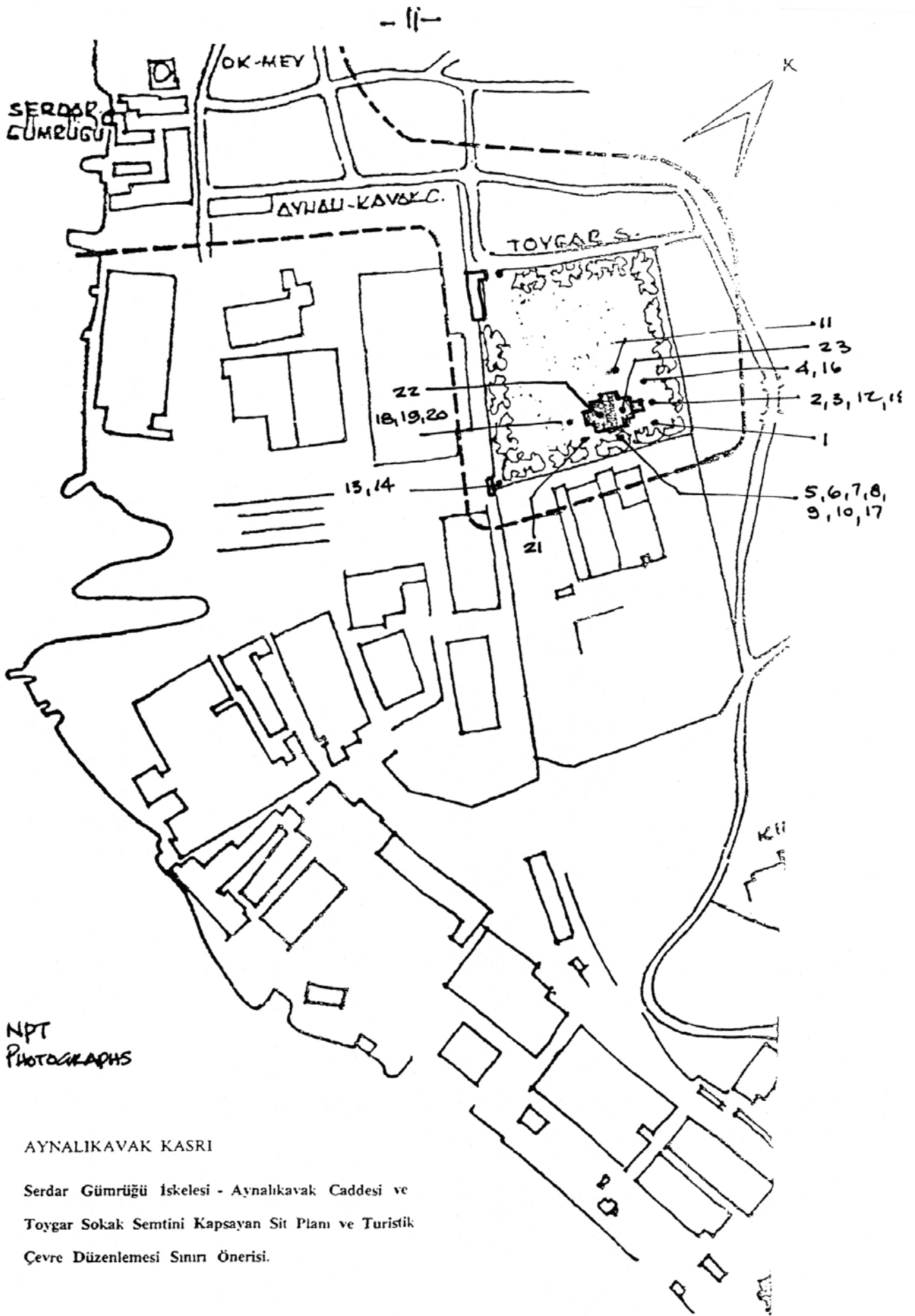


T B M M
NATIONAL
PALACES



Palace Parks Programme, Istanbul, Turkey





Assessment

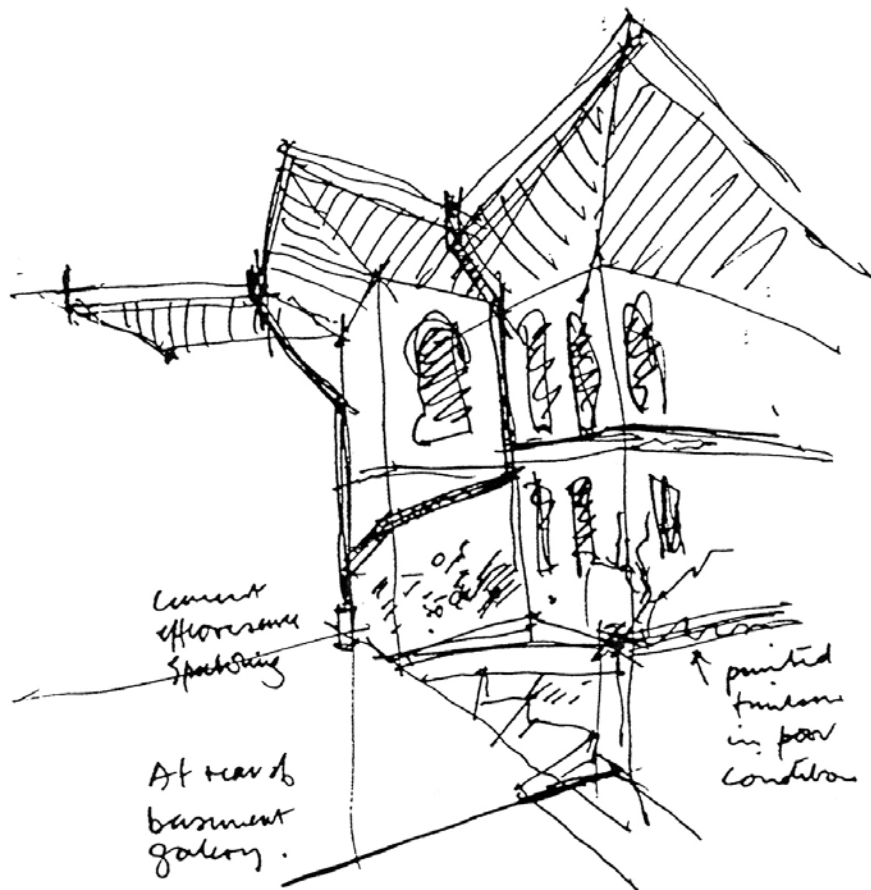
Aynali Kavak is really a timber framed structure sitting on a stone or brick basement, and it is obvious from the evidence in the main ceremonial rooms that this timber structure has moved over the years. There are cracks in plaster work which may be old or relatively new, but at the corners of some of the rooms there are considerable gaps between the cornices where they join each other, or between the cornice and ceilings, indicating that the joints of the timber framing have opened up. In fact, as there is the additional evidence of water having come through such gaps, it is reasonable to consider the investigation and correction of such failures as a priority. At the same time, scientific conservation of the internal decoration could begin, as so far little repainting work has been carried out - at least when specifically questioned about such work it was suggested that some gilding had been retouched, but the areas could not be pinpointed.

Again evidence of movements in the timber structure can be seen externally, but here the whole of the outside paintwork was renewed in 1984-85, and now water damage can be found in some of the decoration.

Naturally, the lead covered roofs and dome should be investigated

to ascertain where the rainwater is entering the building. However, on site the comment was made that the existing (original) dome was too heavy and the structure required strengthening by splicing or adding on new timber to the existing timbers. It was hinted that the lead covering to the dome could be replaced with a material that weighs less.

