

The main walls of the fortress were constructed in stone masonry with bossage cut-stone cladding as well as the interior spaces. Occasionally brown colored cut stone was also used. The use of cut stones for vaults in this fortress is accepted as a different technique from Cilicia fortresses (Akpolat, 2008, 10). As the rocks, on which the main walls of the fortress are constructed are uneven, the walls were constructed with difficulty and do not have the desired quality.

The entry tower, the most important defensive section of the west main walls of the fortress, and the large-scale circular bastion at the northern tip are impressive and strong elements. Within the fortress, there is a large-scale cistern, as an important element of fortifications, and areas designed for a variety of functions. In the south, there is a passage with three crenel windows. The vaulted cistern of the fortress is located here, partially carved out of the rock with good workmanship, trapezoid in plan and 8 m in depth. Edwards stated that one of the six consecutive areas along the west main wall of the fortress was a toilet (Edwards 1987, 264; Akpolat, 2008, 10).

Different from other Armenian fortresses, the vaulted tunnel with steps in serpentine manner, extending inside the fortress beginning immediately after the entrance gate, is noteworthy. Another difference is that this fortress does not have a place of worship (Akpolat, 2008, 13).

There aren't any inscriptions on the fortress. There aren't any information related to the history of the fortress in Armenian records (Edwards, 1987, 260). However, on-site investigations have identified the traces of four construction stages from the peak point towards the entrance.

PRESENT CONDITION

Feke Fortress was under restoration between November 2006 and July 2007, in accordance with a project by Bora Işık–Boaz Company. Bora Işık, the project coordinator, stated that the spaces at the upper level were easily perceivable; whereas significant information was found indicating that there were spaces in the lower level. Thus, a comprehensive excavation was recommended, which began in 2015 and unearthed certain spaces with the fortress area. Substantial interventions were avoided apart from parts with serious structural problems, whereas interventions were shaped by a preservation principle aiming to mainly consolidate the existing elements. Işık (2016) also stated that basic implementations were finished the same year, whereas the landscaping of the circulation route within the fortress might have remained.

RISK ASSESSMENT AND RECOMMENDATIONS

The repair of this fortress with deep historical past will be an important step in terms of providing an example for the restoration of other fortresses. Converting this military architecture into a cultural function will make it possible for Feke Fortress to survive physically, and will form the basis for it to become a noteworthy destination, and contribute to the universal cultural heritage of the country. In brief, integrating fortresses into the everyday life as cultural assets will revive cultural tourism in this region and provide an economic and social impetus. As Çukurova is a region with many fortresses, it has a developing cultural tourism potential. Among these fortresses, the unique example of Feke Fortress, especially in terms of its stone masonry, and the Kara Church nearby will play a very important role in terms of cultural tourism.

To give Feke Fortress, restoration of which has been completed, the publicity it deserves; careful studies should be conducted including the renewal of information panels, placement of a renewed road sign to improve accessibility as well as production of related publications.

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Izmir

IZMIR SITE ASSESSMENT VISIT

Dates: January 21-24, 2016

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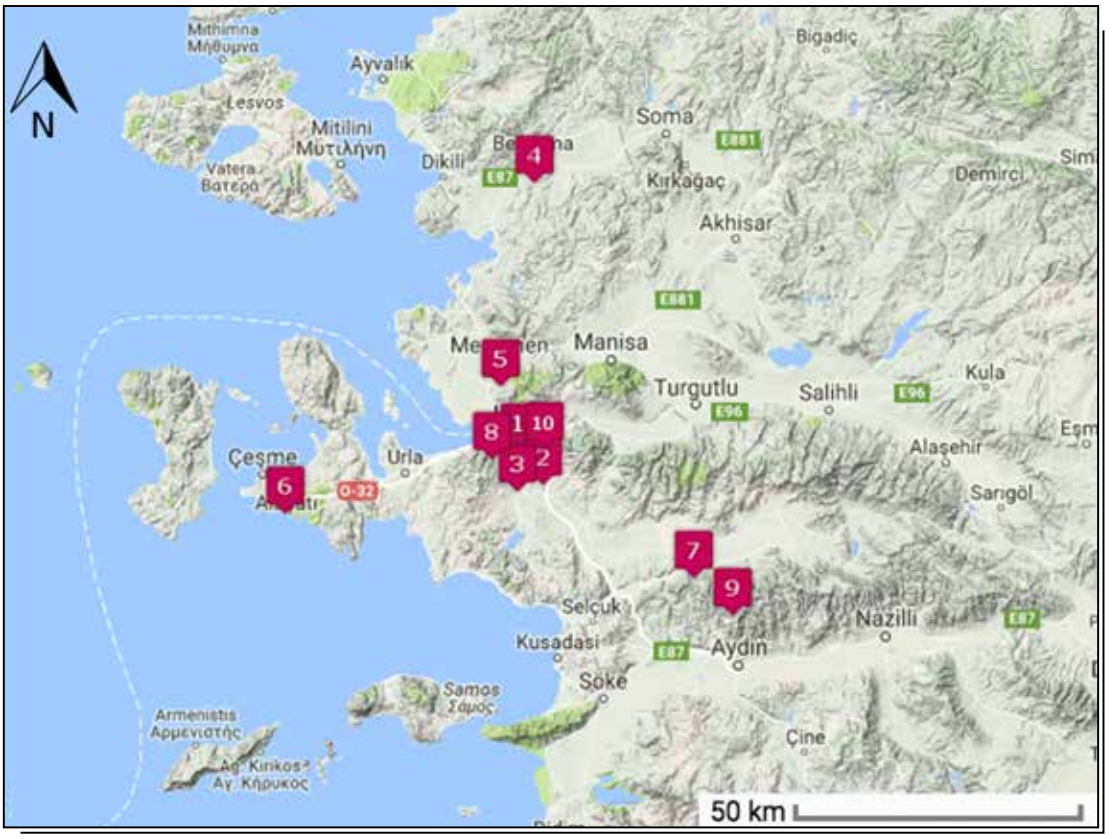
IZMIR RISK ANALYSIS MATRIX

	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**
The Rabbinate	5	3	4	1	**13**	5	1	5	5	5	5	5	**31**	**44**
Sonsino Synagogue	5	2	1	2	**10**	5	1	5	5	5	5	5	**31**	**41**
Church of Prophet Elijah	4	3	2	2	**11**	3	5	5	4	4	2	5	**26**	**37**
The Jewish Hospital	5	2	1	2	**10**	5	1	5	4	4	4	5	**26**	**36**
Church of Saint Sarkis	5	5	1	3	**14**	2	1	5	2	2	2	4	**17**	**31**
Church of the Holy Trinity	5	3	1	1	**10**	5	1	5	1	1	1	5	**19**	**29**
The Jewish Cemetery in Tire	5	2	4	1	**12**	1	3	5	2	2	1	2	**15**	**27**
Portugal Synagogue	5	1	2	1	**9**	3	1	5	3	3	1	2	**16**	**25**
Church of Saint Kyriaki	3	4	1	1	**9**	1	1	5	1	1	1	2	**12**	**21**

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 Izmir



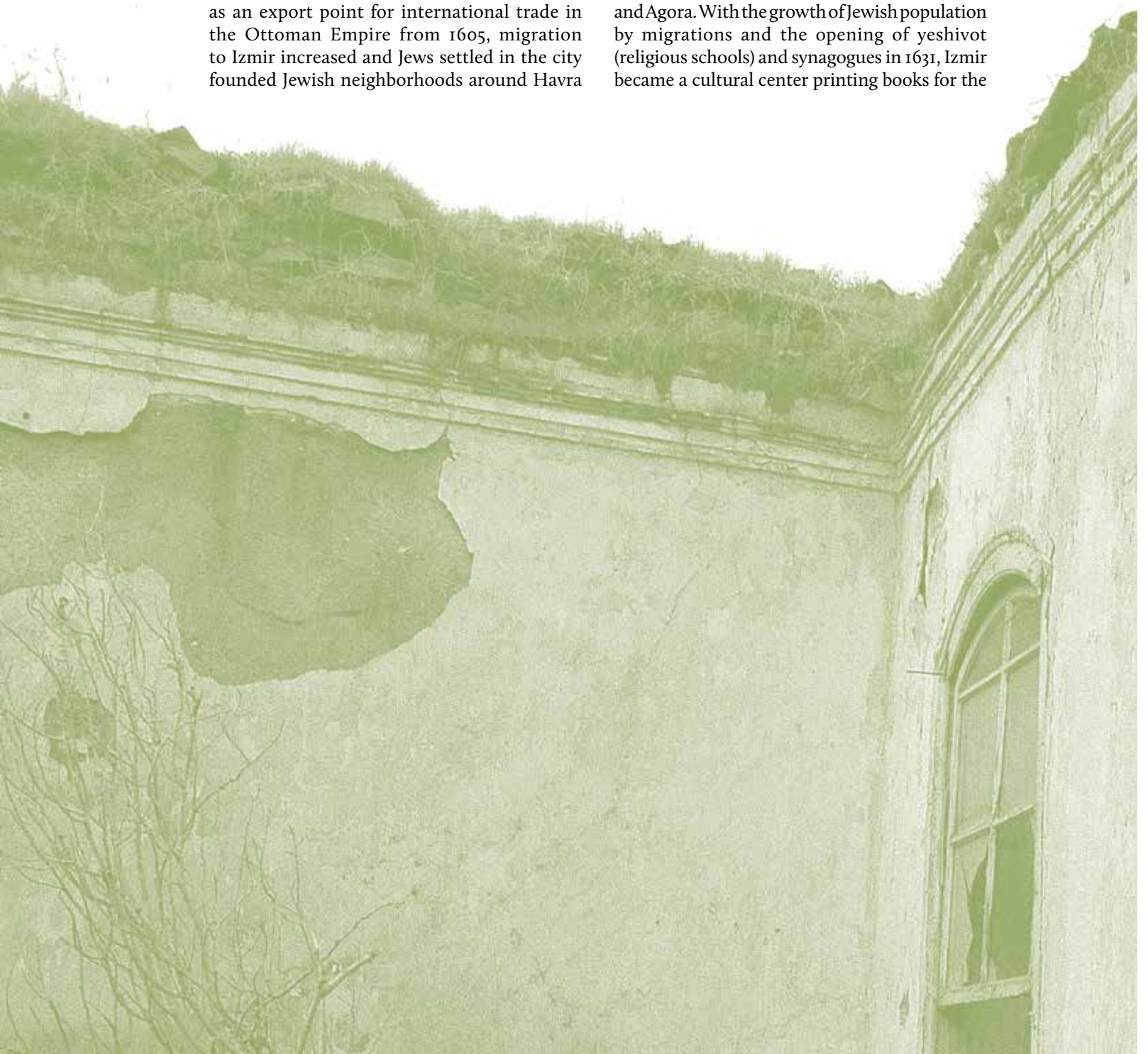
THE RABBINATE (HAHAMHANE)

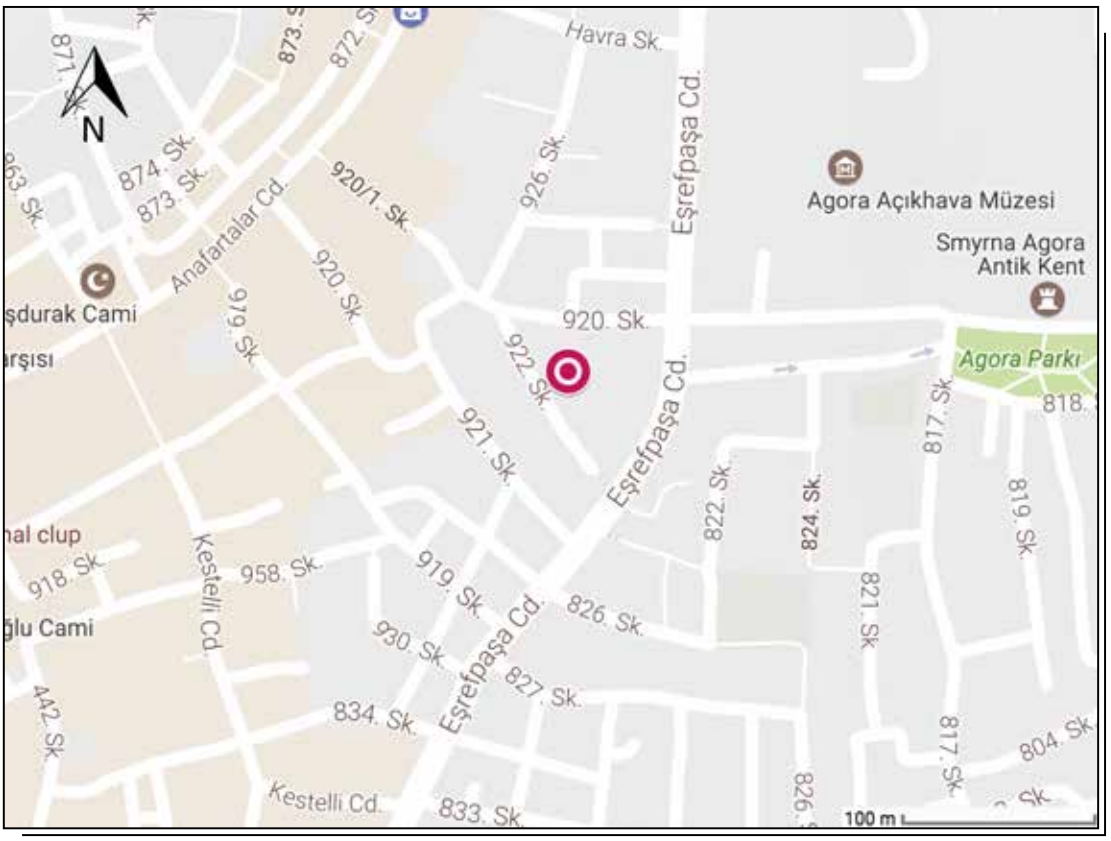
Location: Konak county, Güzelyurt neighborhood	**GPS:** 38°25'5.10"N; 27° 8'9.60"E
Period/year of construction: 19th century	**Ownership status:** The building belongs to Izmir Jewish Community Foundation, the lot is owned by the State Treasury
Present function: Not in use	
Date and number of registry: Registered	

Rubi Asa

HISTORY

With the increasing importance of Izmir port as an export point for international trade in the Ottoman Empire from 1605, migration to Izmir increased and Jews settled in the city founded Jewish neighborhoods around Havra (Synagogue) Street, Keçeciler, Karataş, Karantina and Agora. With the growth of Jewish population by migrations and the opening of yeshivot (religious schools) and synagogues in 1631, Izmir became a cultural center printing books for the





Orient like Istanbul and Thessaloniki. By 1900, the number of synagogues in Izmir reached fifteen (Republic of Turkey, Ministry of Culture and Tourism, 2017).

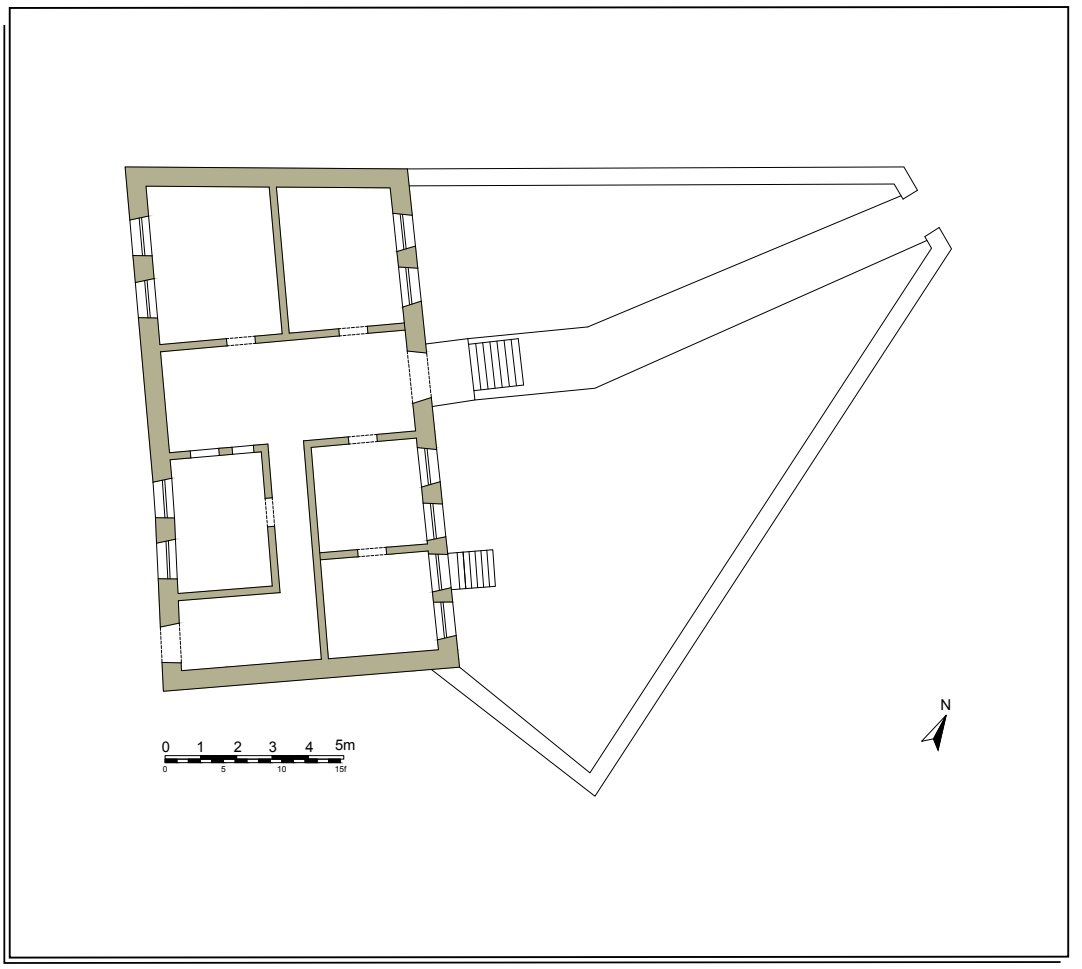
The Rabbinate building was founded in 1840 with the support of the Viennese Rothschild family. It is probably the only yeshiva structure that has preserved its original architectural characteristics until present. Though its construction year is not known, it is thought to have been built in the middle of the nineteenth century. As it is understood from the name, the building functioned as the official administration offices of the Izmir Rabbinate. Until the 1930s, the building housed the central library and yeshiva of Izmir Jewish Community and all the administrative works of the community were conducted in the Rabbinate. Additionally, there was a bakery producing unleavened bread for the celebration of Passover holidays in a separate annex adjacent to the Rabbinate. In 1997, the Rabbinate was vacated and an office was rented in Alsancak to administer the affairs of the Jewish community (Republic of Turkey, Ministry of Culture and Tourism).

Konak Municipality has started initiatives to prepare a restoration project for the Rabbinate.

ARCHITECTURE

The Rabbinate is located on a corner lot at the junction of 920 and 922 streets in Efrati (now Güzelyurt) neighborhood of Kemeraltı area. In the structure, traditional Jewish religious doctrine was taught in the building and many religious books were written here until recent times. Located on a street once called Hahambaşı (Chief Rabbi), the structure is in the centre of a large yard isolated from the outside by walls. One storey structure with a basement is designed in the Neoclassical style.

The ground floor is raised by seven steps from the yard level and the basement floor is entered from the yard in certain places due to level



The Rabbinate (Konak)
Redrawn based on the plan prepared by Mine Tanaç Zeren

difference (Tanaç Zeren, 2010, 222-23, Figure 15). The basement is built in stone masonry, whereas the upper floor is constructed in timber frame with brick and stone infill and covered by a timber pitched roof.

The main entrance opens to a large hall through a double-wing door and four large rooms are accessed from this hall.

Around the structure were shops belonging to the Jewish community faced the street. These stores were rented for different functions. The main access to the site is from the yard gate, through a long path leading to the building.

PRESENT CONDITION

Currently the roof of the building has completely collapsed; its walls are deformed, whereas the walls of side buildings and annex also collapsed. There are inscription fragments in the yard listing mentioning those who had contributed financially for the construction and maintenance of the building.

The yard is filled with wooden debris of the collapsed sections of the structure including the roof framing. The entire flooring connecting the main entrance to the areas behind has collapsed making it impossible to walk inside. The masonry parts of the external walls have collapsed in certain places and profiled roof moldings are partially preserved. The structure has preserved its original characteristics and is ready for surveying and recording studies.


בעה
BIENFAITEURS
ANGLO JEWISCH ASSOCIATION
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SALOMON HALFON de BUCHAREST
ISAAC S. KANN DE PARIS
ISAAC LEON & FILS
NISSIM ABRAHAM LEON

RISK ASSESSMENT AND RECOMMENDATIONS

The structure is under clear risk of being lost and of looting of available construction material due to both structural situation and being exposed to the elements. The lot on which the building stands is surrounded by encircling walls, but is easily accessed through a sheet metal door and walls contain holes at places. As the roof of the building has completely collapsed and nearly the whole internal space is open, it is exposed to wind and rain damage.

Structurally there is a need for intervention and preservation with restoration of the outer massive walls using original materials. The yard needs to be cleared of rubbish, with inscriptions and construction materials preserved. There is a need to find the original ground level in the yard.

Temporary precautions should be taken to block the current openings in the roof and walls to prevent further destruction of the interior space. The structure should be cleaned, taken under preservation and a more detailed information panel should be put up.

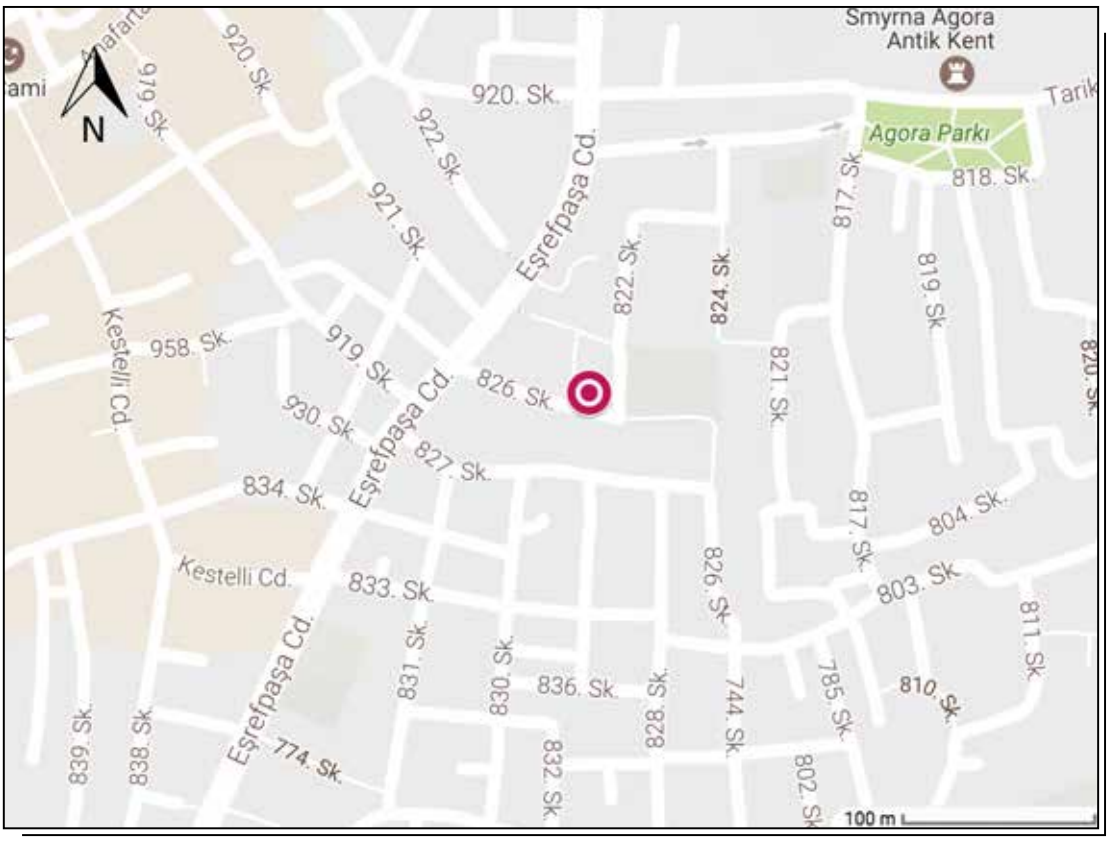
SONSINO SYNAGOGUE

Location: Konak county, Sakarya neighborhood	
Period/year of construction: 17th century	**GPS:** 38°25'1.10" N; 27° 8'12.27"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: Not registered	

Rubi Asa

HISTORY

The Sonsino Synagogue was also called the Mahazike Torah Synagogue. It was (re)built in 1722 by Chelebi Moise Sonsino, who also donated 22 Torah scrolls as well as silver and silk accessories to the synagogue. A few years after its construction, a high official from Istanbul visited the synagogue and thought that its superstructure resembled that of the Hisar Mosque in Izmir and requested its demolishment. However, Sonsino resisted the



order and followed him to Istanbul where he managed to get a decree from the Ottoman Sultan to keep the building. The synagogue was partially damaged in a fire in 1838 and was repaired in 1850 and 1896 (Galante, 1986, 2nd vol., 284-285).

ARCHITECTURE

The rectangular structure, oriented on a south-north axis, sits on a rocky ground. The main entrance of the structure cannot be clearly identified today, yet traces from the west end of the south façade indicate the possibility of a large doorway there.

Apart from the south wall, the other masonry walls were built with rubble and brick fragments. Cut stones and rubble were used for the south wall.

The tevah (reader's platform) in the Sonsino Synagogue was closer to the north wall and on the central axis. This gives us an idea about the probable seating arrangement and number of people the synagogue could hold. In known synagogue forms, the central tevah pattern was observed from the 12th century onward. In some synagogues, the tevah is known to be located at the wall directly opposite the hechal, or the Torah ark. For Sonsino Synagogue, it is difficult to identify the location of the hechal opposite the tevah due to the structure being severely damaged and in ruinous condition. However, considering the orientation of the building, the general opinion is that the hechal was in the centre of the east wall.

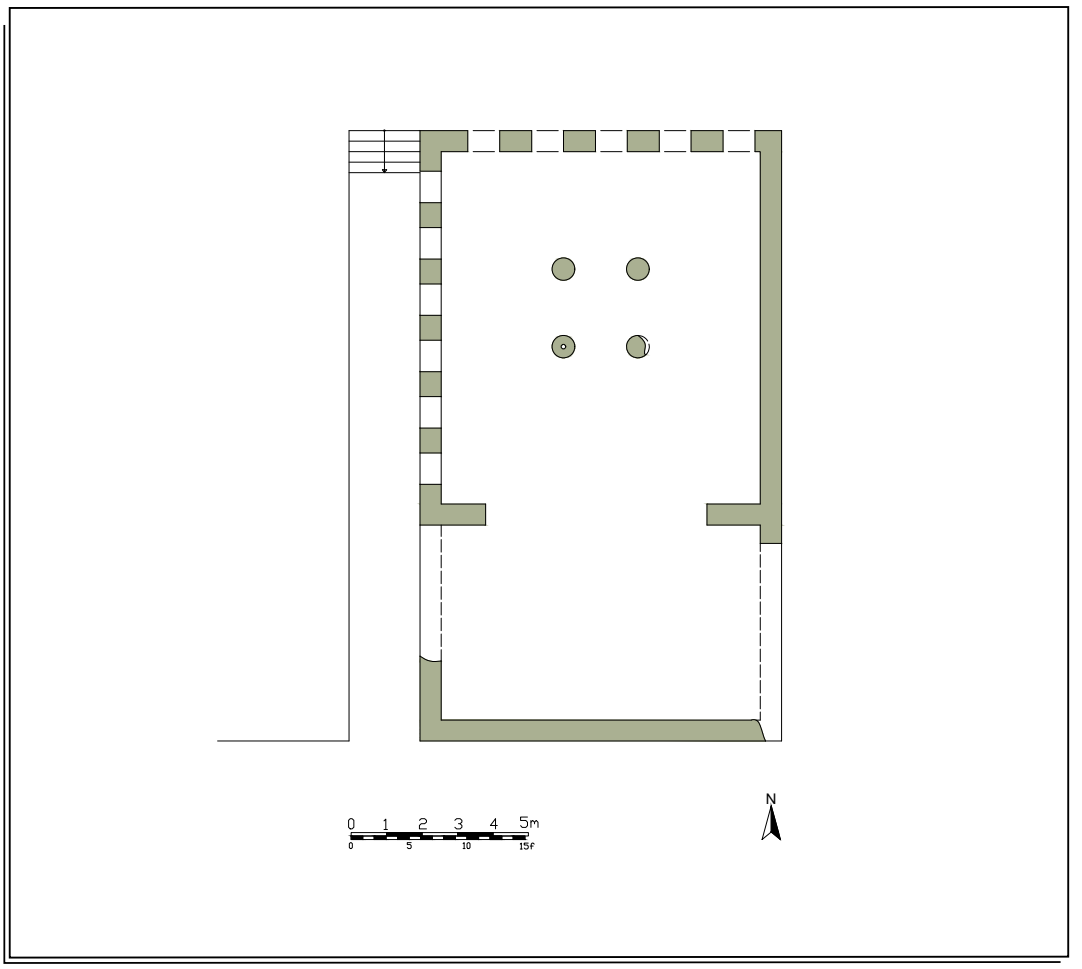
The last construction date of the structure was the first half of the nineteenth century, as understood from the construction techniques and materials of the walls. The structure built in the 1630s was demolished and is impossible to discern how many times it was rebuilt. The rebuilding was probably because the structure was destroyed or burned as a result of earthquakes and fires.

Sonsino Synagogue
Konak county, Sakarya neighborhood

PRESENT CONDITION

The exterior walls of the structure are partially standing, the roof is completely lost and the interior is filled with rubble and debris; the structure is in ruins. The four columns in the central area known to belong to the tevah are distinguishable among the rubble heaps and are the most substantial indicator of its architectural plan.

The walls along the slope on the south, north and west façades of the building are still standing with two vaulted cellar chambers at their lower levels. The cellar in the west has semi-circular brick arch, while the cellar in the east has a semi-circular arch of fine-cut stone. Though not accessible, the dimensions of the inner space of the cellars can be identified using



a torch. Additionally, on the north wall, there are four windows with still visible semi-circular arches.

RISK ASSESSMENT AND RECOMMENDATIONS

The site, has been within a residential area throughout history, is today like a slum area which has allowed for the rapid deterioration of the structure. The structure should be cleared of rubble and other debris, to reveal the level of synagogue's original floor. This debris has caused a large heap over years, severely damaging the building. It is appropriate to secure the site, clean the structure and place an information panel explaining the history and significance of the synagogue.

The Mordechai Kiryati Foundation, believing that tourism in Izmir will be revived by the restoration of nine synagogues in the Kemeraltı region, began studies for transforming the area into a Jewish cultural museum in recent years. However, it appears that the first Jewish neighborhood of Izmir on the slopes of Kadifekale has been overlooked while preparing the master development plan. The oldest synagogues of Izmir in the former neighborhoods of Sonsino and Bene Israel should be preserved within this scope.

CHURCH OF PROPHET ELIJAH | PROFITIS ILIAS

Location: Konak county, Aziziye neighborhood	
Period/year of construction: 1846	**GPS:** 38°24'1.28"N; 27° 8'30.77"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: Izmir 1st KVTVKBK 09.06 2009-4135	

Vilma Hastaoglou-Martinidis

HISTORY

Church of Prophet Elijah was founded in 1846 by the Ecumenical Patriarch Anthimos VI as patriarchal stavropegic church (supervised by the ecumenical patriarchate), annexed to the Greek Hospital of Smyrna, at the period of growth in the Greek population of the city. It was located in the countryside, on a gentle hillside outside the residential area, as the biblical tradition on Prophet Elijah's asceticism requires. Ruins on this spot of an

earlier church dedicated to the Prophet, found in 1844, dictated the choice of the place. The foundation stone of the new structure was laid by the Metropolitan of Smyrna Athanassios, in May 1846 (Solomonides, 1960, 110).

The church stands on a prominent spot on the Yeşildere road to the suburb of Buca, at a distance of 2 km southeast of Konak, Izmir, in the region formerly known as the valley of Saint Anna (also known as Paradiso for its natural beauties – now Şirinyer), where Meles River flows under the Roman aqueducts (Kızılçullu). As shown in pre-1922 postcards, the church –due to its idyllic location by the river– was a popular countryside destination for the inhabitants of Izmir and a special festivity place for Christians on the Prophet's name-day (the 20th of July).

According to Solomonides (1960, 111) the last priests who served there in 1922 were Aristarchos and Agathaggelos. An American report of 1921 mentions the Prophet Elias Greek School with 127 pupils in the vicinity of the church (Bali, 2009, 203); yet, no evidence survives of that facility.

After the 1922 population exchange, the site was designated as a military area; and the church, inaccessible, was used as an ammunition depot. It has been declassified as such only in 2013.

The opening of Yeşildere motorway and then its broadening, and the construction of the nearby huge traffic roundabout by Izmir Metropolitan Municipality, in 2013-2015, the church has been put under alarming threat; a considerable part of the church's yard edging the road was 'sacrificed' for the construction of the ramp leading up to roundabout (circular junction) and the building is located hardly 14 meters off the busy motorway (Oztürk, 2013).

ARCHITECTURE

The structure is noteworthy both due to its relationship to the topography of the region and its architectural elements. It is built at a solitary spot, 5 m above the actual street level, on a smoothed out sloping rocky terrain. The church was surrounded by a large yard confined by solid stone wall, with two entrances as

Photo: Ibrahim Karadoğan

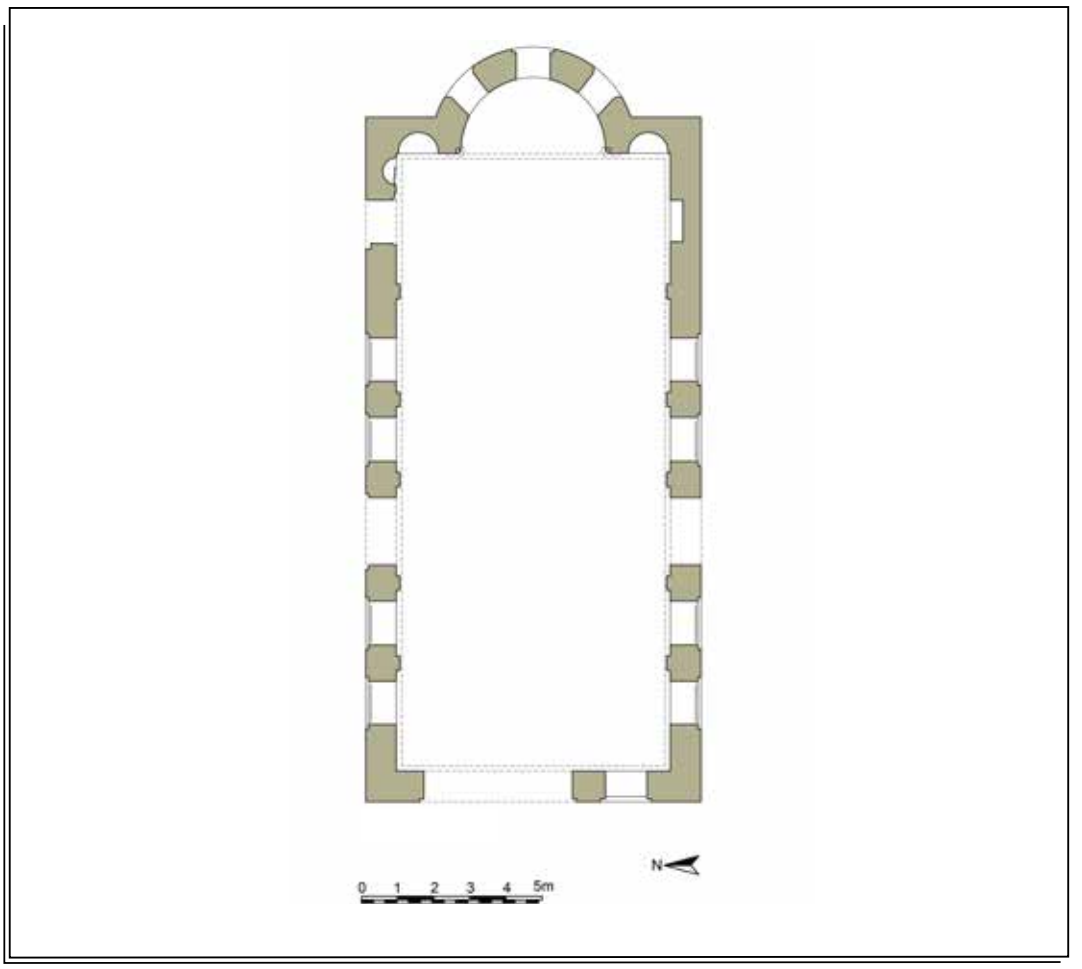
indicated in the old postcards. The enclosure was largely replaced by a new sustaining wall after 2013.

The rectangular church stands in the centre of the yard, in the east-west direction; old postcards suggest the existence of a narthex to the west, and two parecclesions (chapels) symmetrically positioned to the north and south sides of the naos. Traces of those now-destroyed parts that remain on the external walls of the building and the semi-buried foundations on the ground around it, at a distance of ca. 4 m from the north and south walls, confirm the suggestion, and reveal the original form of the church.

The pareclessions were covered with pent roofs; with protruding semi-circular apses on the east side, and joined the narthex on the western side; the remains of the southeast apse wall lay on the ground. The narthex, as shown in a rare photograph dated in circa 1920 (Solomonides, 1960,109), had the form of an open arched portico with 10 rectangular columns supporting a pent roof; a low panel wall connected the columns leaving free only the central opening to the main entrance of the church.

The surviving part, the naos, has a single rectangular nave, with exterior dimensions of 9.15x18.45 m, and 10 m in height (Korkmaz, 2011,13). It has a plain outward form that markedly contrasts the highly decorated interior, which is designed on the east-west axis in an almost symmetrical manner. The nave is covered on an east to west axis with barrel vault, which connects to the west and east walls in half-cloister vaults. The barrel vault rises from the vertical walls at a height of ca. 5 m, with a horizontal molding marking the transition. A similar horizontal molding, set at the same height, runs along the exterior façades of the building. The entire structure is covered by a pitched roof sloping in four directions, covered with over and under (alla turca) tiles.

The Bema is placed at the eastern part of the nave, before the apse, which protrudes outwards in semi-circular form and is covered with a half-dome; in the past, it was flanked by the two



smaller apses belonging to the parecclesions. Inwards, the apse is emphasised by two engaged columns with capitals and a decorative arch. On the interior surface of apse wall are three small semi-circular niches. On the interior façade of the north wall, traces of the ambo are observed next to the entrance.

The façades built of rubble and rough-cut stones with alternating brick bonds, are vertically divided into an upper and a lower zone by a horizontal cornice composed of stone and brick. The nave has three lateral arched entrances, two on the northern side (the smaller to the bema) and a third one on the southern side. Remains of the marble thresholds are traced in them. The main arched entrance (now-demolished), is placed on the western side giving access from the narthex and emphasised by a rectangular profiled molding.

Window openings are rhythmically arranged along the façades: In the upper zone, semi-circular arched windows are lined at the same level by sets of four on each of the south and the north façades, and by sets of three on the east and west façades; they are all stone cased. In the lower zone, windows are arranged in a similar symmetrical manner, two on both sides of the entrances of the north and south façades, and one on each side of the main western entrance. The apse has three arched windows, and there are circular openings on each side of the apse. There are three small semi-circular niches on the interior surface of apse walls.

The façades reveal a large number of holes, mostly horizontally ordered; they either indicate the sockets for fitting scaffolding (a feature usual in many post-Byzantine churches)

Church of Prophet Elijah
Konak county, Aziziye neighborhood

or suggest missing timber elements supporting previously the roofs of the narthex and the parecclesions. On the top north corner of the west façade, a small rectangular niche survives as an original ornamentation, whose function remains unclear.

A remarkably rich decoration, almost entirely preserved, covers the interior and creates an impressive visual effect. The walls are plastered in ochre tones, and ornamented with relief floral and ribbon motifs, and circular and elliptical medallions in azure and bronze tones, similar to the decoration colouring in Saint Boukolos (Agios Voukolos) Church. Moldings in blue and azure tones emphasise the openings and the vault arches.

The north and south walls are symmetrically lined with five pilasters with profiled capitals, covered, and rise further to the barrel vault in the form of supporting arches; the in-between arch surfaces of the vault are decorated with large elliptic medallions and flower motifs. A circular medallion adorns the top of the west half-cloister-vault, and a more intricate medallion at the top of the east one, whose pediments furthermore have a window imitating decoration each. All vault windows have a remarkable parabolic arch emphasised with a molding frame, medallions in the intrados and refined floral and ribbon motifs around them. In the lower zone, circular medallions are painted in the intrados of the arched openings (doors and windows) and on the wall above them.

The main material of the walls is rubble, rough-cut stones and ashlars, together with alternating bricks; their thickness varies from 80 to 95 cm. Ashlars are used at the corners of the façades, the door jambs and the interior jambs of the apse. The vaults are constructed with rows of alternating stone and brick. Depressed relieving arches above the openings are made of brick. Timber bonds encircling the entire structure horizontally have been used to evenly distribute the structural load. The arches above the engaged columns were spanned by a presumably dual row of iron trusses (as suggested by the existing sockets of the missing lower row), tied also to the centre of the intrados; they are locked by vertical iron bindings on the façades.

PRESENT CONDITION

The structure is entirely abandoned today. The major alteration the church suffered is the complete disappearance of the narthex and pareclessions, while the naos stands with its walls and the interior decoration in a comparatively good condition. The original flooring has disappeared and is presently covered with dirt, and the roofing is partly inlaid with earth and turf, as is the former conical roof of the apse.

Many of the iron trusses spanning the supporting arches of the barrel vault are lost: five of them entirely missing in the lower row, and one in the upper row; the loss endangers the vault's

Church of Prophet Elijah
Konak county, Aziziye neighborhood

structural solidity. The western façade (the former narthex wall) is partly demolished due to the collapse of the entrance and the window opening to its left; only part of the rectangular molding survives. Doors and windows are wide open and original joinery has been destroyed.
Material deterioration is more pronounced than the structural problems of the building. The former idyllic natural setting of the church is totally distorted by the army installations and the new Mehmet Akif motorway to Buca. The yard's enclosure on Yeşildere highway provides no access to the monument. Howbeit denuded of its original form, the structure offers the intriguing view of an enduring landmark in the shifting Şirinyer landscape.

The historical postcard depicting Church of Prophet Elijah (Levantine Heritage, 2016)

RISK ASSESSMENT AND RECOMMENDATIONS

The edifice is important for church architecture of the region in general, and for Greek Orthodox church architecture in particular, being one of the three surviving Greek churches in the area of Izmir; besides its overall architectural features, the rich decoration of interior adds a noteworthy artistic value to the structure.

Though listed in 2009 as a building requiring first degree conservation, no conservation action has been undertaken so far and the church is left to neglect, exposed to weather conditions and unprotected from vandalism.

Given the 2011 architectural restoration study, a detailed structural consolidation project should be carried out. Until a restoration project addressing both the architectural and structural problems of the building is put into effect, immediate rescue measures are necessary to protect the structure from further damage of its elements. Excavation works should be conducted to survey and document the traces of the lost parts –the narthex and the parecclesions– and consolidation works necessary for their maintenance should be undertaken.

Furthermore, a landscape study should be carried out, aiming to lessen as much as possible the isolation of the structure from its natural surroundings, and signboards indicating the identity of the building should be put up at the site.

THE JEWISH HOSPITAL IN BERGAMA

Location: Bergama county, Kızıl Avlu Street	
Period/year of construction: 19th century	**GPS:** 39° 7'17.87"N; 27°10'57.03"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: Registered in 1991	

Mine Tanaç Zeren

HISTORY

The presence of a Jewish community in Bergama can be traced back to the 16th century. It is even known there was a small Jewish community in Bergama in the 3rd century AD. In the 1570s, the Jewish community in Bergama was larger than that of Izmir. The presence of a Jewish population continued for centuries and by the end of the 19th century, it is known that 300 Jewish families were living in the settlement. In the 19th century the Jewish community began to live in the area around the synagogue across present-day Kınık Garage, settled along

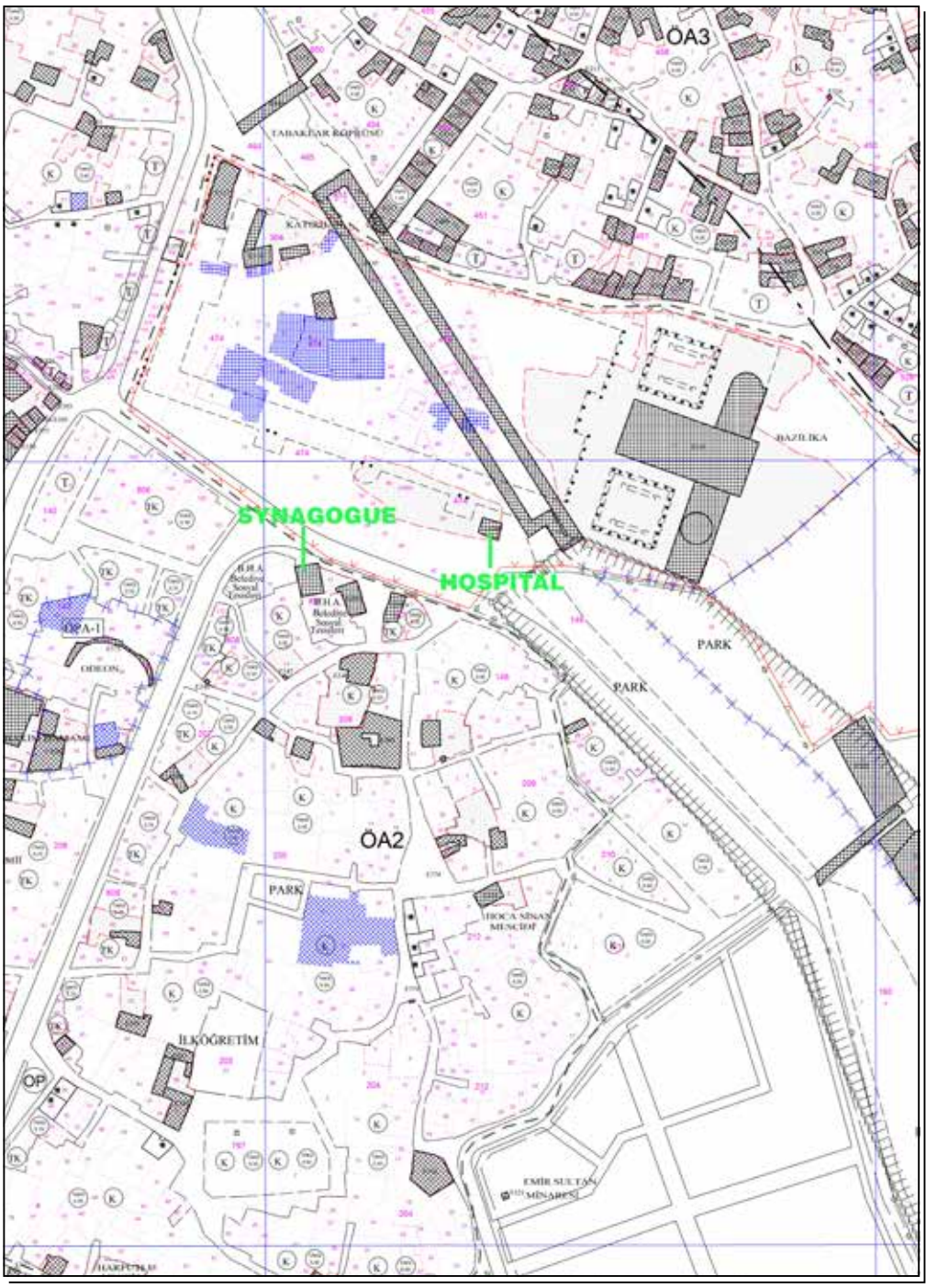
Uçkemer Street towards the area around Yanık Konak, Yıkık Minare, former Yıldız Cinema and along the stream near Yabets Synagogue. The 1884 yearbook mentions a synagogue in Bergama. According to the 1986 provincial yearbook of Aydın, the population of the 90-household Jewish neighborhood was 495. In the beginning of the 20th century there were 120 families; whereas the 1927 census reports 173 households. In 1898, the Jews of Bergama opened a school called Talmud Tora teaching Torah and a regular school with the aid of Alliance Israelite Universelle. Jews in Bergama made their living by trade. There were mills, oil mills and ginneries belonging to Jews near the Red Basilica, and tanneries around Bodrumüstü Bridge and along Uçkemer Stream (Eriş, 2003, 64-71).

Yabets Synagogue continued its original function as a place of worship until the Jewish community left Bergama in the 1950s. In later years, it was used as an activity hall linked to the Child Protection Society, and later the access to its interior was blocked by wall filling its doorway to prevent excessive damage to the structure. Currently the synagogue and stone masonry buildings behind it have been restored by Bergama Municipality.

To the south of the synagogue is an annex in the east-west direction which is thought to be a school building.

The structure to the southeast of the synagogue was used in connection with the synagogue. After the Jewish community left Bergama in the 1950s, the structure functioned as a military draft office for a while and then it was used as a beerhouse (Izmir Directorate of Culture and Tourism, 2012, 96-97).

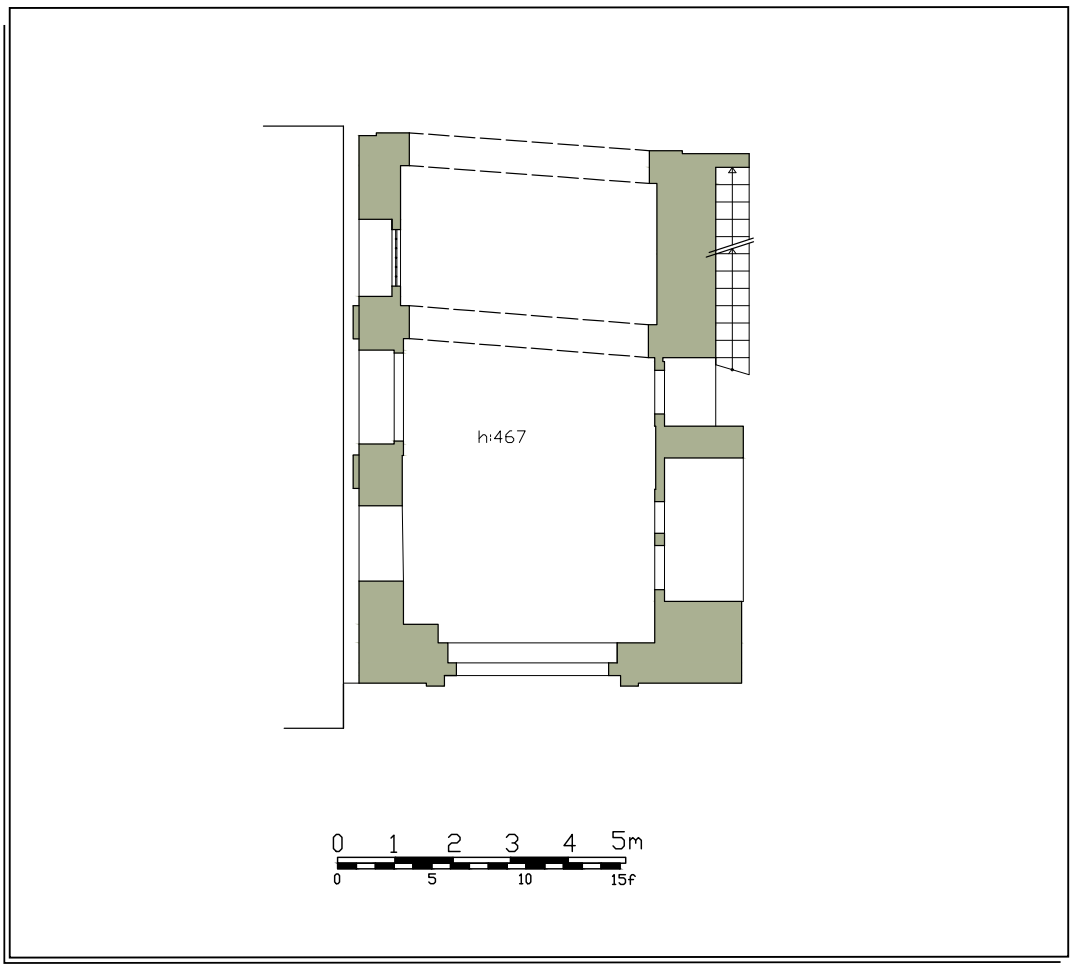
The Jewish Hospital was utilized as a military hospital after the Jews left the town, and it was damaged during the construction of the local minibus station.



The location of Bergama Yabets Synagogue and the Jewish Hospital on the master plan (Bergama Municipality Archive)

ARCHITECTURE

Located in close proximity, the Jewish Hospital, Yabets Synagogue and its related structures are along Eski Elektrik Fabrikası Street. The entrance of the Jewish Hospital faces Kızıl Avlu Street intersecting Eski Elektrik Fabrikası Street at right angles.



The building which is thought to be a school in the past is single-storey.

Southeast of the synagogue is a two-storey building with an entrance facing northwest. Its ground floor is in stone masonry, whereas its upper floor is constructed with alternating courses of brick and stone. The two floors are separated by a molding, with their corners emphasized by pilasters. The upper floor has depressed arched openings with stone jambs. In the central section of the first floor is a doorway leading to a balcony, which has not survived until today. At the first floor level is a doorway, once opening onto a projection previously used as a balcony.

The Jewish Hospital has a large arched entrance with a doorway flanked by pilasters and a profiled molding. Old photographs of the structure show that the entrance was clad in cut stone, with an inscription panel above the profiled molding above the arch. However, this inscription panel has not survived. The structure currently has a vaulted entrance hall and four doorways opening into two rooms from this hall, and a stairway leading to the upper floor. As observed in old photographs, the structure was once extending to the north, south and west directions and the upper floor rooms demolished during the construction of Kınık Garage.

Yabets Synagogue, before restoration
(Inci Türkoğlu Archive, 1999)

Yabets Synagogue, after restoration

The Jewish Hospital as Military Hospital (Bergama Municipality Archive)

PRESENT CONDITION

The aforementioned buildings, what remains today are Yabets Synagogue, the masonry annexes behind it and the hospital structure, as well as the Jewish residential buildings, the majority of which are abandoned and deteriorated. There are discussions on whether the Jewish Hospital structure located opposite the Yabets Synagogue and is currently in ruins was also a synagogue. However, when the population information in the yearbooks are examined, two synagogues would be too many for a community of 495 persons. When old photographs of the structure are examined, the architectural characteristic of the structure does not bear any similarities with synagogue architecture, which strengthens the view that this structure was a hospital rather than a synagogue.

RISK ASSESSMENT AND RECOMMENDATIONS

One of the important cultural layers of Bergama is the presence of Jewish population from the antiquity onwards and these remnants are the indicators of their presence in the nineteenth-century Ottoman Empire. Yabets Synagogue and the other two structures, and the Jewish Hospital opposite the synagogue retain these traces to the present day. Synagogue and its service buildings are restored and opened for public use; however, the Jewish hospital is currently in danger of complete destruction. Therefore, this structure should be preserved together with the other Jewish cultural properties on its opposite side. It is necessary to bring these traces of Jewish presence in the town's past back to life.

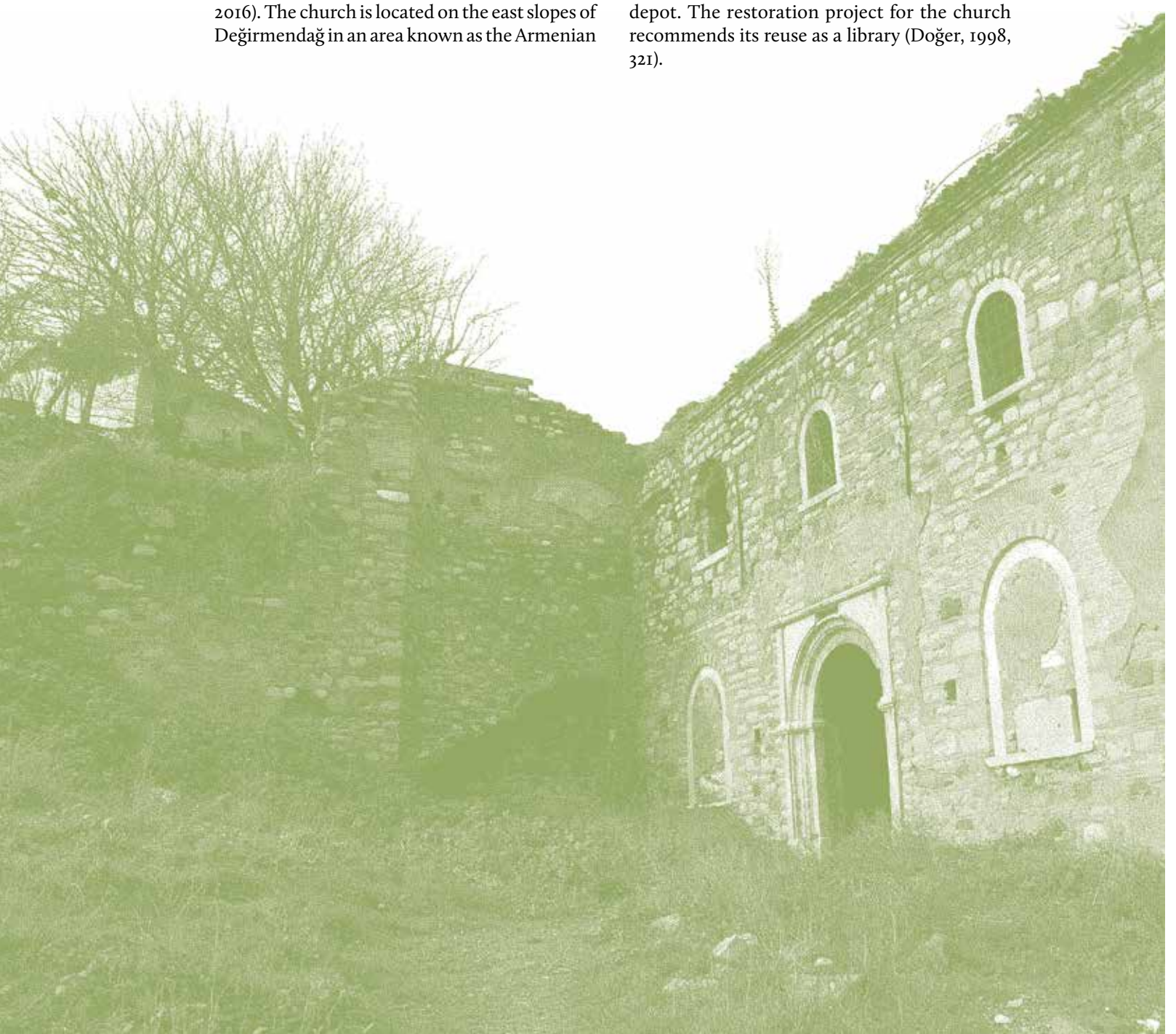
CHURCH OF SAINT SARKIS | SURP SARKIS

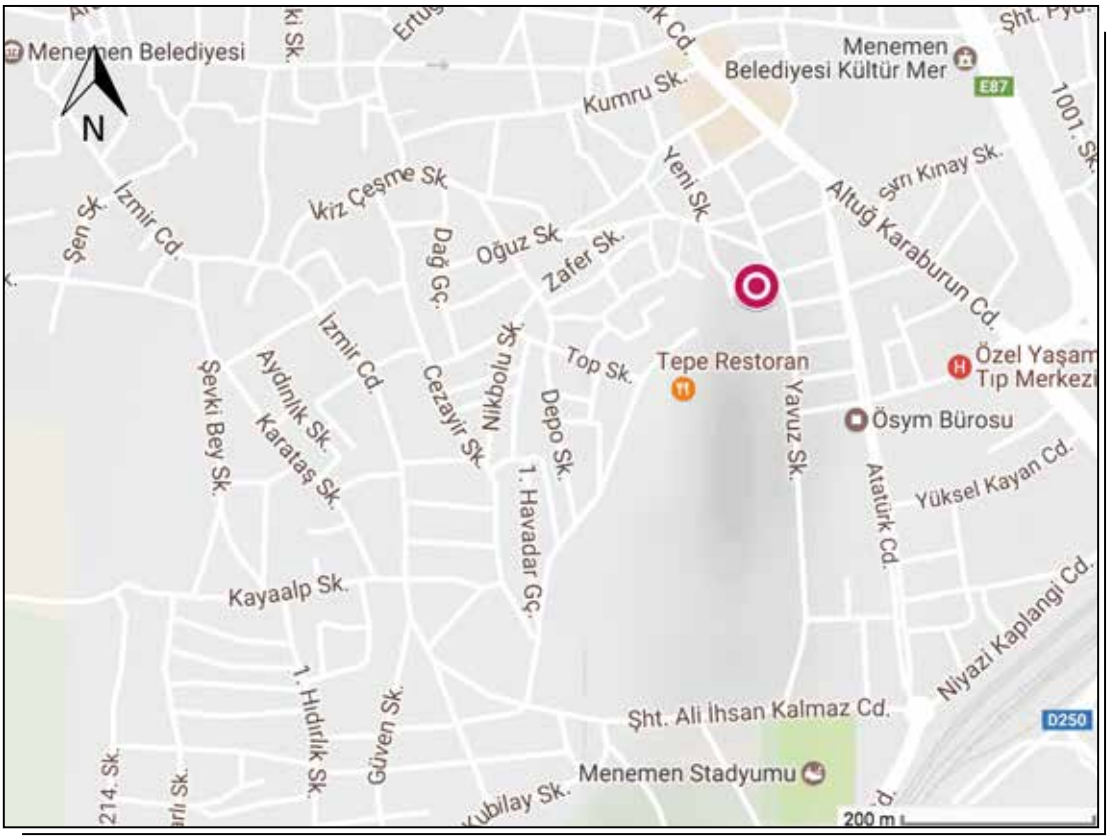
Location: Menemen county, Esatpaşa neighborhood	
Period/year of construction: 19th century	**GPS:** 38°36'22.91"N; 27° 4'22.88"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: GEEAYK 12.04.1975-8319; Izmir 1st KVTVKK 22.10.1992-4049	

Alin Pontioğlu

HISTORY

As there is no inscription, the construction date of the building is not known definitively, yet believed to be the 19th century (Erol Şaşmaz 1, 2016). The church is located on the east slopes of Değirmendağ in an area known as the Armenian neighborhood before 1924 and currently within the boundaries of Esatpaşa neighborhood. It was used for many years as a military troop depot. The restoration project for the church recommends its reuse as a library (Doğer, 1998, 321).





ARCHITECTURE

The church was built on a steep slope descending from west to east, with a road along the east side. However, there is no path or steps to access the door of the building. Rectangular in plan, the church mostly rests against the hill in the west. The traces on the west wall against the slope indicate the presence of a gallery floor previously.

The material, style and construction technique of the church indicate that it was constructed in the second half of the nineteenth century (Doğer, 1998, 321). The thick walls of the structure feature alternating rows of cut stone and bricks, and several repairs are attestable in the masonry of the stone walls. The walls were plastered with khorasan. The windows have stone jambs, and topped with arches of alternating brick and stone. The structure was covered by a gable roof covered with over and under (alla turca) tiles.

The east façade has a semi-circular apse, projecting out and raised on a platform; it is completely clad with fine-cut travertine blocks. The main walls in alternating stone and brick masonry are different from the masonry coursework of the apse, and this suggests that the apse section was restored. The apse projection on the east side ends at a lower level than the gable roof and is covered with tiles. There are two narrow rectangular loophole windows in the apse wall. In the main walls, at the level of the uppermost part of the apse on both sides are teardrop-shaped windows toward the apse and there are two circular windows in the upper portion above the apse projection.

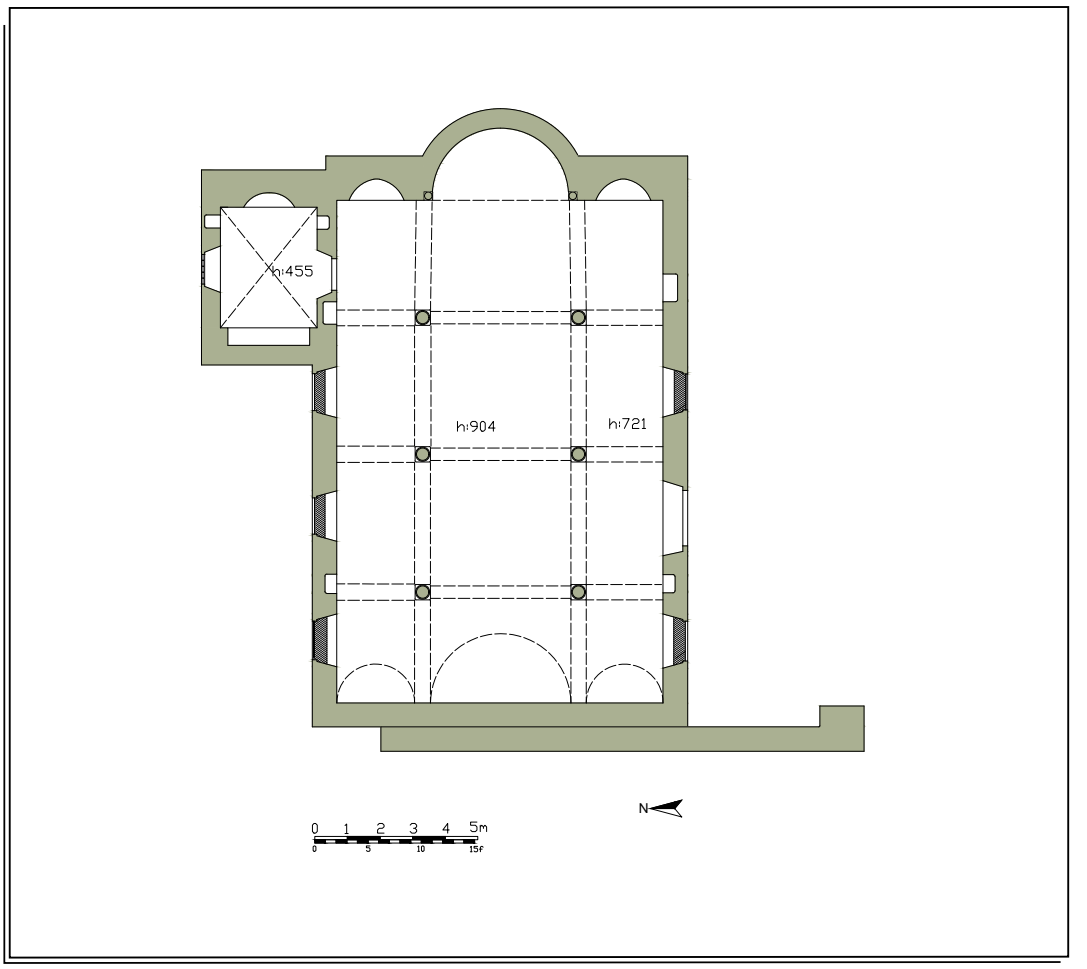
Toward the east of the north façade, projecting externally up to a lower level of the façade is an annex structure rectangular in the form that may have contained a baptismal font or a sacristy room.

On the north façade of this annex is a window with semi-circular arches with marble jambs; immediately above this alternating stone and brick arch is a pointed relieving arch made of brick. The remaining portion of the north façade has pairs of semi-circular arched window openings with upper and lower levels on the same axis; however, the lower windows were bricked up at some unknown date. Additionally, the lower window in the west is currently below the soil level, indicating that the ground level has changed over time.

On the south façade, which is similar to the north façade, the opening have a double row organization as well. There is a marble doorway in the middle flanked on either side with semi-circular arched windows. The upper level windows are similar to the lower ones, but have smaller voussoirs indicating restoration at some point. The lower windows were again bricked up.

The rectangular interior measures 10x17.63 m with a ceiling height of 9 m. The naos was divided into three aisles by two rows of three pillars indicating a basilical plan. The pillars were made of stone blocks connected with metal clamps. Each east-west aisle is covered with a brick barrel vault. At the east end of the nave the semi-circular apse projects out, with the side aisles terminating in half-domed niches in the east. The interior of the church was plastered, with occasional traces of paint observed.

The column pedestals and capitals are plain with stepped profiles; whereas the edges of arches and window edges are clad with profiled stucco moldings. There are traces of coloured painting in the half-vault above the apse. The north interior wall has three windows and two niches. Additionally, as there are windows at the upper level as well, the lighting of the interior is enhanced. The flooring of the annex room to the north accessed by a step is lost.



PRESENT CONDITION

The church still retains its plan characteristics. However, there are several single-storey structures surrounding it indicating poor quality workmanship.

The plaster of the exterior façade is almost entirely lost apart from a section on the south façade.

The abandoned structure has been exposed to weather conditions and vandalism. Additionally, the structure has survived to the present with its original plan through restorations.

RISK ASSESSMENT AND RECOMMENDATIONS

The monumental importance of the structure is perceptible as it has not lost its original characteristics and it is structurally in good condition. As the west wall of the church is against a higher retaining wall, it may easily be damaged by natural disasters such as earthquake and flood. Additionally, the structure is exposed to vandalism.

A restoration project proposing the reuse of the structure as a cultural centre has been prepared by YD Mimarlık and approved by the Regional Conservation Council. Therefore, negotiations should be conducted for the completion of emergency interventions and necessary restoration works.

CHURCH OF THE HOLY TRINITY | AGIA TRIADA

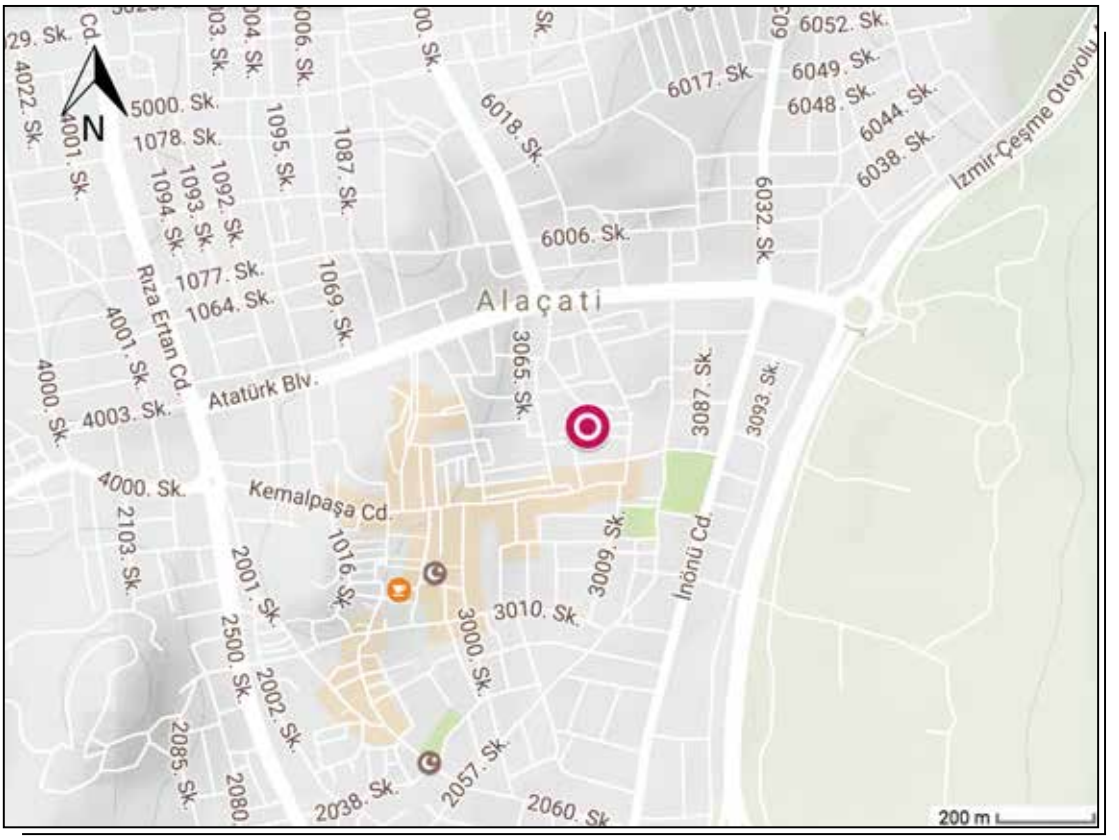
Location: Çeşme county, Alaçatı town, Yeni Mecidiye neighborhood	
Period/year of construction: 19th century	**GPS:** 38°17'11.42"N , 26°22'44.73"E
Present function: Not in use	**Ownership status:** Çeşme Municipality
Date and number of registry: Izmir 1st KVTVKK 04.06.2004-11340	

Inci Türkoğlu

HISTORY

Founded as an infantry-cavalry village in the Ottoman period, Alacaat was originally located at Karaköy a few kilometers east of present-day Alaçatı. According to detailed tax registry of the sanjak of Sığla, dated to 1575, Alacaat was home to 103 taxpayers (Erdoğru, 1997, 23).

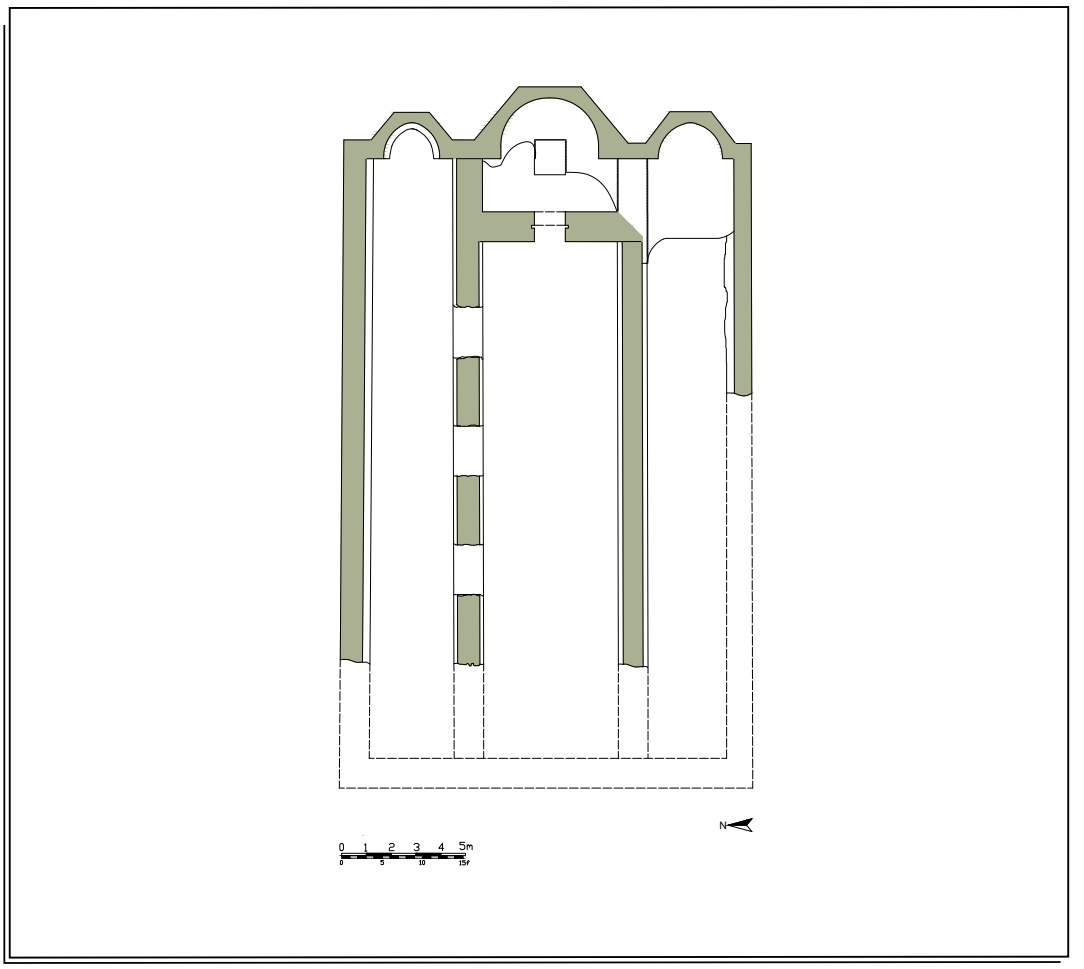
Toward 1830 the local notable Hadji Memiş Agha invited the Greek population of Chios, impoverished after earthquakes, to Alacaat. The mosque that Hadji Memiş Agha built in his name is located in the south part of the town.



In the first half of the nineteenth century, the southern marshes were drained and the trench opened for draining was soon transformed into a pier and present-day Alaçatı developed around 1 km north of this pier.

Due to the increasing role of Anatolian Greeks (Rums) in international trade, Alacaat became Alaçata and vineyards developed in the area and wine exports began. In 1876 a municipal council was founded and the population of Alaçatı was given as 11,428 people in 1891 according to the provincial yearbook of Aydın (Atilla and Oztüre 2006, 24-28).

The iconostasis of the Church of the Virgin Mary (Panagia), which currently being used as a mosque in Pazaryeri ("market place"), bears the date 1874. There is not a comprehensive study like a monograph on the architectural history of Alaçatı. The website of an association founded by the Greek population from Alaçatı who settled in Crete after the population exchange mentions the presence of three churches in Alaçatı and identifies the building in Yeni Mecidiye quarter as Agia Triada (The Holy Trinity) Greek Orthodox Church from the color of its pebble mosaics. Although there are pebble mosaics in front of the west façade of Pazaryeri Mosque, they are only black and white in color. According to the same website, the initial construction date of The Holy Trinity Church is 1861; however, construction was halted due to taxes, resumed again in 1870 and was eventually completed in 1872. The architect of the building is given as Emanuel Kalonaris; however, after his death Markos Lampaditis from Tinos Island took over the project. The marble works of the church were made by Nikholaos Halepas; whereas painted decorations were made by Ioannis Sitaras from Paros Island and Sakellarios A. Maglis from Kalymnos Island. The German engineer Richard Hirsch, who came establish a wireless station in Alaçatı in 1911, built the sundial in the courtyard. It was reported that the church was demolished within a few years of the Greek migration (Alatsata, 2016).



ARCHITECTURE

Based on the current wall remains, the church has a three-aisled basilical plan layout. On the east façade, the main apse and lateral apse projections of the pastophoria are perceived as three-sided.

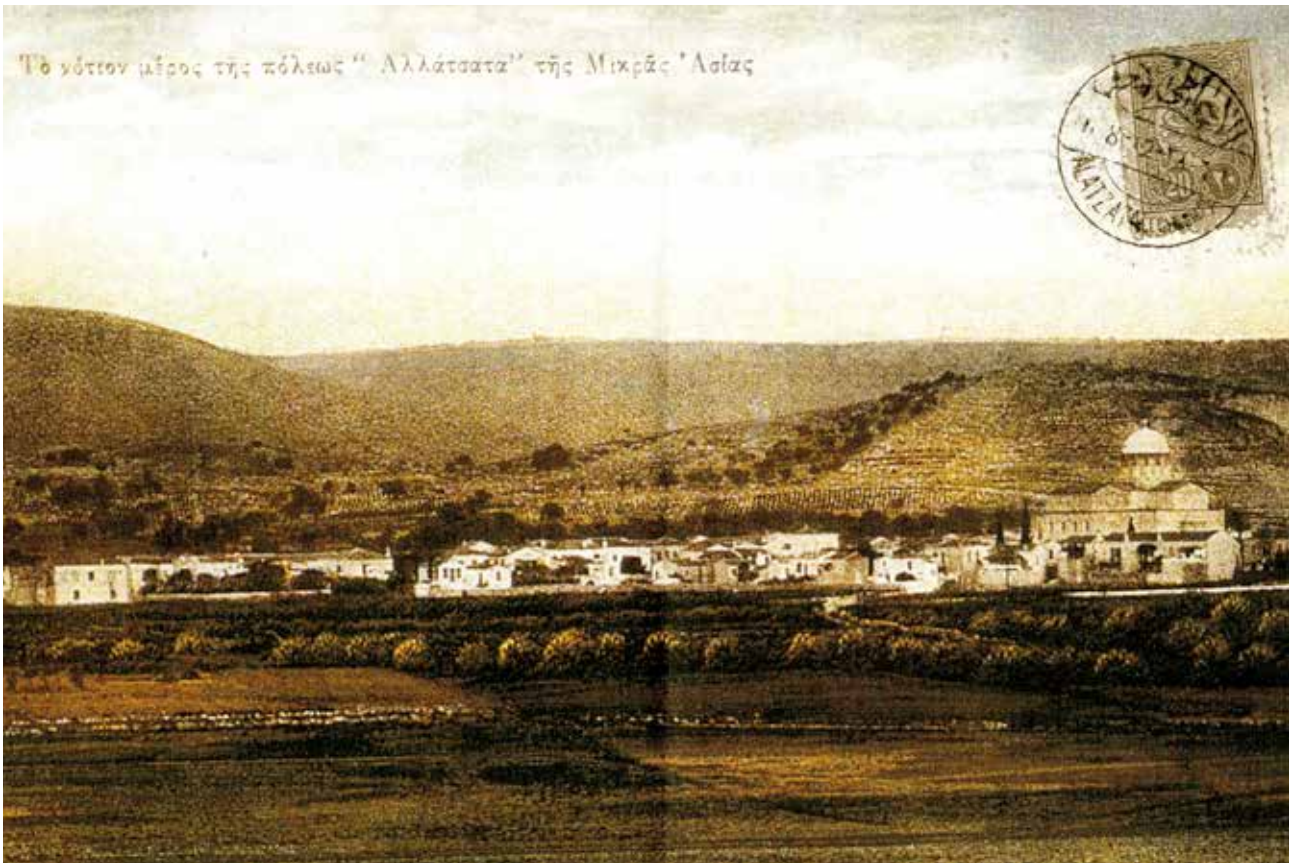
The walls are rough-cut limestone masonry laid with irregular stones and brick pieces in courses. The exterior walls were probably clad with cut stone, as inferred from the surviving projection at the lower levels of the exterior façades especially in the apses.

The ground level of the interior appears slightly lower like a ramp because of partial excavations. The central nave has a small doorway with rounded arch and a wall separates the interior of the apse from the naos.

The geometric composition of pebble mosaics of black, white and red colors in the eastern part of the apses outside the church is noteworthy.

It is not possible to have any information about the roof, decoration or architectural elements like doors or windows. However, the two decorated marble pieces at the western section supposedly had fallen off the church indicate fine workmanship.

If the church is the same building on the postcard from N. Atilla's collection, it was a very magnificent and impressive structure. The building on the postcard is a basilica with transept and an eminent dome at the intersection of the central nave section and the transept. The structure on the postcard cannot



View of the Church of the Holy Trinity and Alaçatı from the south on a 1912 post-marked postcard (Atilla and Oztüre, 2006)

be Church of Virgin Mary (Panagia) Church, which is currently functioning as a mosque at Pazaryeri. Since the third known church in Alaçatı was near the pier in Agrilia, there is a strong possibility that the structure examined here is the church on the postcard.

The foundation remains on the northern side of the structure cannot easily be identified. Our identification will be ascertained if prospective excavations indicate that these remains belong to a transept.

PRESENT CONDITION

The church is currently in ruins. The main exterior walls are preserved to a height of 1-1.5 m in the east, up to ground level in the west and partially under a private residence in the south. The site is bounded by a street on the west, and private properties on the other three sides. The church and its surrounding was previously within a third-degree archaeological site, and it was registered as immovable cultural asset requiring first degree conservation in 2006. There are no road signs or any other information panel providing information about the structure. The structure is abandoned and partially used as a dump space.

RISK ASSESSMENT AND RECOMMENDATIONS

The church is open to vandalism and atmospheric conditions. The popularity of Alaçatı in recent years has increased this risk. In the light of the recommendations in listing sheet, a research excavation[1] followed by conservation and consolidation of the structure, landscaping, putting up road signage and an information panel are required to integrate one of the significant examples of Alaçatı's 19th century architectural and cultural heritage into town's life.

1 Cleaning works were conducted in 2010 (Candan Kozanlı, 2010. "Alaçatı Hagia Triada Kilisesi", unpublished report.)

THE JEWISH CEMETERY IN TIRE

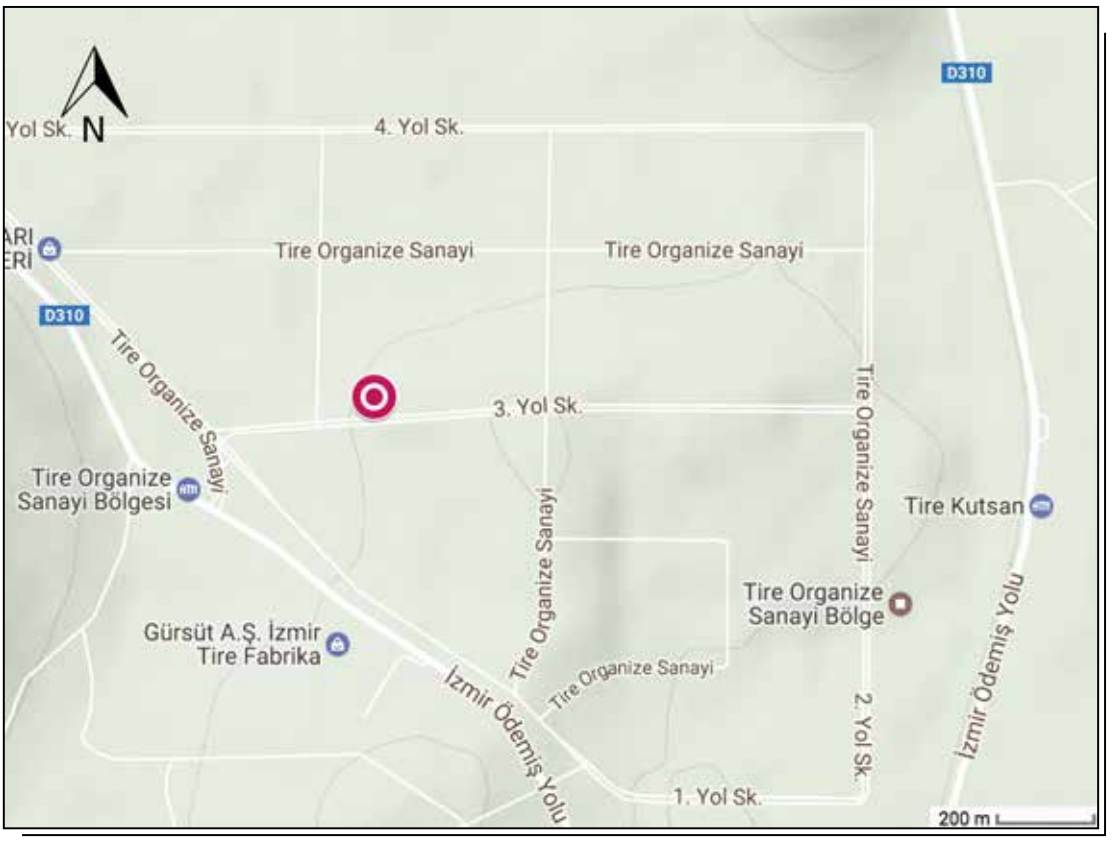
Location: Tire county, Tire Organized Industrial Zone	
Period/year of construction: 1959 relocation year of the ancient cemetery	**GPS:** 38° 7'22.12"N; 27°42'5.65"E
Present function: Cemetery	**Ownership status:** Directorate of Tire Organized Industrial Zone
Date and number of registry: Not registered	

Vilma Hastaoglou-Martinidis

HISTORY

The cemetery site is located at the centre of Tire's Organized Industrial Zone, northwest of the town, at a distance of approximately 5 km from the old Jewish cemetery, which was situated at the edge of the mid-20th century town, in the area where today stands the Alay Park.

Tire (Theira), with a Jewish population of 2000 persons (mostly of Sephardic origin) in the end of the 19th century (Nalpas, 1893) had two old cemeteries belonging to the Jewish community: the small one was located within the old Greek neighborhood, in a place close to Kuruçeşme



(at Karaferya), and the larger one in the area presently known as Alay Parkı (Bora, 2015).

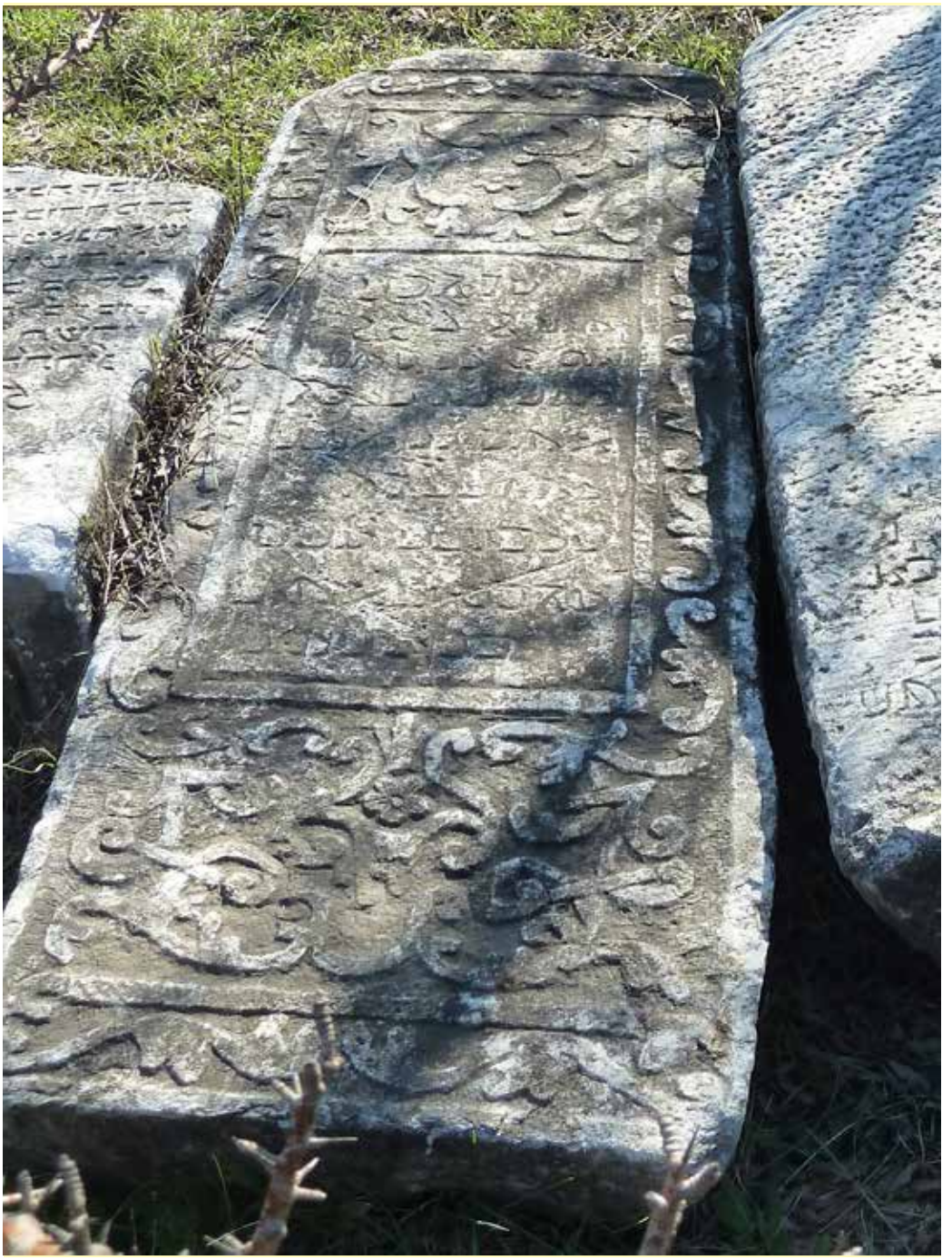
The Jewish cemetery of Tire followed the fate of other minority cemeteries in Turkish towns, when post-war urbanization led to haphazard extension of urban space, this affected ancient cemeteries, especially those like the Jewish and Christian cemeteries where there were no surviving relatives to tend to the gravesites (Rozen, 1992).

In the mid-20th century, Tire grew steadily, urban space expanded and engulfed the former cemetery sites in the outskirts. The urban redevelopment plan, prepared by the architect Vedat Erer in 1950 and implemented by the municipal architect Can Egeli between 1952 and 1955, provided for a large modern extension to the north, together with street openings and some requalification of urban spaces in the traditional core; among them, it allocated the old Jewish cemetery for urban park (Caner Yüksel, 2015, 153).

As a consequence, in 1959 the Jewish cemetery was closed for burials since it was to be reshaped as the central park of the city, the Alay Park. The Jewish community was given a new site for their cemetery in the valley of Tire, in the Kızılyar area (in the modern organized industrial zone). The same year a commission was established with the task to collect the remains of the dead from the old cemetery in Alay Park, to the new cemetery site. Prior to 1989, the gravestones were removed initially to the vicinity of the Yeni Garaj, later the Kürdüllü Stream, and eventually to the present site. During these transfers, many gravestones were either lost or broken to pieces (Bora, 2015).

ARCHITECTURE

The main source on the old cemetery is the survey undertaken in 1987 by the research team headed by Prof. Minna Rozen aiming to identify, document and photograph Jewish cemeteries in Turkey dating from the Ottoman period



The Jewish Cemetery
Tire county, Tire Organized Industrial Zone

including the Tire cemetery. At that time a good part of the old cemetery was still preserved, although many of the tombstones were stacked in a high pile outside the city (Rozen, 1992). The survey registered 270 gravestones, which were photographed and inventoried according to the stone dimensions, material composition and physical condition, the artistic attributes of the stone and its lettering, the epitaphs, date of death, sex, age and name of the deceased.

Most of the gravestones dated from the 19th century. Most of the 18th and 19th century gravestones had been reused from abandoned Classical and Byzantine ruins in the area. For example, the gravestone of the Nissim Duenias (no date) was taken from a section of a huge marble wall.

Common to all these stones is the fact that when adorned, the ornamentation is quite severe and unsophisticated. The most typical is the decoration consisting of a simple (straight or crooked) line surrounding the epitaph, topped by a small curve, which is flanked by two medallions with flowers, like those in the gravestones of Estreya Pessah and Shelomo Azar (no date), or Mordehai HaCohen (d. 1871). Another usual ornament pattern is the motif of a vase with flowers, which is encountered on many gravestones, like those of Refael Danon (d. 1898) and Rahel, wife of Rabbi Avraham Saban (d. 1842). In several gravestones, the frames of floral bands are adjusted to the particular contour of the marble piece, and result in interesting arty compositions, with best examples those of Esterula, wife of Mordehai haLevi (d. 1882), Sarah Yehuda (date illegible) and Avraham Pesah (d. 1930).

In general, only the affluent invested in artwork of gravestones; examples of this more elaborated ornamental style are the gravestones of Yitzhak Rosanes (d. 1755) and his wife Sarah (d. 1752), or the gravestone of Jacob Saban (d. 1889).

Epitaphs of profession, honorary titles, social status, etc. are not frequent; examples of this kind are the gravestone of the 'kabar-bashi' Yaacov Palombo (d. 1816), this of the rabbi and judge Hayim Yitzhak Tivoli (d. 1694), or that of the old Avraham HaLevi (d. 1892) though – despite the circumcision tools carved on the stone– his profession is not stated in the epitaph.

There are two reasons that substantiate the cultural significance of the Tire Jewish cemetery: First, the gravestones are of the few Jewish testimonies left to Tire, where most of the Jewish neighborhoods suffered in the 1916 fire that damaged large parts of the town (Doulis, 1976); second, reused marble gravestones –removed from ancient edifices– are encountered only in the cemeteries of Tire and Bergama in a lesser degree, according to Prof. Rozen (Rozen, 1992, 78).

The Jewish Cemetery
Tire county, Tire Organized Industrial Zone

PRESENT CONDITION

Today, the preserved gravestones are in the new cemetery site, which lies within the Tire Organized Industrial Zone, next to nearly 10 graves dating from after 1959. However, there is no available map of the cemetery indicating the limits of the present site delineated for the purpose. Neither is any sign or map indicating its location for the prospective visitor. The cemetery site has no gate/entrance neither an enclosing fence. It presents an image of neglect. The gravestones are laid down in long rows without any apparent order, whether by date of death, name, or any other. The existing foliage and vegetation is untended, and the unobstructed view of the close-by industrial plant clashes the visual isolation required for meditation and remembrance.