There is also on the exterior walls much efflorescence and blowing of the painted surface which appears to cover a portland cement render, which in itself may not be beneficial to the health of Aynali Kavak. There are cracks associated with the corners of the building and with many of the window openings at the levels of the main floor and the basement. In addition to the water damaged painted timber, there are some timber elements which are in poor condition with flaking paint, and which may not have been properly primed or given an undercoat. Thus the timber structure, along with the lead roofs and the painted interiors, requires a complete and detailed survey, the result of which must be carefully considered before any work starts. Unfortunately, this goes against the present practice of the NPT where time rather than the long term well being of the buildings appears to be of the essence. Certainly in view of the conservation needs of this building it cannot have been the wisest of actions when in 1986 four posts were removed from the basement having been put in by the military to prop up the basement ceiling, which is also

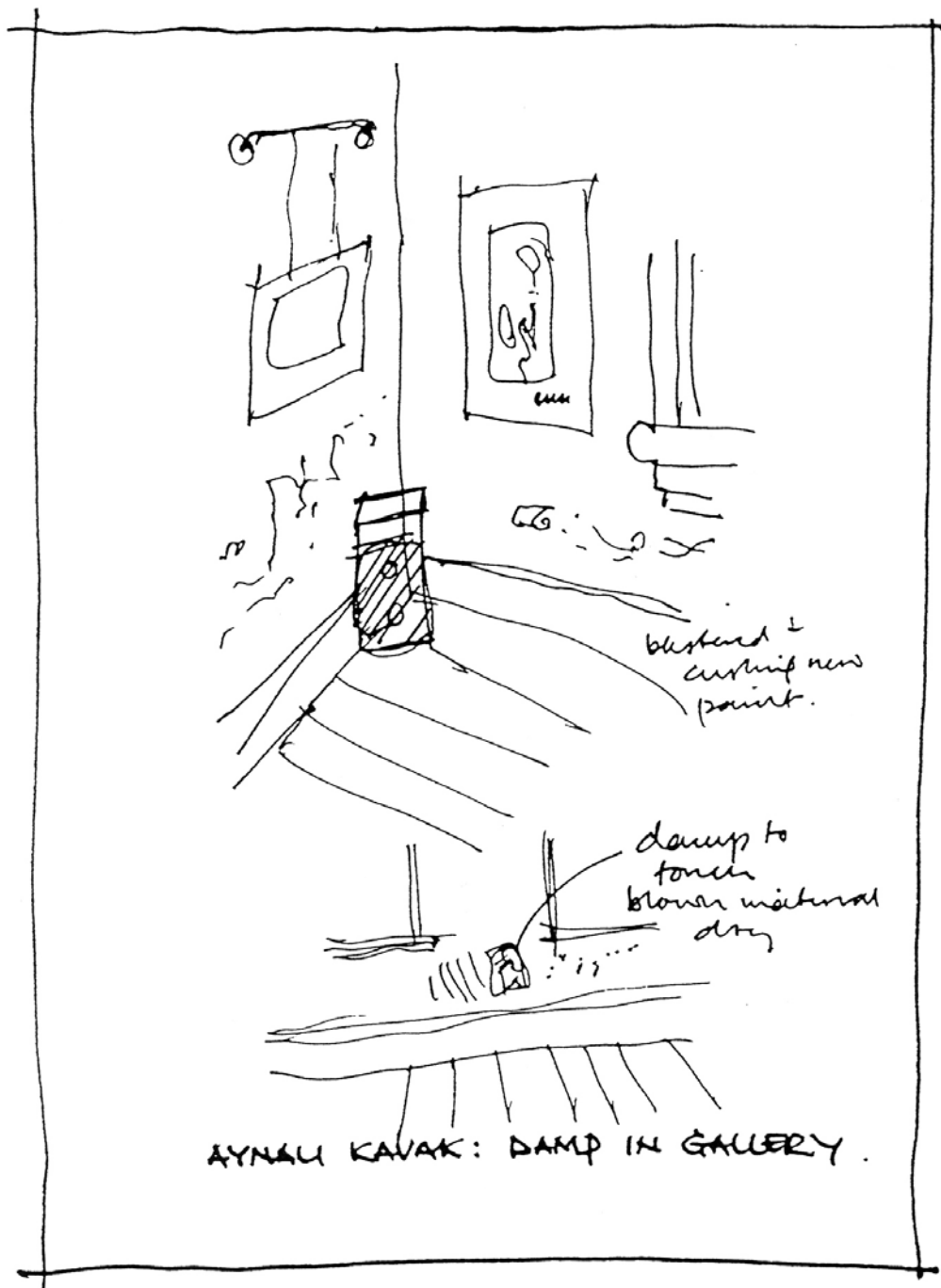


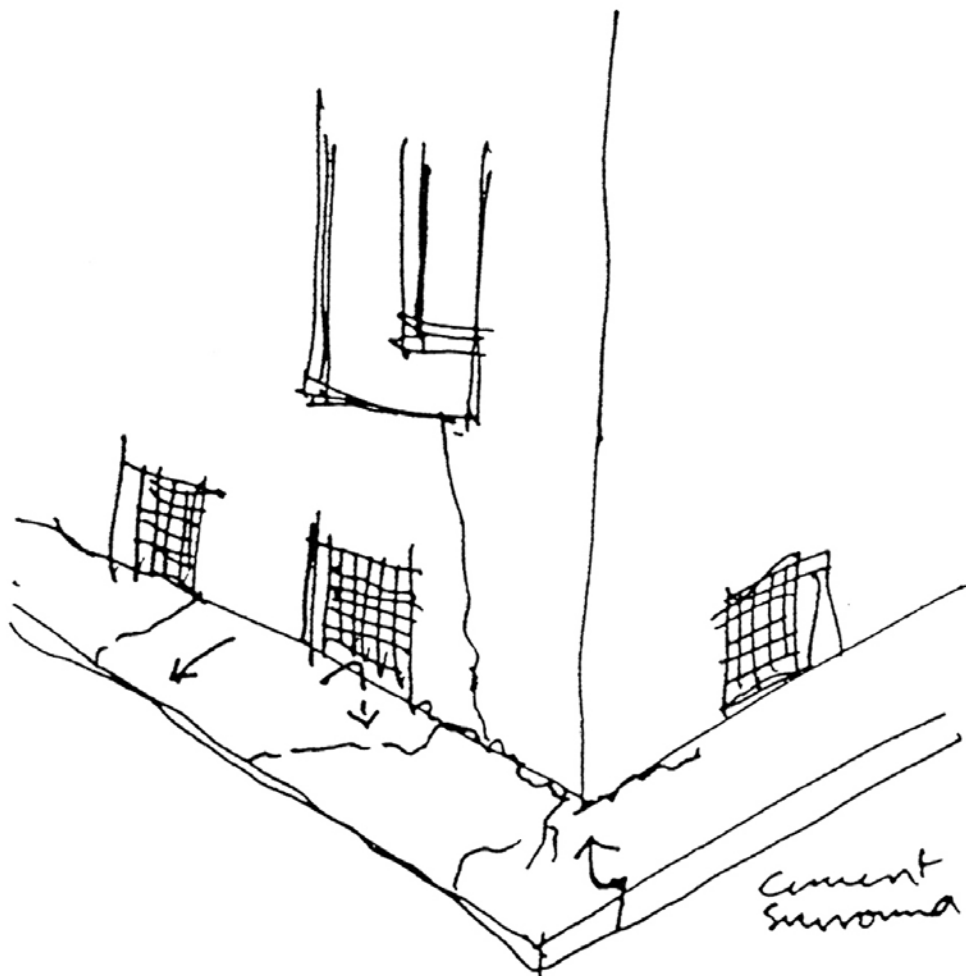
AYNALI KAVAK : DAMAGE CAUSED
BY RISING DAMP.

the main floor. The reason the posts were removed was that they would have hindered the free use of the exhibition area. Upon their removal the existing ceiling/floor joists were strengthened by bolting on additional timber and by the addition of a couple of new joists. All were given new wall plates.

All of the floors of the exhibition area are newly surfaced in marble laid on a damp proof membrane which is on top of the cement floors of the previous kitchens. This damp proof membrane may be joined to new lead damp proof courses which the architects said were cut into the outside walls. However, the visible evidence questions this proposal. There is evidence of rising damp on the newly painted white walls of the gallery; the paint is blistering and curling off, there are salt crystals and at one place the wall surface was damp to the touch and where the plaster had blown it was crumbly. In the rear exhibition room there can be found moulds in addition. Not only does the untidyness of all these defects take away from the generally good impression given to a visitor to the musical exhibition, but most importantly they indicate that something is wrong and that it should be traced and corrected.