The exact number of gravestones in situ is not officially identified. Visitors' accounts give an estimated number of 124 gravestones out of the 270 registered in 1987, and mention the disappearance of old gravestones documented in 1987 (Bora, 2015). The index of the gravestones held by the municipality contains a volatile listing of 152 names of deceased and 141 burial dates (Tire Municipality). According to these records, the larger part (105) of the gravestones date from the 19th century, 4 gravestones from the 17th century, 12 from the 18th century, 19 from the 20th century (the latest of 1954) and only 1 from the 21st century (2006). There are an additional number of gravestones without any inscription of the date of death. The most frequent family names are those of Azar (15 entries), Barsimantov (6), Calomiti (5), Cohen (7), Danon (8), Duenias (8), Hodara (7), Lahana (5) and Saban (6). Out of the 152 names listed in the Index, 64 are female names.

RISK ASSESSMENT AND RECOMMENDATIONS

Immediate rescue actions are necessary: The overgrown vegetation should be removed, and the gravestones should be uncovered. The land terrace should be repaired where necessary, to prevent landslides and the drifting of gravestones. The precise borders of the site should be delimited by a fence and the main access to it should be clearly marked.

Also, a memorial dedicated to the ancient Jewish cemetery site should be placed at the Alay Park to commemorate the original location of the cemetery for citizens and visitors.

Furthermore, continued documentation is needed as follows:

I. In situ, all gravestones at the site should be mapped and a detailed plan must be drawn, including the specific location, shape and direction of every gravestone. The scattered gravestones need to be reordered and positioned according to their period and name. An identification system (in Hebrew, Turkish and English) should be adopted to find the location of any gravestone at the site, by the given name of the deceased. Passageways and access paths need to be identified and paved. A sustainable system should be established to assure the maintenance (including gardening) of the cemetery, and the planting of a "natural" screen of greenery is necessary to hinder the improper view of the industrial plant across the road.

II. Within the surrounding area, a system of signboards should be set up that will assist visitors, indicating the access to the cemetery site from the town. The road to the cemetery should be depicted in a cultural map, which would also include other heritage sites in the town.

I am grateful to Jacky Benmayor, historian, for the translation of the epitaphs from Hebrew into English.

PORTUGAL SYNAGOGUE

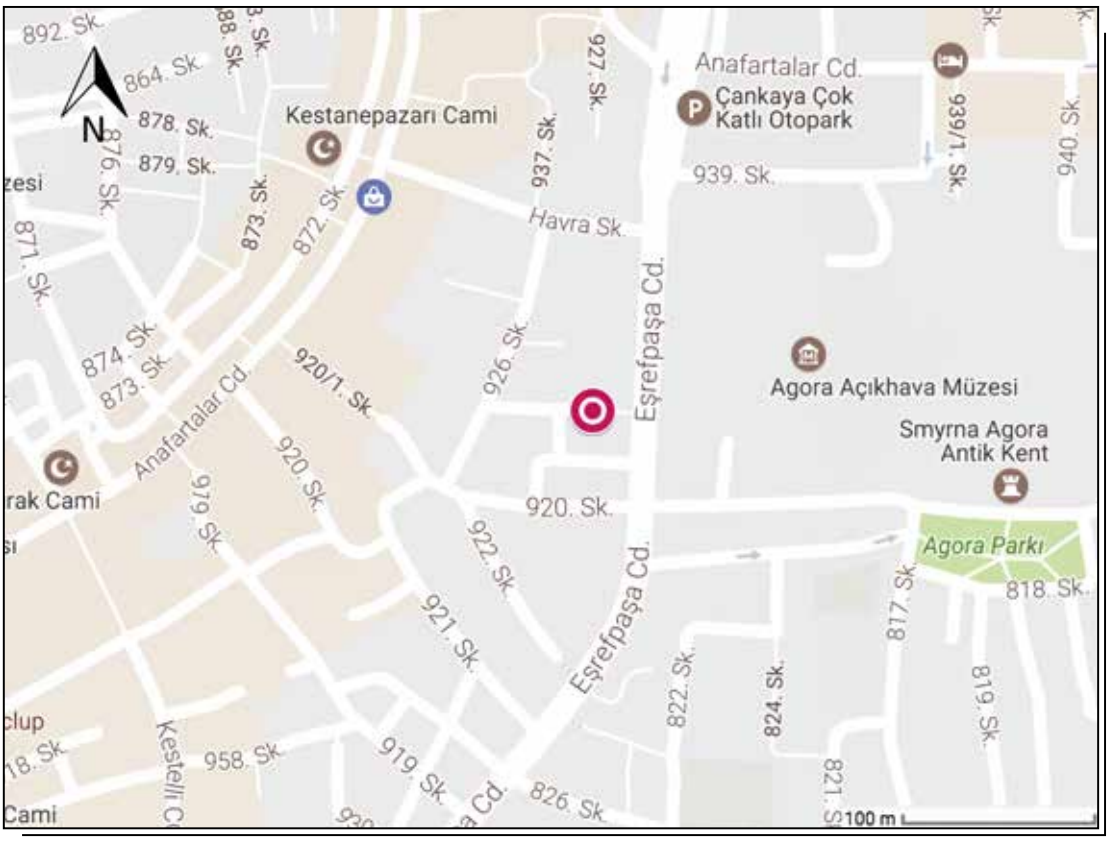
Location: Konak county, Güzelyurt neighborhood	
Period/year of construction: 1569	**GPS:** 38°25'07.6 N, 27°08'11.2 E
Present function: Not in use	**Ownership status:** Izmir Jewish Community Foundation
Date and number of registry: Izmir 1st KVTVKBK.10.1992-4029	

Alin Pontioğlu

HISTORY

The synagogue is thought to have been built in 1569 by the Portuguese Marranos who migrated from North Africa and Venice. The synagogue is of importance in terms of remarking the origin of migration (continuing through the 16th, 17th and 18th centuries) to Izmir. Another reason for the building's importance is its central role in the Sabbatai Sevi events ("Izmir Sefarad").

Around 1620s when Joseph Escapa was the chief rabbi of Portugal Synagogue, the building



was one of the six known synagogues and was mentioned as the largest synagogue in Izmir.

In 1665, the Portugal Synagogue played an important role during the events surrounding the return of Sabbatai Sevi to Izmir. Being considered as the headquarters of those against Sabbatai, this synagogue closed its doors to Sabbatai Sevi with the expansion of the Sabbatian movement. In retaliation, Sabbatai and his followers broke the doors, entered the synagogue and chased the rabbis who were the leaders of their opposition. Among these was one of the founders of the Algazi Synagogue: Solomon Algazi. Following this raid, Sabbatai Sevi declared himself the 'Messiah of the Jews' and announced 18 June 1666 as the day of salvation. Afterwards, the Portugal Synagogue was the centre of the Sabbatian movement, in which vast groups of Izmir Jews joined. People from different places around the world came to Izmir to join the Sabbatian movement and its expansion was reported to the Ottoman Palace. Subsequently, Sabbatai was summoned to the Palace to calm down the revolutionary atmosphere in Izmir ("Izmir Kültür Turizm").

In 1801, Shemaya Perpinyan built a fountain in synagogue' yard and inscribed this sentence on it "This fountain was built by Shemaya Perpinyan in Portugal Synagogue. Wash your hands the pureness from my palms" ("Izmir Sefarad").

ARCHITECTURE

The structure was initially built as the Portugal Neve Shalom Synagogue, before being divided in two as Portugal and Neve Shalom. We learn from the inscription above its exterior door overlooking the courtyard that it was renovated in 1909. After a fire in 1976, the Portugal Synagogue was rented out as a depot and its roof and walls were rebuilt. In 2005 it was vacated and cleaned ("Izmir Kültür Turizm").

The interior of the structure is accessed via several steps. The historic masonry structure was built of alternating rows of mortared brick and stone, with brick arched windows featuring stone jambs and iron bars.

On the south outer wall overlooking the road, there are four window openings at equal intervals, with limestone jambs and with brick arches. The west outer wall overlooking the courtyard is not entirely visible; however, the three arched windows on its façade can be seen from the interior. The south wall was built with brick and stone masonry, while the east wall was built of rubble stone and brick masonry technique. Eaves and roof tile marks can be discerned on the south and west façades; however, viewed from the east a completely different roof is visible.

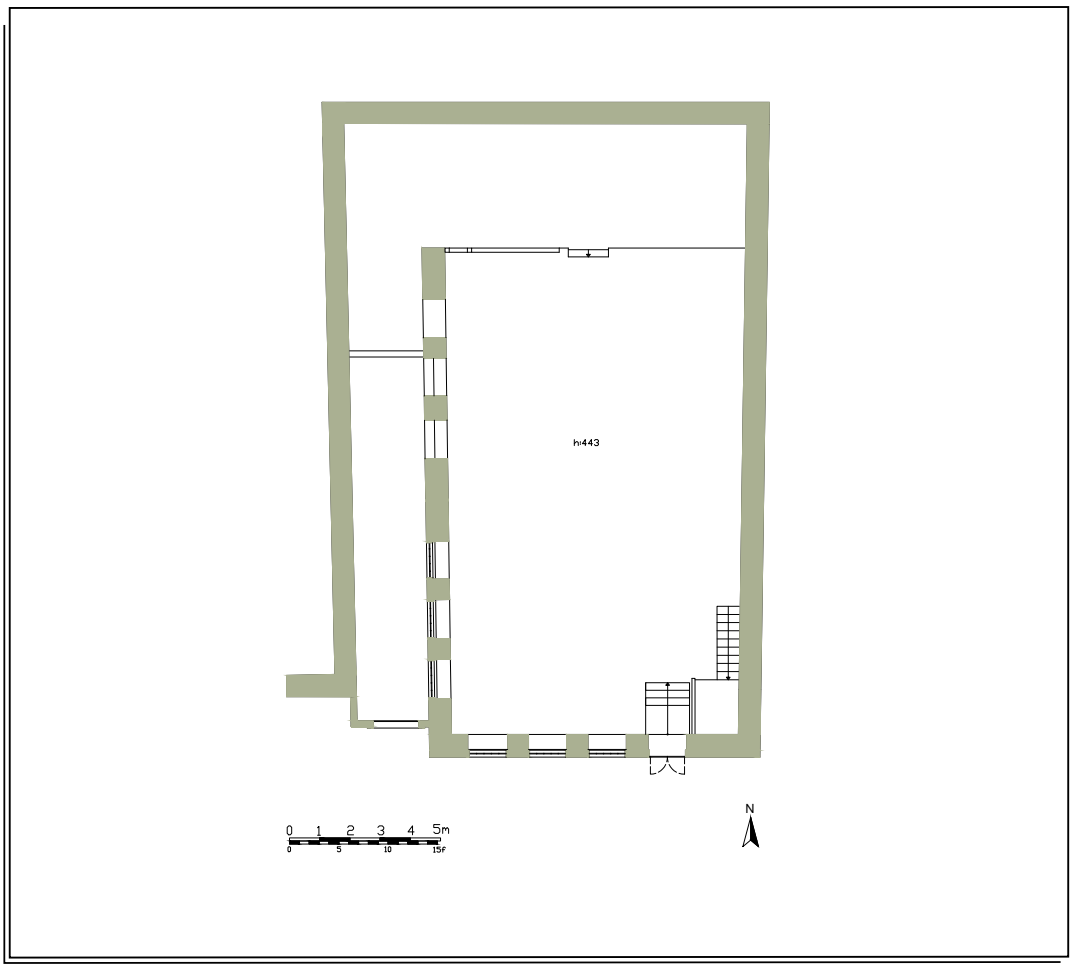
The character of the rubble stone and alternating rows of brick pattern in the east wall is different from the south wall and traces of repairs are perceived. There is an indication of a small brick-arched window, which was later closed, in the upper level of this wall.

The west end of the south façade has a portal with a triangular pediment and marble pilasters on either side. The pilasters have rosette decoration halfway up, and on their bases. Behind the door is an open corridor allowing access to the courtyard at the back.

PRESENT CONDITION

Today the plan layout of the synagogue has altered, and the building has lost its function and is used as a depot. The remaining original fabric are the façade walls overlooking the road and the walls around the courtyard. One of the windows on the south wall has been closed, and the building is accessed through a new door opening at a lower level, benefitting from the slope of the road. Due to various interventions, the other sections of the structure have lost their originality. The current roof and eaves are also not original.

There are no traces of the ehal (ark) or gallery floor. The floor is timber and there is a suspended ceiling. The arched windows in



the walls overlooking the road and courtyard are plastered. The bottom half of the windows overlooking the courtyard have been bricked up, and the courtyard door has a new shutter.

Nearly the entire plaster on the exterior has been lost. Due to dampness and plant growth, efflorescence is observed on the stone and brick outer wall. Due to humidity on the east outer wall, mortar and stone surfaces are disintegrating.

On the south wall of the structure, at the west side of the courtyard entrance there is a signboard with the name of the synagogue. The building is on a slight sloped narrow alley, close to the main road and surrounded by other historic buildings.

RISK ASSESSMENT AND RECOMMENDATIONS

The structure has lost its authentic characteristics, with only the original façade overlooking the road and courtyard entrance being discernible. Vandalism to the interior is prevented since its door is locked. Due to the interventions made over time, the structural stability has weakened, making it susceptible to earthquakes, and rain and damp have deteriorated the walls.

A restoration project should be prepared for the structure followed by the implementation of necessary restoration interventions. The structure should also be refunctioned.

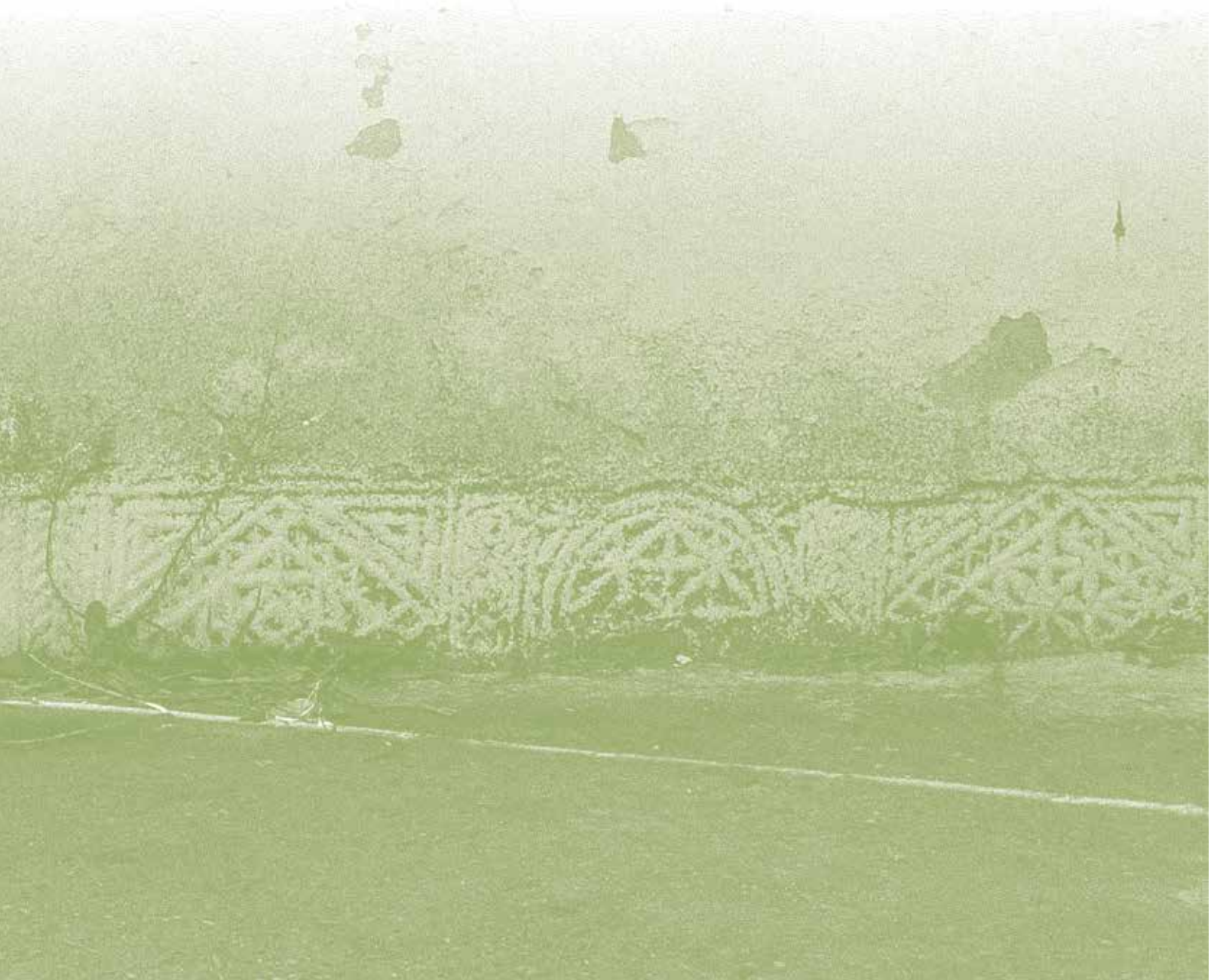
CHURCH OF SAINT KYRIAKI | AGIA KIRIAKI

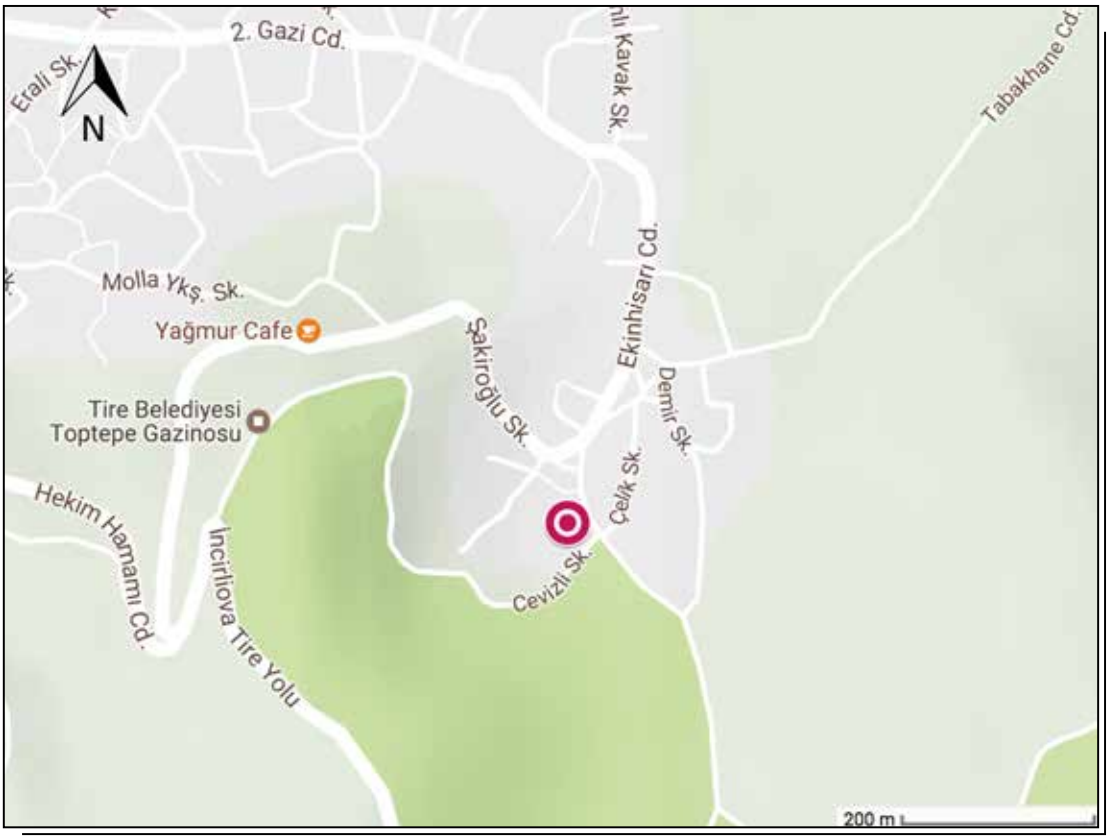
Location: Tire county, Ekinhisar village	**GPS:** 38° 4'56.02"N, 27°44'56.74"E
Period/year of construction: 19th century	**Ownership Status:** Turkiye Diyanet Foundation
Present Function: Used by the muezzin of the adjacent mosque	
Date and number of registry: 27.11.1986-1618	

Evangelia Şarlak

HISTORY

Although some sources state that a mosque was built adjacent to the church in 1900, the others mention that the Ebubekir Masjid found here in the fifteenth century was partly moved to the west to allow the construction of the church. However, though there might have been a





Church of Saint Kyriaki
Tire county, Ekinhisar village

mosque dated to an earlier period in the past, the present-day structure is from a later period. Currently, as in the past, the mosque's caretaker carries out the maintenance of the church. Making sure that the lamps in the church never go out, the caretaker, like the villagers, believed that the return to health of a sick boy was due to a miracle of Saint Kyriaki (Kiriaki) to whom the church was dedicated. The population here refers to the saint as the "Health-giving Lady" and the sick frequently visit and leave a piece of their clothing on the church window. Another myth related to the structure is that the saint is commonly seen combing her hair in the olive groves. The holy spring (ayazma) adjacent to the structure paved the way for the belief that the church is miraculous.

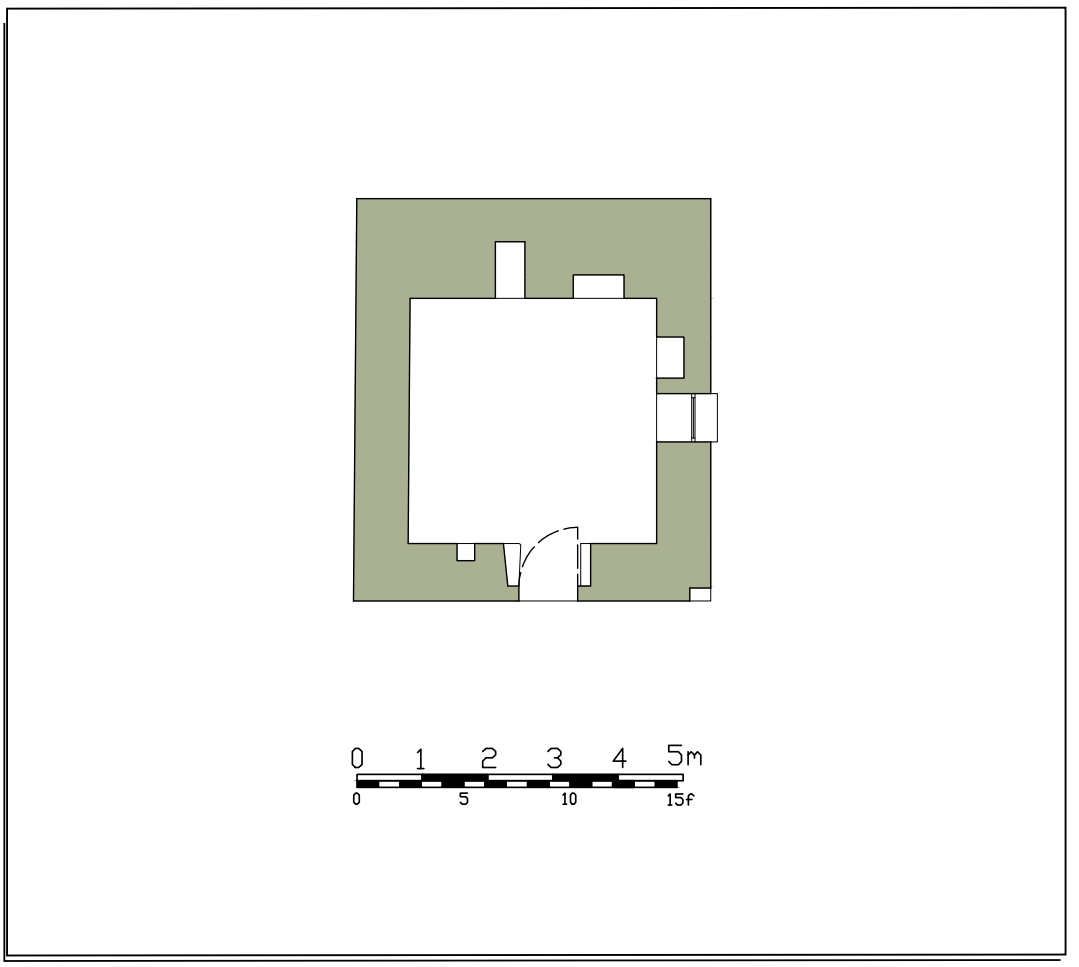
ARCHITECTURE

The church is located in the upper section of Ekinhisar village at the endpoint of a canyon divided into two by the Dermen Stream. Constructed in stones and brick masonry, the typology of the structure cannot exactly be identified due to its present condition. The structure has a square plan with internally and externally plastered walls, and is covered with a dome. The drum of the dome is octagonal, with quadrangular roof and eaves. There is an early Ottoman gravestone used as spolia, within the front entrance platform.

The exterior façade is plain. The wall corners are beveled, with one being more corbelled; and there is also a fountain at one corner. The lower section of the main wall has a reused stele.

In terms of architectural openings, there is a semi-circular arched window and one doorway. The interior houses a semi-circular arched niche and a square niche below the window. The upper corners suggests the use of triangular pendentive as transition elements.

Church of Saint Kyriaki
Tire county, Ekinhisar village



PRESENT CONDITION

It is impossible to ascertain the spatial characteristics of the church although its plan organization is legible. The structure has been partially researched and appears to be in good condition. As it is used by the muezzin of the adjoining mosque, it is being looked after. However, on the façades where the fountain is located, rising damp is visible both inside and outside

RISK ASSESSMENT AND RECOMMENDATIONS

The church is located within the settlement, near the main road and accessible. However, it is noted that there aren't any information panels. Apart from those who know the structure, there appear to be no visitors.

Simple repairs and stripping of the plaster layer are required to reveal the original architectural features of the church. Additionally, it is necessary to solve the dampness problem on the façades adjacent to the fountains.

It is recommended that the structure regains its original function and an information panel be put up to increase public awareness.

IZMIR CORTIJOS (YAHUDHANELER)

Mine Tanaç Zeren

DEFINITION OF CORTIJO

A house or group of houses where Jews lived together is called a Cortijo or Yahudhane. They are structures shaped by the unique lifestyle and architectural understanding of Sephardic Jews, who migrated from Spain in 1492. In their Ladino or otherwise known as Judeo-Spanish language, cortijo means "courtyard". Deriving from this, the residential units allowing communal living arranged around a courtyard are called cortijo, yahudhane or "family home" in Turkish. It is possible to find examples of these structures in Izmir around the Tilkilik area of Anafartalar Avenue. Providing vibrant living areas until the 1950s, these dwelling complexes have lost their importance when Jewish community of Izmir migrated to Israel. Currently, majority of these family homes are facing danger of collapse and encompass the poorest communities of the city.
From the 17th century, in parallel with the increase in the population, the cities experienced large fires and cortijos were built as a response to solve the problem of affordable housing and to confront the difficulties of life together. In Izmir, which experienced disasters like earthquakes, fires and floods causing the loss of lives and property, homeless families or those without good economic means began to live collectively in single-space dwellings overlooking to a courtyard with the formation of cortijos. These complexes included common spaces such as a courtyard, kitchen and toilets. In the centre of the courtyards were usually a well, a water pump and trees. With two or three-storey residential blocks surrounding the courtyard to ensure more people were housed, these complexes were developed like the old Izmir khans (Meseri, 2016, 118).
Jews from Spain ensured continuation of their living traditions by securing themselves in a ghetto surrounded by thick walls since their arrival. The organized lifestyle of the cortijos complied with this tradition. The doors of the cortijo were shut at a certain hour at nights, and the keys were kept by the chief caretaker, and in case of any sudden event like sickness or birth, the caretaker opened the door. In other words, cortijos were organized as gated communities isolated from the outside world.
After these single-space dwellings overlooking the courtyards were abandoned by the Jewish community for a variety of reasons, the families that migrated coming from Anatolia have begun to inhabit them since 1948 migrating from Anatolia. The names of these dwellings were changed to "family homes" accordingly.

HISTORY OF IZMIR'S CORTIJOS

From the 16th century onwards, when the Jewish community came to Izmir, they settled in eight neighbourhoods around the Kemeraltı historical bazaar and in the region currently known as Eşrefpaşa Avenue. These neighbourhoods were:

- Havra "Synagogue" Street
- Hahambaşı "Chief Rabbi" (Güzelyurt)
- Efrati (Güneş)
- Kestelli
- Hurşidiye (Yeni Mahalle)
- Çavez (Kurtuluş)
- Bene Israil (Istiklal)
- Sonsino (Sakarya)

Many Jewish neighbourhoods were still called by their Jewish names until 1923, but after this date most of these names were Turkified. The names of these neighbourhoods are changed as follows; Hahambaşı ▸ Güzelyurt, Sonsino ▸ Sakarya, Bene Israil ▸ Istiklal and Efrati ▸ Güneş.
The synagogues constructed when the Jewish community first settled in the city were located in Havra neighbourhood, dissected by a main street, both named after the synagogue.

The buildings marked by red are the cortijos identified during the assesment visit

The neighbourhood dissected by Havra Street and named as such, is the location of synagogues constructed when the Jewish community first settled in the city. Immediately next to Havra Street was Efrati neighbourhood, where the shops once owned by the Jewish community were located and is still the focus of trade. Kestelli neighbourhood had a mixed organization of residences and shops. All the neighbourhoods in the upper sections of Eşrefpaşa Avenue were shaped as dense residential areas, with occasional shops, yeshivot (Jewish schools) and other schools opened during the Enlightenment period. These schools included the Alliance School providing modern education and those providing traditional education in Talmud Torah mainly located in Hurşidiye neighbourhood.

The residential complexes referred as cortijos with traditional characteristics housing more than one family, began to be constructed when the Jewish community first established their presence in the city.

When they were first built, these complexes were large residences with many rooms belonging to a single family. From the beginning of the 18th century, parallel with the Enlightenment period, they were transformed into communal living units and mostly rented by the poor.

Towards the end of the 19th century, with rich families leaving for new settlement areas reflecting enlightenment ideals in neighbourhood organization such as Karataş neighbourhood or detached residences, the cortijos they had lived in for many years were abandoned and were settled in by those with low-income levels.

Multiple families living together in the same cortijo provided social and economic benefits for themselves by sharing the food cooked in the communal kitchen and by congregations allowing easy practice of religious rituals. Life in the cortijos anticipated solidarity and collectivity. The architectural organization of the structures of residential units around

IZMIR CORTIJOS FROM 1890–1908

Location	Name	Ownership
Irgatpazarı	Halebli	-
Irgatpazarı	Algranti	Algranti Family
Irgatpazarı	Yesari and Bohor Alfazi	Yesari Bohor Alfazi
Irgatpazarı	Avram Elbağlı	Avram Elbağlı
Irgatpazarı	Şimuel Klomiri	Şimuel Klomiri
Within Keçeciler neigbourhood	Cevahircizade Hacı Mehmet Efendi	Cevahircizade Hacı Mehmet Efendi
Ermeni Murahasalığı	Şahin Hanı Karşısı	Çolak Mehmet Efendi
Havra Street	Bezzazzade Hacı Osman Efendi	Bezzazzade Hacı Osman Efendi
Halifa Street (Near Sadullah Efendi Street)	Mehmet Efendi	Mehmet Efendi
Tilkilik	Yahudihane	-
Mezarlıkbaşı	Büyük Lazeretto Han	-
Havyar Hamamı	Nesim Levi Han	Nesim Levi

a common courtyard imposed the dwellers of family homes to create a communal life. The communal cooking spaces ensured that cooking and eating practices are taking place through a common platform. This situation also guaranteed that every individual living in the family home was gaining the same nutrition regardless of their welfare.

Apart from this, this lifestyle allowed communal care of the children, lending money and exchange of clothing between individuals, sharing experiences and provided a secure life under a single large roof.

As structures representing the social and economic lives of the Jewish community, these cortijos, encompass important information about the lifestyles of Izmir's Jews in the eighteenth and nineteenth centuries, when they were more populous. According to a survey held in 1967, the Jewish neighbourhoods contained approximately 220 cortijo structures (Tanaç Kıray, 2004).

Based on a study led by Esin Aydar in 1982, only 76 family homes were present in this region. Land use studies conducted within the scope of this study indicated that, among these 76 residential complexes, 27 were original family homes, whereas the remaining structures were comprised of 11 bachelor homes, 5 mansions that were later converted into family homes, and 33 modest houses that turned into family homes (Aydar, 1976, 4). As a result of rising land values at present, the majority of these cortijos have been demolished and replaced with multi-storey buildings. Field studies conducted by Mine Tanaç in 2004 identified only ten of these structures.

CORTIJO ARCHITECTURE

Field studies completed by Tanaç in 2004 identified preserved cortijos in Çavez neighborhood near Anafartalar Avenue. It was learnt from oral history studies that similar places were also located in Sonsino neighbourhood;

however, on-site investigation could not be conducted due to the unsafe condition of the area. Accordingly, ten cortijo structures were identified in the study with a majority of them located in Çavez neighbourhood, one in Bene Israil and the other in Sonsino neighbourhood. According to the typology developed in the study based on the spatial relations between open areas ad housing units, it may be said that the cortijos were organized in three types:

1. Courtyard type: The living units are rooms, arranged around a rectangular courtyard. The ground floor is allocated for communal use, wet spaces and kitchen. The rooms on the upper floor are accessed from a corridor overlooking the courtyard.

2. Alley type: These are small scale complexes with independent two-storey residential units opening to an "I" or "T" form inner alley. The residences include wet areas and kitchen niches. The residential units facing this inner street have similar characteristics. The inner street, as in the structure called Taş (Stone) Cortijo, also has areas for communal use like a hammam in addition to residential units.

3. Organic Development type: This type consists of independent residential units side by side along an alley. However, alley organization was shaped organically. The residences grouped around an organic street pattern constitutes a large-scale settlement area. The alley widens and forms small seating areas at certain points. The only example of this type among Izmir's surviving cortijos today is the Paşayavkof Yahudhanesi, also known as Cevahir Han.

In this context, the site assessment visit in 2016 identified six cortijo structures that have survived at present among the previously documented numerous structures.

STRUCTURE NO. 1: AKHISAR HOTEL

Opening to Anafartalar Avenue and currently in good condition, this cortijo structure has a central courtyard and two-storey blocks surrounding it. The structure is accessed through a narrow passage from Anafartalar Avenue. Currently, it is used as a hotel named "Akhisar Hotel".

The spatial pattern is that of rooms arranged around a courtyard. The stone-paved courtyard with a tree in the centre is accessed from a narrow alley in Anafartalar Avenue. The courtyard is surrounded by residential blocks, with ground floor rooms behind a portico. Each room was used as a private living space for a family. Some of the spaces on the ground floor were communally used, such as toilets and kitchen. The rooms on the upper floors were accessed by a corridor overlooking the courtyard. The upper floors were reached by a common stairway.

Only one wing of the four blocks around the courtyard was built in three floors, whereas the rest is only two floors. Currently, the rooms are rented by unmarried men who migrated to Izmir from the eastern parts of Turkey and work as construction workers. Empty rooms occasionally house the homeless, which is regarded as a significant social problem. The structure is identified as a listed building in the Kemeraltı Conservation Development Plan.

STRUCTURE NO. 2

The plan organization of this structure is single living units organized around a courtyard. The single-storey independent units, placed side by side around the courtyard, housed a family each within an area of 10 sqm. These units did not contain wet spaces. Wet spaces and kitchen were at a common space in the courtyard.

The structure is not listed in the Kemeraltı Conservation Development Plan. The rules of new development allow a structure with a height up to 6.80 m on the lot.

STRUCTURE NO. 3

The cortijo shown by number 3 on the map is a small communal living complex comprised of individual two-storey residences along two sides of a common linear alley. The two-storey residences are terraced and their linear distribution forms the façades of the inner alley or a hall.

Cortijo structure no.1
Courtyard and blocks opening to the courtyard

Cortijo structure no.1
Blocks containing rooms around the courtyard

This cortijo was built as a small complex housing relatively limited numbers of families compared to other structures. Each residential unit has similar typological characteristics. They have very plain façades. The stairs to the upper floor of two-storey residential units are designed individually within each unit.

Over time the structure has been used by the homeless. However, currently one of the residential blocks along the linear alley has collapsed. Therefore, the structure cannot be used. The structure is identified as a listed building in the Kemeraltı Conservation Development Plan.

STRUCTURE NO. 4

This structure has a small-scale almost square courtyard. Three sides of the courtyard are surrounded by single storey living units. The other side is framed by a block of two-storey room units. The rooms in the two-storey unit open directly to the courtyard on the ground floor and the rooms on the upper floor open to a narrow distribution corridor like a portico.

The structure is not listed in the Kemeraltı Conservation Development Plan. The rules of new development allow a structure with a height up to 6.80 m on the lot.

STRUCTURE NO. 5: TAŞ (STONE) CORTIJO

The structure has a T-shaped plan with terraced residential units of different typologies opening into an alley. The I-section of the alley is framed by residential units on the west side of single-storey residences with basements, while the east side is framed by single-storey units without basements, which are thought to have been areas organized for common use in the cortijo structure and not residences.

The other residential units, opening to the other parts of the inner alley, have two floors and display different typological characteristics. Apart from the residential blocks, there is a single storey, single-room small wet space.

The structure is identified as a listed building in the Kemeraltı Conservation Development Plan.

STRUCTURE NO. 6: PAŞAYAVKOV CORTIJO (CEVAHİR HAN)

Another cortijo structure identified in the region is shown by number 6 on the map. This cortijo structure in Hurşidiye neighbourhood has two entrances – one from the Anafartalar Avenue and the other from the 1304th Street. The entrance doors are plain and there are not any indicators that such blocks exist behind these doors in passing along the street.

Behind the doors, there is a narrow path with stone walls on both sides and the residential complex is located at the end of this narrow path.

The typology of the structure is "Organic Development" type. The structure is along one alley with independent residential units organized side by side. However, in this type of organization the alley is shaped in an organic manner. The organically developed alley pattern with residences on either side constitutes a large-scale settlement area.

In this cortijo, each nuclear family lived in single-storey individual residences with basements attached to each other along the alley.

The inner alley providing circulation starts from the passage on Anafartalar Avenue and ends at the other entrance of the complex from the 1340th Street by following the edges of the residential units. The double row residential blocks, back-to-back to each other, form an insula in the middle with the inner alley encircling it and the outer sides of the alley are framed by a single row blocks. This cortijo has a very different plan from the other cortijos. Unnoticed from the outside, completely internalized and hidden, it is reminiscent of a small-scale neighbourhood. It originally comprised 45 residences.

The entrances to individual residential units are raised by five steps from the inner alley forming separate terraces. Each terrace leads to the doors of two residences. The residences are single-space with kitchen niches with a basement underneath.

The structure is not listed in the Kemeraltı Conservation Development Plan. The rules

Cortijo structure no.3
İç Sokak

of new development allow a structure with a height up to 6.80 m on the lot.
Hence, this very significant and unique example of "organic development" type cortijo in Izmir will be demolished and replaced by a new building with different form and function in the light of the new rules foreseen by the conservation development plan.

Cortijo structure no.3
The entrance façade overlooking the 941th Street

PRESENT CONDITION, RISK ASSESSMENT AND RECOMMENDATIONS

As one of the most important cultural assets in Izmir, the cortijo structures are today in danger of being demolished.

These cortijos, in which the Jews struggled to survive when they settled in Izmir after being forced to migrate from their countries, are currently being transformed into living areas of low-income bachelors and outcasts. While some are completely ruined and abandoned, the others function as commercial buildings and hotels.

From these structures identified during the field survey in 2004, only six exist today. Among these six structures, three of them (no. 1, 4 and 6) retain their original architectural characteristics due to continuous habitation. The other three (no. 2, 3 and 5) have certain collapsed sections, as well as severe structural problems in their remaining sections.

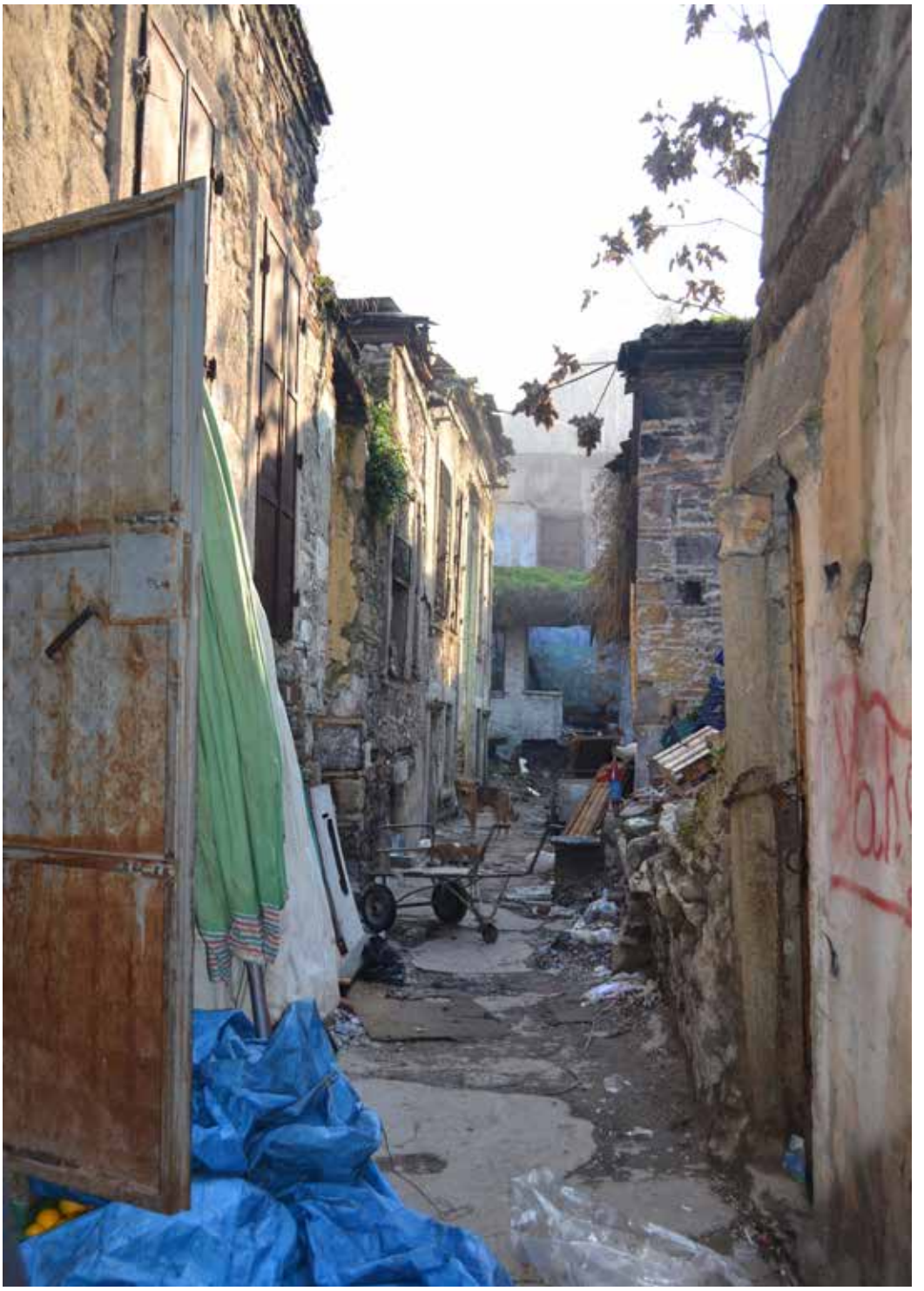
When the conservation status of these six structures identified within the scope of the Kemeraltı Conservation Development Plan (1st region Stage 2) , it appears that:

- Cortijo no. 1 (Akhisar Hotel) is listed
- Cortijo no. 2 is not listed and new development right is 6.80 m in height
- Cortijo no. 3 is listed
- Cortijo no. 4 is not listed and new development right is 6.80 m in height
- Cortijo no. 5 (Taş Cortijo) is listed
- Cortijo no. 6 (Paşayavkov Yahudhanesi) is not listed and new development right is 6.80 m in height.

In this context, it can be said that only three of the rare six examples of cortijos with different typologies are protected by the conservation development plan. The other three structures were not even evaluated as cortijos by the plan. It is necessary to identify these remaining structures as qualified cortijos and consider their listing for their protection.

Cortijo structure no.4
Courtyard

Cortijo structure no.4
Two floor block



Cortijo structure no.5 (Taş Cortijo)
Internal alley

Cortijo structure no.5 (Taş Cortijo)
Single-storey spaces overlooking the alley which are thought to be for common use, not as residences

Cortijo structure no.5 (Taş Cortijo)
Residential units surrounding the street

Cortijo structure no.6 (Paşayavkov Cortijo)
Courtyard

Cortijo structure no.6 (Paşayavkov Cortijo)
Courtyard

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Elazığ

ELAZIĞ SITE ASSESSMENT VISIT

Dates: May 28-June 3, 2016

Participants
Mustafa Balaban
(Historian)
Nazar Binatlı
(Civil Engineer)
Dr. Elmon Hançer
(Art Historian, Specialist in Armenian Art)
Suna Coutignies Kabasakal
(Architect, MSc. in Restoration)
Dr. Armen Kazaryan
(Art Historian, Vice-Director of the State Institute for Art Studies, Moscow Member of the Armenian Academy of Sciences and of the Russian Academy of Arts)
Sasnuhi Muşliyan
(Architect, MSc.)
Ismail Yavuz Ozkaya
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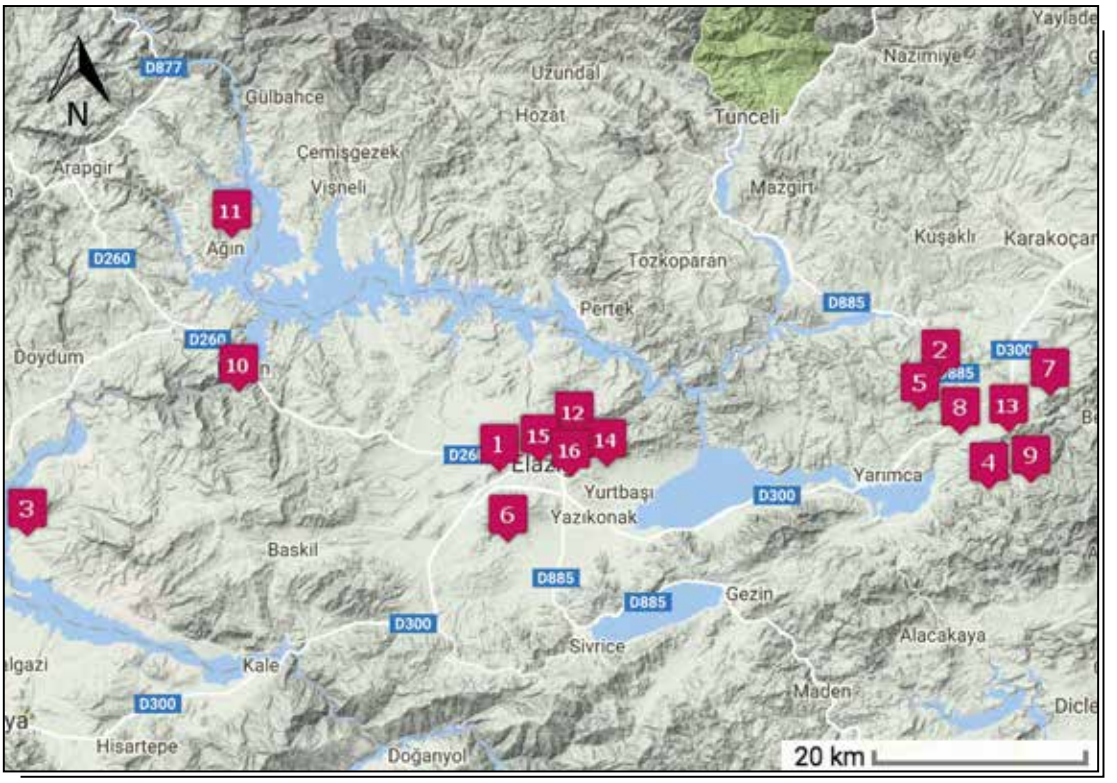
ELAZIĞ RISK ANALYSIS MATRIX

	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**
Khulevank Monastery - Church of Saint George	5	4	3	5	**17**	5	2	4	5	4	3	5	**28**	**45**
Church of Saint Katholike	5	4	4	4	**17**	4	2	5	5	2	5	5	**28**	**45**
Monastery of Saint Aaron	5	4	1	3	**13**	5	5	4	5	1	1	5	**26**	**39**
Church of Saint Gregory the Illuminator	5	3	3	3	**14**	5	1	5	5	2	2	5	**25**	**39**
Monastery of the Holy Mother of God (Ekinözü)	5	3	3	2	**13**	4	2	5	4	2	3	5	**25**	**38**
Tadem Monastery - Church of the Holy Mother of God	5	5	2	3	**15**	5	2	4	4	2	1	5	**23**	**38**
Church of the Holy Mother of God (Çakırkaş)	5	3	2	2	**12**	4	2	5	5	3	1	5	**25**	**37**
Church of Saint George	5	3	2	2	**12**	4	1	5	4	3	3	5	**25**	**37**
Kindik Church	5	3	2	3	**13**	4	3	5	5	1	1	5	**24**	**37**
Church in Kallar Neighborhood	5	4	3	4	**16**	4	1	4	4	2	3	2	**20**	**36**
Church of the Holy Mother of God (Beyelması)	5	2	1	2	**10**	4	3	4	5	2	2	5	**25**	**35**
Church of Saint John the Baptist	4	2	2	1	**9**	5	1	4	5	4	1	4	**24**	**33**
Monastery of Saint Paul	5	3	1	1	**10**	3	2	5	5	1	1	5	**22**	**32**
The Public Bath in Harput	3	1	1	1	**6**	5	1	4	5	3	3	2	**23**	**29**
Church of Saint James	3	1	1	1	**6**	5	1	4	5	3	1	3	**22**	**28**
The Chapel in Harput	3	2	1	2	**8**	3	1	4	3	4	1	4	**20**	**28**

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 Elazığ



KHULEVANK MONASTERY
CHURCH OF SAINT GEORGE | SURP KEVORK

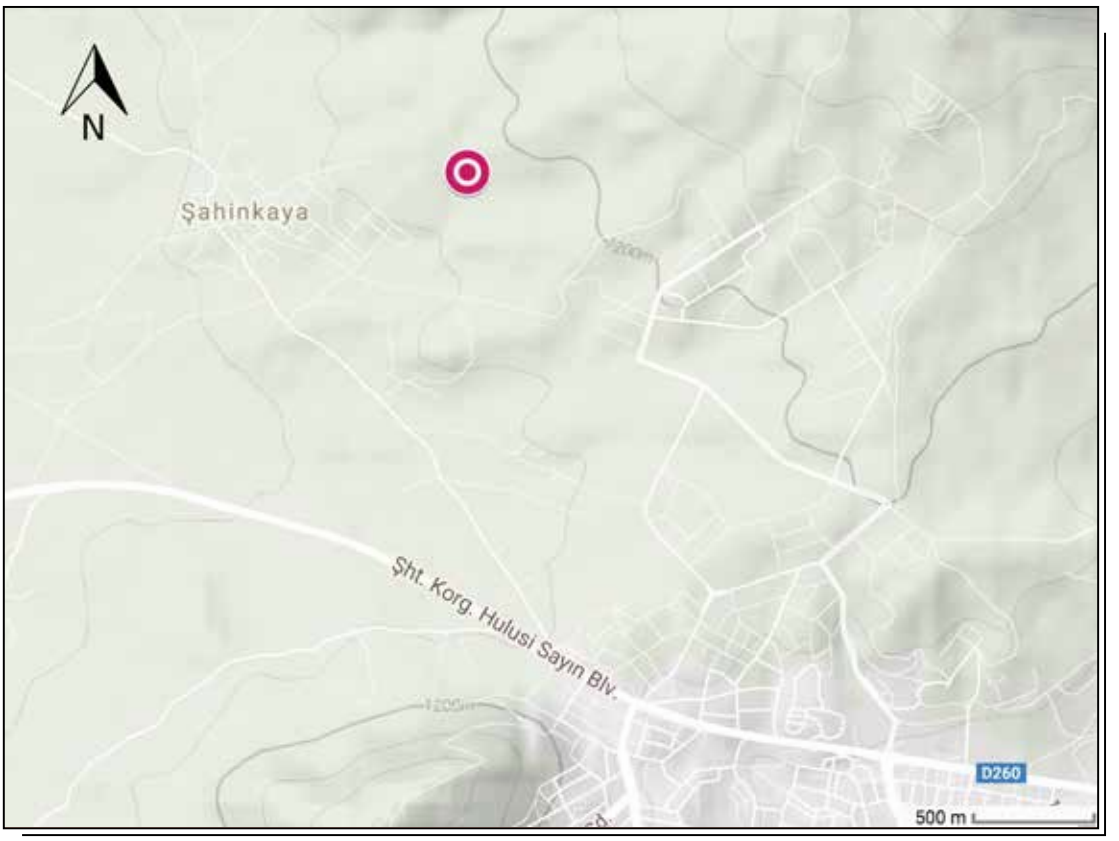
Location: Elazığ Central county, Şahinkaya neighborhood	
Period/year of construction: 1328-1498	**GPS:** 38°41'42.18"N 39° 9'14.08"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: TKTVYK 13.02.1986-1838; Diyarbakır KVBKK 30.03.2012-444	

Alin Pontioğlu

HISTORY

Church of Saint George is located in a region where the currently named Murat River flows, which was previously in the Roman period was called Arsanias (Aradzani in Armenian).

Known to exist as far back as the 6th century, John of Ephesus mentioned it in 688 in his book "Lives of the Eastern Saints" as "Hula". The existence of a monastery here is known from the Later Middle Ages (1328-1498) (Thierry, 1990-1991, 225-251).



The monastery became an important scriptorium in the 15th century. In the hand-written book by the monastery's bishop George the Great in 1443, he states that the monastery was abandoned in the period when Tamerlane ruled (8 April 1336-18 February 1405) and later the priests restored it and used 1.6 hectares of land. After the death of George the Great, a mausoleum was built in a section of the pastoforium (absidiole) cell to the northeast of the church in his memory (Thierry, 1990-1991, 225-251).

Repairs to the church were completed in 1514 and 1615 in the jamatun (square hall west of the church). After 1895, with the efforts of Garabed Gülbekian and the "Union" association, the monastery was used as an orphanage.

During the first half of the 20th century, this area was used as orchards and was well-preserved (Thierry, 1990-1991, 225-251).

ARCHITECTURE

The church has a cross-plan with domed basilica form. The main church has a dome with a high drum, later had the jamatun and sepulcher sections added to the structure. The sepulcher containing the mausoleum of Saint George is currently ruined.

The first section in the church is formed of the apse and two columns in the center with an east-west axis arch; while in an eastern direction there is a nave section with a spherical dome rising above a square drum with corner pendentives. In the side naves of the main church, there are traces of stairs for access to a gallery floor, suggesting it had two floors. Additionally, there is an access to the sepulcher. The second section includes a doorway in the south façade allowing access to the building and a jamatun section with four supporting columns.

The jamatun has a rectangular plan with a construction technique, the same as the church. The masonry walls of the church are rubble limestone joined with mortar. The internal surface of the wall is covered with thick lime plaster.

In the jamatun, the plaster surface is thinner and mixed with animal hair.

The central square nave is surrounded by four arches. The section in front of the apse is illuminated by a high-drummed dome. The remaining area between the arches to the west of the main nave is covered by a barrel vault. The apse is semicircular with slightly longer width, and has two small opposite naves. Of the apsidioles existing on both sides, only the one on the south has been preserved. There are traces of a gallery floor accessed by a steep spiral staircase above a room with relatively recessed semi-circular apse.

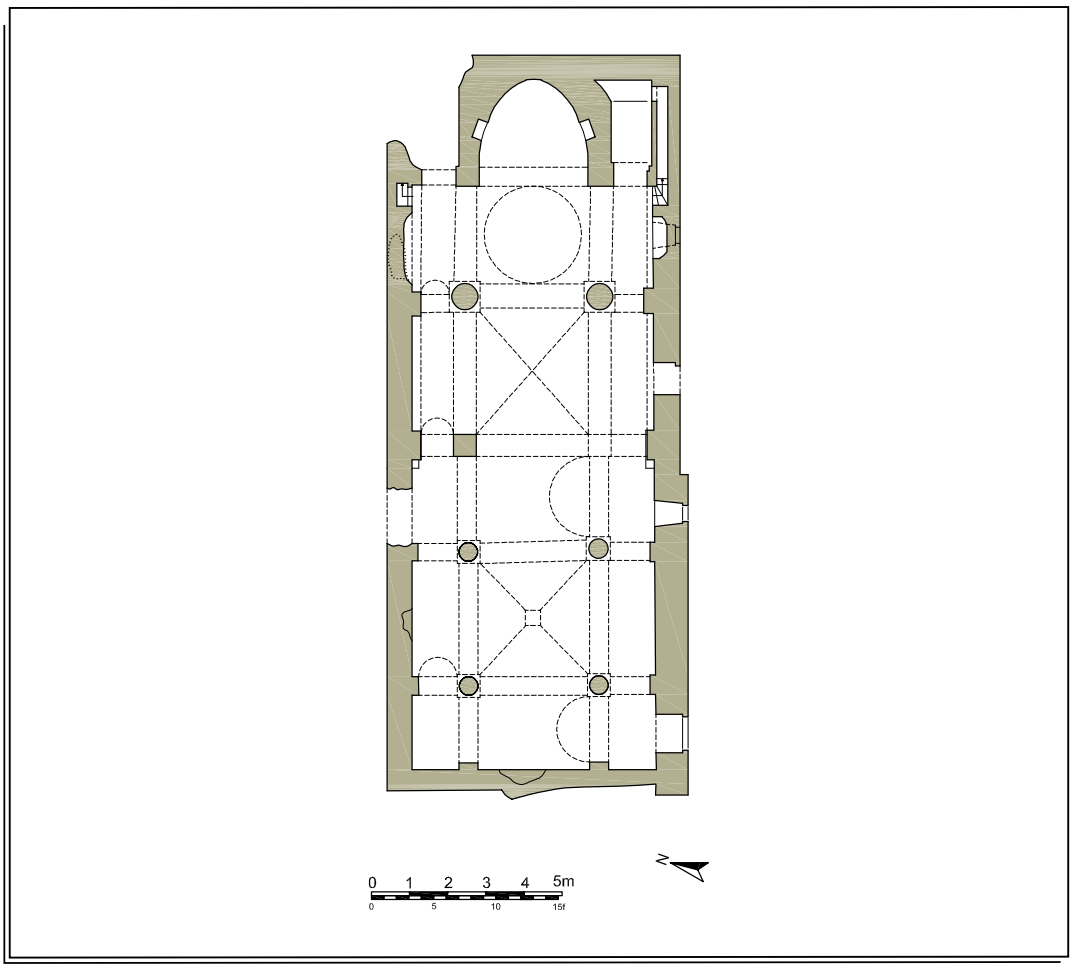
The internal measurements of the structure is 6.30x18.10 m. There is a window opening in the east on the apse axis. There are traces of a doorway opening outside, in the south wall of the main church. Possibly there was another door at the west end, before the jamatun was built. Above the door and east of it, there are two square windows at upper level.

The level difference of the ceiling between the main church and jamatun in the interior of the structure indicates a step in the west direction.

There are a total of eight columns, with six of the columns having monolithic and in cylindrical form. The other two have square cross-sections, and are of rough-cut stone with mortar. The capitals of the columns have an inscription indicating their construction dates.

The jamatun is a large rectangular structure surrounded by eight naves around the edges with an internal ceiling supported by four central columns. The columns are set on beveled plain column pedestals, again have plain profiled capitals.

The arches between the columns are slightly fractured. These arches join with the columns of the main church to the east, and sitting on similar column pedestals in the walls on the west side. With semi-circular shape, even slightly



wider, the arches rise from the columns and rest on column pedestals in the side walls. The square nave in the center is covered by a roof with a rectangular chimney hole in its center. Immediately below the rectangular chimney hole, there is a pit, exactly in the same form, (possibly purposely dug to create a "tandoori/ pit" oven in later times and used as a kitchen), which although currently is not visible, is seen on the schematic plans drawn by Thierry. Apart from two side sections covered by longitudinal barrel vaults, the rest is covered by flat ceilings.
The jamatun opens to the outside with a single door from its southwest room. Apart from the previously mentioned chimney hole, it is only lit by a wide window in the southeastern wall.
The interior walls were decorated with paintings above the lime plaster surface. The currently remaining traces of decoration can be seen on the pendentives and columns. These decorations are in the form of black checker design surrounding small rose shapes. Additionally there are red and green alternating decorations on arches and though traces are few, there are also ornamentations in the form of green curling branches.
On the north wall of the church, as mentioned in Thierry's book, there was a famous fresco of Saint George. Though no traces remain today, the painting is described as follows:
"There is a more complicated composition at the base of the north column. Here Saint George is seen with halo around his head, on a horse holding a spear. His red cloak billows in the wind. He carries a crested armor helmet. The lower section of the picture has fallen. On the right side the following writing is read: ՍԲ ԳԷՈՐԳ "Surp Kevork" (Thierry, 1990-1991, 225-251).

Whether on the registration form of the structure, or in the archive pictures in the collection of structures in T. A. Sinclair's study, the church has two floors and remnants of a variety of sections belonging to a monastery society are visible. However, currently only the church remains, with cleaning and drilling studies are necessary for documentation and to determine functions of the foundations observed occasionally (Danık, 1999, 70-71). Accessed by an unpaved road a little outside the village, there is a fountain and a small woodland on the sides of the road, with only the church building remaining from the monastery area. The building walls have rectangular shape and are of mortar rubble stone with plain appearance. The two separate structures of the church building are visible in the traces on the main walls and from the stepped height differences on the roof. When observed from the west, we can see the front face of the hipped roof of the main church. The keystone and sill stone of the entrance doorway on the south façade should be restored and completed using stones collected from the area.

Together with the lack of stone decorations, there are reused stones, such as the south entrance sill which is spolia from a much older structure. On one side of this stone there is a single molding, and on the other side there is a medallion with an equal-arm cross surrounded by a double semi-circular molding with a string of pearls in the slightly recessed part between the two. This was probably carefully chiseled as it was not to be stood on. On the right of the medallion and left of the groove, there are curled palm branches and bunches of grapes. This joist is reminiscent of some pieces from the 6th and 7th century Syria (Thierry, 1990-1991, 225-251).

PRESENT CONDITION

The repairs to the church structure have allowed the plan to be preserved to the present day. However, there is insufficient information about the close surroundings.

In the stone masonry walls, there are deformations because of natural deterioration and vandalism. One of the supporting columns is completely broken vertically, with the beam and arch connection was left unsupported. This caused the building to move and resulted in severe fractures in the ceilings and vaults. Similarly, the south wall was detached vertically on two sides. In the interior the pits occasionally dug in the floor probably have led to weakening of the foundations of the structure.

There are no traces of plaster on the external walls and there is loss of mortar in the walls. In the abandoned structure, the inner walls have been badly destroyed by vandalism. The functionality of the mortar in the limestone walls has been completely lost. The north façade wall appears to have been destroyed in two places and holes made. There is no covering or decorative material on the façades of the structure. Though very little remains, there are traces of plaster on the interior walls.

The roof covering has been completely destroyed, filled with a thick layer of soil and occasional plants. The circular opening of the collapsed dome was covered with wooden logs probably during the last restoration (1890-1895). However, currently part of the dome has collapsed. Rain and snow enters the structure through the hole opened in the vault on the other side and the chimney opening in the jamatun. There is no rising damp observed in the structure.

RISK ASSESSMENT AND RECOMMENDATIONS

The structure has not lost its original characteristics and its monumental traits are obvious. With its bad structural state due to the destruction of the its walls and roof, the church may easily be damaged by natural disasters like earthquakes and floods. It is also open to human depredation.

The structure and monastery area should be declared as an archaeological site and archaeological studies should begin.

By considering the importance of the structure in terms of societal and architectural history, it is necessary to begin emergency precaution works immediately. Taking account of the structural fragility of the structure, careful interventions should be made before more damage occurs.

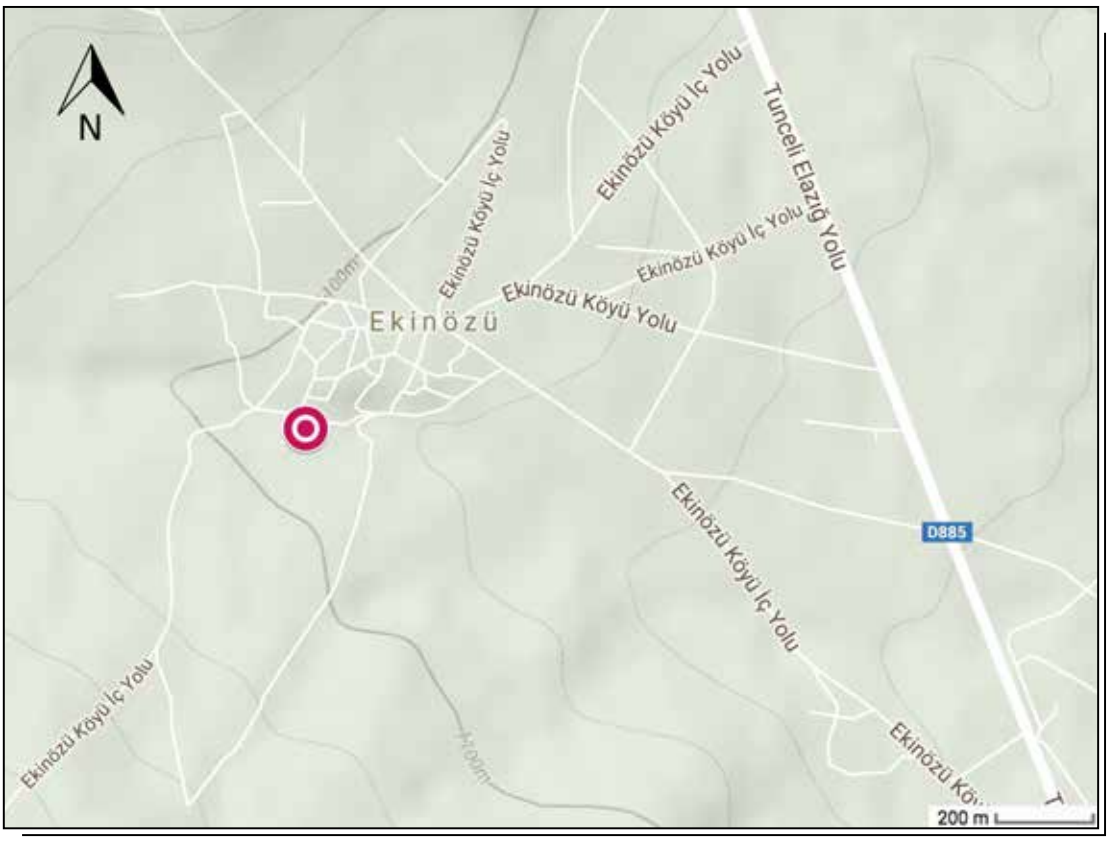
CHURCH OF SAINT KATHOLIKE | SURP GATOĞIGE

Location: Kovancılar county, Ekinözü village	
Period/year of construction: Middle Ages	**GPS:** 38°46'53.73"N 39°52'19.12"E
Present function: Not in use	**Ownership status:** Halil Bey and Rufukası Beyler Foundation
Date and number of registry: Diyarbakır KVTVKBK 15.02.2006-584	

Suna Coutignies Kabasakal, Elmon Hançer

HISTORY

According to Priest Natanyan, sent to the region in 1878 as the spiritual leader of Palu, Havav (Habab), the old name for Ekinözü village, contained 180 households and a population of 1436 (Bardizaktsi et. al, 2010, 121), whereas in 1914 the Armenian population was recorded as 1648 (207 households) (Kévorkian and Paboudjian, 2012, 412). According to Natanyan, Habab contained two ostentatious Armenian stone churches. One was on the slope



of the mountain south of Habab within the structural complex of Monastery of the Holy Mother of God (Keğahayyats - Surp Asdvadzadzin) and called by the same name, while the other was the Church of Saint Katholike (Bardizaktsi et. al, 2010, 121). Kevorkian, meanwhile, recorded a monastery on the slopes of Mount Venk, and the Church of the Holy Mother of God and Church of Saint Katholike near the village. Priest Natanyan mentioned an official school with 150 students in Havav, while Kevorkian wrote of two schools with 260 students (Kévorkian and Paboudjian, 2012, 412). As it appears, in Habab there is the Monastery of Surp Asdvadzadzin and the Church of Saint Katholike, which must have been presented to the Spiritual President of the Armenian Church (Bardizaktsi et. al, 2010, 121). Priest Natanyan did not provide a history for these churches; however, he emphasized that they remained from ancient times with one continuously in use while religious ceremonies were held in the other occasionally (Bardizaktsi et. al, 2010, 121).

ARCHITECTURE

The church is located at the southern tip of Ekinözü village and has dimensions of 12.75x9.30 m. It has a rectangular plan with a single space with semi-domed apse. On both sides of the apse, entered through arches are vaulted cell-like spaces with rectangular form. Projecting from the side walls are circular columns supporting arches carrying the vaulted ceiling above. In the central axis of the north wall is an arched entrance and on its either sides are arched windows.

The masonry walls are made of fine-cut stone. There is a domed apse in the center of the east wall. There are two niches in the interior of the apse with widths of about 70 cm and depths of 44 cm. On both sides of the apse are lateral cells, rectangular in shape and covered with vaults. Entrance to the cells from the main area is through arched openings. On the north side above the arched entrance there are traces of red paint. There are windows in the two outer walls of both cells. On both the north and south walls

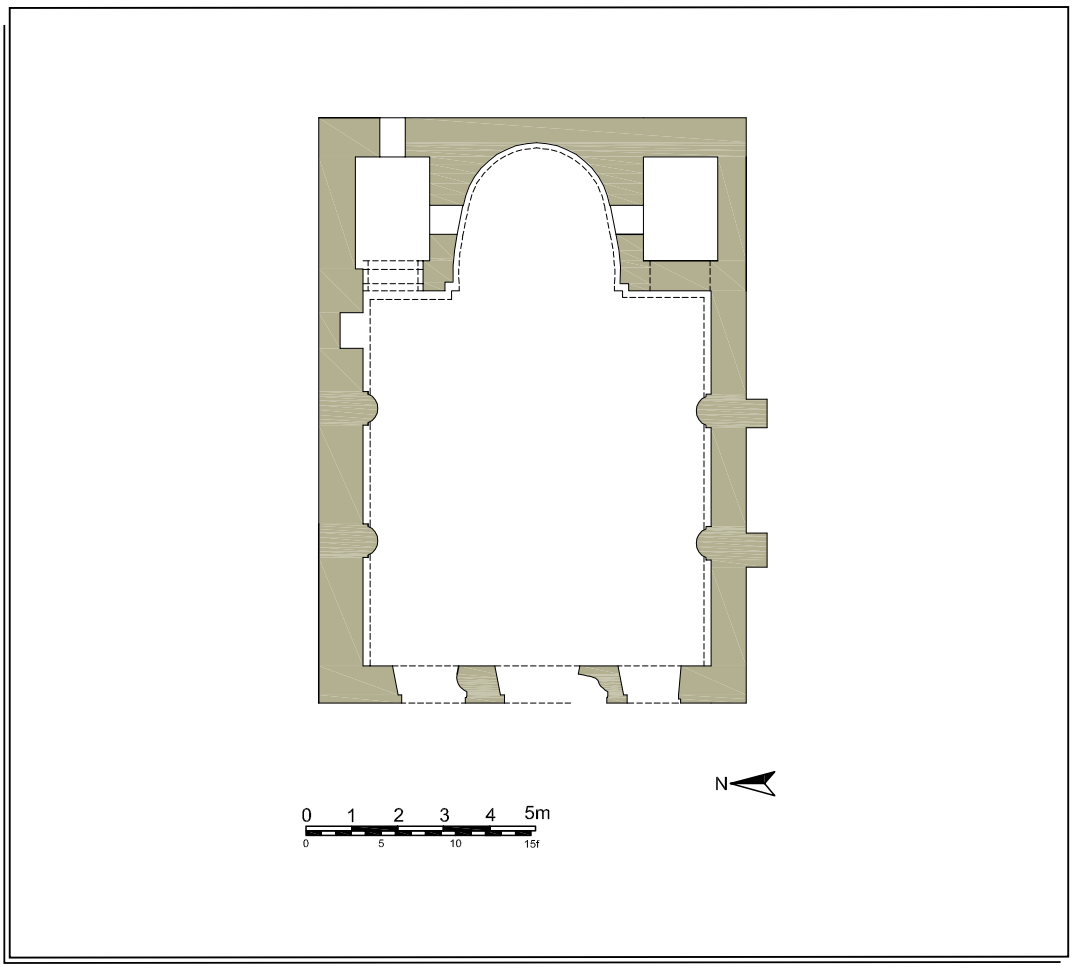
of the main area, there are two engaged columns in circular shape. The column height is about 1.70 m above the columns are beveled capitals with triangular-shaped lower corners. Above the capital level, there is a projecting profile which continues around all the walls, with the vault, covering the main space, beginning from this springing line. Above the windows on the upper level in the west wall are monolithic stone lintels. The lower level windows on either side of the door are arched. Plastered sections are encountered on all walls.

When the outer area is investigated, the east wall has a plain appearance from the exterior and the two windows of the lateral cells are visible on the façade. On either ends of the west wall, stone moldings indicating the upper floor level are preserved. There is an arched entrance on the central axis, with two additional arched windows on either side. Above those windows at upper level of the wall, are crenel style windows framed by monolithic stones. There is a rectangular window above the door at a higher level than the others. On the façade, on the door side of the south window, is an animal figure, badly degraded by external factors. The projection of the head of the figure is about 15x19 cm, with a body projection of 55 cm wide and 52 cm high. Again, on the door side of the other window is another very degraded, deformed figure with dimensions of 19x37 cm. The south wall, apart from a collapse in the center, has two waterspouts and is preserved to the upper level. The façade also has two buttresses. The north wall has similar characteristics with the south wall; however, the waterspouts and buttresses are not found on this façade. The outer walls are not plastered.

PRESENT CONDITION

The building is within the boundaries and immediately south of Ekinözü village and maintains historical integrity with the Habab fountains in the village.

The plan is sufficiently recognizable despite its collapsed parts. The ground level could not be observed. There are no informative traces



observed about the upper structure, except the partial dome above the apse and arches.

Nearly the whole structure has significant structural problems. All walls have significant loss of material, in addition to the problem of serious structural fractures beginning above the arches and continuing above the walls. Loss of material, fractures in the monolithic stone sections of the windows on the west wall, general material fatigue, mosses and microorganisms growing above the apse and stone material will lead to serious loss in the future.

RISK ASSESSMENT AND RECOMMENDATIONS

Although the structure, with its decorations, visible plan and construction techniques are largely preserved; it has severe structural degradation. The structural fractures observed largely in the walls may cause collapse of the building in the short term. Additionally, it is completely open to human and natural depredation. With high value due to its architectural characteristics and partial preservation, the structure immediately requires an emergency reinforcement project. Later, a detailed survey, restitution and restoration projects may be prepared and its documentation and repair should be ensured.

After the restoration projects and appropriate repair of the structure, the surrounding should be cleaned, arranged and information panels located. A cultural awareness project should be developed to allow villagers to play a role and participate in preserving the structure (e.g. economic benefits for the village and income opportunities for the villagers by tourism should be emphasized) and long-term preservation of the structure should be ensured.

MONASTERY OF SAINT AARON | MOR AHRUN

Location: Baskil county, Işıklar village	**GPS:** 38°36'54.89"N38°23'56.06"E
Period/year of construction: 6-7th century, reconstruction in the 10th century	
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: Diyarbakır KVTVKBK 23.06.2000-2417	

Armen Kazaryan, Elmon Hançer

HISTORY

Nothing is clearly known about the history of the monastery, nor about the time of its establishment, rebuilding or reconstruction. The locals state that the building belongs to Armenians. Nevertheless, the dedication to Monastery of Saint Aaron (originally Mor Ahrun) makes one think that the building is

older and traceable to its Syriac (Aramean) roots in history. In a memoir dated 1879, Priest Sırvantsdyants wrote that according to verbal information passed to him, some of the local people proposed that these were remains from the pagan period; some stated it was used to examine the stars; however, the community decided the structure was a church called Surp Aharon (Saint Aaron) in the end (Bardizaktsi et. al., 2010, II, 323).

The ruins and the burial grounds around the monastery indicate that the area was once used as a settlement. The ruins found during the construction excavations of Karakaya Dam show that various communities resided in this mountainous area.

ARCHITECTURE

The impressive ruin of the formerly powerful church-fortress, known as Muşar Mountain Monastery or Monastery of Saint Aaron, is situated on the top of a high mountain known as Kilise Dağı or Mukaddes Dağ, on the rocks of its long ridge. An unusual spatial panorama opens from this spot, which is very hard to access. Murad or Aratsan River, the tributary of Euphrates, surrounds the mountain from three sides.

The building was constructed on east-west axis, and it adjoins to the rocky top of the mountain from the southern side. One cannot see the northern side of the monument, which is surrounded with low reliefs, at first sight. Approaching the building from this side, it is possible to reach to its only entrance, placed on the axis of the western façade. The transversal narthex is a transitional space on the way to the main elongated vaulted hall (12.76×6.45 m) with the apse (3.10 m width; 2.00 m depth) on its eastern end.

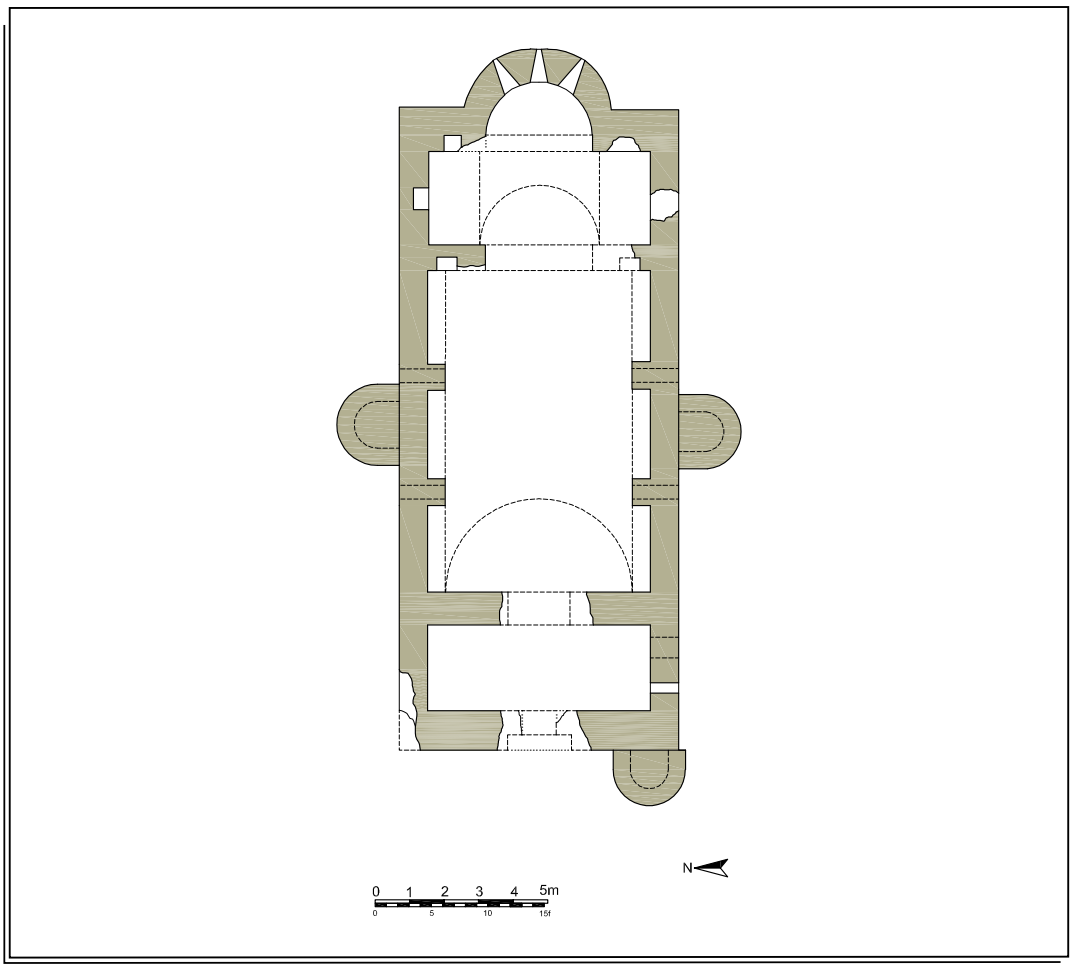
The hall is covered by a wide vault 5.71 m high, supported by three engaged columns on each

side; the span between the columns is connected with rounded arches. Two pairs of western pillars are 50 cm away from the wall. They are different from the eastern pair of pillars, which are much more projected, having a distance of 1.70 m from the wall. These two pillars and the arch that joins them, separate the main space of hall from its eastern part (the altar space together with the apse). Two rectangular niches are on the sides of the apse; and two additional ones are in the western sides of eastern pillars as well. The impost blocks and the springers of the arches are preserved in the side of eastern pillars show that the naos of the church was rebuilt in the past. These pieces of eliminated arches could be parts of former a three-nave basilica. If this is accepted, all contemporary structure of arched engaged pillars, eastern pairs of the pillars, as well as the vault are results of a reconstruction. Nevertheless, today it is difficult to come to a conclusion due to the limitation of research.

Three rectangular windows in the apse, which are enlarged towards the inner space, were the main light source of the church. The side windows have unusual locations and depth. They are located above the pillars, between the arches. If the church was reconstructed, these windows are later additions which were opened during the construction of arches and pillars.

From the outside, the monument has a rectangular plan with the following projected volumes: a semi-circular apse; two slenderer towers, close to the northern and southern walls; and the same size towers close to the southern side of the western façade. Unlike others, which were constructed together with the church, the last tower was added later to the main volume. Therefore, the original plan organization was a triconch (overall dimensions were 11.60×20.25 m). A basement was constructed under the apse only; other walls and towers were built immediately on the rocky ground.

The building has an impressive architecture. All of the façade walls are twice as higher than



the church. The upper sections of the church were masked by the additional elevation. They were arranged above both the church and the wooden roof of the narthex. The best-preserved southern tower has enlargements on its sides, where latrines (toilets) are located. A similar enlargement exists close to the apse, with a volume much higher than the apse. The other towers have chambers on the upper levels, which are not accessible from the lower level. A detailed investigation and survey is needed to understand the organization of the upper floors. The actual shape of the entrance to the building is unknown; yet a high arched niche, in which exists an inscribed portal, is partly preserved. Some forms, such as the portal, the exterior of the windows and original impost blocks in the interior walls are made from very fine-cut sandstone blocks. The main masonry walls were constructed in rough-cut stones, whereas the vaults are of stones having thin section. All interior was covered by plaster; there are some remains of paintings preserved on the conch of apse. The putlog holes of the level of the upper floor are clearly visible in the walls.

There are several cases in the history of architecture, when the churches were transformed into the fortresses by thickening of walls, constructing parapets and adding of towers. The thickness of the walls, the towers which are hollow within and attached to the church may resemble Armenian monumental churches; yet in this case, the architectural differences are more than the similarities. The

Monastery of Saint Aaron
Baskil county, Işıklar village

name of the monastery, as well as the structure of the church with the narthex (not found in medieval Armenia), with partly separated altar zone, and the windows above the pillars, all correspond to the monuments of Northern Mesopotamia, especially Tur Abdin, suggesting that Saint Aaron belonged to the Syriac (Aramaic) Church during the time of its reconstruction.

PRESENT CONDITION

The monument is in half-ruined condition. The roof of the upper storey and the narthex has mostly collapsed. Portions of the vault as well as several sections of the northern and western walls and towers have holes in them and are ruined. There are large holes in the floor and the apse is in ruin with the altar's podium destroyed. Surrounding the monument, mainly in its western vicinity and the graves nearby, there are many holes. This territory is important for archaeologists, because it should be helpful in determining the monastery's ethnic/religious affiliation.

RISK ASSESSMENT AND RECOMMENDATIONS

The monument urgently needs to be secured for the stabilization of its walls and towers, and for repairing of the vault. The church and the rocky territory around it should be declared as an archaeological site, and controlled against treasure-hunters. Further archaeological surveys and excavations should be carried out for detailed investigations. Detailed architectural conservation works should be initiated. In the short term, a landscaping project with an information panel should be prepared.

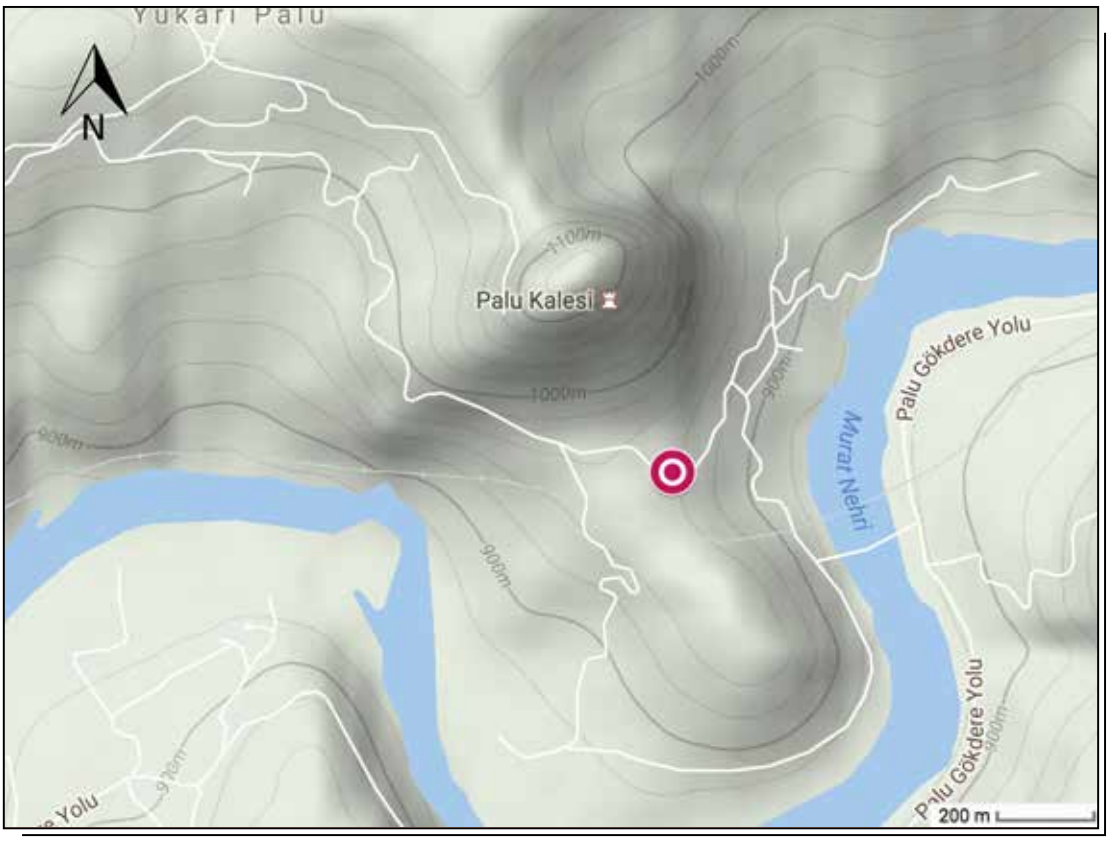
CHURCH OF SAINT GREGORY THE ILLUMINATOR | SURP KRIKOR LUSAVORICH

Location: Palu county, Aşağı Palu neighborhood	
Period/year of construction: Unknown	**GPS:** 38°41'57.22"N 39°57'20.98"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: TKTVYK 13.02.1986-1838	

Suna Coutignies Kabasakal, Elmon Hançer

HISTORY

As in many places in Anatolia, the ancient city of Palu is known to have contained many cathedrals, monasteries and churches around Palu Castle. These included Church of Saint Sahag Bartev (Surp Sahag Bartev) Church of a Cyriacus (Surp Giragos) and Church of Saint Sarkis (Surp Sarkis), Monastery of the Holy Mother of God (Surp Asdvadzadzin) and a bishopric center of Church of Saint Gregory



the Illuminator. Today the only structure remaining is Church of Saint Gregory the Illuminator. Located in the Aşağı Palu neighborhood of Old Palu, the church has no inscription, there is no definite information about its construction date, though it is said to be from the Byzantine period.

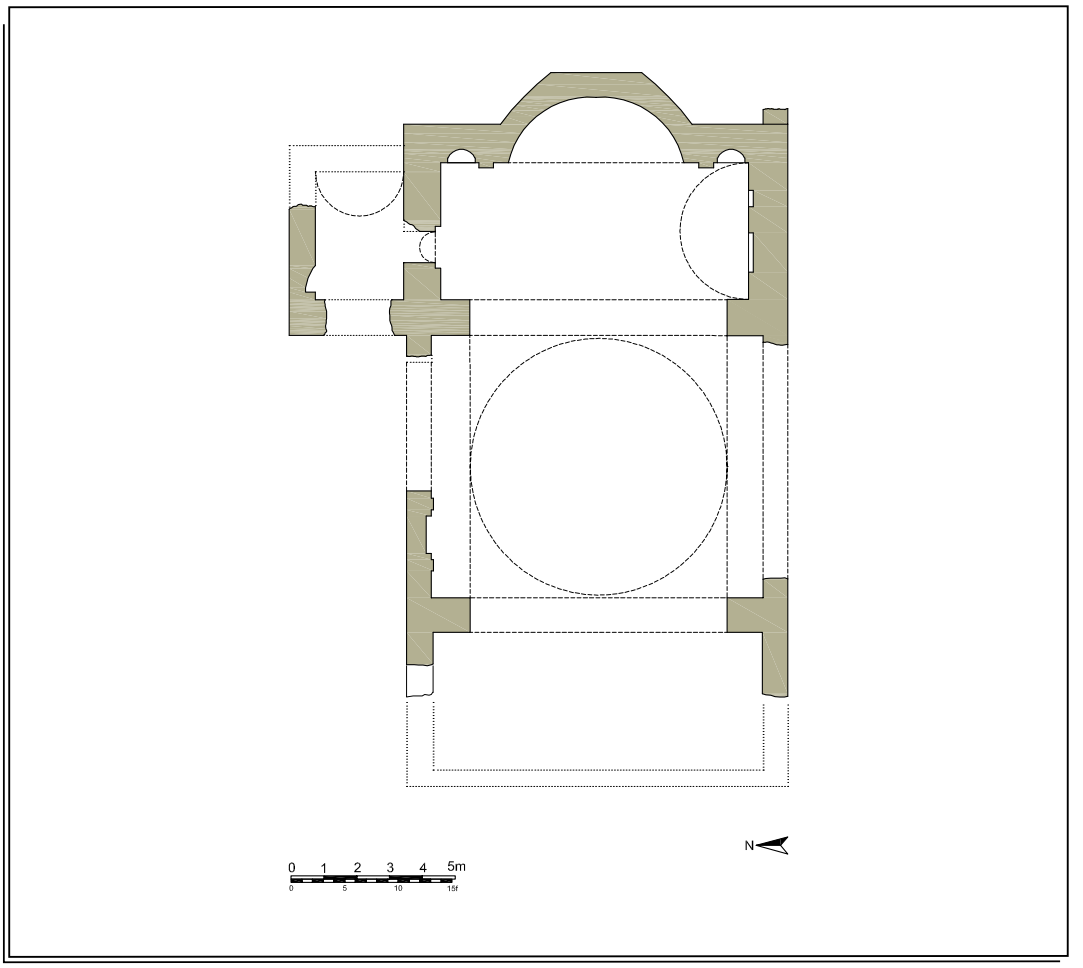
ARCHITECTURE

The church was built as a single space, and topped with a dome. Though the dome is demolished today, the octagonal drum carrying the dome is still standing. The section with square plan, together with the adjacent apse has dimensions of 11.60x20.0 m. Thought to date from the same period, the projecting apse has dimensions of 4.30x5.30 m. Adjacent to the north wall, there is a baptismal chapel and font. Built of masonry rubble stone, cut stone was used for some sections of the outer façade and the supports carrying the main square section. There are brick and stone alternations in the walls. The walls carrying the dome and arches and the supports were stone, with domes and arches made of brick. From the beginning of the arch, along the outer wall of the building there is a stone profiled molding. There are pieces of plaster observed on the inner and outer façades. The main section with square plan was topped with a dome. The drum of the dome with octagonal form is present, however the dome is demolished. On each side of the drum, there are windows with rounded arches. Transition to the dome was provided by pendentives. The dome sat on four arched supports. The deep and externally projecting apse was covered with a semi-dome with a vault in front. There are moldings, profiles and arched niches in the interior. Today there are very few visible frescos, but according to the description on the registration form prepared in 1986 the apse arch contained a frieze, which is nonexistent today. Close to the vault there was a two-winged angel, with the Virgin Mary in the right lower corner

Church of Saint Gregory the Illuminator
Palu county, Aşağı Palu neigborhood

of the arch and Archangel Gabriel on the left and Jesus Christ portrayed in the half dome of the apse but it is completely destroyed. In the center of the vault in front of the apse, the sun was portrayed. In the intervals between the windows on the dome drum, there were saints portrayed and the four authors of the New Testament are observed on pendentives.

There are traces of plaster on the external walls though only a little. There are tie-rods in the west and east arches. The roof has been destroyed. The main walls are largely demolished. The baptism chapel adjacent to the apse and projecting externally has unique properties. On the north and south walls there are three windows with semi-circular arches at the upper level. The west façade wall is completely demolished, with wall traces extending in both directions.



PRESENT CONDITION

The upper and lower window openings in the south wall are partially demolished. The lower floor opening in the south wall is not visible while the upper floor windows are preserved. The west wall has been completely destroyed. There are wall pieces observed continuing toward the north and south walls. The projecting apse has been partially demolished. Though the apse wall is preserved, there are large cavities. Only the octagonal drum and the windows in the drum under the dome have been preserved with the dome itself demolished.

On the interior, the plaster, inscriptions and portraits have been largely destroyed. There are problems related to material loss, corrosion and damp. Additionally, the damage caused by treasure hunters to the structure is severe.

The structure is within an archaeological site, in the lower sections of the old Palu Muslim neighborhood undergoing restoration and immediately on the roadside. There is a second ruined church close by. It is close to the main road and perceptible from the surroundings.

RISK ASSESSMENT AND RECOMMENDATIONS

Severe degrees of structural deformation were observed. There were collapses of the outer walls, arches and supportive corner pillars and excavations under the foundations. Some main walls have been destroyed. It is open to human and natural depredation and structural disruption increasingly continues.

In the shortest time possible, necessary preservation precautions should be taken after documentation, survey, restitution and restoration projects are prepared and a detailed information panel for the structure should be prepared and placed on the site.

MONASTERY OF THE HOLY MOTHER OF GOD | KEĞAHAYYATS[1] SURP ASDVADZADZIN

Location: Kovancılar county, Ekinözü village	
Period/year of construction: Middle Ages	**GPS:** 38°46'15.5"N 39°51'47.5"E
Present function: Not in use	**Ownership status:** Halil Bey and Rufukası Beyler Foundation
Date and number of registry: 26.01.2011-3667 (1st Group)	

Suna Coutignies Kabasakal, Elmon Hançer

HISTORY

According to Priest Natanyan, sent to Palu in 1878 as a spiritual leader of the Palu region in the last quarter of the 19th century, previously called Havav (Habab) and currently Ekinözü village located in Kovancılar county, contained two ostentatious Armenian stone churches. The

1 The Keğahayyats name of the monastery comes from the beauty of its view (Bardizaktsi et. al, 2010, II, 85)

first was the church of the same name located within the structural complex of Keğahayyats - Monastery of the Holy Mother of God on the slopes of the mountain south of Habab (Bardizaktsi et. al., 2010, II, 85, 121). Kévorkian mentioned the second as being The Church of the Holy Mother of God (Surp Asdvadzadzin) (Kévorkian- Paboudjian, 2012, 412).

Priest Natanyan did not give the history of the churches in Habab; however, he emphasized that they remained from ancient times with one continuously used while religious ceremonies were occasionally held in the other (Bardizaktsi et. al., 2010, II, 121). The monastery is surrounded by stone ramparts with two guard towers in the west. Containing fresh-water springs, the monastery is completely ruined but was said to have a total of 26 rooms, apart from summer-winter residences with one of which was the leadership building. Within the monastery there is an old and small stone masonry church of uncertain date –but said to be nearly a thousand years old – with a dome carried by rectangular pillars. Surrounded by a large estate, the monastery had vineyards, fields with rich agriculture and animal pastures, and a large forest of hazel and poplar trees. Resembling a farm, the monastery (Bardizaktsi et. al., 2010, II 85- 87) visited by Srvantsdyants in the same period was described as being ruined (Bardizaktsi et. al., 2010, II, 509).

ARCHITECTURE

The monastery and the church carry characteristics of traditional and very old Armenian architecture, which were constructed in plain and undecorated fashion, using reused stone from other structures.

The walls of the monastery are constructed of rubble stone and enclose a sloped area of 45.60x 30.40 m. There are no traces of plaster on the walls.

The entrance doorway, with wooden door jambs, is situated at the eastern end of the south wall. In addition to the entrance, this wall also contains two windows. The wall was constructed on rocky ground and supported by buttresses.

The walled settlement contains a church near the east wall with dimensions of 9.15x13.07 m. The church has a square plan with three apses. Unlike the monastery wall, which is of rubble stone and not plastered, the church was built of cut stone and spolia stones, with plaster observed in the interior.

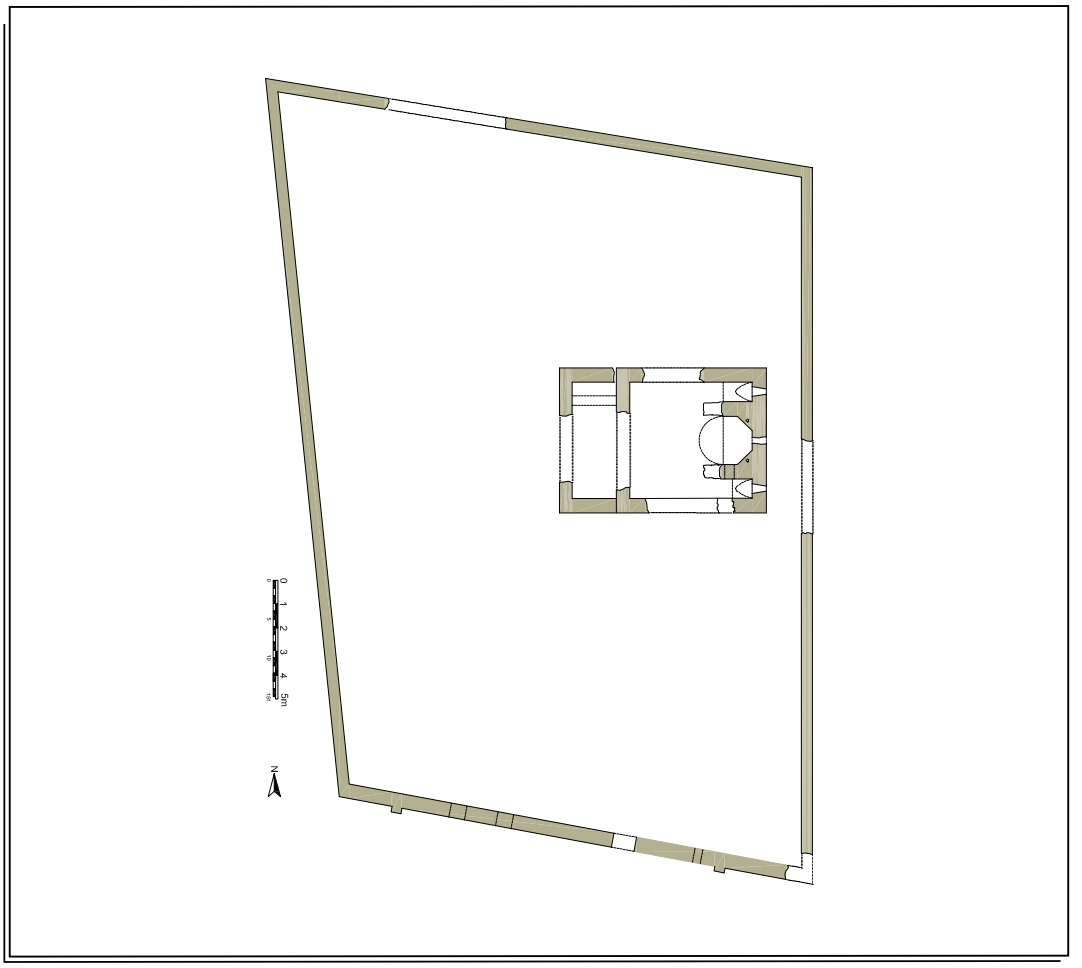
Along the interior of the west wall of the monastery, traces of a roof are observed from an unknown period. According to local knowledge, the monastery courtyard once contained a pool, but no traces are visible today.

The three-apse square plan church was constructed of fine-cut stone, with massive supports in the west wall. Original plaster traces are observed on the walls. The roof is partially present. The roof of the central apse was a semi-dome, while the side apses were vaulted.

PRESENT CONDITION

The walls of the monastery are standing, but they don't give any information about the general structure. The plan of the church is partly observed.

The monastery walls and the church as a whole, have significant structural problems. The textures of all walls are affected by dampness in the sections near the ground level, while other sections have extensive material loss and degradation of stones due to weather exposure. The structure itself is at risk due to excessive collapse and demolished parts.

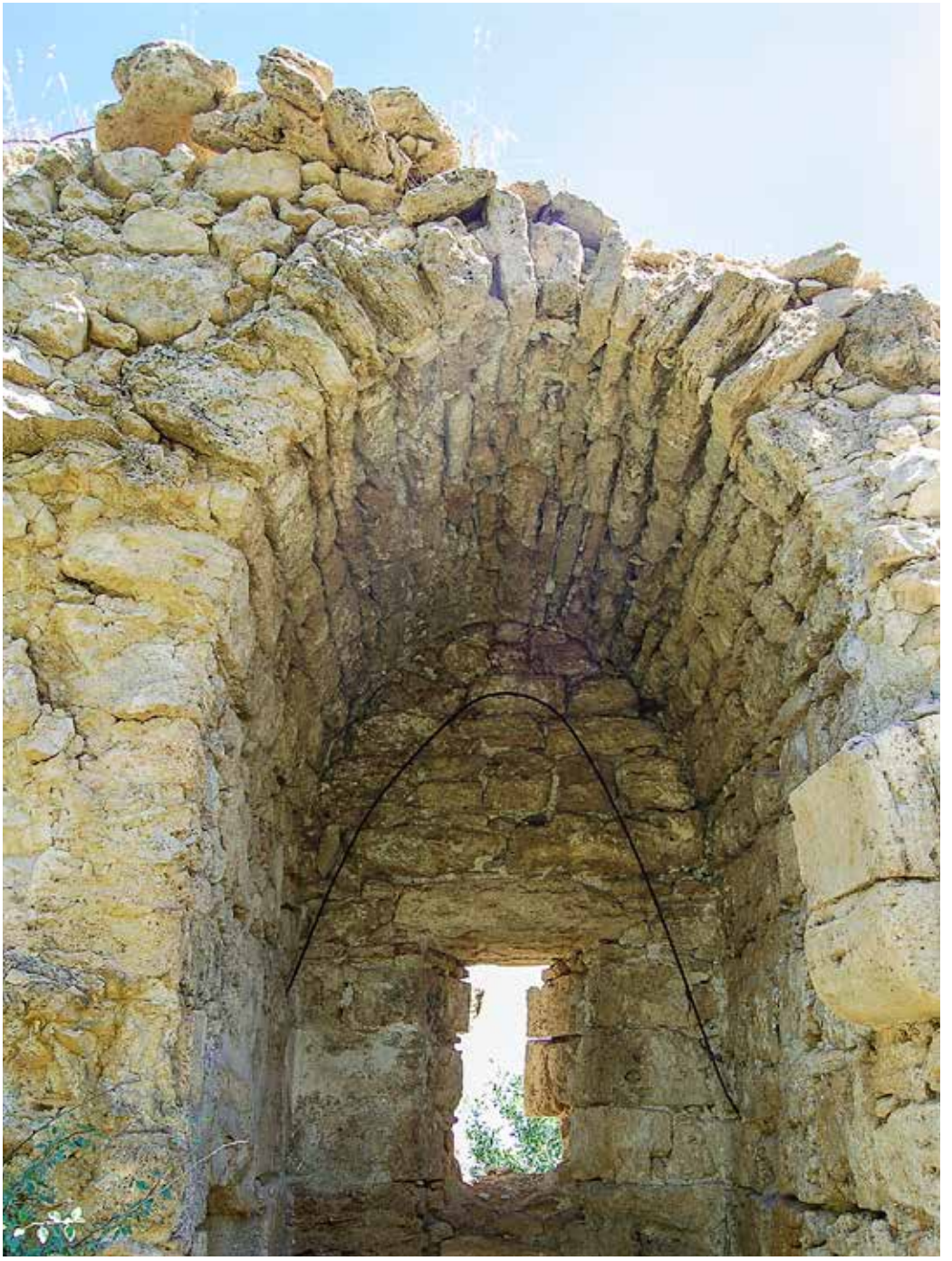


The monastery is located southwest of Ekinözü village, with a high and sloped location, accessed by a narrow pathway. There is a spring about fifty meters southwest, and gravestones are found a little further on.

RISK ASSESSMENT AND RECOMMENDATIONS

To prevent excessive loss of material in the monastery walls, collapsed to different levels, reinforcements should be made. With very bad structural state, the church requires emergency preservation in the short term. Detailed research and excavation works should be performed on the monastery walls, floor and church; then, survey, restitution and restoration projects may be prepared.

With consideration of the spring near the structure and the surroundings, a landscaping project should be developed and information panel should be placed near the structure.



Monastery of the Holy Mother of God
Kovancılar county, Ekinözü village

TADEM MONASTERY

CHURCH OF THE HOLY MOTHER OF GOD | SURP ASDVADZADZIN

Location: Elazığ Central county, Yalnız village, Venk neighborhood	
Period/year of construction: 7th century	**GPS:** 38°36'24.47" N 39°10'3.01"E
Present function: Not in use	**Ownership status:** Private property
Date and number of registry: Diyarbakır KVTVKBK 03.03.2000-2334; 30.03.2012-444 (1st Group)	

Alin Pontioğlu

HISTORY

Tadem Monastery, with a rich historical past, according to local tradition was founded by the Apostle Thaddeus and was an administrative center of Armenia affiliated with the Byzantine Empire in the 6th and 7th centuries (Dadima). The architectural style of the monastery

church indicates it is an old structure; while the oldest written record mentioning the name of the monastery dates to 1628. Referred to, in handwritten texts dated 1628, 1651 and 1775 as Tadem Church of the Holy Mother of God, it is known that the Harput Archbishopric; which was first founded in Hulvenk at Surp Kevork Monastery, moved from Khule to this monastery.

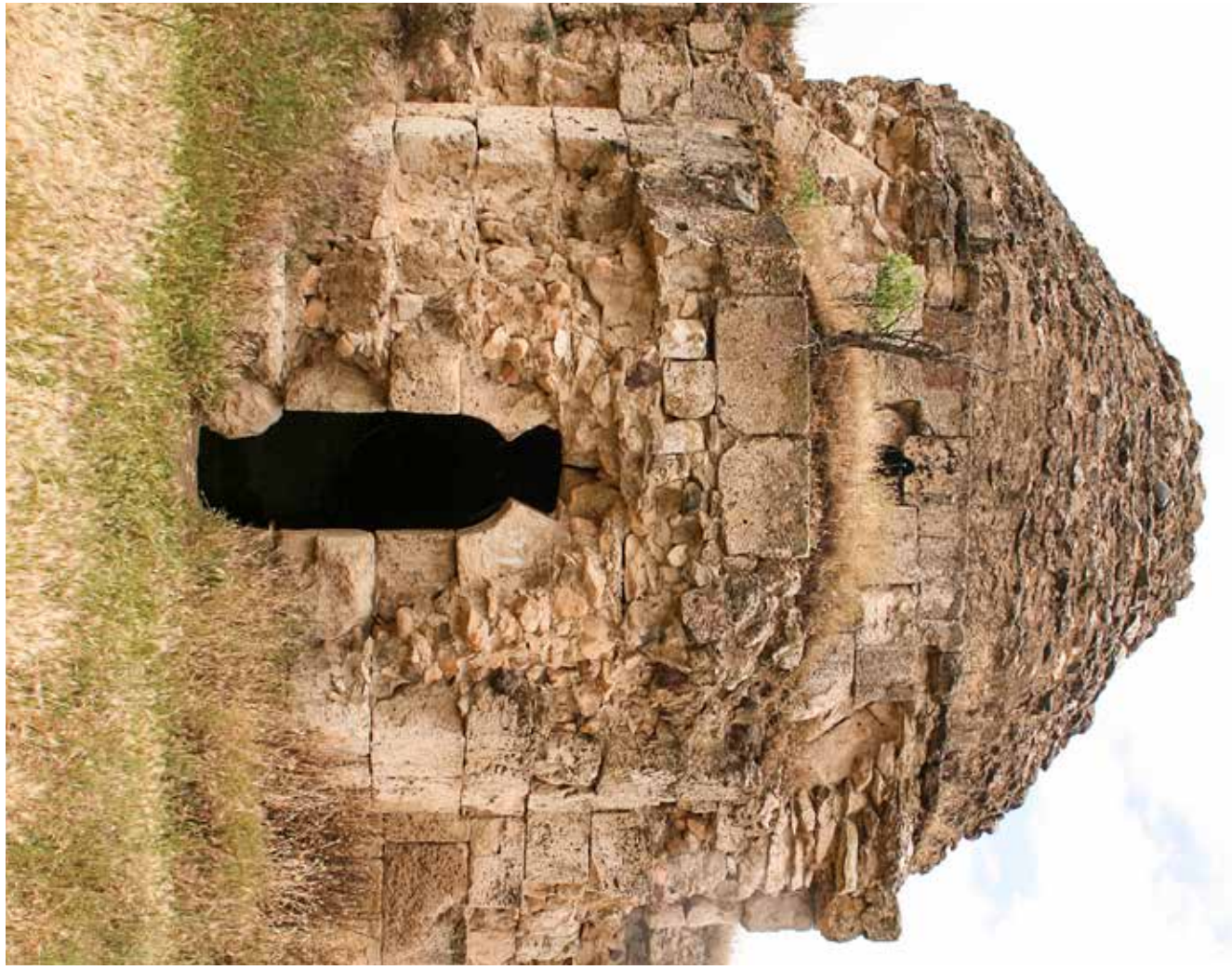
Until 1915, the monastery had lands of notable size and administered nine villages in the region, and was an important site and place of worship for pilgrims (Yarman, 2007; Thierry, 2000).

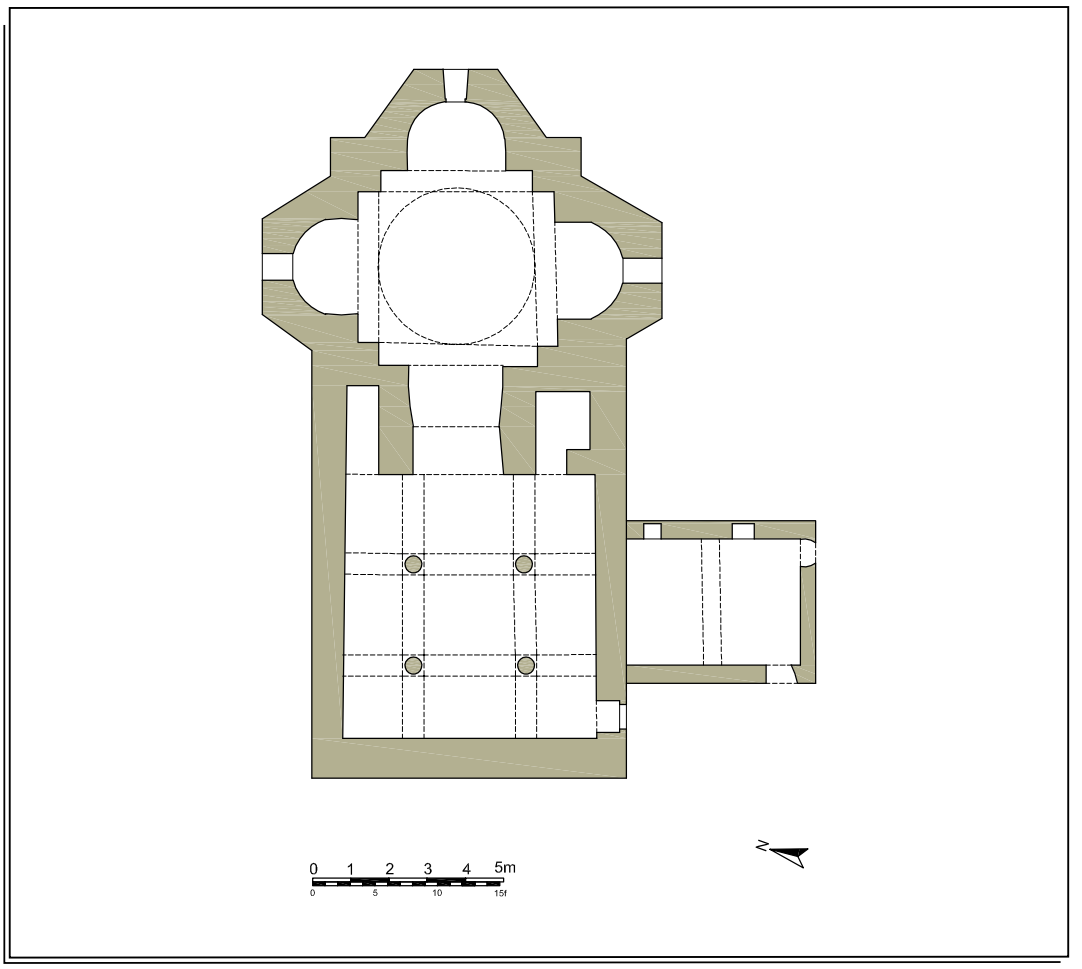
ARCHITECTURE

The monastery comprises the Church of the Holy Mother of God. The church has a tetraconch plan (four-leafed clover shape) with a free-standing, square shape without columns covered by a dome drum and dome. This type of structure was observed in Armenian architecture since the 7th century, though the jamatun section with four monoblock columns, belongs to a later period (Thierry, 2000). On the south side, adjacent but independent from the church, there is a room with a window on its southern wall.

Thierry (2000), in his book, compares the four-leafed clover shape with cross-plan main section of the church and points out similarities to the Twelve Apostles Church (Kümbet Mosque) in Kars, in terms of layout and construction period. The walls of the church are masonry rubble stone, with thick white plaster on the exterior and thin white plaster on the interior. Additionally, in the jamatun, in places where the arches meet the walls, clay containers like pitchers are buried in the walls with mortar (16 containers). For the entrance door, windows, niches, arches and load-bearing buttresses intersecting the side walls, fine-cut stone is used. The dome is of brick.

Church of the Holy Mother of God
Elazığ Central county, Yalnız village, Venk neighborhood





The structure comprises of two main sections, the jamatun and the church, and a secondary space adjacent to the south façade. The entrance to the structure is from the jamatun, with a stone-arched door on the southwest. The jamatun comprises three sections (naves) with four cylindrical columns with truncated pyramid shaped imposts and bases, linked to the walls with arches. Here the wall stones have plain cross motifs, polygonal niches and a baptismal font. In the east wall, there are two cell areas to the right and left (bell tower/sacristy/ treasury). The ceiling of the central area has a barrel vault with lantern, with vaults covering the surrounding space. From here, a vaulted entrance leads to the main tetraconch planned church. The nave in the east of the church has traces of steps on the floor, indicating an altar (horan). The main structure has a high dome above a square space formed by arches in the center, while the surrounding areas are covered with semi-domes. The internal dimensions of the church are 3.85x4.19 m. The jamatun is 6.65x6.90 m.

Tadem Venk is located 6 km southwest, as the crow flies, of Yalnız village, in Tadım Manastır neighborhood, in Elazığ. At an elevation overlooking the whole of Harput Plain, it is facing mountains comprising Hazar (Dzovk) Lake to the southeast.

Only the church building from the monastery remains. The dome and tetraconch layout of the church are noteworthy. The cut-stone clad church has apse window and four dome

windows. With rubble stone wall appearance, the jamatun section has an entrance door in the south wall. A rectangular room, though buried in soil, is noticeable, adjacent to the wall beside the door.

PRESENT CONDITION

The structure is in very bad shape, though the layout is preserved. The earth fill around the structure has risen and the entrance doorway is at lower level. The load-bearing system of the masonry stone walls has severe damage due to natural causes and vandalism in many places. The high floor level in the apse section of the main church has been almost totally destroyed. The south wall of the adjacent room is extremely damaged, with high risk of collapse.

The exterior of the church once clad with cut stone, remains now only as rubble stone, and the extremely degraded mortar has lost its binding quality. There is nearly 80 cm of soil and debris above the roof material of the structure. This debris adds additional loads to the load-bearing system. Moreover, roots of plants growing in the soil in the debris have penetrated the load-bearing system and caused damage.

The interior walls of the abandoned structure have been damaged by vandalism, with columns in the jamatun section broken off from where they join the lower level and their load-bearing capacity weakened. There are occasional fractures in corner columns and walls.

RISK ASSESSMENT AND RECOMMENDATIONS

The structure has not lost its original characteristics, and its monumental importance is still notable. Due to its poor structural condition, because of the destruction in its walls and roof, the church may easily be damaged by natural disasters like earthquakes and floods. It is open to human and natural depredation.

The structure and monastery area should be fenced as an archaeological area and archaeological studies must be carried out. Considering the importance of the structure in terms of layout and architectural history, it is necessary to take immediate emergency precautions. Taking account of the structural fragility of the building, careful interventions should be made to prevent further damage. The roof should be cleared, solutions should be used to kill the plants, and the entire roof be covered with a waterproof yet breathable material. In the jamatun, the weakened load-bearing columns should be supported with appropriate material to prevent collapse. It is necessary that the very weakened walls of the additional room adjacent to the south façade also be supported and protected.

CHURCH OF THE HOLY MOTHER OF GOD | SURP ASDVADZADZIN

Location: Kovancılar county, Çakırkaş neighboorhood	
Period/year of construction: Middle Ages	**GPS:** 38°45'15.6"N 39°59'15.9"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: Diyarbakır KVTVKBK 8.10.1997-1992	

Armen Kazaryan

HISTORY

There is no information about the monument in medieval historical sources. It is known that it existed as the Church of the Holy Mother of God in Hoşmat, in early-20th century. Old drawings or photographs of the church are unknown. The monument is only partly studied; therefore, further studies should be carried out.

Church of the Holy Mother of God
Kovancılar county, Çakırkaş neighboorhood

ARCHITECTURE

The ruins of this monumental edifice, identified as the Church of the Holy Mother of God, is situated 100 m to the southeast of Çakırkaş village, former Hoşmat.

During the last decades, the edifice was ruined and deformed in shape, and today it is impossible to fully understand even its typology. It is apparent that it was a type of cross-domed structure. We can only suggest some of the architectural features of the monument.

The only preserved parts are the rubble core of four heavy supports, the transition to the dome and the apse. It is difficult to understand whether the church had other spaces or chambers. Huge pillars under the dome no longer have their facing stone, and the remaining rubble gives us minimum information on the shapes and the architectural spaces or layout. Some protrusions of the rubble core imply the former existence of thin walls between the pillars, except on the eastern side where the altar space was joined with the domed square space. Therefore, it could be possible that the simple plan of the church consisted of four large pillars and a domed superstructure (5.5×5.2 m) and the apse. The overall dimensions of the church are 13.50×10.40 m. Low semi-circular arched arms, arranged within the pillar's thickness, indicate a cross-plan. This kind of plan was unusual for Armenian architecture, but is well known in middle-Byzantine architecture; with or without galleries and additional rooms. The same architectural qualities are present in the Koimesis Church at Nikaea/Iznik (8th century (?), rebuilt after 1065), the Church of Kurşunlu in Bythinia, the church near Yenişehir gate of Nikaea/Iznik, in the Church of Chora Monastery in Constantinople/Istanbul, etc. Beside the first example, all others date to the 12th or early 13th century.

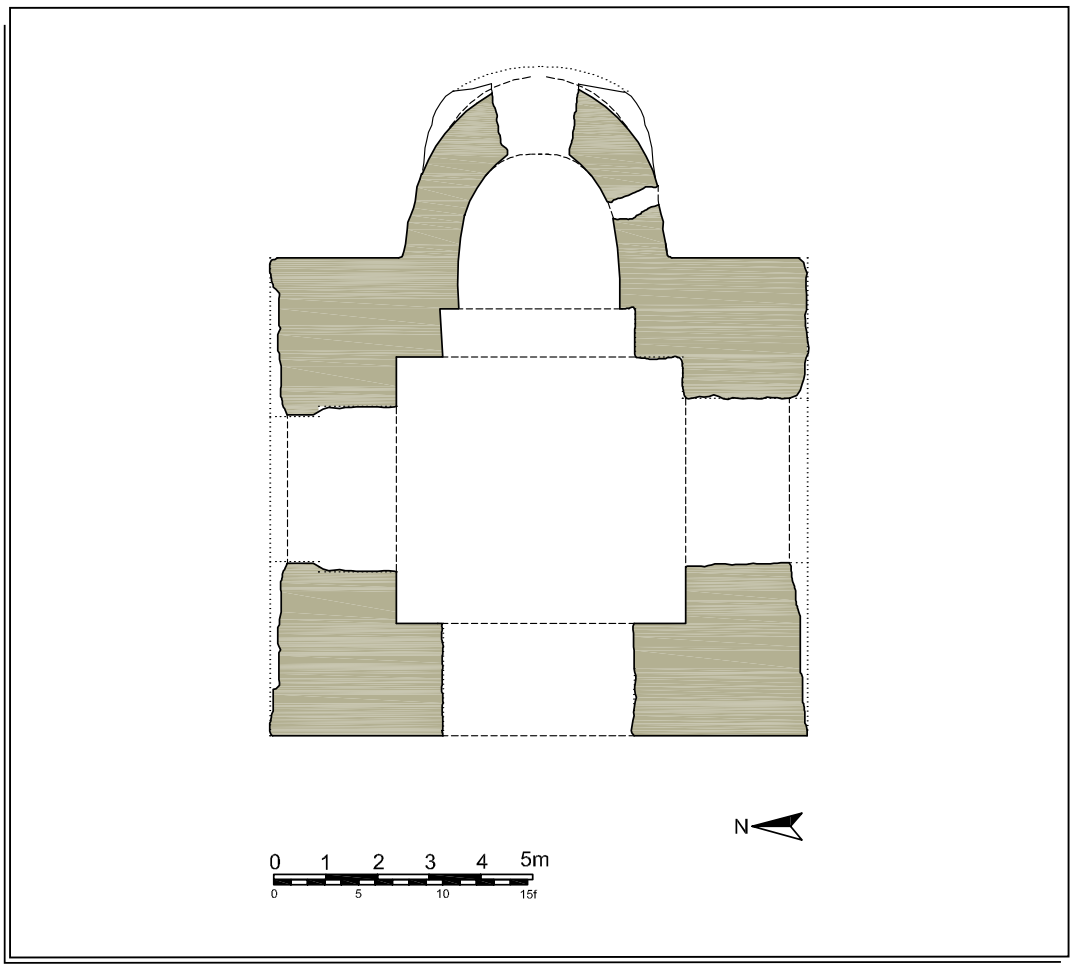
The place of the entrance door is preserved on the southern part of semi-circle apse; probably there was a pastophorion behind that door. The places of entrances and windows of the church are not distinguishable.

The sole architectural form, about which we may gain full information, is the transition from the wall corners to the base of the dome. Based on some blocks of preserved masonry in the southeastern corner, the transition consisted of squinches incorporated within the main shape of the pendentives. The squinches have typical late Antique or early Byzantine form; their high cylindrical surface ended in a half dome.

Another architectural detail was the cornice under the half dome of the apse. We find only one block preserved from this profiled circular belt.

The church was built in the traditional construction technique with fine-cut stones and rubble core structure, except the main arches and the half dome of the apse, which were made from Byzantine type plinth brick. There are very thin residues of mortar. The use of brick was very popular among Armenian master-builders of nearby provinces of Mush and Vaspurakan. The masters of Hoşmat's church preferred using of cut stone slabs among brick constructions; and in the case of the arches and apse, they practiced only stone construction. In any case, all surfaces of the interior were covered with thick plaster and may have been painted.

Church of the Holy Mother of God in Hoşmat, which dates between 11th-13th century, is an interesting monument which carries the evident influence of the Byzantine architecture in typology of the plan, architectural detail and construction techniques. It is a work of frontier culture, which can be accepted as typical for the lands around medieval Kharberd.



PRESENT CONDITION

Unfortunately, the condition of the totally abandoned monument is very poor. Almost every stone block is damaged by vandalism, climate conditions and treasure hunters. Drawings and graffiti are seen all over the walls and stones. The rubble core of the main constructions is badly destructed. Three of the main arches are barely preserved, only because of the mortar between their elements. Therefore, those arches are in the high risk of collapse. There are gravestones scattered around the area indicating that the place was used as a burial ground as well.

RISK ASSESSMENT AND RECOMMENDATIONS

Archaeological investigations should be immediately carried out and careful, intensive and knowledgeable conservation techniques should be used for the preservation of the remaining standing walls, rubble core and rare stone details. The archaeological site should be surrounded by a fence and information signs be put up to emphasize the importance of the monument.

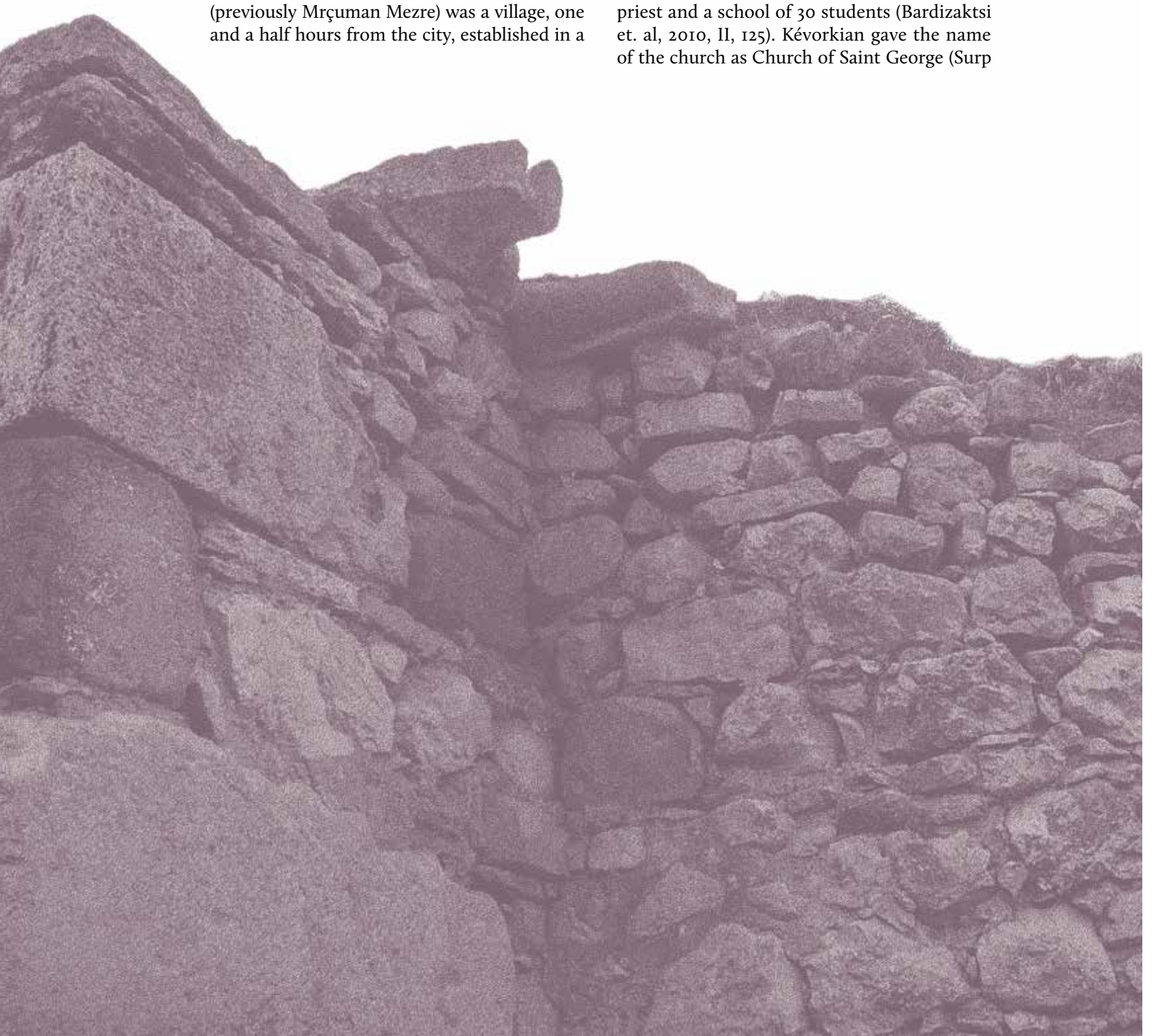
CHURCH OF SAINT GEORGE | SURP KEVORK

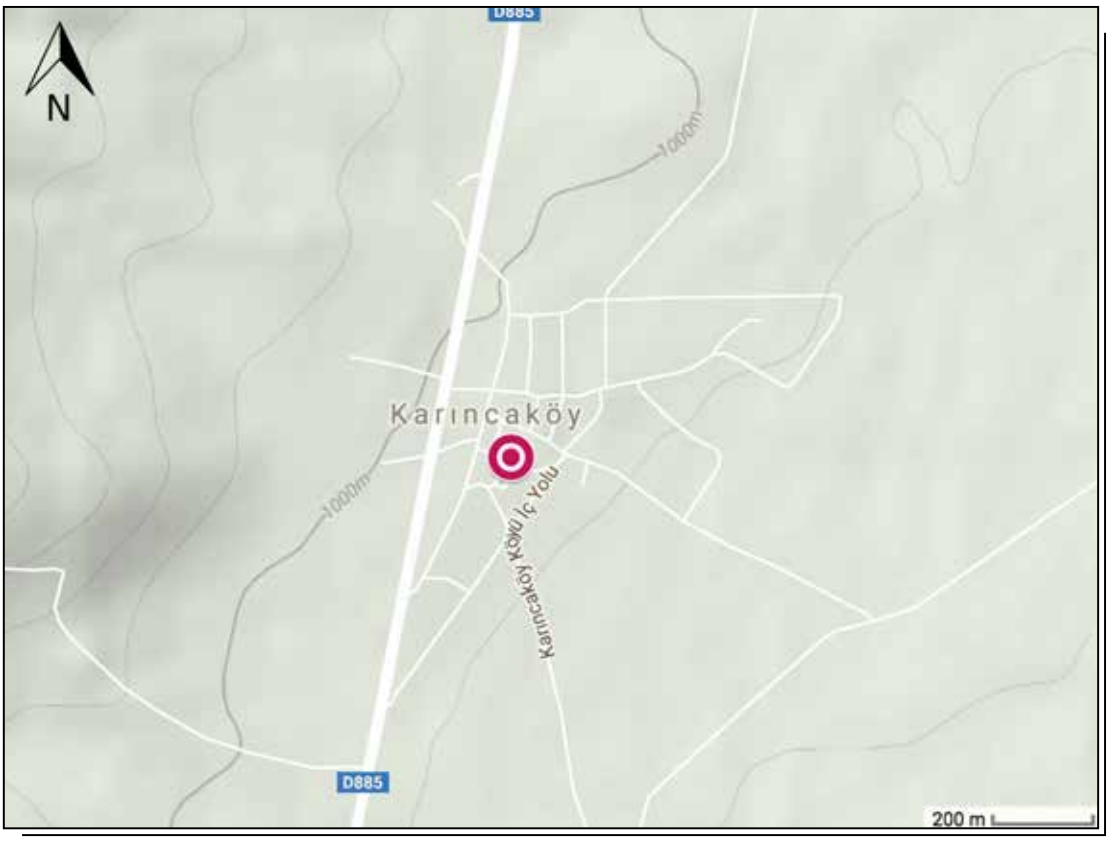
Location: Kovancılar county, Karınca village	
Period/year of construction: Middle Ages	**GPS:** 38°45'30.9"N 39°53'31.3"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: Diyarbakır KVTVKBK 05.07.2007-1175	

Armen Kazaryan, Elmon Hançer

HISTORY

According to the information given in the memoir of Natanyan from 1878, Karınca (previously Mrçuman Mezre) was a village, one and a half hours from the city, established in a northern valley housing 44 households and 265 Armenians. There was a small church with a priest and a school of 30 students (Bardizaktsi et. al, 2010, II, 125). Kévorkian gave the name of the church as Church of Saint George (Surp





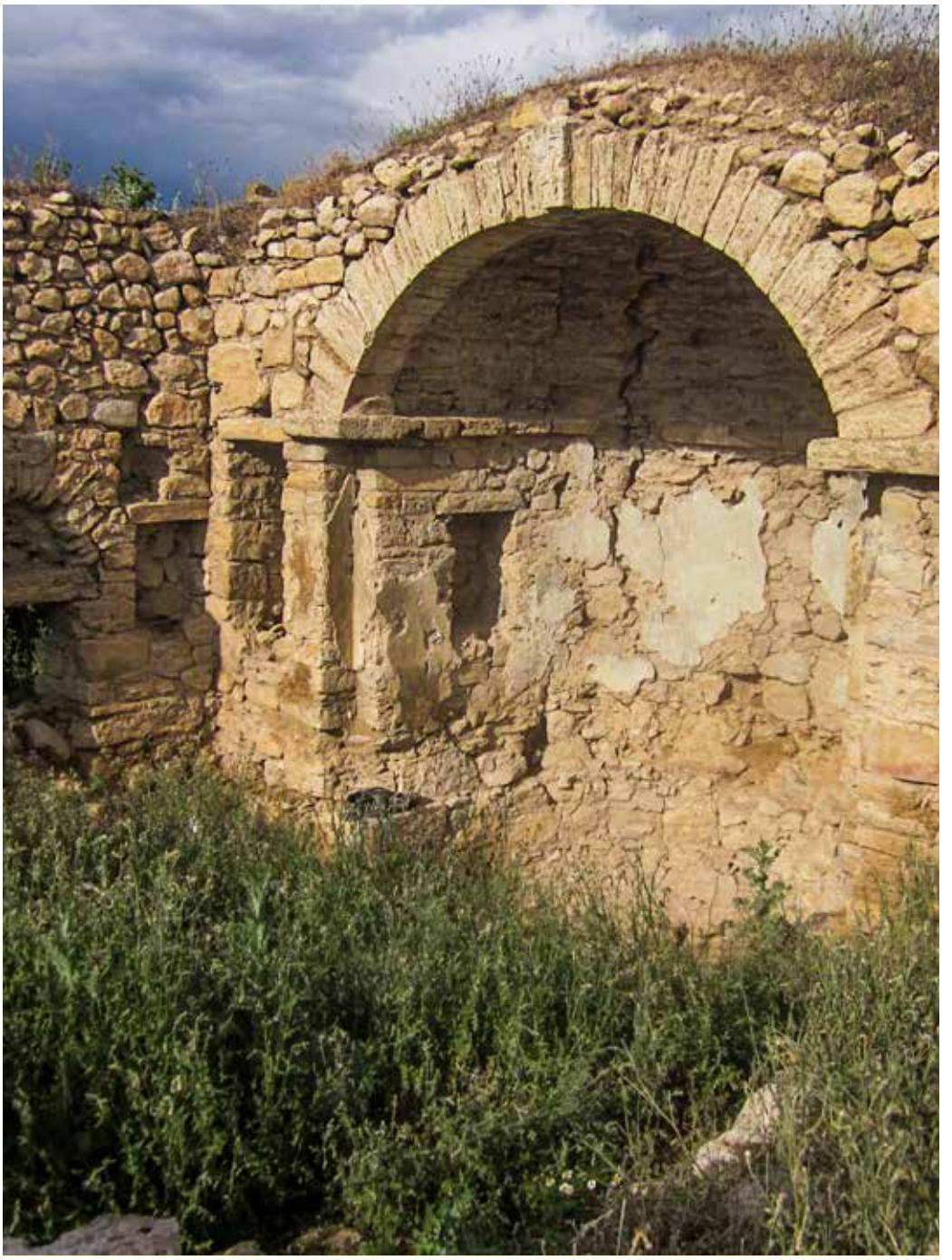
Kevork), and mentioned that there was a population of 180 Armenians in 20 households at the beginning of the 20th century with a school of 18 students (Kévorkian and Paboudjian, 2012, 412).

ARCHITECTURE

The building is an elongated hall with a single apse on its eastern side. Although damaged, the walls are still standing except the southeastern wall, which is totally demolished. Two pairs of very low engaged columns can be detected on the longitudinal wall, and huge arches above them used to connect the pillars. The wall rises above the engaged columns and the arches as well; therefore the hall was probably covered by a wooden roof construction instead of a vault. The two entrances to the church are preserved; one on the axis of the western wall and the other one in the eastern section of the northern wall, close to the engaged column. There are no preserved windows. The northern wall, as well as the apse does not have any windows; there could have been one window opening above the western entrance, and some windows in the southern wall as well.

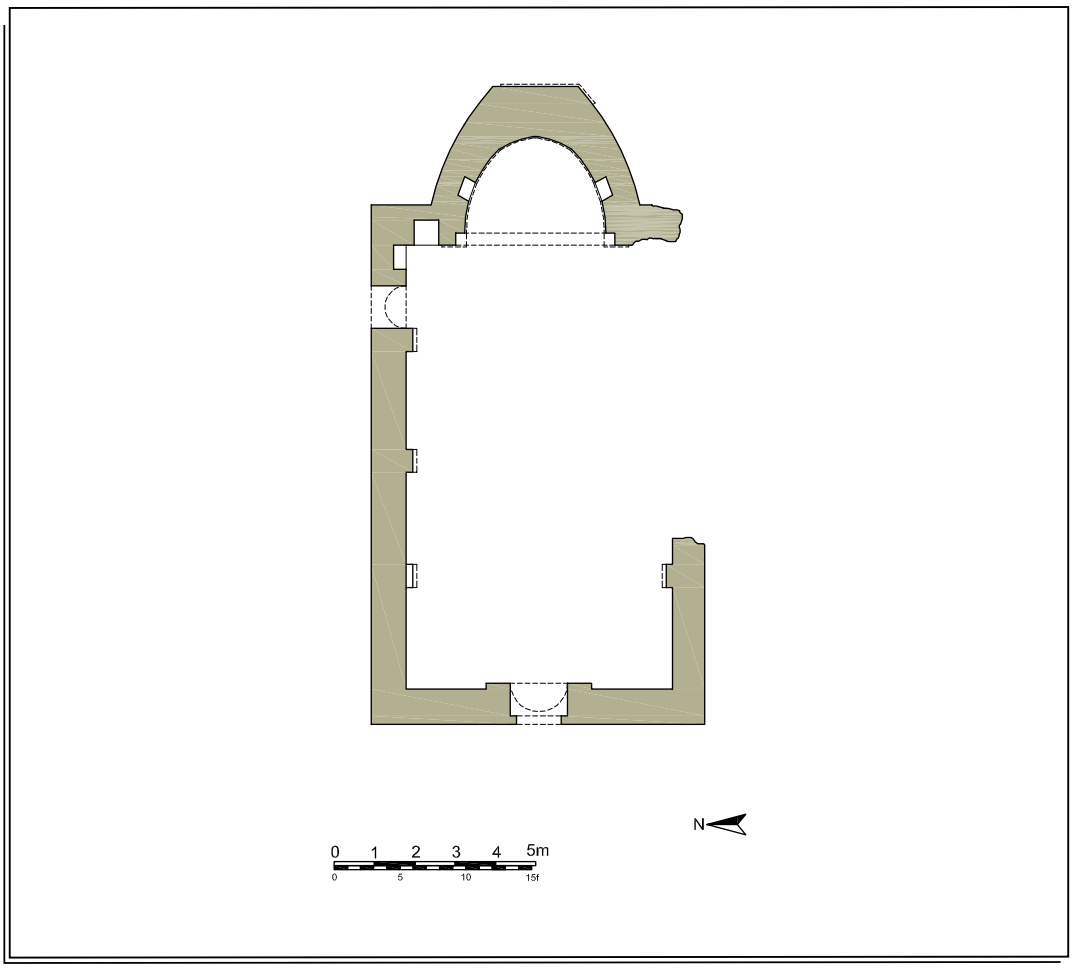
Inside the building, there are several rectangular niches: two on the apse's wall; two on the eastern wall, on the sides of the apse; and two on the northern and southern walls, close to their eastern corners (unfortunately the southern one is not preserved). The apse has an unusual shape due to its depressed arch. On its keystone, we can see an embossed cross and the Armenian letter 'E', representing 'Echmiadzin'. The arch of the apse is defined by a cornice of stone slabs, which ends at wide impost blocks at the corners of the apse.

From outside, the church has a very simple rectangular plan, with a gable roof over the main volume and the apse. Its form is unusual, but typical for Armenian monuments in Harput-



Church of Saint George
Kovancılar county, Karınca village

Elazığ. It has a semi-circular volume with a faceted eastern section. Only the apse and the part of the profiled cornice above it with some stone slabs of the roof is preserved intact. On the short section of the eastern wall close to the apse, there is a stone waterspout aligned with the stone cornice. Along the exterior façades, only the entrances are notable shapes, with arches and niches above their monolithic stone lintels. There are also some unreadable inscriptions on the lintel of the western portal. The church was constructed using traditional medieval Armenian architectural features, with typical provincial details. The main construction material is rough-cut small stone. All important features (pilasters, arches, wall corners) were



built with fine-cut stone blocks of light-ochre colored sandstone. In the all preserved exterior corners, large stone blocks were used. Part of the corner stones in the southwest has unusual geometrical reliefs; it is very probable that they were former gravestones.

The interior surfaces of walls of the church were plastered; some fragments of plaster are preserved in the apsis and the semi-circular niche above the exterior western door lintel.

The church has a typical medieval ground plan, but some spatial solutions are unusual for 10th –14th-century Armenian architecture. The roof construction system, numbers of niches in and around the apse, shape of the apse and doors, as well as the letter 'E' on the apse's arch, all suggest the possibility of a later date construction.

PRESENT CONDITION

The monument is seriously ruined. The main hall's superstructure is completely destroyed. The southern wall is totally destroyed, while the others are partially destroyed. Beside its structurally unstable condition, the building is in a neglected state, and is covered with garbage. The floor is dug, and some huge holes are in the places of previously indicated graves. Around the building, its collapsed stones and other remains lie unpreserved. The western façade and the main entrance are currently part of a private garden.

RISK ASSESSMENT AND RECOMMENDATIONS

Undoubtedly, the structure needs further archaeological investigation and conservation measures should be taken as soon as possible.

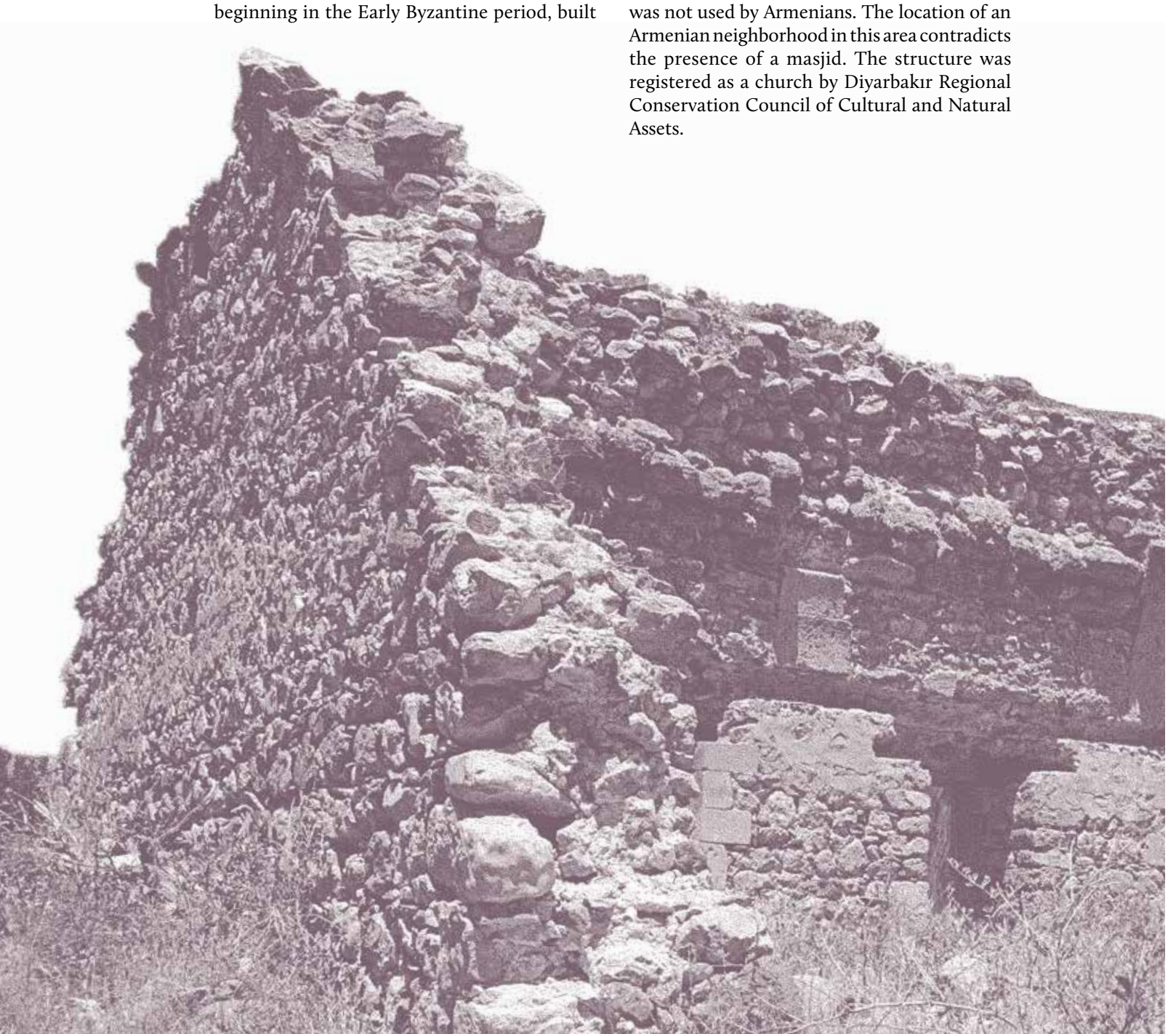
KINDIK CHURCH

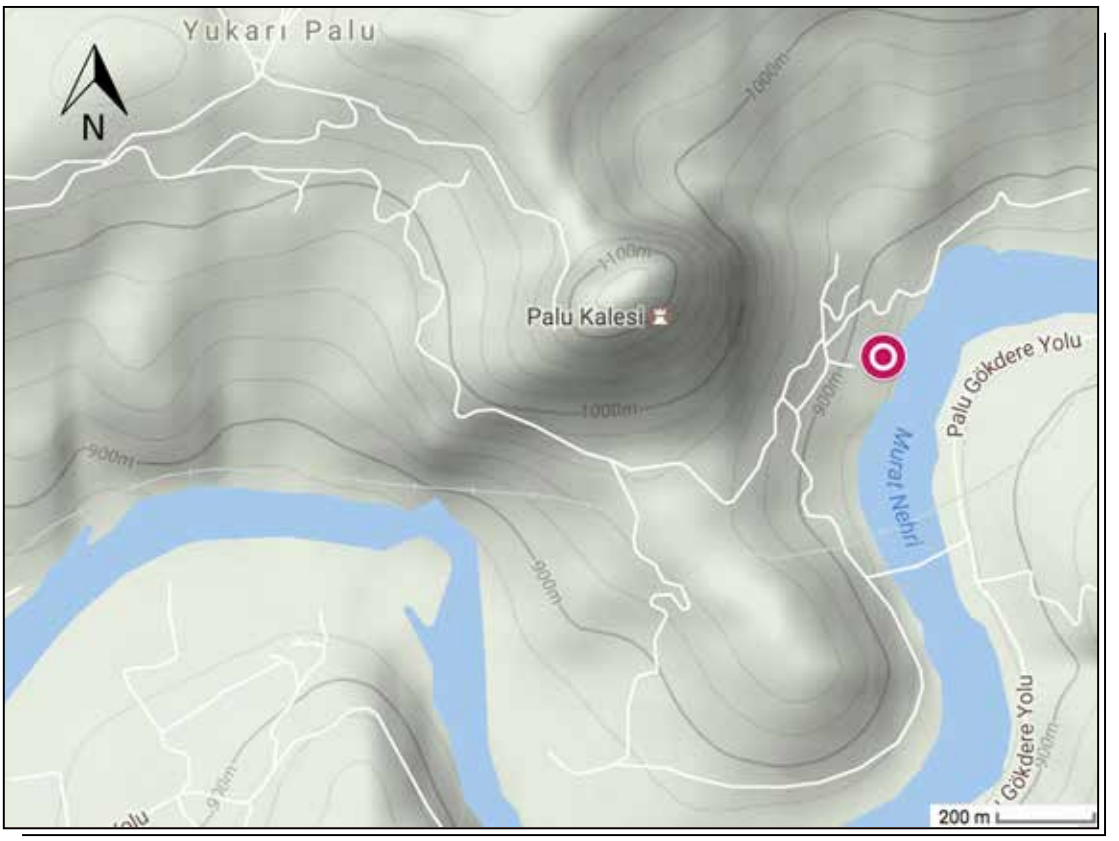
Location: Palu county, Aşağı Palu neighborhood	
Period/year of construction: Middle Ages, 13-14th centuries	**GPS:** 38°42'05.9"N 39°57'34.5"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: 18.10.2001-2669; 30.03.2012-446 (1st Group)	

Suna Coutignies Kabasakal, Elmon Hançer

HISTORY

According to the information on a sign prepared for the structure by Palu District Governership in 2014, the church has a construction history beginning in the Early Byzantine period, built in 476-1453. After Palu changed hands, it is thought to be used as a masjid. Another issue is whether this Byzantine age sanctuary was or was not used by Armenians. The location of an Armenian neighborhood in this area contradicts the presence of a masjid. The structure was registered as a church by Diyarbakır Regional Conservation Council of Cultural and Natural Assets.





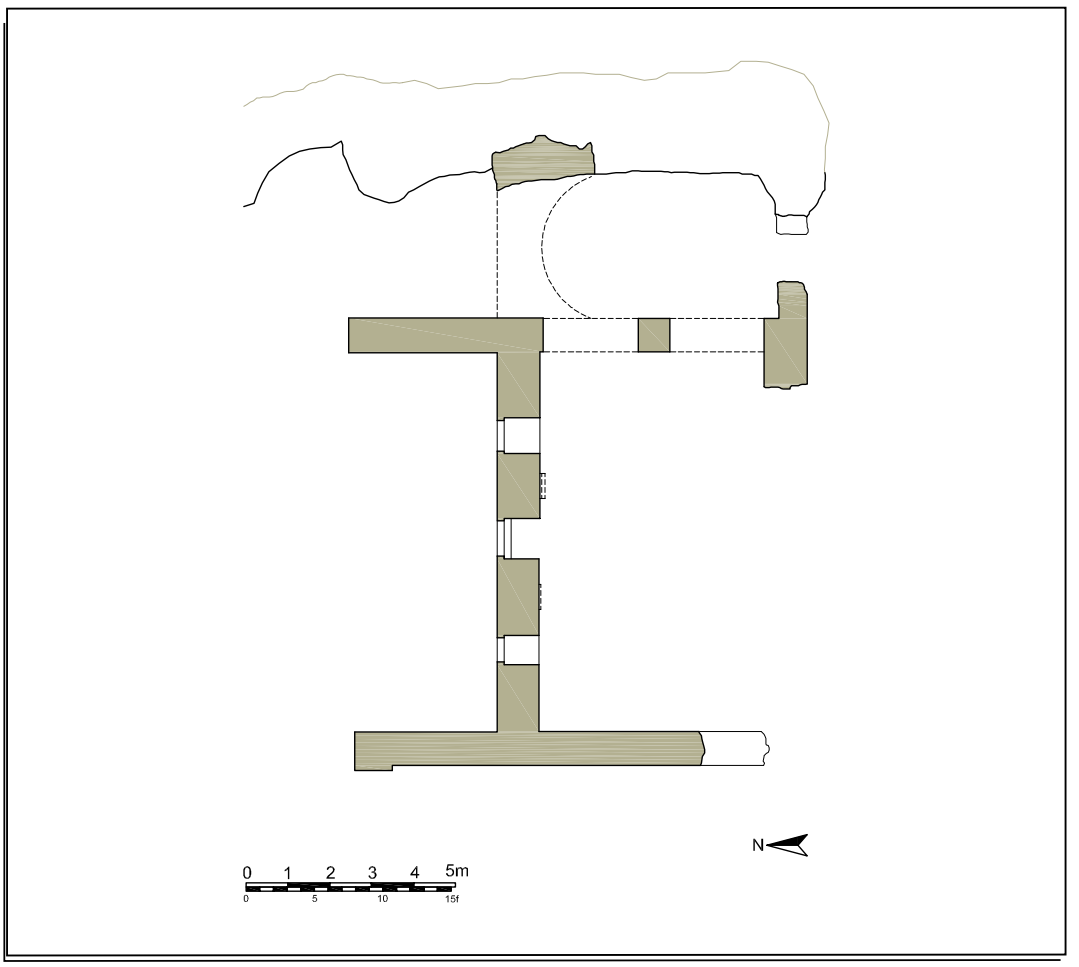
ARCHITECTURE

North of Kindik rocks, on a hill overlooking Murat river, between huge rock masses, the Kindik Church has an east-west orientation. It was originally a vaulted masonry stone structure consisting of a single space rectangular with dimensions of 11.0x16.0 m, that is currently collapsed. Later, parallel to the building along the north wall, another space was added and it is thought to have been used as a mosque. Due to its location, there is a high possibility that it might have been a monastery structure. There is no surviving apse of the church. The arched entrance in the later space suggests a wooden cantilever over wood or stone columns, though there is no definite evidence of this.

The walls of the church were built with masonry rubble stone, with fine-cut stones used for arches, external wall endings, window and door sills. There are traces of plaster on the internal and external walls.

The internal and external areas have similar construction techniques. The two arches carrying the barrel vault (of which only the initial section in the walls remain), were built of cut stone. In the north wall, traces of the vault are visible. There are two cut stone, wide arched openings in the east wall. From these openings one enters the narrow area to the east of the structure, which is covered with a barrel vault with north-south orientation.

In the north, the entrance wall contains a door with flat lintel and two windows on either side. The end sections of the walls projecting north in the east and west of this section were built of cut stone, and the roof was vaulted.



PRESENT CONDITION

The east and west walls of the semi-open area in front of the structure are partially destroyed, and the vault totally collapsed. In the interior, the south wall and west wall are largely demolished. All walls have significant degrees of collapse and material loss, with cavities in stones and structural fractures in the walls. The entire floor is covered with rubble.

The structure is north of the rocky elevation of Kindik, in an area only accessible through a narrow, difficult pathway. Though access is difficult, it is an important landmark in the region due to its location.

RISK ASSESSMENT AND RECOMMENDATIONS

The structure is largely collapsed and open to natural and human depredation.

An emergency prevention project should be prepared before research excavations or survey, restitution, restoration and documentation studies are conducted. Within this project, instead of the careless information panel existing today, an information panel with comprehensive information should be placed. Accompanying the preservation project, a landscaping project which appreciates location of the project and presents the site better should be prepared.

THE CHURCH IN KALLAR NEIGHBORHOOD

Location: Keban county, Kallar neighborhood	
Period/year of construction: 19th century	**GPS:** 38°47'40.6"N 38°44'13.6"E
Present function: Not in use	**Ownership status:** Keban Municipality
Date and number of registry: TKTVYK 13.02.1986-1838; Diyarbakır KVTVKBK 26.01.2011-3660 (1st Group)	

Suna Coutignies Kabasakal, Elmon Hançer

HISTORY

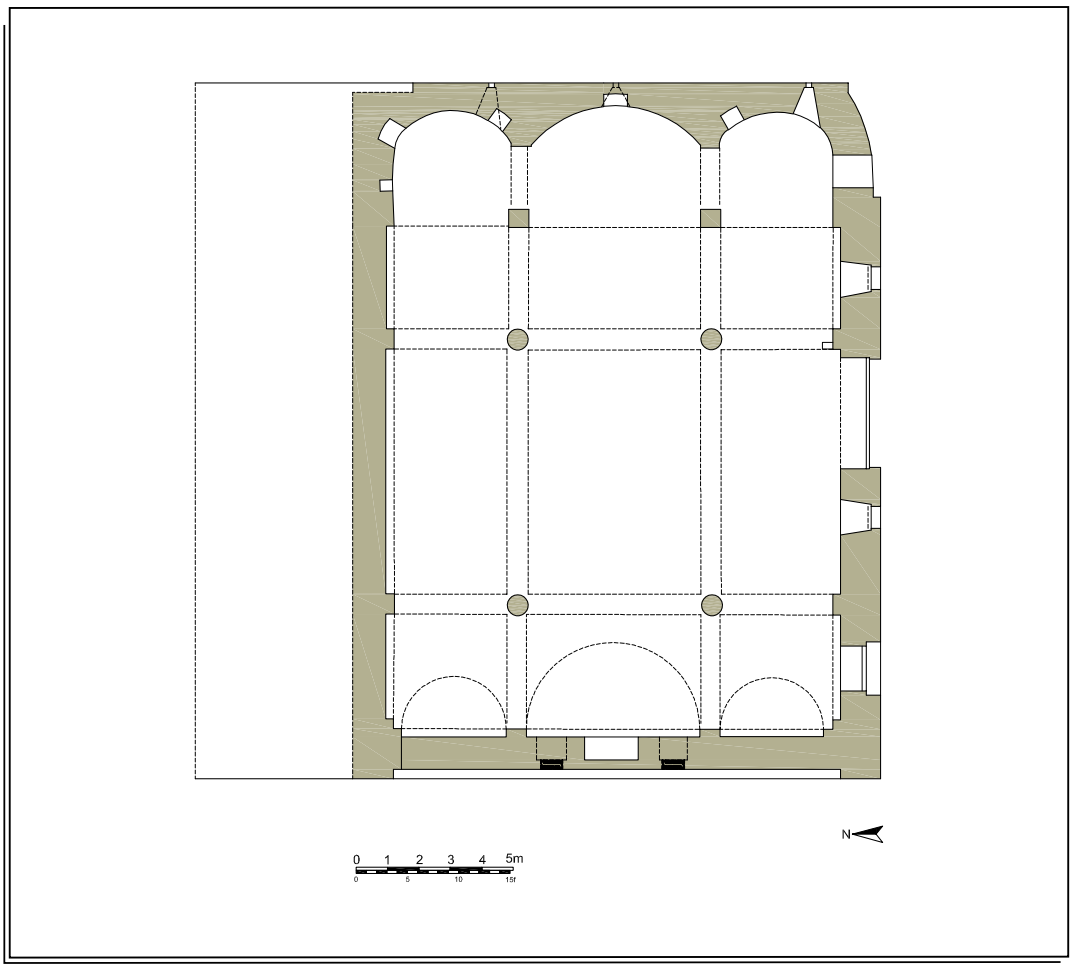
After Keban (Lusataric in the ancient period, Gaban in Armenian), linked to Harput Province, passed under Ottoman administration it took the name "Keban Maden" district. Keban Maden was enriched by silver, iron and copper mines with a history of thousands of years. After authorities halted operation of the mines, it shrunk into into a small town over time. "The

population of the district in 1914 comprised 53 households, a total of 265 Armenians, 24 Orthodox Armenians, 300 Turks and 200 Kurds. The most beautiful structure in the administrative center was the Meryem Ana/ The Holy Mother of God Cathedral with the adjoining school" (Kévorkian and Paboudjian, 2012, 377). According to Sırvantsdyants, the great governor's residence was in Keban Maden, where the mines had shut ten years before. During the years the mines operated, a society comprised of Greek, Armenian and Turkish laborers, master craftsmen and merchants lived in this district, linked to Dersim, Harput and Diyarbakır. When Sırvantsdyants visited in 1878, he stated that Keban, with only 100 Armenian households, was not in a good state and mentioned the presence of a magnificent church left after the Greeks migrated, the large structure of Church of the Holy Mother of God (Surp Asdvadzadzin) with flamboyant decorations, another abandoned church and a school without a teacher (Bardizaktsi et. al., 2010, II, 399-400). According to information from the 1896 Yearbook of Ma'mürat'ül-aziz Province, all of the 95 households were non-Muslims and the structure in Kallar neighborhood, belonging to the Greek community was called Toma Church (Bayındır, 2012).

According to the Turkey Cultural Heritage Inventory prepared by the Hrant Dink Foundation, there is no Greek church situated within the boundaries of Kallar Neighborhood. As a result, the ethnic affiliation of the structure is uncertain.

ARCHITECTURE

The church has a rectangular plan with dimensions of approximately 14.5x20.0 m. There are three naves separated by four 35 cm diameter stone columns and three apses. The width of the central apse and the nave is nearly 9.0 m and is higher than the nearly 3.6 m wide side naves. The central apse is covered with a semi-dome, while the side aisles have barrel vaults. The internal width of the original entrance was 1.8 m. The height of



the structure is nearly 8.5 m. The keystone of the arches linking the columns is nearly 7 m high. On the exterior, the southern apse is circular, while the other apses have flat walls. The walls are of masonry rubble stone; with windows, doorframes, voussoirs and corners made of fine-cut stone. The arches above the windows are slightly pointed.

The roof was earth-covered. On the east façade, there is a gable roof with a stone eave. In the northwest, there is a waterspout and stone eaves. The exterior walls are unplastered masonry, while the interior is plastered, with traces of extremely degraded frescos. The columns separating the naves in the center of the spaces are comprised of two cylindrical blocks of stone, with plain impost capitals. The arches connecting the columns were constructed to project outside the vault. Similarly the projections of the arch supports are visible in the walls.

PRESENT CONDITION

The church is located in the center of Keban, within the market area near the municipality building. There is a row of shops adjoining its north wall. The main entrance door and west windows on the west façade are below the current road level and have been closed. A disproportionately large, 3.5 m wide door was opened in the south wall of the structure for access in later periods. The original ground level is not fully observed due to interventions to the floor level.

There is severe material degradation linked to damp in the whole structure. There is efflorescence, due the cement-based plaster used in repairs. The frescos have been destroyed, with very few remaining traces. The roof is covered with plants.

Previously used as a depot and garage by the local municipality, the church building is currently abandoned.

The Church
Keban county, Kallar neighborhood

RISK ASSESSMENT AND RECOMMENDATIONS

The layout, material and roof are largely preserved, with severe moisture problems in the structure. It is unavoidable that these problems will increase as long as the building remains abandoned and closed. As the tie rods linking the arches have been removed, the structure is weakened. Though the external walls have not undergone much change, the interior has been degraded due to inappropriate use and the changes within have damaged the architecture of the structure. Due to the legal difficulties in removing the shops along the north façade, this area may remain as it is at present, but it is necessary to excavate the buried west façade and open the original doorway, evaluate the current entrance façade and door according to survey/ restoration projects, resolve the severe moisture problem in the interior and clean the roof cover.

The central location of the structure, the municipal ownership and the will to re-function the building by the local administration should be assessed as advantages. The building should be re-functioned in a manner appropriate to its architecture and meaning. Survey, restitution and restoration projects should be developed and the building should be preserved, with information panels placed to inform local user on its significance.

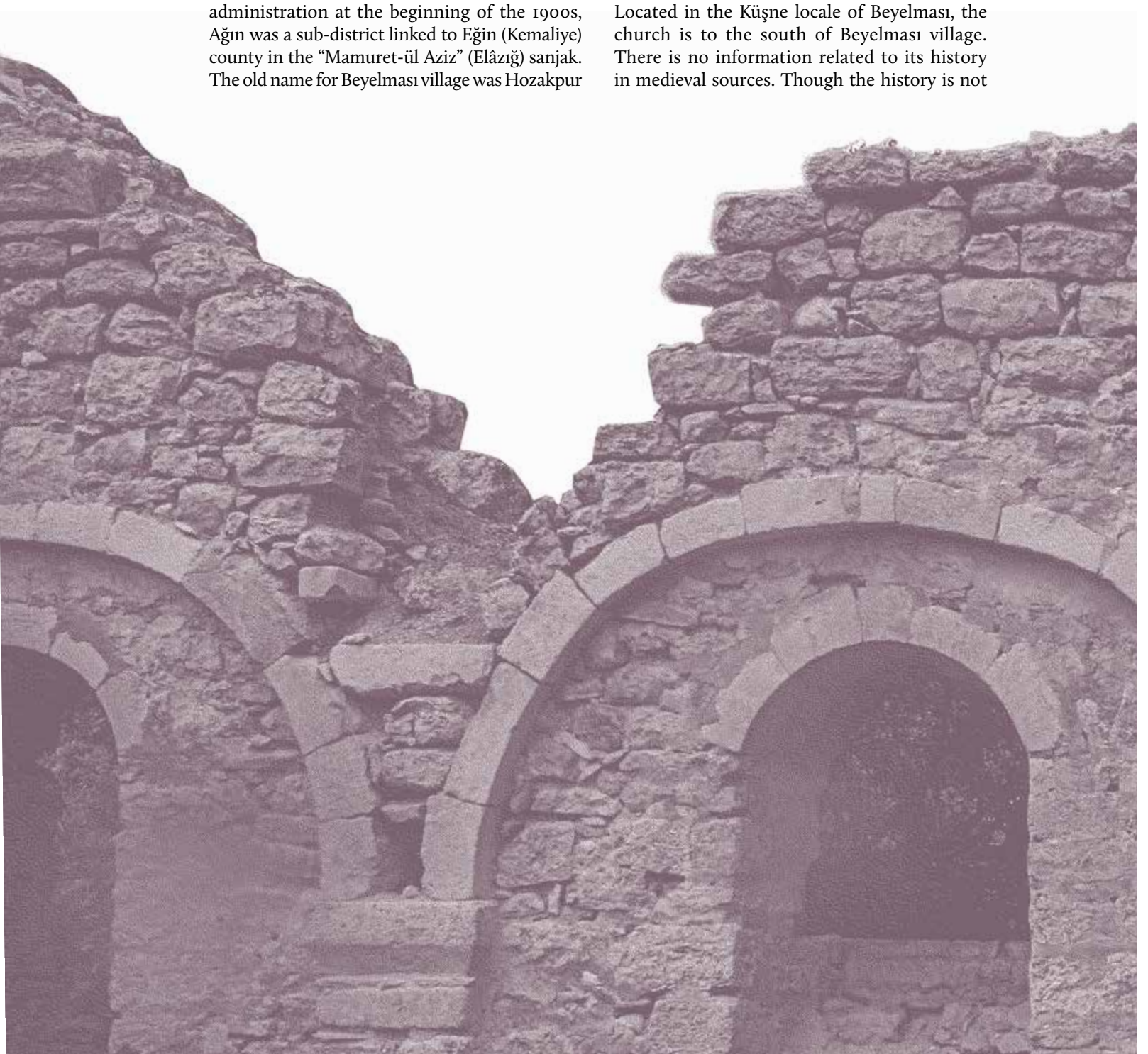
CHURCH OF THE HOLY MOTHER OF GOD | SURP ADSVADZADZIN CHURCH

Location: Ağın county, Beyelması neighborhood	
Period/year of construction: Late Middle Ages	**GPS:** 38°59'09.1"N 38°43'37.2"E
Present function: Not in use	**Ownership status:** Private property
Date and number of registry: 15.09.2010-3321; 22.02.2012-314 (1st Group)	

Armen Kazaryan, Elmon Hançer

HISTORY

Referring to the division of the Ottoman administration at the beginning of the 1900s, Ağın was a sub-district linked to Eğin (Kemaliye) county in the "Mamuret-ül Aziz" (Elâzığ) sanjak. The old name for Beyelması village was Hozakpur in Armenian (Khozağpür: meaning pig spring). Located in the Küşne locale of Beyelması, the church is to the south of Beyelması village. There is no information related to its history in medieval sources. Though the history is not



known, the remains of a church in a village called Kuşna is recorded as being called Church of the Holy Mother of God (Bardizaktsi et. al., 2010, 316; Kévorkian and Paboudjian, 2012, 357, 383).

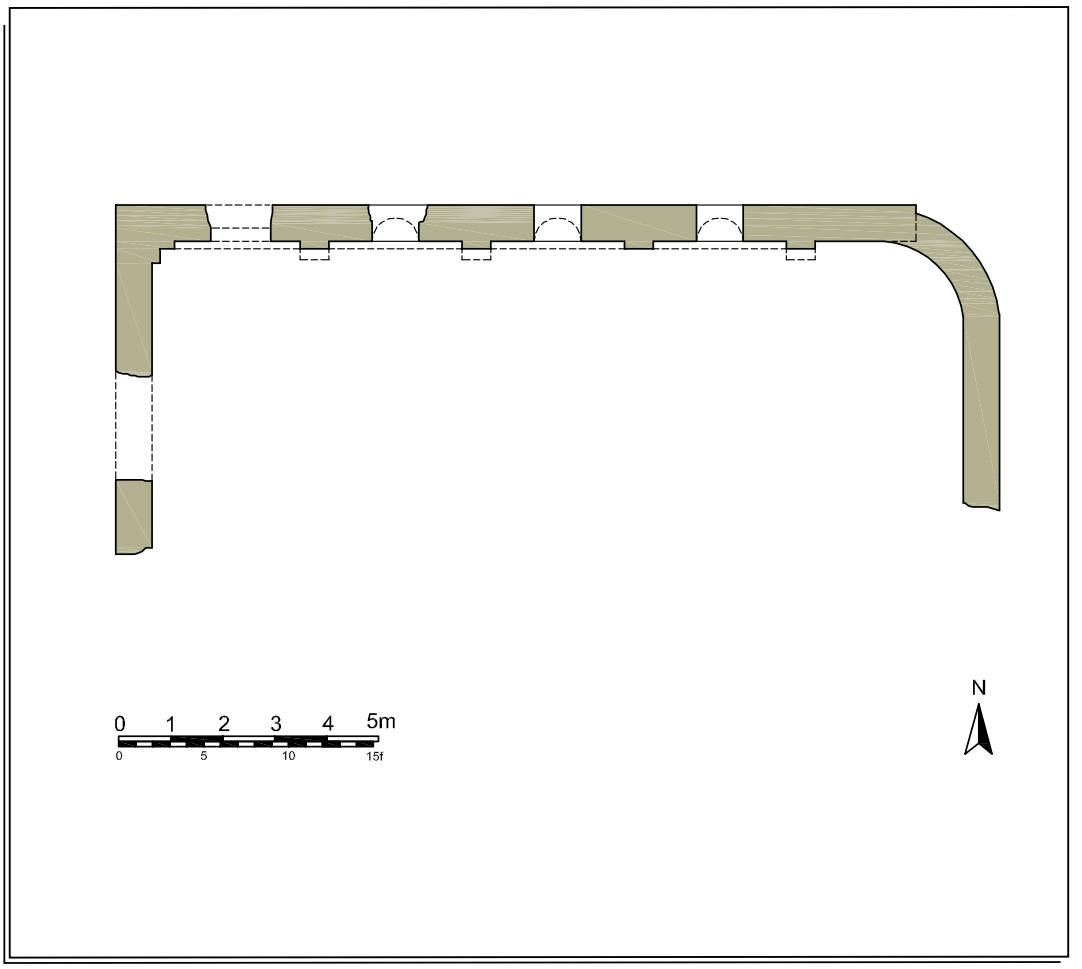
It is very difficult to make any suggestions about construction date of the monument. It could be either Medieval period, presumably between 7th and 13th centuries, or the late Medieval period. The shape of the apses, and their relation with large main hall possibly indicate the late Medieval period.

ARCHITECTURE

The ground plan of the edifice suggests a spatial structure and is fully understandable. It has a rectangular plan and three apses in its eastern side. Longitudinal walls of the hall are equipped with low engaged columns, which carry arches. Above the engaged columns, between the arches, a second row of impost blocks is present, from which large arches spring, passing over the hall transversally. The span of these arches is very large, suggesting a single-span roof covering the hall. The vault level is flush with these arches. All three apses have shallow projections, which do not appear from the outside. Therefore, the church has rectangular plan from the exterior as well. The dimensions of the rectangle are approximately 17×10 m.

The church has two entrances, which are partly preserved, one in the axis of the western façade and the other in the western section of the northern wall. Large arched windows existed in the other sections of the same wall and probably in the southern wall. There is no information on windows in the western wall and in the apses.

The church was built with traditional Armenian construction techniques. All engaged columns, arches and architectural elements are constructed from fine-cut blocks of light ochre sandstone. All other constructions, including the vault, are made with rough-cut stones, which is typical for provincial architectural traditions.



PRESENT CONDITION

Only the northern wall is preserved up to the beginning of the vault. The western wall and the apses are partly preserved, and the trajectory of the southern wall could be traced underneath the ground. To the north of the monument, one can see graves that have been excavated by treasure hunters. The building is open to external factors of damage.

RISK ASSESSMENT AND RECOMMENDATIONS

It is necessary to undertake an archaeological study of the church and its surrounding territory. The area should be cleaned, defined with a fence and an information be placed. Conservation works should be initiated before it is too late.

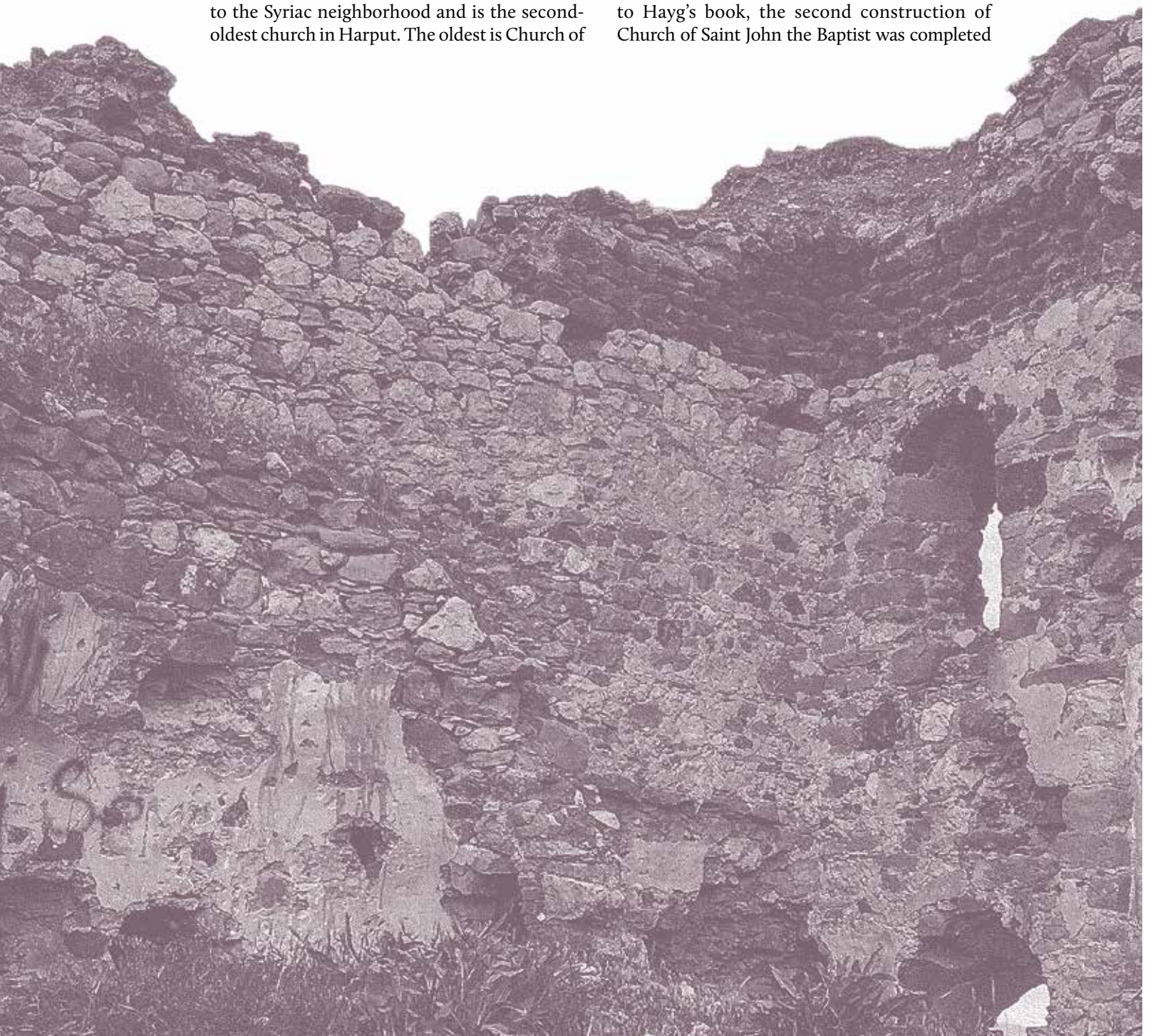
CHURCH OF SAINT JOHN THE BAPTIST | SURP GARABED

Location: Elazığ Central county, Harput neighborhood	
Period/year of construction: Late Middle Ages	**GPS:** 38°42'17.6"N 39°15'28.1"E
Present function: Not in use	**Ownership status:** Elazığ Special Provincial Administration
Date and number of registry: GEEAYK 9.4.1982 A-3562; 30.05.1985-1089; 15.12.2011-214 (1st Group)	

Suna Coutignies Kabasakal, Elmon Hançer

HISTORY

Church of Saint John the Baptist is situated in the lower neighborhood, in very close proximity to the Syriac neighborhood and is the second-oldest church in Harput. The oldest is Church of Holy Mother of God (Surp Asdvadzadzin), rising on the rocky area near Harput Castle. According to Hayg's book, the second construction of Church of Saint John the Baptist was completed



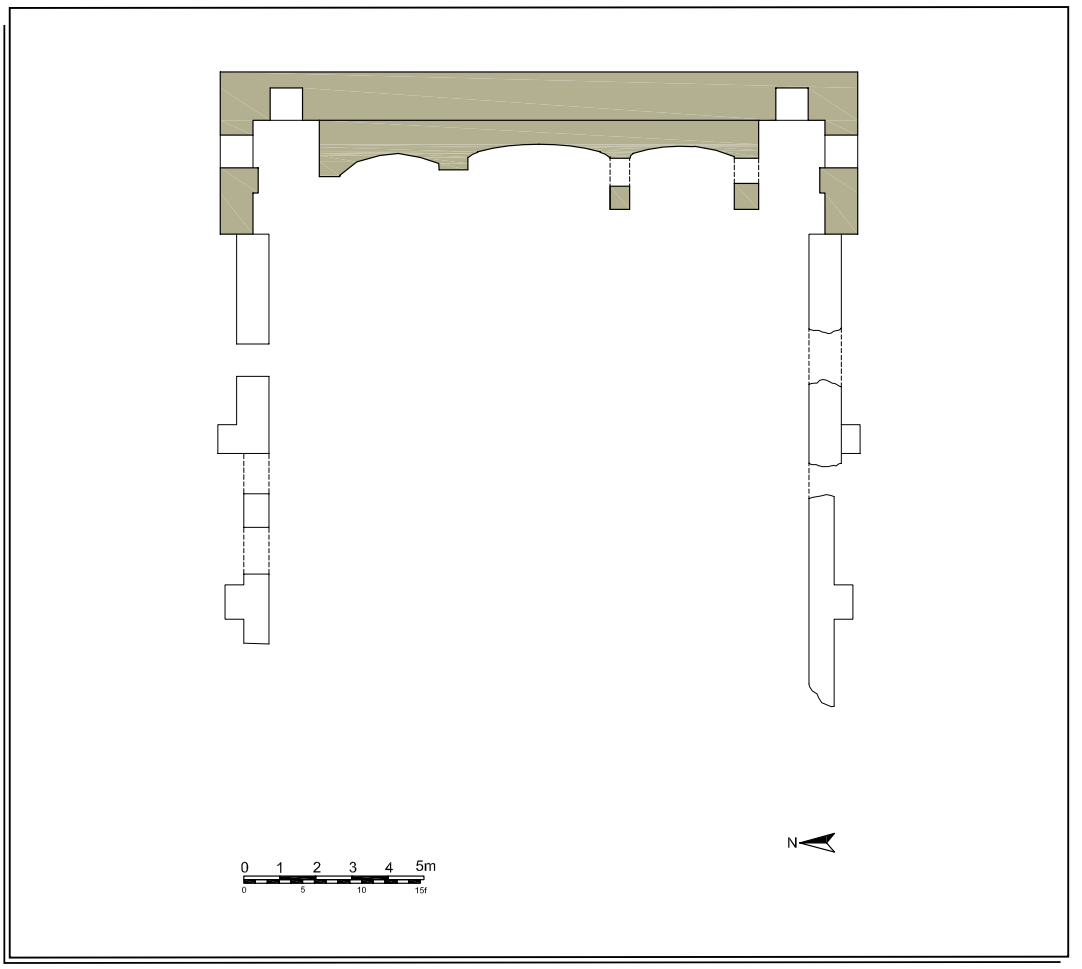
by a decree in the 1870s (Hayg, 1959, 489). According to Sunguroğlu, this church, located in Gürcübey neighborhood in the east of Harput and first constructed of wood, was demolished in 1850 by an authorization obtained from the local administration, some Armenian houses around were included with the church and construction began for a larger masonry structure. The Muslim community was uncomfortable with the growth of the church and construction was halted for a time due to complaints submitted to the local administration and even to Istanbul before the church was later completed. After the declaration of the Constitutional Monarchy (Meşrutiyet), a domed church, larger than before, was constructed along with adjacent school and priests' houses (Sunguroğlu, 1958, I, 347). During archaeological excavations in recent times, a large gravestone was removed from slightly below the floor level of the church and placed in the local museum. This stone is the only memorial written in Armenian found in Harput to date and is estimated to be more than 150 years old (Agos, 2016).

ARCHITECTURE

Church of Saint John the Baptist is located north of the old settlement of Harput, in the Armenian neighborhood, in the lower section of Harput Castle. With a large portion demolished, the remaining section of the masonry rubble stone structure has dimensions of 15.0x8.0 m. The structure has three apses, with two very small lateral cells and a rectangular, almost square, plan. There are indications that it might have had five naves. It is an example of original Armenian church architecture.

The exterior length of the east wall is 18 m, while the remaining section of the north wall is nearly 11 m long, with traces on the ground continuing to 15 m. The wall thickness in the lateral cells (north and south walls) is 90 cm, while it is 70 cm in other sections. In the east wall of the side cells, there is a niche, with one window in the outer walls of nearly 90 cm width. Windows with the same dimensions are repeated at the upper level. Of the three apses in the east wall, the central apse measures nearly 3.94 m, with the north apse 2.53 m and the south apse 2.90 m. On the two side walls

Church of Saint John the Baptist
Elazığ Central county, Harput neighborhood



of the structure, there are two arched openings of nearly 1.10 m width. In the exterior sections of the two side walls, there are two buttresses with dimensions of 50x90 cm. The west wall of the structure is completely demolished and it is necessary to conduct research excavations to determine how far the north and south walls extend toward the west.

The walls are masonry rubble stone, with fine-cut stone corners. The roof is completely lost; however, there are traces of a domes over the apses. The voussoirs are of cut stone. There are pieces of plaster on the internal walls.

The exterior walls are constructed of masonry rubble stone, like the internal walls, with corners of fine-cut stone. There is a pair of buttresses on the north and south walls. There is no trace of plaster today on the outer façade.

PRESENT CONDITION

The north and south walls are partially standing, while the east wall is completely preserved apart from its upper section. There is no visible information about the end of the north and south walls and their upper levels. The roof is completely demolished, apart from some stone rows indicating the beginning of a dome roof partially observed in the lateral cell walls and central apse. The architectural layout is not fully visible.

Nearly the whole of the structure has large amounts of material loss and degradation. Although the east wall and lateral cells are still intact, severe degradation is observed in their masonry walls. The material loss in the north and south walls is slightly more advanced compared to the east wall.

Church of Saint John the Baptist
Elazığ Central county, Harput neighborhood

The church is located north of Harput Castle, on the lower slopes of the castle at a point dominating the main road south and is easily accessed from the road. There is no active use of the area; however, visitors to Harput Castle use this road.

RISK ASSESSMENT AND RECOMMENDATIONS

The structure is largely demolished and as there is no precaution taken around it, it is open to human and natural depredation and at high risk. The walls have deteriorated due to material loss, and this is more of a problem than severe structural degradation. A large portion of the north and south walls and the whole of the west wall are demolished. The ground level is filled with soil and covered with plants and weeds.

Initially, emergency preservation precautions should be taken, and the remaining section should be preserved. A detailed preservation and repair plan should be prepared, research excavations completed and information about the dimensions and original levels of the building obtained. Later, detailed survey, restitution and restoration projects should be prepared. Even if the building is not physically restored, all details should be documented, long-term preservation precautions taken, environmental cleaning completed and information signs placed in the area. A landscaping project should be developed and the site should be included on the visitor route within the Harput Castle archaeological site.

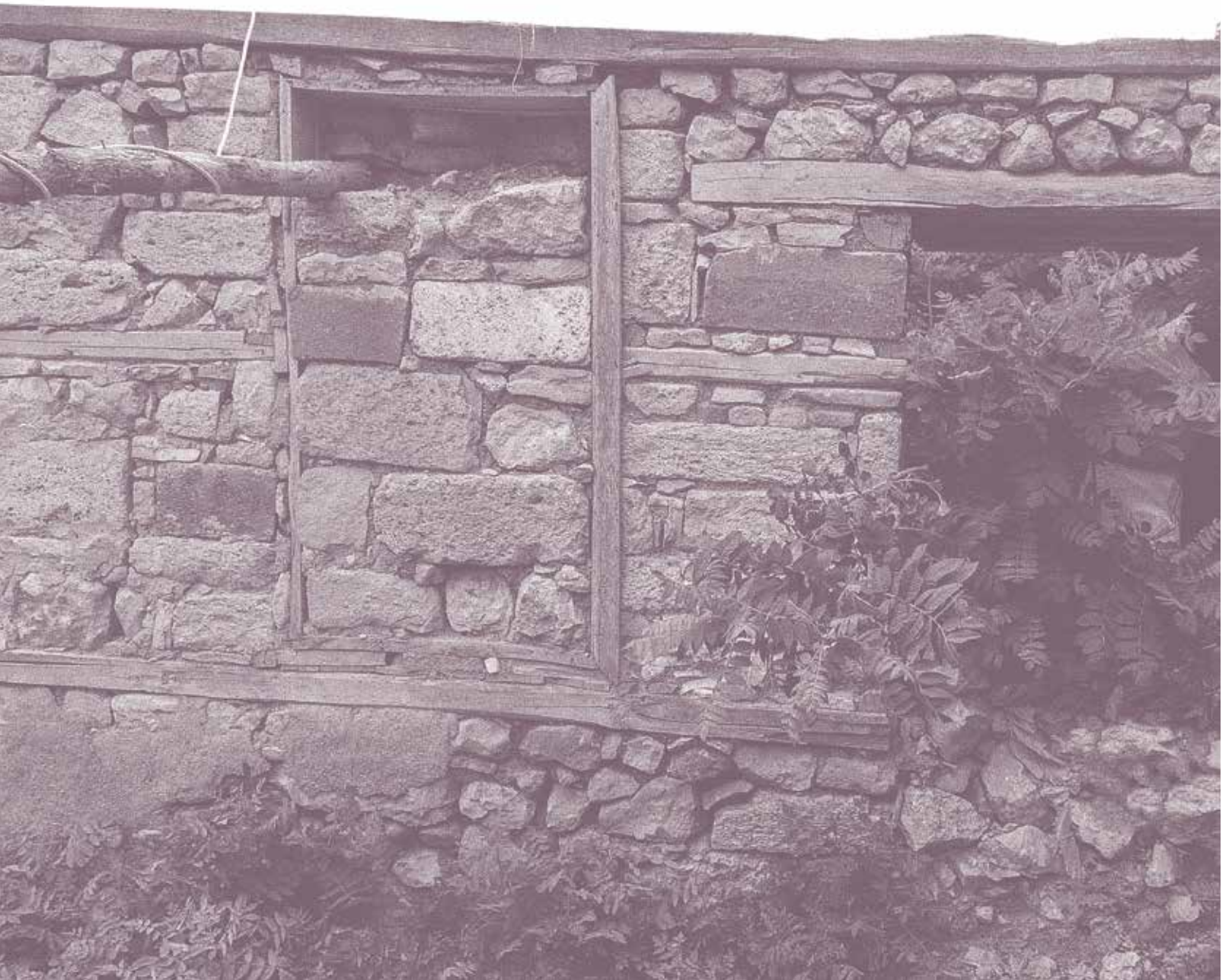
MONASTERY OF SAINT PAUL | SURP BOGOS

Location: Palu county, Yukarı Palu neighborhood, Amarat Gardens locale	
Period/year of construction: Unknown	**GPS:** 38°44'09.8"N 39°58'39.0"E
Present function: Garden	**Ownership status:** Private property
Date and number of registry: Diyarbakır KVTKVKBK 22.03.2003-3118; 30.03.2012-446 (1st Group)	

Suna Coutignies Kabasakal

HISTORY

Monastery of Saint Paul is nearly 1 km east of Nipşi (Nubshi) village in Palu county located in the Amarat Gardens area, known as Çınar by the locals. There are pairs of historical plane trees with diameters of nearly 5-6 m on either side of the monastery structure. There are two pools with one immediately in front of the monastery and the other 30-40 m near it (Aydemir, 2014, 25).



ARCHITECTURE

The monastery has rectangular plan with dimensions of 30x12 m. In addition to the main entrance in the west, in the north there is another entrance, probably opened later. Beside this doorway, there is a single arched fountain with height of 3 m. The monastery structure was built of cut stone at the corners, the walls with wooden beams, are of rubble stone. The windowsills and door lintels were timber. The earthen roof was carried by a timber frame, which has been largely destroyed.

In the upper portions on the right and left of the fountain next to the doorway, there are half-dome niches. On the right of the fountain there is a single room, with a door in the south, which seems to have been constructed later. The fountain is accessed by a stone-paved road and there is a large pool in front of the fountain. One of the most important characteristics of the monastery are the pool structures within the garden. With depth of 1.70 m, the pool has rectangular form and was constructed of large cut stones. There is a fountain in the center of the pool. In the north and south of the monastery structure there are two pairs, for a total of four, historic and registered plane trees. A little further from the two plane trees in the north, there is a slightly smaller second pool. This pool was built of large cut stones like the first and has rectangular form. The water for this pool came from a second fountain, now completely demolished.

PRESENT CONDITION

Some additions and changes to the plan indicate that the structure was used as a residence in later periods. With main entrance in the west, there is another doorway in the north that was opened later.

As the structure is currently in use, the material loss is at levels that may be resolved with small interventions. However, again due to its use,

Monastery of Saint Paul
Palu county, Yukarı Palu neighborhood, Amarat Gardens locale

there are severe interventions and inappropriate changes to the structure. The additions to the building and pool in front of it are inappropriate, with the whole garden used in a careless manner.

RISK ASSESSMENT AND RECOMMENDATIONS

Due to unregulated changes implemented for the repurposing of the structure, the original fabric is being ruined. Due to a fire, the trees were severely destroyed and their trunks are completely empty.

To ensure appropriate and careful use of the privately owned structure, the owner should be persuaded to give consent for the preparation of a preservation and landscaping project that will provide more appropriate use of the water sources and the remaining structure.