One further cause of problems related to dampness are the cement margins running around the foot of the walls, for they are not laid to a fall that would shed water away from the walls, but

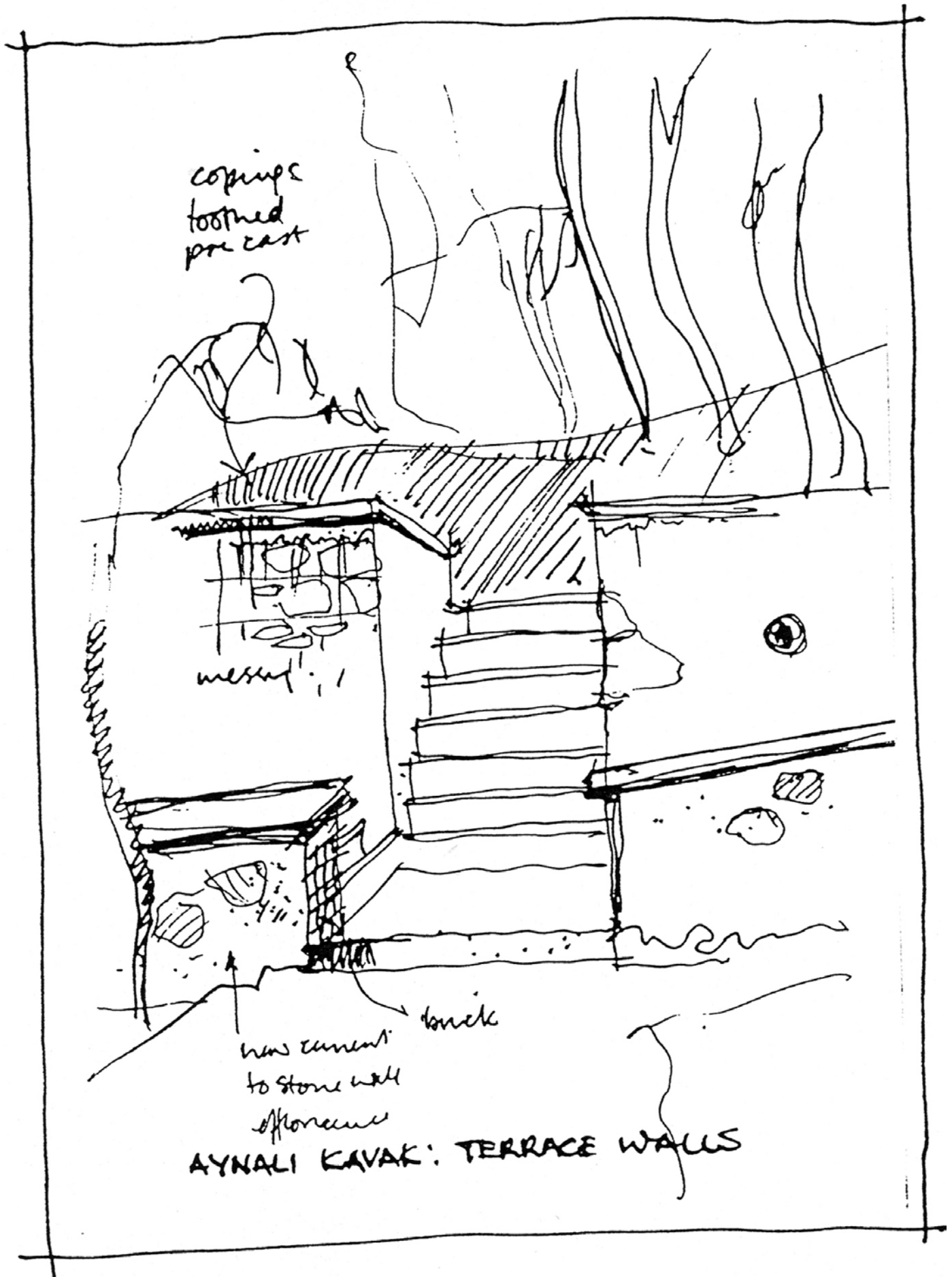




AYNALI KAVAK: CEMENT SURROUND

rather they are either flat and so allow puddles of rain water to form, or they actually slope towards the wall forcing water to drain away at the junctions where the margins and walls meet.

In the gardens, the stone built terrace walls have been added to, or existing ones maintained using cement pointing, but it was difficult to discover what had been the work of the military before 1984 and what had been carried out by the NPT. An exception was the newly placed precast concrete copings on either side of one of the stairs that connect the terraces. Here the coping had been laid on a white, or perhaps gypsum, cement bed such that the white mortar was seen as a thick and irregular layer and much had dribbled down over the lower courses of stone to make a messy and unsatisfactory job. The visible surfaces of the precast copings had been given a boasted finish, about which more will be said.



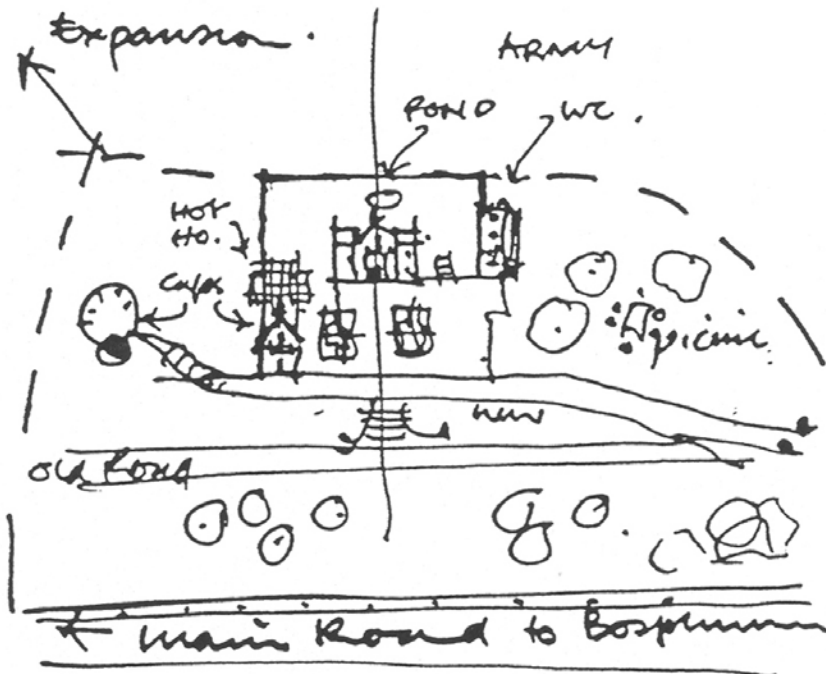
2. MASLAK ROYAL LODGES

DESCRIPTION

The lodges of Maslak are the most northerly of the Imperial properties reviewed, and they were built on a site first used as a country retreat in the reign of Mahmut II (1808-1839). The exact dates of the various buildings are unknown, but it is thought that most were erected during the reign of Abdul Aziz (1861-1876) by Abdul Hamit II (1876-1909) whilst Crown Prince, as he is known to have enjoyed the hunting offered by the surrounding lands.

Perhaps this is the most authentically furnished of all of the smaller palaces because Abdul Hamit had photographs taken showing the buildings and their interiors, and the photographs were found in albums at Yildiz Palace. There were also documents pertaining to Maslak in the archives of the Dolmabahce. Both sources played their part in the rediscovery and identification of artifacts belonging to Maslak in the store rooms of the Dolmabahce which held pieces from all of the imperial properties, for it had been common practice at the turn of this century to transport furniture and ornaments from one palace to another, just as the imperial court moved from palace to palace. The retrieved objects have been returned, including some chairs made by Sultan Abdul Hamit himself as he was interested in carpentry.

MASLAK ROYAL LODGES



Tulips + roses ..

Radiating sets - Univ. of I advised .

Hot house supposed to have been
restored - plants mature ex. found
putty to glazing on roof is either
old or very poor .

New steps - took stone as at
Bay Cerberi .

flood ltr .

Contractor restored bathtubs but
what else? flooring

The complex is centred on the Kasr-i Humayun with its formally laid out garden in front and another at the rear, which is lower and has at its centre a rediscovered pond. The external appearance of the Kasr-i Humayun is deceptive: it looks a modest dwelling with its clapboarded walls and simple porch, but once inside there is a fine stair leading to the first floor where there are tall reception rooms.

At the southwest corner of the formal gardens is the Mabeyn-i Humayun, in which were arranged the private offices of the Sultan and the Salamlik. At the back of these was a conservatory, or more exactly a hot house, for half way down the left hand side there is an artificial grotto, which on close inspection will be found to have holes which acted as vents through which in winter hot air was pumped from the boiler room on the outside of the conservatory wall.

The Pachas apartments lie along the east side of the lower garden at the rear of the Kasi-i Humayun.