THE PUBLIC BATH IN HARPUT
Kızıl Hamam

Location: Elazığ Central county, Harput neighborhood	
Period/year of construction: Late Middle Ages	**GPS:** 38°42'13.3"N 39°15'33.5"E
Present function: Not in use	**Ownership status:** Elazığ Assyrian Ancient Church of the Virgin Mary Foundation
Date and number of registry: 09.04.1982/A-3562 (1st registration); 30.05.1985-1089 (2nd registration)	

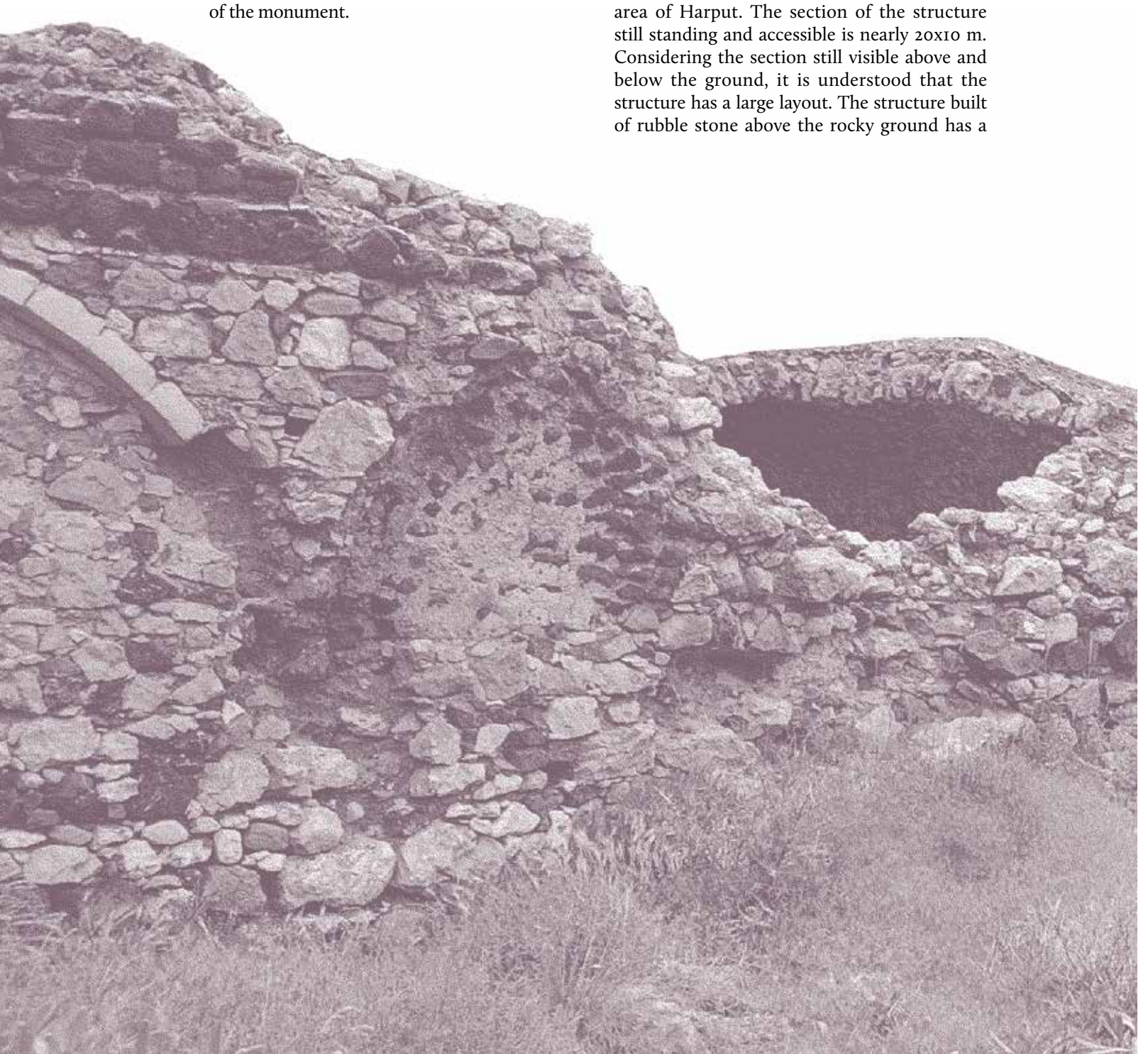
Suna Coutignies Kabasakal

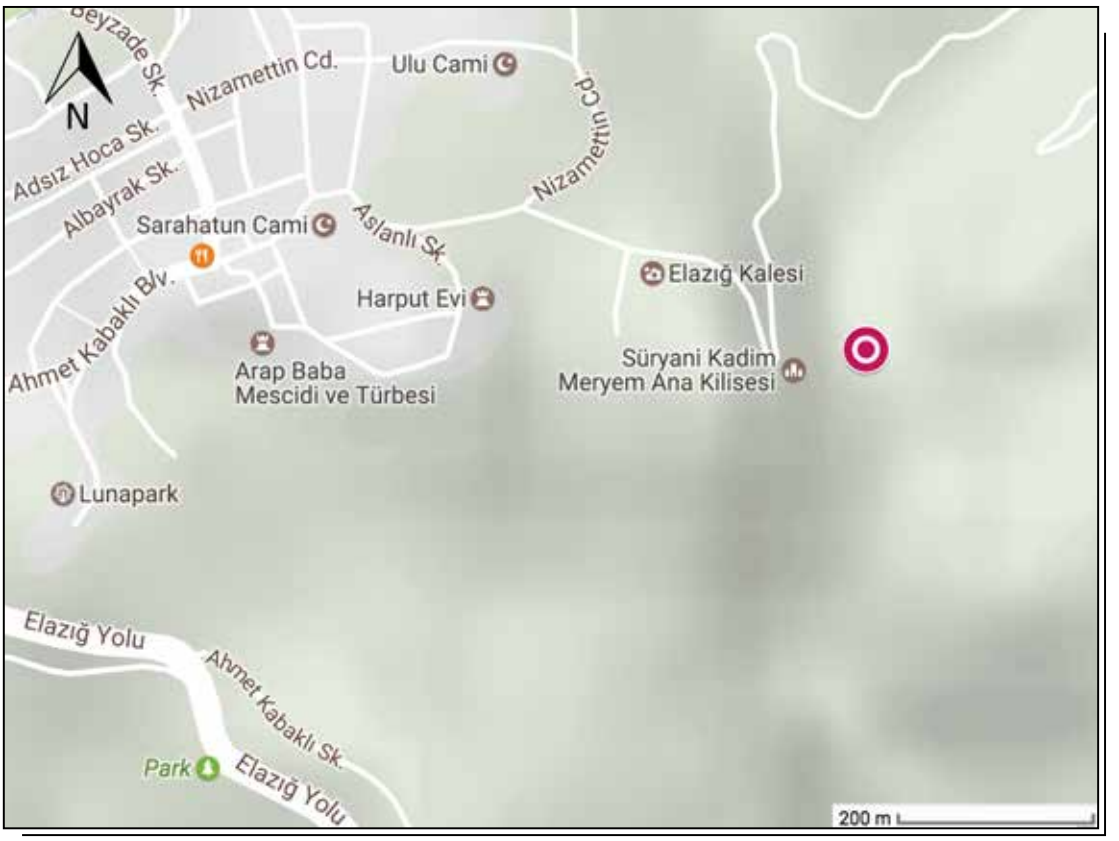
HISTORY

No information has been obtained on the history of the monument.

ARCHITECTURE

The structure is located east of the old settlement area of Harput. The section of the structure still standing and accessible is nearly 20x10 m. Considering the section still visible above and below the ground, it is understood that the structure has a large layout. The structure built of rubble stone above the rocky ground has a





rectangular plan. As it sat on a sloped area and due to level differences, part of the structure is buried under soil. As the walls are demolished, the layout is not fully understood but it comprises of a classic public baths (hamam), with three sections.

The northwest wall, which is the only visible portion of the plan, is nearly 6.0 m long and with two arched windows of nearly 1m wide. The wall depth is approximately 70 cm.

All walls were constructed of rubble stone masonry. The interiors of the two windows in the north wall are higher and their voussiors are of cut stone.

According to the traces on the northwest wall, this portion is comprised of three sections. In each section, there are arches projecting nearly 25 cm from the walls. The walls are of rubble stone, and the remaining voussoirs of one of the arches projecting from the walls is of cut stone. According to visible traces, the roof of the central space was a dome, with a vault over the side space. On the south corner of the wall there is a triple arch of monolithic cut stone and a window 80 cm wide.

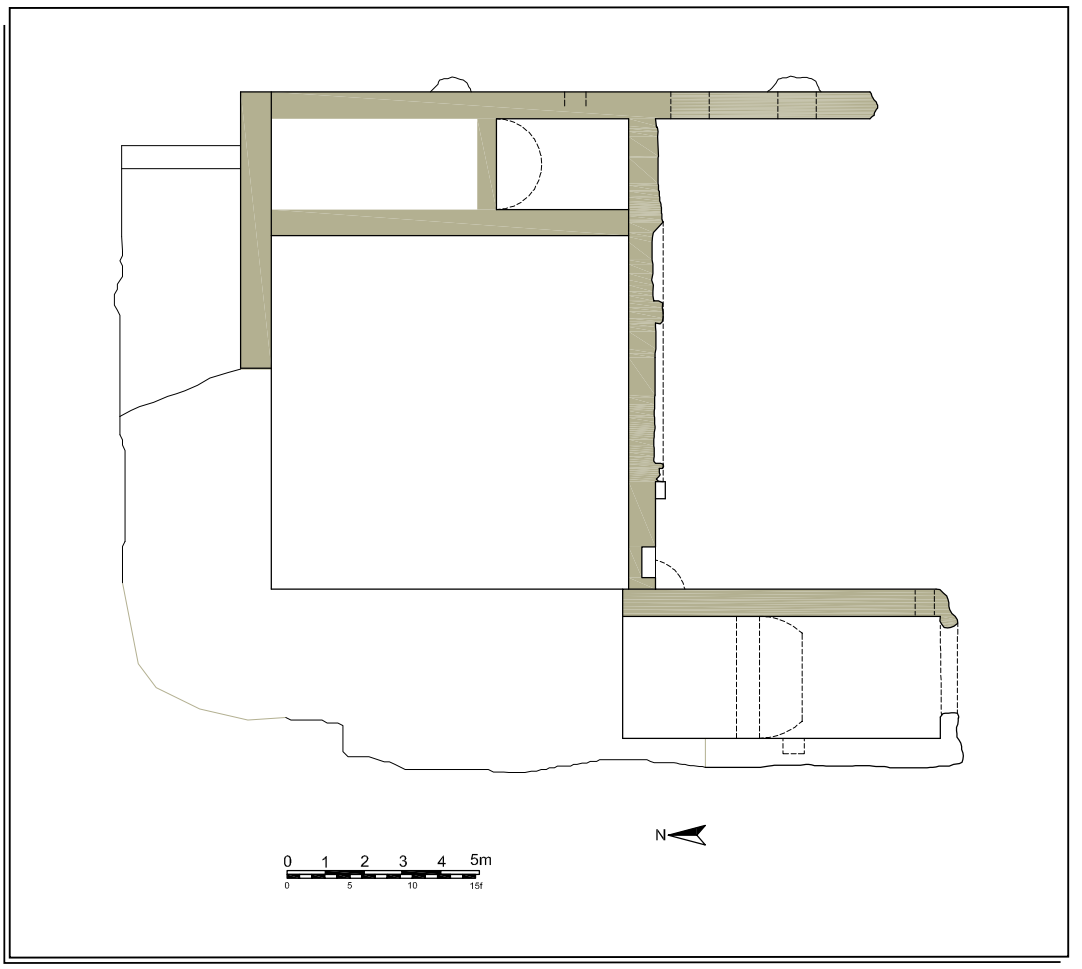
Behind the northwest wall is an inaccessible, barrel-vaulted area with plastered internal walls, which is half collapsed. The rectangular structure has different sections on the southwest side, however these sections are inaccessible as well. Its single external wall, still standing above ground level, was constructed of rubble stone without ornamentation. There are two arched windows on the wall.

PRESENT CONDITION

The plan is degraded and undecipherable. The roof is completely collapsed. As the structure is partly underground, all spaces have not been identified. Nearly all of the structure has serious loss in its fabric. The northwest wall is relatively sturdy, yet its upper and front sections are completely demolished.

The structure is on a pathway descending to the south of the road, east of Harput Castle. Access from the road is easy and the building is easily perceived from all roads and hills in the area. There is no settlement in the area; however, it is at an easily accessible point along sightseeing routes.

The Public Bath
Elazığ Central county, Harput neighborhood



RISK ASSESSMENT AND RECOMMENDATIONS

A large portion of the structure is demolished and as no precaution has been taken for its protection, it is completely open to human and natural depredation and at high risk. Initially, emergency preservation precautions should be taken to ensure the survival of the remaining section. Cleaning of its surroundings and research excavations should be planned. After correct information is obtained through excavations, a detailed preservation and repair project including survey, restitution and restoration projects prepared.

In this way, after documentation of the structure, the area should be cleaned and landscaping with minimal intervention should ensure access, monitoring and presentation of the structure. Though it is distant from the road, the structure is visited by people traveling to the castle, so the bath should be presented to visitors with a detailed information panel.

The Public Bath
Elazığ Central county, Harput neighborhood

CHURCH OF SAINT JAMES | SURP HAGOP

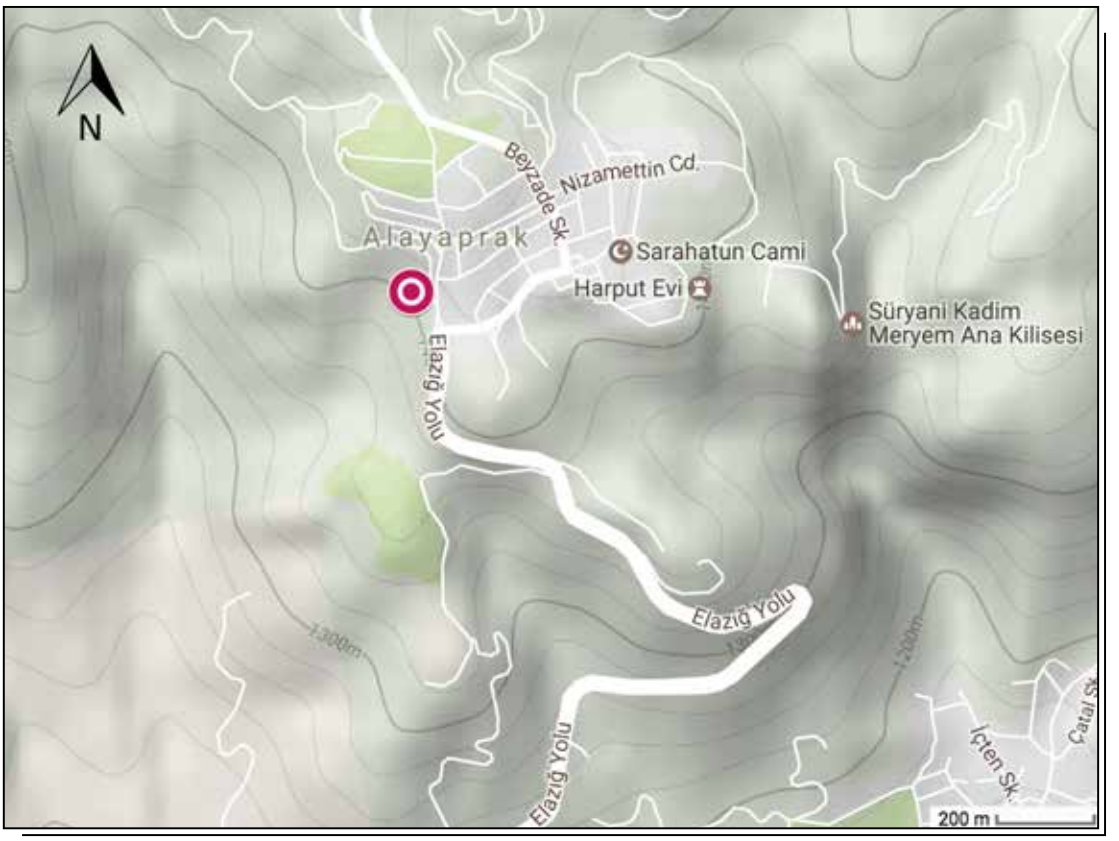
Location: Elazığ Central county, Harput neighborhood	
Period/year of construction: Unknown	**GPS:** 38°42'14.78"N 39°14'53.27"E
Present function: Not in use	**Ownership status:** Elazığ Municipality
Date and number of registry: 30.05.1985-1089; 15.12.2011-214 (1st Group)	

Suna Coutignies Kabasakal, Elmon Hançer

HISTORY

Church of Saint James was established near Harput Castle, on the lower part of the slope where the region's most important college of Yeprad (Fırat) College was located.

Natanyan mentioned that the 700 Armenian households of 4935 people formed a separate quarter within the city and this Armenian community had 4 Armenian neighborhoods

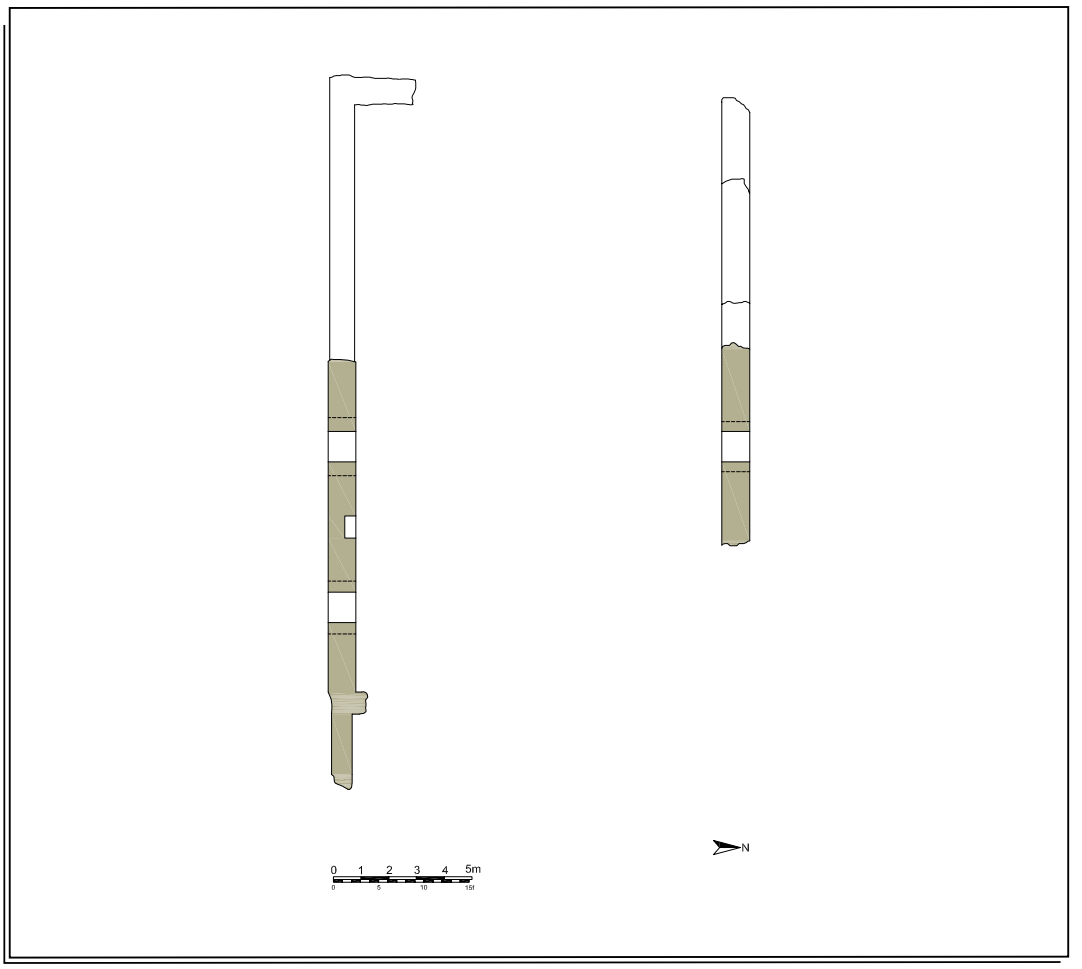


situated around 4 churches – each containing a school (Bardizaktsi et. al., 2010, II, 169,173). Without a history as old as churches in the Aşağı Neighborhood where Armenians lived for many long years, the Church of Saint James was under the care of rich Armenians who settled in the trade region near Turks in the upper neighborhood over time, and is recorded as being a structure surrounded by thick walls with a dome carried on four strong columns (Hayg, 1959, 499). When Priest Srvantsdyants visited Harput in 1878 he stated that one of the city's churches in best condition was Church of Saint James (Bardizaktsi et. al., 2010, II, 410). Sunguroğlu gave the following information about the church; "Located in Şehroz neighborhood, when the size of the building, location and congregation of this church are considered, it is Harput's largest church with a capacity of 500-600 people. This place of worship, surrounded by heavy stone walls sitting on counterforts, is has vaults and earthen roof with the stone dome covered with soil. Illuminated by windows at second floor level, it also has a basement" (Sunguroğlu, 1958, I, 343).

ARCHITECTURE

The remaining walls of the structure indicate a rectangular-plan church. The partially standing north and south walls are rubble stone masonry. The foundation traces of the east wall are visible. The north wall has an arched opening at the lower level, while there is an arched window on the upper level. On the south wall, there are two arched openings at the lower level, while there are three arched windows at the upper level.

It is not possible to describe the roof covering of the building as it is completely destroyed. There are no foundation traces of the west wall.



PRESENT CONDITION

The church is currently close to a settlement area, west of the main road, on sloped ground at a level below the road. A very small portion of the walls remains standing and the north wall is proportionally more demolished than the south wall. There is material loss and severe corrosion in the walls.

RISK ASSESSMENT AND RECOMMENDATIONS

The remaining section of the structure, with large proportion demolished, is open to further human and natural depredation in the future. As the north and south walls are standing independently without support, their stability is very fragile with possibility of complete collapse.

Firstly, comprehensive research excavation and documentation should be conducted. The remaining portions should be reinforced and a preservation project prepared. Due to its location close to the road, an information panel should be placed and a project should be prepared for the presentation of the structure.

THE CHAPEL IN HARPUT

Location: Elazığ Central county, Harput neighborhood	
Period/year of construction: Unknown	**GPS:** 38°42'19.9"N 39°15'33.5"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: Diyarbakır KVTVKBK 30.05.1985-1089, 15.11.2011-214 (Registration renewal-1st Group)	

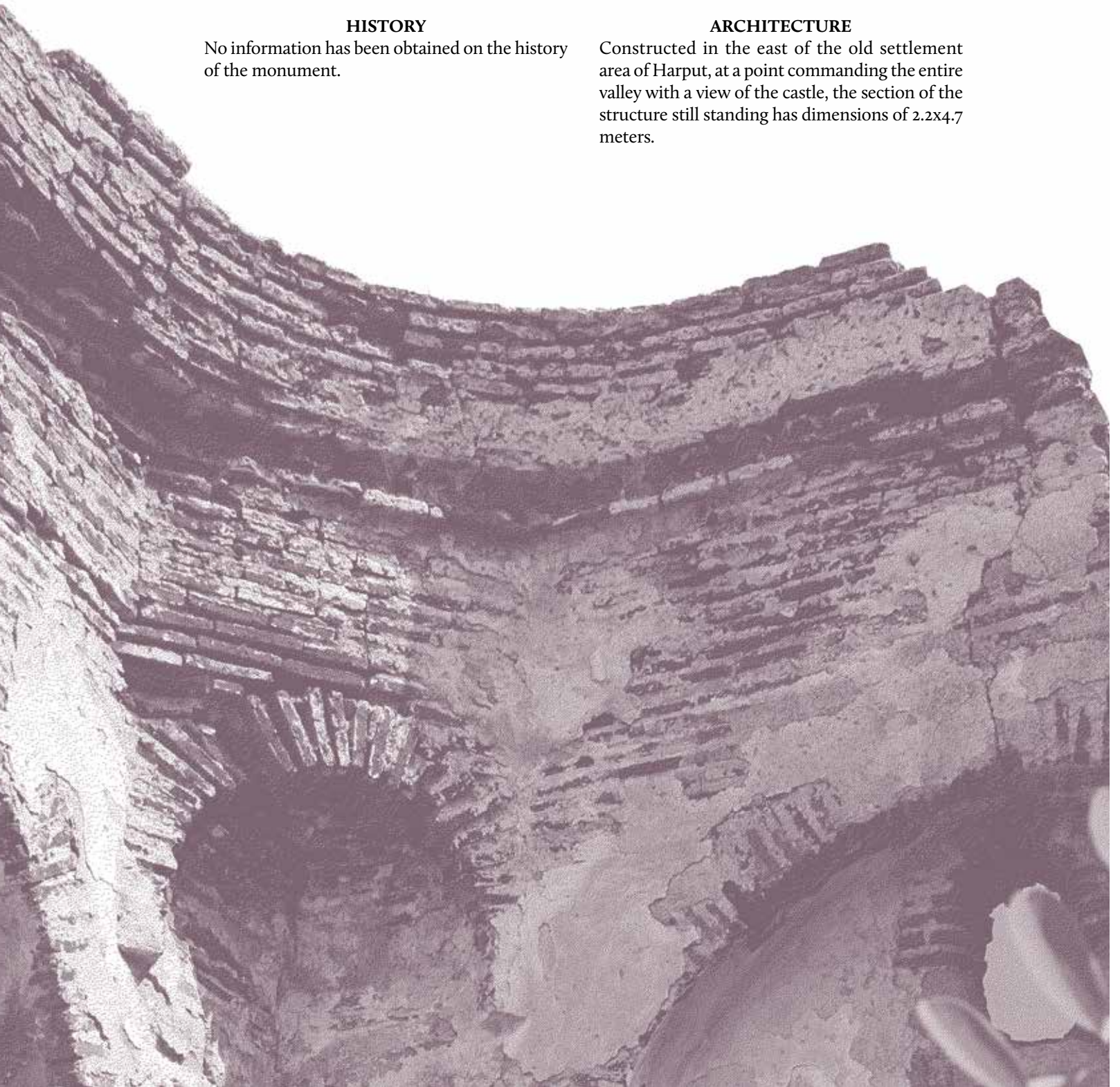
Suna Coutignies Kabasakal

HISTORY

No information has been obtained on the history of the monument.

ARCHITECTURE

Constructed in the east of the old settlement area of Harput, at a point commanding the entire valley with a view of the castle, the section of the structure still standing has dimensions of 2.2x4.7 meters.



The Chapel
Elazığ Central county, Harput neighborhood

The structure is a single domed, single space and single storey chapel. The northeast wall has preserved its integrity, whereas the measurable internal width of the structure is about 5.30 m. The partially standing northwest wall is nearly 2 m long; while there is a nearly 1.90 m section of the southeast wall remaining with a thickness of nearly 1m. As the walls have collapsed, there are no traces of a mihrab or apse projection which would be present in a masjid or a chapel.

In the interior, the lower sections of the walls were built of cut stone masonry, with brick used for the walls above the arches, squinches and the dome. There are arched squinches as transition elements between the upper portion of the corners of the walls and the dome. The original interior of the structure was plastered, with no traces of plaster on the exterior. In the northwest and northeast façades on the central axis of the walls, immediately below the arches carrying the domes, there is a single small arched window. The stone walls continue until halfway up the window, with the upper half of the walls made of brick. The arches are all of brick, sitting on brick projections from the wall. Very little is preserved of the drum of the brick dome and of the area above the drum. The dome sits on a drum that projects approximately 10 cm from the wall. The support columns of the arches (the anta) on three façades, project nearly 30 cm with widths of nearly 90-100 cm. The section where the wall meets the ground is visible. The sections closest to the ground of the northwest wall, which is relatively intact, cannot be seen without excavations. The height of the springer of the arch on the northeast wall is 3.21 m from ground level. The lower section of the projection that the arch sits on is 1.70 m high with profiled projection.

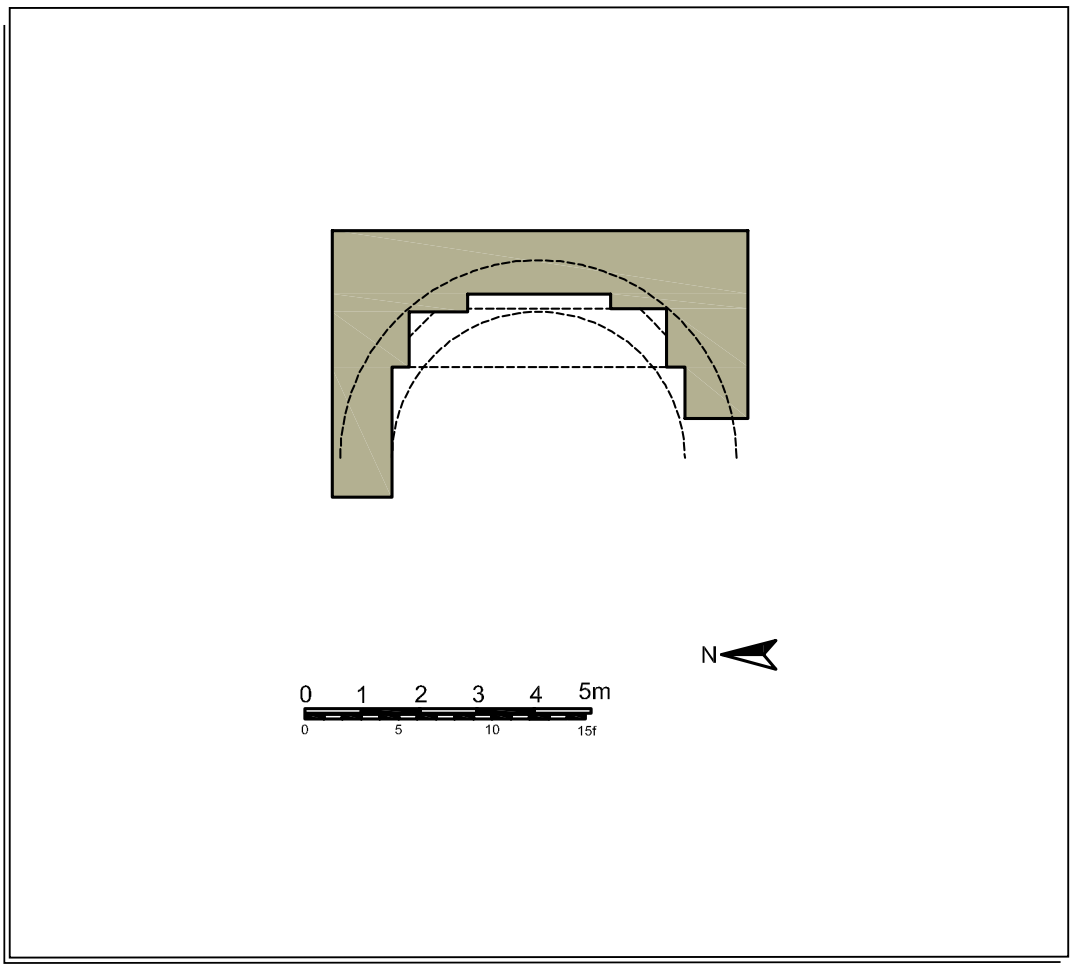
The external façades are more degraded than the interior and the integrity of the structure is destroyed. Apart from cut stone walls and windows, there aren't any decorations or architectural elements observed.

PRESENT CONDITION

The north, east and south walls of the structure are partially standing; while the west wall is completely demolished. The upper section of the dome above the remaining walls is almost demolished, with only a few rows of brick remaining.

There is a large proportion of material loss in the entire structure especially at the base of the walls. Erosion, structural fractures in load-bearing elements, vertical structural fractures in the keystones of arches, window and corner buttresses are observed. Only three walls are partially standing and the roof is completely collapsed, leaving it open to more severe collapse. There is serious material loss linked to dampness in the lower 5-6 rows of stone masonry near the ground. The six rows of stone in the center are preserved along with mortar. The upper 5-6 rows of stone have preserved their material integrity despite rain and weather conditions, but mortar is lost. There are vertical fractures in the keystone sections of the load-bearing arches and window arches. All walls contain structural fractures. On the three façades of the partially preserved interior walls, plaster is observed.

The structure is located on a pathway forking south from the east of Harput Castle. Access from the road is easy and it can be perceived from all roads and hills in the area. There is no settlement in the area; however, it is located at an easily accessible point along the walking paths.



RISK ASSESSMENT AND RECOMMENDATIONS

The structure is at high risk due to its structural state and vulnerability to both human and natural depredation. It is fully open to vandalism and external factors. With half of the structure collapsed, the structural state is bad. It requires emergency intervention for preservation and repair.

A restoration project has been prepared. Necessary preservation should be made according to the project and the rubble and plant cover in the area should be cleared.

After completing the restoration project, the relationship of the structure to the surroundings should be reviewed and a basic landscaping project completed. After necessary cleaning works, a panel should be placed near the structure including the name and construction date of the building in addition to historical information and perhaps restitution drawings, to increase awareness of visitors. As the structure is on walking paths, a bench/table type resting area can be placed at an appropriate spot in the close surrounding, to ensure the visibility and interest in the structure.

The Chapel
Elazığ Central county, Harput neighborhood

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Nigde

NIĞDE SITE ASSESSMENT VISIT

Dates: August 23-28, 2016

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Mesut Dinler

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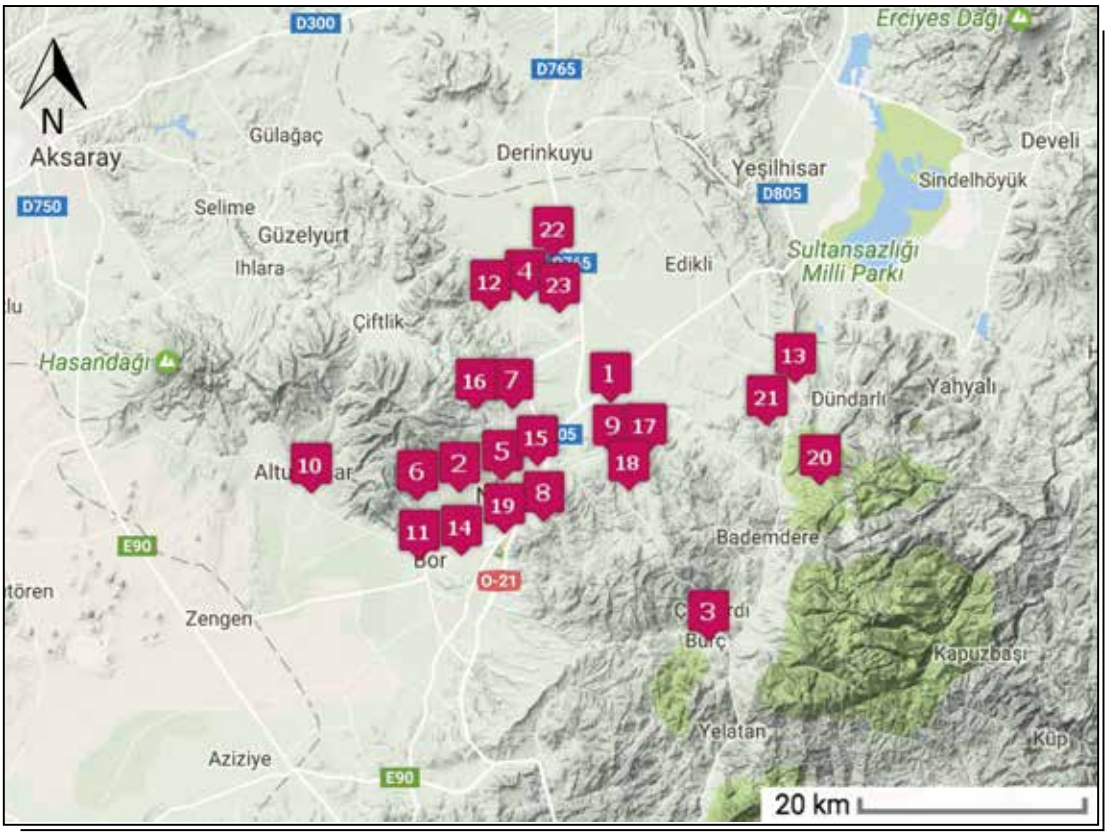
NIĞDE RISK ANALYSIS MATRIX

	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 (Yeşilova)	5	5	2	4	**16**	4	1	2	4	3	1	5	**20**	**36**
Church of Virgin Mary	5	3	3	2	**13**	4	4	2	5	1	1	5	**22**	**35**
The Greek Church in Çamardı	4	3	1	2	**10**	5	1	2	5	1	4	5	**23**	**33**
Church of Saint Macrina	5	5	5	5	**20**	1	1	2	2	1	1	5	**13**	**33**
The Public Bath in Yeşilburç	4	4	3	3	**14**	4	1	2	4	1	1	5	**18**	**32**
Church of Saint Nicholas	5	4	4	4	**17**	3	1	2	2	1	1	5	**15**	**32**
The Greek School in Ballı	4	4	5	2	**15**	2	1	2	3	2	1	5	**16**	**31**
Church of Metamorphosis	5	5	5	5	**20**	1	1	2	2	1	1	3	**11**	**31**
The Greek School in Uluağaç	5	3	3	1	**12**	3	1	2	4	2	1	5	**18**	**30**
Sivri Church	3	4	2	2	**11**	3	1	1	4	3	1	5	**18**	**29**
The Public Bath in Fertek	3	5	2	2	**12**	3	1	2	4	1	1	5	**17**	**29**
The Greek School in Hasaköy	4	5	4	2	**15**	1	1	2	2	1	1	5	**13**	**28**
Church of Saint Pachomius	4	2	3	2	**11**	5	1	2	4	1	1	2	**16**	**27**
The Chapel in Fertek	3	4	3	3	**13**	3	1	2	4	1	1	2	**14**	**27**
The Chapel in Yeşilburç	2	2	1	1	**6**	5	1	2	5	1	1	4	**19**	**25**
Church of Saint Basil	3	4	1	1	**9**	4	1	2	2	1	1	5	**16**	**25**
Chapel in Uluağaç	3	5	1	2	**11**	4	1	2	3	1	1	2	**14**	**25**
Church of Archangelos Michael	3	2	3	N/A	**8**	5	1	2	4	1	1	2	**16**	**24**
The Public Bath in Hamamlı	2	2	1	2	**7**	3	1	2	4	3	1	5	**19**	**22**
The Greek Church in Sulucaova	2	4	2	1	**9**	3	1	2	2	1	1	3	**13**	**22**
Church of Saint George (Dikilitaş)	4	4	3	2	**13**	1	1	2	1	1	1	2	**9**	**22**
Chapel of Saint Macrina	1	2	2	1	**6**	3	1	2	2	1	1	2	**12**	**18**
The Chapel in Hasaköy	1	4	1	1	**7**	1	1	2	2	1	1	2	**10**	**17**

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.



CHURCH OF SAINT GEORGE | AGIOS GEORGIOS

Location: Niğde Central county, Yeşilova village	
Period/year of construction: Second half of the 19th century	**GPS:** 38°03'44.3"N 34°50'20.5"E
Present function: Not in use	**Ownership status:** Private property
Date and number of registry: Nevşehir KTVKBK 04.09.2009-2280	

Banu Pekol

HISTORY

In 1906 German historian Hans Rott completed a technical field trip to investigate Christian remains in Anatolia and visited this small village northeast of Niğde. He wrote that the village contained the Church of Saint Nicholas (Agios Nikolaos) mentioned by Levidis, which was rebuilt as Saint George (Agios Georgios). In fact, he stated that the current structure included part of the miraculous Church of Saint Charalambos (Agios Haralambos) with the upper sections used as a sacred ossuary (Rott, 1908, 114).

There is a five-line marble inscription in the Niğde Museum, which is said to have come from Kiçağaç. The translation of the inscription in the inventory states that the Church of Saint Charalambos in Kiçağaç was built in 1850 during the period of the Konya Metropolitan Bishop Kyrillos (Pekak, 1999, 25-48). As a result, this inscription must be from the two-storey church believed to have given rise to miracles and destroyed in the 1850s, rather than the current church. The church that was built a short time before Rott's visit to the settlement must be the Church of Saint George; this is, however, uncertain as there is no inscription found.

ARCHITECTURE

The largest church in the village is the triple-naved and vaulted Church of Saint George with a basilical plan and a central nave wider than the others. There is an apse at the eastern end of the central nave, with smaller apsidioles at the eastern ends of the other naves. The semi-circular plan of the apse and apsidioles at the eastern end are not visible from the exterior, instead they are reflected as projections with perpendicular angles.

The structure has been built using masonry techniques. It was built out of the local yellow trachyte. The gable roof with a profiled roof molding surrounds the entire structure is also made of the same stone. The window sills are undecorated and have flat jambs.

The only entrance to the structure is in the center of the western façade, with a rectangular door recessed slightly into the façade for emphasis. The inscription slot above the stone doorjamb is currently empty. On both sides of this inscription slot, other rectangular recesses are also visible.

The eastern façade has one flat-jamb window in the center above the apse projection, and one smaller four-leaf clover window parallel to each of the apsidioles. There are symmetrical equivalents of these windows in the same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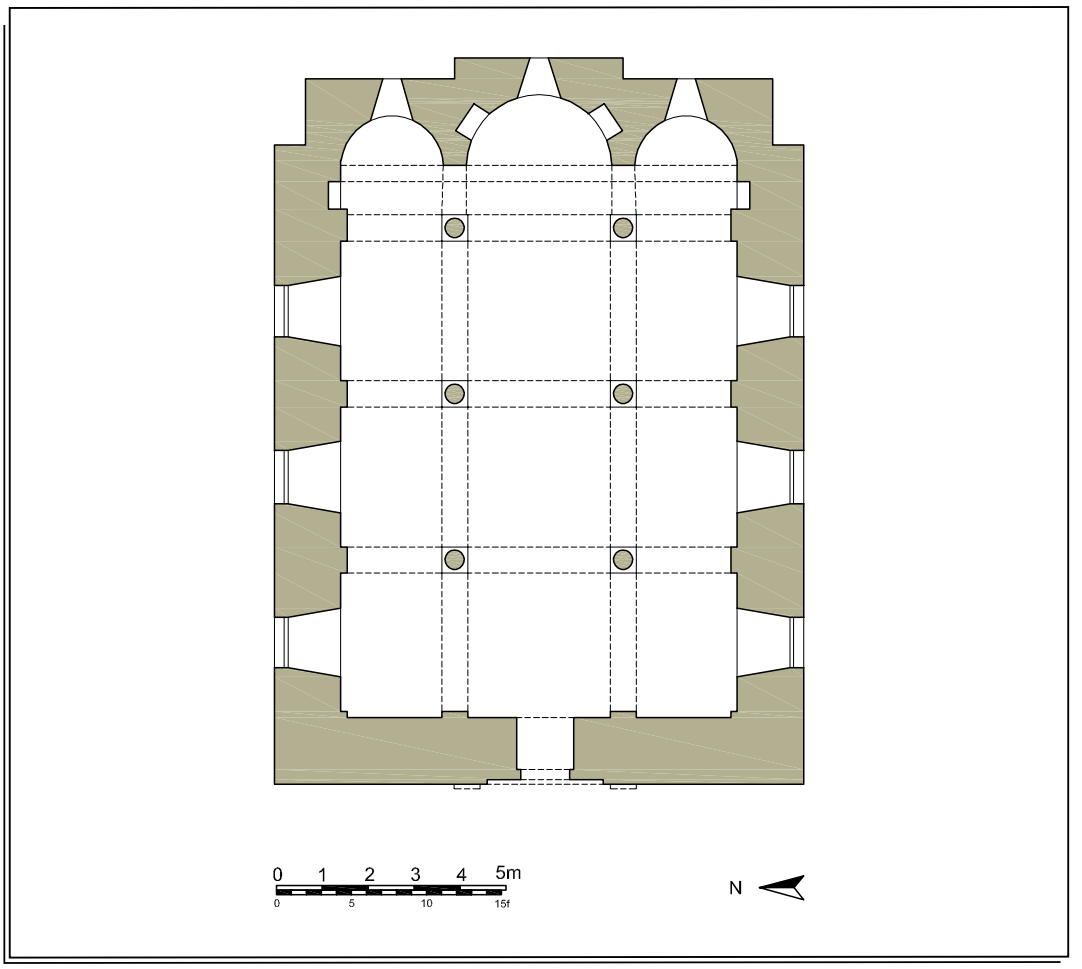


locations in the western façade, with the central window having flat jambs and the side windows of oval form. These oval and clover-leaf window openings also function as decorative objects. There are three rectangular windows in each of the northern and southern façades of the structure. All of the windows of the church widen towards the interior, reflecting the light in a manner ensuring more interior illumination.

The exterior façades of the church are not plastered and have no decoration. The frescos in the interior include scenes from the Bible and decorative objects. The religious iconography has been enriched by inscriptions. The Tuscan column capitals have been ornamented by frescos with flower and garland motifs, displaying a naive character.

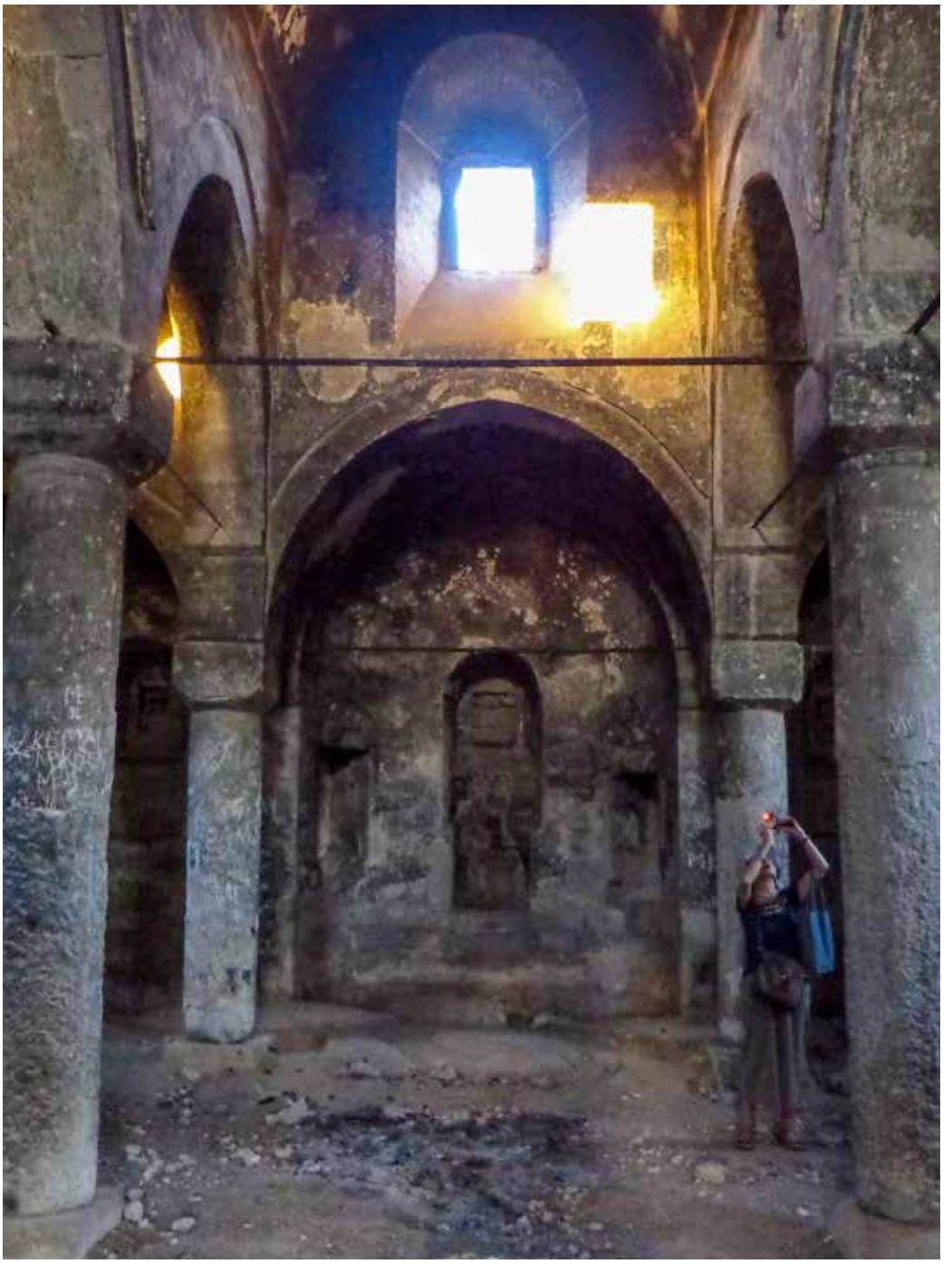
The vault in the central nave has a colorful fresco of the Ascension of Christ, with rococo-style decorations on the arches and window edges.

Northeast of the church, there is the courtyard door with a triangular pediment and the priest's house built contemporary to the church.

PRESENT CONDITION

Used as a barn until recently, the structure is currently unlocked (in spite of its being private property) and empty.

The bars of the windows at ground level have been removed, while the upper level bars remain. However, there is no glass in any window opening. The bema floor is partially present, with the remaining floor cover removed, destroyed and no longer existent.



Church of Saint George
Niğde Central county, Yeşilova village

Vandalism is seen on the exterior façade as spray paint and as incisions on the frescos that have survived on the walls and columns in the interior. As with the window bars on the ground level, the tension rods between the columns have been cut out and stolen. Additionally, indications that fires have been lit are visible from soot on the interior walls and ceiling.

There is degradation of the stones on the external façade, occasional breakage of roof moldings and plant growth.
Due to the loss of parts of the roof, water has entered the structure and caused efflorescence in the vaults. Due to damp, all structural elements have been badly damaged; with plaster loss and disintegration of the frescos.

RISK ASSESSMENT AND RECOMMENDATIONS

Currently many examples of civil architectural heritage including this church and the nearby priest's house in Kiçağaç village have survived and indicate the architectural and social history of the entire village. However, having been abandoned and not cared for, this structure has there is no visitors apart from those who know about it and no information panel.

The church is unmaintained and unprotected. It is close to the main road and easily accessible by car. The lack of a lock on the door, no control on entry and the loss of bars on the ground floor windows means that vandals/treasure hunters may easily enter it.

As there is no glass in the window openings and rain enters due to the loss of parts of the roof cover, dampness-related problems are observed. Pits dug by treasure hunters have destroyed the integrity of the church floor.

In spite of all the vandalism, the church plan is plainly visible, with its spatial characteristics understandable. Quite a lot of the original material is in place, with the remaining portion of the frescos in the interior being sufficient to presume what was depicted in the lost parts. The history of the church must be researched, an information panel put in place, and when carrying out a restoration project, the church should be given a sustainable function. A protocol must be signed between the owner of the private property and the village for the church to be used to meet the social requirements of the village; it is, however, recommended that permission be given for a use that does not harm the original fabric of the structure.

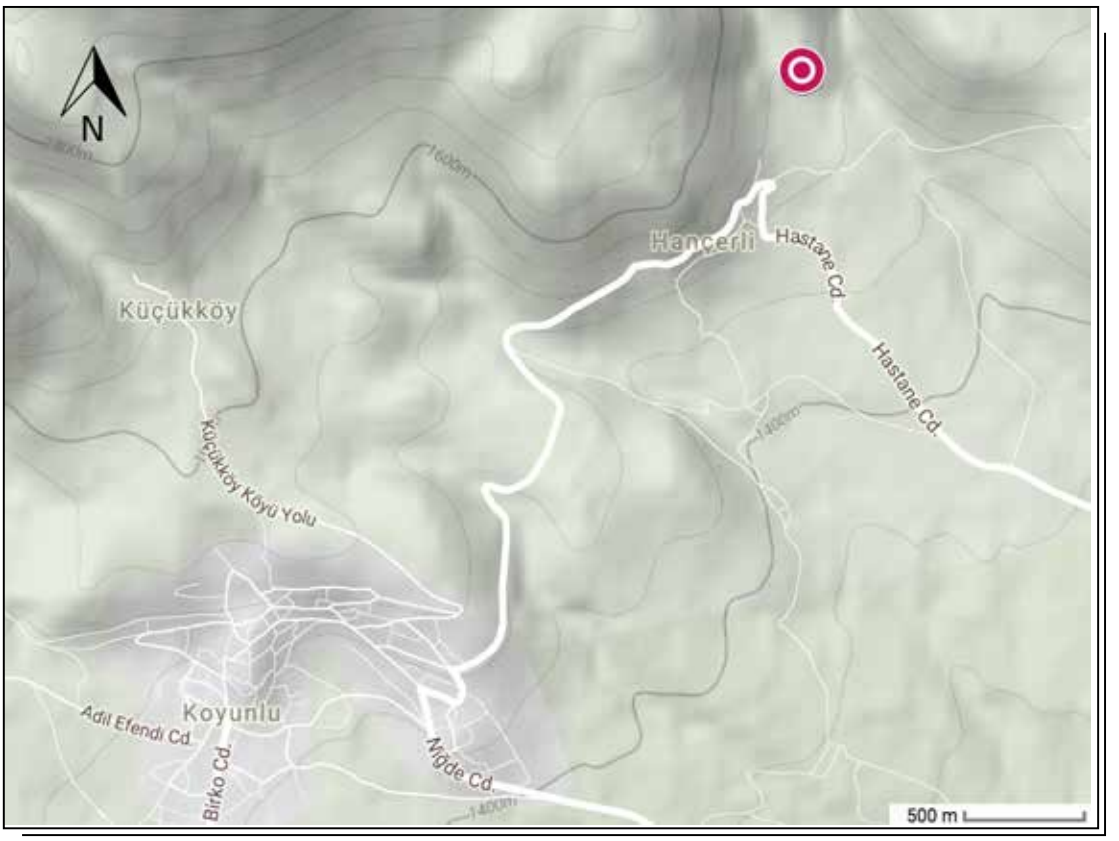
CHURCH OF VIRGIN MARY | PANAGIA

Location: Niğde Central county, Hançerli village, Değirmenönü locale	
Period/year of construction: 19th century	**GPS:** 38°00'22.4"N 34°37'04.3"E
Present function: Stable	**Ownership status:** Private property
Date and number of registry: 16.01.1992-1218	

Elmon Hançer

HISTORY

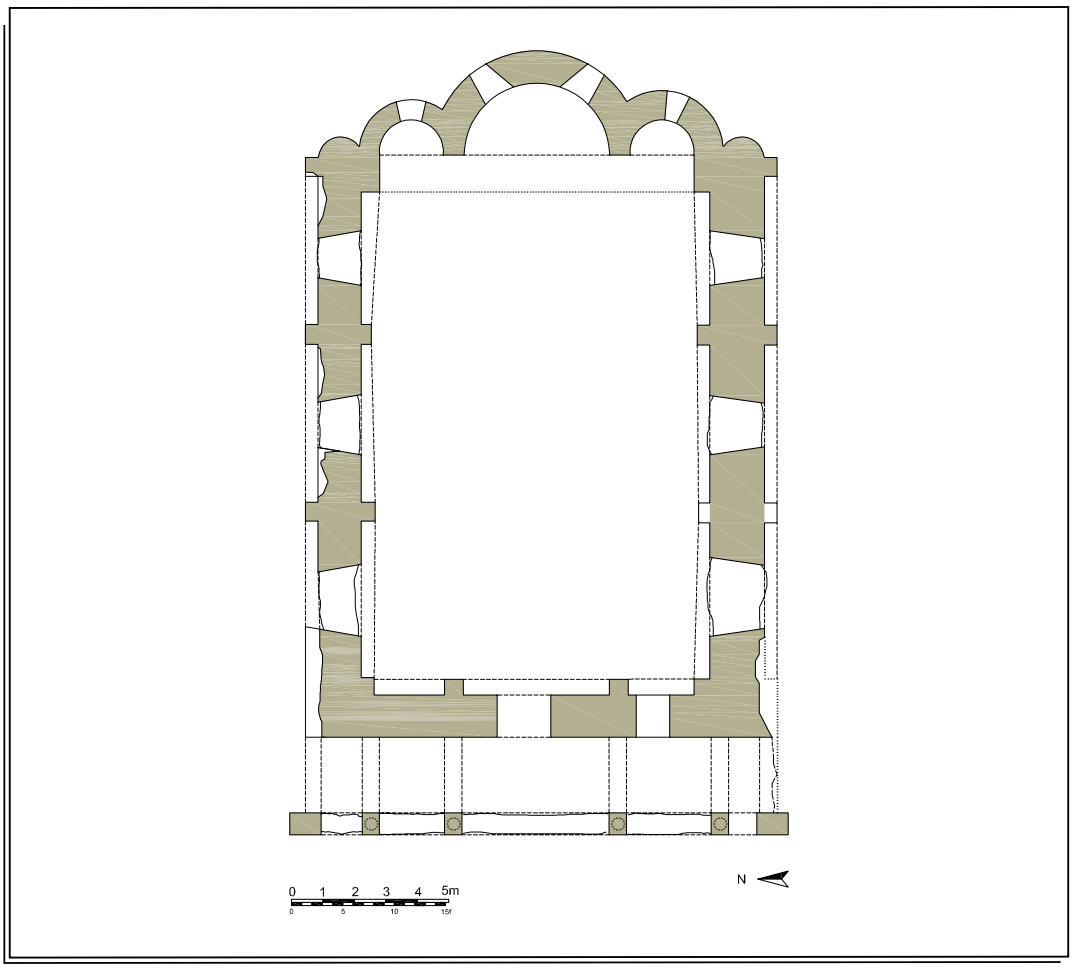
Hançerli, the settlement north of Fertek, had a population of 1283 Muslims and 1045 Karamanlides (Turkish-speaking Greek) in 1920. As the Karamanlides were religiously under the Konya Metropolitan Bishopric, this church is one of the two Christian places of



worship in Hançerli village (Selamoğlu, 2012, 3) and situated on the western slopes of a steep rocky outcrop northeast of the village. Currently resisting time, this place of worship is said to be the main church of a monastery though its date of construction is unknown and there is no inscription (Ekiz, 2015, 20). From written documents left by Kyrillos, the Konya Metropolitan Bishop, at the beginning of the 19th century, it is understood that this church along with the buried remains around it belonged to a monastery dedicated to Virgin Mary According to Metropolitan Kyrillos's notes, there was a large fair held on the 15th of August near the monastery, which was one of the important religious centers in the Cappadocia region. In a variety of historical sources, the monastery is mentioned as having been on a visiting route for non-Muslims from a range of settlements in Cappadocia due to the sacred spring beside it (Ekiz, 2015, 22).

ARCHITECTURE

The monastery used to be bounded by a surrounding wall. Currently what is left of the monastery are a basilical plan church, a few steps from it a fountain into which water from a natural spring flows at a high rate down from the rocks above, a single nave chapel north of the spring and a few vaulted and buried structural remains of service areas to the east and north of the church. The main church in the southwest of this monastery, which is mentioned to be located close to a spring, has a narthex on the western façade with circular columns carrying high pointed arches. This exterior narthex, which is covered with low cross vaults, gives way to the main entrance of the church. As is understood from the triple apse design and some other traces, the broad and high church had a triple-nave basilical plan with a rectangular large barrel vault in the interior seen as a barrel roof from the exterior. The three apses situated in the east of the church are covered by semi-



domes, with a wider and higher central apse and two narrow apsidioles of the lower side aisles.
The naos has naves divided by three columns each and a rectangular plan. It may be entered by three doorways, one central and two on the side, from the portico-like external narthex. The two apsidioles and the apse all have a semi-circular plan on the inside and project outside in the same form. On the eastern façade, small apse-like circular projections are visible on the northern and southern corners; however, there are no corresponding circular sections in the interior. These circular projections appear as fortifications of the corners of the strong masonry wall. There are small rectangular windows on the façades of the apse and apsidioles of the church with window openings in the northern and southern main walls widening from the interior to exterior with high pointed arches providing a bright interior. The simple decoration of blue lines on white paint in the naos, the square-section pilasters on the external façades and the rich stonework on the column capitals are noteworthy.
The structure has been constructed using a masonry technique of rubble infill with gray basalt cut stone facing. No bell tower is seen, though bell towers that are independent and slightly distant from their main structures have reached our day in churches in Ballı, Konaklı, Yeşilburç and Ovacık.

PRESENT CONDITION

There are only remains of the outer walls of the structure and the original main entrance has collapsed. Some of the walls hint at the original plan of the church; its spatial characteristics are, however, unknown. Though the church has reached the present with its entrance portico and four outer walls, it is in a ruined state. The north and south corners of the external narthex west of the church have been damaged. The three doors providing entrance into the church from this external narthex has been filled in and closed, and the floor has also filled up so that entry is through a window in the northeastern façade. The church is filled with at least two meters of soil and animal manure so that the floor covering and traces of columns separating the naves and carrying the ceiling

are not visible. There are very large structural problems as may be seen in the façades of the church. Intense destruction is observable in the main walls of the structure. The ceiling of the naos and the roof are completely lost and the upper portion of the main walls has collapsed. The plaster on the walls has fallen off, mortar has been lost and there is plant growth on the remaining architectural fabric.

The fountain near the church has been damaged over time with its upper portion collapsed. There are vaulted structures on both sides of the structure under or above the soil and above the fountain, and the remains of a single-room chapel have been identified by Mehmet Ekiz but are currently not visible (Ekiz, 2015, 21). There are also the remains of a mill on the road downwards from the monastery.

RISK ASSESSMENT AND RECOMMENDATIONS

The surviving structures, the existence of plentiful water sources, the fact that it is situated immediately in front of high rocks, with Hançerli village below and a broad panorama of the valley, indicate that the monastery was founded in very appropriate topography for its function. Currently only the ruined church remains standing, but in its original state it is clear that this was a monastery complex with a chapel, and probably additional areas like the priest's residence, a guest house, refectory, and fountain. It may be inferred that this was once been an important religious center, yet the clearest structure remaining of the monastery is currently the church. The interior must be cleaned up, an archeological study must be performed to identify the church, the buried sections of the structure and the remains of the aforementioned chapel, and survey studies must be prepared. As a later step, the conservation of the church and other structures to be unearthed must be carried out, with the necessary safety precautions taken so that this cultural heritage is revitalized in terms of contributing to the historical wealth of the region.

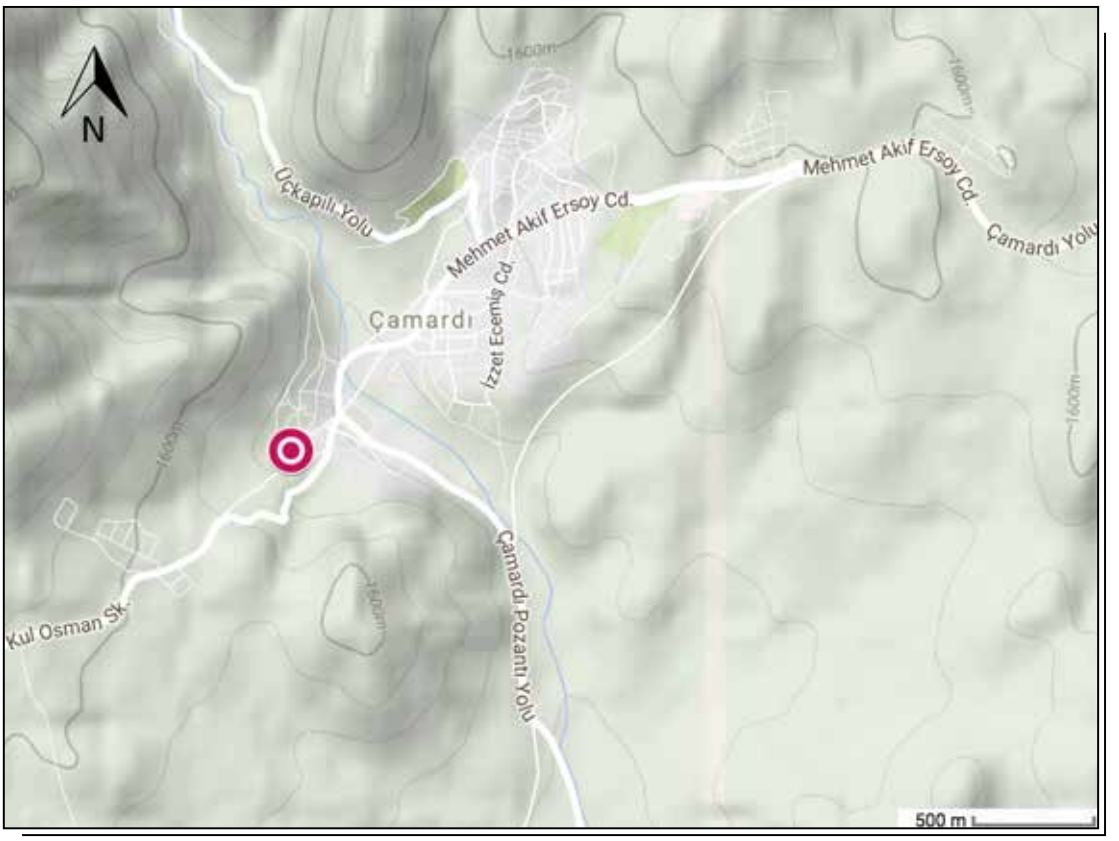
THE GREEK CHURCH IN ÇAMARDI

Location: Çamardı county, Maden neighborhood	
Period/year of construction: 19th century	**GPS:** 37°49'43.2"N 34°58'46.5"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: Konya KVTVKK 15.04.1988-166	

Burcu Günay

HISTORY

Previously known as Bereketli Maden, Çamardı county is southeast of Niğde on the slopes of one of the peaks in the Taurus mountains of Demirkazık. It's known that miners from the Lazistan sanjak in the Trabzon vilayet (province) lived here to work the mines and quarries in



the county (Pekak, 2009, 268). The church was founded by these Greek Orthodox miners and the priests were appointed by the Trabzon Metropolitan Bishopric. There is no inscription on the structure; however, it is estimated to have been built in the 19th century due to its architectural characteristics.

ARCHITECTURE

This church extends on an east-west axis and has a triple nave basilical plan. The naos of the church with a rectangular plan originally had two rows of three columns separating the central nave and side aisles. In the east there are three semi-circular apses. The narthex in the west is understood to have a gallery section. The structure is surrounded by a courtyard wall which does not include the central apse. There are also many trees and gardens around it.

The outer walls of the masonry structure are smooth cut trachyte stone, with the internal walls and ceiling built out of rubble stone and mortar. Additionally, amphorae may be seen in the vaults. The building has a soil floor. The walls are plastered and there are traces of religious figures and blue-colored decorations. The tie rods, candelabra rings and window bars comprise the metal accents in the structure.

The main entrance of the structure is from the narthex into the central nave in the western façade. The other opening south of the main entrance is seen to be providing access from the narthex to the south of the nave. Additionally, to the north of this entrance there are stairs (currently covered in soil) leading to the gynaeceum (Yassıbaş, 2010, 58). There are three windows allowing light into the naos in each of the northern and southern façades. There is a window to the central nave and small openings to the side naves at the gallery level in the western façade. Additionally, there are small openings in each of the two pastoforia. There

is one niche each in the northern and central apses, with two niches in the southern apse.
The church has a plain appearance from the exterior. The windows and door openings are surrounded by cut stone lintels and jambs. In the window jambs the cut stone surface is level with the wall, while the door openings in the western façade are accented by cut stone profiles projecting from the surface. The naves extending from east to west have barrel-vault ceilings. The central nave has been planned as higher than the side aisles. These vaults appear to be covered with a gabled roof. The projections of the apses in the exterior are roofed by semi-domes. The roof has an eave molding.

PRESENT CONDITION

The church is currently abandoned and ruined, and though the western narthex and gallery section have collapsed, its plan is comprehensible and the spatial characteristics may be estimated. The main entrance in the western façade is buried under soil. As a result, access to the structure is currently though a collapsed window opening in the central apse. The three windows on the northern façade of the structure are filled in with soil and closed off by stone from the exterior.
The linking rings and lead in the columns, which are connected by arches and standing on square pedestals, have been removed. As a result, the column and capital in the central axis of the nave on the southern side have fallen into the structure. The ceiling supported by the column that has collapsed has also fallen in. The ceiling is partially destroyed in the southern aisle and central nave, while the ceiling of the northern apse has been damaged. Only the eave moldings on the south and north have not been lost.
In general, the roof of the structure is covered with soil and plants. Though access is easy, as trees and gardens surround the structure, it is difficult to notice from the outside. There is no information panel and no visitors.

The Greek Church
Çamardı county, Maden neighborhood

RISK ASSESSMENT AND RECOMMENDATIONS

The roof of the structure has partly collapsed and as the gabled roof has been destroyed, the structure is open to the impact of wind and rain. The soil accumulation on the western and northern façades has caused even more dampness on the external walls and structural damage. The removal of metal accents on the pillars has negatively affected the structural integrity of the building. The current barrel vaults supported by the columns are in danger of collapsing at any moment. With no environmental protection, the structure is open to destruction through human intervention.

The structure requires urgent structural measures to be taken. It should be protected, entry into it must be controlled, the floor cleaned and the soil load on the northern wall removed. The roof cover must be urgently completed and the structure must be protected from the effects of rain and wind. After restoration, the structure can be opened to the public with a cultural function.

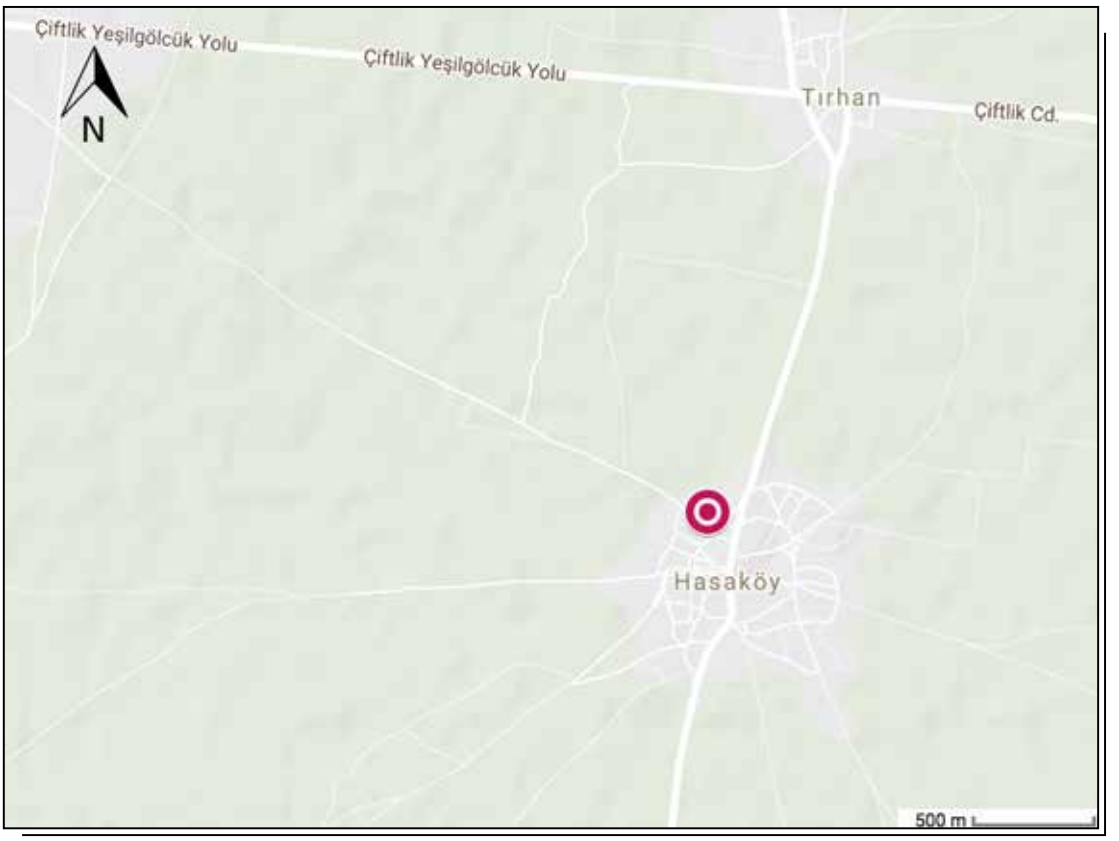
CHURCH OF SAINT MACRINA | AGIA MAKRINA

Location: Niğde Central county, Hasaköy neighborhood	
Period/year of construction: 1843	**GPS:** 38°13'26.6"N 34°42'08.9"E
Present function: Not in use	**Ownership status:** Part of the village legal entity
Date and number of registry: Kayseri KTVKBK 27.01.1995-1529	

Elmon Hançer

HISTORY

Located 28 km north of the provincial center of Niğde, the area where the church is built has been mentioned as a settlement since the Roman Empire, but has existed as one for much longer. The town was renamed Hasaköy during the Ottoman Empire. It was also referred to as Akso and Naksos by people from Hasaköy who settled in Greece as a result of the population exchange. Toward the end of the 19th century, it was home to a population of nearly 4000 people or 600 households (Songur, 2016a, 5, 8), while in 1920 the population of Hasaköy was 2445 all



of whom were Karamanlides (Turkish-speaking Greeks) (Selamoğlu, 2012, 15). With a population of 3687 individuals, equal to 1112 households, at the time of the population exchange, most of these locals of Sasima (Hasaköy) were then settled in the Macedonian region of Greece (Palis, near the Giannitsa Lake) and Crete after the exchange (Songur, 2016a, 8).

Church of Saint Macrina, situated north of Hasaköy village, is dedicated to a saint who was the daughter of a Cappadocian family of nine siblings, Macrina the Younger. This saint shares her name with her paternal grandmother who lived in the 4th century and was the sister of Saint Basil the Great. The name day of the church is the 19th of July (Iliakis, 2012).

In light of information obtained from by art historian Ira Tzouru from the books of local historians Giorgos Mavrohalividis and Anastasios Levidis in the Center for Asia Minor Studies in Athens, this church must have belonged to an old Byzantine monastery. Reading an inscription above the main door of the church from an image in their archive, it is possible to validate that the church, which may still be seen standing, was repaired in 1843 in the same year as the decree of Sultan Abdülmecid. It may be confirmed that the repairs commenced with fairs and the church was reopened and put into service by the Konya Metropolitan Bishop Neophytos as an Orthodox Christian Church in 1843. A seal documenting this data is preserved in the Iordana Hatziisaak archive. Tzourou has reported that in some records there is information about its construction dating back to the early 1700s (Karachristos, 2005). Used as a mosque after the population exchange and until 1970, it was then turned into a storage space (or depot) and is currently abandoned. The church is registered as a 1st degree historical monument. In 2012 mass was held in the church led by the Fener Greek Orthodox Patriarch Bartholomeos. The Niğde Special Provincial Administration (Il Ozel Idaresi) carried out a survey and prepared a restitution project in May 2016, and formulating a project for its restoration is on the agenda.

ARCHITECTURE

The Church of Saint Macrina is on a slight slope, in the midst of a courtyard with cut stone arches over niches and rubble stone masonry walls rising around it. Near the church there is a graveyard, as is understood from the existence of gravestones in the courtyard. A square-plan bell tower made out of smooth and undecorated cut stone is located in the southeast of the courtyard. The church is built on a basilical plan with three naves and is situated on an east-west axis. There is an apse and apsidioles with domes and semi-circular plans on the east façade, with the apse's projection more defined than the rest. On the west is the narthex with its lower level as a portico and upper level as part of the interior of the church. In the north there is a small sepulchre chapel with a single apse belonging to Saint Macrina. The masonry construction is made of basalt cut stone used on all façades and the roof. The inner walls are completely plastered.

The naos is separated into three naves by two rows of four columns connected by pointed arches on the east-west axis; the central nave is wider and higher than the side aisles. The naves end at the apse and aspidals. The apse has two niches and two windows. The niche on the east has a low arch while that on the north has a semi-circular arch. The domes of the apsidioles each contain one window and one niche (Songur, 2016a, 15-18).

The rounded arches linking the columns in the central nave to the pilasters in the north and south main walls support the vaults of the side naves. The pilasters meeting the columns in the west, north and south main walls are linked to each other with broad arches. Underneath each arch, there are rounded arched window openings, with three on the south and two on the north. The interior of the window openings have rectangular flat jambs, while on the exterior they are topped by slightly pointed arches, with iron bars still visible in some openings. This design forms the functional structure and at the same time provides a rhythmic design to the interior. Additionally, there is one niche in the northern main wall and two in the southern main wall.

The narthex, which wraps around the west façade and parts of the north-south façades in a U-form, appears as an entrance with a portico. It also forms the internal gallery floor for the female section (gynaeceum) on the central axis, which opens onto the main nave like a balcony. Northwest of the naos, traces of a wooden staircase leading to the upper level may be seen. The gallery floor and side naves have rounded vaults while the central nave has vaults with pointed arches.

In the west, in the portico below the narthex, there are two main doors allowing access to the interior of the church (Songur, 2016a, 11-12). The rectangular doorway of the main entrance has five concave and convex arches and an inscription cavity complete with an embossed stylized cross above. The doorway has a rich border of muqarnas, pendants and of grape vines in nested bands, framed by a slightly pointed arch. The drooping twin arches of the pointed arch in the center of the narthex provide movement to this front entrance. There is a curtain wall, which hides the western façade of the church and is shaped as a portico on the lower level and reaches up to the roof at the top. This front entrance section is shaped by two smaller and higher pediments on the sides and a large pointed pediment in the center. The rectangular windows seen in the central pediment and in the upper levels of the northern and southern walls open onto the upper gallery. There is also a southern doorway in the church. This rectangular doorway has a cut stone jamb, flat lintel and concave and convex profiled molding with an inscription space above.

The portico (including the side wings) is vaulted with rib vaults, while the narthex and naos have barrel vaults. The outer narthex, which includes the western façade and entrance, has rib vaults with pointed arches supported by ten basic Doric columns. There are tie bars along the springline of the arches. The vault surfaces are plastered. All of the surfaces of the gabled roof, the profiled moldings that wrap around the eaves and the circular eave moldings of the domes reflect the quality in the plain and careful construction of the external architecture.

In the interior of Church of Saint Macrina, all surfaces including the main walls are known to have been plastered over cut stone, which were profusely decorated with a rich repertoire of religious frescos. It is possible that these frescos exhibiting intense colour and compositions were painted at a later date. The frescos on the surface of the vaults can be dated to the first period (Songur, 2016a, 74). The entire church floor was made out of cut stone, including the floor of the apse. As far as can be seen in the central nave, the bases of the columns have square sections, while their capitals are different varieties of the Doric order. The pilasters have flat capitals with three sections. There are tie bars along the springline of the arches.

In the northern main wall, there is a doorway opening into the sepulchre chapel of Saint Macrina. With its small nave and apse, the barrel-vaulted and gable-roofed sepulchre chapel has one window each on its eastern and northern walls, with a doorway opening into the courtyard. The chapel contains a closed tomb of white marble, with a gable-roofed lid, which is embossed with Jesus Christ's cross symbol in a medallion.

PRESENT CONDITION

Currently, Church of Saint Macrina survives in a decrepit and neglected state. Due to the impact of the passage of time and of environmental as well as human factors, great destruction and degradation has occurred. All wooden window fittings within the structure have been carved out, and the stone flooring in the central nave and side aisles has been taken out and stacked inside. A niche for a mihrab has been created in the southern side of the nave wall, and some windows have been covered up with bricks. The main altar stone in the center of the bema has been knocked over. Apart from the northern aisle and narthex door, all original doors have been replaced with iron doors. The lower parapet stones and wooden parapets of the gallery floor and the stone and wooden stairs providing access to this floor have been removed. The iron bars in the windows, cramp irons and tie bars have been removed. The stone columns within the structure have been painted over. There is serious destruction in the sepulchre chapel as well.

Within the courtyard, the water wells have all been filled up and closed. Due to the soft soil upon which the structure is built, there are horizontal

and vertical structural cracks in the vaults and main walls. There is a general loss of materials in many places, abrasions, deformation, as well as corrosion and bending in the iron fittings. Within the interior, large sections of plaster have fallen off; plant growth is visible as well as efflorescence. There are problems related to dampness and the destruction of frescos has taken place due to these intense factors. However, it is still possible to discern the subject matter of compositions that have survived up o this day (Songur, 2016a, 43-45).

RISK ASSESSMENT AND RECOMMENDATIONS

In addition to the regional and local history of Saint Macrina, the church is a significant architectural and historical/cultural asset due to its elaborate architecture, scale, rich frescos and decorations, and the fact that it houses the sepulchre chapel of Saint Macrina. The fact that the building is not structurally sound due to the ground upon which it has been constructed, combined with the destruction that has taken place within it, creates urgent need for immediate restoration. Environmental and landscape planning must also be taken into consideration. The cemetery nearby with its surviving few gravestones must be investigated and researched as part of the conservation project. In later stages, the most basic priority should be to keep the Church of Saint Macrina alive by making sure it is in active use. It is suggested to give the church a socio-cultural function and have it host local/regional activities. The conservation and revitalization of this magnificent church, about which there are currently no information placards or road signs, would also bring fresh energy to its area, as well as promote religious and cultural tourism.

THE PUBLIC BATH IN YEŞILBURÇ

Location: Niğde Central county, Yeşilburç village	
Period/year of construction: 19th century	**GPS:** 38°00'40.1"N 34°40'03.6"E
Present function: Not in use	**Ownership status:** Private property
Date and number of registry: Nevşehir KTVKBK 04.07.2006-764	

Mesut Dinler

HISTORY

Yeşilburç village is located in Gicimik Valley and is bounded on the west by the Zondi (Uzandı) River. Previously referred to as Teney, Tiyana and Eneyi, Yeşilburç village was home to 320 Greek households in the middle of the 19th century (Yassıbaş, 2010, 35). This village with

well-watered and productive gardens had about 1300 residents at the beginning of the 2010s (Selamoğlu, 2012, 13). Located in the center of the village on a hill above the town is a Greek Orthodox church (Ekiz, 2015, 43). According to Pekak (2009, 28), this church in Yeşilburç is the earliest church in the region.

Yeşilburç village is full of many quality examples of historic civil architecture. The hamam (public bath) is easily accessible from within the village; however, it is close to the river and lower in terms of elevation than the village.

ARCHITECTURE

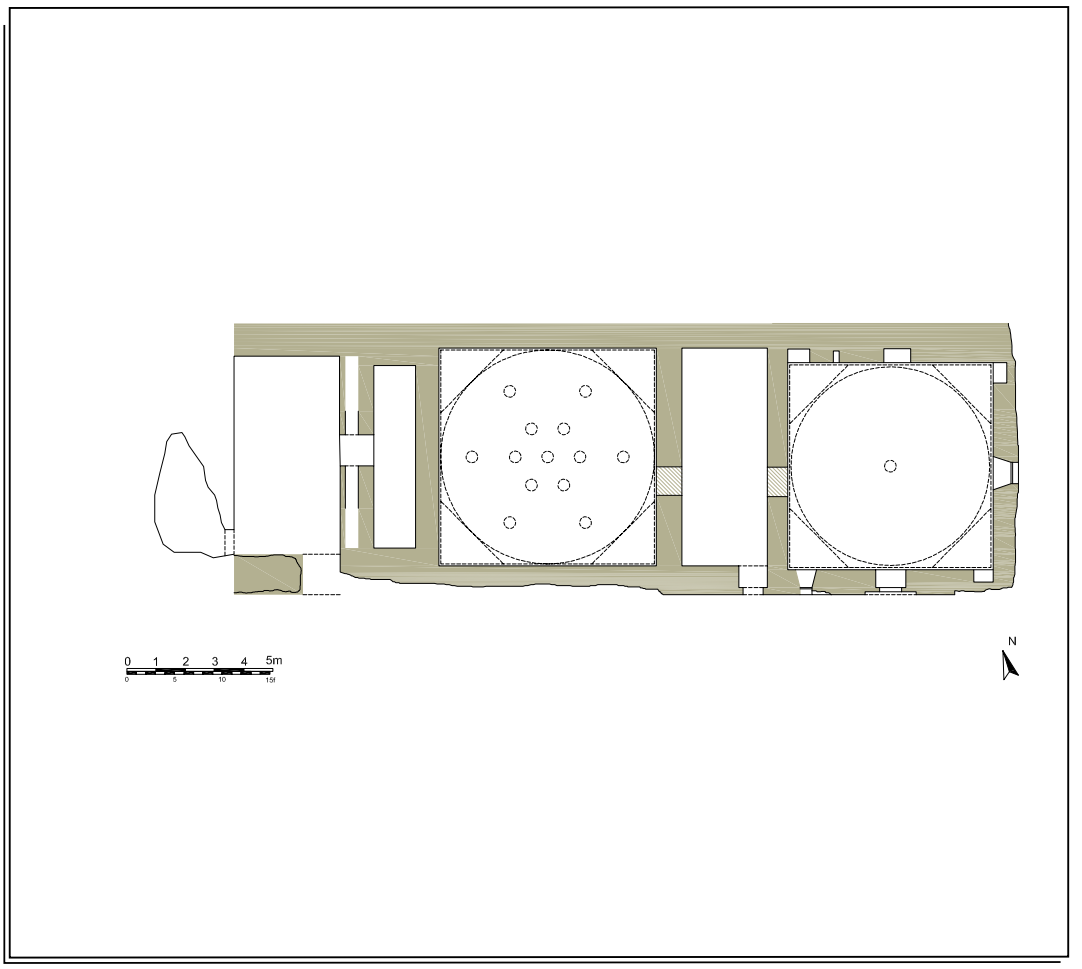
The plan of the hamam has been shaped by the topography, with a line of rooms horizontally connected on an east-west axis. This horizontal mass leans on the slope on its northern side, and there is a rock-carved area at its end probably used as a depot.

The masonry hamam is built out of rubble stone with cut stone facing. The facing on the southern façade of the hamam is "hammer-dressed basalt rock, with pitch-faced and rubble stone in the walls, and yellow-color hammer-dressed stone used in the roof. The flooring of the structure has been removed, but it is understood to have been out of hammer-dressed stone" (Ozkarcı, 2013, 48).

In addition to the entrance, hot room, cold room and heating rooms, the furnace not usually seen by hamam customers is also visible though ruined. The rock-cut depot as mentioned above may be entered through this furnace. The chimney system in the thick wall between the heating area and the furnace appears to have been removed from the walls.

The hot and cold sections of the hamam have similar square plans with domes sitting above octagonal drums. The transition from the

The Public Bath
Niğde Central county, Yeşilburç village



square plan to the dome is by way of blind arches from the corners and pendentive decorations (Açıkgöz, 2009, 115). The openings where the original skylights were located in the dome are visible. Additionally, the clay pipes where hot water passed under the floor of the hamam are also still perceivable.

The elegant location of the hamam within the topography and the way it blends in with the slope is valuable in terms of its relationship with its surroundings.

PRESENT CONDITION

An example of 19th century Ottoman hamam architecture, Yeşilburç Hamam is currently not used and is in ruins. The facing and flooring stones of the structure have been removed and used in other constructions in the village, with the furnace, chimneys, and drains exposed as a result, and the hamam brought to its current ruined state (Ozkarcı, 2013, 48).

There are severe fractures in the structure and plants have begun to grow on the roof. The dome stones have been removed or have collapsed so that the interior is filled with soil. Nearly all of the plaster has been removed. Almost none of the elements of the hamam, such as basins and massage stones remain.

RISK ASSESSMENT AND RECOMMENDATIONS

The structure is in a poor and unmaintained state with almost no measures for its preservation. It is structurally in bad state, extremely open to human depredation and vandalism. It is also unprotected against the forces of nature.

To better understand the area, excavations should be performed within and around the structure. The ruin must be cleaned up and soil removed from within it. Considering the rich examples of civil architecture in the area, Yeşilburç is very lucky compared to other villages. The enthusiasm of its people with regards to tourism also creates great potential for Yeşilburç village and paves the way for its development. Thus the other monuments in the village, the examples of historic civil architecture and its green spaces (gardens, vineyards), which are some of Yeşilburç's most valuable urban elements, must be considered together. The Yeşilburç Hamam, which is one of the highest quality structures in the village, may be repurposed as a hamam as part of the transformation of this village as a whole.

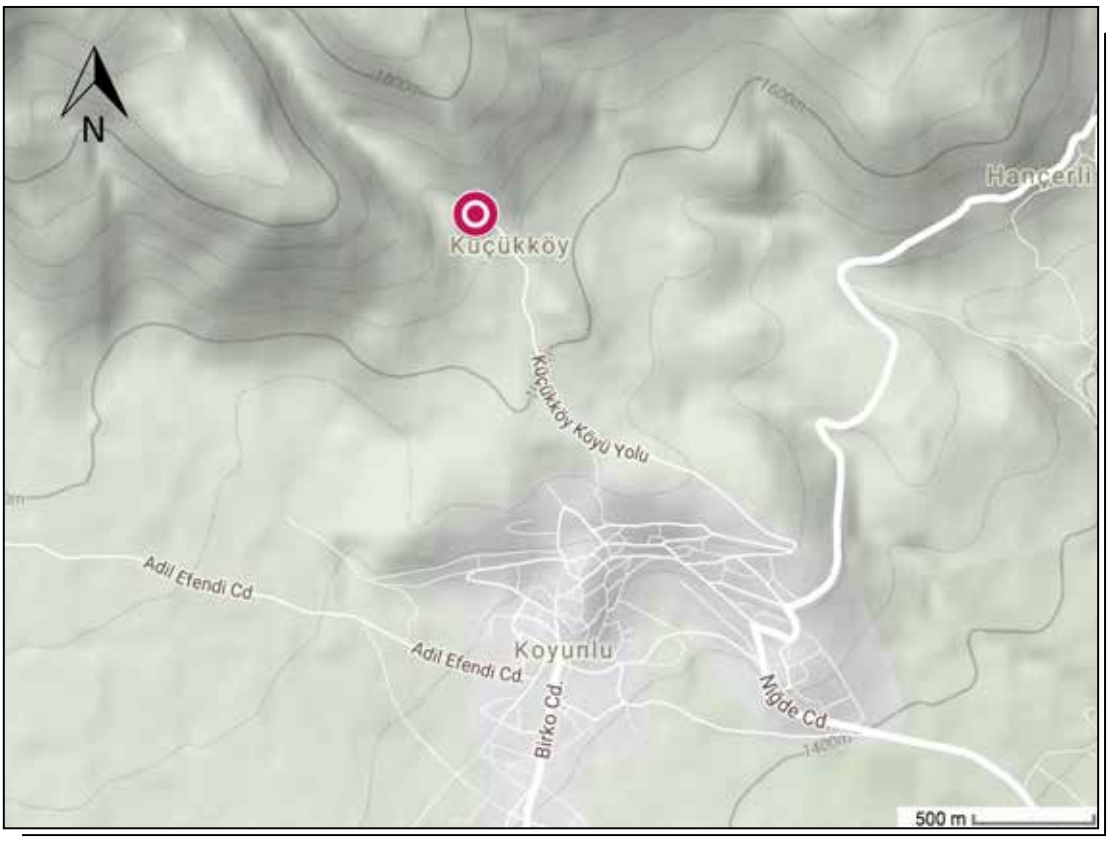
CHURCH OF SAINT NICHOLAS | AGIOS NIKOLAOS

Location: Niğde Central county, Küçükköy village	
Period/year of construction: 19th century	**GPS:** 37°59'54.5"N 34°35'12.0"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: 16.01.1992-1218	

Mesut Dinler

HISTORY

Twelve kilometers northwest of Niğde, the place known as Küçükköy is mentioned in 16th century documents and maps by similar names like Ilisun, Ilimason, Ilosou, Iylusun and Iloson (Hüseyniklioğlu and Arslan, 2009, 306). It is also known that following the conquest of



Cyprus in the 16th century, a ruling for exile was proclaimed in 1572 in order to revive Cyprus after the devastation caused by war. The population sent to Cyprus with this provision included seven households from the Iloson "karye" in the Niğde District of the State of Karaman (Dündar and Aydın, 2012, 238). As with all of Niğde, Küçükköy was home to a Greek population until the years of the exchange, and therefore experienced great changes in the demographic structure after the exchange. According to data from the year 1914, the population of Niğde was 30% Greek and 2% Armenian at the time, while after the exchange there was virtually no non-Muslim population left (Ozkan, 2007, 172). At this time 5 households with 29 individuals (15 female, 14 male) were settled in Küçükköy during the population exchange, all from Kesriye/Kastoria in Greece (Ozkan, 2007, 175).
Küçükköy was founded on the slopes of Mount Melendiz and has a geological structure (volcanic) similar to the other settlements in the area (Altın Bayer, 2016, 10). The church is one of the churches constructed above ground that have reached the present in a largely preserved state, and is located northwest of Küçükköy on a slope extending toward Mount Melendiz. The construction date of the church surrounded by gardens and vineyards outside the village is not known exactly, as there is no inscription; however, according to some sources the church was renovated in 1834 and was dedicated to Saint Nicholas (Agios Nikolaos) (Ekiz, 2011, 45-46). The structure is currently located on sloping ground with a retaining wall. The church is related to other structural remains in its close surroundings and was probably part of a larger structure (monastery). The underground area northwest of the rock-carved church strengthens this possibility. Probably the monastery's spring in the past, this rock-carved area is entered through a small hole and is divided by a wall of smooth cut stone in its interior.

Church of Saint Nicholas
Niğde Central county, Küçükköy village

ARCHITECTURE

The church is situated within a courtyard built of pitch-faced stone. The church has been constructed in an east-west direction and has a triple-nave basilical plan. The naos is formed of naves separated by three columns each and has a rectangular shape. The central nave is wider than the side aisles. The structure is entered from the west through the narthex. The apse is in the east. The female section (gynaeceum) above the narthex is entered from a portico forming a single unit adjacent to the northern wall independent of the narthex[1]. The side naves have barrel vaulted ceilings made out of four sections. The central nave is covered with a dome and pendentives. The narthex is covered by cross vaults. The roof of the structure is a gable roof and covered by stone.

The structure is built of smooth cut dark-colored volcanic stone. However, the interior of the northern and southern walls and ceiling in the central and side naves were covered with pitch-faced stone as may be seen in places where the plaster has peeled off.

Characteristics of the original plan of the structure have been preserved, the original stone floor is largely in place and the side nave flooring is elevated. The entrance to the structure (the original door is not present) is defined by the jambs built of large stone blocks. The south window jambs have cross and flower motifs.

There is a window opening in the apse with niches in the diaconicon and prothesis. The church has circular columns, with frescos on the ceiling and walls. These frescos have floral patterns and representations of saints. In the central nave, as mentioned above, the plaster of the dome and ceiling has been decorated with embossing and ornamentations. Evangelist figures and flower decorations are visible. In a study of the space, Yassıbaş (2010, 72) has written that there is also a sacrificial scene with Saint Ishmael.

1 As stated by Güngör Açıkgöz and Ahunbay (2008) access to the women's section from the outside resembles that of the Saint Basil Church (Agios Vasileos) in Tavlusun in Kayseri. For information on the Saint Basil Church see Şarlak, 2016.

The quality of the iconography and workmanship in the masonry on the outer façade separate the church from the other churches in the region and increase its importance. In addition to the arch decorations, there are dragon figures breathing fire, which have been illustrated in such detail as to even include dragon scales[2], on the eastern and western surfaces of the portico that allows direct access to the gallery floor as mentioned above. There is also a two-headed snake molding all along the apse wall.

PRESENT CONDITION

Though the majority of the characteristics of the original plan and structure have been preserved, there are still some structural problems. As may be observed, the northern wall of the structure is buried in soil and this is becoming a structural problem for the building. The stairs to the gynaeceum have collapsed. The courtyard wall surrounding three sides of the structure (along with the entrance in the east) is still easily discernible, though ruined.

The northern and southern walls have lost parts of their mortar in the upper levels and this problem is even more pronounced on the southern façade. There are fractures in the gallery floor, and later interventions made with cement are observed. In addition to fractures in the plaster, there have also been interventions using cement to the parts where mortar has fallen off. Moreover, a unit south of the narthex has been closed off with concrete blocks and an additional room thus created later. A portion of the stone facing on the roof is missing and this has left the structure open to forces that degrade it.

The window opening in the apse has been closed with rubble stone, yet the window openings in

2 For the possible meaning of this dragon figure and a comparison of it with other dragon figures found on other structures in Niğde see Ekiz, 2011.

Church of Saint Nicholas
Niğde Central county, Küçükköy village

the diaconicon and prothesis remain (although the bars have been removed from the window in the diaconicon). The niches here have been destroyed. The plaster on the columns has peeled. The majority of frescos on the ceiling and walls remain; however, these frescos and decorations are at risk of being lost to vandalism. Of the saint figures on the arches in the central nave which were painted with blue paint, only the silhouettes are now visible. Additionally, the tie bars in the between arches are largely present, though some have been removed.

During field research, it was mentioned that locals used the structure as a mosque at one point; however, there are no traces of such use within the structure (there is no mihrab and the figures of the saints remain).

RISK ASSESSMENT AND RECOMMENDATIONS

The simplest and most urgent precaution required for this structure in a poor and neglected state is to control entrance to the building. The structure has no door and people can easily enter and damage it, which will lead to this relatively preserved structure becoming a ruin in a very short time. In addition to this primary precaution, a comprehensive restoration project should be prepared and the problems mentioned above must be resolved.

It is necessary to research the correlation of the current structure with its surroundings. In addition to the underground rock-carved space thought to be a spring, the relationship to other structural remains in the close surroundings should be determined. Though there are written sources relating to Church of Saint Nicholas in Küçükköy (Ekiz, 2015, 27-29; Açıkgöz, 2009, 115), it is still not sufficiently researched.

To assess the structure, it is necessary to consider the other monuments and examples of civil architecture in Küçükköy; however, this alone may not be sufficient to develop this small village. These structures should be assessed along with other historic structures in Niğde and its surroundings in preparation of plans and projects on a regional scale.

THE GREEK SCHOOL IN BALLI

Location: Niğde Central county, Ballı village	
Period/year of construction: Early 20th century	**GPS:** 38°04'17.7"N 34°39'50.8"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: Not registered	

Mesut Dinler

HISTORY

Ballı village is situated in western Niğde, on the slopes of Mount Melendiz. The old name of the village was Madala or Maledos and it contained 60 Greek households according to a population census in 1830 (Yassıbaş, 2010, 35). In 1920 the village population was determined to be 320 (Selamoğlu, 2012).

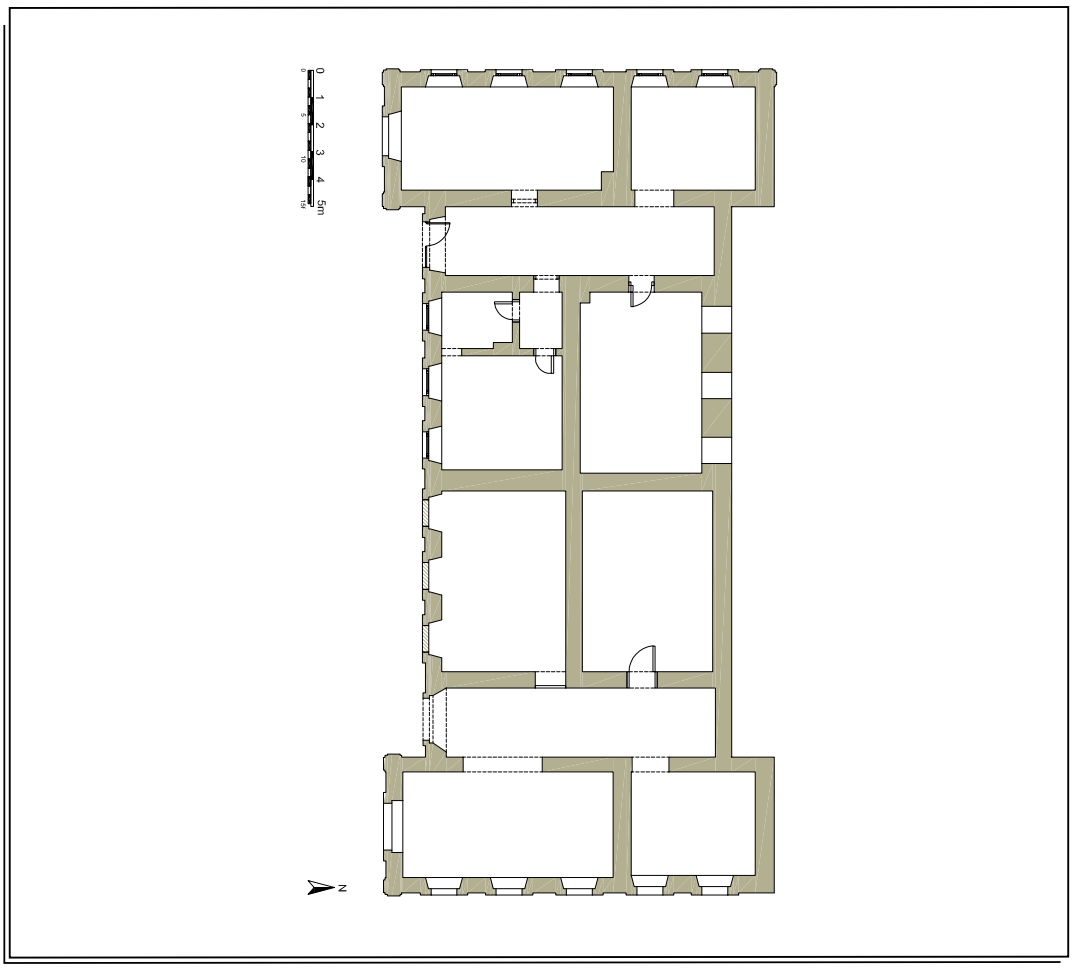
The construction date of the Greek School in Ballı is not clearly known and there is no inscription on the structure. However, according to the research conducted by Yassıbaş in the Prime Ministry Ottoman Archive (2010, 83), the construction permit is dated as 1332 AH (1914 AD). The school is on the western edge of the village, immediately south of the Church of Saint Basil, at a lower elevation and parallel to the church.

ARCHITECTURE

The school is parallel to the church, situated on an east-west axis. The east and western arms are long, with linear and adjacent rooms forming the H-shaped layout of the structure. The southern façade has two entrances and the traces of having been used as a school (old desks, blackboards, the principal's office) are still visible in the western section of this symmetric structure, while the eastern section is empty.

The load-bearing system of the structure is its masonry walls. The roof is wooden above a reinforced concrete ceiling. Both roughly dressed and finely cut stones have been used in the structure. The sills, jambs and molding of the window and door openings are of smooth cut stone. Finely cut stone has also been used for structural integrity in the corners of the building. Apart from these, the remaining walls are in roughly dressed stone. The exterior is unplastered and mortared.

This single-floor structure has two entrance doors and is comprised of two symmetrical wings that are not linked. The west wing used to be the school section. One of the spaces in this wing with large windows and ample sunlight was clearly used as a principal's/teachers room, along with a small kitchen that was added later. It is possible to observe traces of it school function in the other spaces in the west wing. The east wing has a layout symmetrical to



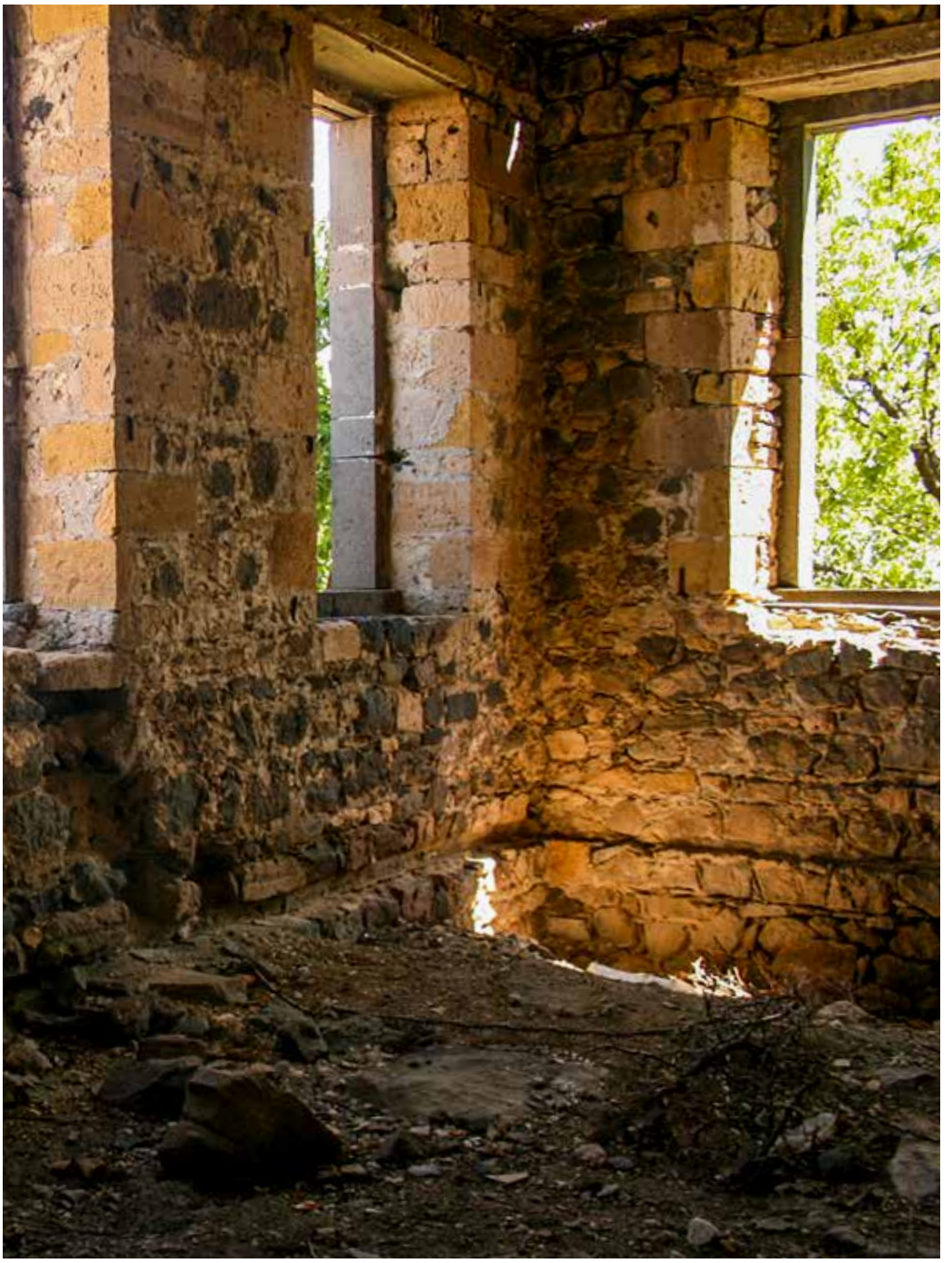
that of the west wing; however, it is in worse shape than the west wing. Compared to the west wing, the east wing appears incomplete. Unlike the west wing, the internal rooms are unplastered with some rooms used as depots. In the southern section, one room was locked and could not be entered. The toilet lies to the east of the structure and has been built independently from the structure.

The openings in the façades follow an a-b-a-b rhythm. Though the majority of windows are not in place, their openings and decorated jambs are present. There are areaways in some sections of the northern façade, yet in some sections the soil leans directly against the structure.

The school is important in terms of its exterior stonework. The corners, sills and profile moldings of the building and the decorations on the window jambs show the quality of this stone workmanship. Another asset of the building is its relationship with the topography and with the church built before it.

PRESENT CONDITION

The roof of the building is in very poor condition and requires an emergency intervention. The lack of glass in the windows means that rainwater can easily enter the building. Some openings in the southern façade have been filled in with concrete blocks. The northern façade is packed with soil, and this load of soil poses structural risks to the building. The plaster has begun to peel. There is no flooring or wall plaster in the east wing.



The Greek School
Niğde Central county, Ballı village

RISK ASSESSMENT AND RECOMMENDATIONS

The school and church should immediately be registered as historic buildings by Nevşehir Directorate of the Regional Board for Conservation of Cultural Assets. The structure should be assessed along with the church. As stated in analysis reports for other structures in Niğde, taking action with regards to this single structure will not be sufficient for the development of Ballı village; there is need for a regional strategy. The Ballı village school and church are valuable structures that can be used as an important parts of this strategy. Depending on the needs of Ballı village, the structure can continue to be used as a school. However, if this is not needed, it should be repurposed along with the church, and given a function that serves the region.

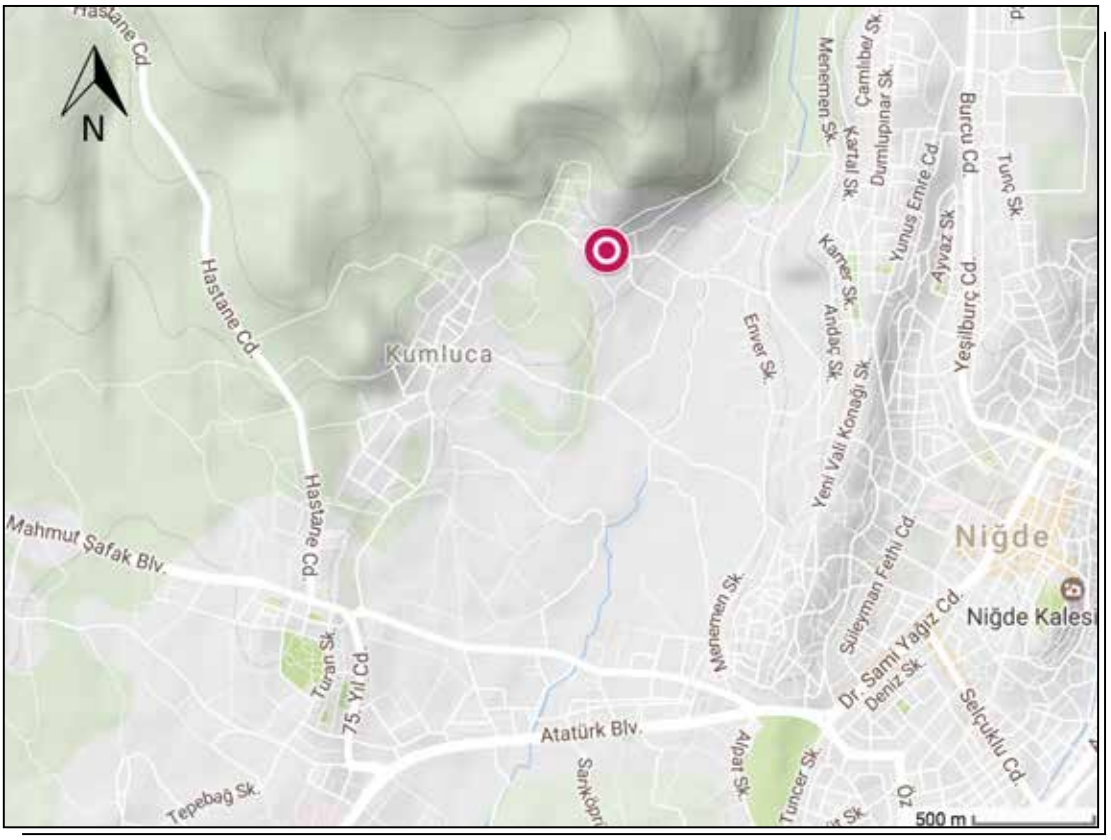
CHURCH OF METAMORPHOSIS | METAMORFOSIS

Location: Niğde Central county, Hamamlı neighborhood	
Period/year of construction: 1846	**GPS:** 37°58'49.4"N 34°39'28.2"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: GEEAYK 13.09.1970-5539	

Burcu Günay

HISTORY

West of Niğde at a 2 km distance from the city is Hamamlı, previously known as Gordiason village. It is known that in 1846 a church was built on the hill where the Monastery of the Archangel (Archistrategos) Michael was located (Parman, 1988, 133-134). The space above the main entrance that probably contained the inscription with information on its construction is empty today. The paint on the moldings around this door and the Karamanli Turkish (Turkish with



Greek characters) inscription upon this are present (Ekiz, 2011, 44). This inscription reads "...from Kayseri Endürlük plastered this sacred church ... may Metamorphosis always aid" (Demir, 2010, 9).

ARCHITECTURE

The church has a three-apse, three-nave basilical plan in an east-west direction. In the west, surrounding the structure with a symmetric "U" shape is a narthex of seven units and a gallery above the narthex. The rectangular naos has stairs leading to the gallery parallel to the northern and southern walls in the western corner. In the east, the internally semi-circular and externally polygonal façade of the triple apse projects outwards. The northern and western façades of the structure are below the street level, with the church surrounded by high retaining walls on these sides. There are courtyard walls on the southern and eastern sides.

The structure is built using a masonry technique, out of smooth cut basalt and local trachyte stone. The interior appears to be covered with lime mortar plaster containing fibers. The gallery parapets, windows and shutters were wooden. The church doors are wooden with a wrought panel cover. Additionally, there are steel torsion rods, boxed window bars, candelabra rings and chains in the structure. Stone blocks were used for the sloped hip roofs above the naos and narthex sections as well as in the roof above the apse and on the floor.

The naos is entered through the main door in the western façade or the side door in the northern nave. Additionally, there is a currently closed opening to steps in the southern wall of the structure allowing access to the courtyard. The naos is separated into three naves by two rows of six columns and by two arch bases that form the apses. The central nave floor level is 10 cm lower than that of the side naves and is nearly twice as wide at 5.60 m. The bema floor is

Church of Metamorphosis
Niğde Central county, Hamamlı neighborhood

10 cm higher than the side naves. The columns rising from square pedestals in the side naves are connected by pointed arches, carrying the pointed vault ceiling of the naves. The height of the central nave is 11.50 m, with the height of the side naves 9.20 m.

The northern and southern walls of the naos have three windows each with arches on the interior and surrounded by stone jambs giving them a rectangular form on the exterior. There are two windows in the semi-dome covering the main apse and one window each in the prothesis and diaconicon. Additionally, each nave has a single window in the center at the second floor level in the eastern façade. The gallery was later divided into two by a wall. This space, called the gynaeceum, is provided light through five windows in the western façade. Additionally, the units of the "U" shape of the gynaeceum contain one window each in the eastern façade. The structure is very rich in decoration. There are plant compositions in the interior of the arches. Frescos may also be seen on the western and southern façades in the interior. The fresco on the western façade is understood to be representing a hunting scene (Yassıbaş, 2010, 63).

The exterior façades are surrounded by eave moldings. There is a floor molding six stone rows below the eave molding on the northern and southern walls. The arches in the naos transfer the load to the main walls; the cut stones are shaped as buttresses and this adds movement to the façades. The window openings in these façades are complete with profiled jambs. The cross motifs extending all the way to the eave level above the window in the axis of the central nave on the western façade are noteworthy. There are stone rosettes above the windows in the side naves in the west.

The corner units of the narthex are covered by domes while the other parts are covered by cross vaults. All of the columns have capitals containing different decorations with varying iconographic meaning. Especially the first column capital north of the main entrance has

a notable decoration of a dragon struggling with a double-headed bird and swallowing the head of this bird. Apart from the column capitals, the dragon figure is encountered on both sides of the cross motif above the main entrance door. There are angel figures on either side of this cross (Ekiz, 2011, 45).

PRESENT CONDITION

Apart from the division in the originally undivided gallery floor and the closure of door openings on the southern façade, no changes are visible. The spatial characteristics are therefore fully discernible. The main walls, apses and narthex of the structure are in place. However, there is mortar loss in the vaults, and structural fractures in the roof of the narthex and gallery sections. Generally, due to fallen plaster, vandalism and dampness in the structure, the frescos have been severely damaged. The floor covering of the interior has reached the present day without destruction.

The structure is a short distance from the city center, and is easily accessible from the main road. There is no information panel, but it is visited by those who know about it. Additionally the church was visited by the Fener Greek Patriarch Bartholomeos and was cleaned up before this visit.

RISK ASSESSMENT AND RECOMMENDATIONS

The interior of the church had been protected from human depredation due to its being locked at present. The fact that the structure is located in a settlement area and that the locals are aware of its existence have contributed to its preservation. The western and northern façades of the structure are below the road level, which obstructs its visibility so the landscape should be arranged accordingly. Preventive conservation work should begin, and it is recommended that the structure be given a cultural function open to the public that does not conflict with its original function.

THE GREEK SCHOOL IN ULUAĞAÇ

Location: Niğde Central county, Uluağaç village, Köyönü locale	
Period/year of construction: End of 19th century	**GPS:** 38°02'53.9"N 34°50'13.2"E
Present function: Not in use	**Ownership status:** Uluağaç village legal entity
Date and number of registry: Nevşehir KTVKBK 28.06.2013-781	

Banu Pekol

HISTORY

Uluağaç village was known as Adrando, Azrando, Nadrando and Nazrando in the Greek dialect of Cappadocia (Eryaman, 2013). Anagnostopulu wrote that before the first quarter of the 20th century Uluağaç village was home to 180 Turkish-speaking Greek families and 60 Muslim families (Nakracas, 2005, 165).

There is no inscription on the Uluağaç Greek School; however, the form and style of its construction indicate that it belongs to the late 19th century. Though originally a school for the Greek Orthodox community; after the exchange of populations and until recently it has served as the primary school for the village. In 1922 it was written that the village with a population of 1229 had "two classes and one classroom for boys in the Uluağaç School" and that there were 65 students and one teacher in that year (Hayri, 2016, 54). However, it is not clear that this school is the same one as in the report.

Among the remaining Greek schools in Niğde (in Uluağaç, Ballı and Hasaköy), the school in Uluağaç has a monumental scale compared to the other two, indicating the social importance of the village in the 19th century.

The structure was registered as a 1st level historical monument in 2013. The Niğde Provincial Special Administration had 3 Kare Construction Company prepare a survey and restitution project in May 2016, and its reports are still with the Board of the High Council of Immovable Monuments and Antiquities as of January 2017. This report has taken advantage of these project reports.

ARCHITECTURE

The Greek School in Uluağaç is a two-storey masonry structure with a rectangular plan and is situated in a north-south orientation. The eastern, western and northern façades are of hammer-dressed stone, while the southern façade is of pitch-faced stone. The stones at the corners of the southern façade are smooth-faced. The walls of the interior are painted plaster above rubble stone.

A single floor rectangular addition was later added leaning against the northern façade. The addition of this single floor annex expanded

the school towards the north. The annex has cut stone workmanship, with cement beams used above and below the window openings. Additionally, there are remains of a courtyard wall east of the school, along with the remains of a stone path. There are streets to the east and west.

The roof and ceilings of the school building have been renovated with periodic repairs. The four-faced hipped roof has been covered with clay roof tiles and has four rectangular brick chimneys. The later annex has a flat terrace roof. The façades are of cut stone, with horizontal wooden beams and cut stone jambs. There is molding at the ground level of the first floor on the façades as well as a roof molding. The windows have iron bars.

The most noteworthy main element on all the façades is the entrance door on the eastern façade, which comprises the main entrance of the school. This door with smooth stone jambs has a jamb extending below its lintel that has been designed to resemble a two-dimensional column capital at the center of the door. Above the lintel there is a transom window with a rounded arch. There is a profiled molding around the door and the window, extending to the ground. There are traces of stylobate on either side of the door.

The ground floor is comprised of an entrance hall, rooms and classrooms and its floor is flagstone. The windows on the façade overlooking the road (east) narrow toward the exterior.

Entered through the eastern door, the corridor has a rectangular plan with three doorways to the north, two to the south and stairs leading to the upper floor in the west. The rooms have different sizes but are all rectangular. The ceiling is comprised of wooden beams tightly laid in a north-south orientation. Apart from the corridor, all the ceilings of the rooms on the ground floor are stone pointed vaults supported by arches (five in the largest room with three

The Greek School
Niğde Central county, Uluağaç village, Köyönü locale

in the other four classrooms). The vault in the largest room is in an east-west direction, while the vaults in the other rooms extend in a north-south direction.

The room in the southwest, the largest space on the ground floor, is entered through doors in both the north and west. There are five niches with pointed arches in the north and six in the south. In the east of the southeastern room there are two window openings, with a rectangular niche in the west. The northwestern room has rectangular niches in the west and north, with two window openings in the east. The northern side of the northeastern room contains a window opening with a rectangular niche in the west. Though there are iron bars on the window in this room, when adding the annex to the north, it was closed off with rubble stone masonry built right next to the exterior surface. Of the three rooms north of the corridor the room on the central axis has a rectangular niche in the west, while there is a window opening to the north (later expanded to form a door to the hall in the annex).

In the first floor, there is a hall above the corridor below and a pair of rooms to the north and south, with stairs leading to the ground floor in the west. In the western main wall of the hall there is one window opening, with two windows in the eastern main wall. All windows on this floor narrow toward the exterior. Apart from the southwestern room with stone floors, all the rooms are floored with wooden boards. The ceilings are plywood and the walls are painted plaster. There are three window openings to the west of the western room and the east of the eastern room. There is one doorway in the north of the southeastern room, with three window openings in the east and one recess for a built-in closet in the west. In the southwestern room, there are two windows in the west, one closet and two windows in the south. The northwestern room has two window openings, one closet, and a window opening in

the north. In the northwestern room there are three windows in the east, with two windows in the north.

The annex is entered through an expanded opening in the wall of one of the rooms of the original structure. It has a rectangular plan in the north-south direction and it encounters a hall with a window at the north end. East and west of this hall are two rooms that do not extend beyond the eastern and western limits of the original structure. The eastern/western walls of these rooms have three windows. The ceilings of all the rooms in the annex are reinforced concrete, the floor is of terazzo, and the walls are plastered.

PRESENT CONDITION

Currently the school is abandoned and unmaintained. As the door is unlocked, it has been vandalized. After being abandoned, its usage as a barn and depot has harmed the structure. There is a single-storied rubble stone building adjacent to the southern façade, under different ownership. Though it is close to the main road there are no visitors apart from those that know about it, with no information panel.

In spite of all the negative developments, the school plan and spatial characteristics are fully legible. Together with the annex built at a later period, it has survived to the present with relative integrity. There are occasional wooden window frames and shutters in place, so the original window design is known. The remains of courtyard walls are rubble stone and mostly in ruin. Within the courtyard, there are the remains of stone paving leading toward the structure.

The banister to the north in the stone corridor on the ground floor has been removed in a later period, so that the staircase has been turned into a double banister one. The floor has later

been covered in terazzo. The flagstones in this section which was later turned into a barn, have been removed and then left as an earthen floor. The walls of the ground floor are plastered.

In the first floor hall, the flooring to the northeast has been partly destroyed. The original stone main wall between the two northern rooms on this floor has been removed and a wall has been built from concrete blocks. All the wooden flooring in the first floor rooms has been renewed, and the ceilings replaced using plywood. Some of the doors and shelves of some of the built-in closets are missing.

A large portion of the clay roof tiles of the structure have been destroyed and lost. As a result of this, the wooden eave plates, the wooden roof construction and first floor ceiling cover have suffered serious loss of material and rotting. The chimneys on the roof have partly collapsed or are sagging. Due to the general water problem in the roof and lack of glass in the windows, a large portion of the plastered surfaces within the structure are peeling and falling apart, with hairline fractures in the main walls.

The facing on the façades, especially the molding stones, have suffered deformation, efflorescence and erosion due to dampness. The stone shapes beside the main doorway are destroyed and deformed. The wooden beams in the façades are rotting and have started losing their integrity. There is corrosion, bending and deterioration in the window bars.

The wooden staircase used to access the upper level is rotting and losing its ability to carry weight. The railings on the upper floor gallery are no longer in place. All of the wooden doors and windows have lost parts of their material, are rotting and infested with termites. Fires lit inside and outside the structure have created soot and caused color changes on the stones.

As the beams for the annex were installed by the removal of part of the main wall, this has damaged the structural balance. Due to sinking and deviations in the structure, the vault surfaces and main walls contain structural and hairline fractures.

RISK ASSESSMENT AND RECOMMENDATIONS

In addition to the effects of wind and rain, the walls are completely open to vandalism and contain hairline and structural fractures. Accessing the upper floor is risky, with danger of breakage or collapse in the wooden flooring. At the same time, the ongoing degradation of the wooden roof is a serious problem. The entrance should be locked immediately to prevent vandalism. Then the necessary efforts for preservation and repair must be carried out. When compared with other structures in the region (as the outer facing has not been destroyed), it will not be difficult to renovate this structure.

The floors of the wooden load-bearing system, roof beams, stairs and wooden beams in the façade should be renovated appropriately. The concrete block wall between the two rooms to the north should be rebuilt with stone in line with the original construction technique.

In addition to many examples of civil architecture around the school in Uluağaç, there is a church immediately opposite the school, so a significant portion of the historical village texture has survived. It is necessary to preserve these characteristics. The structure is immediately beside a main road and the fact that it has been designed as a school is an advantage. In fact, this structure may be renewed after repairs to fulfill many functions including education/training classes for small groups.

The landscaping of the building's garden should be completed, with the courtyard walls repaired and put back together. It is necessary to place road signs and an information panel about history of the school and Uluağaç with maps of other historical structures in the area.

SIVRI CHURCH

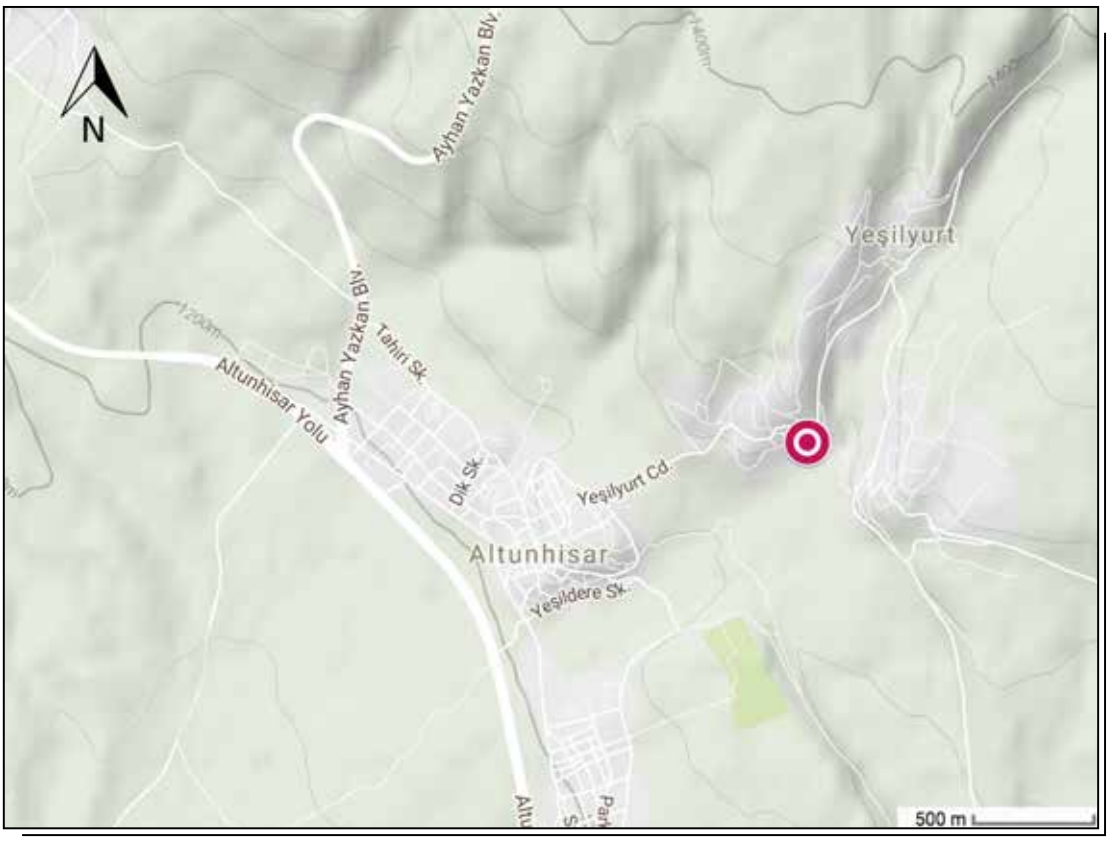
Location: Altunhisar county, Yeşilyurt village	
Period/year of construction: Mid-Byzantine period	**GPS:** 38°00'07.7"N 34°23'01.4"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: 30.09.1999-1110	

Vilma Hastaoglou-Martinidis

HISTORY

The church is situated in the eastern part of Yeşilyurt village, on a sloping terrain overlooking the ravine between Yeşilyurt and Altunhisar villages. Today it is half-buried into the slope and mostly covered by the road that runs along its northern wall.

The church is one of the few surviving freestanding masonry churches of central



Anatolia dating from the mid-Byzantine era, in a region best known for its rock-hewn churches. More importantly, it is the only Christian ecclesiastical edifice in the Altunhisar district. Nothing is known as to whom the church was dedicated.

According to sources, the history of the church must be connected to that of the Byzantine fortress/stronghold of Antigous that used to exist where the modern Altunhisar (το των Τυράννων κάστρον, ὁ Αντιγούς κέκληται) now stands, as mentioned by the 10th century historian Leo the Deacon and more recently by Prof. W. Ramsay (1890, 141). In another study, Ramsay (Ramsay and Bell, 1909, 297) mentions the existence of a nun's monastery near the fortress. In this respect, the small size of the church suggests that it was most probably the chapel of this monastery. A careful examination of the remains of the ancient half-buried structures in its southwest would establish whether they actually belong to that monastery or not.

During the following centuries of Ottoman rule, the place was known as Anduğu. It was abandoned by the Christian population and in 1518 there remained only 13 households and 17 soldiers (nefer) in the area (Aköz, 2014, 91). The church was unused until the 18th century, when part of the drum was turned into a prayer space (masjid) after wooden flooring was constructed at the height of the pendentives.

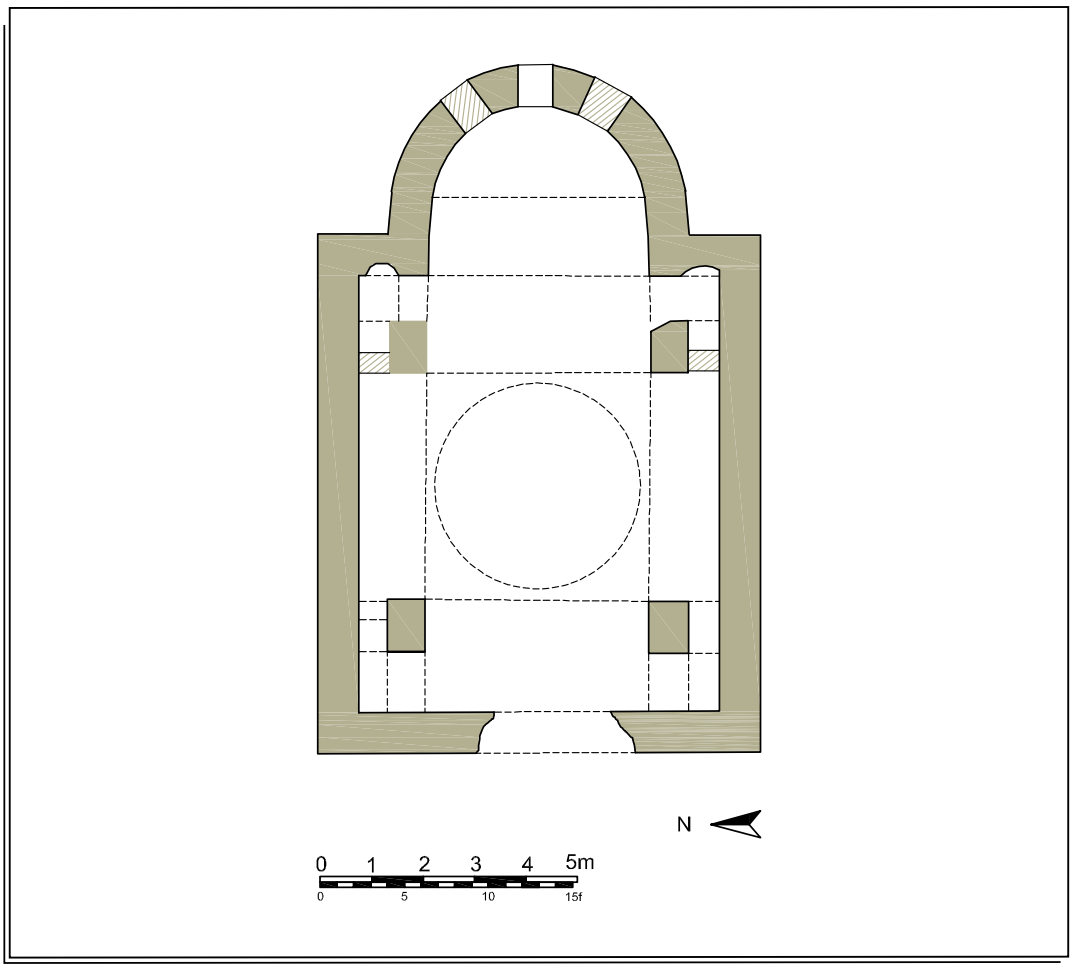
ARCHITECTURE

The structure is a single-chambered church that follows a cross-in-square design, with a central dome resting on four pillars and four rectangular bays that constitute the arms of the cross. The western and eastern bays are wider (2.2 m) than the northern and southern bays (1.3 m), creating the rectangular layout of the naos, which measures 7x9 m (minus the apse). The main bays are roofed by barrel vaults, as are the tiny bays behind the pillars.

Sivri Church
Altunhisar county, Yeşilyurt village

The eastern bay, which served as the bema, ends in a horseshoe shaped apse (4.3 m in width and 3.29 m in length) crowned by a half-dome, 2.85 m in height; it is flanked by two small niches. The apse is roofed in its lower part by large blocks in a horizontal direction; its inner surface is circular, and the outer one is pentagonal, with three axially placed openings at the lower part.

The most characteristic element of the church is its central dome (4.3 m in diameter), erected above an octagonal drum (ca. 4 m in height), very large when compared to the small size of the church. Four single-lobed windows pierce the axial segments of the drum, flooding the nave with light. The dome rests on pendentives which transition to four rectangular pillars, of circa 0.7x1 m each. The openings between the

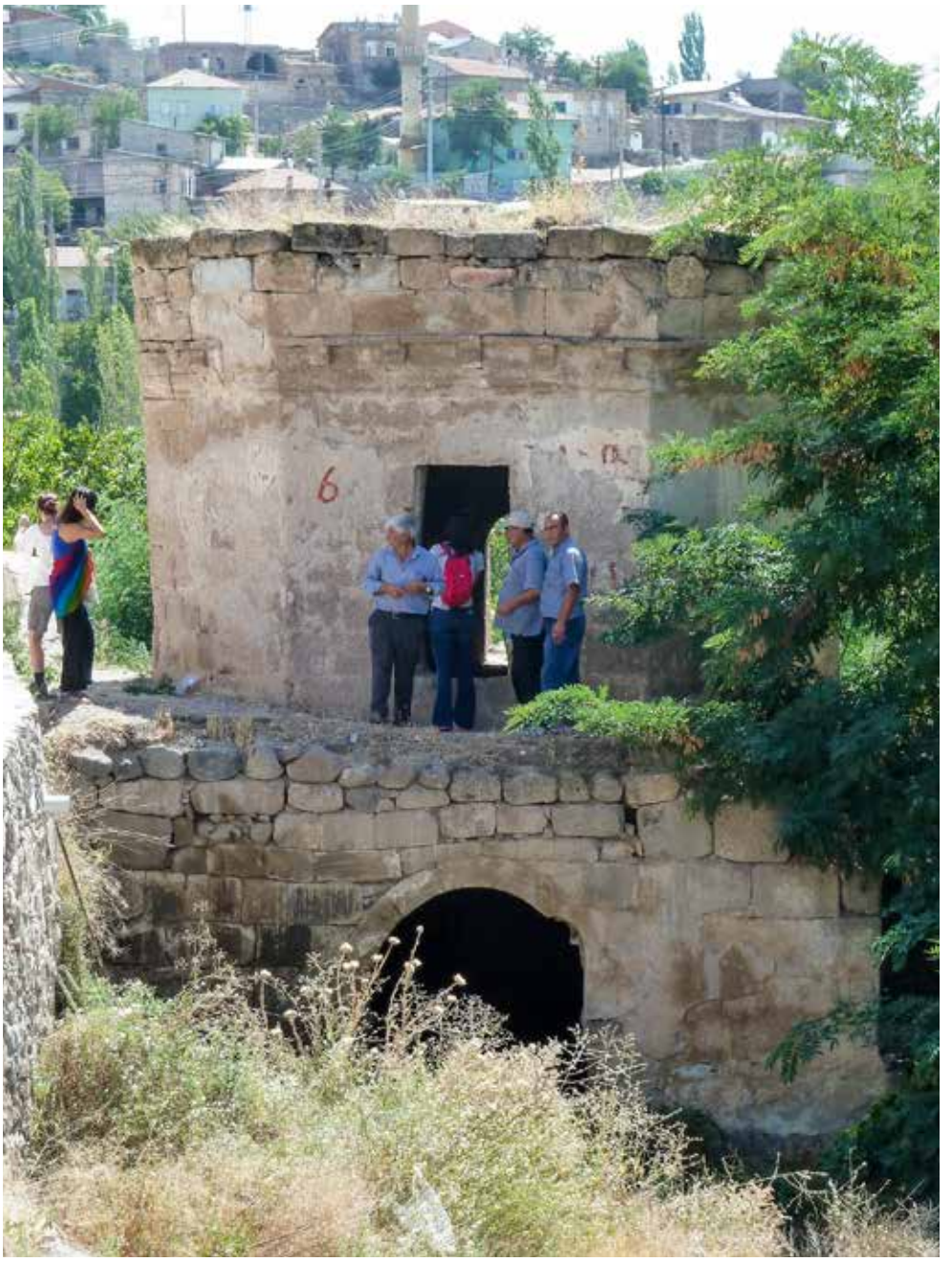


main bays and the tiny bays behind the pillars are covered by horseshoe arches, a common feature of central Anatolian churches in that era (Ousterhout, 2015, 10).

All windows have horseshoe arches. One is two-lobed and on the western wall, the other is the window of the naos above the horizontal molding on the southern wall. In the lower part of the southern wall there is an almost buried opening surrounded by a rectangular lintel and pilasters. This must correspond to the original entrance of the church, given the flat ground at that side of the building allowing the most appropriate access into the structure.

The building is well built, and the walls are about 70 cm thick. The exterior masonry is carefully cut, unsophisticated but with stones well-fitted together. The interior surfaces are of mortared rubble. All the important sections, especially the upper ones, are made of regularly cut blocks comprising their entire width: the pillars, domes, arches, sides of windows are almost completely built of stones of this size.

The appearance of the church is rather stark with no particular adornments: No exterior decoration, except for the dentil molding that runs around the exterior of the drum, serving the purpose of a dripstone; today it is preserved only at the five sides of the drum. On the interior, there are two horizontal cyma moldings with one on top of the pillars at the springing of the vaults, the other under the springing of the dome. Sparse traces of painted plaster survive throughout the building, indicating that the inner surfaces were originally entirely covered in frescos.



Sivri Church
Altunhisar county, Yeşilyurt village

PRESENT CONDITION

The structure is entirely abandoned today, half buried in the sloping terrain from its northern and western sides. It is "lost", unnoticed among the village dwellings, and almost hidden by the road that runs along the northern wall of the church, distinguishable only by its drum, which stands above the road level. This road, in complete contact with the building, allows free access to the top of the church, around the drum and the flat roof of the apse.

The building is in relatively good state, with no major damage. The original entrance of the church on the southern wall is covered by the thick layer of dirt and rubble, filling the interior. For the same reason the original height of the church (today measuring 9.82 m) cannot be properly established. Sparse traces of the original frescos survive on the interior surfaces. Two of the three apse openings are closed off with rubble, and the damaged and enlarged windowsill on western wall is currently used as the entrance to the structure.

The use of the drum as a masjid in the 18th century has caused notable alterations to the original church, which are obvious in its present state: in the interior, a niche was created as a mihrab on the northern side of the dome, on top of which there is the sacred inscription "La ilahe illallah Muhammede Resulullah". The western window of the drum was enlarged as a door allowing access to the prayer space. On the exterior, the roofing of the church was flattened, and the upper stone courses in the apse and the drum were repaired with rubble. A Muslim tombstone was used as construction material in doing this. An inscription incised on the block outside the western window of the naos, "Hijra 1185" (corresponding to the year 1771) gives probable the date of these interventions (Pekak, 2008, 101).

RISK ASSESSMENT AND RECOMMENDATIONS

The existence of the structure demonstrates the important role the region has played over the centuries in terms of religious and cultural development. It is the only structure of the mid-Byzantine era that survives in the area as a reminder of the 10th century Byzantine stronghold of Antigous.

Though registered as a historic building in 1999, no conservation action has been undertaken so far, and the church is left to abandon, exposed to weather conditions and unprotected from vandalism.

Until a proper architectural restoration and structural consolidation study may be carried out, immediate rescue measures are necessary to protect the structure. The dirt and earth inside and outside of the structure needs to be removed in order to reveal the form of the church. All openings must be covered to prevent vandalism.

Excavations must be conducted to survey and document the traces of the half-buried remains in the immediate surroundings of the church, in order to establish the veracity of predictions regarding its original layout as the chapel of a Byzantine monastery.

A serious threat is posed by the road that runs in full contact with the northern side of the church. As a rescue measure a solid yet elegant structure must be placed along this side isolating the church from the road at road level, while the reinforcement of the supporting walls is underway. Also, an appropriate landscaping study that includes the entire site where the monument stands needs to be implemented.

THE PUBLIC BATH IN FERTEK

Location: Niğde Central county, Fertek neighborhood	
Period/year of construction: 1853	**GPS:** 37°58'05.7"N 34°37'17.4"E
Present function: Not in use	**Ownership status:** Niğde Special Provincial Administration
Date and number of registry: Konya KTVKBK 16.01.1992-1218	

Banu Pekol

HISTORY

Fertek was a town where Orthodox Christians and Turks lived together before the population exchange. According to sources, in 1895 Fertek was home to 1200 Christians and 1300 Muslims; in 1905 there were 1500 Christians and 2500 Turks, while in 1907 there were 360 Christian households (Dinçer, 2008). In 1920, there were 1388 Karamanlides (Turkish-speaking Greeks) and 1590 Muslims living here (Hayri, 2016, 100). Anagnostopulu wrote that in the first

half of the 20th century Fertek (with its other name recorded as Uzümlü) was among villages with Orthodox populations and was home to 200 Turkish-speaking Greek families and 400 Turkish families (Nakracas, 2005, 166).

The Karamanli Turkish (Turkish written with Greek letters) construction inscription of the Fertek Hamam confirms that it belonged to Greek Orthodox Turks. With its construction beginning in June 1852, it was completed on 31 March 1853. It underwent various repairs until the early 1990s and continued to be used as a hamam (public bath).

Some sources state that it was built with money collected from the public (Bahar, 2009, 478-9). On the inscription, the names of Karamanlides Orthodox Greek families like the Hacı Zambazade family, Turşucuoğlu Silianos and Iosif Kalfa from Zile are mentioned and the income from the hamam is understood to have been donated to the school belonging to the church in Fertek.

The content of the inscription is translated as (Güngör, 2008, 250-251):

In the enlightened time of his majesty Abdülmecit
Here, in June eighteen hundred and fifty two
The building of this hamam was permitted
Completed at the end of March fifty three
Those steadfast in this purpose
Deceased charity-giver Hacı Zambazadeler
Those offering these refreshing baths
The deceased patriotic close neighbors
For the special intentions of Turşucuoğlu Stilianos
Iosif Kalfa son of Şahmur from Develi Zile
Its waters energized out of nowhere
Healing the ills of whoever may suffer
Donating all proceeds to Sholiona (the school)
Lord protect from all powers
1853 March 31

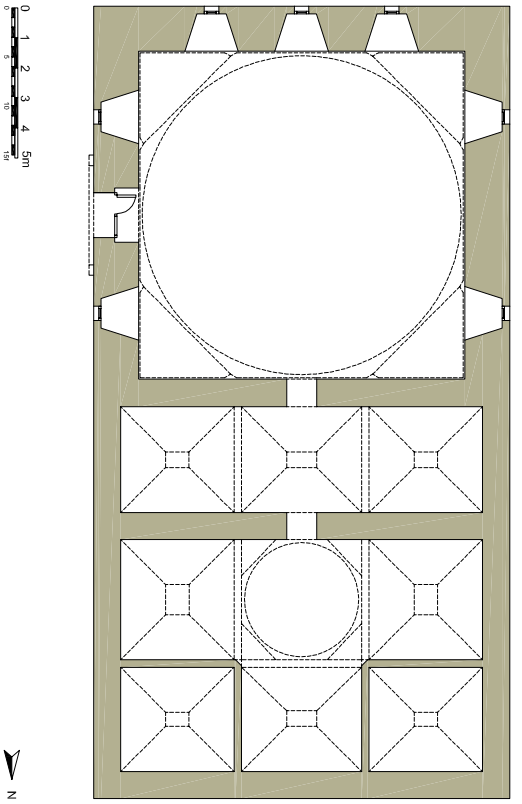
ARCHITECTURE

The hamam is surrounded by a road along the eastern and northern sides, and houses on the southern and western sides. It is nearly 2 m lower than the road level and is located on ground that slopes slightly in the north-south direction. As the floor level of the hamam is lower than the road, it has a sloped entrance.

The main body of the structure has a rectangular plan with the furnace located perpendicularly in the northwest corner. The hamam is entered through a door on the east that leads into the cold room (the dressing room). The rooms of the hamam are ordered from south to north as the cold room (frigidarium), warm room (tepidarium) and hot room (calidarium). The cold room has a rectangular plan with a dome, which has a drum with internal squinches, and external octagons. There is a lantern over the dome. Inside are spaces for undressing and a small, central fountain. Currently the fountain is made of modern materials; however, based on the hamam typology it may be presumed that an earlier, original fountain existed in the same position before. The niches in the eastern, western and southern walls were probably cupboard niches. There are three windows each in the southern and western walls and two in the eastern wall. Together with the transom window above the door, there are nine windows allowing much sunlight to enter this space.

The warm room is entered through a door in the northern wall of the cold section. It is oriented in the east-west direction and has a rectangular plan separated into three transverse sections. It is covered by a cavetto vault. In the western section each wall has an arched niche, and in the central section there is one arched niche to the west of the northern wall. A wall added later to the east of the warm section contains the toilet and shaving sections that were therefore also later additions.

On the central axis of the northern wall of the warm section, a door allows passage into the hot section. This area is separated into six sections by arches and walls. The central section has a dome, with the traditional octagonal massage stone (göbek taşı) in the center. The other sections have cavetto vaults. Iwans provide transition



from the domed area into the northern, eastern and western sections. The sections in the other corners may be accessed through openings in the wall. Each of the six sections has raised bench-like platforms around their interior walls. The western and eastern recesses have two basins, while the other sections have three; some are original and some are new. The floor and certain parts of the walls are marble. There are small skylights in the dome and cross vaults to provide light. After the cold section, towards the north, there is first a rectangular water depot and then the furnace.

When the exterior façade is examined, it is possible to see that the main walls of the cold section are higher than the other sections; the octagonal drum of the dome and the lantern above it accentuate this effect. The dome of the hot section is smaller and lower so it is not perceivable from the outside. The warm section, hot section and water depot are slightly wider than the cold section, and appear as a single body from the outside. This expansion is not original, but is written to be due to repairs that took place in 1984. During the same repairs, cement was poured along the stone-flagged path from the courtyard wall to the hamam door and the original courtyard entrance was changed (Ekiz, 2014, 97).

All the floors in the cut-stone hamam, apart from the cold section, are covered in marble. The cold section is covered with both marble and basalt. The interior of the structure is of smooth-faced stone, while roughly-dressed stone is used for the exterior.

There is little decoration on the structure; the double-door main entrance in the east has a semi-circular, transom window with iron

bars. The door and transom window have a rectangular molding that embraces both and appears like a pediment. As mentioned, above this molding is a fourteen line Karamanli Turkish inscription on a rectangular-shaped marble slab.

The sills and lintels of the doors and windows have white and yellow stones and, similar to the white exterior façade, there are horizontal series of yellow stones at different levels to produce visual variety. There is a smooth eave molding around the whole façade of the structure.

PRESENT CONDITION

The hamam is currently moderately intact; however, since unsuitable additions and repairs were later made and it has been abandoned for nearly 15 years, structural degradation has taken place due to lack of protection and maintenance. At the same time, the interior houses the unused benches of the village and the hamam is partly used as a depot. As the door is not locked, entrance to the hamam is unchecked.

The changes in both the interior and exterior of the structure that have occurred over time are still visible. In the cold section, the walls and ceiling have been whitewashed, then elevated sections of reinforced cement have been built and wooden changing rooms have been added above them. The marble slabs on the massage stone have been renewed, thus it is not clear whether the octagonal form is original or not. Again in the hot section, the eastern and western iwans were later divided to create two pairs of small cells. At the same time, the hot section walls have been plastered with mosaic cement up to a meter high, and the remainder has been whitewashed. The walls are now partly cement plaster in the sections other than the cold section. Currently the roof is also plastered with cement.

Because of the cement plaster, the main construction material, which is stone, cannot breathe. This has led to widespread efflorescence, moss growth, and falling plaster in the interior. Mortar has been lost in the dome and cracks may be observed. As the cement has

not quite adhered to the stone, plaster has fallen off the exterior (especially the roof) with plant growth beginning on the dome. Graffiti can be seen on the external façade. Additionally a large satellite dish has been added to the roof of the hamam recently, adding weight to the roof and disrupting the integrity of the original structure. As there has been no glass in the small skylights for a long time, rainwater entering the building has caused dampness related problems.

During renovations that took place probably within the last 50 years, electrical lines, as well as heating systems and radiators, have been added upon the plaster on the walls.

RISK ASSESSMENT AND RECOMMENDATIONS

Fertek Hamam can still be useful in our day due to its functional characteristics. Compared to other structures investigated in the region, the hamam is in better shape. Therefore, it has the potential to become functional once again with an easier conservation project. However, it is necessary to remove the inappropriate later interventions from the original building and implement a conservation project.

All of the later reinforced concrete additions, the plaster, plumbing and the satellite dish must be removed. Reinforcement and protective actions should be undertaken. Visually, the interior must be furnished so as not to disrupt the original texture, and infrastructure must be installed in order to provide for the daily needs of the hamam. It is recommended the hamam be made functional again based on a management model including the locals living in the village.

Having this chance of fulfilling its original function, an information plaque should also be added to Fertek Hamam explaining the history of the structure. It must be emphasized that it historically met one of the basic needs of the village, but at the same time is a common heritage with important social aspects.

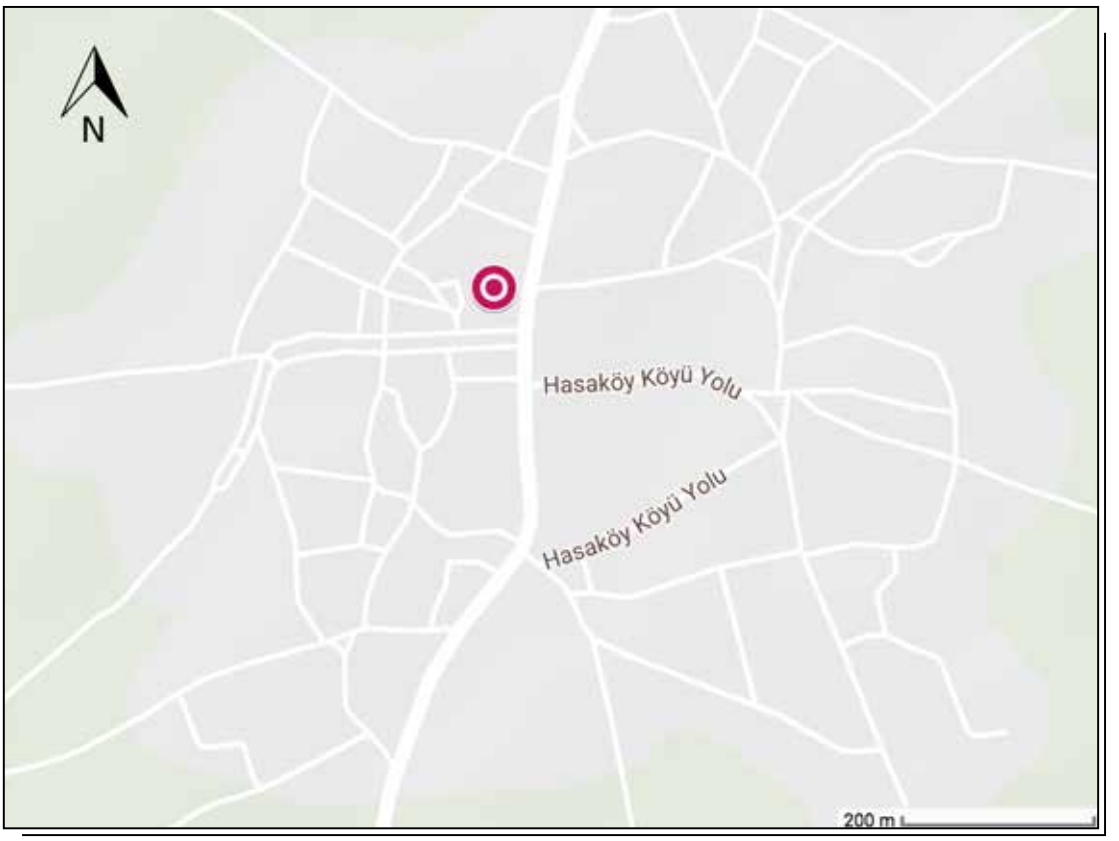
THE GREEK SCHOOL IN HASAKOY

Location: Niğde Central county, Hasaköy neighborhood, Köyiçi locale	
Period/year of construction: 19th century	**GPS:** 38°13'09.6"N 34°42'14.0"E
Present function: Not in use	**Ownership status:** Village legal entity
Date and number of registry: 24.05.2013-750	

Elmon Hançer

HISTORY

Located at a 28 km distance from the Niğde center, the settlement has been referred to as such since the Roman Empire of ancient times, but its historical existence extends much further back in time. It was named Hasaköy during the rule of the Ottoman Empire. Its previous name was Sasima. The people from Hasaköy who went to Greece with the population exchange



remember it as Akso or Naksos (Songur, 2016a, 5). The population of Hasaköy was 2445 in 1920, all of who were Karamanlides (Turkish-speaking Greeks) (Selamoğlu, 2012, 15).

Developments and institutionalization in terms of education began very late in Sasima. The village acquired a school in 1896 upon recommendation by the Konya Metropolitan Bishopric and with the support of people from Sasima living in Konya. This school with 4 classes was only for boys had an attendance of 250 according to a report in 1901; this has not, however, been confirmed by a source from 1905. Despite this, there is information that there was also a main school with 5 classes and 400 pupils founded in 1908 through the efforts of villagers. (Songur, 2016b, 9). The structure was built at the end of the 19th century and has reached today with later additions. It was used as a primary school until recently before being abandoned after the construction of a new school and is currently idle (Songur, 2016b, 12). The Niğde Special Provincial Administration prepared a survey and restitution project in May 2016, with a restoration project on the agenda.

ARCHITECTURE

The school is surrounded by a courtyard wall, with an inn on one side and the Church of Saint Macrina (Agia Makrina) to the north. Extending in a north-south direction, the structure has a rectangular layout. The ground floor rises on a plinth and has a flat terrace roof.

There are entrances in the west and east of the structure without any inscription. The plan includes service areas and halls, creating a cross shape within the rectangle. The remaining rectangular spaces between the arms of the cross form a total of six classrooms with two larger than the others (Songur, 2016b, 12). All the classrooms open onto the corridor. The smaller rooms have two windows with four windows in the larger rooms. Windows either face the east or the west. They have a rectangular shape narrowing slightly toward the exterior with high window openings. Some window openings have iron bars. The ceilings in all the rooms are pointed vaults in the east-west direction. All sections in the school are covered by pointed or barrel vaults. The vaults are emphasized in corridor and classroom entryways by rounded projecting arches. The

The Greek School
Niğde Central county, Hasaköy neighborhood, Köyiçi locale

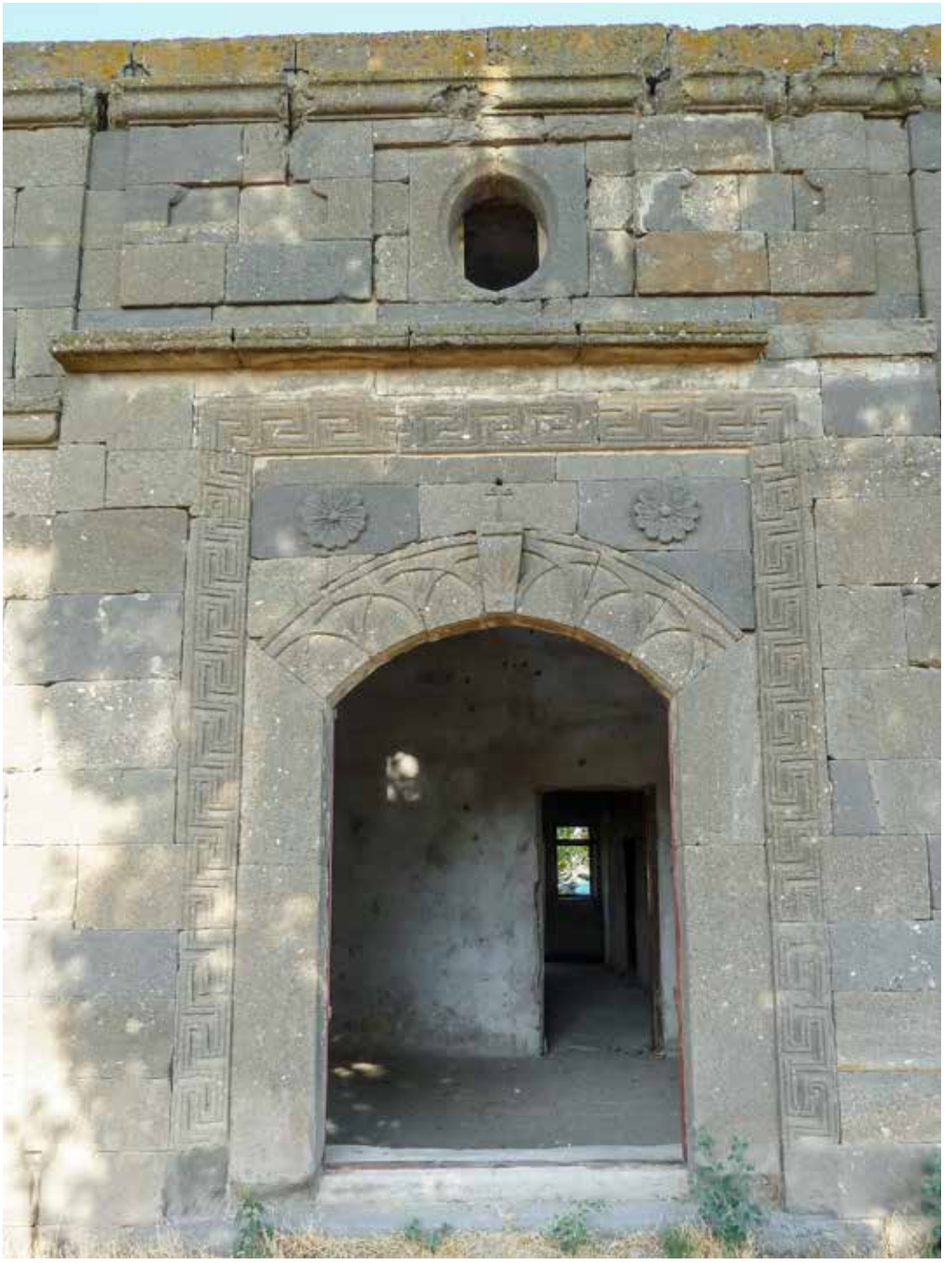
floors of the corridors and main entrance were evidently covered in cut stone, and in terrazzo in other areas (Songur, 2016b, 14). The walls used to be plastered and painted.

The ceilings of the southern classrooms are comprised of two pointed vaults in the east-west direction. The space is divided in the north-south direction into two almost equal sections. The classroom in the east has three columns and two pointed arches, while the west classroom has one pointed arch and two pillars adjoining the side wall. The arches are fortified by iron tension rods, with the vault system itself supported by support arches and tension rods at the level of the central column (Songur, 2016b, 14-16). The northern classrooms have an east-west orientation and

are roofed by a barrel vault supported by an arch. Above the corridors there are pointed vaults with three supporting arches. The north-south corridor has two rectangular windows in its northern wall. The southern wall had an original window which was later closed up; in its current state there are two small window openings with one above the other.

All the façades of the school have smooth cut stone walls. The similar designs of the eastern and western façades are noteworthy. There are pilasters with double-profiled squat capitals at the level of the window lintels on both façades. Right below the top level of the wall, there are projecting cartouches both above the windows and the door, with a horizontal molding at a higher level and a parapet wall encircling all the façades.

The low arch of the west door is emphasized by a keystone with an embossed stylized acanthus leaf. There is an embossed cross in the upper section with an embossed rosette to its right and left. These are confined in three directions by a meandering frame and there is an oval window opening above. On either side of the door there are a total of eight window openings with rectangular cut stone jambs, flat lintels and three triangular external decorations at the sill level. On the eastern façade, as different from the western one, the door and two adjacent windows are situated within an alcove (toward the west) in the structure, and there are ten window openings. The rounded arch of the eastern door is plainer, with rosette embossing on either side of the arch and a window with a Greek cross form above. The northern and southern walls of the school are also plainer, with two window openings in the northern one as well as two cartouche projections, while the southern one has two cartouche projections above two smaller windows and two cut stone waterspouts at the level of the stone molding (Songur, 2016b, 34-41).



The Greek School
Niğde Central county, Hasaköy neighborhood, Köyiçi locale

The rectangular courtyard is surrounded by a rubble stone wall with cut stone capstones. The rectangular opening in the east of the wall is an entrance of cut stone with a triangular pediment and capstone. The entrance is encircled by a concave and convex profiled border. Southeast of the courtyard wall there is a cistern with rounded arches. The courtyard entrance to the west, which provided entry into a green area, is no longer in existence but has some traces remaining. The remains of stone paving in the courtyard leading to the building entrance are also visible.

PRESENT CONDITION

Abandoned since 1979, the Hasaköy Greek School has reached today in a seriously ruined state. Though the external façades do not look badly damaged, degradation and interventions are visible in the interior. Toilets were built at the end of the south arm of the cross-plan corridor, at this time the lower window in the southern façade was also closed off, the stairs to the roof were removed and a reinforced cement ceiling was built. An additional room was created by adding a wall, east of the western entrance to the corridors. The terrazzo covering on the stone classroom floors was laid down later on, and the stone walls were plastered and painted. The plaster on the walls of the interior later flaked off and the cut stone wall is partially visible. The entrance doors and wooden window frames were changed, and the wooden doors and window bars were removed. Currently only some of the wooden frames of the doors and windows remain. Three arms of the cross-shaped window over the western entrance were filled in and closed off. Cement in the stone steps leading to the entrance doors is clearly visible, and parts of the staircase in the west have been removed. A concrete fountain has been built in the courtyard towards the wall, and the western garden entrance has been removed. The roof which used to be soil consists of pebble stones today.

RISK ASSESSMENT AND RECOMMENDATIONS

The use of wrong material and its faulty application on the roof have led to the seepage of water through the main walls. Due to this dampness, the mortar between the stones has cracked open, there is deterioration in the surfaces and deformation in the parapet, parts of the surfaces of the vaults in the interior have fallen off, cracked and separated, and yellowed. There is sagging in the chimneys of the roof. The material comprising the external facing and moldings is partly lost; deformation and dampness has led to mold and dirt on these surfaces. The remaining portions of the wooden elements have begun to rot, with corrosion and deformation in the iron bars and doors. Some of the cramp irons have been removed, with corrosion in the remaining iron sections.

To stop this degradation, outlined in detail in Songur's report (Songur, 2016, 47-48), the restoration project that has been prepared must be approved and immediately put in motion. This school, a witness to history and carrying architectural value, should be restored, and a multifunctional new and historical educational facility opened for the village. At the same time, this structure may become a regionally important cultural center, bringing about quite significant development locally. In addition to serving the village, this may be an important source of motivation for visits by the grandchildren of people who migrated to Greece and a source of tourism for Hasaköy, along with the rest of its cultural and architectural heritage.

CHURCH OF SAINT PACHOMIUS | AGIOS PAHOMIOS

Dikilitaş Old Church

Location: Niğde Central county, Dikilitaş village	
Period/year of construction: Late 18th century	**GPS:** 38°06'31.1"N 35°05'30.1"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: Nevşehir KTVKBK 18.11.2005-488	

Vilma Hastaoglou-Martinidis

HISTORY

The church is situated in the eastern part of the village, at a short distance from the central street, Dikilitaş Köyü Yolu. It lies in an open and non-delimited space, which according to sources corresponds to the site of the Greek Orthodox cemetery of the village. (Kenanidis, 2008, 62)

It is the smaller and older of the two churches that have survived from the 19th century in

Dikilitaş, which had a considerable number of Greek inhabitants and was known as Enehil prior to 1928. In the 19th century Enehil had a Greek Orthodox population of 200 families and another 80 Turkish-Muslim families. Despite the village's modest size, its location upon the caravan route made it a considerable hub, inhabited by 1,000 Christians and 1800 Muslims, and a resting place between western and eastern Cappadocia (Levidis, 1897, 210). The increase of the Christian population to 1250 (and the decrease of the Turkish population to 1500) by the beginning of the 20th century (Xenophanis, 1905, 44-45) led to the erection of the second church, which is located at the southeast edge of the village. On the eve of the Population Exchange (1924) there were 236 families (815 persons) of turcophone (Karamanlides) Greeks and approximately 1500 Turks (Dalakoura, 1995, 283-285).

The old small church was dedicated to Saint Pachomius (Karathanasis, 2000, 315), but its construction date is not known. The name of the church possibly comes from a no longer extant Byzantine basilica on the site, dedicated to Saint Pachomius (Documenting Cappadocia, 2012). The church is first mentioned by Ecumenical Patriarch Cyril VI in 1815 as an old domed church; which allows us to date the structure as an 18th century one. This same source also refers to the existence of an engraved inscription above the entrance: *Αὕτη ἡ πύλη τού Κυρίου, εἰσελεύσομαι εν αυτή ἔτει χξ' / This is the gate of the Lord; I shall enter through it, year 660 (adapted from Psalm 118:20 «Αὕτη ἡ πύλη τοῦ Κυρίου, δίκαιοι εἰσελεύσονται ἐν αὐτῇ»/ This is the gate of the Lord; the righteous shall enter through it)*. The inscription does not exist today (Koimisoglou, 2004, 458-459).

After the departure of the Greek inhabitants due to the population exchange in 1924, the eastern part of the church with its bema, dome and apse (or apses) was demolished, and the remaining structure was used as a repair shop and fertilizer storage space. It is currently abandoned.

Church of Saint Pachomius
Niğde Central county, Dikilitaş village

ARCHITECTURE

The original typology of the church must have followed that of a small domed basilica. The existing structure –the naos– has a single naved rectangular plan, crowned by a barrel vault supported by two ribbed arches, and covered by a gabled roof. The building stands in an east-west direction and its current interior layout measures 5.7x6.9 m, and its height is 7.88 m.

The bema was completely demolished in the years after the population exchange. Originally it must have formed a distinct space, slightly narrower but higher than that of the naos, as suggested by the remains on the exterior of the east side of the church. It must have been crowned with a dome, supported by four arches, of which only a small fraction survives; the dome's diameter is

estimated to have been 2.7 m (corresponding to the distance between the two surviving columns of the bema) and its height must have exceeded the gable roof of the naos. The apse must have been a separate space, topped by a half-dome. Pekak (2009, 260) has also suggested a similar combination of a lower naos and a higher space with a bema and dome for the Nevşehir Church of Virgin Mary (Meryem Ana). However, detailed excavation and study is necessary to confirm this hypothesis.

The ambo is located at the northern interior wall, between the second arched rib and the bema. It is curved within the masonry wall, which is purposely wider at that point. A narrow staircase leads to a small, protruding stone platform supported by stone corbels; but only half of this platform is preserved today. The ambo also could be accessed by way of a small entry from the exterior. Next to the ambo and before the bema, there is a tiny rectangular bay. On top of its entrance there is a stone engraved molding. Most probably, the gallery was on the western side of the naos, above the entrance, as suggested by the existence of symmetrical holes on both walls.

The church is well built, and the walls are about 86 cm thick. The exterior masonry is carefully cut, with well-fitted stones. The interior surfaces are all plastered or filled with rubble. All the important parts, such as the columns, arches, the sides of windows and entrances, as well as the ambo are built out of smooth blocks, which make up the entire width of the wall.

The naos has no particular decoration. The two long interior sides are divided into three parts by the two embedded columns that support the arches. The columns have stone moldings and iron trusses at the springing of the arches. In between the columns, the surfaces are decorated with arches below the springline of the barrel vault. The central part of the southern wall has a window. The bema columns, capitals, intrados and the part of the dome that has survived all have frescos with floral motifs.

On the exterior, the appearance of the church is rather austere, with no particular decoration: a cyma molding situated under the roof surrounds the exterior southern, western and northern façades. The most characteristic element is the particular decoration of the western façade,

Church of Saint Pachomius
Niğde Central county, Dikilitaş village

with the axial arrangement of the entrance and the window above it. The jambs, lintel and sill of the entrance are stone-cut, and above it there is an arch with an illegible stone inscription, framed by a pointed molding. On top of it there is the stone-cut triangular platform in a clepsydra-like composition, which protrudes in front of the window (with a missing lintel). This platform may have served as an entrance to the inner gallery.

PRESENT CONDITION

The structure is entirely abandoned today, with half of it buried under earth on its northern side, and its south-east corner demolished and unrepaired. Rubble walls have been added onto

the northern and southern sides of the building. The major alteration that the church has suffered is the complete disappearance of the bema along with its dome and apse (or apses), while the naos and its walls are in a comparatively better condition. The side where there are missing parts is currently covered by rubblework. On the interior, only the upper horseshoe-shaped part of the wall separating the naos from the bema survives, framed by an embedded arch and supported by two columns, all of which are hardly discernible among the rubble. The surviving parts of the dome and of the supporting arches below it have been left totally unprotected. This eastern side of the building is buried, all the way up to the top of the bema columns. The floor of the naos has become filled with earth, with no trace left of the original flooring.

Except for those that may have belonged to the original gallery structure, the sparse holes opened at irregular intervals in the interior walls, which are still filled with remains of timber beams, as well as the iron railing around the ambo platform, must have resulted from the church's use as a storehouse in the period following the population exchange.

RISK ASSESSMENT AND RECOMMENDATIONS

The edifice is important in terms of Greek Orthodox church architecture, as it is one of the few surviving freestanding churches from the 18th century in the region, and it is a noteworthy one for the particular decoration of its western façade as well as for the masonry of the ambo.

Though it has been registered as a historical monument, no action for its conservation has been undertaken, and the church is entirely abandoned today, unprotected from weather conditions and vandalism, especially on its exposed eastern side. Half of it is buried under earth on its northern side and even more so on its eastern side.

Immediate rescue measures are necessary for the entire church, and especially for the exposed eastern part containing the surviving section of the dome and frescos, which require urgent reinforcement and protection in the form of complete cover until proper architectural restoration and structural consolidation may be carried out. Also, the grounds belonging to this monument must be neatly bordered by a fence until their boundaries have been properly defined.

Excavation activities must be carried out in order to survey the foundations of the missing eastern part of the church and discover the possible remains of the cemetery that is said to have surrounded the church. A special study is necessary to establish the size and form of the bema, dome and apse, in order to confirm or refute the theory that the church used to be a domed one, and specify whether the estimated construction date is indeed correct. A careful survey should also be undertaken in order to identify the rough walls and stone structures around the building.

THE CHAPEL IN FERTEK

Location: Niğde Central county, Fertek neighborhood	
Period/year of construction: 1890	**GPS:** 37°58'27.3"N 34°37'24.1"E
Present function: Depot	**Ownership status:** Private property
Date and number of registry: Not registered	

Banu Pekol

HISTORY

Fertek was a town where Orthodox Christians and Turks lived together before the population exchange took place. Apples grown in orchards in the region and wine and raki produced from grapes grown in vineyards were important exports, with many residents of Fertek running taverns in Istanbul (Selamoğlu, 2012, 11). According to sources, in 1895 Fertek was home to 1200 Christians and 1300 Muslims, in 1905 there were 1500 Christians and 2500

The Chapel
Niğde Central county, Fertek neighborhood

Turks, while in 1907 there were 360 Christian households (Dinçer, 2008). In 1920, there were 1388 Karamanlides and 1590 Muslims living here (Hayri, 2016, 100). Anagnostopulu wrote that in the first half of the 20th century Fertek (with its other name recorded as Uzümlü) was among villages with Orthodox populations, and was home to 200 Turkish-speaking Greek families and 400 Turkish families (Nakracas, 2005, 166).

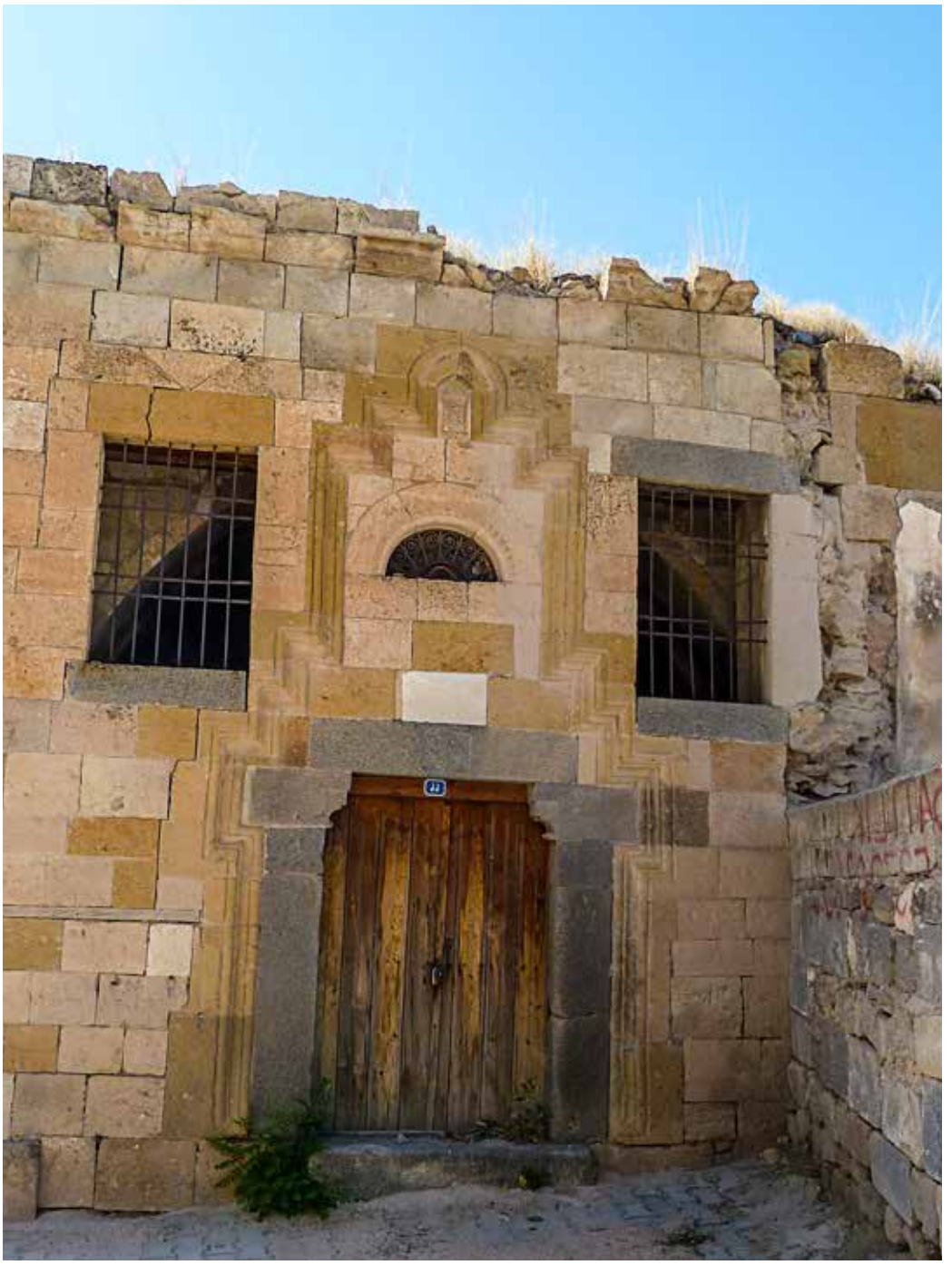
The surviving church in Fertek (understood to have been built in 1837 according to its inscription) is currently used as a mosque. The Omerağa mosque built in the second half of the 17th century is still in use and the hamam built in 1853 is abandoned and unused. The landscaping and repair of the roof of the Mandilmos fountain said to date from the 18th century has been completed.

In addition to these structures, there is a historical chapel remaining in the village, which is now private property. This chapel has a Greek inscription above its entrance in the western wall with information on its construction month, year and donors. The inscription reads: "This sacred cross paracclesion was built for the blessing of Aarras Haritonidou and renovated under watch of his son Themistokleos in September of the year of our savior 1890."

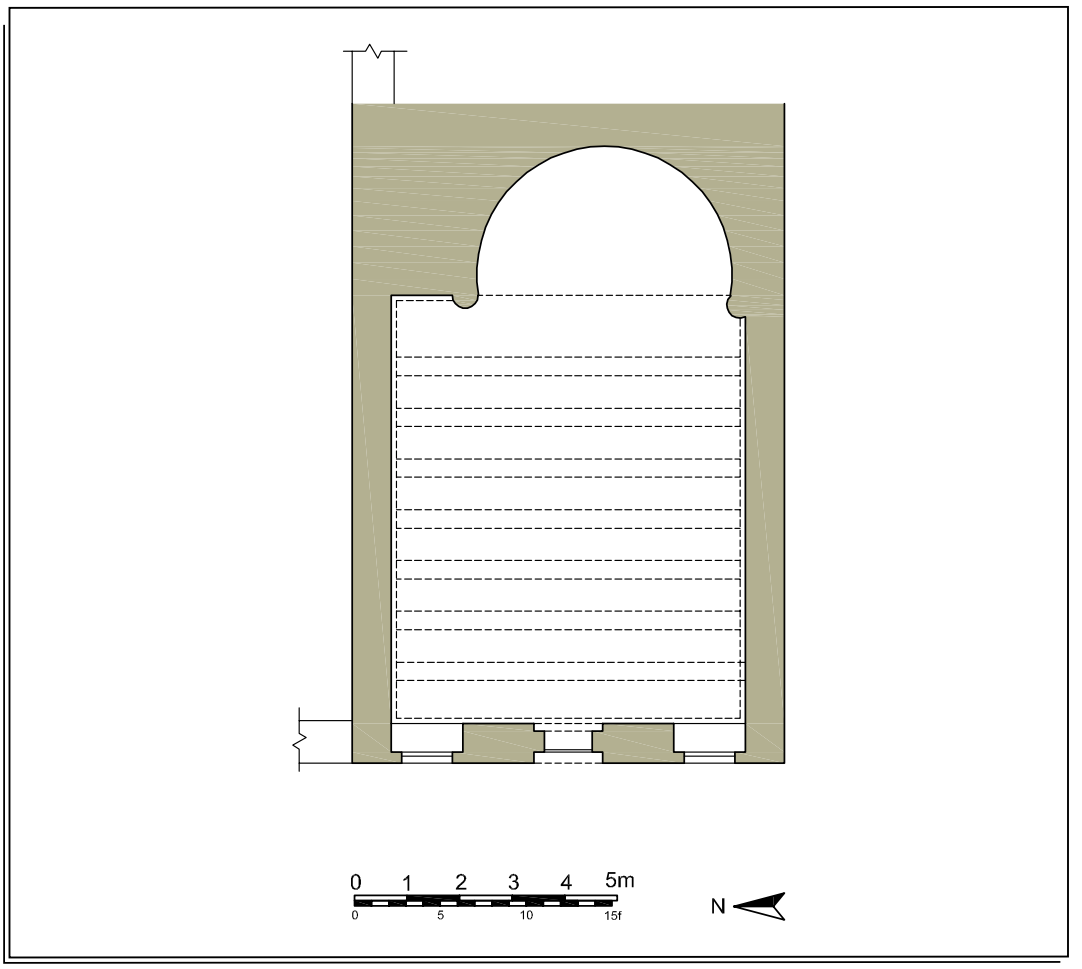
ARCHITECTURE

The chapel has a rectangular plan with a single nave and single apse, in an east-west orientation. There is a single entrance in the western façade. The chapel is built of the traditional yellow stone of the region, with traces of wooden sill plates between the stones.

The interior of the structure is a single space with a semi-circular apse and in the eastern end. The naos is covered with a low pointed vault, with seven supporting arches in the north-south direction. The vault stones have been lined up in an alternating color order of yellow and white, adding variety to the interior. There is a horizontal molding on the northern and southern interior walls where the arches end.



The Chapel
Niğde Central county, Fertek neighborhood



The only decorated façade of the structure is the western one. The jamb and lintel of the double-door entrance in the center are of basalt, with the jambs resembling columns with Tuscan capitals. Immediately above the flat lintel of the door is the nine-line Greek inscription on a rectangular marble slab as mentioned above. There is a semi-circular transom window with spiral folds between its rays located two stone rows above the inscription. There is a molding surrounding the door, inscription and window and extending to the ground on both sides. It (the peak of the molding is two stone rows above the window) forms a vertical and pointed ellipse. The molding expands from this ellipse in zigzags to reach the ground. Additionally, there is a cross shape carved in stone in the northern wall of the structure.

The door window has two rectangular windows on either side, with the upper and lower lintels of the northern window and the lower lintel of the southern window made of basalt. Both have grid-form iron bars. Light enters the chapel from the east, through a circular window on the flat wall above the apse projection and also from the window openings in the west, resulting in low light levels in the interior.

Currently nearly nothing remains of the roof, so no analysis of the original roof can be made. However, as many internally vaulted churches and chapels in the region have gabled roofs, we may estimate that this chapel had similar characteristics. Additionally, a profiled roof eave is discernible from the remaining sections.

PRESENT CONDITION

The door to the structure, which is right on a road in the village, is locked; however, there is no glass in the windows and it is used as a neglected depot. There is no information plaque regarding the chapel. The architectural layout has been preserved, and it appears that in the interior wooden upholstery was later added to the point where the vault joins the western wall. The wall of the courtyard of the neighboring structure leans onto the southwest corner of the chapel. In the northwest corner, there is a courtyard wall of concrete block, extending westward. There are additional ruined structures adjacent to the northern façade.

A substantial portion of the stone covering of the southern and eastern façades is missing (probably removed to be used in other structures), thus the shape of the eastern wall cannot be understood clearly. The missing stones have exposed the vulnerable inner filling of the wall to the weather conditions and this filling is being eroded over time. There are cracks and cavities in the walls. Vandalism is seen on the exterior, in the form of incisions on the walls.

There is severe loss of material in the roof of the structure. Due to this, the roof has plants growing upon it, while the internal vault has efflorescence. There is efflorescence in the upper portion of the side façades due to the lack of a roof.

RISK ASSESSMENT AND RECOMMENDATIONS

Fertek Chapel is the only chapel to survive in the village. Though the chapel is locked, it is not maintained and there has been no intervention to prevent the increasing degradation.

Having the external stones removed from the southern and eastern façades has caused the inner wall filling to be exposed to weather conditions and this fill is being eroded over time. The chapel is susceptible to earthquakes and the cracks in the wall will grow as long as it remains neglected. The roof cover has been nearly completely lost and the plants as well as water leakage from what is remaining of the roof is also damaging the building. Using appropriate materials, the external facing of the building must be completed, cracks must be repaired and the building generally reinforced and preserved. Glass must be installed in the windows to prevent rain from entering.

A contract for use should be made between the owner and the local administration or the building should be expropriated for common use by the village. For instance, it could be used as a place to sell local produce and crafts from the region. At the same time, the structure could be used to promote the history of Fertek with an appropriate interior design.

Thus, this kind of new function would bring people together as the original function did, and continuous maintenance of the building would be ensured.

Road signs must also be placed along the way to ease access to the structure, with an informative plaque describing the detailed history and importance of both Fertek and the chapel, along with a map locating other historical structures in the region.

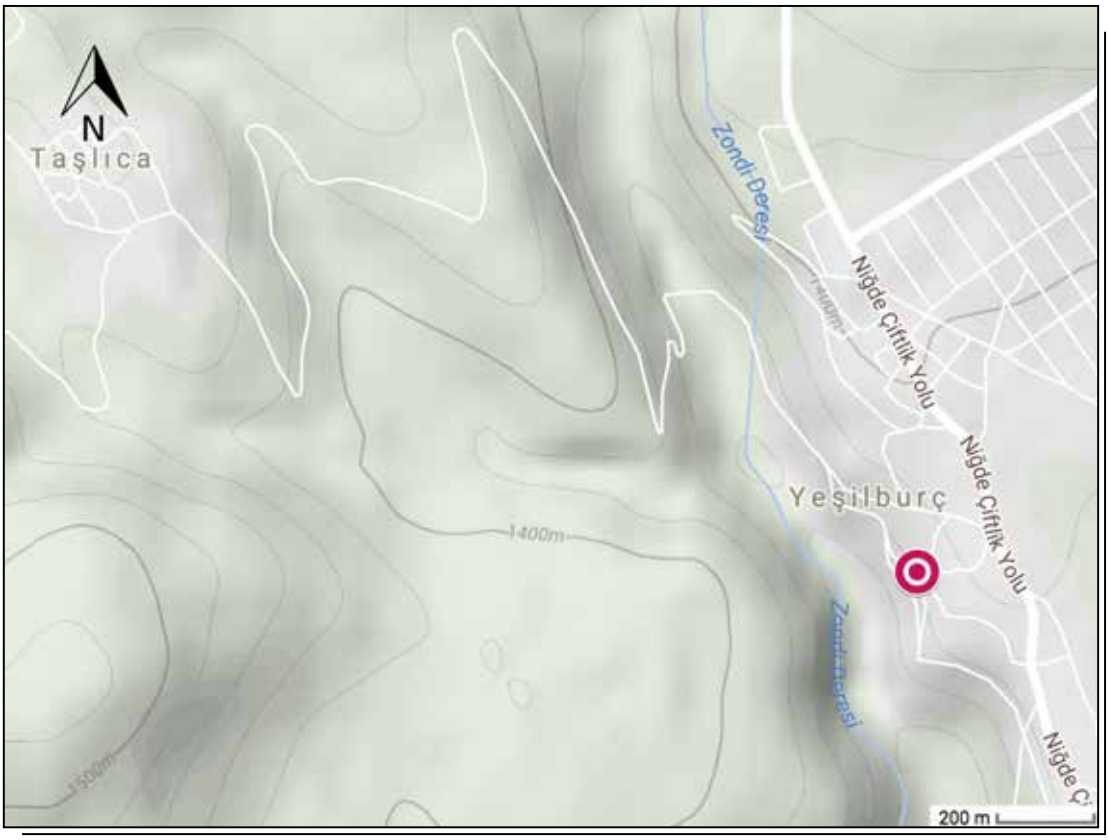
THE CHAPEL IN YEŞILBURÇ

Location: Niğde Central county, Yeşilburç village	
Period/year of construction: 19th century	**GPS:** 38°00'41.4"N 34°40'05.9"E
Present function: Depot	**Ownership status:** Private property
Date and number of registry: Not registered	

Mesut Dinler

HISTORY

Situated north of Yeşilburç Hamam, Yeşilburç Chapel is located on sloping ground and is currently upon private land. There is no information regarding it in survey research or academic publications. It should be noted that there is insufficient evidence to support the



The Chapel
Niğde Central county, Yeşilburç village

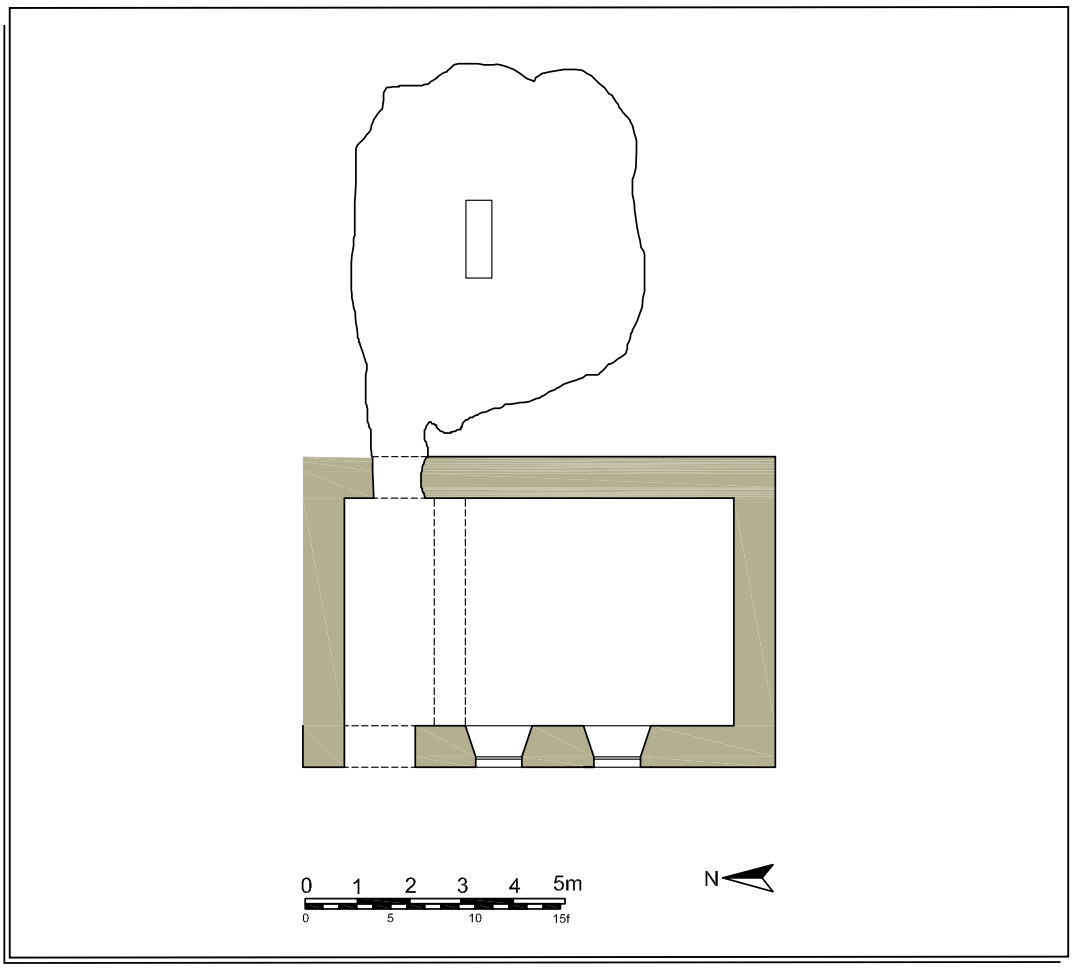
claim that the structure was used for religious purposes. Though referred to as a chapel in this report, the structure and its surroundings should be cleaned and an excavation is necessary in order to understand the original function of the building.

ARCHITECTURE

To access this chapel that lies on a slope, it is necessary to pass through a section of the neighboring lot serving as a depot and production area (tandoori). Climbing through a narrow opening covered by a piece of cloth, one enters the ruined chapel that stands without a roof. Traces of arches and vaults indicate that the structure had a barrel vault and was a rectangular, singular space. With dimensions of approximately 4.30x9.10 m, the whole building may be viewed from the street north of the lot, due to the angle of the slope.

The western corner of the northern façade of the structure has an arched opening with a stone lintel, through which it is possible to pass into another rock-carved space. This unmaintained and ruined amorphous space is nearly 7.00x5.80 m in area with a height of 2.45 m. Within it there is a stone with an embossed cross and a toothed cornice. However, these architectural elements may be spolia brought from another structure.

The eastern and western walls are plastered and there is one window in each of these façades. Though the other walls have collapsed, parts of surface material such as plaster and cut stone lie within the space. The southern façade separating the structure from the service area has a collapsed window and a niche. Only the cut stones and tie rods of an arch remain from the original roof.



PRESENT CONDITION

Though the structure is ruined, its plan is still readable. The structure is dilapidated and the majority of its materials have collapsed into the interior space. Soil and plants growing over these have completely filled the space, elevating the original floor level. The eastern wall of the structure is covered with soot. There are trees and weeds inside the structure. Apart from the openings mentioned above, further architectural details cannot be discerned or have been destroyed.

Currently a road passes over the rock-carved space and water is seeping into it.

RISK ASSESSMENT AND RECOMMENDATIONS

The remains of the structure must be brought into light and interpreted correctly in order to obtain the right information about this structure. For this, the later service area must be removed and the interior of the structure must be cleaned. It is currently in ruins and structurally at risk. As there is no roof, the structure is open to the forces of nature and this increases the risk of destruction.

The structure is surrounded by other buildings and there are quality examples of civil architecture on the street upon which it is located. When the structure is restored, attention should be paid to the integrity of the entire street. The chapel could be rented or expropriated and repurposed to respond to current needs of Yeşilburç village.