Slightly separated from the Kasr-i Humayun and its gardens is a pretty little two storied octagonal "tent" pavilion. At ground level there is a kitchen, and then by either one of two curving flights access is gained to a balcony which runs around a small central room. This room acted as a dining room where the Sultan



MASLAK ROYAL LODGES

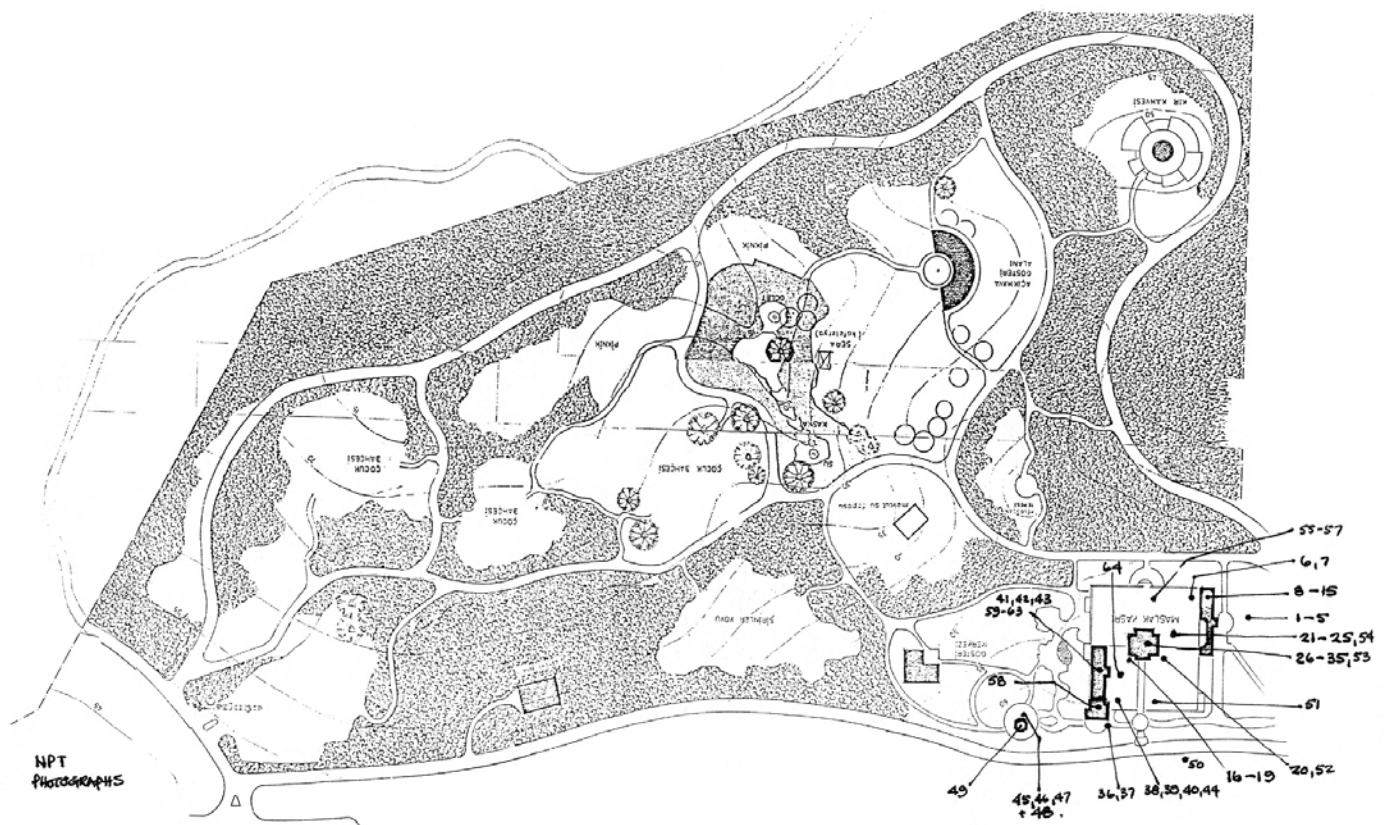
and a few favoured friends could eat the results of their hunting.

All these buildings and the grounds of Maslak were used as a military hospital from the beginning of the Republic until 1984 when they were given over to the NPT and then opened to the public on 25th October 1986. There are plans to open up the considerably larger area of gardens and woods which were kept by the military authorities after 1984, but which have now been transferred to the NPT and are to be renamed the National Sovereignty Park. It is intended that there will be an amphitheatre seating 2,000, as well as an activity centre for children. Far more ambitious are the plans to organise on 23rd April each year a childrens' feast - this being the day officially designated by Turkey as Childrens' Day. As they are the first country so to do, it is their wish to invite children from all over the world to this site with the purpose of strengthening their knowledge of their varied cultures. These feasts would also be beamed by satellite around the world.

At present, this site is well away from any well trodden tourist route and so it serves almost exclusively the inhabitants of north Istanbul. Official 62 people visit the palaces each day in summer, and 51 in winter.

MASLAK ROYAL LODGES

Nos.on plan	Original function or name	Pre-restoration Function	New function	Opened to the public
1	Kasr-i Humayun The Pavilion	Military Hospital	Ground and first floors: all rooms are presented for viewing. On the ground floor there is an audiovisual and an exhibition room.	1986
2	Mabeyn-i Humayun The private off- ices of the Sultan and the selamlik	Military Hospital	Cafeteria	1986
3	The Hot House	Military Hospital	A Conservatory adjoining the cafeteria.	1986
4	Pachas'(Generals') apartments	Military Hospital	A traditional Turk- ish bathroom and a kitchen	1986
5	Tent pavilion	Military Hospital	The Sales Office	1986
6	The Garden I	Military Hospital	Open air cafe. Recreational area. Ticket office.	1986
6a	The Garden II	Military Hospital	(The National Sov- ereignty Park)	To be opened 1991



ASSESSMENT

Just before the NPT took over the Maslak Lodges the intention had been to convert them from a military hospital into a state guest house and a private contractor had begun work. It is said he had completed the restoration of the exterior of the Kasr-i Humayum and that he had begun to take down portions of the interior in order that he might construct new bathrooms and other accommodation deemed appropriate for a state guest. With the change over to the NPT this work stopped abruptly. The NPT set about reversing the modifications that had been in progress in their attempt to return it to its original character.

There are a number of instances where it had been difficult to assess accurately what work was done by either authority. For example, all of the timber floors of the Kasr-i Humayun follow the same design, a design for which some twenty original pieces had been discovered. Therefore, it should be relatively simple to find out who did the work - the contractor or the NPT. Either could have been responsible but no clear answer was given. The floor design is just as acceptable for a state guest house as it would be for a house being opened as a museum.

The "traditional" Turkish bath in the Pasha's apartments offers another important difficulty which has to be addressed by the

NTP, and it is one which professional conservationists are continually facing: how can the original or pre-restoration materials be identified from those of the restoration, and are the restoration materials suitable and compatible. It is known that the NTP rebuilt the ceiling of the bath which is pierced by glazed lights, but instead of the original stone vault the roof is a shuttered and reinforced concrete one covered by lead (see photos M8-M15). Similarly the marble floors and wall revetements were restored, but all is new excepting the water trough and tiled splash back. To the visitor all is pristine, but does he question the authenticity? Perhaps not, but the professional should. Finally, a minor point which highlights a general problem found in the NTP work, indicates little thought is given to detail before the works begin: despite the fact that a floor drain is essential in a Turkish bath, here a hole has been broken through the marble floor in the corner of the room furthest from the water outlet, and to reach it any water on the floor would have to move uphill.

Photographs recording the rebuilding of the roofs near the Turkish bath indicate that the original timber ceiling joists were replaced by an in situ reinforced concrete slab and that the tiled pitched roof just sits on the concrete. By any standards this is a doubtful practice and certainly one that cannot be condoned or accepted as conservation. This change from a well tried traditional timber framed roof on a traditional brick

structure to the unusual combination of an in situ reinforced concrete slab and timber rafters is symptomatic of the restorations at the other palaces. It cannot have been necessary to make this change, even speed of erection can hardly be the answer for the construction of a traditional framed roof is bound to be quicker than an in situ concrete one. Therefore there is the unanswered question of why do it this way? This same question arises when discussing the painted decoration; there has not been one instance where it has been stated that the decoration had been restored and the restored areas can be identified from the unrestored - if there are portions which are new, all will be made to appear as new.

There are as many problems for the policy makers who are the politicians. They wish to see clearly that the restoration/conservation/repainting or whatever the term used has been done and that there is value for money. If there is value in their opinion, then there will be moneys in the next year's budget, if not . . . It is also a problem for the architects, artists and craftsmen for they must find a politically acceptable and an aesthetically acceptable solution. Sadly this has not happened yet.

The formal gardens in front of the main lodge were researched and replanned by postgraduate students at Istanbul University using old photographs and other archive materials

The Maslak Lodges work at the level of making provision for the needs of the Turkish public, whilst also satisfying them, especially since there are the two distinctive places for people to enjoy drinking tea or coffee. One is the old Selamlık and private offices of the sultan; here the tables and chairs may be arranged normally, but become part of the conservatory or hot house which opens directly into the tea room. The other place is the circular area in front of the charming tent pavilion. Here there is an awareness of the trees, grasses and wild flowers of the woods which still surround the Lodges and gave them their original purpose.

3. DOLMABAHCE

DESCRIPTION

The history of this site on the west bank of the Bosphorus begins with the Conqueror Mehmet II (1451-81) who laid out a royal garden, and Selim I (1512-20) who built a kiosk on the foreshore. A hundred years later Ahmet I (1603-1617) enlarged the gardens by filling in a small harbour, a project continued by his son Osman II (1618-1622) who extended them further by ordering all of the naval and Merchant ships lying in the harbour of Constantinople to load up with stones and to drop them into the sea in front of the gardens. Hence the name Dolmabahce, meaning the filled-in garden.