CHURCH OF SAINT BASIL | AGIOS VASILIOS

Location: Niğde Central county, Ballı village	
Period/year of construction: 19th century	**GPS:** 38°04'17.7"N 34°39'49.0"E
Present function: Depot	**Ownership status:** State Treasury
Date and number of registry: Not registered	

Mesut Dinler

HISTORY

The church is situated to the west of the Ballı village, built on the same land as the Ballı Village Greek School to a little north of the school itself. The construction date of this church is not exactly known and there is no inscription upon it (Yassıbaş, 2010, 53). However, based on the

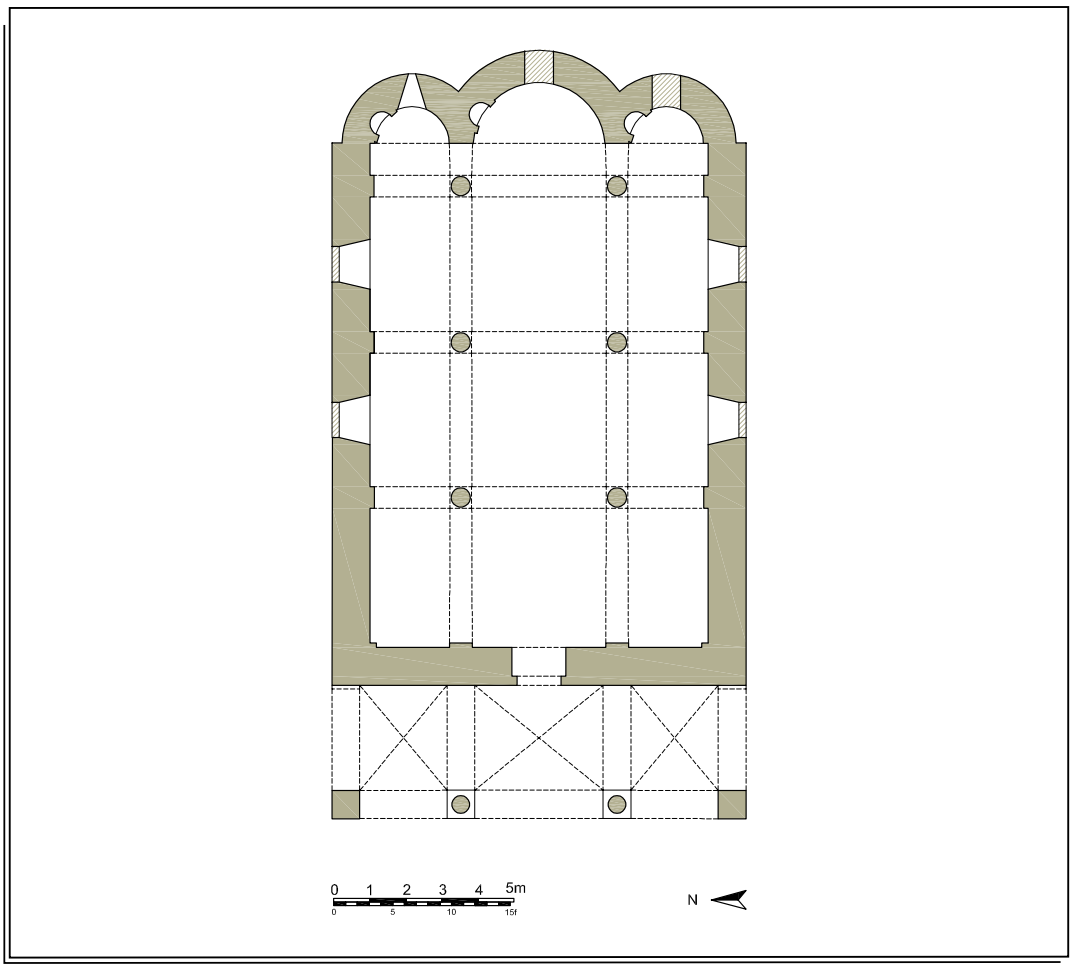
construction technique, plan and construction dates of similar churches, it can be comfortably situated in the 19th century.

ARCHITECTURE

The building has a triple-naved, basilical plan. The naos is comprised of naves separated by three columns each and has rectangular shape. The central nave is wider than the side aisles. The entrance of the structure is on the west end, through a narthex with three sections. The church ends in a triple apse at its east end. The bell tower of the church is in the west and independent of the structure. It is similar to the churches in Konaklı, Yeşilburç and Ovacık in this way; the surviving bell towers of these churches were also built independently from the church (Pekak, 2009, 268).

The church still has its original layout. There is a "women's section" (gynaeceum) above the narthex. The naves are covered with barrel vaults and there is no trace of decoration or frescos. The original flooring stones are partly in place and the original height differences between the levels of the side aisles, central nave and apse are still measureable. The circular columns are very plain and have geometrical capitals. The tie bars of the arches are intact.

The masonry structure is built out of smoothly cut colorful basalt rock. The building has a very plain external appearance, with no decoration other than moldings and window jambs. The building has a gabled roof and its stone roofing is intact. The bell tower was clearly built out of the same material as the church. Part of the entrance and stairs of this bell tower still exist, with a decorated arch above its doorway.



PRESENT CONDITION

The structure is currently used as a depot and being full of crates obstructs an understanding of the space. All the openings of the structure have been filled in with concrete blocks and thus the interior is dark. The church has an unlocked, unoriginal door. The stairs to the gallery have collapsed and a majority of the original flooring stones have been removed. The southern side of the apse has been excavated by treasure hunters. There are graffiti marks on the walls. The bell tower is partly demolished.

The church has serious structural problems, which can also be observed on the façades. The eastern wall of the naos has deep cracks in it. The mortar in the external wall of the apse has been repointed with incompatible material and bad workmanship. The northern and western façades have cracks running from the eaves all the way down to the ground.

An underground space carved out of rock near the church that was claimed to be a chapel by locals was also visited and observed. Yet both due to the quality of the space and its inappropriate orientation, it is not possible for it to be a chapel.

RISK ASSESSMENT AND RECOMMENDATIONS

Both the church and school should be registered and listed as historic buildings by the Nevşehir Directorate of the Regional Board for the Conservation of Cultural Assets. The church, its bell tower and the Greek School should be assessed together and wide-scale strategies should be prepared to repurpose them. The church structure is too valuable to be used as a depot and being used in this way is damaging the building. The structural and material problems mentioned above must be resolved. The church may be reused for cultural purposes.

THE CHAPEL IN ULUAĞAÇ

Location: Niğde Central county, Uluağaç village, Köyiçi locale	
Period/year of construction: 19th century	**GPS:** 38°02'55.5"N 34°50'11.8"E
Present function: Depot	**Ownership status:** Private property
Date and number of registry: Nevşehir KTVKBK 02.07.2011-3038	

Banu Pekol

HISTORY

Uluağaç village was known as Adrando, Azrando, Nadrando and Nazrando in the Greek dialect of Cappadocia (Eryaman, 2013). Anagnostopulu wrote that before the first quarter of the 20th century Uluağaç village was home to 180 Turkish-speaking Greek families and 60 Muslim families (Nakracas, 2005, 165).

The Chapel
Niğde Central county, Uluağaç village, Köyiçi locale

Undertaking a technical field trip to investigate Christian relics in Anatolia in 1906, the German historian Hans Rott recorded the names of many churches: Saint Kyriaki (Agia Kiriaki (Geregina)), Saint Nicholas (Agios Nikolaos), Saint George (Agios Georgios), Saint Basil (Agios Vasilios), Saint Blaise (Agios Blasios), Saint Andreas (Agios Andreas), Saint Sophia (Agia Sophia), The Holy Trinity (Agia Triada) (Rott, 1908, 111-114). Very few of these remain today.

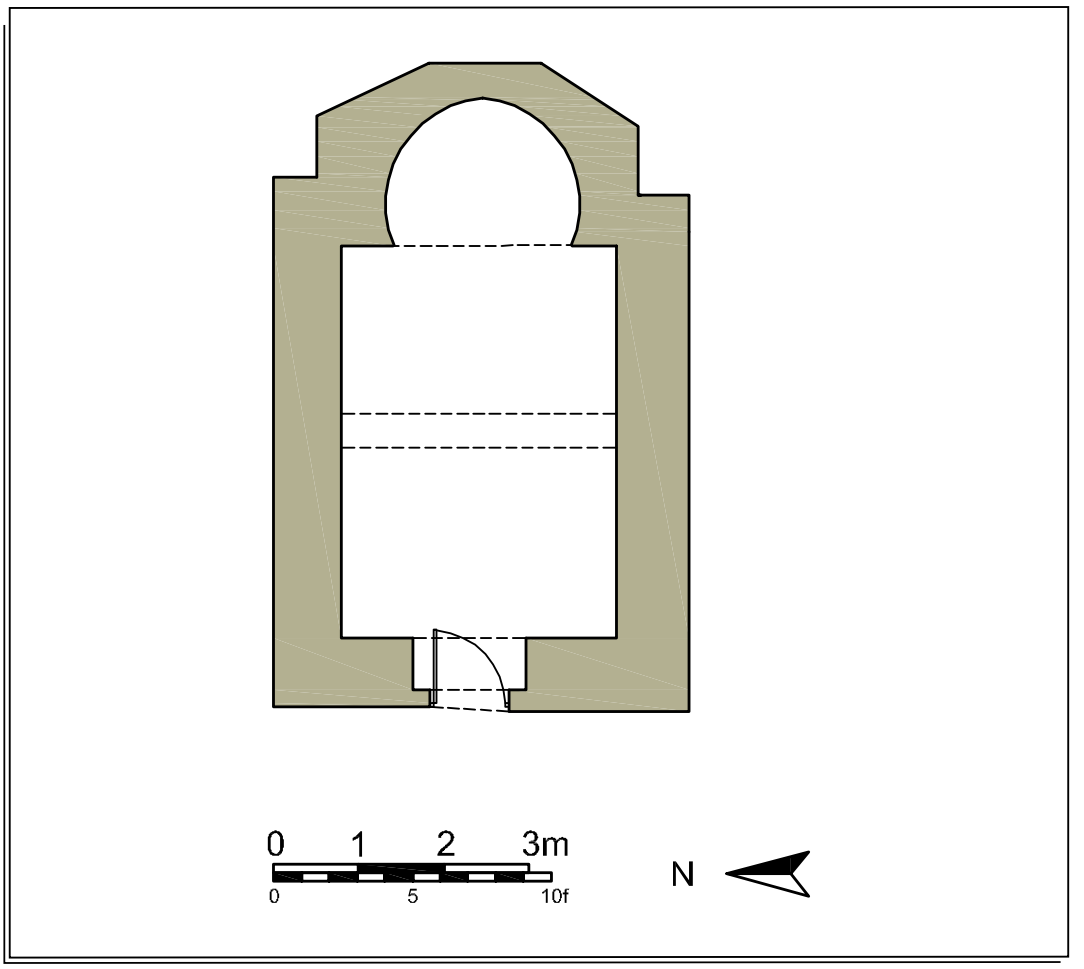
Pekak wrote that according to local knowledge, this chapel was a sepulcher where bones gathered from the Greek graveyard near the church were buried. After Rott's findings, this chapel was identified as Saint George (Agios Georgios) (Pekak, 1998, 39). However, it is not possible for many of the characteristics that Rott recorded with regards to Chapel of Saint George to have actually existed within this chapel (such as many small windows in the walls providing light, a cross within a circle as decoration above the door, cornice surrounding the exterior, and the presence of an ambulatory) (Rott, 1908, 111-112).

The inscription belonging to the chapel has not survived; however, the form and style of its construction indicate that it belongs to the 19th century.

ARCHITECTURE

The small-scale chapel extends in a southeast-northwest orientation. It has a rectangular plan, a single nave and dimensions of approximately 5.5x8 m. From the exterior in the southeast it is seen to have five façades and from the interior it is perceived as having a singular semi-circular, semi-domed apse. In the center of the flat wall above the apse projection there is a window opening narrowing toward the exterior. The rectangular entrance door is opposite the apse, on the central axis.

The chapel has been nearly completely built of smooth cut volcanic stone. There is a horizontal



row of basalt stones right on the drum of the dome, four stone rows above the projecting apse. The chapel has a stone-covered barrel roof with simple eaves.

The ceiling has a ribbed vault, with a supporting arch at almost the central point of this vault. There is molding at the level where the arch joins the side walls (and only on the long walls of the chapel).

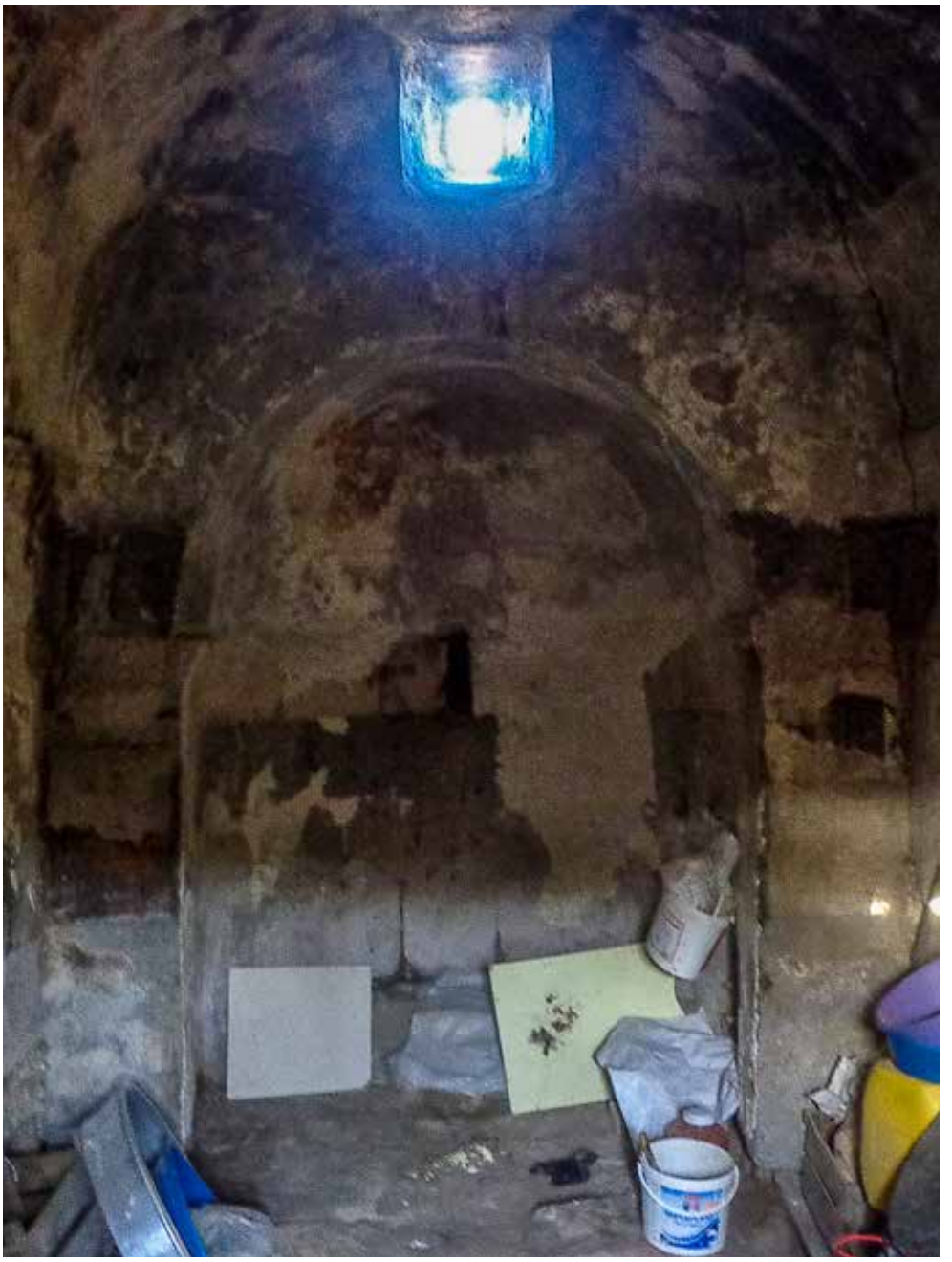
Originally the interior was plastered and there were frescos on the plaster. There is stone flooring in the elevated bema section. The other flooring has not survived to the present; however, an examination of structures contemporary to it suggests that the floor was probably paved in stone like the bema.

PRESENT CONDITION

The chapel is currently near the main road within the garden of a house, and the permission of the property owner is necessary to be able to visit it. There is a courtyard wall partly leaning against the exterior of the northern wall. The other end of the courtyard wall joins the wall of the main apse right at its center.

The structure is in a moderately preserved state, with its plan and spatial characteristics discernible. The door and window openings remain; however, they do not prevent rain from entering the structure.

The original door of the chapel has been lost and replaced with a wooden door of poor quality in its place. Apart from the bema, the stone floor covering has been removed and what remains



The Chapel
Niğde Central county, Uluağaç village, Köyiçi locale

is an earthen floor. Inadequate interventions in terms of support and filling have been made recently in attempting to reinforce the structure (e.g., fractures have been filled in with rubble). Holes have been opened (probably by treasure hunters) in the interior and exterior facing of the church in hopes of reaching within the walls.

Due to the erosion and rotting of the stones, the surfaces have degraded with hairline and structural fractures visible in the walls. Nearly all the stone in the interior has been exposed to dampness, with chemical degradation present (efflorescence, mold). Again due to this reason, the majority of the plaster has fallen off with the very few remaining frescos in poor condition. Additionally, plaster in the interior has been

incised and vandalized. Recently the interior was painted white; however, due both to dampness and the use of paint unsuitable to the original plaster or stone it has begun to flake.

Plants have begun to grow at the junction points of stones in the main walls. However, the real danger to the main walls is the existence of structural fractures up to 5 cm wide. The apse wall has begun to separate as a whole from the other walls. The western wall has already separated and is leaning out at a dangerous angle with wide structural fractures.

There are plants growing on the roof, with the roots of these plants penetrating the stones and causing fractures.

RISK ASSESSMENT AND RECOMMENDATIONS

The monumental Greek Orthodox school is located behind the chapel. Many examples of civil architecture (houses, a fountain, a bridge) exist in the area, so it can be said that a significant portion of the historical village texture has survived. It is necessary to protect these characteristics. As this structure is immediately beside the main road, its visibility is high.

The chapel is susceptible to earthquakes, with the broad structural fractures in the western wall reducing the structural integrity to dangerous levels. These fractures should be repaired at once and the structural integrity of the structure consolidated. The roof should be repaired as appropriate to the original technique, and appropriate windows and door fittings put in place.

After the cleaning, as well as reinforcement and preservation studies of the structure are complete, landscaping and division studies should be carried out. This structure is too valuable for use as a depot and this use causes harm to the building. The chapel may be used for cultural purposes. For better access to the structure, road signs and an information panel including the history of the church, a drawing of the remains and a probable plan, along with a history of Uluağaç and a map of historical structures in the area should be installed.

CHURCH OF ARCHANGELOS MICHAEL | MIHAIL ARHANGELOS

Location: Niğde Central county, Uluağaç village, Köyönü locale	
Period/year of construction: 19th century	**GPS:** 38°02'53.1"N 34°50'14.8"E
Present function: Depot	**Ownership status:** Village legal entity
Date and number of registry: Nevşehir KTVKBK 08.04.2011-2911	

Banu Pekol

HISTORY

Uluağaç village was known as Adrando, Azrando, Nadrando and Nazrando in the Greek dialect of Cappadocia (Eryaman, 2013). Anagnostopulu wrote that before the first quarter of the 20th century Uluağaç village was home to 180 Turkish-speaking Greek families and 60 Muslim families (Nakracas, 2005, 165).

Undertaking a technical field trip to investigate Christian relics in Anatolia in 1906, the German historian Hans Rott recorded the names of many churches: Saint Kyriaki (Agia Kiriaki (Geregina)), Saint Nicholas (Agios Nikolaos), Saint George (Agios Georgios), Saint Basil (Agios Basileios), Saint Blaise (Agios Blasios), Saint Andreas (Agisos Andreas), Saint Sophia (Agia Sophia), Holy Trinity (Agia Triada) (Rott, 1908, 111-114). Very few of these remain today. According to research by the archeologist Eryaman (2003), this church was built in 1841 and is dedicated to the Archangel Michael. The inscription on the church has not survived to the present; however, the form and style of its construction indicate that it is of the 19th century. Currently only part of the western wall of this church remains. According to oral history studies by Pekak, in 1944-45 it was nearly completely demolished by the Niyazi Mergen, governor of Niğde at the time. A single-storey residential building was built in the western section of the field around the church, level with the church itself and using its original western main wall (Pekak, 1998, 30). It has also been mentioned that the structure was used as a health center at one time.

ARCHITECTURE

As only the western main wall of the structure remains standing, it is very difficult to discern its plan and spatial characteristics. As far as it may be identified from traces of the building's foundations in the area, the church was probably oriented in an east-west direction, had a rectangular plan with dimensions of about 12x18 m with a triple apse basilical layout. The three apses are in a semi-circular shape both in the interior and exterior. The part that has survived to the present is built of smooth cut stone.

The residential structure built upon the field after the church was demolished is also ruined and currently used as a depot. The western wall of the depot is the remaining original western wall of the church with entry to the depot provided through the original doorway of the church.

Church of Archangelos Michael
Niğde Central county, Uluağaç village, Köyönü locale

The excessively decorated pediment above the door in the central axis of the western wall demonstrates the importance of the church at one point. The width of the flat lintel door indicates that it had double doors in its original state.

The jambs and lintel of the door are of basalt. The remainder of the wall is constructed of the light yellow stone used in many historical structures in Niğde. The relief strip (molding) surrounding the door and reaching all the way to the ground on either side contains thick and differently decorated strips. On the two sides of the door, the molding transforms into crosses embossed into the façade toward the north and south and this adds movement to the vertical strip. There was probably a similar cross form above the door; however, as this section does not survive today, no clear conclusion may be reached. The grapevine reliefs above this strip are noteworthy. There are similarities to the embossing on the Church of Saint Theodoros (Agios Theodoros) dating back to 1858 in Derinkuyu nearly 40 km north of Uluağaç (Pekak, 1998, 30). However, the grape bunches in Uluağaç, though similar to Derinkuyu, are more detailed. For example, the grape vines in Derinkuyu are in the form of cylindrical strips, while those in Uluağaç have more detailed and three-dimensional stonework. The bunches of grapes not only symbolize the grape-growing practice in the region but also hold religious iconographic meaning. At the same time this church door has a greater number of varying motifs (palm leaves, wave-like spirals, convex profiles) when compared to Derinkuyu.

PRESENT CONDITION

Currently only the ground floor (about 3 m above ground) remains of the 12 m-long western wall of the church. A later hole was opened in the northern side of the wall, to create a window for the residential structure. The original door is not present, and has been replaced with a metal door of poor quality.

As only a single original wall remains standing (which forms the exterior of a residential structure along with other walls) with a roof added upon it later, the building is structurally weak. There are indications that the ground soil level has risen.

Due to erosion and the rotting of stones, the surfaces have lost material with both hairline and structural fractures observed. There are plants growing especially along the top of the remaining wall, with the roots of these plants penetrating the stone and causing fractures and parts to fall off. The remaining wall has been vandalized with paint. As it was not possible to enter the structure, no investigation of the western face of the wall was conducted. There is no information panel on it whatsoever.

RISK ASSESSMENT AND RECOMMENDATIONS

The completely unmaintained remaining portion of the western wall of the church is susceptible to earthquakes. It is in a poor structural state and at risk of collapsing at any moment. As there are no eaves and the window and door opening are not closed, it is open to the impacts of rain and wind. Since the door is locked, the eastern face of the wall is not open to vandalism; however, the western face is unprotected.

Archeological excavations in the church and close surroundings must be carried out to obtain more information about the original structure. All non-original additions (the walls, roof, door) should be removed.

Noted for the stonework around its entrance door, there is insufficient information for the reconstruction of this structure, so undertaking its restoration is a matter to be discussed. However, if archeological excavations are completed in the area, it is possible for the plan to be discerned. These foundations and the remaining western wall should be reinforced and protected.

As far as it may be understood from the traces of the foundations of the building, this was a large and important church. As the church is directly opposite the school of monumental dimensions and many other examples of civil architecture (houses, a fountain, a bridge) with rich iconographic decorations, it may be said that a significant portion of the texture of the historical village has survived and it is necessary to protect these characteristics. As the structure is immediately beside the main road, it is also quite visible.

After excavation, cleaning, reinforcement and preservation studies, landscaping and a regional study of the surroundings should be completed. For better access to the structure to be ensured, road signs and an information panel should be placed containing the history of the church, a drawing of the remains and its probable plan, along with a history of Uluağaç and a map of historical structures in the area.

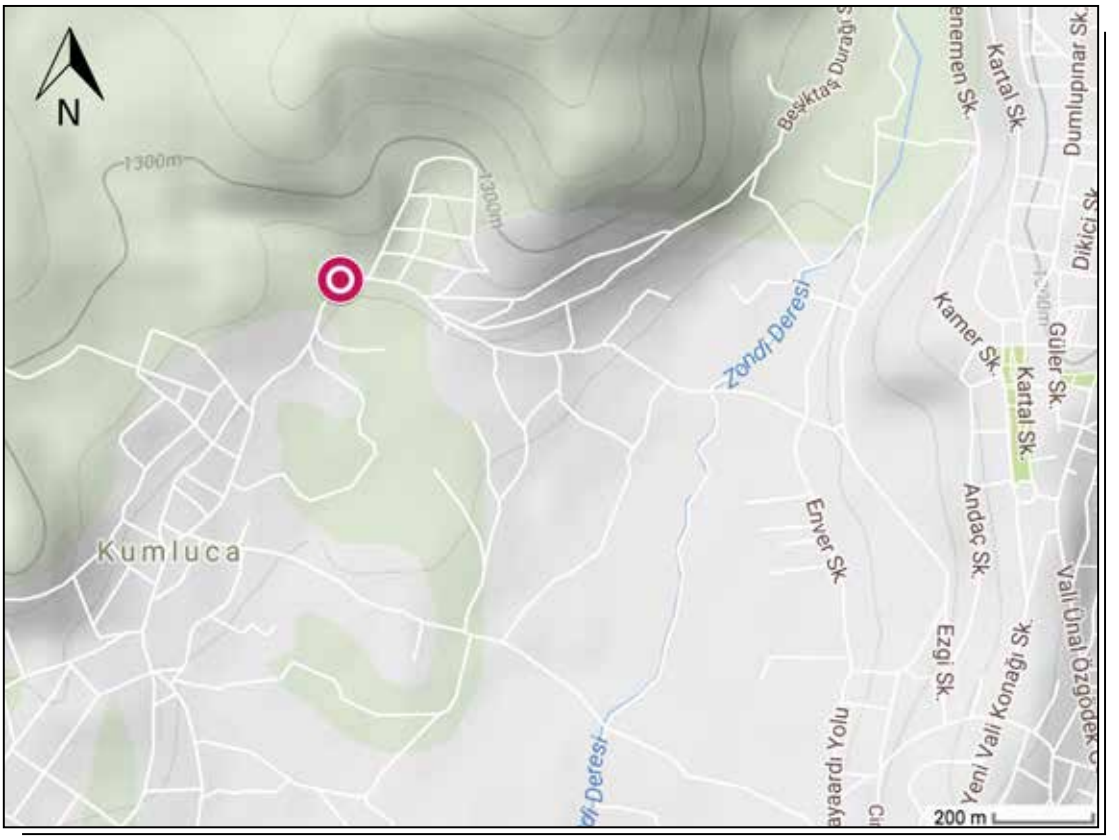
THE PUBLIC BATH IN HAMAMLI

Location: Niğde Central county, Hamamlı neighborhood	
Period/year of construction: 1910	**GPS:** 37°58'53.0"N 34°39'15.9"E
Present function: Depot	**Ownership status:** State Treasury
Date and number of registry: GEEAYK 13.09.1970-5539	

Burcu Günay

HISTORY

Currently known as Hamamlı or Kurdunus, the neighbourhood used to be called Gordiason or Kodonostasion as noted in the Nevşehir Annual written in Karamanli Turkish (Turkish with Greek characters). Though there is no inscription about the date and architect of the hamam (public bath), this annual written in 1914 states that "... Kodonostasion was rebuilt and four years before



this, a hamam was also built", indicating that the hamam was built in 1910 (Ekiz, 2014, 101). The local inhabitants in Hamamlı were a Turkish-speaking Orthodox community before the population exchange with Greece and it is said that they used the hamam. The Karamanli Turkish inscription on Hamamlı Church supports this information, demonstrating the presence of an Orthodox community in the region. The structure has lost its function as a hamam and is currently used as a depot.

ARCHITECTURE

Oriented in a north-south direction, the hamam's first part is the rectangular warm section with shaving and toilet cells in the west, and a square hot section in the south. West to the hot section, there is a water tank.

The main walls of the structure are pitch-faced basalt stones built using a masonry technique. The drum of the dome and moldings are yellow trachyte stones, while the flooring and ceiling are hammer-faced stone blocks.

The warm section extending in an east-west orientation is 4.05x6.75 m in dimension. There is an elliptical dome sitting on a polygonal drum. The western part includes a square shaving area and there are domes above the toilet cells. Squinches have been used in transitioning to the domes, while rounded and basket-handle arch profiles have been used on the wall surfaces in order to add movement. Light filters into these spaces through skylights.

The hot section is a cubic washing room of 6.75x6.75 m, without private cells or iwans. The walls, apart from the northern wall forming the entrance to the hot section, are surrounded with raised, bench-like platforms. The basins on these platforms have not survived. The hot section has a dome situated upon a polygonal drum, with squinches to transition into the dome itself. The wall surfaces between the squinches have rounded arch profiles. This space has a height of nearly 9 m, and is provided light through twelve round windows in the drum and many skylights in the

The Public Bath
Niğde Central county, Hamamlı neighborhood

dome. There is no longer any glass in the skylights. The passage from the structure into the barrel-vaulted water tank is through a window in the western wall of the hot section. The existence of a buried hearth in the furnace section is hinted at by an arch southwest of the structure.

The hamam is very sparce in terms of decoration due to being both very functional and located in a rural area. Elements like the dome transitions and blind arches are the main decorative elements in the hamam. The structure is covered in smooth plaster, with decorations upon it. The façades of the structure are plain and appear massive. Apart from the northern façade, the other ones are surrounded by eave moldings.

PRESENT CONDITION

The cold section and furnace of the hamam have been demolished. The door between the original cold and warm sections is used as the entrance door to the structure today. A wall was built towards the northern façade as a buttress after the cold section was demolished, probably to ensure the integrity of the structure. Though the cold sections and furnace are completely destroyed, the plan of these areas can be read from the remains of the foundations of the walls. Rainwater enters the structure through the skylights and this has caused the plaster to peel as well as damage in the domes. There is severe damage in the water distribution and heating system, water channels and floor. The clay pipes within the walls have been removed and stacked in the hot section. The southwest corner and roof of the water depot have partially collapsed.

The structure is on a road between Kumluca and Hamamlı neighborhoods and there is neither an information panel nor visitors to the site. As the entrance door is locked, it is possible to say that certain precautions have been taken against vandalism; however, use of the building as a depot has caused serious damage.

RISK ASSESSMENT AND RECOMMENDATIONS

Excavations must be completed in the area in order to understand the layout of the structure. The hearth in the furnace and the remains of the foundations in the cold section must be unearthed. A restoration plan for the structure must be prepared and the destroyed parts of the cold section must be repaired according to this plan. The structure may either be restored as a hamam or be given a new function that serves the public without contradicting its original fabric.

THE GREEK CHURCH IN SULUCAOVA

Location: Çamardı county, Sulucaova village	
Period/year of construction: Unknown	**GPS:** 38°00'44.3"N 35°08'52.5"E
Present function: Depot	**Ownership status:** Village legal entity
Date and number of registry: Not registered	

Burcu Günay

HISTORY

The church is within the courtyard of the mosque in the center of the village. Until the mosque was built in 1978, it was used for worship by the villagers (Pekak, 1999, 31). Today it is used as the depot of the mosque.

ARCHITECTURE

The structure of this church, with no surviving inscription, has a basilical plan with three naves and three apses in an east-west orientation. The main entrance door is on the central axis of the western façade.

The masonry structure was built of rubble stone with mortar. The internal walls are covered with lime plaster, apart from the southern wall. There is no decoration on the plaster. The floor could not be assessed due to the furniture on it as well as pits dug by treasure hunters.

The rectangular naos of the structure is separated into a central nave and side aisles by two rows of two columns as well as two pillars which separate the apses. The columns are linked by low-pointed arches. Additionally, there are holes indicating that wooden tie bars linked these columns. The naves are covered by barrel vaults, with the central nave higher than the side aisles. The naos has a double-sloped gabled roof covered with stone blocks. The apses in the eastern façade are covered by semi-domes.

There are two windows each in the northern and southern façades to let light into the naos, in addition to small openings at each end of the upper portion of the central nave. The northern apsidiole contains a single window and niche, while the apse and southern apsidiole both contain one niche only.

The external façade of the building has a plain appearance with eave moldings and waterspouts below the stone roof. Volume has been added to the northern and southern main walls on the axes of the columns using cut stone, giving liveliness to the façade. Additionally, the windows have been surrounded by smooth cut stone jambs.

PRESENT CONDITION

The original door opening on the central axis of the church has been bricked over. As this entrance has been closed, currently access is through a door later opened in the wall of the northern nave on its western façade. The lime plaster on the interior walls has peeled, most prominently on the southern wall. There are damp marks on the interior plaster. These damp marks point to the high probability of the roof

The Greek Church
Çamardı county, Sulucaova village

leaking; this is also supported by the fact that the current roof is covered with plant growth. The whole of the western façade and part of the northern façade has been covered with cement. Some cement pointing has also been applied to the rubble stones. Some of this pointing has degraded and cracks are visible in the walls. The cross-sections of the columns of the structure are irregular and their wooden tie rods are missing. The external façade has been ruined, and is covered with plants. The roof eaves of the apses have been destroyed.

RISK ASSESSMENT AND RECOMMENDATIONS

The use of the structure as a depot and the lack of maintenance have put it at risk. It is necessary to solve the problems related to damp and humidity. The columns require urgent structural intervention. Access into this structure, which is not yet even listed as a historic building, must be controlled. The church must be protected and an information panel must be placed nearby. Additionally, the structure should be emptied of the objects currently within it and cleaned. This structure that currently lies within a mosque's courtyard may be repurposed to serve a public need.

CHURCH OF SAINT GEORGE | AGIOS GEORGIOS

Church of Taxiarchis, Dikilitaş New Church

Location: Niğde Central county, Dikilitaş village	
Period/year of construction: Late 19th – early 20th century	**GPS:** 38°06'21.2"N 35°05'24.8"E
Present function: Carpet weaving workshop	**Ownership status:** State Treasury
Date and number of registry: Nevşehir KTVKBK 18.11.2005-489	

Vilma Hastaoglou-Martinidis

HISTORY

The church is situated in the southeastern edge of the village, in the neighborhood currently called Macur mahallesi (Dikilitaş town). It stands within a fenced yard in an east-west direction.

It is the newest and larger of the two churches that survive from the 19th century in Dikilitaş, when the village was known as Enehil (prior to 1928) and had a considerable number of Greek inhabitants – 200 Greek Orthodox and 80 Turkish-Muslim families (Levidis, 1897, 210). The construction of this second church is most probably a result of an increase in the Christian

population to 1250 (and a decrease in the Turkish population to 1500) by the beginning of the 20th century (Xenophanis, 1905, 44-45). This would also explain why the church is not mentioned alongside the old one in relevant early 19th century Greek sources.

The church is referred to as dedicated to Saint Taxiarchis (archangels Michael and Gabriel); yet the existence of an embossed figure of Saint George on horseback at the peak of the main façade underneath the roof casts doubt on this. It is most probable that, as custom dictates, the saint portrayed on the edifice's main façade is the one who gives the church its name.

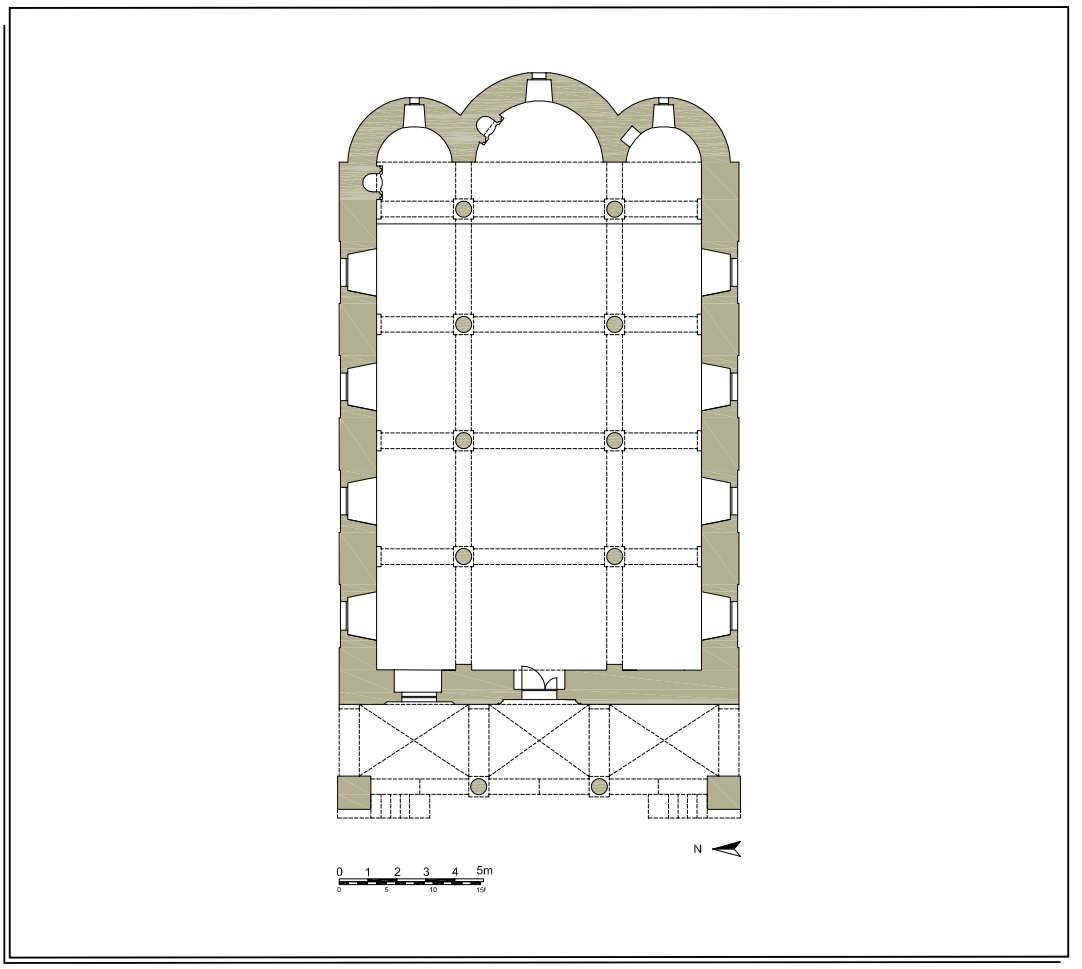
The construction of the church was completed only a short time before the departure of the Greek inhabitants under the population exchange in 1924 (Kenanidis, 2008, 63). Perhaps this explains why its interior has remained completely unadorned. Nowadays the church is used as a carpet-weaving workshop.

ARCHITECTURE

The architecture of the church is in the shape of a three-naved, barrel-vaulted basilica, with a half-open narthex on the western side and three apses on the east, entirely built out of stone. This is a typology widely encountered in the Cappadocia region during the 19th century (Pekak, 2009).

The church is sizeable, with the interior of the naos measuring 11.25x17.45 m (minus the apses and the narthex). The naos has three naves delimited by two symmetrical rows of four columns; the central nave is wider and higher than the side ones. They are covered by barrel vaults, supported by arches rising above columns. Iron trusses bind the span between arches.

The bema is located in the east, aligned with the first row of columns, and one step higher than the base level of the naos. The three apses, the central one being larger than the other, are topped by half-domes on the interior and conical roofs on the exterior; each one also has a small window.



The half-open narthex is formed of two slightly protruding large corner pillars and two columns; it is spanned by five pointed arches with groin vaults in between then. There is a main entrance in the center, and a smaller one to its north. This composition is typical of the 19th century basilicas in Cappadocia. (Mantopoulou-Panayotopoulou, 2010, 24-25).

The church is well built and the walls are about 130 cm thick. The exterior masonry is carefully cut, with well-fitted stones; the interior surfaces are not plastered and cut-stones are visible in regular rows. All the important parts, such as the columns, arches, vaults, the moldings and frames of windows and entrances, the narthex, apses and niches are built out of smooth blocks, which make up the entire width of the wall. There is no interior decoration or frescos. The church is covered by a gabled roof with cyma molding underneath, circling all façades.

The lateral (northern and southern) façades are unadorned, with four windows each in single file; these windows are rather small and narrow towards the outside. The windows on the eastern and western façades (there are three on each) are of the same size.

The most distinctive feature is the particular decoration on the western façade -unusual for a village church- with symmetrical stone-cut ladders that lead to the top of the corner pillars, allowing access to the roof. At the top of the façade underneath the roof molding there is an embossed and red-colored figure of Saint George on horseback, flanked by other embossed floral ornaments.

Church of Saint George
Niğde Central county, Dikilitaş village

PRESENT CONDITION

The structure is preserved in its entirety in relatively good shape, but with no maintenance. Its repurposing as a carpet weaving workshop has prevented the usual vandalism encountered in abandoned churches; however, this use has also inflicted unacceptable interventions to the monument, such as the extended iron ties added in order to attach weaving machinery, the demolition of the interior gallery, damages to the original stone-cut decoration of the niches, the installation of incompatible heating equipment, and the existence of random piles of raw materials and manufacturing waste.

The building's surroundings create an unbecoming context for this valuable ecclesiastical heritage. Around it are outbuildings and various objects related to carpet weaving, with rubble walls built for the same reason. The church currently gives the impression of being the main space for weaving manufacturing activities, which include neighboring houses and yards.

RISK ASSESSMENT AND RECOMMENDATIONS

The edifice is important in terms of Greek Orthodox church architecture, being one of the three-naved and three-apsed basilicas of the 19th century in the region. It is noteworthy for its half-open narthex and the particular decoration on its western façade.

The removal of the carpet manufacturing equipment in the interior is necessary as a first step, while an overall conservation project needs to be undertaken in order to re-establish the building's original appearance. Also, an appropriate environmental and landscape planning must be conducted and the precise boundaries of the churchyard must be delimited by a fence. Furthermore, a proper signaling system must be put in place to facilitate access to and provide information on the monument for visitors.

CHAPEL OF SAINT MACRINA | AGIA MAKRINA

Location: Niğde Central county, Tırhan village, Köyiçi locale	
Period/year of construction: 19th century	**GPS:** 38°14'24.1"N 34°42'31.5"E
Present function: Not in use	**Ownership status:** Private property
Date and number of registry: Nevşehir KTVKBK 24.05.2013-748	

Burcu Günay

HISTORY

Located north of Niğde, the chapel in Tırhan village was used as a mosque for a certain period and then rented by the mukhtar (head of the village) as a car repair workshop. According to Pekak (1999, 32), in light of information given by Rott, the name of the chapel may be Saint Macrina. The chapel is currently not in use and its inscription has been degraded and cannot be read.

ARCHITECTURE

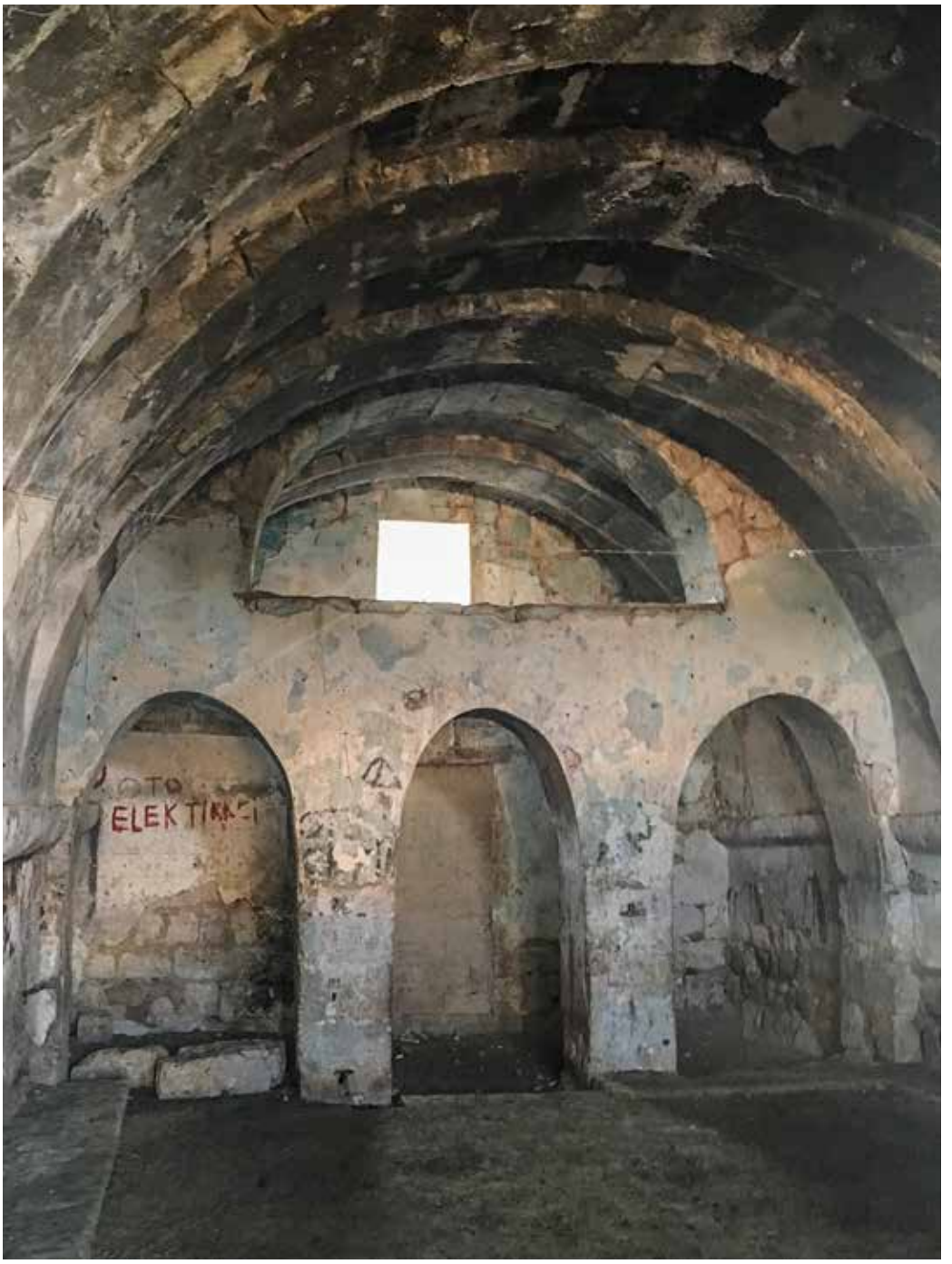
Extending in an east-west direction, the chapel has a single nave, rectangular plan and a ribbed-vaulted ceiling. There are traces of a gallery floor in the west, while a semi-circular apse may be perceived in the east. The main entrance to the chapel is in the center of the western façade. There is a white marble inscription above this entrance.

The northern and southern walls of the structure are pitch-faced stone with rubble fill, while the western wall and roof are made of relatively smoother cut stone. The interior walls appear to have been plastered and painted. There are beam holes in the northern and southern walls indicating the existence of a gallery section with wooden floor. The currently soil-filled naos floor is actually comprised of stone blocks. The only metal accents found in the building are window bars.

The naos is about 5.40x11.60 m in size and 4.25 m high. At a 2.10 m distance from the western wall, there are two columns of stone blocks which are linked to the walls by rounded arches. The gallery is supported by these stone columns and arches. The naos had a barrel vault with stone ribs, one in the gallery section and five in the other sections. There is a stone molding on the northern and southern walls at the lower edge of the ribs.

There is one window each in the northern and southern walls of the naos. In addition to these windows animating the façades, there is a small opening with stone jambs above the main entrance door.

This small and plain chapel originally had eave moldings on the exterior façades. The roof was a gabled roof made of stone blocks, with a pair of stone waterspouts on the north and south to discharge rainwater. The spiral stone molding around the main entrance door is noteworthy as a decorative feature.



Chapel of Saint Macrina
Niğde Central county, Tırhan village, Köyiçi locale

PRESENT CONDITION

Though the apse and gallery section of the chapel have collapsed, the plan and spatial characteristics may still be perceived. After collapse of the apse, the semi-circular opening east of the naos appears to have been closed off with rubble stone. At the peak point of this rubble stone wall, a small opening was left to allow light inside. As the main entrance door to the chapel has been closed off with cut stone, currently access is through a door later opened in the eastern façade.

Built adjacent to the southern wall of the chapel is a later structure used as a classroom for the primary school in the village (Pekak, 1999, 32). For this reason, the southern window in the structure has been closed off. The eave moldings and waterspouts on this façade have been destroyed. Additionally, the stone of the interior southern wall and its molding have been damaged in order to carve out a mihrab.

The mortar in the pitch-faced and rubble stone wall of the northern façade has fallen off. The roof of the chapel is covered with soil and plants. The traces of dampness visible on the ribbed vault ceiling indicate that water is leaking into the structure. In addition to dampness, increasing humidity within the structure has caused the plaster to flake off. There are signs that fires have been lit within the chapel and vandalism is seen on the plaster.

RISK ASSESSMENT AND RECOMMENDATIONS

Firstly, the structure should be registered and protected. The later room adjacent to the southern façade must be removed. After restitution studies have been carried out, the apse and gallery sections should be completed and the original plan restored.

The locked door of the chapel has protected the interior from human depredation. However, the lack of use and maintenance forms a threat to the building. This chapel which is close to the main road and easily accessible must be restored and repurposed to serve the needs of the village.

THE CHAPEL IN HASAKOY

Location: Niğde Central county, Hasaköy neighborhood	
Period/year of construction: 19th century	**GPS:** 38°13'23.6"N 34°42'10.5"E
Present function: Depot	**Ownership status:** Private property
Date and number of registry: Not registered	

Elmon Hançer

HISTORY

Located at a 28 km distance from the center of Niğde, the settlement has been referred to as such since the Roman Empire, but its historical existence extends much further back in time. It was named Hasaköy during the rule of the

The Chapel
Niğde Central county, Hasaköy village

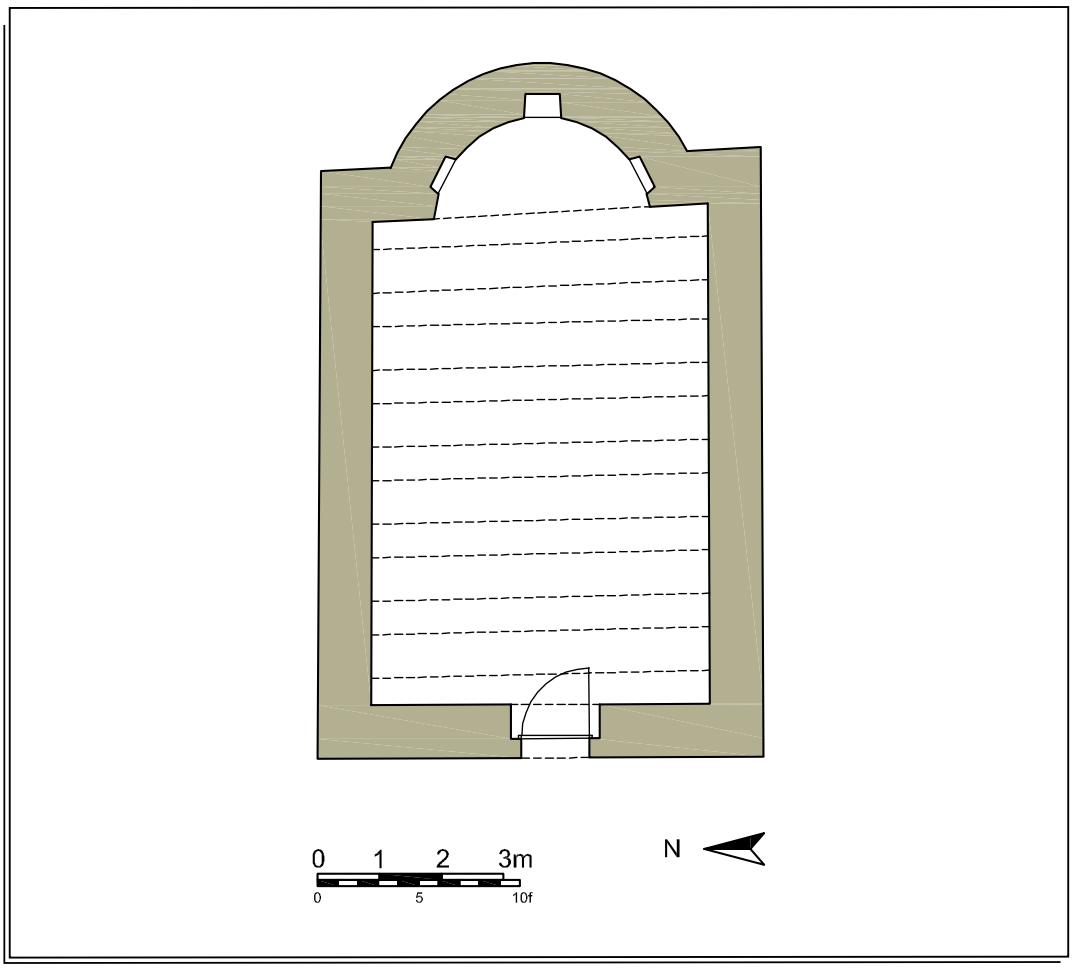
Ottoman Empire. The people from Hasaköy who went to Greece with the population exchange remember it as Akso or Naksos (Songur, 2016a, 5). The population of Hasaköy was 2445 in 1920, all of whom were Karamanlides (Turkish-speaking Greeks) (Selamoğlu, 2012, 15).

ARCHITECTURE

The chapel was built on slightly sloping ground. It has a rectangular plan, with a single nave and a ribbed vault roof. The chapel is a masonry structure, mostly built out of pitch-faced stone with smooth cut stone used only for the corners. This small structure has a single entrance in its western façade consisting of a small-scale low doorway with cut stone lintel and internal low arch. Nearly as wide as the space itself, the low and semi-circular apse makes a large projection on the eastern façade creating a strong architectural emphasis. There are single arched rectangular window openings above both the semi-dome of the apse and the opposite door on the western façade. There is one niche in the apse, with small square niches visible on either side of the door. The sole element animating the interior is the broad rectangular stones of the projecting arches across the ribbed barrel vault covering the whole structure. The barrel vault of the chapel is a flat roof from the exterior. The internal and external spaces of the structure have no decoration.

PRESENT CONDITION

The chapel is moderately preserved at present, in a relatively good state and used as a depot by a private owner. The intense plant growth on the roof of the structure is a problem. Though no research has been conducted on the chapel, based on what is visible, it is possible to determine its spatial characteristics and floor covering. Disruption of the ground has led to an increase in the soil level, though only slightly visible from the outside. The vault surface has



small openings possibly made later to allow light into the interior. Another structure has been constructed at a later date adjoining the façade of the apse of this internally-plastered chapel.
Due to its use as a depot, its identity as a place of worship has been lost, with a range of disruption to the interior due to these changes and lack of maintenance. The small niche in the semi-dome of the apse has been closed. The current door is clearly not the original entrance door.

RISK ASSESSMENT AND RECOMMENDATIONS

Having remained standing since the 19th century, this chapel is an independent structure in the village close to the road. As it is within a settlement area, it gives the impression of having been a well-frequented place of worship. It is important that the surroundings be cleaned up and cleared, that structural problems especially with regards to the roof be resolved, and that the adjacent structure be removed for the chapel to regain its original form. The inscribed marble column piece lying abandoned in front of the chapel entrance to the west has significant cultural value. Therefore, investigation into this column piece and deciphering its inscription may illuminate the link between the chapel and the area. The column must be preserved here if it is linked to the structure and if not, transported to a museum. A survey of this chapel, which has relatively insignificant damage, must be prepared; and its restoration will allow it to gain cultural function, thus revitalizing one of the historical assets of the region.

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Bursa

BURSA SITE ASSESSMENT VISIT

Dates: September 28 - October 2, 2016

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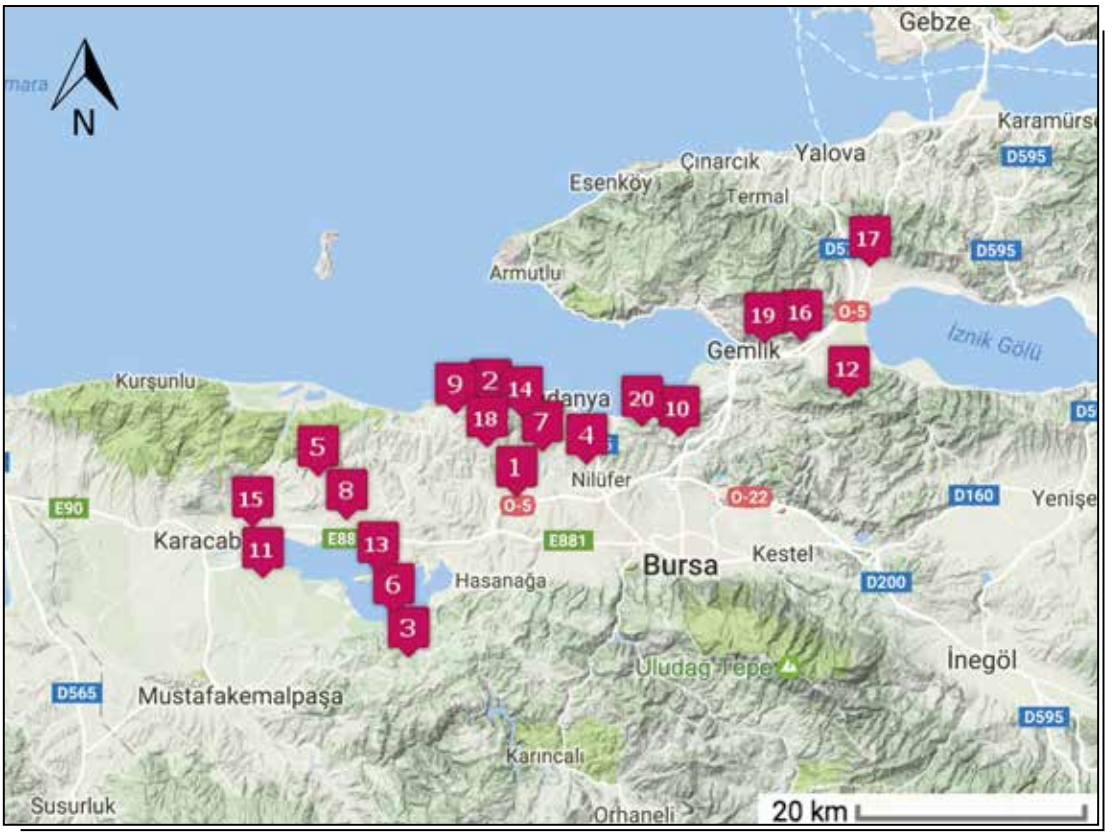
BURSA RISK ANALYSIS MATRIX

	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 Paraskevi (Dereköy)	5	4	5	5	**19**	5	1	5	5	1	1	5	**23**	**42**
Church of Panagia Pantovasilissa	5	3	2	5	**15**	5	1	5	5	5	1	3	**25**	**40**
Church of Saint Paraskevi (Akçapınar)	4	3	3	4	**14**	5	1	5	5	3	1	5	**25**	**39**
Church of Saint Apostolos	5	4	5	3	**17**	4	1	5	5	1	1	5	**22**	**39**
Church of Saint George (Çamlıca)	3	2	3	3	**11**	4	1	5	5	5	1	5	**26**	**37**
Monastery of Saint Constantine	5	3	2	3	**13**	3	4	5	5	1	1	5	**24**	**37**
Church of Taxiarchis (Kumyaka)	4	3	2	5	**14**	5	1	5	5	1	1	5	**23**	**37**
Church of Zoodochos Pigi	3	2	1	2	**8**	5	3	5	5	3	1	5	**27**	**35**
Monastery of Saint Ioannes Theologos Pelekitis	3	2	1	3	**9**	5	4	5	5	1	1	4	**25**	**34**
Church of Saint Averkios	4	3	1	1	**9**	3	1	5	5	4	5	2	**25**	**34**
Church of Archistrategos Michael	3	2	3	1	**9**	4	1	4	4	2	1	5	**22**	**31**
Church of Saint George (Yeni Gürle)	5	3	1	1	**10**	3	1	5	5	1	1	5	**21**	**31**
Church of Arhangelos Michael	2	2	2	2	**8**	3	1	5	5	2	1	5	**22**	**30**
The Greek School in Tirilye	5	3	2	1	**11**	3	1	3	3	1	1	5	**19**	**30**
Church of Saint Theodoros	3	1	1	1	**6**	5	1	5	5	1	1	5	**23**	**29**
Church of Saint James of Nisibis	4	1	1	1	**7**	5	2	3	3	1	1	5	**22**	**29**
The Public Bath in Ortaköy	4	3	1	2	**10**	1	1	5	5	1	1	5	**19**	**29**
Medikion Monastery	4	1	2	1	**8**	3	1	5	5	1	1	3	**19**	**27**
The Public Bath in Şahinyurdu	4	3	1	2	**10**	1	1	3	3	1	1	5	**17**	**27**
Church of Taxiarchis (Kurşunlu)	2	2	2	1	**7**	2	1	2	2	1	1	5	**17**	**24**

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 Bursa



CHURCH OF SAINT PARASKEVI | AGIA PARASKEVI

Location: Mudanya county, Dereköy village, Köyiçi locale	
Period/year of construction: 1855 or 1857	**GPS:** 40°18'59.7"N 28°48'09.3"E
Present function: Not in use	**Ownership status:** Mudanya Municipality
Date and number of registry: KTVKBK 13.11.1993-3520	

Banu Pekol

HISTORY

According to information on the website of the Mudanya Municipality, the church was built in 1857, while according to Kaplanoğlu it was built in 1855 (Kaplanoğlu, 2010, 22). After the population exchange, the church was converted into a mosque. It was used as a mosque until 1972 (Kaplanoğlu, 2010, 22) and then abandoned.

ARCHITECTURE

Church of Saint Paraskevi has a triple-nave basilical plan extending in an east-west direction. At street level on both sides of the steps, there are low arched doorways leading to the basement floor. Located above street level, the main body of the church is reached via a semi-circular twelve-step staircase up into the narthex. Extending in a north-south direction, the rectangular narthex has a gallery floor above used as a gynaeceum. Passing through the narthex the main entrance in the center of the western wall of the naos may be reached. The naos is divided into three naves by two rows of six columns, with rounded arches between the columns. The central nave is higher and wider than the side aisles. Following the bema in the east of the structure there is an internally and externally semi-circular apse covered by a roof in the center, which is broader and more prominent than the two apsidioles on each side. Through an investigation conducted in 1986, it was recorded that the naves had a lath and plaster barrel vault while from the exterior the church had a gable roof (Otüken et al., 1986, 471). Some window openings had iron grills and the walls iron braces.

The church has been built of wood, brick, cut stone and rubble. The main walls are of alternating brick and rubble stone, with corners of large cut stone blocks. The use of cut stone is only observed on the exterior façade. The columns in the naos are wooden poles surrounded by laths, then plastered and painted to create a marble effect.

There are ten columns with square sections west of the narthex, with five to the north and five to the south. Between these columns in the west there are varying low and narrow or high and broad rounded arches. The northern and southern façades have one central large rounded opening and a smaller one on either side. There are traces of iron tie rods within the arches. Stairs rising from the street meet the arched entrance in the center of the western

side of the nave. The ceiling of the narthex is lath and plaster.

On the same axis as the narthex entrance is the main entrance door to the naos with double wooden doors, a rounded arch and keystone, and with two window openings on each side. The northern and southern façades of the naos have five rounded arched windows facing each other. Pilasters separate the windows. These windows with broad stucco jambs each have a medallion above them. On both façades there is a side entrance opening below the central window.

There are circular stair towers allowing access to the gallery floor in the southwest and northwest corners of the naos. The projections of these circular stair towers may be seen on the external façade. There are two round-arched narrow windows opening on to the northern and southern façades in the walls of these stair towers.

There is a wooden iconostasis between the naos and the bema. The central nave is reached by taking three steps down from the iconostasis while the side naves are reached by taking two further steps down. The northern and eastern walls of the bema contain a pair of niches below with a window above. The niches on the left in the northern wall of the bema have traces of clay pipe holes, which may indicate that it was a baptismal font. The apse has two levels in terms of height, while the apsidioles have one level only. On the lower level of the apse, there is one window while there are three window openings on the upper level. There are three rectangular niches on either side of the lower level window. The apsidioles have one window opening on the central axis at their upper and lower levels. The lower level windows have a niche on either side. The niches in the apse and apsidioles have a vertically rectangular crested ogival shape. The existence of a single-step synthronon (seat) in the apse was mentioned, yet currently no trace of this may be observed (Otüken et al., 1986, 471).

The eastern, northern and southern external façades of the building are plain and unplastered in comparison to the interior, with only towers

The interior of Church of Saint Paraskevi, in 1980s (Otüken et. al, 1986)

and window openings animating the exterior. Only the exterior of the gallery floor is plastered on the side façades. The western façade overlooking the street and the village was designed to be highly visible. Divided into four levels by horizontal moldings, the western façade is crowned by a triangular roof pediment. There is a cornice between the pediment triangle and the gallery floor level which circles the whole structure sometimes as a roof molding. In the center of the gallery floor above the entrance there is a cylindrical externally-projecting bell tower. The flat and wooden roofed tower rises all the way up to the pediment, ending in iron railings creating a balcony effect, while enclosing the bell. On the tower, at the gallery level, there is a rounded arched window extending flanked by with pilasters. On both sides of this there are alternating pairs of arched windows and blind arches. The gallery floor has one window each in the northern and southern façades. In the uppermost section of the western façade, there are three windows forming a semi-circle rising beside and above the top of the bell tower.

The interior of the church is fully plastered and very richly decorated. The structure has been painted using light blue and white colors. There are iconographic frescos on the surface above the entrance to the stair tower in the southwest corner. There are decorative keystones made of stucco above the window arches in the northern and southern walls, with pilasters between them. Above the arches are stucco medallion crests with reliefs of and 6-winged angel (seraphim). The naos columns have Corinthian capitals.

The wooden iconostasis in the church contains detailed wooden carving and stucco techniques and has been decorated with roses, bunches and cascades of flowers. There is a detailed frieze with mutules and triglyphs, and egg and dart ornaments. In 1986 green, burgundy, red colors and gold gilding were observed above the stucco on the iconostasis. During the same investigation a wooden ambon decorated with bunches of grapes, leaves and plants in stucco was found. This ambon was accessed through stairs with railings surrounding the third column from the west in the northern row of columns in the naos (Otüken et al., 1986, 472).

Church of Saint Paraskevi
Mudanya county, Dereköy village, Köyiçi locale

PRESENT CONDITION

The plan of the structure is currently discernible with spatial characteristics predictable. Nearly all doors and window openings are clearly visible in the structure. The majority of the window openings have their original iron bars, with some also containing their original wooden fittings. The decorations on the interior and external western façade are sufficient for restitution at the moment. However, the completely unmaintained and abandoned church is at serious risk. The lowest floor of the church was used as a stable in the 1980s with annex sections added (Otüken et al., 1986, 472). Currently the floor is earthen with efflorescence and moss growing due to dampness in the interior. The naos is currently filled with plants and trees. These are fracturing the foundations of the church floor, with ivy damaging the walls. There is disintegration and material loss on all surfaces, with plaster and stucco flaking. The small southern arched opening west of the narthex and the ground floor window of the southern apsidiole has been bricked up. The covering of the structure, vault and roof have completely collapsed; yet this collapsed roof is currently not on the floor. The majority of the flooring has been removed due to vandalism, plant roots and pits dug by treasure hunters. As a result of all of this, the floor level has risen in some places.

The plaster from the ceiling of the narthex has fallen off, rendering the laths visible. The steps within the stair towers have collapsed. The eastern wall/railings of the gallery floor are also destroyed. Currently only a very small amount of some parts of the iconostasis remains. According to what the mukhtar (village headman) said in 1986, tourists dismantled and took it away and the remainder was destroyed. Photographs taken in 1986 show that the liturgical elements and fabric of the church was in much better condition then, than it currently is (Otüken et al., 1986, 472, 708-710). There is no lock on the door, there is graffiti both painted and incised on the façades.

The only portion of the original roof that remains above the northern apsidiole is covered by a dense plant cover. A new structure has been built immediately adjacent to the south apsidiole, with the grooved metal sheets of the roof of the new structure leaning onto the roof of the apsidiole. There is also a garden wall belonging to the new structure leaning against the apsidiole wall. To see the exterior façade of the southern apsidiole it is necessary pass a locked courtyard gate. Though not close to the main road, there are no information panels or road signs regarding the church, with no visitors other than those who know about it. The sign in front of the western entrance says "Beware, danger of collapse. It is dangerous and forbidden to enter this building."

RISK ASSESSMENT AND RECOMMENDATIONS

The church is valuable both as an important 19th century Greek church with its own unique architecture and for the characteristics of the liturgical elements it contains. With unique architecture in terms of plan and decoration, it is also an important model due to the high quality stone, wood and plaster work it displays. This church has very high architectural and cultural heritage value, as a result of its place within the history of the region as well as its unique interior and exterior characteristics. It is unfortunately in a structurally poor condition and completely open to human depredation.

This rapidly-deteriorating structure requires immediate protection. As the roof has collapsed, the internal walls are open to the forces of nature and are being damaged. Plaster and stucco details are flaking and falling off, the frescos are fading and main walls are weakening. The wooden liturgical elements on the naos floor are open to the effects of all kinds of weather conditions and human depredation, and are rapidly deteriorating.

A restoration project should be prepared, the additional structure leaning against the southern apsidiole should be removed, and environmental work and landscaping carried out. While awaiting restoration, the church should have a temporary protective roof put in place, and uncontrolled entry through its doorways and windows must be prevented. Its history should be researched in detail and an information panel and directional signs placed in the near surroundings. It is recommended that the structure be given a cultural function open to the public.

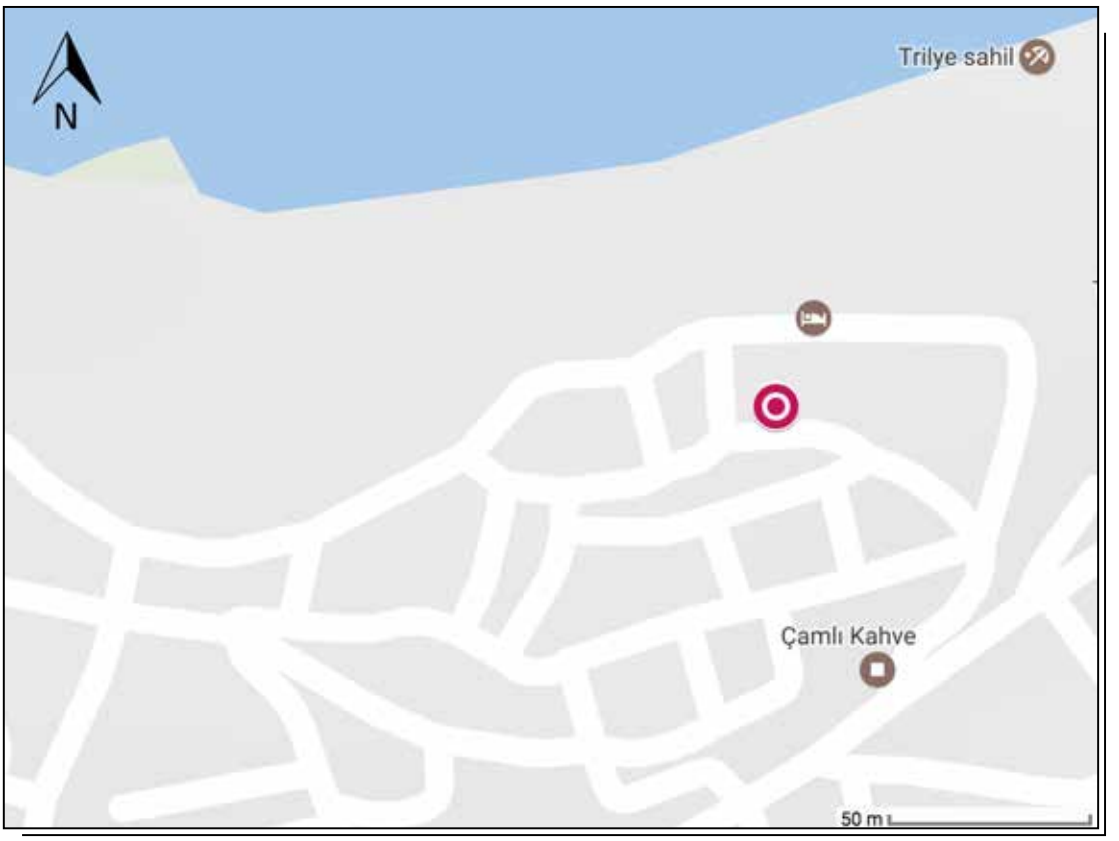
CHURCH OF PANAGIA PANTOVASILISSA | PANAGIA PANTOBASILISSA

Location: Mudanya county, Tirilye town	
Period/year of construction: End of the 13th – beginning of the 14th century	**GPS:** 40°23'35.8"N 28°47'43.1"E
Present function: Not in use	**Ownership status:** Private property
Date and number of registry: 24.06.1988-43	

Inci Türkoğlu

HISTORY

The oldest information about the structure comes from notes from Dr J. Covel's visit in 1676. From these notes it is learned that the church was dedicated to Panagia Pantovasilissa. It is said that Panagia Pantovasilissa was one of four icons found in the Agia Sofia Church in Istanbul, painted by Saint Luke. According to the legend, this sacred icon was thrown into the



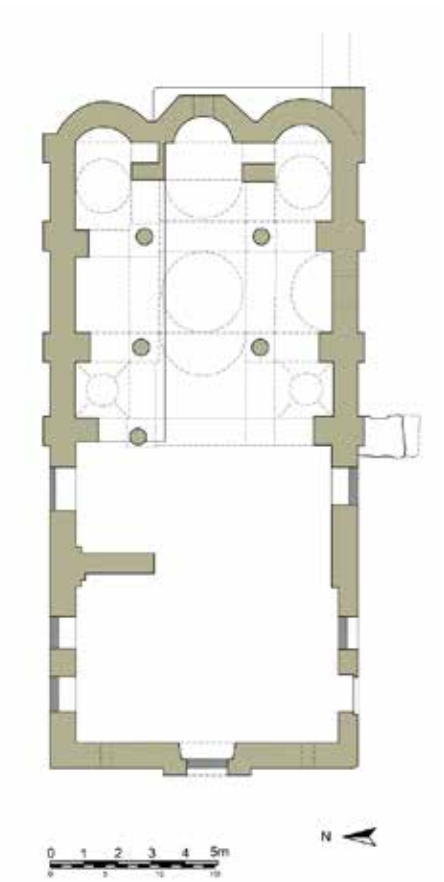
sea during the conquest of Istanbul to prevent it from falling into the hands of the conquerors and was then found at Triglia on the southern coast of the Marmara Sea. As the miracle goes, Christians migrated to the historical monastery in Triglia and named the church they founded Panagia Pantovasilissa. The sacred icon became the symbol of Triglia (Karacan, 2009, 59).

After Greeks from Tirilye left the region in 1924 as a result of the population exchange, the structure was never again used for its original function, and rather became a depot and stable. The bell tower is known to have been demolished in the 1950s (Aksöyek, 2015, 130).

ARCHITECTURE

Travelers and researchers visiting Tirilye at various times have provided information about the structure and its sketched plans have been published. Aksöyek has identified four periods of construction regarding the structure based on both his own investigations and on studies by Covel, Hasluck, Evangelides, Mango and Ševčenko (1973, 238-242), Otüken et al. (1986, 484-486) and Pekak (2009, 167-71), during his monographic doctoral thesis in 2015. The first stage included the narthex in the west separated by columns from a Greek cross-in-square naos (Aksöyek, 2015, 122-28). Suggesting that the arches in the external façades were completed after Covel's visit but before the interventions in 1883, Aksöyek stated that the dome and bell tower were damaged and repaired after a large earthquake in the region in 1855, and that following these smaller interventions the entire structure was modified in 1883. At this date a gynaeceum (women's section) was built in the west wing by adding four columns to the current column rows and the main entrance in the western façade was brought under the bell tower. The gynaeceum was placed on the gallery floor. On the exterior, there is an arch extending from the south of the eastern façade to the east and four arches extending towards

Church of Panagia Pantovasilissa
Mudanya county, Tirilye town



the south on the southern façade. The narthex and gynaeceum were covered by a double-slope gabled roof (Aksöyek, 2015, 128-29).

Founded on a hill, the structure is surrounded by roads on three sides, with a modern building adjacent to the northern side. Based on surviving traces, the structure was originally entered through a door in the center of the western façade. The naos section occupying the eastern half of the east-west oriented rectangular structure has an advanced Greek cross-in-square plan commonly observed in the middle Byzantine period, comprised of a naos, apses and narthex. The dome of the central unit has a high drum, which is supported by four freestanding columns transitioning to the dome through pendentives, while the arms of the cross are covered by barrel vaults and the corner rooms by dome-like vaults. The eastern corner rooms also function as pastophoria. The dome is covered by a conic roof, with six windows in the drum. The western arm of the cross is a little longer than the others and the narthex is west of the naos with columns as a division in between the two (Aksöyek, 2011, 120). The main apse in the east wing is internally semicircular and externally has three façades, while the pastophoria on each side have circular plans both internally and externally. The main apse has twin windows while the northern and southern apsidioles have one window each. The northern and southern arms of the cross have one rectangular window, while the narthex or courtyard in the west has a window on both its southern and northern sides.

The interior is plastered, while no plaster is observed on the exterior. The external façade walls are designed with an alternation of two rows of pitch-faced stone and one row of brick. The arches are completely made out of brick. The walls include spolia stones, especially in the eastern half. Among these are braided columns that belonged to a church templon, many columns used at plinth wall level in the eastern wall, and pieces of various architectural elements.

There are traces of wall paintings on the naos and narthex. According to Aksöyek, these are in three layers, with a notched lower layer still visible in the western section of the southern wall and northern wall. Mango and Ševčenko (1973, 239) identified two layers. The pictures on the lower level plaster on the walls, roof and supports of the Kemerli Church are stylistically similar to examples in the capital during the Palaiologos period. Mango and Ševčenko supported this interpretation proposing that the wall paintings were probably completed immediately before the Turks seized Tirilye. Based on this, the researchers stated that the paintings could not be later than the first quarter of the 14th century (1973, 240). Thus, the Rejection of Joachim scene here indicates the existence of a Virgin Mary narrative and must therefore be attributed to the first half of the 14th century (Aksöyek, 2009, 181-83). According to Aksöyek, though the middle layer belongs to the same period, it was painted by a different group of artists, while the uppermost third layer is attributed to the 18th century (due to the date 1723 on the fresco in the apse). The columns as well as the Ionic and composite headings with plant decorations and headers used as pedestals within the naos are also spolia.

The wall piers in the northern and southern façades reflect the interior divisions. The arch rising from the southern tip of the south apse projection in the eastern façade extends along the building towards the east.

The structural remnants of the west wing indicate an entrance to Kemer Street in the west that is closed off at present. The traces visible on both sides and in front of this cancelled doorway indicate the existence of a baldachin. This baldachin may have belonged to the bell tower added at the end of the 19th century. It is known that a gynaeceum was added during repairs in 1883; however, only traces of it are visible on the walls currently. In the southern façade, on the lower level, there is a rectangular doorway towards the west, as well as a rounded arched window in the east. There are two round-arched windows in the upper level. The western façade includes one round window which narrows outwards, on each side of the cancelled doorway.

The upper level of the main apse on the eastern façade contains three niches creating a decorative effect. The arches joining the eastern and southern façades must be to support the structure from the exterior. The internal organization can be read on the exterior from the wall piers, and is further emphasized by blind niches.

PRESENT CONDITION

The structure is currently locked; however, it may be visited with permission, and there is an information panel inside. Unfortunately the interior is unmaintained. There is dense plant cover and rubble, to the extent that its characteristics are not easily discernible. The door at the west end of the southern façade currently allowing access into the structure used to be a window but was transformed into a door because the main door in the west is well below road level today. There is a large difference between photographs taken during Karacan's investigation in 2008 when the plants were cleared out and 2009 when Aksöyek completed his studies, as well as the present day.

On the exterior, the separation of a large part of the main apse wall in the eastern façade of the building is news of severe damage that may be caused in the future by earthquakes to come. The arch rising towards the south from the pier in the western wall of the southern façade has collapsed. Internally, the roof of the narthex has collapsed, as a result of which the wall paintings are exposed to weather conditions. All main walls and the roof contain visible fractures, due to which even heavy rain may cause significant damage. The plant cover on the roof is weakening the structure. The wooden scaffolding put in place of a collapsed column in the southwest of the naos does not provide sufficient support. The structural stability of the structure is in danger and emergency precautions must be taken.

Church of Panagia Pantovasilissa
Mudanya county, Tirilye town

RISK ASSESSMENT AND RECOMMENDATIONS

The structure is relatively protected from vandalism. To this end, the contributions of the local administration in Mudanya and Tirilye as well as the people of the area are significant. However, especially the interior of the structure has been neglected. A very detailed doctoral thesis was completed on this building in the recent past, and based on this partial restoration may be carried out. A church on the main road in Tirilye has also been recently restored by the municipality and transformed into a cultural center, while another church serving as the Fatih Mosque has been restored.

The area is not heavily populated, yet in recent years it has been popular with local tourists so there are many visitors. There are many historical residential buildings, as well as religious and civil monuments that deserve restoration in the region. Firstly, the information panel inside the church should be moved outside so that information can be obtained even when the building cannot be entered. This monument, which has a distinctive location atop a hill, may be opened up to visitors by way of being cleaned, reinforced and preserved. If full restoration is completed it may be put to use as a Tirilye Museum or Population Exchange Museum.

CHURCH OF SAINT PARASKEVI | AGIA PARASKEVI

Location: Mustafakemalpaşa county, Akçapınar village	
Period/year of construction: 1904	**GPS:** 40°06'46.6"N 28°39'19.8"E
Present function: Not in use	**Ownership status:** No cadastral record
Date and number of registry: Not available	

Ayşegül Ozer

HISTORY

The structure is located in Akçapınar (Ακτσέ Πινάρ) village, which housed a Greek Orthodox community in the 19th century before the population exchange. The inscription has not survived, but Mesitidis and Deligiannis (1940, 431) have stated that it was built in 1904. The church was dedicated to the village Saint Paraskevi (Agia Paraskevi). The name Paraskevi has been misspelled as Paraskeva in many Turkish sources. Kaplanoğlu (2010, 23) calls it 'Hagios Paraskevas', while Yıldız Otüken et al. (1986, 540) use 'H. Paraskeva?'. Kaplanoğlu is mistaken in using this expression as there is another saint named Paraskevas. This is also the plural conjugation of the name Paraskeva mentioned in certain sources.

Before the population exchange, the settlement housed 80 Greek Orthodox families (Mesitidis and Deligiannis, 1940, 435), and the church as well as its other structures was situated opposite the school (Mesitidis and Deligiannis, 1940, 431). After the exchange, the structure was used as a mosque for a while. The original inscription of the church has not survived. However, Yıldız Otüken has stated that there was a written inscription "above the entrance door on the western façade" in 1928 (Otüken et al., 1986, 540). Kaplanoğlu wrote that the building was turned into a mosque after 1923 (Kaplanoğlu, 2010, 23). Thus, as a result of the forced migration of the Orthodox population in 1923-1924, it lost its original function and was opened or renovated in 1928 as a place of worship for the Muslim population settled in the area.

This change in function is further supported by the record of a mosque in Akçapınar village held by the General Directorate of Foundations (Otüken et al., 1986, 540) and information provided by the villagers that the building was as a mosque until 1973. It is known from oral testimonies that the structure was later used as a hay barn for some time, its western section used as school for a while and then a coffeehouse for a period as well.

ARCHITECTURE

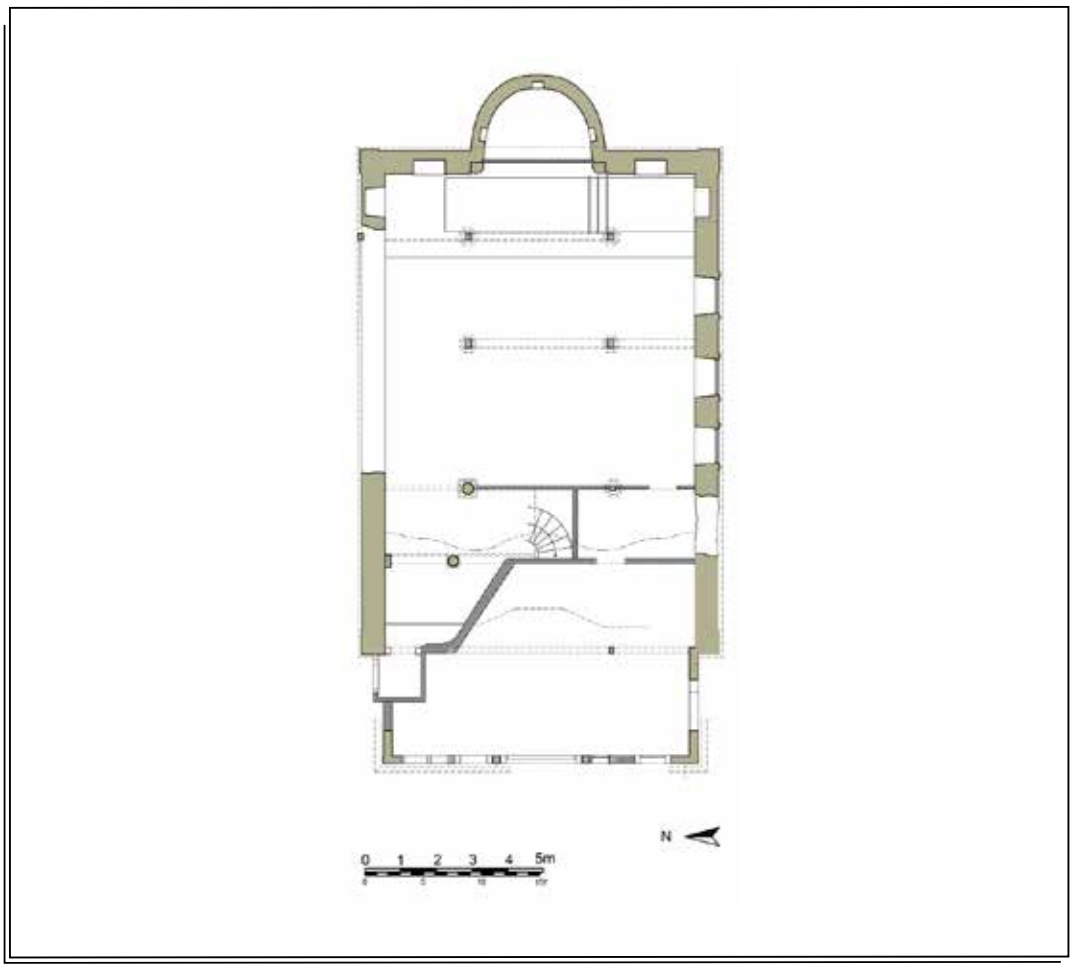
The structure has a triple-nave basilical plan with rectangular shape in an east-west orientation. The apse has a semi-circular plan. The central nave is larger than the side aisles. The naves consist of sections separated by four columns – with one of these sections situated within the gynaeceum. The gynaeceum is wooden, extending along the upper level of the naos along the western wall. The church roof slopes in the southern and northern direction and is covered with pantiles. The church sits upon land that slopes in the north-east direction and during investigations in the area no information could be gathered on the surroundings of the building such as its garden walls, retaining walls, etc.

The narthex forming the main entrance to the church was originally located on the central axis and was entered through a segmental arched opening. Windows with rounded arches were identified on both sides of this entrance. The northern and southern walls of the building are thought to have contained segmental arched openings (as exists only in the southern wall today). The original ceiling could not be determined due to the addition of a later ceiling of reed lath covered in plaster.

Based on traces of the original ceiling, it is understood that the gynaeceum section extended toward the naves at an angle at the upper level. It is not fully known whether the current staircase provided entrance to this level in the original form of the building. Yet this does not seem possible, due to its location in the plan.

In the naos, the central nave is separated from each side aisle by three wooden columns. These columns have been constructed by placing an octagonal cover around a wooden pole, and are complete with capitals made using the same technique. On the southern wall there are three windows with segmented arches. The window openings narrow toward the exterior. A large portion of the northern wall has not survived; however, research from 1983 states that it had a similar design (Otüken et al., 1986, 540).

The bema was originally separated from the naves by a templon. Though no longer in existence, traces of the templon may be found in the wooden saddle on which it sat. Behind the templon was a wooden step to access the bema. On the eastern wall, on both sides of the apse and at the lower level of the northern and southern walls, there are a total of four rectangular niches. Additionally, there is one window above each niche on the northern and southern walls. The ceiling of the naos and bema has a timber covering without laths. The side aisles have flat ceilings, while the central nave has a cavetto vault sloping toward the side aisles in an isosceles trapezoidal form. The wooden flooring of the gynaeceum and the ground floor ceiling are of lath.



The semi-circular apse connects to the eastern main wall with column-like protrusions in the corners. These protrusions do not continue to the upper level of the apse and create a baroque effect in the design. There are three niches in the wall. The only surviving part of the decorations in this section is their circular frames.

The main walls of the structure are of rubble stone with lime mortar, plastered on the interior and exterior. At varying levels in the masonry walls wooden sill plates have been used. In addition to this, there are pieces of bowls and pitchers inserted into the walls, with their wider parts facing the interior space. As the wall surfaces are plastered, it is not possible to discern the pattern these pieces, traditionally used for acoustics, follow within the wall. The original dividing walls in the structure were of lath and plaster. A similar use of mortar is observed in these sections as well. The dark reddish wooden roof slopes towards the north and south, and is carried by the main walls, posts inserted into the walls and the wooden columns separating the naves. These posts are linked to each other at the upper level of the ceiling by tie rods in the north-south and east-west directions. The wooden gynaeceum has wooden flooring and a different axial system when compared to the naves. The wooden posts supporting the gynaeceum are plastered with lime mortar to create the appearance of columns. In sections where the main beam carrying the gynaeceum floor intersects with the main walls, pilasters

have been formed out of plaster to fit in with the columns and create a whole. The narthex walls are lath and plaster on a wooden frame. The wooden columns carrying the arches on the western side are not hidden.

Information about the foundation of the structure may be obtained through a pit dug by treasure-hunters in the bema. In the section surrounding the bema there are retaining walls forming the foundation built with a construction technique similar to the main walls.

The façades of the building have a very plain design carrying some baroque influences. The corners are emphasized by plaster pilasters, painted to imitate stone. The rounded arch above the entrance is topped by a plaster molding with two pilasters above it. The two wooden windows at the gynaeceum level on this façade are not symmetric with the central axis, and are on a different level than the original guillotine window on the northern façade. It may be guessed that these windows were opened later on, but no clear judgment may be made with regards to this, as the framing could not be examined. The southern façade, which has survived in a relatively well-preserved state, has a segmented arched opening in the narthex section, with a molding near the entrance that is understood to have circled around the building. A window was identified on the collapsed section of the wall section beside the narthex. This window is considered to be the upper window of a door at the gynaeceum level. The iron bars on this window are similar to those on the arched windows. In the nave section of the façade, there are three arched windows, and the rectangular window at the upper level of the bema is at the same level as the upper arched windows. The windows have iron bars and in wooden frames. The decorative elements on the façades may be listed as gypsum plaster jambs around the arched windows and the curvilinear molding below the eaves. At the upper level of the apse on the eastern façade, there is an isosceles trapezoid window mimicking the shape of the ceiling in the central nave. There are two rectangular windows between this window and the apse. On the narthex façade, only a guillotine window at the upper level has survived.

PRESENT CONDITION

Church of Saint Paraskevi has lost most of its original features due to its use as mosque, school and coffee house at various times. Interventions to the western sections have made it difficult to understand the original plan of the structure. A large portion of the original flooring has not reached the present day. However, there is wooden flooring in the narthex and the structural elements under the wooden flooring are visible in the bema. The southern section of the western wall of the narthex has had a door and window added; the opening forming the main entrance in the western wall has been closed off, and the arched window beside the entrance bricked up. The other side of the entrance has been completely altered by the door and window added later. In the northwestern corner, stoves etc. have been added over time. The transition from the narthex to the naos has suffered many interventions, with its original plan therefore lost. The original elements between the naos and the narthex have been removed, with the boundary of the space brought closer to the naos and a new wall built. Dividing walls have been added to the gynaeceum in the upper level, changing the original plan altogether. The flooring of the space has been extended toward the naos, and the layout changed. Additionally, the apse and bema have been later divided by a lath reed and plaster wall, with a collapsed part in the wall allowing access into the apse. Plywood covering was used in the naos as it was turned into a women's section while the building was used as a mosque, and this same system was used in all the changes made to the ceiling. The techniques and materials used in making the later additions are inappropriate to the original structure and therefore severe damage is observed in these additions. The weak mortar has withered in many parts. In its current state, the upper floor cannot be accessed and it is therefore not possible to identify the damage it has suffered.

There is no protective element such as a wall or fence around the church situated at the top of a slope. Located within a vacant lot, the structure may be accessed by way of a road to its west. There are no signs, etc. providing information about the structure in its close surroundings. The structure is in an architectural setting with traditional houses.

Church of Saint Paraskevi
Mustafakemalpaşa county, Akçapınar village

RISK ASSESSMENT AND RECOMMENDATIONS

The roof of the structure is partially destroyed or damaged. This situation has left the structure defenseless against the effects of nature and has increased its rate of destruction. Currently a large section of the southern wall has collapsed, and because it is also missing its roof this destruction will continue. Cracks observed around what may be the doorway in the northern wall may cause parts of the wall on the upper level to collapse. On the eastern wall of the sub-foundation level of the apse, there are holes which may lead to the collapse of larger parts in the future. The roof of the apse is largely destroyed resulting in increasing damage to the dome.

Since excavations by treasure-hunters in the structure were noted in 1983 and in light of the current stripped state of the building, there is hope that little threat of illegal excavations remains (Otüken et al., 1986, 541).

If precautions are not taken with regards to the roof of the structure immediately, the building is under threat of complete destruction within a short time. With this in mind, the building can be protected with a temporary roof from the exterior, the semi-collapsed northern wall should be externally reinforced and the empty sections below the roof must be supported.

CHURCH OF SAINT APOSTOLOS | AGIOS APOSTOLOS

Location: Mudanya county, Aydınpınar village	
Period/year of construction: 1846-1870	**GPS:** 40°19'53.1"N 28°54'54.8"E
Present function: Not in use	**Ownership status:** Private property
Date and number of registry: Registered	

Ayşegül Ozer

HISTORY

There is a marble inscription in the triangular pediment above the entrance door on the western façade of the church, which reads ΟΣ ΑΓΑΠΗΤΑ ΤΑ ΣΚΗΝΟΜΑΤΑ ΣΟΥ ΚΥΡΙΕ 1901 (Dear Lord, how beloved are your sanctuaries 1901). Additionally, above the narthex entrance on the northern façade the date 1901 is found on an iron plate. However, Kandis (1883, 141) has stated that the church in Mesepoleos was built in the

period of the Bursa Metropolitan Constantinos, from 1846-1870.

When it is considered that Bursa experienced two significant earthquakes in 1855 (Boğaziçi University, Kandilli Observatory), the structure here was probably damaged, and when repaired the inscription was revised to that date.

The inscription reading ΜΕΘΟΔΙΟΥ ΕΚΝΑΕΟΥ (Methodius again) (Otüken et al., 1986, 469) currently no longer present on the structure may explain this situation.

It is understood that before the present structure, the Central Church of Saint Methodius stood here, and underwent comprehensive repair/renovation and had its name changed.

After the population exchange, the structure was used as a mosque and continued fulfilling this function until 1980 (Otüken et al., 1986, 470). It was then used as a depot for a certain period before being abandoned and ruined.

ARCHITECTURE

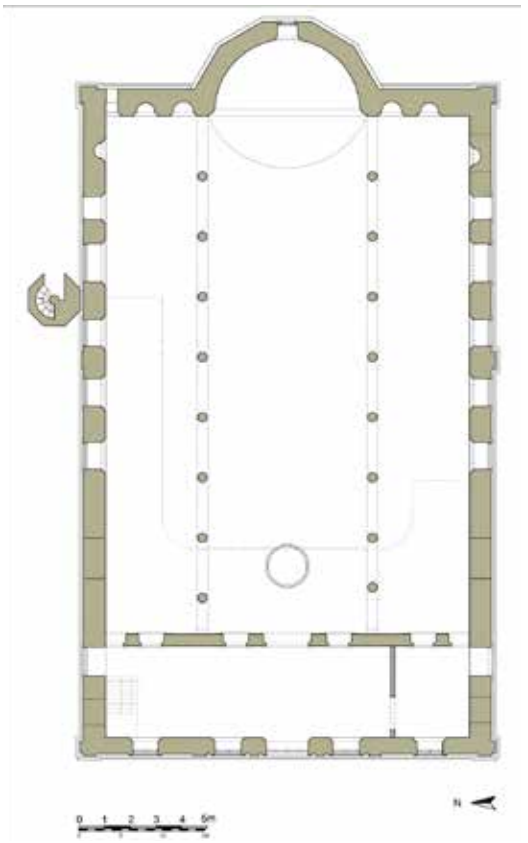
The church has a triple-nave basilical plan situated in an east-west orientation. The naos is bounded in the east by an externally-projecting apse, and in the west by the narthex. The rectangular naos is comprised of six nave units separated by seven pillars. The apse is located on the axis of the central nave and is covered by a semi-dome. It is semi-circular on the interior and has a pentagonal plan on the exterior. The narthex has a rectangular plan with three arched doors on the west, north and eastern sides opening to the outside. West of the nave there is a gynaeceum section, though only a very small portion survives. Otüken et al. (1986, 468) has stated that this section was in the form of a "U-shaped gallery on the west, north and south sides" surrounding the naos.

The church is a masonry structure with main walls of alternating stone and brick rows. While the walls are of pitch-faced stone, marble spolia

are occasionally observed. There are bands of single/double/triple brick rows in the main walls. The pilasters and upper level parapet walls on these surfaces are brick and later covered in plaster. The external façades contain similar materials and techniques used for the jambs surrounding the window and door openings. The entrance in the western façade is different; the sill, lintel and inscription above the double door are of marble. Originally the surfaces of all of the façades were plastered.

In the interior, the wall separating the narthex from the nave is masonry. In this section the ceiling is lath, covered with lime-based plaster. In places where the plaster has fallen off, it appears that the laths were reeds. Detailed documentation studies will determine whether this was a later addition or not. The floor of the gynaeceum section is wooden. The columns and arches separating the naves are wooden. The load-bearing pillars forming the columns are covered with 3-4 cm thick wood and originally plastered and painted (Otüken et al., 1986, 499-500). The columns are topped with square pillar capitals. The arches separating the naves and the ceiling, which haven't survived to the present, used to be wooden.

The windows and doors at the entrance level have wrought iron grills in their arches. The doors, which are made of iron plates, profiles and panels, have cast iron rosettes on their panels. The fittings for the windows were originally wooden. At the arch level of the arched windows, an addition was made to the frame to horizontally divide the window, with this transom window divided into three by a semi-circular glazing bar. The roof has not survived to the present; however, as seen on visual records from 1983 it was a wooden structure. The roof cover was of Marseille tiles and the tile fragments that have the fallen off are lying within the structure today. As understood from the fragmented and whole tiles, they were imported from the Guichard Frères Seon Saint Henry Marseille Company. As these can be found in some important structures from the 19th century in Istanbul, such as the Topkapı Palace, etc. (Çiftçi and Uzay, 2008, 1001), this type of material proves that this

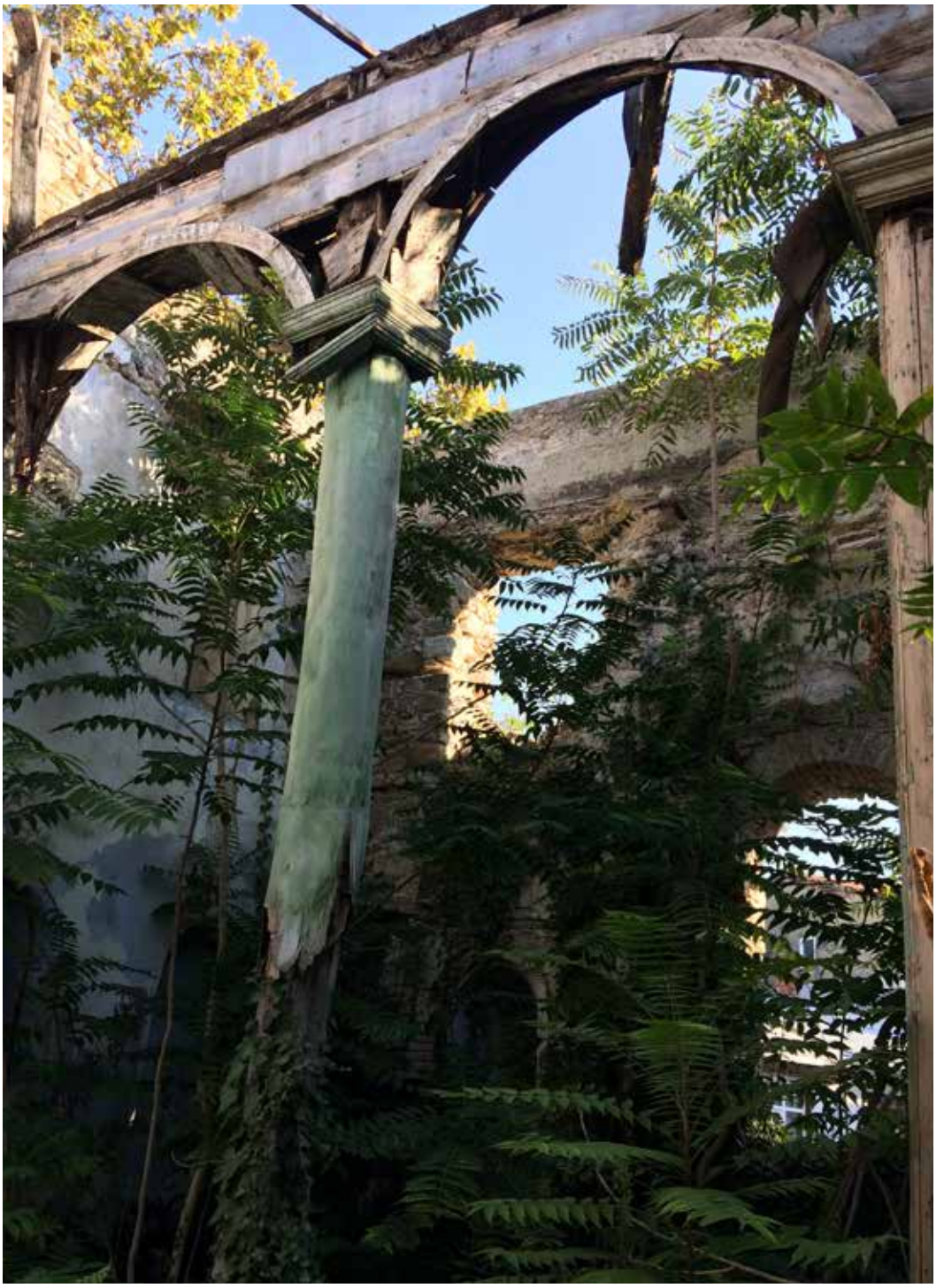


was an important church until the population exchange.

The two-storeyed narthex has a door with a pair of arched windows on each side in its western wall, and a single door in the eastern and northern walls. The double door in the east opens into the naos, with windows on both sides of the door. A staircase in the northern wall of the narthex provides access to the upper level (Otüken et al., 1986, 469).

The central nave of the rectangular, triple-nave naos is covered with a wooden barrel vault and a U-shaped gallery, used as a gynaeceum (Otüken et al., 1986, 469, 490-500). The load-bearing elements for the gallery are two columns in the west with plastered cantilevering elements in the north and south, and have embossed decorative elements (Otüken et al., 1986, 490-500). Additionally, the intrados of the arches between the naos columns are understood to have been decorated (Otüken et al., 1986, 469, 490-500). The vault of the central nave is strengthened with iron tie rods, and the arches separating the central nave from the side aisles are reinforced using wooden beams. There are five windows on the lower level in the northern and southern walls, with three windows on the upper level. The parts of the windows and niches overlooking the naos have jambs with baroque features. The windows in the western wall have plaster pilasters between them, and plaster jambs surrounding them. The arches in all openings are low and almost round.

In the eastern wall of the naos and aligned with the side aisles, there are a pair of niches on the lower levels and one window on the upper



Church of Saint Apostolos
Mudanya county, Aydınpınar village

levels. There is an arched window on the axis of the apse. Studies by Otüken's team mention a single-step synthronon surrounding the round apse; however, no traces of this were identified (Otüken et al., 1986, 469). There is a baptismal font in the naos.

The exterior of the western façade of the structure is separated into three by pilasters which correspond to the nave separations. The central section is higher and ends in an arched pediment. At all levels of the central nave (ground, gallery, pediment) there is a triple opening pattern. On the central axis at ground level, there is the main door, with a semi circular transom window, cast-wrought iron double wings and marble jambs. Above the window arch is a triangular pediment. Pilasters rise on both sides of the door, which rise upwards to, carry the triangular pediment with a similar profile. There is an arched window on either side of the door. On the gallery level there are three shorter windows, aligned with those below, while three circular windows exist on the pediment level, with the central one larger than the others. The façade corners have pilasters, with a richly detailed molding element emphasizing the ceiling level of the gallery floor. There is a wall cap arranged in the form of a molding above the parapet wall. There are single, arched windows at the ground and gallery levels, corresponding to the side aisles on this façade, with the upper window smaller than the lower.

The exterior of the southern façade is divided into three by four pilasters. The corner pilasters (like the corner pilasters of the western façade) are 8 cm from the corners of this façade. The narthex section of the façade has an arched, single door with a jamb. On the gallery level of the narthex, there is an arched window. In the naos section the same window type is observed at gallery level with four windows continuing toward the axis. The large arched windows at the ground level display a different than those above. Between the 2nd and 3rd window on the west, there is another (now bricked in) window with different dimensions.

The clean termination of the wall pattern above an opening in the upper level of the bema section shows that the window that was bricked in at one point has been revealed due to recent mortar loss. The main entrance on the southern façade was also later closed off, and was originally an arched double door opening onto the naos.

A large portion of the northern façade cannot be discerned due to ivy and other plants. Otüken's team has stated that it manifested a pattern similar to that of the southern side, describing it as follows: "The northern façade is divided into three by four pilasters. The western section is at narthex level, while the other two coincide with the naos.

In the eastern section there are three small windows below, one above and to the west of the central axis. In the central section there are two windows on the lower level east of the central axis and two upper windows that are symmetric to the axis. In the western section there is a door east of the central axis on the lower level with one window in the west on the upper level." The western corner of the northern façade has not survived (this part was later used as a minaret, with a new minaret built in its place after its collapse) but was described as a bell tower (Otüken et al., 1986, 469, 470).

On the exterior of the eastern façade, there is a low arched pediment above the apse. The pediment contains three windows with jambs, and the central one is circular while the side windows are elliptical. There is a window with a rounded arch in the center of the apse, which has survived with its original wooden frame and iron bars. On both sides of this window are pilasters and there is a decorated keystone in the arch. East and west of the apse on the upper level, there are similar windows with jambs. The eave of the apse has a profiled molding. The northern corner of the eastern façade could not be examined due to the intense plant cover upon it; however, investigations in the interior suggest that there used to be a room here that has not survived.


GUICHARD F

PRESENT CONDITION

The church is currently in ruins. Not having been used for a long period, the structure has been left defenseless against the forces of nature due to lack of maintenance. The structure, which has suffered severe damage, has had additions including a minbar and walls in the narthex. Traces of its use as a mosque are discernible (calligraphy in the apse, etc), yet there is no trace of the bell tower of the church. As there is no barrier preventing entry, many valuable parts of the structure have been stolen (its ambon, etc.). The upper section of the narthex has not survived and the interior is filled with broken and collapsed remains as well as rubble. As the roof of the naos is completely lost, the remains of roof and ceiling are found within the structure, covered by plants and trees.

The plaster on nearly all of the façades has been lost, with the walls unprotected against all types of environmental factors. Plaster and surface loss is observed in the upper levels due to being exposed to open air. A large portion of the southern façade is current lacking any plaster. Plaster has flaked off the parapet walls and especially in the northern corner, leading to deterioration in the bricks in the parapet. The decorative plates on the parapet have been partly destroyed. There is fragmentation and loss in the capstone molding. Plaster, mortar and parts of the surface have disintegrated at the parapet and eave level of the eastern façade. The brick-cover of the apse has survived, in spite of dense plant cover.

The wooden window fittings on the upper level on the northern and southern walls have nearly been completely destroyed. Those that have survived on the western façade are stained due to dampness and rotting. Non-original wooden frames were installed in the openings of the central nave on the gallery level. The iron bars in the windows are corroding.

Currently the structure may be accessed from the west. The northern and southern entrances are closed off due to the rubble pile and dense plant cover. Located in the midst of traditional residential structures, the building is adjacent to the new mosque to the north. To the northeast, there is an abandoned two-story wooden framed building that may belong to a foundation.

RISK ASSESSMENT AND RECOMMENDATIONS

As the structure has lost its roof, it is open to all kinds of environmental effects. Trees within the structure indicate that there have been no protective measures taken since it stopped being used as a mosque. As it was built with quality material and workmanship for its time, parts of its wooden sections and the masonry in general have survived in spite of all of this exposure.

In order to protect the structure, first of all entry into it must be controlled. Then a temporary roof must be constructed with its load-bearing elements not touching the structure. The collapse of the building must be thus prevented until the completion of the necessary studies for documentation and the preparation of projects for its conservation.

CHURCH OF SAINT GEORGE | AGIOS GEORGIOS

Location: Karacabey county, Çamlıca neighborhood	
Period/year of construction: 1837-1855	**GPS:** 40°19'22.2"N 28°31'48.1"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: Not available	

Inci Türkoğlu

HISTORY

Otüken and her team studied the church in 1983, and mentioned an inscription dated 1837 in the eastern corner of the southern façade. They thus stated that it was problematic to identify this building as the Church of Saint George (Agios Georgios) of 1855, as recorded by

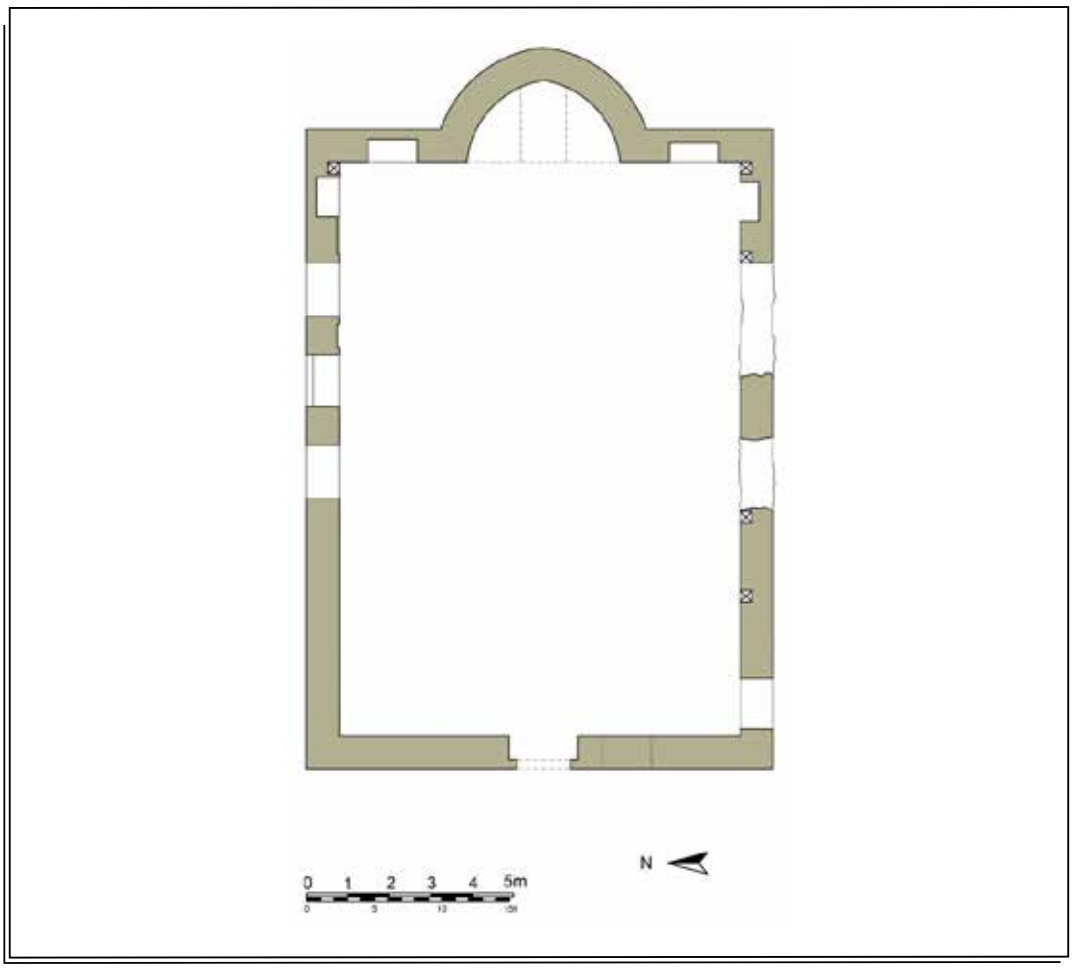
Mordtmann in his field visits between 1850-59 (1986, 380). However, neither Yıldız (2014, 26) who investigated the structure in 2012-13 nor the project team visiting in 2016 found any trace of the inscription dated 1837. The inscription on a marble panel on the western façade, on the other hand, is only mentioned as having vegetal embossing above, even though its photographs are provided. This inscription was probably painted with black paint or tar-like material after the structure was transformed into a mosque in order to obscure the writing and then began to erode after being left in such a state for nearly a century. It is not reasonable for a church situated in an east-west orientation and with an entrance in the center of its western façade to have an inscription on the eastern corner of its southern façade. If the marble slab above the door in the west is cleaned and made legible, correct information about the structure may be obtained. The inscription dated 1837 and said to be on the southern façade is not seen today and may have been mounted there in memory of a previous church.

After the population exchange in 1924, migrants replacing the Greeks transformed the structure into a mosque and continued to worship here until a new mosque was built in 1950-52. When it became a mosque, a mihrab and minaret was added into the church. After the building was abandoned in 1952, it was neglected and eventually fell into ruin.

ARCHITECTURE

The rectangular structure situated in an east-west orientation has an internally and externally semi-circular apse projection at its eastern end. The apse is a little higher than the rest of the façade and is covered by a brick semi-dome. The interior walls display rows of pitch-faced and rubble stone with wooden beams, poles and frames. Additionally, many fired clay pitchers are observed in especially the eastern wall, placed there in order to improve the acoustics

Church of Saint George
Karacabey county, Çamlica neighborhood



of the structure. The external façade walls are of alternating pitch-faced and cut stone and brick; however, no regular repetition has been noted. Otüken et al. (1986, 380) identified two square supports beside the apse that are currently not present. As a result, based on marks on the walls, it may be said that the structure had a triple-nave basilical layout separated by wooden supports. The single step synthronon within the apse reported by Otüken and team could not be identified at present. On the eastern wall on both sides of the apse and at the eastern ends of the northern and southern walls there are rectangular niches with rounded arches. The extruded pointing that exists on the southern half of the eastern façade, as well as on the southern and western façades is not visible on the northern façade.

The low-arched doorway on the axis of the western façade has a threshold, lintel and jambs of marble. In the central section of the northern and southern walls there are three windows with rounded arches. Another window was opened above the niche in the east of the southern wall but there is no similar element symmetrically (on the northern wall). According to Otüken and her team, the lower level of the third window from the east on the southern wall was transformed into a mihrab niche, and west of the place of worship there was a wooden-floored mezzanine used as the women's section. At the west end of the southern wall, at both the ground and mezzanine levels a door was opened during the use of the structure as a mosque, which allowed access into a small wooden minaret that has not survived (Otüken et al., 1986, 380-381).

Though there are traces of frescos in the apse and niches, no details may be discerned. It is understood that the interior was plastered with profiled moldings adding movement to the windows and doors. Rounded arches and pediments above the windows are brick-laid. The windows had jambs, lintels and sills of cut stone with, knotted iron grills. These features are clearly visible in two windows on the northern façade.

Along the four façades of the structure, there are two rows of plastered brick, dogtooth eaves. On the upper level of the eastern and western façades (as may be understood from the eave cornice), there was a roof structure that lay horizontal in the central section and sloped towards the north and south. Based on this, it may be presumed that the structure had a wooden saddle roof covered with clay tiles.

PRESENT CONDITION

The Church of Saint George in Çamlıca village has been abandoned and left to fall into ruin, along with other old houses in the village. The roof of the building has collapsed with the interior partially filled up. The main walls have cracked and partially collapsed. The structure is becoming more ruined each and every day due to both natural factors and vandalism. Nearly all the plaster has fallen off, with advanced disintegration of all building fabric. The wood in the southern wall is in relatively better condition, while there are only empty cavities in the other walls. The eastern façade is adjacent to a private lot and cannot be seen by visitors. North of the apse, the owners of this private lot have built an oven on the upper level, with a toilet on the lower level. The damaged sections of the southern façade negatively affect the stability of the structure, and this poses a threat to people using the lower channel and roads, in the case of its collapse.

RISK ASSESSMENT AND RECOMMENDATIONS

As the villagers have not conserved either the church or the houses, it appears unavoidable that the structure will become a heap of rubble in the near future. Educational sessions and activities to increase awareness and cultural knowledge should be organized in the village.

As the church is located on very steep ground sloping from north to south, there is a large possibility that greater destruction will occur in periods of excessive rain. The structure should be clearly identified by way of research-related excavations, then reinforced and preserved. If the structure is restored and covered with a roof, it may become a venue for social activities in the village. If it is reinforced and preserved, the structure must be opened for visitors with a pathway cleared out, and an information panel and directional signs placed in the area.

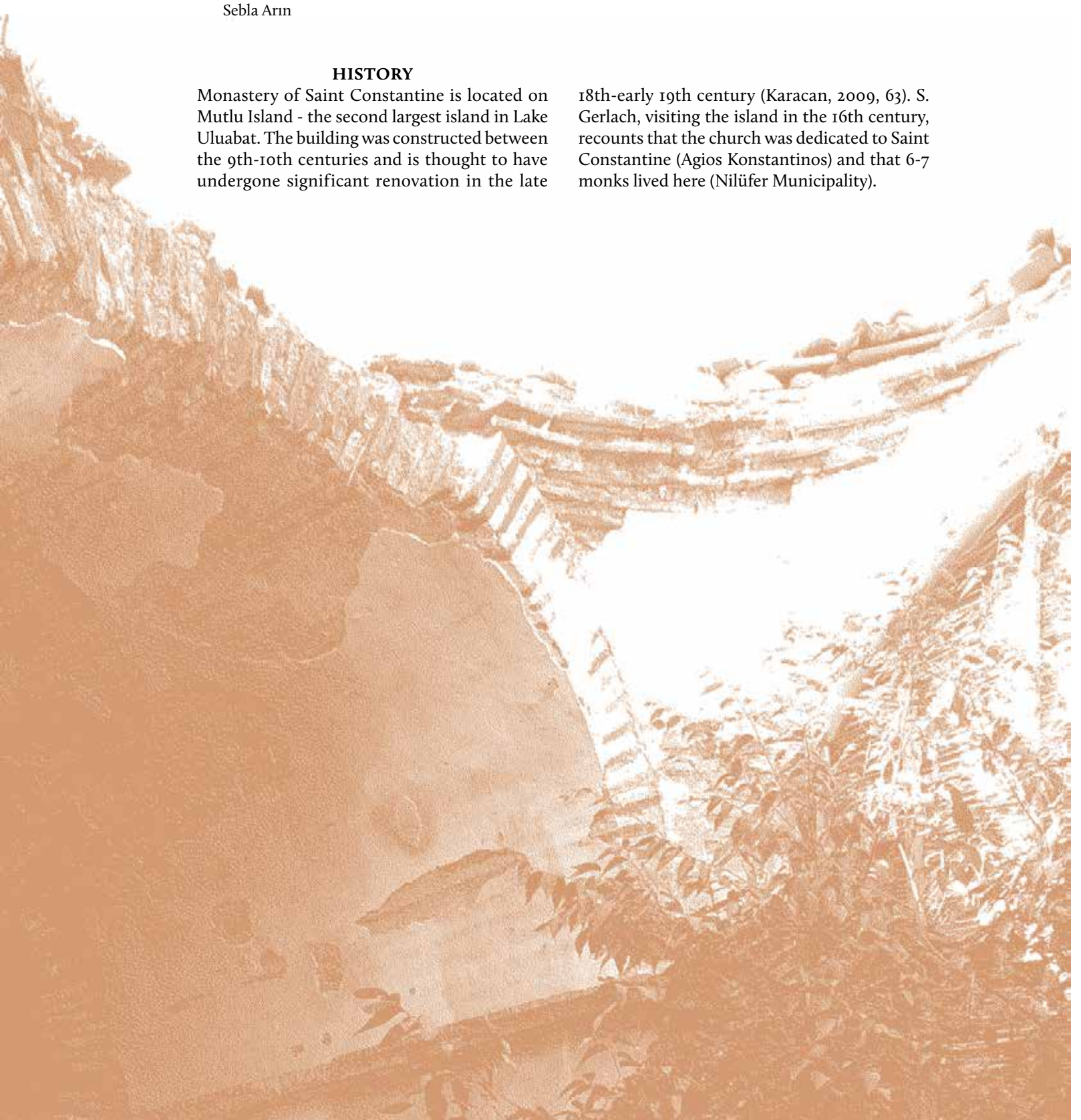
MONASTERY OF SAINT CONSTANTINE | AGIOS KONSTANTINOS

Location: Nilüfer county, Gölyazı neighborhood, Mutlu/Manastır Island	
Period/year of construction: 9-10th century / restored in the 18-19th century	**GPS:** 37°59'54.5"N 34°35'12.0"E
Present function: Not in use	**Ownership status:** Private property
Date and number of registry: Registered	

Sebla Arın

HISTORY

Monastery of Saint Constantine is located on Mutlu Island - the second largest island in Lake Uluabat. The building was constructed between the 9th-10th centuries and is thought to have undergone significant renovation in the late 18th-early 19th century (Karacan, 2009, 63). S. Gerlach, visiting the island in the 16th century, recounts that the church was dedicated to Saint Constantine (Agios Konstantinos) and that 6-7 monks lived here (Nilüfer Municipality).

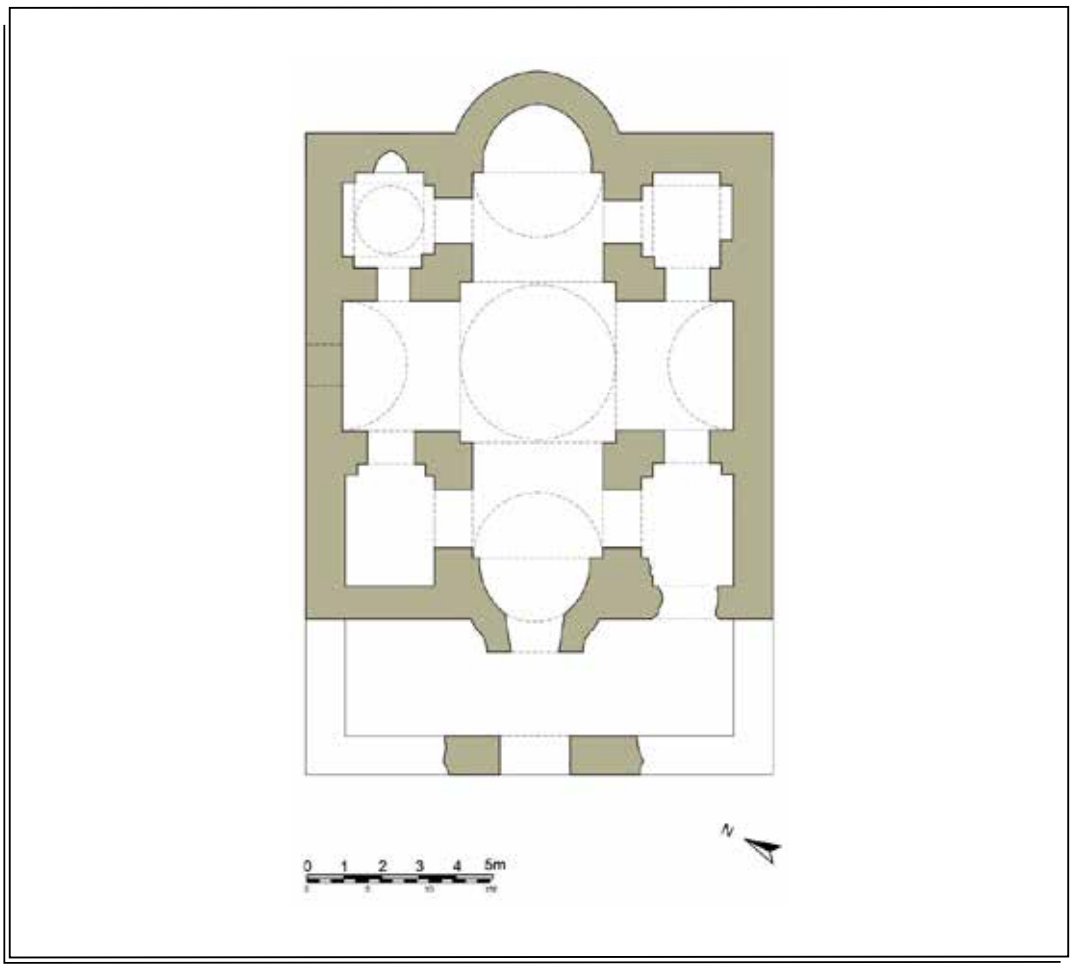


ARCHITECTURE

The church was part of a monastery complex located nearly 70 m inland on the east coast of the island. There are some remains encountered north of the structure that are thought to be parts of the monastery. The church has a Greek cross-in-square plan extending in an east-west direction. The eastern façade has a semi-circular apse projection. The depth of the apse is about 1.85 m. Apart from the apse, the external measurements are nearly 17.20x12.50 m, with a wall thickness of 1.05 m. On the western side, there is a rectangular narthex in a north-south direction. The narthex continues across the entire western façade and is 3.10 m deep.

On the east and western arms of the Greek cross plan there are semi-circular apses. Each apse is covered by a semi-dome with a diameter of 1.85 m. The measureable apse height is 5.90 m. The apse on the axis of the western arm of the cross is linked to the naos and narthex with an arched opening. The arms of the cross are covered by an almost square-shaped barrel vault, while the center is covered by a dome that is 4.20 m in diameter with pendentives as transition elements. There are cells found in the northwest, northeast, southwest and southeastern corners. The height of these cells is nearly half of that of the main space. The bema found in front of the eastern arm of the cross is slightly elevated. The northeast cell forms a prothesis, while the southeast cell is a diaconicon. The roofs of the corner rooms have collapsed. The four corner rooms are linked to the arms of the cross by arched openings on two sides. There is a niche in the eastern wall of the prothesis. In the northern and southern arms of the cross, between the molding below the ceiling and the barrel vault there are single, arched window openings.

The structure contains many different types of material. It is thought that the church was first constructed in the 9-10th century (Karacan, 2009, 63). In this period walls were built with five rows of bricks separated by alternations of



rough-cut stone and mortar filling. The current roof appears to have been built out of brick. Undergoing large-scale restoration in the 18-19th century, the repairs from this period were of rough rubble stone with wooden supports. At the level where the wall intersects the ceiling, there is a marble molding that surrounds the central area and the corner rooms. At various places in the church, there are marble pieces of different types and qualities. Currently, the floor is mostly covered in soil and rubble. However, previous research by Mango (1979, 332) suggested that the floor of the church was porphyry and ancient green marble laid in an "opus sectile" technique. Considering its location upon an island and the difficulties in terms of access and transportation, the fact that marble of varying qualities was brought to the island indicates the great importance of the structure in its time. While the external walls were left unplastered, the internal walls and barrel vaults above the arms of the cross were covered with plaster.

PRESENT CONDITION

The island is in a generally poorly maintained state. As a result, access to the monastery is very difficult. Weeds and trees have surrounded and invaded the structure. The surroundings and interior have been filled with soil and rubble. The island is private property with no information panel about the monastery; hence there are no visitors.

The structure has experienced severe human destruction. Soot marks on the walls show that fires have been lit in the interior. The plaster has mostly fallen off in many parts of the church. The walls have been scratched and graffiti marks are

Monastery of Saint Constantine
Nilüfer county, Göbyazı neighborhood, Mutlu/Manastır Island

found. In the 20th century an additional floor with wooden support was added within the northern arm of the cross. The floor is covered with rubble, soil and collapsed material. The roofs of the corner rooms and narthex and a large portion of the walls have collapsed. The dome has collapsed; however, the semi-domes above the apses are still standing.

There are pits dug by treasure hunters in the floor. A large portion of the mortar has fallen off the walls, and has caused structural weakening. The layout is mostly discernible, but accessing certain areas is impossible due to destruction and plants growing in the interior. After the structure is excavated as necessary, the characteristics of the interior will be revealed more clearly. Its location on a privately-owned island makes access very difficult.

RISK ASSESSMENT AND RECOMMENDATIONS

As previously stated, the different quality marble samples encountered in the monastery indicate it was an important place in its day. Furthermore, Mango (1979, 333) has stated that the eastern and western apse design in this Byzantine church make it a rare example of this type of structure. As a result, the structure has very special importance in terms of architectural heritage. It must be taken under protection immediately, cleared out and cleaned up, with all additions removed and the structure restored. Studies conducted should include the whole monastery complex and not just the church. Considering the cultural identity and history of Gölyazı village, under which the island is registered, the work to be conducted here may be related to other restoration works in the village. It may thus be made part of a holistic restoration project that shall reveal its past ethnic and religious structure. In recent times, the Church of Saint Panteleimon within Gölyazı village was converted into a cultural center. Projects may be prepared to renovate the Monastery of Saint Constantine in a manner that fits the original and repurpose it in an appropriate fashion. For example, it may become a museum emphasizing the ethnic and cultural richness of the Apolyont Lake and its surroundings. In this way the tourism potential of Gölyazı, a recent point of attraction, may be increased.

CHURCH OF TAXIARCHIS | TAXIARCHIS

Location: Mudanya county, Kumyaka village	
Period/year of construction: 8th century (780-797)	**GPS:** 40°23'07.4"N 28°49'37.5"E
Present function: Not in use	**Ownership status:** Private property
Date and number of registry: Registered	

Alin Pontioğlu

HISTORY

Kumyaka, previously known as Siği, is a small coastal village in Mudanya on the southern coast of the Marmara Sea. It contains historical monuments and artifacts from different periods reaching back to prehistoric times. The region is mentioned in the legend of the Argonauts, and was known as Sygi in Late Antiquity before becoming known as Siği. The

Church of Taxiarchis (Taxiarchis) is located in a rocky area west of Kumyaka village nearly 50 m from the sea.

The structure contains inscriptions belonging to different periods. The type and writing style on monograms of "Eusebios" on the headings of columns dividing the triple windows on the northern wall of the church are considered to date the first stage of the structure to the period of Constantine Porphyrogenetos VI (780-797). A sixteen-line inscription on the southern wall of the exonarthex states that the Church of Taxiarchis was built during the time of this emperor ("Türkiye Kültür Portalı"). Currently there is no trace of this inscription.

The structure underwent comprehensive repair during the period of Constantine Palaiologos XI (1448-1453). In 1818, there was a second repair during the time of the Bursa Archbishop Panaretos. During this repair the surrounding walls on the west, the Chapel of Saint Charalambos (Agios Haralambos) to the north and the Chapel of Saint Nicholas (Agios Nikolaos) to the south were also built. Two inscriptions on the eastern wall of the Saint Nicholas' Chapel are known to give the date 1818. The structure underwent a third repair in 1862 when the entrance space in the southwest and the portal were both added. The four-line inscription above the portal gives the date 1862. The exonarthex was modified during repairs in the 15th and 19th centuries but was originally built together with the main church. North of the exterior narthex, there is a cell for mental patients; the small room northeast of the naos and the frescos in the naos and narthex were all made during later repairs. The church is reported to be the world's third oldest Orthodox church (Karacan, 2009, 47-48).

Preserving its importance until 1922, the church later became private property. On 12 September 2012 it was bought by the Bursa Metropolitan Bishop Elpidophoros Lambriniadis in the name of the Greek Patriarchate ("Arkeoloji Haber").

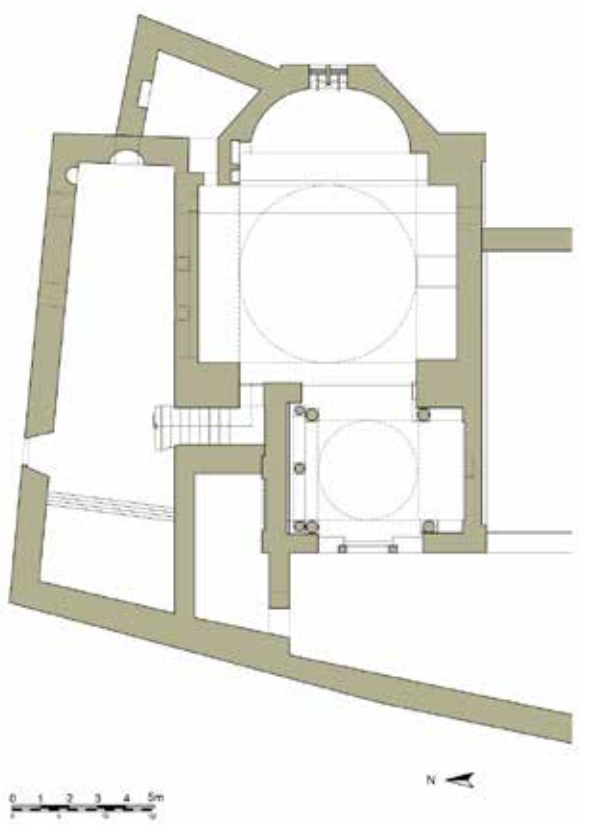
ARCHITECTURE

The church was built on sloping ground in an east-west orientation. Displaying the characteristics of a Byzantine period church, it has a domed square plan with rectangular naves covered by vaults in a north-south direction. There is a semi-elliptical apse and a pastophorium accessed through the northern wall of the apse. West of the church is a domed, almost-square narthex section offset towards the south of the main axis. The first design of the structure comprised the naos and narthex, while later repairs added surrounding walls and some adjoining rooms.

The eastern wall overlooking the coast rises from a retaining wall at ground level. The walls of the church are built of courses of rubble stone. The dome sits upon a square, with brick arches at its four sides. The interior is illuminated by twelve arched windows between the ribs of the dome. The narthex, which is slightly off-center compared to the main axis, has a dome with eight windows rising upon brick arches. The existence of broken sections surviving indicates that the roof had brick covering. There are spolia stones and marble pieces within the masonry of the external walls.

The naos has dimensions of 9.12x9.12 m with a square plan and is roofed by a dome with pendentives as transition elements. The corners of the dome rise upon four massive pillars. The central area covered by the dome expands in four directions with the four cross-arms covered by barrel vaults. The northern and southern arms of the cross are wider compared to the eastern and western arms.

The northern wall of the naos is animated by a triple window overlooking the courtyard on the upper level. The opening is divided into three by two columns and arches link the columns. The opening in the northwestern corner of the naos is linked to a staircase leading to the courtyard. Immediately above the opening there is a second segmented arched aperture that probably provided access to a wooden ambon in the west of the naos. On the axis of the southern wall at the upper level there is a rounded arched window



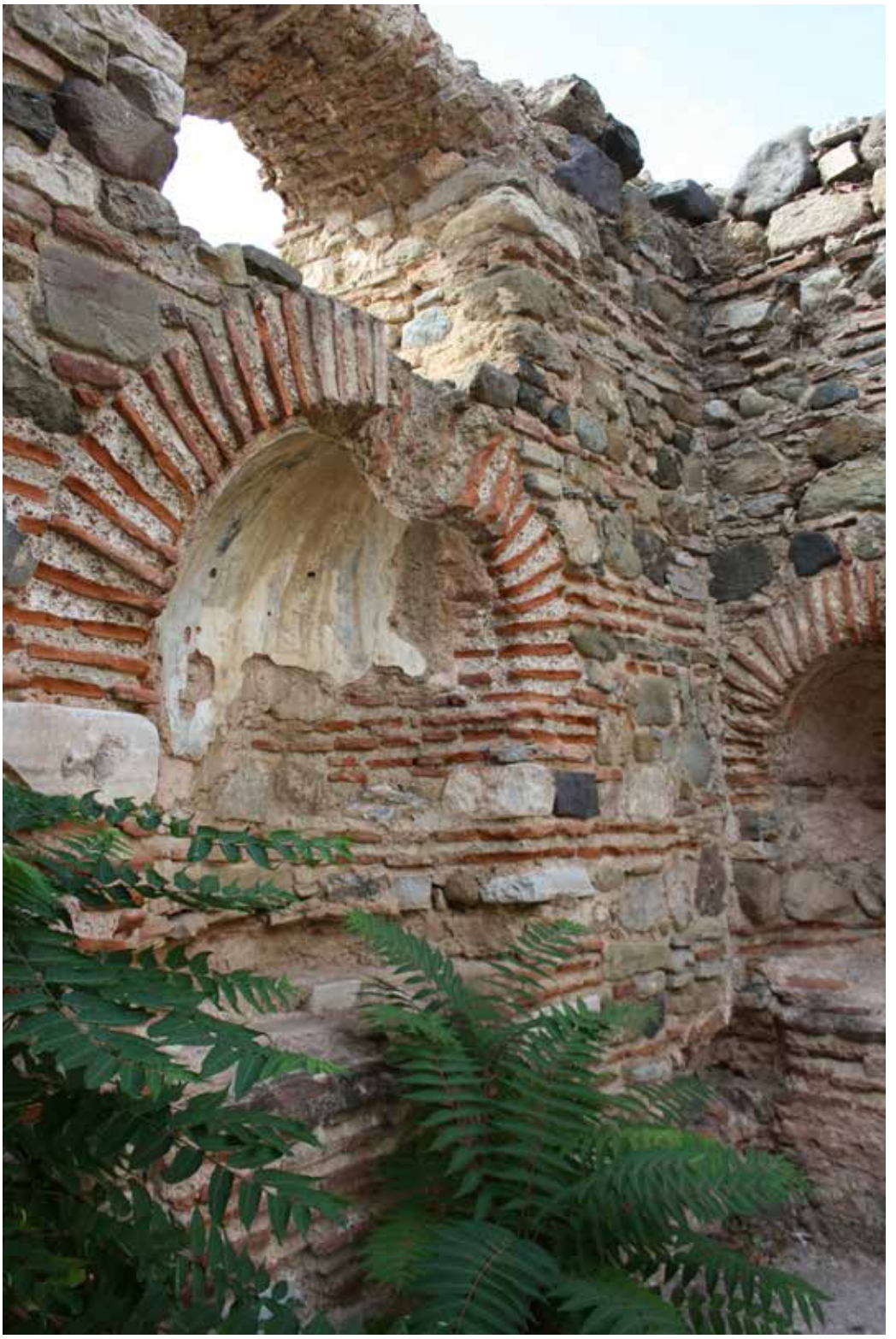
and segmented arched windows on either side. At the lower level on the wall axis, there is a rectangular frame with profiled molding.

In the east, the semi-circular apse has a twin window with rounded arches divided into two by a marble column on the axis. The square stone with the profile of an engaged column, discovered at a level lower than the bema in the center of the apse during excavations in the apse area is probably part of the remains of the original altar.

The section entered through the main wall of the building that is offset to the south from the main axis is asymmetric due to its being built in four different periods. This section, which we may call the narthex, is entered by a stone-jambed, arched doorway with two window openings on either side. A dome with a diameter of 3.5 m roofs the central square space with pendentives as transition elements. The dome rises atop four columns and is divided into eight by thick ribs. Within each section there are eight rounded arched windows narrowing toward the exterior.

The central space has different depths to the north and south. The northern wall contains two niches formed out of three columns linked by arches. The southern wall has traces of an arched window on the axis that was later bricked up.

The structural complex situated on a slope close to the sea and surrounded by roads, has an impressive external appearance due to its high walls and double dome. Not only is access possible from the southern end of the western external wall through a door with a marble jamb, keystone and inscription above it, but there are also entrance doors to the chapel courtyard on both sides of the church in the northern and southern



Church of Taxiarchis
Mudanya county, Kumyaka village

walls. The eastern walls of the structure near the coast rise in levels towards the west. The external wall of the apse projects outward and has three broken surfaces. Adjacent to the northeastern external wall of the apse is a square cell accessible from the interior and with a window facing east. On the northern and southern external walls of the main church there are traces of the chapel's brick arched stone walls. The arched door of the western entrance is understood to have windows on either side. North of the entrance courtyard there is a door providing passage to a rectangular room. A stepped brick masonry technique has been used in the eave of the building. The domes have a polygonal external appearance.

There are cross motifs on the capitals of the columns in the northern walls of the naos and narthex, as well as impost capitals with, low-relief monograms. The frescos within the structure are decorations added to the church in later periods. Each pendentive in the naos depicts a Bible author, with six medallions each displaying the figure of a different saint upon the vaults. The pendentives in the narthex yet again depict the authors of the Bible, while the niches between columns in the northern wall depict the archangels Michael and Gabriel (Karacan, 2009, 47-50).

PRESENT CONDITION

The church contains different additions from the 19th century, without having lost the characteristics of its original layout.

With walls of irregular brick and rubble stone occasionally contain spolia. Though traces of the thick straw-plaster and paint applied on to the brick-dust lime plaster are observed on the brick-stone internal walls, it has fallen off in most places.

The mortar in the brick arches has disintegrated and lost its binding ability. There is plant growth in the walls. The frescos have faded, with only the main lines and linear features discernible. There is a longitudinal and deep crack in the semi-dome of the apse. The majority of the windows in the church have been closed off, with only the arch and jamb of the entrance door in the façade remaining. One of the upper windows in the southern wall has been bricked up. Both of the windows in the apse have also been bricked up, with rectangular marble slabs with wing motifs (probably part of angel figures) projecting towards the interior.

With a brief information panel in place, the structure is close to the main road and accessible by roads on three sides. In the part of the village close to the coast, it is alone and not surrounded by any other structures. There are no visitors apart from those who already know about the place.

RISK ASSESSMENT AND RECOMMENDATIONS

The church carries the traces of eight different periods, with the construction techniques of different eras from the Byzantine period up to the 19th century used within it (Karacan, 2009, 47-50). A feature that increases the importance of this structure is that it preserved its religious and social influence and significance for centuries.

The structure is open to human depredation, and also susceptible to earthquakes. The church is known as the world's third oldest Orthodox church and additions made to it from the 8th century up to the 19th century emphasize its importance. Archaeological research and excavation of the church and its surroundings must be undertaken to obtain new information regarding this structure, and a preservation as well as restoration project must be prepared and implemented.

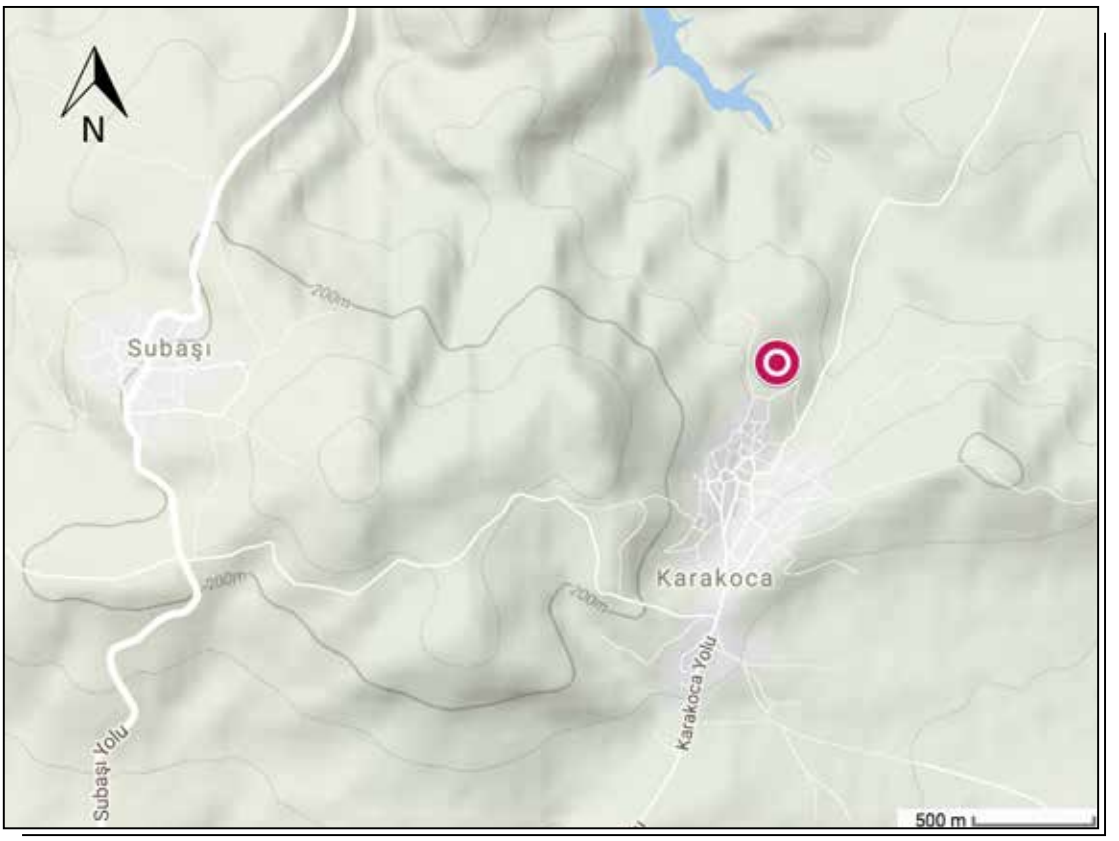
CHURCH OF ZOODOCHOS PIGI | ZOODOKOU PIGE

Location: Karacabey county, Karakoca neighborhood	
Period/year of construction: 1847	**GPS:** 40°16'08.7"N 28°33'52.5"E
Present function: Not in use	**Ownership status:** Private property
Date and number of registry: Not available	

Inci Türkoğlu

HISTORY

Currently in ruins, Otüken et al. (1986, 384) described the church as the Church of Zoodochos Pigi (Zoodokou Pige) built in 1847 during their investigations in 1983. The structure was named Zoodochos Pigi meaning "life-giving spring" due to the spring immediately northwest of the building. Used by Greeks until the Turkish-Greek population exchange in 1924, the structure later fell into ruin.



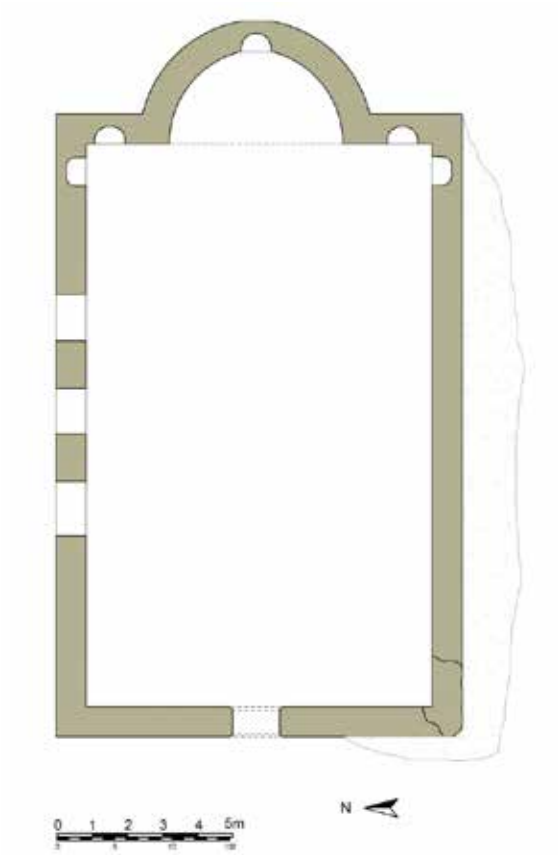
ARCHITECTURE

The single-nave structure with a rectangular plan located on ground sloping from south to north has a semi-circular apse in the east, projecting externally and internally. Internally the walls are rubble stone and lime mortar with wooden beams at equal intervals, though only empty spaces remain today in place of the wooden elements. Externally the walls are alternations of two rows of stone and two rows of brick. While large pieces of local cut stone has been used on the lower levels and corners, smaller pitch-faced stone and rubble stone has been used for the upper levels. There are traces of plaster on the northern façade. Marble spolia observed occasionally.

The only entrance is in the center of the western façade. A profiled molding upon the alternating wall course highlights the entrance. A block outside the door contains a cross motif above a globe (globus cruciger). The interior of the apse in the east contains three niches, with the central one concave and the other two rectangular. There are also two concave niches each with rounded brick arches in the northeast and southeastern corners. Traces of frescos may be seen on the internal face of the niche in the northeast corner; its details, however, are not discernible. In the center of the northern and southern façades, there are triple windows expanding toward the interior. These windows, which appear rectangular from the exterior, are located within large niches with rounded arches. The church probably had a double-sloped gable roof.

PRESENT CONDITION

The structure is neglected and in ruins. Currently no detail relating to the internal organization of the structure is discernible. Trees are growing inside, outside and on the southern wall of the space. There are numerous pits dug by treasure hunters' pits and serious destruction is observed. Rubble has been dumped inside the structure and there are holes in the walls. There is no trace



of the roof, with the walls collapsed down to the level of the window arches. The southern wall is acutely destroyed. The structure has been badly damaged by vandalism.

RISK ASSESSMENT AND RECOMMENDATIONS

As the structure has been seriously affected by vandalism, if precautions are not taken it is clear that it will become a pile of stones within a few years. There is no trace of the Greek cemetery mentioned as being located to its northwest. Excavation for research as well as preservation work may allow the structure to become a visitor site, though an information panel is also necessary. It is stated that a significant number of visitors have come here from Greece in recent years. Surrounded by ancient oak trees and greenery, the area may be appropriate as a picnic area. If a project combining the village and this picnic area is prepared, it would also contribute to awareness regarding cultural heritage among the locals.

MONASTERY OF SAINT IOANNES THEOLOGOS PELEKITIS | AGIOS IOANNIS THEOLOGOS PELEKITIS

Location: Mudanya county, Tirilye town, Deniz çiftliği locale	
Period/year of construction: 8th century (709)	**GPS:** 40°23'22.2"N 28°45'11.6"E
Present function: Not in use	**Ownership status:** Private property
Date and number of registry: Bursa KTVKBK 05.05.2006-1427	

Alin Pontioğlu

HISTORY

Known as Agios Ioannis by the locals, referred to as the Monastery of Saint Ioannis Theologos (Agios Ioannis Theologos Pelekitis) in sources, the structure is located in a private olive grove on the coast 3 km west of Trigleia (Tirilye). Frequently mentioned in Byzantine sources, the monastery is known from the biographies of priests living here and other historic sources (Pekak, 1995, 291).

Based on the life stories of the hegumen (head of the monastery), researchers have determined 709 to be the date of the construction of the monastery. Sources prove the presence of the monastery in the 8th century. The first piece of information and drawings relating to this monastery after the Byzantine period were provided by Dr. Covel, who visited the region in 1676 (Pekak, 1995, 292). It was destroyed by the earthquake of 1855 and a short time after its restoration burned down in 1880 (Pekak, 1995, 293). After this fire the monastery was repaired again and brought under the direction of the seminary on Heybeliada. In the 19th century there were priests' rooms around the church and an inscription with the date 1856 above the entrance to the church (Pekak, 1995, 293).

ARCHITECTURE

The Monastery of Saint Ioannes Theologos Pelekitis comprises the church and buildings around it. The monastery is based on a plan that unfolds around the church. The remains of the walls of other structures around the church are currently visible.

The church has an advanced Greek cross-in-square plan. In the east there is an apse rounded in the interior and exterior. The west contains a narthex. When the material and the technique used in the construction of the walls are examined, the traces of at least two different periods are visible. The masonry style in sections in the east which belong to the Byzantine period and remains of the northwestern corner arch date the church to the 10th century. The foundation of the southern main wall belongs to this first structure as well. As mentioned in the inscription, the western section of the church was built in 1856 (Kaya, 2015, 318).

Within the structure, immediately in front of the apse there is an altar section with equal-sized rounded arched openings allowing access to pastophoria on the northern and southern sides. The altar area is covered by a barrel vault

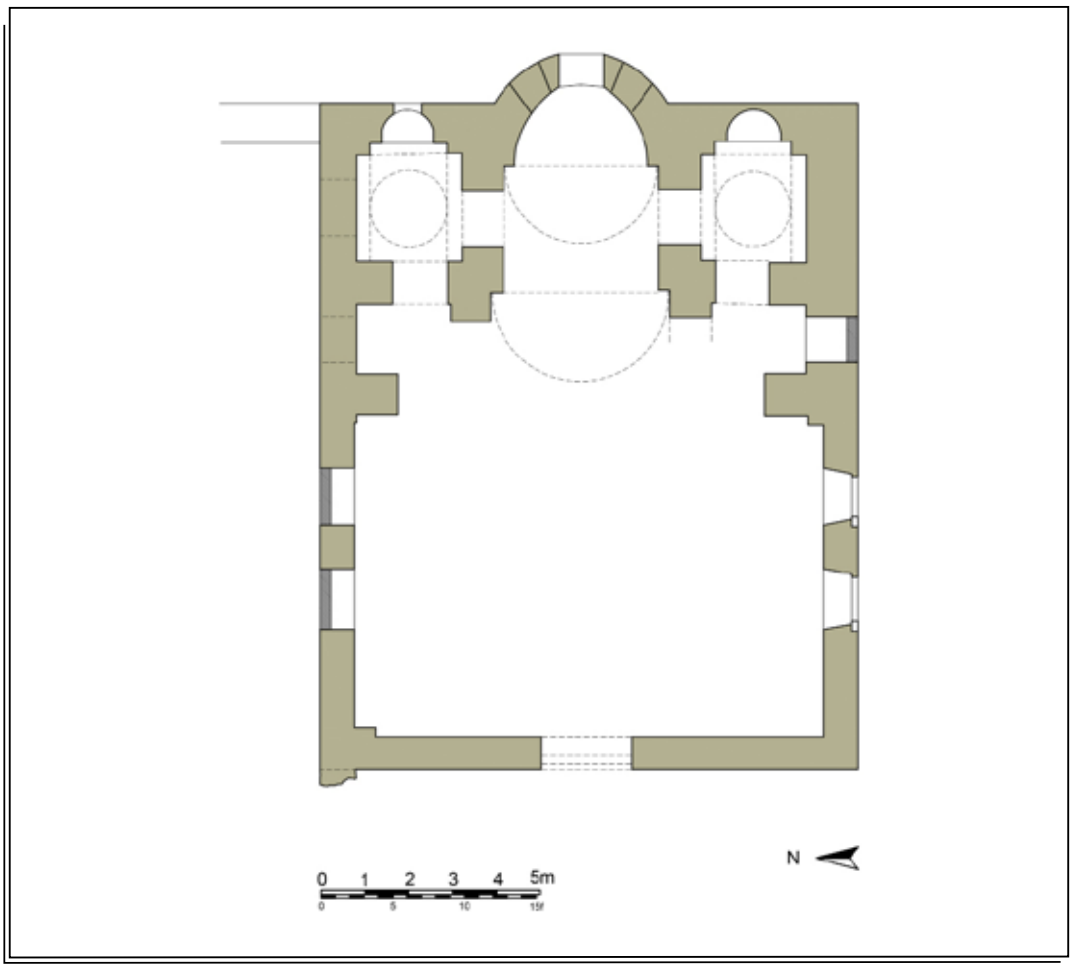
with a section indicating that it continued to the west. There is one window on the central axis of the apse and a window each on either side, adding up to a total of three. At the place where the semi-dome of the apse begins, there is a horizontal profiled molding that encircles the altar and apse. The thick pillars supporting the openings to the northern and southern pastophoria are noteworthy.

The pastophoria rooms with square plans and pendentive domes each contain an internally rounded, externally flat apsidiole on their eastern walls. The western walls of the pastophoria each contain a round-arched doorway that is slightly off axis and opens onto corner rooms. The corner rooms have rectangular plans and are on a north-south orientation. They are of equal size and covered by semi-circular domes with pendentives. Both of the corner rooms have traces of arched doorways in their main body walls.

The northern wall of the naos contains traces of two windows and an arched door. There are horizontal wooden beams at different levels of the rubble stone and brick alternations in the walls with careless workmanship. The almost square windows have flat wooden beams above them and have been closed off with stones from the outside. The southern wall is symmetrical to the northern one. The remaining interior walls in the naos have horizontal wooden beams at five different levels. On the axis of the western wall, there is a round-arched doorway (with its arch made out of brick). Above the door at the upper level there is a window with a brick rounded arched on the axis.

The northern exterior wall contains traces of a door and arches on its eastern and western sides, as well as different patterns of stone and brick masonry, suggesting the presence of a room that no longer exists. The two windows on this façade are part of a wall from a different period.

On the western wall there is an arched doorway on the central axis (which probably had an inscription above it) with a window on the



upper level. A notable detail is the cross shape formed out of brick pieces in the wall above the door. At regular intervals between the door and window, square wooden beam holes are visible. The northern corner of the western wall contains a broken piece of wall and the curve of a brick arch. The trace of this curve and beam posts indicate the presence of a narthex section that has not survived.

The corners of the southern façade include decorative alternations of cut stone and marble. The two window openings in the wall have jambs of solid marble. The inner upper corners of the windows are decorated with profiled horizontal marble pieces.

The material of the eastern façade is cut stone, brick and mortar. The only dynamism on the exterior of this façade is the semi-circular projection of the apse. There are marble moldings at two different levels in the main walls. Up to the molding at 2.75 m, there are cut stone and brick alternations. The arches, vaults and domes are made of brick only, with the arches of windows and doors created by a double row of bricks and mortar with brick fragments and lime. In some sections of the upper molding, the lower face is richly decorated. A molding similar to that around the apse is observed in the western façades of the corner rooms. Decorations dated to the Early Byzantine period include geometric and vegetal patterns and embossed crosses (Pekak, 1995, 295).

Monastery of Saint Ioannes Theologos Pelekitis
Mudanya county, Tirilye town, Deniz çiftliği locale

PRESENT CONDITION

The remains of the monastery which lies opposite the Imralı (Kalolimno) Island are accessible by two routes from Tirilye: the first is a path branching to the right from the road linking the town to the Eşkel dock, while the second is by sea. There are no direction or information panels concerning the church.

Currently unmaintained, the church has a Greek

cross-in-square plan that is still discernible. There are only traces of a narthex on the western outer wall and the room accessed through the northern wall is no longer present. The roof of the church is gone, and the interior is filled with soil. A fig tree is growing in the northern wall causing damage. Apart from the central window in the apse, all the windows have been bricked up. Some of the wooden beams in the walls are rotting and decaying. The brick arch of the window above the door in the western wall is broken. Some of the interior moldings in the east have broken and fallen off.

There is abrasion of stone and brick material, and the mortar has lost its binding ability. The mortar is completely missing from the upper levels of the walls. Due to natural forces and illegal excavations, the architectural characteristics of the structure are being rapidly destroyed.

RISK ASSESSMENT AND RECOMMENDATIONS

Tirilye was an important religious center in the Byzantine period, housing the Monastery of Saint Ioannes Theologos Pelekitis. One of the serious topics of discussion regarding Byzantine architecture is the origin of the Greek cross-in-square plan and its first application. This monastery church is important as it may shed light on this issue. The monastery is important enough to merit monographic research (Pekak, 1995, 296). The church is rapidly decaying and its architectural fabric requires emergency preservation measures. Natural forces, along with vandalism and the use of the monastery area as a stable, have caused destruction. Understanding the structures around the church requires Archaeological excavation. Existing architectural projects of the site must be updated and work begun on the church, along with the placement of direction and information panels in the area.

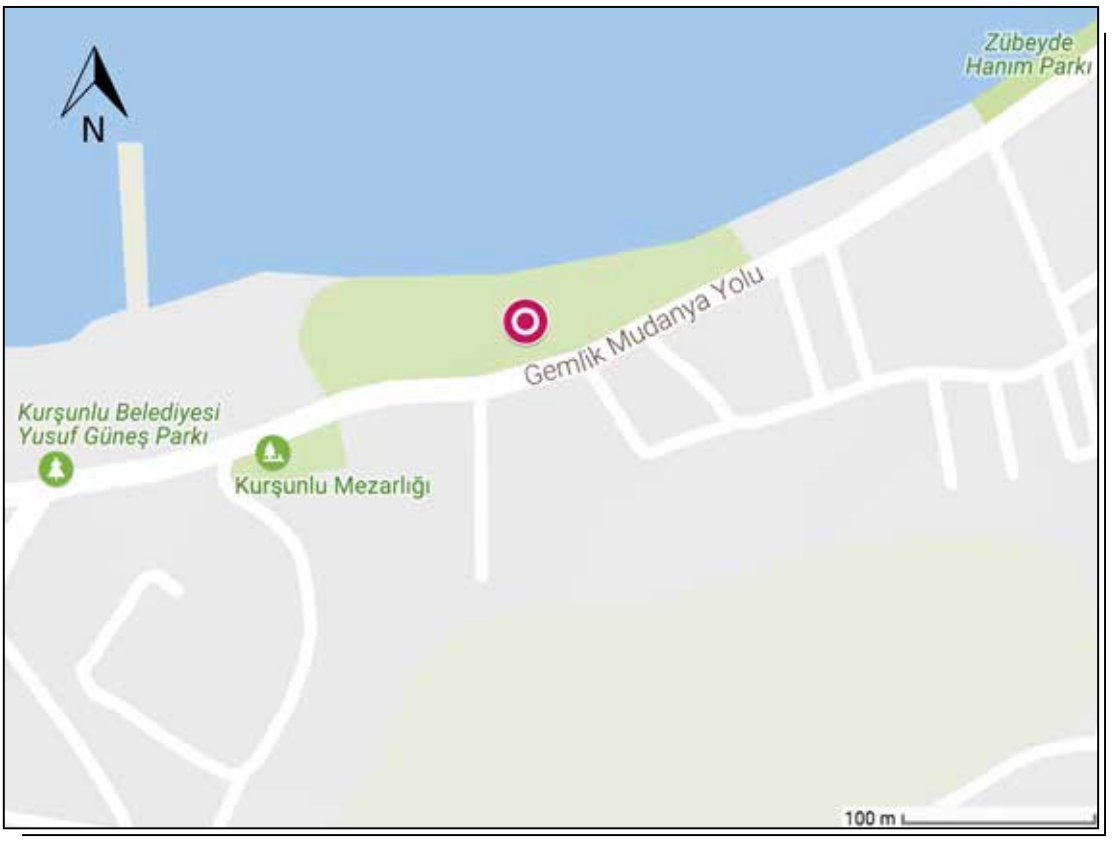
CHURCH OF SAINT AVERKIOS | AGIOS AVERKIOS

Location: Gemlik county, Kurşunlu neighborhood, Çatal locale	
Period/year of construction: 12th century	**GPS:** 40°21'42.5"N 29°01'35.0"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: 24.06.1988-43	

Ayşegül Ozer

HISTORY

Located on the coast along the Gemlik-Mudanya road in Kurşunlu, Gemlik, Bursa, the church was built as the Catholicon of Elegmi Monastery. Though there is no definite information about the construction year, Mango and Ousterhout have dated the building to the 12th century, built in the time of Komnenos (Mango, 1968, 172;



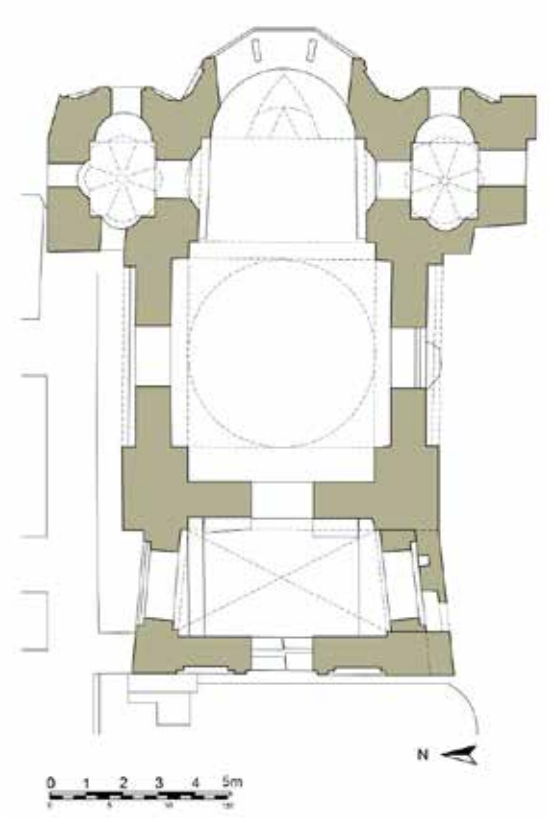
Ousterhout, 1987, 32). The Elegmi Monastery, of which the structure is part, dates back to an earlier period. Mango has listed a variety of sources mentioning the monastery that date back to the beginning of the 9th century, and one from the year 961 even gives the name of the Elegmi Monastery itself (Mango, 1968, 175). In 1306, the region came under Ottoman administration. In 1652 Patriarch Paisos I accorded the monastery stauropegic (directly under the patriarch) status (Mango, 1968, 176). In the 19th century, the name Saint Averkios (Agios Averkios) Monastery (το Καθολικό της Μονής του Αγίου Αβερκίου) was used (Mango, 1968, 173). Mango (1968, 173) stated that the name change may have been the result of the monastery being abandoned for a period after its transition to Ottoman administration before being revitalized under a different name.

ARCHITECTURE

The Church of Saint Averkios is a domed structure with an approximate cross-plan located on an east-west orientation. The naos is bounded by the narthex in the west, and by the bema and externally projecting pastophoria in the east. The square-plan naos is expanded by four arches that are symmetric to the axes. This has caused the plan to be described as single-naved in some sources (Mango, 1968, 170; Otüken, 1986,77). However, Ousterhout has called this special situation an atrophied Greek cross, which has also been identified in other 12th century churches such as Chora (Kariye), Djurjevi Stupodi and Studenica (Ousterhout, 1987, 32).

The church is a masonry structure, with a load-bearing system designed as extending around the nearly 5 m wide central dome, its arches and buttresses. In spite of later interventions to the symmetric design of the load-bearing system,

Church of Saint Averkios
Gemlik county, Kurşunlu neighborhood, Çatal locale



it is still discernible at present. The walls are of pitch-faced stone, rubble stone, brick and occasional marble pieces laid in alternating patterns. Sections built with a brick technique used in the 11th and 12th centuries are common in the structure. The mortar thickness is nearly 2 cm, with single layer stone and single layer brick alternations as well as bands of three or more bricks identified at certain intervals. Based on these characteristics, Mango (1968, 172) has stated there is little doubt that the structure belonged to the Komnenos period. In the upper section of the walls, repeating square shaped cavities are seen. These are considered to belong to hidden wooden beams that have not survived. The dome, arches and pendentives are all brick-laid. The semi-dome covering the apse has been built out of horizontal and diagonally laid bricks forming a sectioned pattern. Khorasan mortar with brick fragments has been used as binding for the walls. Lime-based plaster is used in the plastered surfaces in the interior. There is a stone molding in the walls of the naos and apse as a transitional element to the vault. Stone paving may be seen in surviving parts of the flooring.

The narthex has an isosceles trapezoidal plan in a north-south direction and is covered by a cross vault in the original plan. The southern wall added to the narthex later does not disrupt this plan. The building is entered through doors in the western and northern sides. There is a collapsed section of the southern wall reinforced during repairs. The door in the eastern wall of the narthex leads to the naos.

Church of Saint Averkios
Gemlik county, Kurşunlu neighborhood, Çatal locale

The naos has an almost square plan. The buttresses in the corners carry arches and expand the naos on four sides. The transition between the buttresses and dome roof is provided by pendentives. The doors in the axes of the eastern and western walls open to the exterior. The opus sectile flooring in the naos was not identified during our investigations in 2010 (Tunay et al., 1998, 65).

East of the naos is the bema section, and it has an isosceles trapezoidal plan like the narthex. A difference in the floor level between the naos and the bema is perceived. On the upper level of the transition from the narthex to the bema, there are two symmetrical niches that may be the location where the templon used to be fixed to the wall. The bema is covered with a barrel vault. On the central axis of the eastern wall of the building there is an internally semi-circular and externally pentagonal apse. There are two rounded niches located symmetrically on the northern and southern walls in the bema. The doors within these niches allow access to the pastophoria.

There are three window openings with one on the central axis in the eastern portion of the apse. Their marble frames have not survived.

The pastophoria are covered with almost rectangular, ribbed domes. These comprise eight slices and have an elliptical plan. Ousterhout (1999, 231) gives these domes in Saint Averkios as an example in stating that this system may be applied in an elliptic plan without requiring a central point. The southern, northern and western walls of the pastophoria contain rounded niches. In the eastern walls, there are internally rounded, externally three-sided apsidioles (Otüken et al., 1986, 77). There are windows on the axes of the apsidioles.

The western façade of the church may be examined in two sections, the narthex and the naos. The narthex has an arched doorway on the central axis. The arch of the door has not survived. On two sides of this entrance are rectangular niches with rounded arches. At the upper level, the wall is surrounded by a double-stepped arch which enclosed the arm of the

cross. Within this arch there are three windows with two-stepped rounded arches, and the window on the central axis is larger.

At ground level on the northern façade of the structure there is an arched door. This door with a rounded arch has cavities on two sides at the level of the feet of the arch. These cavities may belong to lost lintel elements. The upper level of the arm of the cross is similar to the western façade, only the larger window on the central axis has been bricked up. In the narthex section of the façade there is a three-step rounded arch above the entrance. The eastern section of the façade forms a prothesis projection. There is a window with a rounded arch on the northern wall of the prothesis and two small windows at vault level.

The eastern façade is comprised of the apse on its central axis, the blind arch lintel of the arm of the cross and the cornered projections of the prothesis. The lower sections of the apse's semi-dome vault are collapsed in places, and the lower parts of the arch and frames have not survived. As observed in the images in Mango's paper, the upper section of the frames contains horizontal teeth in three levels, while the lintels have cross shaped decorations. Mango (1968, 170) has stated that these elements may belong to an earlier period. The exterior of the apse is polygonal, like that of the prothesis The northern and southern faces of these polygons have rounded arched rectangular niches with two levels, which follow the level of the arches in the apse. At the upper level of these niches there is a second row of similar niches on the wall axis between the apse eave and the large arches. The niches have double-stepped arches. The prothesis façades have similar pattern to that of the apse, with double-stepped rounded arched windows on the central axis, and niches of the same shape and size on the north and southward facing sections of the wall.

The naos section of the southern façade has a pattern symmetrical to that of the north; however, the central and right windows in the arch forming the cross have been closed off. In the prothesis section there is a rounded arched window, as on the southern façade.

The arches expanding the naos form a cross plan at the upper level. The western arm of this cross is longer. Though believed to have been originally roofed with lead (Kleonimos and Papadopoulos, 1867, 152), all of the roof material is currently lost.

PRESENT CONDITION

The church and structures belonging to the monastery are bounded by the Gemlik-Mudanya road to the south, by the Marmara Sea to the north, by residential structures and gardens to the west and by a lot containing a variety of inappropriate structures to the east. Currently not in use, the structure and remains of the monastery complex are surrounded by a fence. It is known that the whole structure was covered in frescos in 1956 (Mango, 1968, 172); however, currently very little of this is left. Many of the remains documented by Mango's photographs in 1968 no longer exist. An examination in 2010 revealed that the roof of the narthex was about to collapse. In 2015 the Ministry of Culture completed partial repairs to the structure, with excavations in areas belonging to the monastery; however the original brick material from the collapsed section of narthex has been taken away from the site. The dome of the building has not survived, with part of the vault covering the narthex also destroyed. There is surface and material loss in many parts of the structure. The fill between the rubble stone used later on to close off the window openings has deteriorated in various places. There is dense plant cover on the vaults, pendentives and wall surfaces.

Church of Saint Averkios
Gemlik county, Kurşunlu neighborhood, Çatal locale

RISK ASSESSMENT AND RECOMMENDATIONS

Restoration work carried out in 2015 included completing the reinforcement of ruined sections in the structure. However, no precautions were taken to prevent the collapse of the dome of the apse, which has no load-bearing system remaining and only insufficient pillars placed for support. There are also no precautions taken regarding insulation or water drainage in the structure, considering the central dome and roof covering are lost. The vaults, domes, wall sections, and interior of the structure are open to all types of precipitation and damage. If precautionary measures are not taken soon, factors such as the separation of certain parts, the loss of material, etc. along with the extensive plant cover will cause severe damage in a short time period. Additionally, the remains revealed by excavation efforts must be protected from rain, and water drainage must be ensured. The structural remains and ground pits are open and unprotected. As a result, it is necessary to immediately build a temporary cover for the remains of the monastery to be protected from rain. After a comprehensive restitution and restoration project to prevent future damage the lost parts of the structure may be rebuilt and the building used as a museum. The inappropriately-used eastern lot should be expropriated for public use, and may be made part of the museum. The Monastery of Saint Averkios and catholicon, which is an important assemblage of Byzantine structures, must be opened to visitors in order to contribute to the promotion of the region as well as Turkey, allowing this cultural heritage to be passed on to future generations.

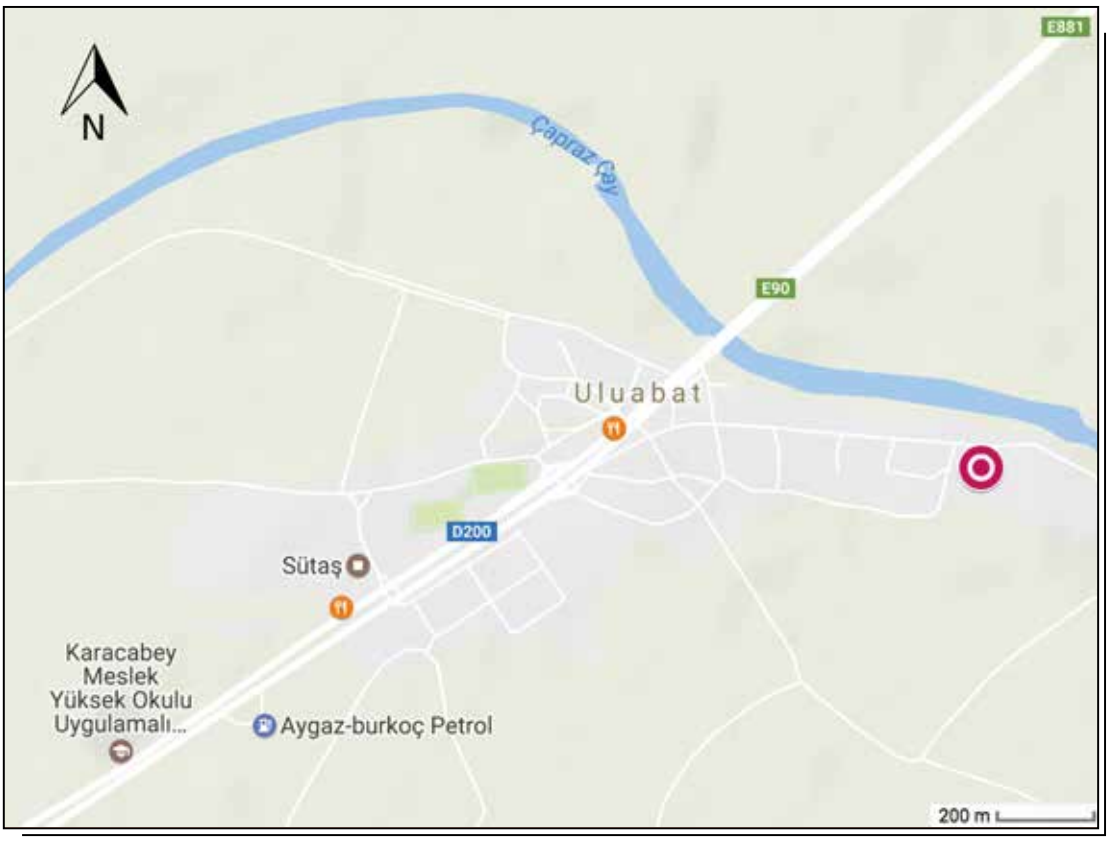
CHURCH OF ARCHISTRATIGOS MICHAEL | MIHAIL ARHISTRATIGOS

Location: Karacabey county, Uluabat village	
Period/year of construction: 1843	**GPS:** 40°12'12.2"N 28°26'21.2"E
Present function: Not in use	**Ownership status:** Private property
Date and number of registry: Registered	

Banu Pekol

HISTORY

According to an inscription on the western façade, "This magnificent church in the name of Archistratigos Michael was rebuilt from its foundations in the time of Nicaea Metropolitan Orthodox Christians from Mikhaliç part of Leibadokhoria and foreign benefactors. Year 1843 September."



The inhabitants of Uluabat (previously named Lopadion) have stated that the Church of Archistratigos Michael (Mihail Arhistratigos) was used as a house in the 1950s and was abandoned after 15-20 years of use (Karacan, 2009, 32).

ARCHITECTURE

The Church of Archistratigos Michael is a masonry structure with a rectangular plan and an east-west orientation. The interior is 7.85x14.62 m, with the wall thickness varying between 85 and 106 cm. There is an apse projecting externally on the east. On both sides of the apse and in the eastern corners of the northern and southern walls there are semi-circular niches with rounded arches on the lower level.

The only entrance to the structure is in the center of the western façade. The door has a round arched, marble jamb. There is the inscription explained above, over the door. The wooden beam above the inscription extends across the western façade.

There is a rectangular window with a stone jamb below the eaves and on the central axis of both the eastern and western façades. On the northern and southern façades there are five windows with similar design. The three central windows are taller longer than the others and have rounded arches with stone jambs and keystones. Above the stone jambs of these windows there is a brick arch. The two smaller windows on either side no longer retain their original form; however, traces indicate they were at a higher level than the central ones and had rectangular shape.

The wooden gable roof of the church is covered with clay tiles. There is an eave cornice of four rows of bricks below the roof that encircles the whole structure. The apse has not survived; however, traces on the western façade create the impression that its roof was also gabled.

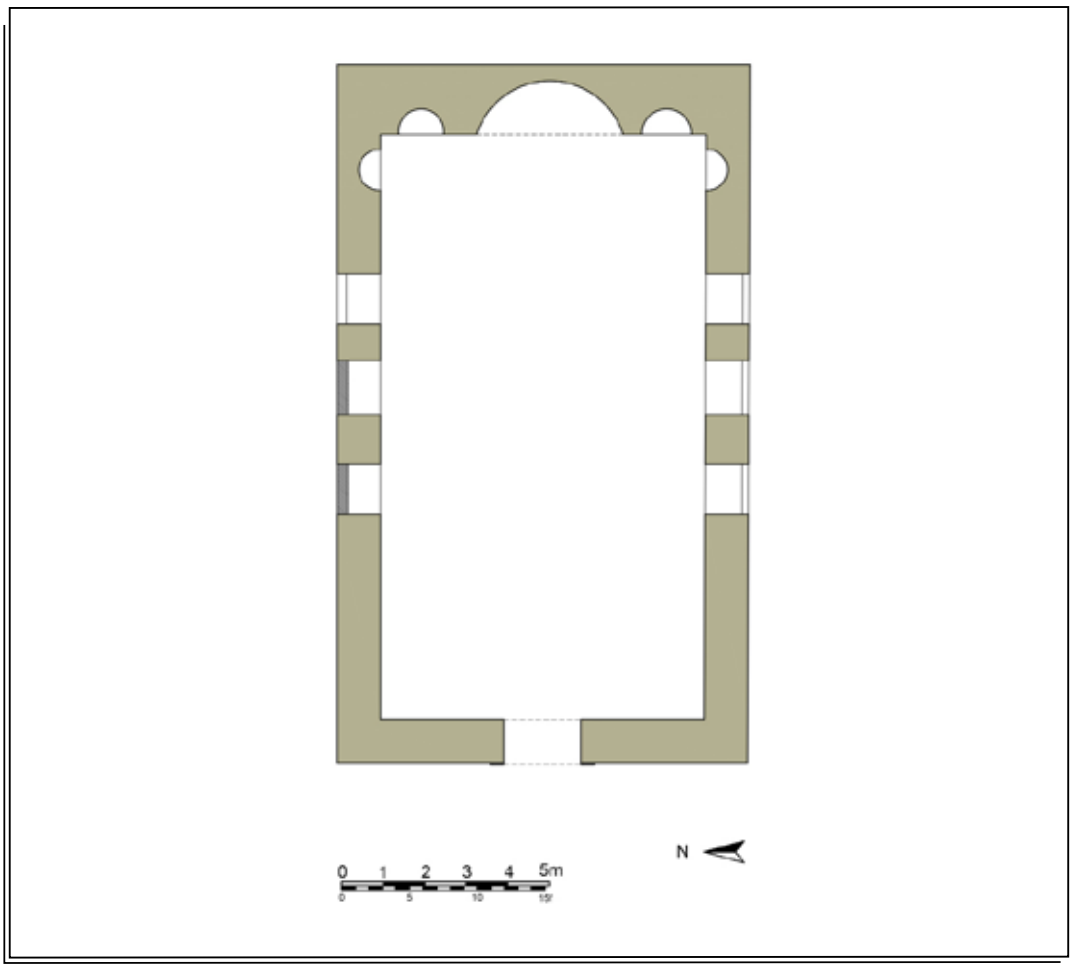
The walls are of pitch-faced stone and brick, with brick rows observed at different intervals. Large, smooth-cut stone has been used in the corners. The eastern, southern and northern external façades are currently unplastered, and while the lower level of the western façade is plastered, this plaster is not original. The interior of the structure is plastered; however, it is understood that this plaster was applied after the church lost its original function, with the same plaster observed on later additions.

With plain and undecorated architecture, the most attractive part of the structure is the stone jamb and inscription above the door. The inscription has eight lines, and is on a 32x80 cm rectangular marble slab.

The embossed representation of Michael seen on the façade in 1910 is currently not present (Hasluck, 1910, 79). There is a cross embossing on a rectangular stone on the northern side of the window at the upper level in the apse. Currently there is a cavity of the same size on the southern side of this window, giving rise to the impression that a similar embossed stone was located here and removed at one point. On the northern corner of the same façade, at the level of the roof there is another stone with cross embossing. Due to destruction within the structure, no interior decorative elements survive.

PRESENT CONDITION

The church is within a garden that is private property, partly surrounded by barbed wire. Additional sections have been built in the interior, as the church was used as a house in the 1950s. After being used as a house for 15-20 years, the church was abandoned with no further maintenance (Yıldız, 2014, 32). During its use as a house, a wall was added in an east-west direction almost right on the axis. Sections were added with brick-filled wooden frame system and adobe brick during this process. These sections, as well as the hearth of the house and flooring are currently in ruins.



The entrance door of the church was filled in and closed off, with the marble jamb broken and very little of it remaining. On the southern side of the original door, the wall was broken to create a later entrance. The apse projection was completely demolished, with the opening filled in with rubble stone and space for a door and two windows left open in this fill. Currently the brick arch of the apse is observed from the eastern external façade. Mortar pointing using inappropriate material has been attempted the eastern and southern façades.

The stone arches of the round-arched windows on the north and south have been removed, with an original arch remaining only in the one closest to the eastern side. The jambs on the sides partly remain. The second window from the east on the southern wall has been completely bricked up, with the first, third and fourth windows filled in with rubble, concrete blocks and pieces of original stone jambs to reduce the size of these openings. All windows in the northern wall have also been filled in with rubble, concrete blocks and pieces of original stone jambs for the same purpose. None of the windows contain glass, with the iron grills remaining in some.

More than half of the roof of the church as well as the later interior additions has collapsed, with all of these now filling the floor. Deep pits dug by treasure hunters are also visible. Fig trees are growing in the interior damaging the foundations. Due to precipitation, the plaster is flaking, surface erosion is observed and moss grows due to dampness.

Church of Archistratigos Michael
Karacabey county, Uluabat village

RISK ASSESSMENT AND RECOMMENDATIONS

The plan and spatial characteristics of the Church of Archistratigos Michael, which has been partially researched but not excavated, may still be discerned, even though the structure has undergone many changes. The inscription increases its importance in terms of heritage. However, as the church is abandoned and unlocked, it is not maintained and its structural state poses a serious threat. As entrance to the structure is not controlled, it

is open to vandalism. Illegal excavations within the building with the aim of finding treasure have caused destruction to the flooring. The greatest danger to the building at the moment is the risk of increased destruction due to natural causes or human depredation. Snow and rain entering through damaged portions of the roof have increased the dampness problem within, causing damage to structural material. The structure is in the process of collapsing and, as all of its architectural elements are open to the effects of the wind and rain, its rate of destruction is rapidly increasing. The church has no information panel and no visitors other than those who already know about it.

Environmental as well as human factors endangering the structure should be brought under control with entrance from the doors and windows prevented and roof repairs made using material and techniques appropriate to the original. Additionally, all later additions and sections in the structure should be cleaned and cleared out, and the walls repaired and reinforced. The foundations of the apse should be determined by excavations to the east of the structure, to obtain information about its original shape. The apse may be rebuilt on condition that appropriate material and methods are used.

The church should be given a function that benefits the villagers but does not harm the original texture in order to ensure both its maintenance and use. Directional signs and an information panel should be placed to bring cultural tourism to the structure, which is situated close to the main road.

CHURCH OF SAINT GEORGE | SURP KEVORK

Location: Orhangazi county, Yenigürle neighborhood, Köyiçi locale	
Period/year of construction: Late 19th – early 20th century	**GPS:** 40°24'30.3"N 29°18'37.5"E
Present function: Not in use	**Ownership status:** Orhangazi Municipality
Date and number of registry: Registered	

Alin Pontioğlu

HISTORY

The early 20th century Armenian settlement of on the southwest coast of Iznik Lake is currently home to migrants. Currently, a group of people has built illegal housing in the courtyard of the Church of Saint George (Surp Kevork) and is living there.

ARCHITECTURE

The layout of the 19th century Armenian Church of Saint George may be described as a cross plan basilica with three naves within a rectangular plan with spaces on both sides, commonly observed in this period.

Built of masonry, the church is composed of cut stone walls on the lower level with pitch-faced plaster fill and occasional brick rows above. The walls are plastered in the interior. The roof of the structure has not survived, but based on the broad rectangular plan of the interior of the church, it was probably vaulted and supported by pillars. The apse and apsidioles on both sides in the east have semi-domes. The apse is semi-circular from the interior and exterior.

The internal dimensions of the naos are 29.9x13.0 m. The semi-circular apse on the main axis of the eastern wall and apsidioles on either side allow for an integral perception of the entire interior. The height of the apsidioles is 5.7 m, while that of the apse reaches 8.35 m. There is a cut stone wall separating the southern apsidiole from the apse. The floor of the apsidiole has a bema raised three steps above the floor level.

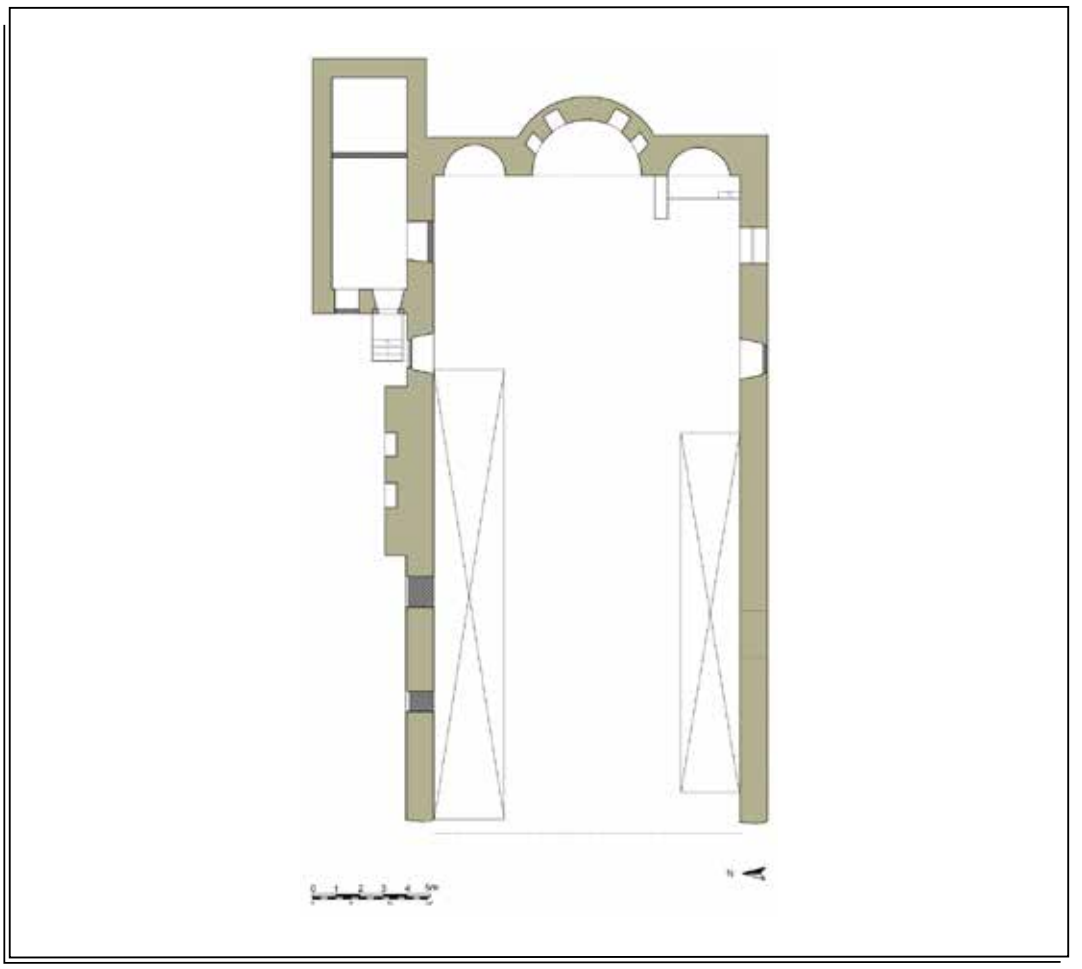
There are traces of a transition door to a chapel or baptismal font adjacent to the northern wall. There are brick arched doors in the southern wall, symmetrically placed to the door and arched window in the northern wall. On the upper level of the southern wall, continuing toward the west, there is an opening (probably the entrance to a gallery floor). The traces on the floor of sections of the southern wall that have not survived can be paired with the current vertical sections on the northern wall.

The northern wall contains a total of five window openings. Two of these are in projections, adding movement to the exterior. The other two windows are right and left of these projections; these have brick arches, stone jambs and iron grills. The remaining window in the west of the northern wall is at a lower level compared to the others. The alternating pattern of stone and brick in the wall has been plastered, preserving the appearance of stone.

The chapel to the north of the main church is accessed by a landing with four steps. The

Church of Saint George
Orhangazi county, Yenigürle neighborhood, Köyiçi locale

western external wall of the chapel has a stone-jamb door with a brick arch and a window with similar characteristics. The southern wall of the chapel has an arched door allowing access to the main church. Immediately beside the door a wooden staircase leads upwards. The fact that the main wall was completed with thick brick in this section indicates that it was constructed more recently. With plastered internal walls, this rectangular space has been renovated with a roof of poor quality; no information may therefore be obtained about the original roof.



There are no decorative elements on the remaining walls of the structure though it is observed that the cut stone at the rim of the semi-dome of the apse has a curved shape. Above the projection on the northern wall, the stone jambs of the window are grooved and profiled.

PRESENT CONDITION

The plan is discernible and the spatial characteristics distinguishable. Apart from the eastern wall, the door and window openings and iron grills in the windows, the original characteristics have been destroyed. The western wall is completely gone. The arched window in the northern wall has been partially bricked up, and two windows with projecting stone jambs closed off and broken. The southern wall cannot be accessed at present due to other constructions. The door allowing access to the main church from the southern wall of the chapel is closed off. There is plant cover on the remaining walls. The mortar has disintegrated and efflorescence is observed on the wall surfaces. The structure is in bad condition with later annexes and collapsed sections.

There is no information panel for the church in the village square or close to the main road.

Church of Saint George
Orhangazi county, Yenigürle neighborhood, Köyiçi locale

RISK ASSESSMENT AND RECOMMENDATIONS

Most of the original elements of the building has been destroyed, and the structure is left open to wind, rain and human destruction all the while being in a weak structural condition. The destruction caused by the illegal structures built within the church is also quite serious. Initially, rehabilitation studies must be conducted to

remove all the later structures from within and around the church, and those living inside it should be moved to a better environment. The necessary survey, restitution and preservation projects should be prepared, and the parts remaining standing should be reinforced and protected. The church area must be reorganized and an information panel explaining its history must be installed.