With all of its ancilliary buildings, the existing palace stretches for 600 metres and was built between 1843-56 by Abdul Mecit I (1839-61) to replace the Topkapi Sarayi, which had been the principle imperial residence for more than four centuries. The Dolmabahce was a success and it and remained so during the last decades of the Ottoman Empire except for the period of Abdul Hamit II (1876-1909) as he preferred his own palace of Yildiz. Ataturk used it as his presidential residence when he visited Istanbul, and indeed it was here that he died on 10th November 1938.

Both Topkapi and Dolmabahce were much more than the private



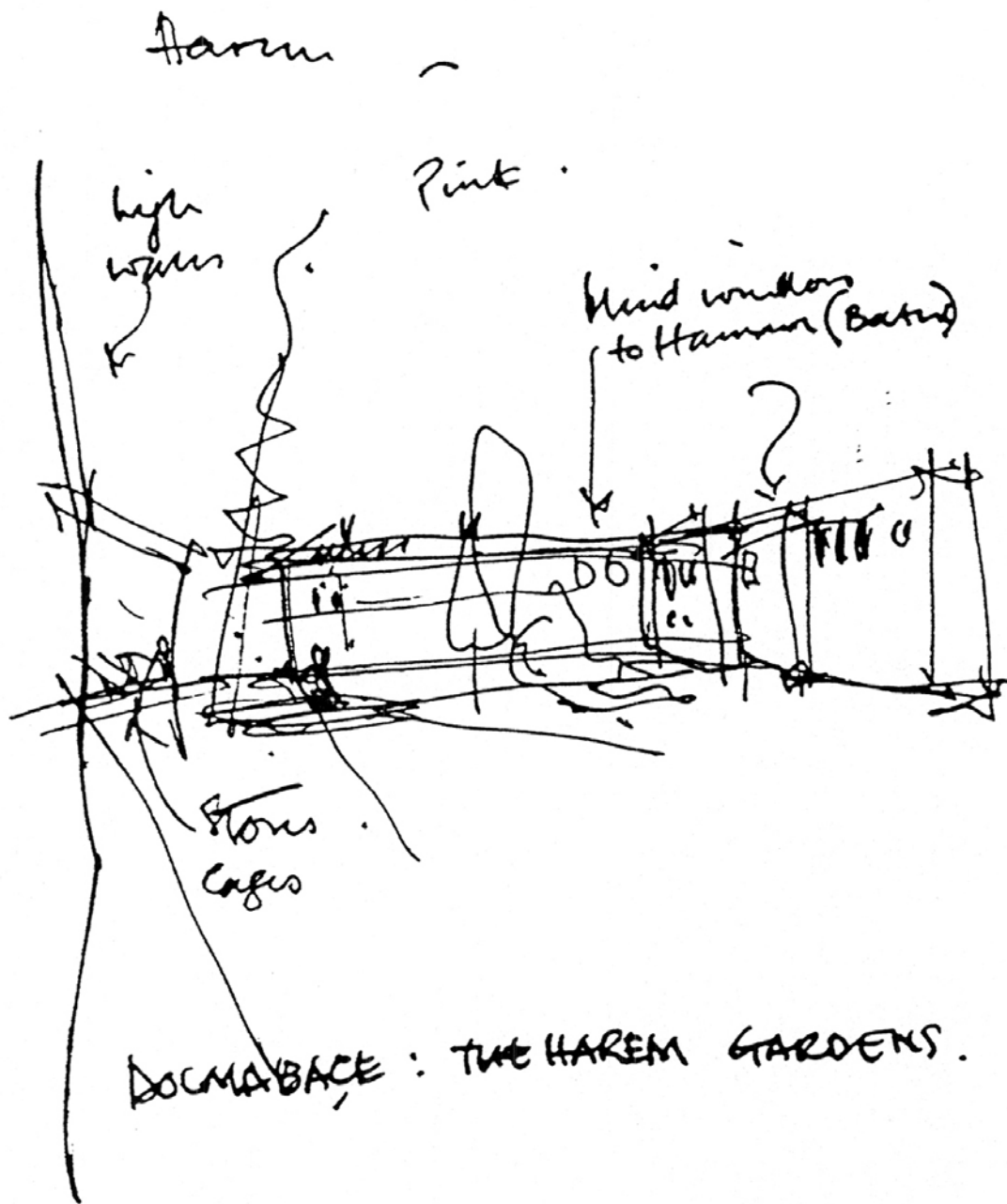
DOLMABAHCE : LOOKING SOUTH FROM
BEHIND THE MAIN PALACE

residences of the Sultan and his court and served also as the supreme executive and judicial council of the Empire. The planning arrangements of the Dolmabahce are quite unlike those of its imperial predecessor, the Topkapi Sarayi. They reflect changes both in the lifestyle of the Sultans and in the public institutions which were being remodelled along Western lines by the sultans. It may therefore not be too surprising to observe a strong flavour of contemporary French fashion in many of the reception rooms. However, on further inspection it is seen to be diluted and modified in such subtle ways that the various architectural elements and furnishings are without doubt imbued with an Ottoman spirit.

One of the points to be observed whilst walking from the gardens at one end of the palace to the other is the changing colour schemes, and the high walls that divide the gardens into identifiable sections. Apparently the Ottomans used red to define those parts of the gardens that were attached to the administrative offices of the palace. Yellow was used in the Aviary garden lying at the rear of the selamlik, pink in the Harem gardens and yellow behind the apartments of the Crown Prince, presumably because they were a male province as is the selamlik. Certainly, once the code is understood the advantage is that no notices are required to tell people to keep out: everyone knew their proper place.

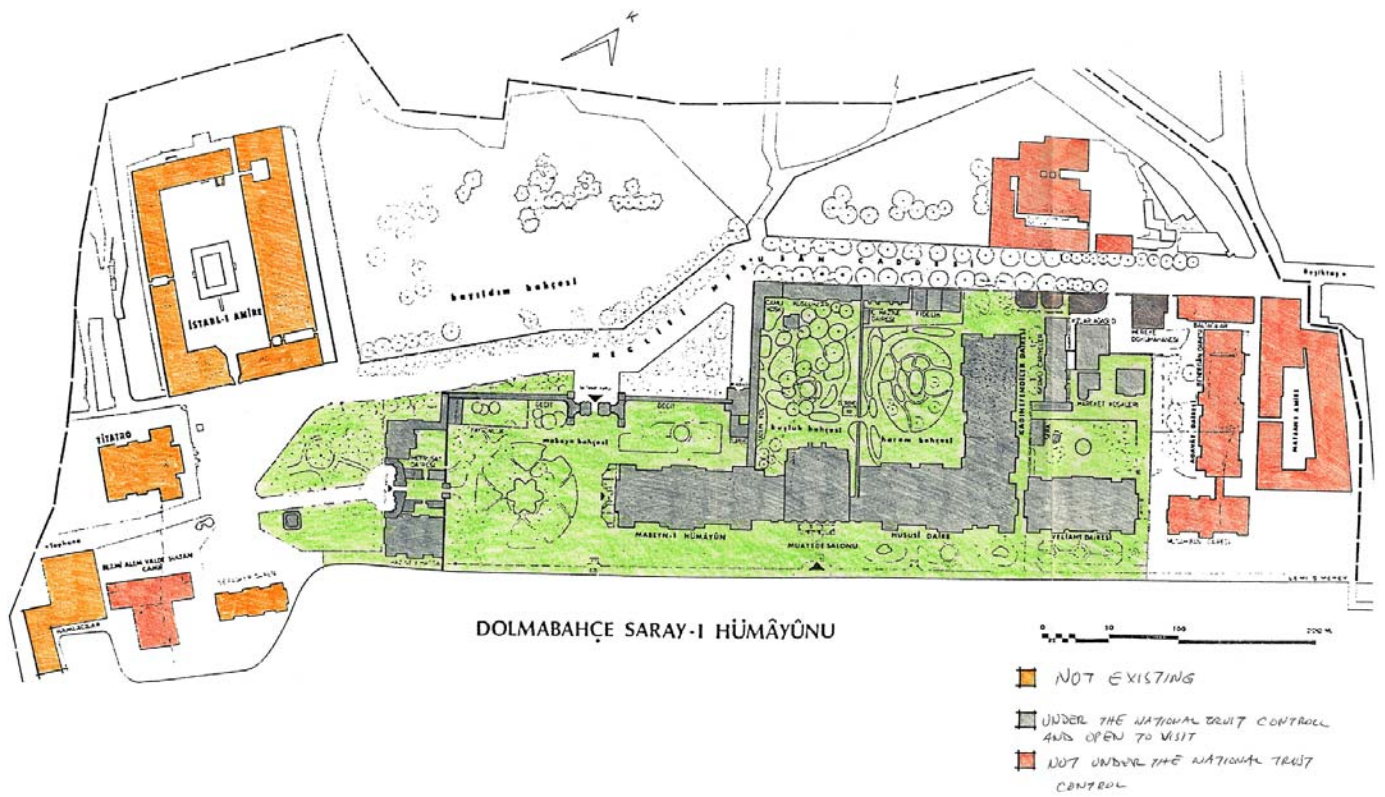
Outside its southern gateway were the Royal stables and opera house now demolished, the mosque Dolmabahce Camii completed in 1853. There is a clock tower and adjoining the south gate was the Imperial Treasury which is now the Istanbul administrative offices of the National Assembly, and it is here that the NPT is presently housed.