CHURCH OF ARHANGELOS MICHAEL | MIHAIL ARHANGELOS

Location: Karacabey county, Eskikaraağaç village	
Period/year of construction: Not known	**GPS:** 40°11'10.9"N 28°36'50.4"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: Bursa KTVKK 24.05.1996-5178	

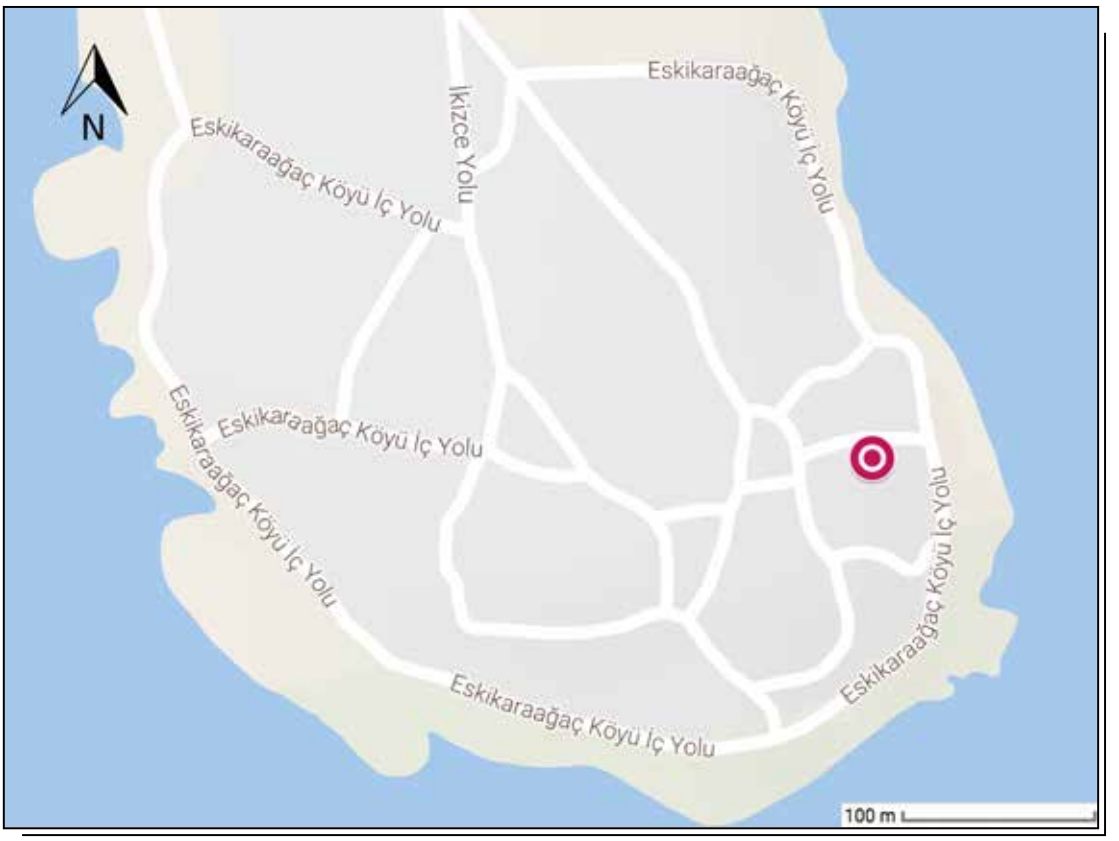
Sebla Arın

HISTORY

No information has been found on the history of this church.

ARCHITECTURE

The structure has a triple-nave basilical plan in a northeast-southwest orientation, located close to the shores of Uluabat Lake, at walking distance to the village center. The structure is located in a



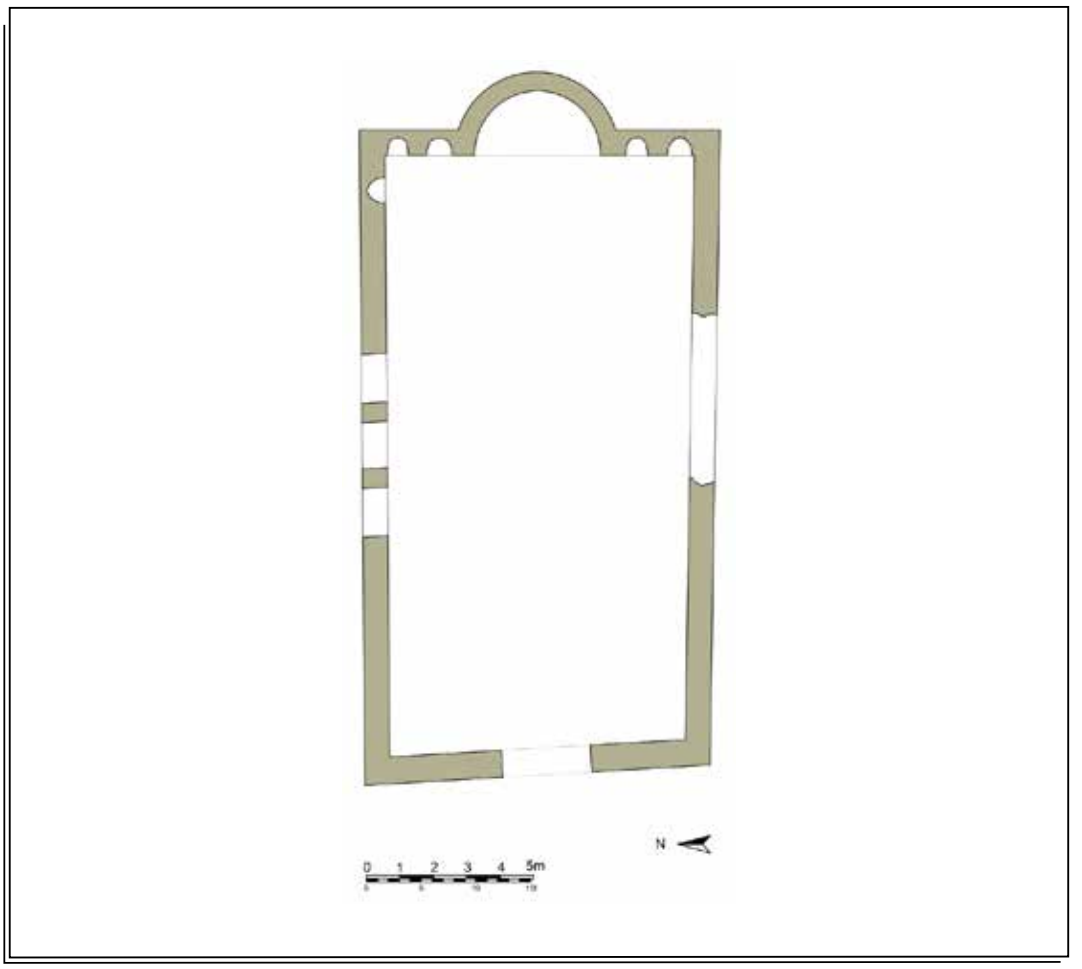
commanding position overlooking the lake. The external walls are of alternating coursed of pitch-faced stone and brick. The apse wall and wall of the southeastern façade contain marble stones reused from older buildings.

The structure has dimensions of 19.50x10.50 m, with a rectangular shape and the main building extends in a southwest direction. Its apse projection has a radius of 190 cm. Parallel to the southeastern façade there are traces of a marble stylobate, and near the northwestern façade there is a marble column shaft, indicating that the naos was separated into three naves by single columns. The wall thickness is nearly 80 cm. On both sides of the apse there are two arched and semi-circular niches. There is a niche similar to these in the southeastern façade. Though the apse wall has largely deteriorated, traces of plaster and fresco are visible. There are three window openings on the northwestern wall of the naos. Due to material loss in the upper section of this row of windows, the shape of the top of the window openings is not clearly perceivable. It may be estimated that similar symmetric windows existed on the northwestern façade; however, due to the destruction that has taken place there is no trace of window openings in its present condition.

PRESENT CONDITION

Currently as the structure is ruined and collapsed, the spatial characteristics of the interior are not discernible. The remains of the wall that are present allow for an estimation of the plan. The roof of the structure, which was probably wooden, is completely lost. As a result of this, the floor of the church is filled with soil, and weeds, shrubs and trees are growing within the building. Thus the composition of the façades and the height of the structure are unknown. Only the brick semi-dome above the apse is still standing.

The external walls of the church (especially the northeastern and northwestern façades) have large-scale material loss. Different column pieces are scattered around the ground. The ground also



contains pits dug by treasure hunters. The large scale of the destruction that has taken place in the structure and the lack of any inscription make it difficult to determine the age of the building. It is completely open to human and natural depredation, and its structural integrity is in danger.

It is easily accessible from a road in the village, with houses and gardens in lots around the church. There is no information panel in the area.

RISK ASSESSMENT AND RECOMMENDATIONS

This witness to the history of the Greek Orthodox community in the region is in danger of collapse and complete destruction. To save the structure, it should be brought under protection as soon as possible and restoration work should begin. The stork festival held in Eskikaraağaç village every May is attracting larger crowds by the year, making it well known in the field of eco-tourism. It is recommended that in parallel with this development achieved by the village in terms of tourism, careful restoration of this structure be conducted to bring it back to its original form and that it then be given multiple cultural functions (such as a museum, library, conference center). In this way, the region may become a point of attraction in terms of its culture as well.

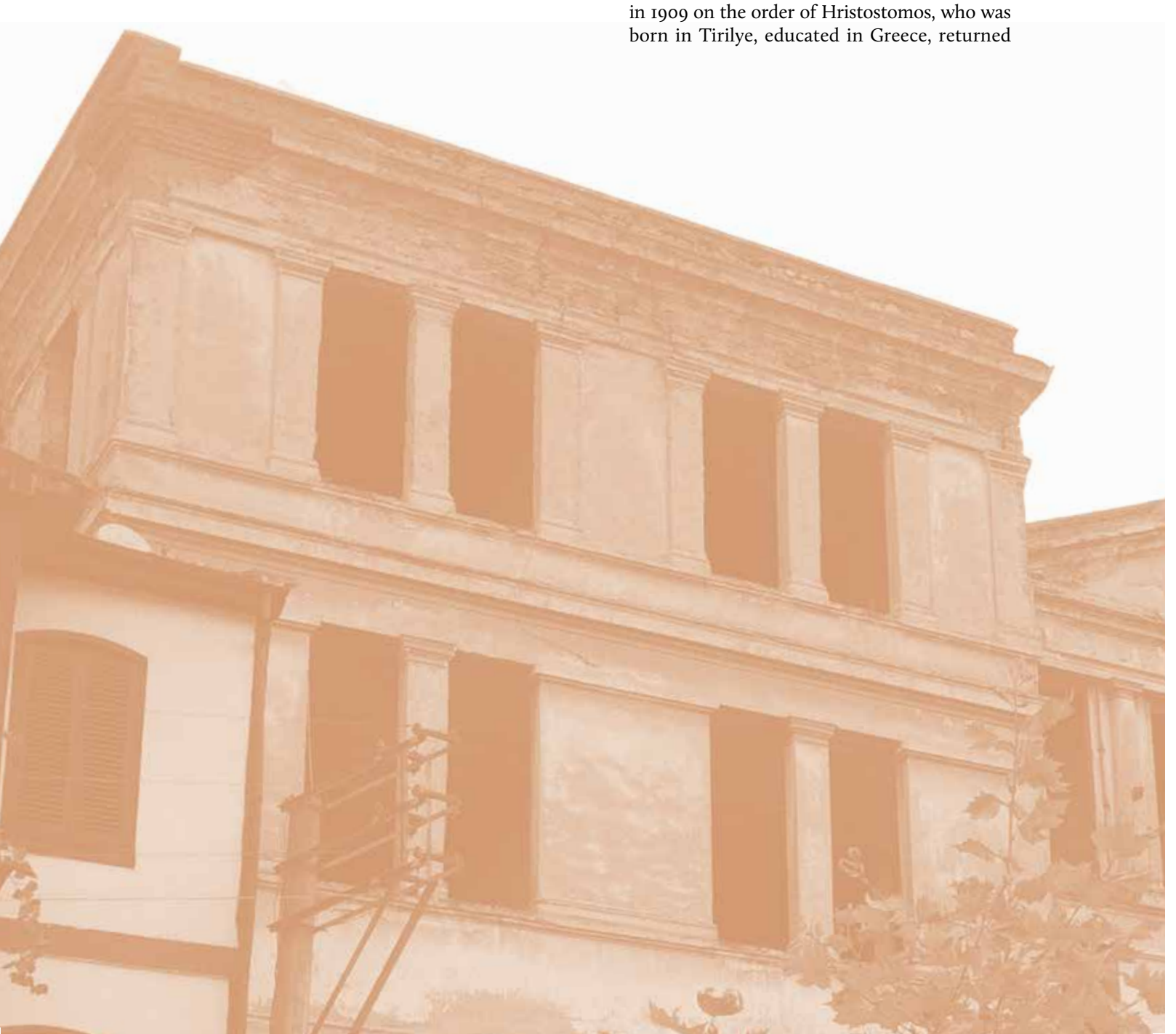
THE GREEK SCHOOL IN TIRILYE
Taş Mektep (Stone School)

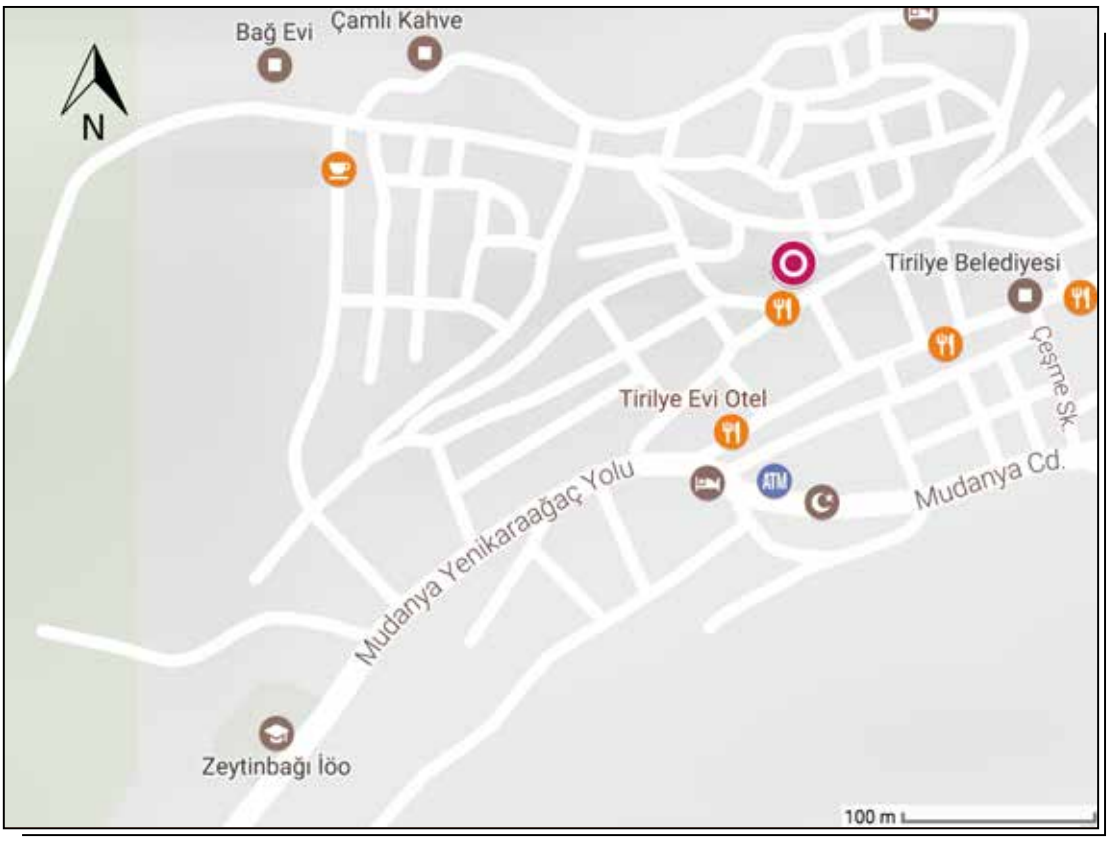
Location: Mudanya county, Tirilye town	
Period/year of construction: 1909	**GPS:** 40°23'32.1"N 28°47'40.9"E
Present function: Not in use	**Ownership status:** Mudanya Municipality
Date and number of registry: Bursa KTVKBK 31.08.1990-1299; Bursa KTVBK 13.11.1993-3170	

Banu Pekol

HISTORY

With nearly 2500 inhabitants in 1908-1909, nearly all of who were Greek, Tirilye village decided to use land that had been bought for a new church as space to construct a school instead (Ozil, 2016, 61, 63). Known as the Taş Mektep (Stone School), the structure was built by architect M. Miridis in 1909 on the order of Hristostomos, who was born in Tirilye, educated in Greece, returned





to Turkey as metropolitan bishop and became the school's principle. After 1924 the school was used for the children of martyrs, as well as for neglected and orphaned children on the order of Kazım Karabekir Pasha. From 1928 to 1940 it was used as a primary school, then from 1940 to 1942 as a space for teacher training, and from 1942 to 1978 as a primary school once again. In the years 1957-1988, the school operated as a middle school as well, and was open to boarding students from time to time. After the building was reported to be structurally unsound in 1988, it was abandoned. In 2000, a protocol signed between the Bursa Governorship and Uludağ University Rectorate appropriated the building to Uludağ University for use as an education and research center for 49 years. In 2001, the roof was repaired (Akıncıtürk, 2002, 185). In 2011, D2 Architecture and Engineering Office prepared the survey and restitution project of the school, for the Tirilye Municipality.

ARCHITECTURE

The school is a masonry structure that has a trapezoidal shape expanding from the entrance façade in the south towards the north. The southern façade has a street level, ground level and two normal floors, while the northern façade leans against the slope so the first floor ends in a blind wall and the second floor has window openings. There is a garden wall around the south and part of the east and west of the structure. Although this wall is currently covered in ivy, plaster pediments on brick, profiled molding and pilaster details may be seen in the corners as well as the iron shutters of spaces used as shops. The gable roof of the structure is of clay tiles above a wooden load-bearing system. This roof is not immediately visible from the street due to a parapet wall surrounding the structure.

The moldings, triangular pediment, columns at the entrance and the symmetrical design of the façade give the school a neoclassical design. The southern façade is divided into three vertical

sections, with a center and side wings. The central section is at a recess in comparison to the side wings, providing movement to the façade. The entry floor of the central section originally had a columned portico with a rectangular door and two rectangular windows on either side. On the first floor there are three windows with one on the central axis and two on either side with pilasters between the windows. On the second floor the same window arrangement is present; however, there are semi-circular pilasters between the windows. A triangular stone pediment with a circular window at its center, crowns this vertical section at the central axis of the façade. This façade is said to incorporate the architect's name; M. Miridis, and the construction date of 1909 (Akıncıtürk, 2002, 185). The other two sections of the façade (the side wings) are symmetric; both floors have two pairs of windows offset from the vertical axis, with one window on each floor on the façades overlooking the central section. There are moldings reflecting the floor levels, on the parapet, and surrounding the tops and bottoms of the windows with pilasters wrapping the corners of the upper floor façades.

On the western and eastern façades, there is a central section and two side wings. These façades are on a single plane, contrary to the southern façade. Above the central section, there is a triangular pediment as on the main façade. On the level below the pediment (the first floor) there are two columns with Doric capitals flanking the central window opening, with another window on each side. These windows are surrounded by pilasters, giving a temple-like appearance to these central sections. There are pilasters at equal intervals on the external walls of the side wings on the first and second floors. The pilaster intervals are arranged with one being blind and one containing a window opening. On both façades, as with the southern façade, there are moldings reflecting the floor levels, on the parapet, and upper and lower levels of the windows.

If the plan of the structure is examined, there are rectangular spaces on the ground level on the southern side, which is a level that opens out on to the street and is known to have been used as a depot (Akıncıtürk, 2002, 187). There are some rounded arched transitions in this space. The walls are plastered brick with a brick and iron barrel vault above, and round-arched niches are observed in the blind northern façade.

Stairs rising in front of an iron garden gate decorated with flowers on the central axis of the southern side allows access to the entrance floor. In the southern section there is a terrace surrounded by iron railings above the street level depot. Due to the slope, the rooms on this floor may only be observed from the southern façade and are below the southern rooms of the other floors. Stairs in the western section allow access to the west wing of the first floor. The walls of this entrance floor are brick and plaster, with a brick and iron barrel vaulted ceiling.

To the north, the first floor is buried into the hillside and this façade is blind, while the eastern and western façades are visible and accessible to the extent allowed by the slope. There is another entrance to the building, on the eastern façade of the first floor. This is embedded into the façade with two Doric columns in front and is connected by a sloping pathway to the upper and lower streets. The entrance doorway on the central axis of the southern façade leads into the rectangular entry hallway of the school. The side wings contain classrooms and two staircases to the upper floor. The walls are built of plastered broken bricks, with a brick and iron barrel vaulted ceiling.

In the center of the second floor there is a hallway, and classrooms are in the side wings. There is a wooden staircase allowing access to the roof in the western part of the first floor. This is the only floor where the northern façade is not blind and here the side wings project northward, leaving the central section recessed. There are three windows in the central section, three on the northern wall of each of the side wings and one on the walls overlooking the central section. The external walls are brick, with internal walls are plastered lath or nogged timber framing.

The thickness of the external walls varies from 45 to 75 cm. Iron is seen in the garden gate, railings around the southern part of the entrance floor, tie rods and anchors. The frames and wings of the doors, stairs and window fittings are wooden (Akıncıtürk, 2002, 188). As understood from the remaining details in the interior, the classroom walls used to have wooden paneling up to the lower levels of the windows, and the classrooms had wooden floorboards.

PRESENT CONDITION

The later additional sections installed into the school, as well as the repairs are of poor quality. Due to structural problems in 1988, it was declared to be dangerous for use and was abandoned and survived to the present with only its roof being repaired in 2001. Despite this repair, the roof still leaks and the wooden supports have weakened. As a result of lack of care, vandalism and natural conditions, disintegration and ruin of the architectural fabric continues. There is a brief information panel outside the school close to the main road.

The current stairs leading to the first floor of the school are not original, but were installed later. This cement staircase was not constructed at the location of the original staircase as may be understood from how it passes directly in front of the basement windows. There is also a concrete building leaning onto the northwest section of the school.

The load-bearing iron profiles in the brick vaults are corroded and there are separations in the walls of the structure revealing its danger in terms of structural integrity. The wooden stairs allowing access to upper floors have partly collapsed, with the remaining sections too damaged to be used. There is imminent danger of collapse in all floors. A photograph taken in January 1992 shows that some of the glass in the windows in the front façade remained and that the majority of window

bars were in place at the time (Akıncıtürk, 2002, 187). Currently the iron bars, wooden fittings and glass are nearly completely removed. All iron accents in the structure (iron profiles in the brick vaults, terrace railing, tie bars and braces) are rusty and corroded.

Nearly all the plaster of the external façades has fallen off, with the mortar loosening. Close to the roof and at points where the roots of plants have attacked the structure, there are cracks and separations in the walls. Water entering the building for varied reasons has disrupted the physical and chemical structure of the walls and efflorescence is present due to dampness. As the northern façade leans against the hill, there is mold and efflorescence due to dampness coming from the ground in this direction. The fractures observed in the internal facades indicate that the load-bearing system of the structure is sinking into the earth. The majority of plaster from between the iron profiles in the brick vaults has fallen off, with bricks also missing in places. The interior has been painted with spray paint, and wooden elements have been lost due to vandalism.

RISK ASSESSMENT AND RECOMMENDATIONS

In addition to being an important part of the history and culture of Tirilye, the school is also magnificent due to its location and scale; yet it is currently in danger due to natural forces, neglect and inappropriate interventions. The school is susceptible to earthquakes, completely open to vandalism and natural forces, and is in a weak structural state with high risk of collapse. Currently the plan and the majority of spatial characteristics are discernible, but the school is in a poor and neglected state. As it is important in terms of its heritage and architectural history, immediate action should be taken before there is greater loss of the unique characteristics of the structure.

Firstly, the ivy covering the garden walls should be removed. The fig tree growing within the garden and damaging the architectural texture must be removed as well. All non-original additions (including the concrete building adjacent to the northwest of the school) and repairs must be removed. Entry to the structure should be controlled and the door and window openings closed. Afterwards, general reinforcement and repair, especially of the load-bearing system, must be completed and the roof must be repaired once again. The restoration project must be implemented under expert supervision.

Taş Mektep should be assessed as part of Tirilye's rich cultural tourism potential, with part of it used as a town history museum and part used for the social needs of Tirilye's inhabitants. Future preservation should be ensured by reopening and reusing it. In-depth historical research should be carried out with regards to this structure, which has only been partly researched up until now. Collecting oral testimonies from people educated in this school would be beneficial to this end. The information panel should be updated, and a map of other historical locations in Tirilye included in it.

CHURCH OF SAINT THEODOROS | AGIOS THEODOROS

Location: Karacabey county, Harmanlı neighborhood	
Period/year of construction: 1833-1903	**GPS:** 40°14'54.8"N 28°25'41.9"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: Registered	

Inci Türkoğlu

HISTORY

Otüken et al, investigating the building in 1983 identified the structure as the Church of Saint Theodoros (Agios Theodoros), which was constructed as of the year 1833 and was completed by 1903 (1986, 382-83). A later study of the building was conducted more recently, as part of a master's thesis (Yıldız, 2014, 23-25). The structure was used until the Turkish-Greek population exchange in 1924 and then abandoned.

ARCHITECTURE

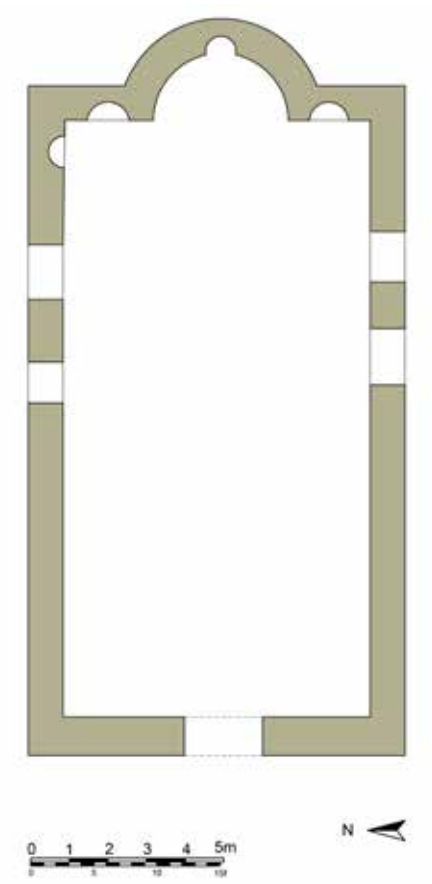
Located northwest of the village, the structure is single-naved with a rectangular plan in an east-west direction. The only door to the building, which expands toward the interior is on the western façade at road level. On the east, there is a semi-circular apse which projects outwards. The building is built of masonry with pitch-faced and rubble stone, spolia and bricks laid in irregular alternations. The arches and lintels are brick. The traces above and beside the door on the originally plastered western façade point to the existence of a now-destroyed porch.

Within the apse there is a rectangular niche, with a rounded niche on either side and a semi-circular niche in the eastern end of the northern wall. In the eastern half of the northern and southern walls, there are two windows each, all expanding toward the interior. The windows and door in the west have rounded arches. Two of the three rectangular windows above the door have their original wooden frames. To the south of these windows, there is another opening that has been blocked off with dry wall.

There are no traces of spatial divisions in the interior. Traces on the western wall suggest there may have been a wooden gynaeceum there. The internal walls are plastered; however, no traces of any decoration or internal organization are discernible. The building has a gable roof, and from traces on the upper levels of the façade, the presence of a profiled eave molding may be gleaned.

PRESENT CONDITION

On the north, east and southern sides, the church extends into a school garden, which is surrounded by a retaining wall of 1.50 m. It is said that the garden was once a cemetery. The structure is ruined, unmaintained, completely overgrown with plants and open to vandalism.



The brick semi-dome above the apse in the east has mostly collapsed. As the roof has not survived, the walls have also begun to collapse. The mortar is mainly lost. In addition to dense plant cover within and around the building, it has been used as a rubbish dump by villagers and is a danger to public health.

RISK ASSESSMENT AND RECOMMENDATIONS

The neglect and ruin observed in the church is also visible in the three windmills nearly 300 m northwest of the structure. Internal and environmental cleaning of both the church and windmills as well as an excavation in order to clarify some of the architectural features of the church must be undertaken. The stabilization of the weak walls and efforts to render the structure more noticeable in the surroundings shall serve to remind Harmanlı (previously Kirmikir) village of its cultural identity. If the structure is fully restored, it may become a venue to be used by villagers for a variety of activities.

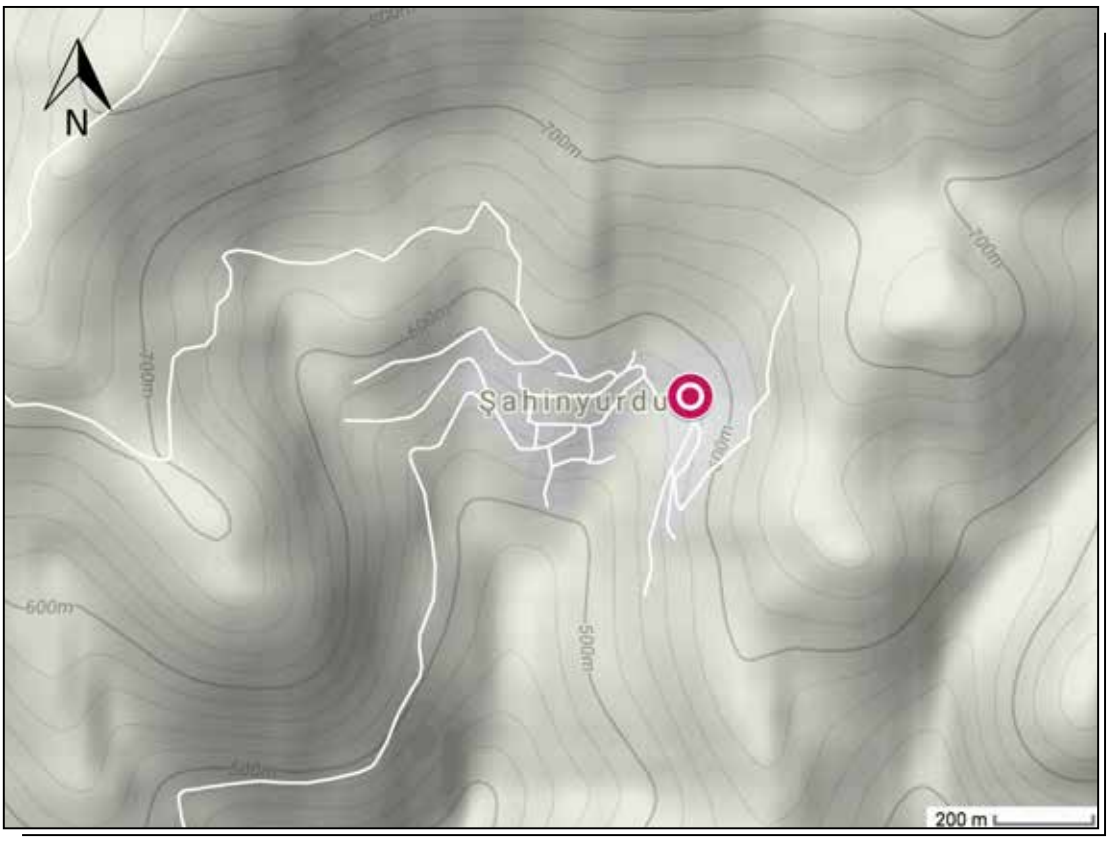
CHURCH OF SAINT JAMES OF NISIBIS | SURP HAGOP MINTZPINA

Location: Gemlik county, Şahinyurdu village	
Period/year of construction: End of the 19th century	**GPS:** 40°27'58.0"N 29°13'08.5"E
Present function: Not in use	**Ownership status:** Private property
Date and number of registry: Not available	

Alin Pontioğlu

HISTORY

Situated on the Samanlı Mountains, Şahinyurdu village is in a commanding position over the region but is distant from other villages. It is inhabited by Pomaks from Western Thrace and Macedonia. Our knowledge of the village is limited but is as follows: "traveling 3 km west of Gemlik, one reaches Beyli or Beyni (Benli) town, with a population of 7000, all of whom are Armenians. This settlement consists two parts called Yukarı Benli (Şahinyurdu) and Aşağı Benli (Cihatlı). The Armenians, whose



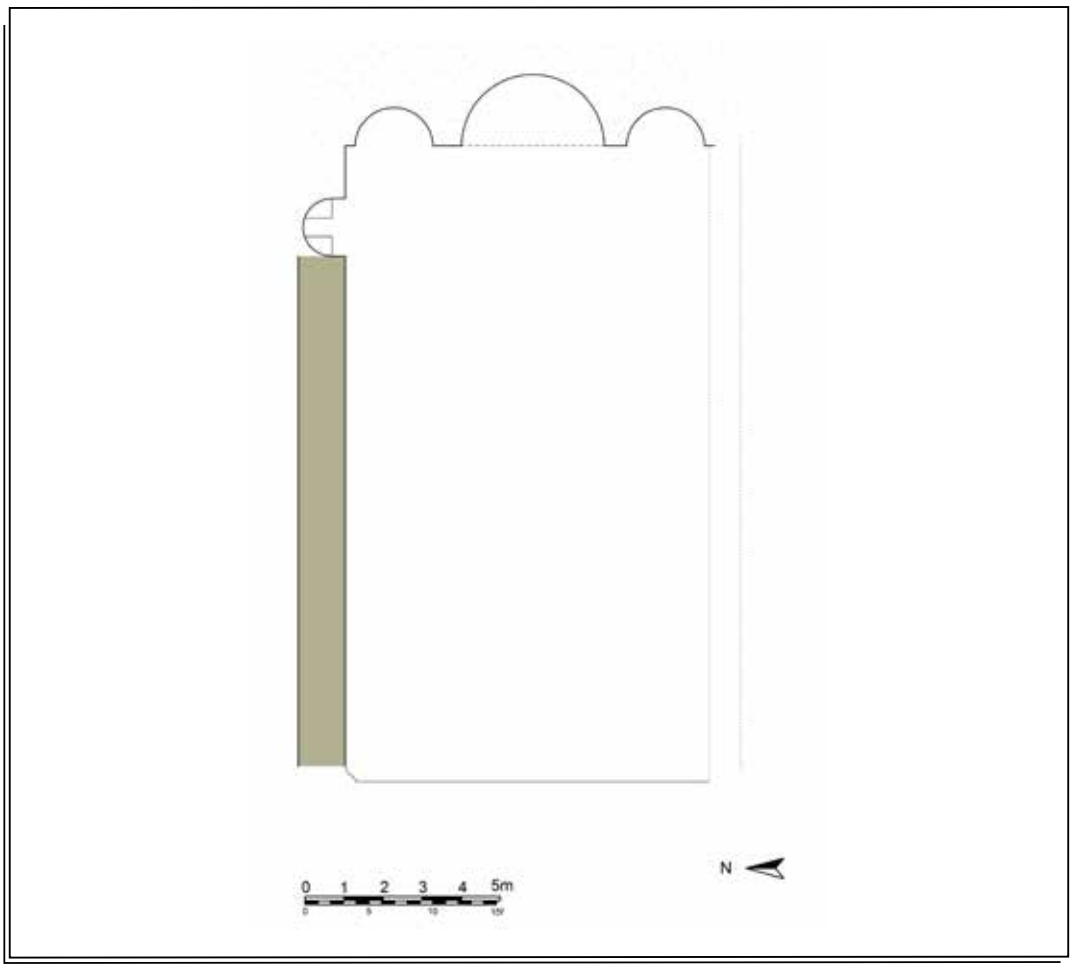
ancestors settled here from Agn and built the Church of Saint James of Nisibis (Surp Hagop Mintzpina) and church of the Holy Mother of God (Surp Asdvadzadzin), practiced ironwork (for which they were famous), animal husbandry, agriculture and a variety of crafts" (Kevorkian, 2012, 151). The date of the construction of the church in the village must probably be the end of the 19th century.

According to a document found in the Prime Ministry Ottoman Archive accessed by the Hrant Dink Foundation, there was one unauthorized Armenian Church in the township of Gemlik. It was founded in 1291 AH (around 1874 AD) by converting a house into a church. This structure is either the church of Saint James of Nisibis or the Church of the Holy Mother of God, both of which were located in Gemlik (HDF Turkey Cultural Heritage Inventory).

ARCHITECTURE

Leaning against the slope, the church has a rectangular plan with an apse and two apsidioles on either side. The northern and eastern external façades are retaining walls on a rocky slope. The western wall is bounded by rocks cradling a stream coming from the mountain. The walls are rough-dressed stone with horizontal beam holes observed at equal intervals.

The internal dimensions are about 10x16 m. There is a two-staged, arched stone niche to the northeast of the northern wall. The western corner of the wall is built upon rocks and appears to have a semi-circular curve. The semi-circles of the northeastern apsidiole and the apse are still visible on the eastern wall. These are the only parts of the plan and details discernible from the current remains. No traces of decoration have survived.



PRESENT CONDITION

Many remaining houses built by the Armenian community are still in use in Şahinyurdu today, with the public bath in the square empty and neglected. On a village road within walking distance of the square, the Church of Saint James of Nisibis is in ruins and unrecognizable. There is a large plane tree with a flowing spring under it beside the church. The very few remains of the church provide information about its layout and location, but its spatial characteristics cannot be read. Apart from the eastern and northern walls, no architectural elements have survived. The horizontal wooden beam holes between the stone rows in the northern retaining wall are empty and the interior of the niche broken.

The southern wall currently overlooking the road is only noticeable as traces at ground level. Where allowed by the slope of the road, parts of the external stone wall are visible.

Agricultural tools and wood are stacked, leaning on to the remaining walls of the church. There are new constructions on the rocky slope above the church.

RISK ASSESSMENT AND RECOMMENDATIONS

The rapidly disintegrating structure should be cleaned up and assessed along with the spring to render it into a valuable historical area worth seeing in the village. A restoration project for the church and surroundings must be prepared to reinforce the current remains, prioritizing its preservation. An information panel placed in front of the church remains could promote the village by way of a description of the church as well as cultural and historical venues in the area.

THE PUBLIC BATH IN ORTAKOY

Location: Orhangazi county, Ortaköy village, Kerpiçlik locale	
Period/year of construction: 14-15th century	**GPS:** 40°33'18.0"N 29°20'33.6"E
Present function: Not in use	**Ownership status:** No cadastral record
Date and number of registry: KVTVKBK 27.06.2008-3796	

Sebla Arın

HISTORY

Ortaköy had a population of 200 Armenian households at the beginning of the 20th century (Nişanyan). There are no traces of the Church of the Holy Mother of God (Surp Asdvadzadzin), Santukhtyan School and Sahakyan School

today, which were located in the village in the past, according to the Turkey Cultural Heritage Inventory prepared by the Hrant Dink Foundation. There is no inscription on the structure; however, when the construction technique and layout are studied in comparison with similar examples, it is thought to date from the 14-15th centuries (Avunduk, 2011, 5).

ARCHITECTURE

Located at quite a distance from the center of the Ortaköy settlement, which is at a high elevation on the Bursa-Istanbul road, the public bath in Ortaköy is on a slope overlooking Lake Iznik. It has a rectangular layout in a northwest-southeast orientation. The external dimensions of the structure are 13.90x5.60 m with a wall thickness of 75-80 cm. The external walls are alternating courses of rubble stone and brick. Transition between the internal rooms is via brick-laid arched openings. The squinch transitions and dome are completely made of brick. The walls have been left bare on the exterior and plastered on the interior. The remains of clay pipes and openings are occasionally observed in the walls, supporting the notion that this structure was used as a hamam (public bath).

The layout consists of three independent sections laid out in a row. The first room in the southeast has a rectangular plan in a northeast-southwest orientation, with traces indicating that it had a vaulted ceiling. The other two separate sections have nearly the same dimensions, with square plans and domes. The dome has an octagonal drum with squinches. When the plan is evaluated, the first section to the northwest is considered to be the warm room. There are two doors to the northwest and northeast of this space. An arched opening provides passage into the hot section from the warm section. This arch is recessed from the wall towards both the northwest and southeast. On both sides of this opening, there are single arched windows with their peak at the same

level as that of the arch of the central opening. The hot section also has an arched opening that connects to a rectangular section possibly used as a water depot. The crack in the southeastern façade of the water depot is thought to be due to damage over time.

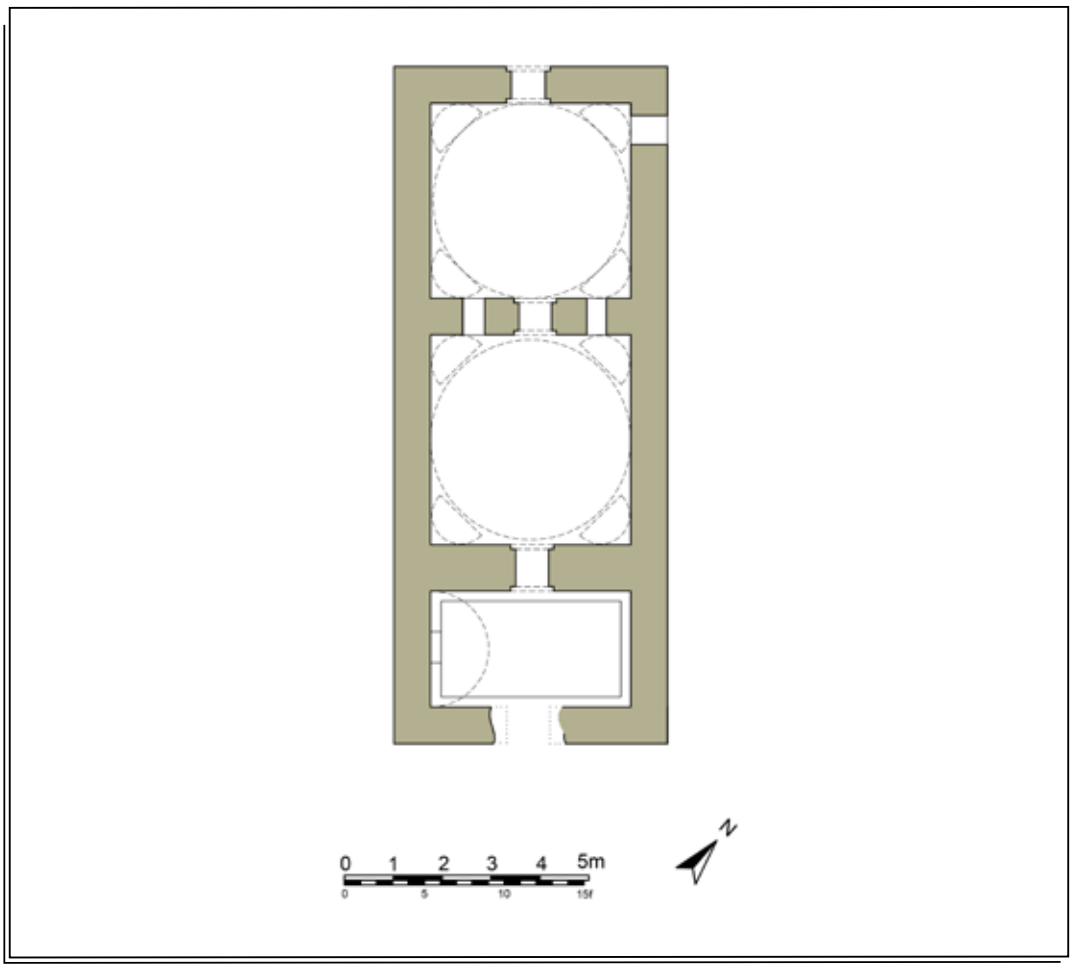
Immediately below the squinches on the northwestern wall of the hot section, there is a frieze molding made using a plaster embossing technique with a stucco sawtooth decoration below it.

PRESENT CONDITION

Currently the layout is discernible; however, there is substantial destruction in the building. The whole roof of the water depot and part of the external wall has collapsed. The centers of the domes forming the roofs of the warm and hot sections have collapsed and, as a result, the structure is exposed to external weather conditions. Trees are growing in the floor of the warm section. Additionally there are pits dug by treasure hunters in the floors and walls of all the rooms. The floor of the interior has sunk due to collapse and damage caused by treasure hunters. The plaster on the internal walls and domes has mostly fallen off.

Nearly the whole northeastern façade of the structure is covered with soil. The residents of the neighboring lot have closed off the opening on the northwestern façade and built a wall adjacent to the structure on the land boundary. In this way access through the original entrance on the northwestern façade is prevented. The internal space and roof of the structure have trees and weeds growing on them.

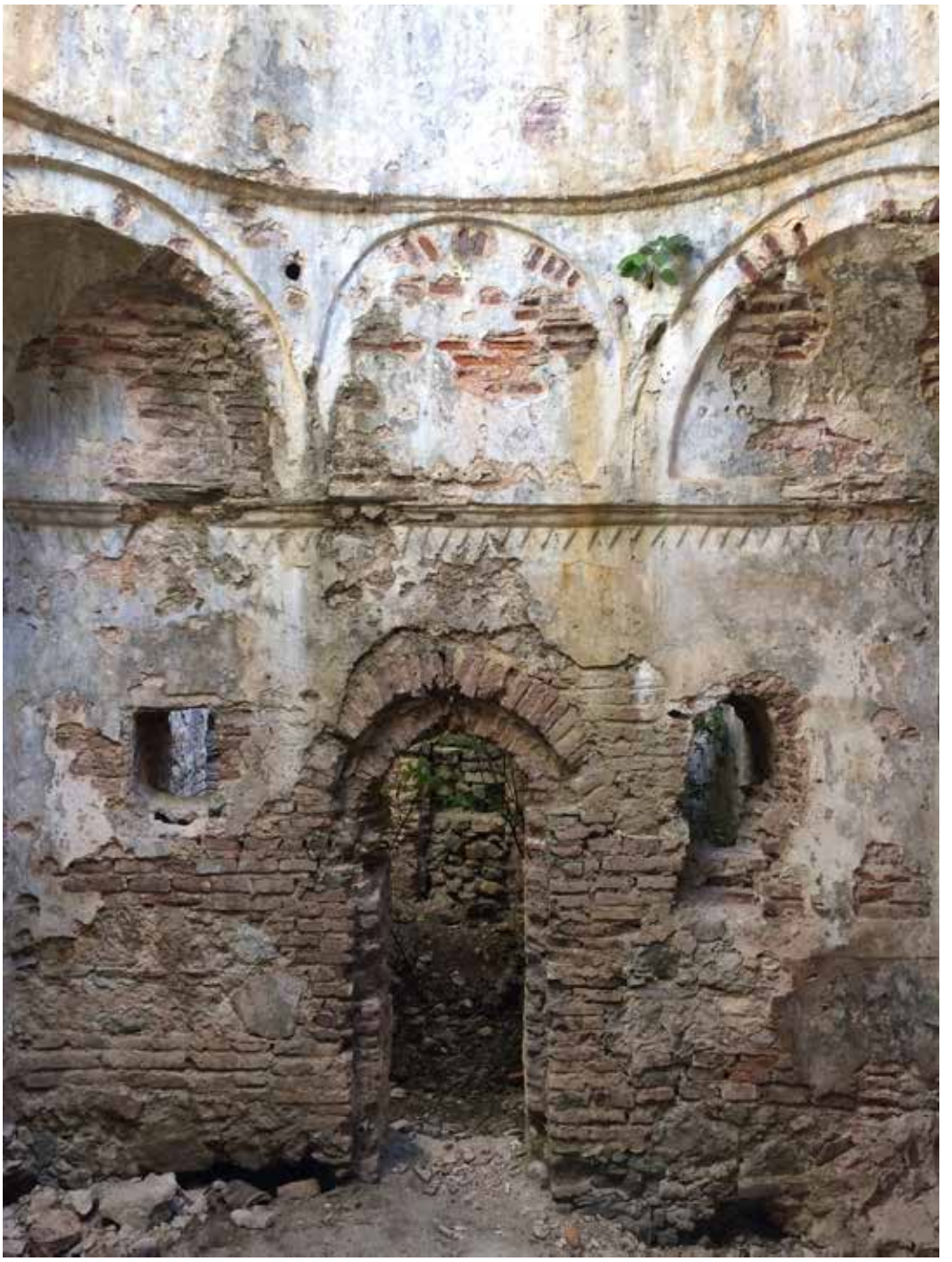
Currently in ruins, the structure is abandoned. There is no door at present, with increasing destruction due to cracks in the southeastern façade and collapse of the roof leaving the structure open to the forces of nature and human destruction. The internal space has damp marks, as well as biological and physical damage. Plaster has fallen off, with further



material loss in various places. The structure is close to a main road and access is easy. There are no information or directional signs relating to the structure. The building is significant, being the only Armenian structure in the village, and its location it provides a significant opportunity for enjoying the view.

RISK ASSESSMENT AND RECOMMENDATIONS

The greatest current danger is that the structure is open to natural and human destruction. Structurally in good condition, it is neglected and abandoned. Cleaning the close surroundings, removing later additions (the filling on the floor/the wall on the external façade), eliminating the plant cover on the structure and clearing out the soil cover currently burying the northeastern façade, will render all of the façades visible. Additionally, the structure must be preserved and an information panel put in place. In this manner, a restoration project must be developed considering the building along with its surroundings to give it a new function.



The Public Bath
Orhangazi county, Ortaköy village, Kerpiçlik locale

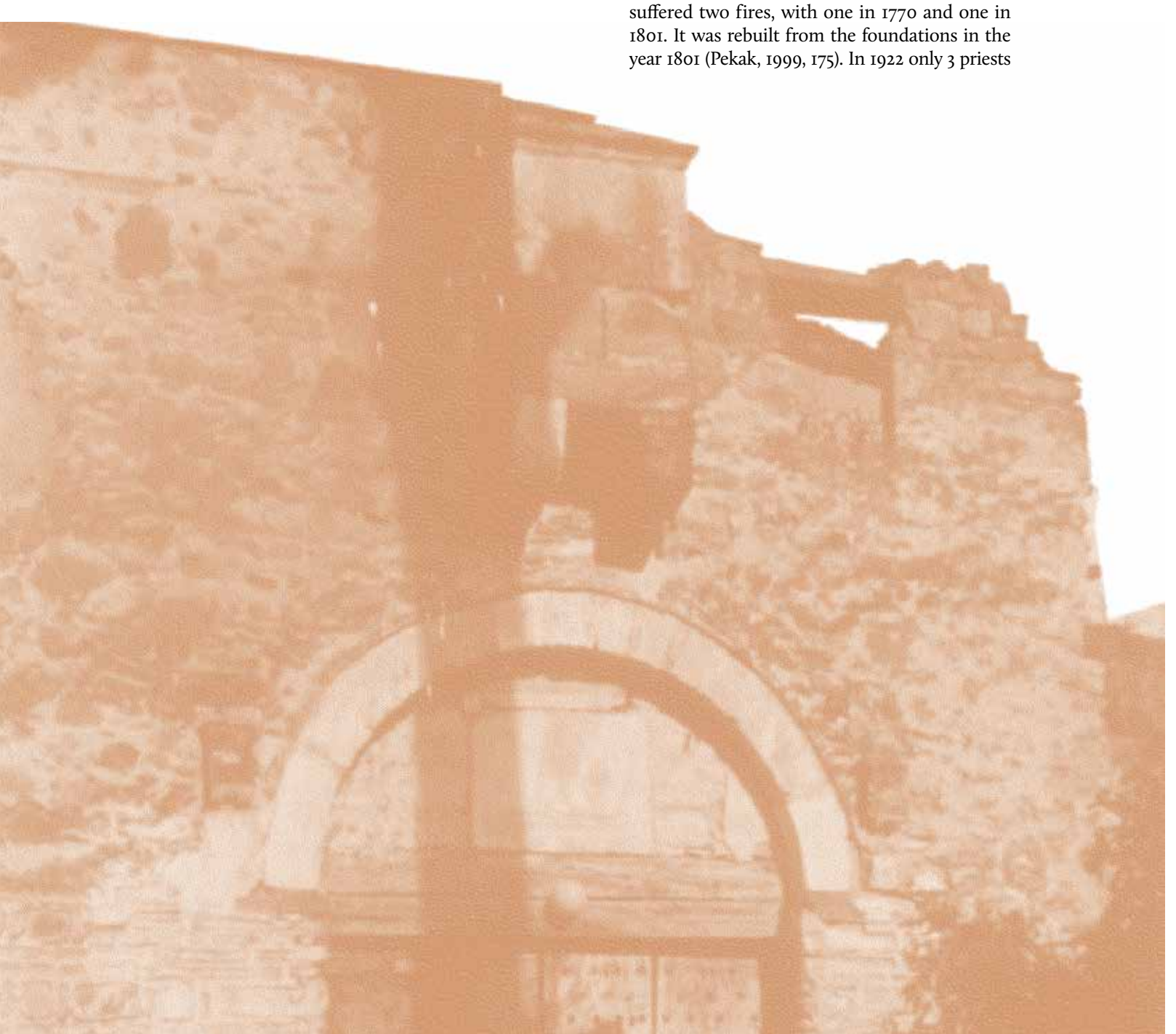
MEDIKION MONASTERY

Location: Mudanya county, Tirilye town	
Period/year of construction: 1801	**GPS:** 40°23'07.8"N 28°45'11.6"E
Present function: Farm	**Ownership status:** Private property
Date and number of registry: Registered	

Banu Pekol

HISTORY

The construction date for the Medikion Monastery in uncertain. Evangelides suggests that it was built in the years 780-810, while the date provided by Herges is 775-780; Hasluek proposes the date 806, and Mango and Sevenko argue that it was built before 780 (Pekak, 1996, 316). The monastery suffered two fires, with one in 1770 and one in 1801. It was rebuilt from the foundations in the year 1801 (Pekak, 1999, 175). In 1922 only 3 priests



remained. The ruined structure of the Medikion Monastery was used for military purposes in 1942. Stones from the monastery were used in building the quarters for a printing press in Tirilye in 1951-52, and the Aşlar Farm was built on the site in 1973 (Pekak, 1996, 316-317).

ARCHITECTURE

The English traveler Covel wrote in the 17th century that the monastery church had a basilical plan with a synthronon in the apse, and a checkerboard design of black and white marble on the floors, as well as many icons as decoration (Mango and Ševčenko, 1973, 241).

In 1973 a chicken farm was built upon the land previously belonging to the monastery; therefore, only the main entrance wall of the structure remains. Examining these remains, it is understood that the wall was built by alternation of three-four rows of brick and three rows of rubble stone. A piece of marble spolia was used in the wall. There are two inscriptions on the pediment above the rounded arched entrance door and a projecting machicolation above the consoles over the arch. The lower inscription states that the monastery was rebuilt from its foundations in 1801, while the other is an inscribed gravestone belonging to the 5th century.

PRESENT CONDITION

The monastery itself has not survived to the present; instead the "Aşlar Farm" has been built in its place. Currently, only the wall on both sides of the wooden double door entrance in the west and two inscriptions from the pediment above the door's arch remains. Photographs taken in 1973 show that the walls and door were not painted. Currently the wall is painted yellow while the door is green. Ivy is growing on the wall. The paint is flaking off, as it is not compatible with the original wall texture.

Medikion Monastery
Mudanya county, Tirilye town

The wall has no capstone, so rainwater enters it causing damage. At the same time, there are pieces of historical columns lying in the farm garden. On one wall within the farm there is a Turkish-English information panel prepared by the municipality containing many spelling mistakes and missing information.

RISK ASSESSMENT AND RECOMMENDATIONS

The Medikion Monastery, carrying historical importance from the Byzantine period to the 19th century, was first used for military purposes after it lost its original function, then had its stones removed for use in the construction of a printing press nearby before finally being completely demolished in 1973 in order to build a farm in its place. As the structure has been a farm since 1973, only a very small portion of it remains. Efforts must be made to prevent further loss. The paint should be removed from the walls and door; the remaining texture should be preserved and reinforced. A capstone should be made for the wall to prevent the seepage of water into it. An information panel with new and correct information about the structure should be prepared and placed outside the structure.

THE PUBLIC BATH IN ŞAHINYURDU

Location: Gemlik county, Şahinyurdu village	
Period/year of construction: 16-17th century	**GPS:** 40°27'55.5"N 29°12'58.6"E
Present function: Not in use	**Ownership status:** State Treasury
Date and number of registry: Registered	

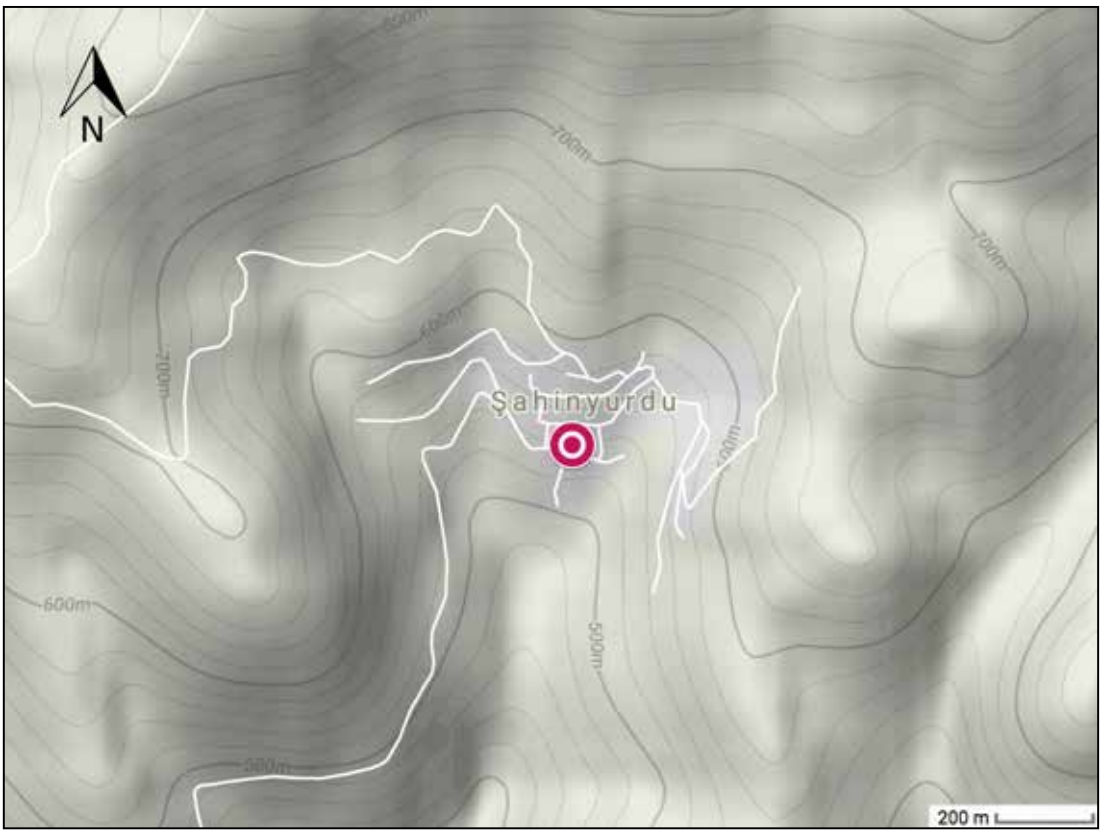
Sebla Arın

HISTORY

There is uncertainty regarding the historical background of the public bath in Şahinyurdu. For a general history of the settlement see the report on the church of Saint James of Nisibis (Surp Hagop Mıntzpına).

ARCHITECTURE

The section of the structure that remains standing is a 12.20x9.3 m rectangle in an east-west orientation, and on the eastern short side of this rectangle there is another 2.70x4.65 m rectangle that is adjacent to the first one on its southern side. The walls are of alternating pitch-faced stone and brick courses. The interior of the roof and walls is covered with gypsum plaster.



There is a foundation wall joining the outer corner of the eastern façade and continuing in a northerly direction. Holes for load-bearing seen on the eastern wall of the structure and the arched niches facing the exterior façade on both sides of the central arched opening today indicate that originally there was another room east of the structure. Entry to the building at present is through a brick arch in the eastern façade. The interior consists of three sections with dimensions of 7.80x3.10 m and a rectangular plan. The central section is covered with a brick dome. The two sections north and south of the center are separated by arches from the center. Transition to the dome over the arches is by way of pendentives. Additionally the different floor levels in the side sections emphasize the three different sections. The roofs of the side sections are vaulted and are brick-laid, just like the central dome.

There are remains of basins on the northern and western walls of the room. This strengthens the evidence that this section was the hot section of the hamam (public bath). An arched opening in the southern wall of the hot section allows passage into a separate rectangular room with a vaulted ceiling. There are two separate arched openings in the western wall of the hot section. Each of these openings lead to domed, secluded rooms with square plans. There is a rounded arched niche between the arched openings on the wall separating the two secluded rooms from the hot section, and the interior of this niche is covered with gypsum plaster. A plaster arch on the western wall of the hot section encompasses the two openings and the niche between them, thus accentuating this section as a whole. The two separate secluded rooms have domes with pendentive transitions. There are the remains of raised basins on a bench in both rooms.

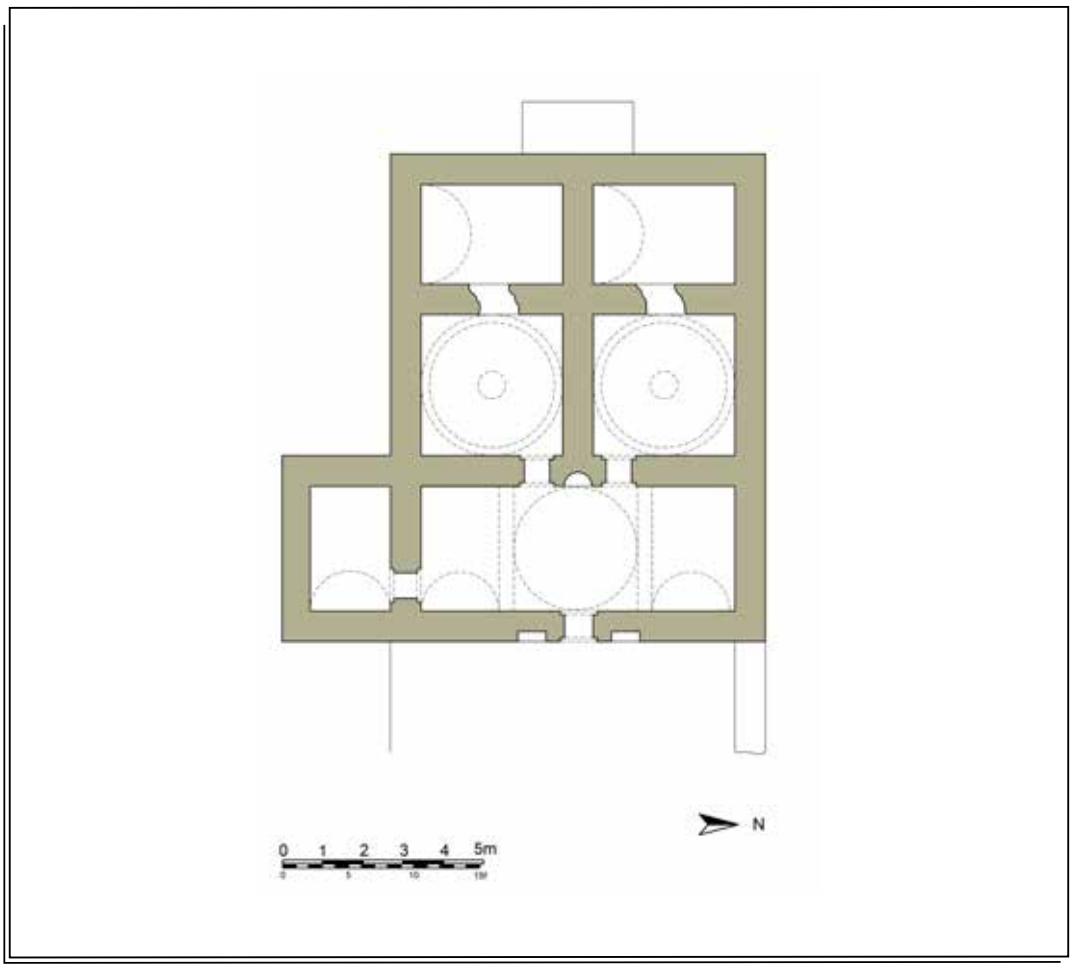
On the upper level of the western wall in the secluded rooms there is a small window opening. These openings have formed a link between the furnace and water depot, which extend along the western façade of the structure. Due to holes

created by vandalism in this wall, it is possible to look into the water depot. Again, gypsum plaster was used on the internal surfaces of this section. All of these characteristics allow the structure to be classified as an original example of the layout with a "central dome, transverse hot room and two secluded units" according to Semavi Eyice's typology. Eyice (1960, 112-113) defined the common characteristics of this layout as follows: " ...this type has the distinctive character of a longitudinal central dome and side sections separated by two arches with a flat vaulted hot section, and a pair of secluded sections opening onto this section. Additionally, nearly all these types of hamams have a mihrab-like niche on the wall between the doors of the two secluded cells." The public bath in Şahinyurdu has all of these typical characteristics. This strengthens the impression that the structure may have contained sections like a changing room and warm room as well, and that the reason for their absence today may be the use of different materials (e.g., wood) in their construction. In the center of the western façade, there are the remains of a dressed stone wall perpendicular to the structure. These remains suggesting the presence of a flat rectangular room between the water depot and furnace comprise the hearth of the original hamam.

PRESENT CONDITION

The public bath in Şahinyurdu is located in the center of Şahinyurdu village that was part of the old Armenian settlement of Gemlik. There is no information panel about the structure. The original characteristics of a "central dome, transverse hot room and two secluded cells" are still visible.

Currently, a large portion of the northern façade is buried under soil due to a rise in the road level. The remaining section east of the structure is filled with soil and the floor of the structure is not visible. The structure is in a seriously ruined and neglected state. There is no trace of the changing room and warm sections apart from their foundation walls. The area where these sections were probably located is buried under



soil. The roof of the hot section and secluded cells has partly collapsed. As a result, it is open to destruction by the forces of nature. There is severe disintegration and material loss in the walls and floor due to human depredation. Because of such vandalism, the clay pipes within the walls and the fittings originally underground are open and visible. There is material loss due to vandalism in the walls and floor of the water depot and furnace sections. The annex structure made of concrete blocks situated in the neighboring lot, adjoining onto the eastern façade of the hamam prevents the whole of the façade from being observed. The entire structure is unprotected, increasing the damage suffered due to animal and human activity.

RISK ASSESSMENT AND RECOMMENDATIONS

The greatest danger at present is that the structure is completely vulnerable to human and natural depredation. If the surroundings of the building are excavated, traces of the sections predicted to be part of the original plan may be revealed. The structure is significant because it represents a unique example of a certain layout. It must be cleaned, preserved and an information panel put in place. Apart from the hamam, the village contains the remains of an Armenian church. Thus all measures taken must be considered as a whole. After restoration, the hamam could be repurposed and opened to the use of the village population or preserved as it is for tourism.

The Public Bath
Gemlik county, Şahinyurdu village

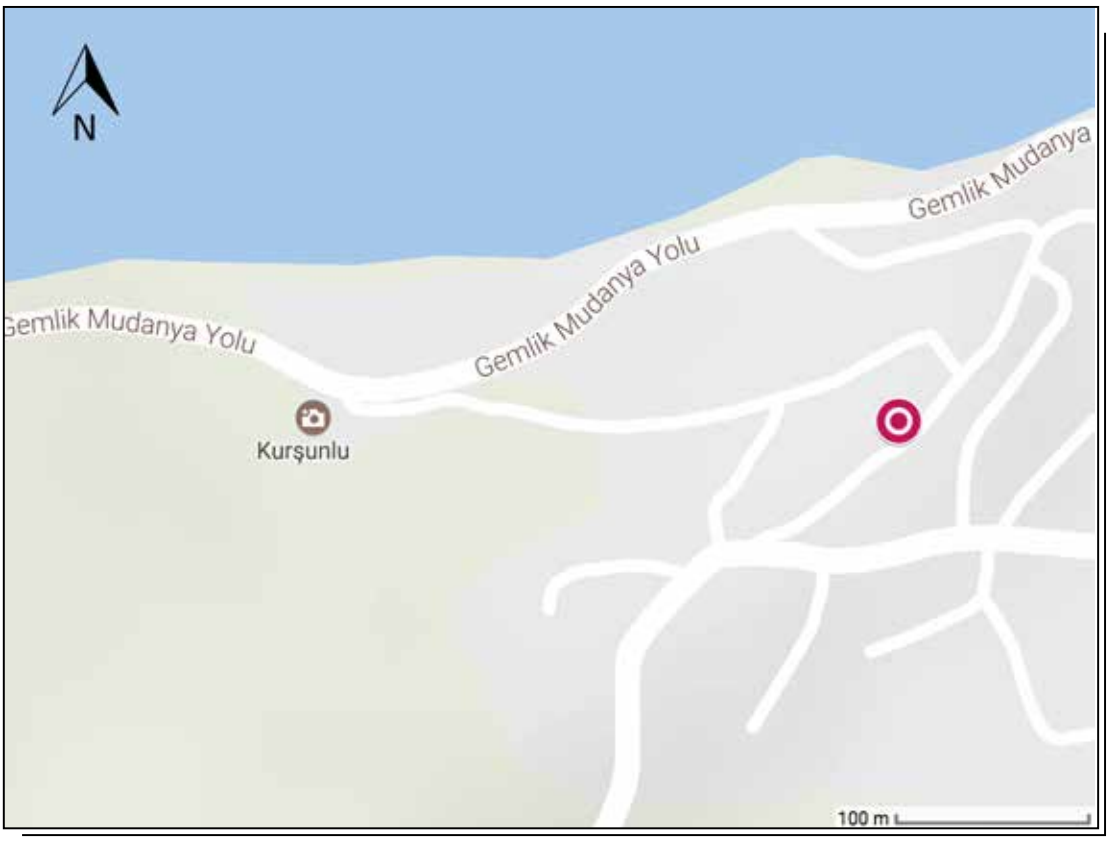
CHURCH OF TAXIARCHIS | TAXIARCHIS

Location: Gemlik county, Kurşunlu village	
Period/year of construction: 19th century	**GPS:** 40°21'36.9"N 29°01'16.6"E
Present function: Depot	**Ownership status:** Private property
Date and number of registry: Not available	

Ayşegül Ozer

HISTORY

The Church of Taxiarchis was dedicated to the Archangels Michael and Gabriel with the name of the church coming from the titles of these angels. The structure was one of three churches serving the Greek Orthodox population in Ligmus/Ligumus before the population exchange. The oldest of these churches was the Church of Saint Averkios (Agios Averkios), with



the second being the Church of Taxiarchis and the third the Church of the Holy Mother of God, (Agios Theotokos) (Mango, 1968, 169). During investigations in 1962 and 1967 Mango (1968, 169) explained that the church of Taxiarchis was located in the upper section of the settlement and used as a depot. Additionally, as understood from the text of an inscription in the courtyard of the building, the structure named the Church of Pammegiston Taxiarchon was built from its foundations under the management of the regional Metropolitan Bishop Antimos with its construction costs covered by Christians from Elegmus (Mango, 1968, 169-170). The name Elegmon in the inscription refers to the name of the settlement in the Middle Ages. Mango stated that the structure was built in 1803, pointing to the inscription as the source; however, this date is not included within the text. Though Mango gave the name of the structure as Taxiarchis in his paper, in the inscription it is mentioned as containing the two words Pammegiston Taxiarchon. The name Pammegiston Taksiarhon is given to many other churches and monasteries in Lesbos, Peristeria (Athens), Pilio, Artos, Egalia, etc. The name of the structure was probably locally shortened over time to Taxiarchis.

In their studies in 1983, Otüken et al. (1988, 76, 96) quoted Mango's work, yet included no other description of the structure. As part of these investigations photographs of the western and northern façades as well as the view to the south as seen from the interior were taken. A 2014 master's thesis includes a photograph of the inscription; however, this does not belong to Pammegiston Taksiarhon (Yıldız, 2014, 143). As understood from the text in the photograph, this inscription belongs to church of the Holy Mother of God dated 1838 and included in Mango's paper (1968, 170). Mango (1968, 170) stated that the church of the Holy Mother of God was ruined in this period and the inscription was placed into the garden of the church of Taxiarchis.

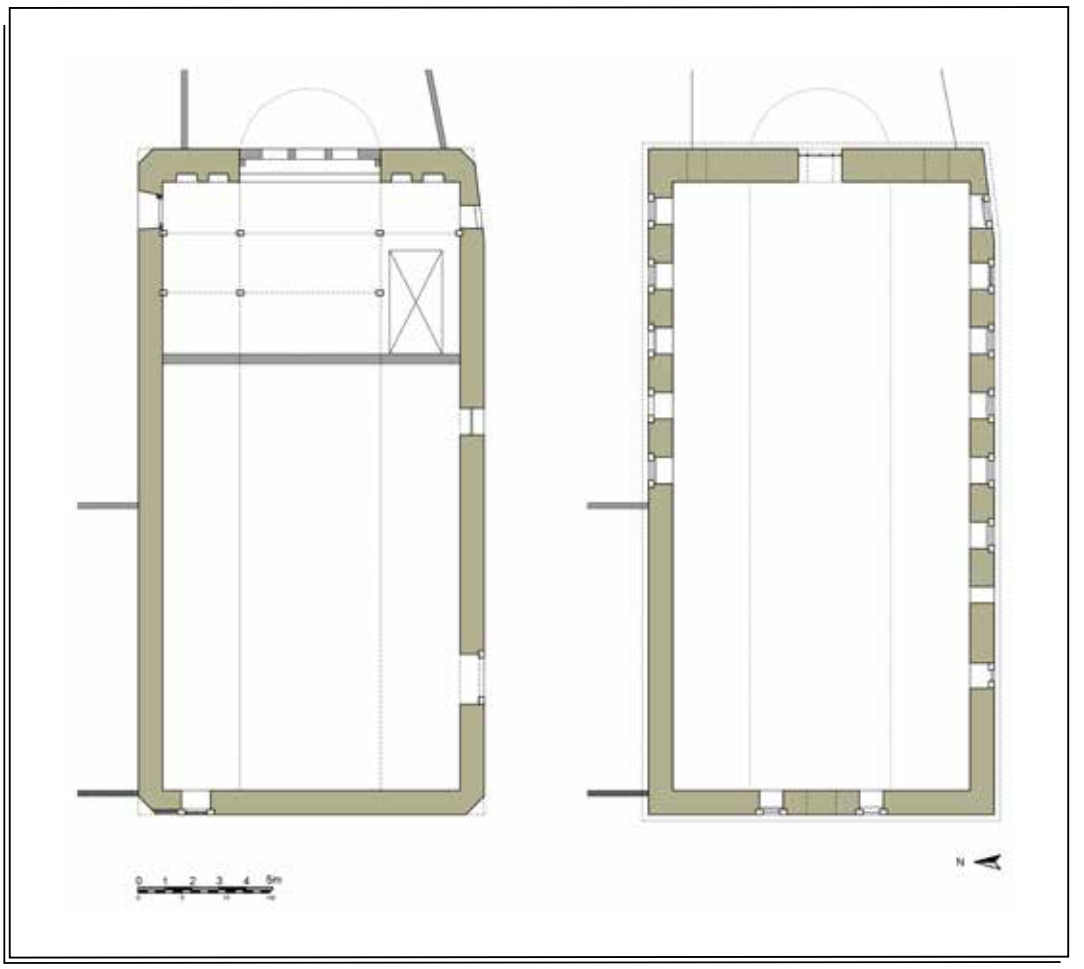
ARCHITECTURE

The Church of Taxiarchis has a triple-nave basilical plan extending in an east-west orientation. Located on ground sloping to the east, the eastern façade is accessible from the upper level. The entrance is through a double door in the west end of the southern wall. Currently a floor has been added to the interior, with the ground floor divided in two; therefore, the correlations between the narthex, naos and bema cannot be determined.

The main walls of the masonry structure are rubble stone and brick alternations. There is no pattern to the masonry technique. The external corners of the structure are strengthened with cut stone and marble, with chamfered corners of cut stone. The wall surfaces occasionally contain spolia. Horizontal beams are located at various levels in the internal surfaces of the main walls. Investigations in 2010 described masonry style using two cut stone walls with a rubble infill: "... the center of the main walls was filled with rubble stone material fixed with mortar" (Yıldız, 2010, 22). However, the current state of the building does not allow any confirmation of this.

Cut stone jambs were used in window and door openings in the façades. The window openings have semi-circular arches of clay brick above the lintel. The space between the arch and the lintel is again filled with clay brick. From these sections, it appears that lime-based mortar was used as a binder for external surfaces. Carved grooves in the jambs of the windows indicate they once contained iron bars. The eaves have a broad concave slope from top to bottom. The original roof was wooden and covered with Turkish tiles. Marseille tiles were used in later repairs.

In the image by Otüken dated 1983, a variety of stone and brick surfaces are visible on the western and southern façades. A similar pattern of buried stone-brick technique is observed in the plastered surfaces that currently exist.

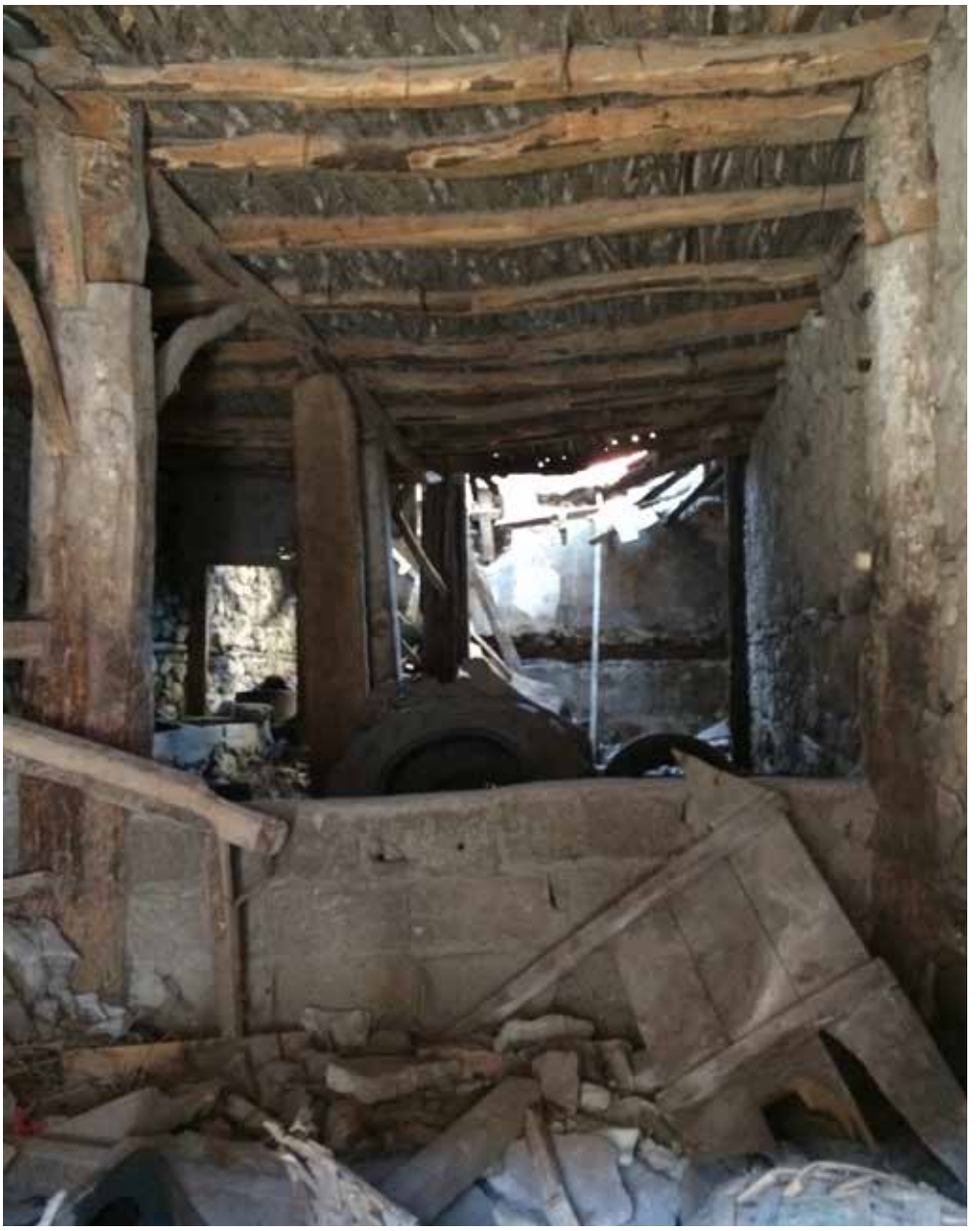


Detailed analysis to be conducted during further documentation studies may provide correct information about this plaster. The eastern section of the interior is preserved and plastered surfaces with different paint layers survive.

Currently the ground floor of the structure is divided into two sections, with the eastern section entered through a later doorway in the northern main wall. This door leads to what was originally part of the bema and apse. Due to additions to the eastern main wall, the apse wall has not survived. The original form of the apse is unknown, but its plan was semi-circular or circular and situated on the central axis of the eastern main wall as is understood from the presence of an original plastered surface.

In the bema, there are pairs of rectangular niches, narrowing internally on both sides of the apse opening. The internally narrowing niches have semi-circular arches. Currently, to the west of the apse there are a total of four wooden poles following the axes on both sides of the apse.

The only data on the internal layout of the structure is the photograph published by Otüken et al. (1986, 96). This shows semi-circular arches between the central nave and side aisles. Built using a wooden frame system, there are wooden torsion poles in an east-west direction on the initial level of the arches. There are circular medallions on the walls between the arches, facing the central nave. The icons within the medallions have been lost over time and their wooden lath is visible. There is a double molding above the arches. At the upper level of



Church of Taxiarchis
Gemlik county, Kurşunlu village

the molding there is a plastered cavetto vault in an east-west direction. How this ceiling was shaped in the bema or narthex is not visible in the picture. However, there are north-south iron tie bars in the central nave.

The western façade of the church has one central window with a broad arch and stone jamb on the upper level, and rectangular windows with stone-sills on either side of it. In the northern section of the façade there is a rectangular window with a marble lintel and jamb. Detailed restitution studies will determine whether this window was part of the original design.

The unplastered southern façade follows the line of the street. The entrance is through an original rectangular doorway in an opening in the west of the façade. This opening divided by a lintel contains a double-door on the lower level

and a transom window above. Although the original fittings of the door have not survived, the iron bars in the windows are original. There was probably an inscription with decorative elements within the niche above the door, which has not survived. On the upper level of the façade, there are a total of six windows placed at the top level of the doorway. These windows display a similar pattern in terms of intervals and levels.

Due to later additions, the eastern façade is not fully discernible; however, it appears similar to the western façade on the upper level. There is a low-arched window located below a pediment, with rectangular windows located close to the corners on either side. Additionally, in the apse, there is one window on the middle level and three windows on the lower level.

The northern façade is another part that has seen many interventions. As mentioned above, a doorway was opened later to its west. On the upper level there are five window openings similar to the southern façade. The fourth window from the east was changed into a door during its use as a residence with the original stone sill lost and the dimensions of the window changed.

PRESENT CONDITION

The structure is located in area with traditional residential buildings and is bounded by roads to the south and east. The northern section can only be reached through private property. After the church lost its original function, it was repurposed as a residence, barn, olive depot, etc. The changes and interventions due to multiple owners and uses, have destroyed the original interior and ceiling. A wooden floor was added to the structure during this time and its interior space was divided, with walls added in the north-south direction. Currently the eastern portion is used as a depot/barn. The western portion is used as a depot for tools and material relating to olive harvesting, though this use is not continuous, and damage such as the collapsed flooring is seen in this section. The upper level used as a residential space is currently abandoned. The wood is rotten in this part and there is moss growth due to water and dampness as well as other damage since it has partly lost its roof and the remaining roof construction has collapsed inward.

A large portion of the northern façade is not visible due to a single-story room made of concrete blocks added to the western section. The second window to the east on the southern façade has been bricked up, with a window opened at ground level near the bema and a doorway created at the same level on the northern side. Additionally a public toilet has been added in front of the apse, the apse walls have been demolished and closed up with concrete blocks, with three windows opened on the lower level and one on the upper level.

RISK ASSESSMENT AND RECOMMENDATIONS

First, the public toilet in the eastern section of the structure must be removed. The local administration responsible must be informed about this issue, and if this intervention has been done with its permission, another area must be designated for this purpose.

The roof is partly lost, leaving the building open to all types of damage. The structural precautions taken for the later openings in the main walls are insufficient, and there is damage in these parts. Due to structural weakness, these openings must be temporarily suspended and the necessary measures taken. Due to the inconsistent use of a large portion of the structure and its having been neglected, the building is not maintained. The structure must be bought from owner, who is not fulfilling his responsibilities towards this historic building, and expropriated for public use. After expropriation, temporary precautions must be taken for the roof, while documentation studies are completed and the structure repaired.

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Abacus: The slab placed on top of a capital.

Acanthus leaf: A decorative element in the shape of a conventionalized representation of an acanthus leaf, especially used in Corinthian column capitals

Additional element: Later addition to a structure not in harmony with original features.

Aisle: In a church, a lower part parallel to and at the side of a nave, choir or transept, from which it is divided by pillars

Ambulatory: A curved or polygonal corridor that permits walking around the apse inside a church.

Apse: Semicircular, sacred recess in a church where the altar is placed.

Apsidiole: A small, secondary apse, or a one of the apses on either side of the main apse in a triapsidal church.

Arch: A semicircular structural element that connects two columns.

Areaway: A sunken enclosure providing light and giving access to subterranean room in a building.

Baghdadi: A technique of close-timbering between bays on the exterior and interior, coated in plaster.

Baldachin: Permanent canopy, especially over an altar, throne or tomb, usually supported on columns.

Baptismal font: Font that contains water used for baptism.

Barrel vault: A cross-cut, semi-cylindrical vault made of bricks and mortar.

Basilical plan: Large, rectangular church plan divided into halls with rows of columns with the middle nave one higher than those on the sides.

Bema: The altar part in a church at the discretion of the clergy.

Bevel: Blunting out to have sloping surface on a structure; sloping side.

Bond beam: Wood, brick or cement elements horizontally placed with space between from end to end inside walls of a structure to reinforce the masonry building.

Bossage: To cut material, especially stone, to a form as if awaiting fine dressing.

Capstone: Lintel-stone or large flat stone fixed on top of something, typically a wall.

Carcass: Building or part of it, finished as to its main construction or shell, essentially the bare, basic load-bearing part (framed or otherwise) without flooring, roofing-cover, window-frames or finishes.

Cartouche: Inscription encircled with flower reliefs or moldings with flag or emblem depictions inside.

Catholicon: Central, main church in an Orthodox monastery.

Chamfer: An oblique surface produced by cutting away a corner at angle (usually 45 °), not as big as a splay.

Chapel: 1.Small church 2.Place of worship dedicated to a Saint in large churches.

Clepsydra: An ancient time-measuring device worked by a flow of water.

Close joints: A joint technique with which wall stones are fit as tight as possible, remaining holes are filled with mortar and the surface is trowelled.

Composite order: A classical order of architecture consisting of elements of the Ionic and Corinthian orders.

Corbel: Horizontal structural element carried by only one abutment on one side, with other sides unsupported.

Corinthian order: A column order used in Ancient Greek architecture in which capitals are adorned with acanthus leaves and columns rise on a pedestal.

Cornice: Protrusions delimiting the upper side of the façade of a structure.

Cortijo: A house or group of houses where Jews lived together; derived from the Ladino word "cortijo" for courtyard.

Counterfort: Buttress or other projection, built against a wall in order to prevent it from moving or bulging.

Crypt: An underground room or vault beneath a church, used as a chapel or burial place.

Cyma Molding: Projecting molding, common in Classical architecture, with an ogee section, usually of equal convex and concave arcs, with a plain fillet above and below it.

Diaconicon: A church section in early Byzantine architecture where gifts bestowed upon the church are kept and later on used as archive and library.

Donjon: Strongest part of a medieval castle, usually a tower or keep, capable of being defended even if the outer walls of the castle were breached.

Doric order: An Ancient Greek order in which the structure rises above several steps, columns lack pedestals and narrow as they rise.

Double Wall: Vertical panel made of stone, bricks etc., protecting the sides of the structure from exterior damage and separating the interior sections.

Drainage: Act of transferring accumulated water from one place to another.

Drum: The circular, square or polygonal pedestal that carries a dome.

Eave: Lowest portion of a pitched roof projecting beyond the naked of the wall beneath.

Echinus: A capital with circular curves on the sides in Doric order.

Efflorescence: A crystalline deposit on surfaces of masonry, stucco, or concrete.

Emboss: To carve, mould, or stamp a design on a surface so that it stands out in relief.

Exedra: A semicircular, open recess covered with a semi-dome and which serves as seating.

Fluting: Longitudinal, parallel indentations with equal space in between running the height of a column.

Fresco: Painting with mineral dye done on wet plaster.

Frieze: In classical architecture, decorated section between groundsill and the roof.

Gable roof: A simple roof design shaped like an inverted "V".

Gallery: Wide corridor connecting many sections of a structure on the same floor, built either on the exterior or the interior.

Gargoyle: A gutter fixed perpendicular to the eaves of a wall to convey rainwater and snow water from the roof.

Garland: Inlay in the form of a wreath of leaves and flowers hanging between two ends.

Garrison: The building occupied by troops stationed in a town to defend it.

Groin vault: Vault produced by the intersection of two barrel vaults at right angles. Also sometimes known as cross vault.

Gynaeceum: A section in a church reserved for women.

Hechal/Torah ark: The ark in a synagogue is generally a receptacle, or ornamental closet, which contains the synagogue's Torah scrolls.

Horan (Armenian): Apse. Semicircular, sacred recess in a church where the altar is placed.

Icon: Religious depictions in Orthodox Christian art.

Iconography: Branch of knowledge dealing with representations of people or objects in art and design, hence the symbolism in a design.

Impost: Top course of a column that supports an arch.

Ionic order: Classical order of architecture, the second Greek and the third Roman. It is primarily identified by its capital, with its rolled-up cushion-like form on either side creating the distinctive volutes.

Iwan: Large semicircular niche-like building element, sometimes with a hemidome over, resembling a large apse, often arranged on an axis related to a larger space.

Jamatun (Armenian): Square hall attached to the western entrance of a church, in Armenian architecture.

Jamb: Long stone post placed on both sides of a door or window.

Joint: The visible connecting element between wall stones filled with mortar and trowelled.

Karamanli Turkish: A form of written Turkish, and a dialect of Turkish spoken by the Karamanlides, a community of Turkish-speaking Orthodox Christians in Ottoman Turkey. While the official Ottoman Turkish was written in the Arabic script, the Karamanlides used the Greek alphabet for writing their form of Turkish.

Keystone: The stone in the form of a triangle with the peak chopped, placed at the peak of an arch.

Khachkar: Outdoor Armenian steles carved from stone.

Khorasan mortar: A type of mortar made of sifted brick dust, lime and water, main material of structures in especially Asia Minor.

Lath: Narrow, thin strip of wood used as a base for a plaster finish.

Lintel: The beam conducting to the sides the weight of window or door apertures or the part that joins two columns.

Machicolation: Space between the corbels carrying a parapet that is set in front of the naked of a fortified wall or tower which may also enable missiles to be dropped on any attacker below.

Madur (Armenian) = Chapel: Place of worship dedicated to a Saint in large churches.

Martyrium: A place which bears the memory of Jesus Christ or one of his apostles or which bears the relics of a Christian martyr; a structure built in such place.

Medallion: Panel or tablet, usually circular, elliptical, oval or sometimes square, bearing a portrait or figures in relief, like a large medal, used for Classical architectural decoration.

Mihrab: A niche in the wall of a mosque, at the point nearest to Mecca, towards which the congregation faces to pray

Molding: Raised fringe that frames the wall, ceiling, door or windows of a structure.

Muqarnas = is a form of architectural ornamented vaulting, the "geometric subdivision of a squinch, or cupola, or corbel, into a large number of miniature squinches, producing a sort of cellular structure", sometimes also called a "honeycomb" vault.

Naos: Main area in Orthodox churches available for public worship.

Narthex: Area in a church separated from the naos with a wall or columns.

Nave: Sections in a church sprawling vertically over an area from the main entrance to the apse divided by vertical lines of columns or abutments.

Niche: A usually arched recess in a wall mostly to place an oil lamp or other lights within.

Nogging: Brickwork infill-panel set in a timber frame.

Oculus: A round opening on top of a dome or a roof.

Pantile: Plain roofing-tile with a profile resembling an S on its side giving a corrugated effect when laid on the roof.

Parapet: Low wall or barrier at the edge of a balcony, bridge, roof or terrace.

Parecclesion: Chapel built adjacent to or separate from a church.

Pastophorium: Two cells on the north and south of the main apse.

Pedestal: The base on which a column or the like is mounted.

Pediment: A triangular decoration framed with a cornice above a door or a window.

Pendentive: Rounded triangle structural element connecting a square plan with the spherical base of a dome, positioned between the dome and the carrier vaults.

Pilaster: A column partly embedded in a wall.

Pointing: Process, material, or completed finish of mortar-joints in brickwork or masonry

Portico: A structure consisting of a roof supported by columns at regular intervals, typically attached as a porch to a building.

Prothesis: A room in Greek-Orthodox churches in which the liturgy of preparations is held.

Reconstruction: The process of re-building a building that has been severely damaged or destroyed.

Relief: A raised or embedded form on a surface.

Rib: Circular molding jutting from arches carrying the vault, which also transfers vault weight from the buttresses to the ground.

Rococo: A flamboyant decoration style popular in 18th century France with numerous curves.

Rosette: A circular, stylized flower decoration.

Rubenids: An Armenian dynasty who dominated parts of Cilicia, and who established the Armenian Kingdom of Cilicia. The dynasty takes its name from its ancestor, the Armenian prince Ruben I. The Rubenids were princes, later kings, of Cilicia from around 1080 until they were surpassed by the Hethumids in the mid-thirteenth century.

Rustication: In masonry, to fashion stone in large blocks with sunk joints and a roughened surface.

Sill: Lower horizontal projecting element below an aperture (e.g. doorway or window), to throw water off the naked of the wall below.

Skylight: An opening that runs the height of a structure built to draw sufficient light in the middle section of a structure.

Spolia: Elements formerly used in another structure, repurposed in new construction, usually with inlays or decoration.

Spreader: Wooden or steel rod connecting two structural elements.

Squinch: Part of a vault superimposed on the corner of a structure.

Stele: A vertical stone slab carved with reliefs, inscriptions and ornament, commonly used as a gravestone.

Stucco: Decorative coating on walls and ceilings.

Surveying: Measuring all dimensions of a structure built to draw sufficient light in the middle section of a structure.

Synagogue: Building or place of meeting for Jewish worship and religious instruction.

Synthronus: A semicircular row of seats with the cathedra in the middle behind the altar in the apse of an Early Christian or Byzantine Church.

Templon: The division between the middle nave and the apse in a church.

Terazzo: In situ or precast finish for floors, dados, etc. made of small pieces of marble beaten down into a fairly stiff cement or lime-mortar, rubbed down, and polished.

Tevah: The bimah or platform from which prayers are recited and the Torah is read.

Tie bar/tie rod: A rod acting as a tie in a building or other structure.

Transept: In a cross-shaped church, either of the two parts forming the arms of the cross shape, projecting at right angles from the nave.

Transfiguration: The radiant appearance of Jesus Christ to three apostles; apparition.

Transom window: A window set above the transom of a door or larger window; a fanlight.

Tuscan order: A simple Classical order that was developed in the Roman period.

Vault: Structural element forming a roof.

Volute: Spiral curves similar to a ram's horn on top of a column.

Yeshiva: An Orthodox Jewish school for the religious and secular education of higher level.

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ABBREVIATIONS

GEEAYK/GMEEAYK: The High Council of Immovable Antiquities and Monuments
KVKBK: Regional Conservation Council of Cultural Assets
TKTVYK: Supreme Council for the Conservation of Immovable Cultural and Natural Assets
KVTVKBK/KTVKK: Regional Conservation Council of Cultural and Natural Assets
KTVKYK: Supreme Council for the Conservation of Cultural and Natural Assets

Anadolu Kultur and Association for the Protection of Cultural Heritage carried out study visits in a number of cities in 2015 and 2016 to document and assess the architectural styles, plans, location and current state of examples of tangible cultural heritage created by the non-Muslim communities.

This book is part of a series of publications which present the results of these assessment visits.

We believe that current and future projects of documentation and assessment are significant contributions to the protection of cultural heritage. The cultural heritage of Anatolia, which reflects a synthesis- and at times a paradoxical combination- of different styles of expression belong to humanity at large. As people currently living in this land, we believe that it is our common responsibility to safeguard for the future generations the monuments and artifacts left by those communities who are no longer living here.

Embassy of the
United States of America