Entering the first of a number of large gardens the great ceremonial gate is seen over to the left and directly in front at the other side of the garden is a grand staircase and entrance to the main palace block, through which access is gained to the selamlik (male quarters) and the private offices of the Sultan.

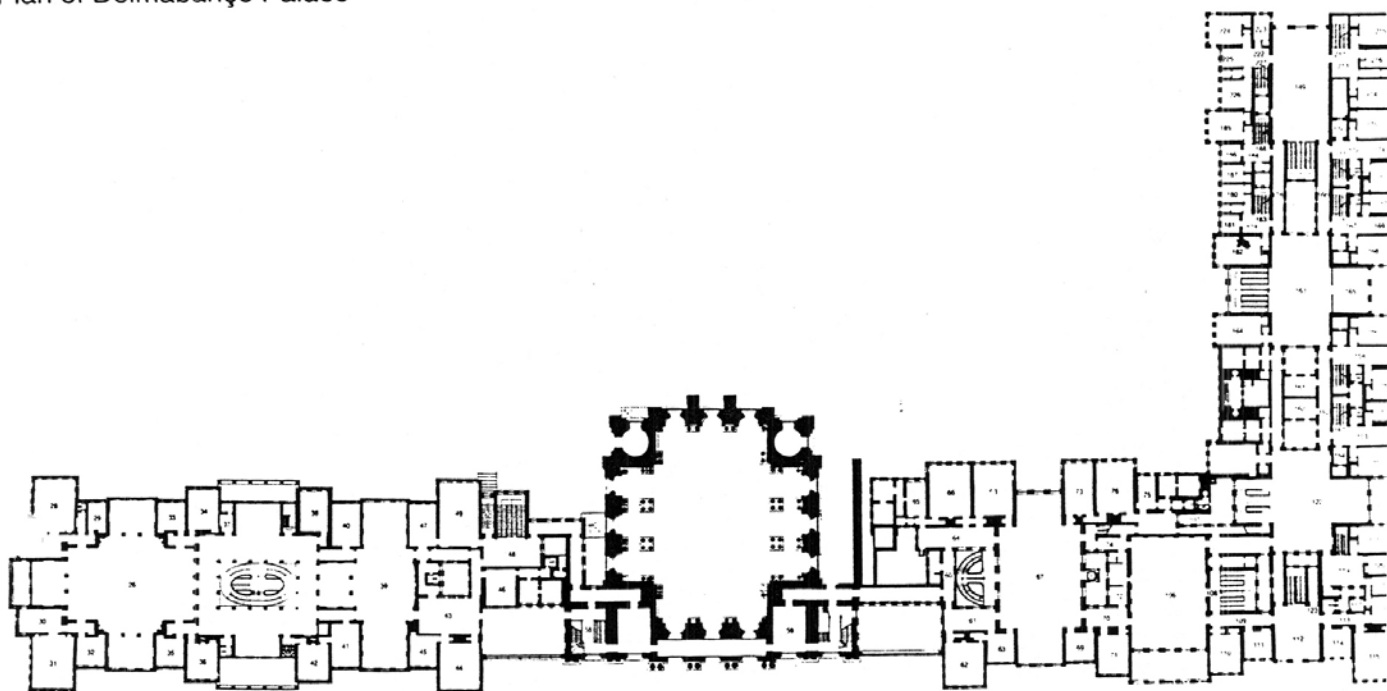


DOUMA/BACE : THE HAREM GARDENS.

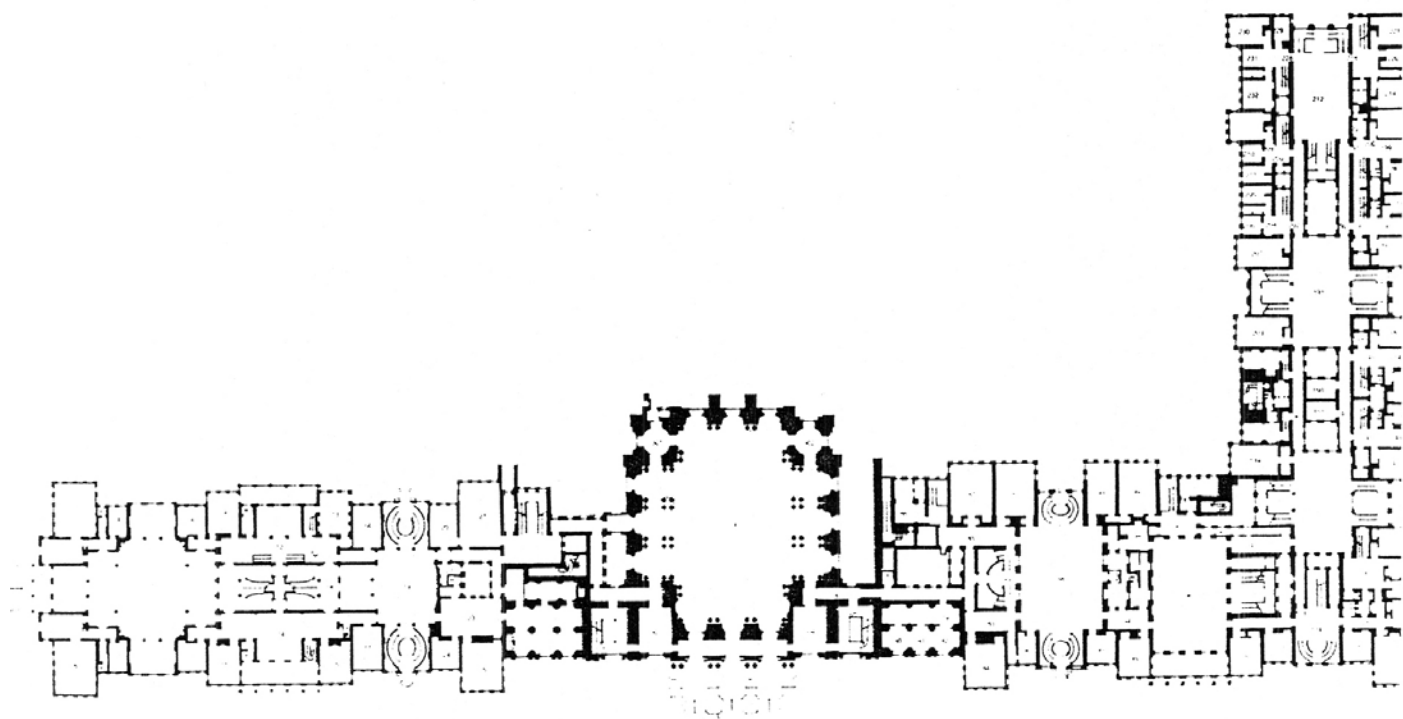
DOLMABAĞÇE SARAYINI BÜTÜNLÜĞÜNE KAVUŞTURMA ÇALIŞMALARI



Plan of Dolmabahçe Palace



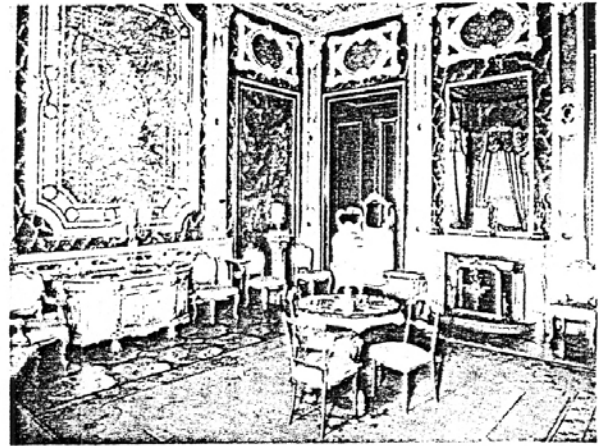
First Floor



Ground Floor

LIST OF THE HALLS AND ROOMS OF DOLMABAĞÇE PALACE

The original function of these rooms was established in 1924 from documents containing the room numbers in Arabic numerals; during the Republic these were replaced by Roman numerals. The list below was prepared with the research of Zarif Orgun, Arzu Karamani, Güller Karahüseyin and Hakan Gülsün in 1986, and was based on the original documentation.



Porphyry room

FUNCTION OR TITLE OF ROOM OR HALL	
Room No. ¹ PRE-REPUBLIC	REPUBLIC PERIOD
SELAMLIK	
*1 Medhal Salon (Grand Entrance Hall)	First Language Congress (27.9.1932) First Historical Congress (20-25.9.1937)
*2 Chamber	Office
*3 Vukela Odası (Council Chamber)	Guests' antechamber after 1927
*4 Sertabib Odası (Physician's Chamber)	Guard's room
*5 Antechamber to guest's room	Antechamber
*6 Guest Room	Aide-de-camp's chamber
*7 Special clerk's office	Aide-de-camp's room
*8 Bedrooms of the steward of the prayer rug (seccadeci) and chief steward of the robe (esvabçıbaşı)	Commander's billet during Atatürk's time; during presidency of İsmet İnönü, bedchamber of Lütfi Bey
*9 Offices of the Seccadeci and Esvabçıbaşı	Gentlemen's bedroom, Bedchamber of the special clerk
*10 Mabeynciler Odası - State officials' chambers	Special Clerk's office
*11 Baş Mabeynci Odası - Chief State Officer's Chamber	General Secretary's Room
*12 State officials' dining room	Special Clerks' dining room
*13 Eski Muhasibler Odası - Old Accountants' chamber	Bedroom of General Secretary Hasan Rıza Bey
*14 Yazı Mahalli-Çinilik - Clerk's office - tiled area	
*15 Chief Clerk's room	Documents Room
*16 Mabeynciler Yatak Odası (State Officials' bedchambers)	Gentlemen's bedroom during Atatürk's time; General Secretary's room during İnönü's time;
*17 Clerk's room	Secretariat Offices

FUNCTION OR TITLE OF ROOM OR HALL	
Room No. PRE-REPUBLIC	REPUBLIC PERIOD
*18 Lower hall Crystal Staircase	
*19 Küçük Binek Odası	used as General Assembly chamber for Language-History Congress
*20 Yaverler Bedchamber (aide-de-camp)	Gentlemen's bedroom during Atatürk's time; later Kor'an room
*21 Mescit - small mosque	Stewards of the table's chamber during Atatürk period; later mescid
*22 Access area	
*23 Sofa - communal hall	
*24 Seryaver odası - chief aide-de-camp's room	Historian Uluğ Bey's room
*25 Yaverler - aide-de-camps' room	Historian Yusuf Akçura's room
**26 Süfura Salon-Ambassadorial Hall	Work on adoption of new alphabet begun there with Atatürk's arrival
**27 Antechamber to guest room	Guest room of İbrahim Necmi Bey during İnönü's time
**28 Guest room	İbrahim Necmi Bey's bedroom during İnönü's time.
**29 Lounge ²	Bedroom (1927-38)
**30 Antechamber to Crimson Room	
**31 Crimson Room	
**32 Lounge ³	
**33 Prayer room	Nuri Conker's bedroom during İnönü's time
**34 Dining Room	
**35 Crown Prince's room	
**36 Crown Prince's lounge ⁴	Bedroom in Atatürk's time
**37 İbrikdar Odası - Ewer steward	
**38 Room with glazed front	
**39 Zülveçheyn-Ceremonial Hall of the Harem	Banquet hall during Atatürk's time
**40 Crown Prince's Reception room ⁵	

FUNCTION OR TITLE OF ROOM OR HALL		
Room No.	PRE-REPUBLIC	REPUBLIC PERIOD
**41	Antechamber to the Porphyry room ⁶ - Somaki Oda	
**42	Porphyry room - Somaki Oda	
**43	Halife Abdülmecit Efendi Library	
**44	Halife Abdülmecit Efendi Room	Study room
**45	Prayer room	Prayer room
**46	Sultan's baths	
**47	Yellow room (Music room) ⁷	
**48	Gallery of foreign dignitaries and their familie	
**49	Music Room ⁸	Music room in Atatürk's time; later antechamber
50	Stairs leading to Glazed Pavilion - Camlı Köşk	
*51	Antechamber to the Glazed Pavilion ⁹	
*52	Glazed pavilion	
*53	Glazed area of pavilion	
*54	Lower floor of glazed pavilion	
*55	— ¹⁰	
*56	— ¹¹	
*57	Corridor	
*58	Room built into the stair-hall of the Imperial State Room - Muayede Salon	
**59	Same	
HAREM		
**60	Upper floor antechamber	
**61	lnd antechamber on upper floor of Harem	
**62	Dowager Sultan reception room ¹²	Guest bedroom; Mevhibe İnönü's bedroom during İnönü's time
**63	Dowager Sultan's bedchamber ¹³	Afet İnan's bedchamber
**64	Communal lounges of the Officials and Treasury Chambers	
**65	Antechamber to Treasury	Servants' Room
**66	Studio	İsmet İnönü's bedroom
**67	Blue Room ¹⁴	Guest room in Atatürk's time; later dining room
**68	Blue Chamber	Guest chamber in Atatürk's time; later dining chamber
**69	Rose Room	Atatürk's Study
**70	Dressing Room	
**71	Bedroom	Atatürk's last bedroom
**72	Bathroom	
**73	Yellow room	
**74	Corridor and Baths Antechamber to wardrobe	
**75	Baths	
**76	Wardrobe	

FUNCTION OR TITLE OF ROOM OR HALL		
Room No.	PRE-REPUBLIC	REPUBLIC PERIOD
77	Store-room ¹⁵	
*78	Corridor on lower floor	
*79	Antechamber to the Gentlemen in waiting's chamber	
*80	Gentlemen-in-waiting's dining room	
*81	Gentlemen-in- waiting's bedroom	
*82	Gentlemen-in-waiting's service room	
*83	Dining room forehall	
*84	Dining room ¹⁶	Anteroom and dining room
*85	Corridor	
*86	Laundry	
*87	—	Maids' bedroom during Atatürk's time
*88	Harem Binek odası saddling room ¹⁷	
*89	Halife staircase	
*90	Guard room	Bedroom of Nesib Efendi during Atatürk's time
*91	Sakal-ı Şerif odası (chamber of sacred beard) Crown Princes' study ¹⁸	Servants' bedroom during Atatürk's time
*92	—	Aide-de-camps' room
*93	Sedefli Oda - Inlaid room ¹⁹	Bedroom of the table stewards
*94	Corridor	
*95	—	Aide-de-camps' room during Atatürk's time
*96	II. Ground Floor Salon	
*97	Laundry	
*98	Entrance Hall -Medhal	
*99	Pressing room	Orderly room in Atatürk's time
*100	Circulation area	
*101	Corridor	
*102	—	Kılıç Ali Bey's bedroom during Atatürk's time
*103	Dürrü Şevhar - privy wife's bedroom	Hasan Cavit Bey's bedroom during Atatürk's time
*104	Corridor	
*105	Staircase	
**106	Pink Room ²¹	Atatürk's bedroom
**107	Corridor	
**108	Circulation area	
**109	Corridor	
**110	First wife's bedroom ²²	Sabiha Hanım's bedroom during Atatürk's time; later İnönü's bedroom
**111	Bedroom of Prince Ömer Faruk, son of Abdülmecit the caliph ²³	Bedroom of Zehra Hanım during the time of Atatürk, Ömer İnönü's bedroom during the time of I. İnönü.
**112	First wife's reception chamber	Guest room during İnönü's time

FUNCTION OR TITLE OF ROOM OR HALL			FUNCTION OR TITLE OF ROOM OR HALL		
Room No.	PRE-REPUBLIC	REPUBLIC PERIOD	Room No.	PRE-REPUBLIC	REPUBLIC PERIOD
**113	First wife's apartments corridor and latrine		**157	Storeroom	
**114	Room I	Chief aide-de-camp's room in Atatürk's time; Erdal İnönü's bedroom during İnönü's time	**158	Hall - Sofa ³⁰	
**115	Room II	State clerk's bedroom during Atatürk's time; İnönü's wife's and daughter's bedroom	**159	Room I	
**116	Room III		**160	Room II	
**117	Baths		**161	Room III	
**118	Room IV	Bedroom of Interior Min- ister during Atatürk's time	**162	—	
**119	Entrance hall and latrines		**163	Antechamber ³¹	
**120	Room V	Orderlies bedrooms dur- ing Atatürk's time	**164	Room I	
**121	Room VI	Bedroom of Interior Min- ister during Atatürk's time; Refik Saydam, Member of Assembly for Sıhhiye's room during İnönü's time	**165	Room II	
122	Storeroom and staircase		**166	Corridor	
**123	Cellar		**167	Antechamber	
*124	Staircase and room		**168	Room I	
*125	Corridor		**169	Room II	
*126	Room I	Recep Zühtü Bey's room during Atatürk's time	**170	Room III	
*127	Room II	Cevat Abbas Bey's room during Atatürk's time	**171	Storeroom	
*128	Room III	Aide-de-camps' bedroom	**172	Antechamber	
*129	Hall - Sofa ²⁴		**173	Room I	
*130	Circulation area		**174	Room II	
*131	Room IV ²⁵		**175	Room III	
*132	Small room ²⁶		**176	Room IV	
*133	— ²⁷		**177	Storeroom	
*134	Corridor and hall stairs		**178	Corridor	
*135	Antechamber		**179	Antechamber	
*136	— ²⁸		**180	Room I	
*137	— ²⁸		**181	Room II	
*138	— ²⁸		**182	Room III	
*139	Dining room		**183	Storeroom	
*140	Corridor		**184	Antechamber to II wife's apartments	
*141	Antechamber		**185	Room I	
*142	Room I		**186	Room II	
*143	Room II		**187	Room III	
*144	Room III		**188	Storeroom	
*145	Antechamber and la- trines		**189	Salon	
*146	Room I		*190	Corridor to lower floor baths	
*147	Room II		*191	Grand hall, II and stair- case, ground floor	
*148	Room III		*192	Corridor	
*149	Antechamber		*193	Antechamber	
*150	Room I		*194	Room I	
*151	Room II		*195	Room II	
**152	Corridor		*196	Room III	
**153	Hall - Sofa ²⁹		*197	Antechamber and la- trines	
**154	Room I		*198	Room I	
**155	Room II		*199	Room II	
**156	Room III		*200	Room III	
			*201	Coffee service area	
			*202	Corridor	
			*203	Dentist's surgery ³²	
			*204	Antechamber to the clerks of the treasury	
			*205	Room I	
			*206	Room II ³³	
			*207	Room III	
			*208	Antechamber to II Wife's apartment ³⁴	
			*209	Room I	

FUNCTION OR TITLE OF ROOM OR HALL

Room No.	PRE-REPUBLIC	REPUBLIC PERIOD
----------	--------------	-----------------

*210	Room II
*211	Room III
*212	Ground floor last hall
**213	Antechamber to apartments
**214	Room I
**215	Room II
**216	Room III
**217	Storeroom
*218	Antechamber to apartments, ground floor
*219	Room I
*220	Room II
*221	Room III
**222	Antechamber to dowager sultan's apartment, upper floor
**223	Room I
**224	Room II
**225	Room III
**226	Room IV
**227	Staircase and storeroom
*228	Hall - Sofa

FUNCTION OR TITLE OF ROOM OR HALL

Room No.	PRE-REPUBLIC	REPUBLIC PERIOD
----------	--------------	-----------------

*229	Room I	
*230	Room II	
*231	Room III	
*232	Room IV	
IMPERIAL STATE ROOM		
MUAYEDE SALON		
300	Muayede Salon	Atatürk's speech to the citizens of Istanbul (1 July, 1927); Atatürk's corpse laid out here for last respects; Atatürk's funeral ceremony (19 November, 1938)
301	Privy lounge next to the State room	
302	Privy lounge next to the State Room	
303	Privy lounge next to the State Room	
304	State Room corner chamber	

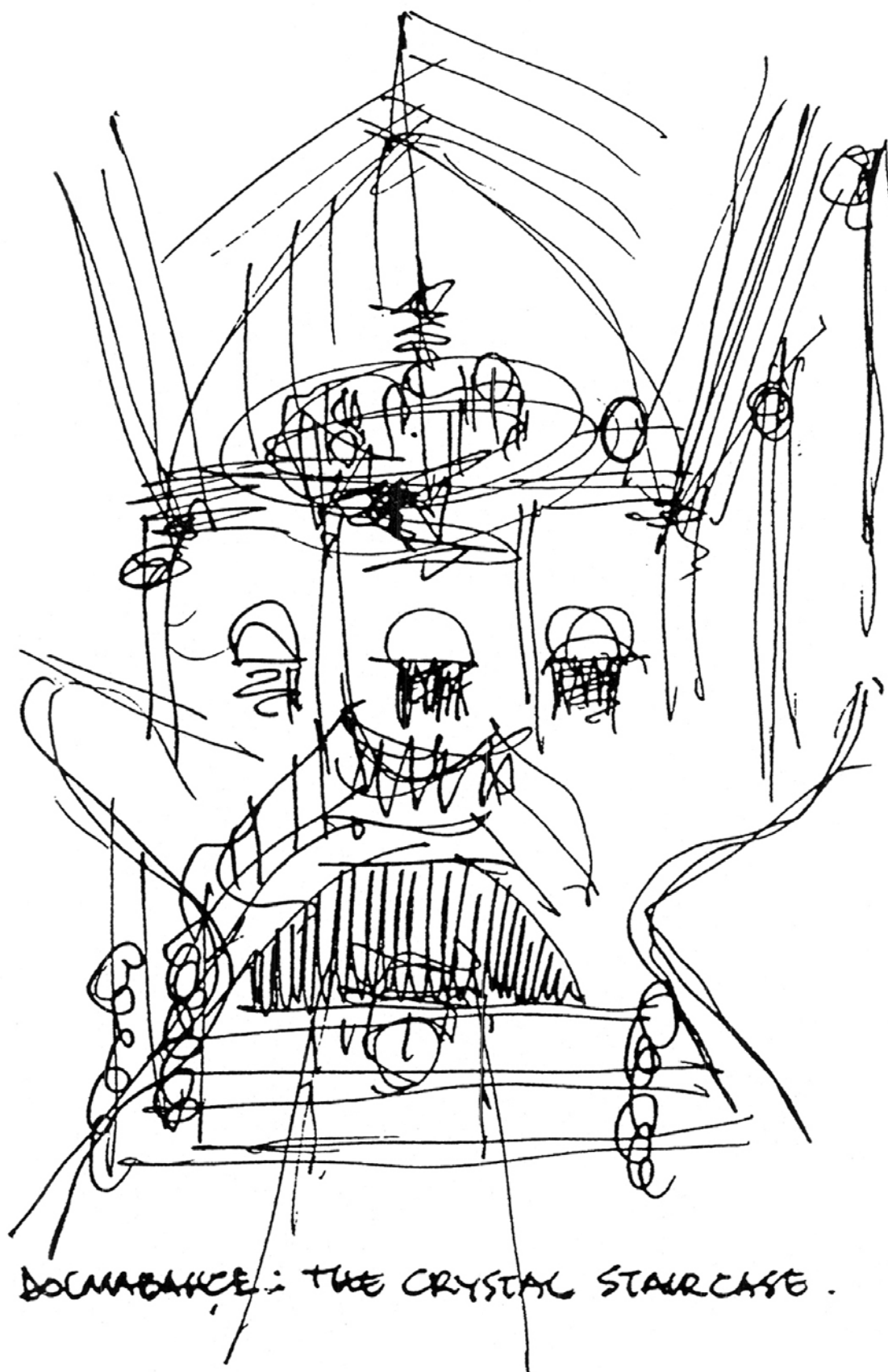
NOTES

- ¹(*) indicates ground floor, (**) first floor, with numbers.
- ²Room no.29 has no explanation in 1924 document. According to Zarfı Orgun, it is referred to as a lounge.
- ³No explanation according to 1924 document for Room no.32. A lounge according to Zarfı Orgun's research.
- ⁴No explanation for Room no. 36 in 1924 document. Crown Princes' lounge according to research of Zarfı Orgun.
- ⁵No explanation for Room no.40 according to 1924 document. According to Zarfı Orgun, the Crown Princes reception room.
- ⁶No explanation for room no.41 according to 1924 document. But provides access to Somaki (Porphry) room, hence reference.
- ⁷1924 document calls it the Sarı Oda - Yellow room. Now known as Music Room.
- ⁸Called "Music Room" according to 1924 document, although this title now attributed to flanking room, no. 47.
- ⁹Nos. 51-57 attached to Glazed pavilion - Camlı Köşk, but not shown here as latter is not included in this plan.
- ¹⁰No details in 1924 document, apart from the note "empty".
- ¹¹No details in 1924 document, apart from the note "empty".
- ¹²Recorded as Red Room, Harem, in 1924 document, now known as Dowager Sultan's reception room.
- ¹³Not recorded in 1924 document.
- ¹⁴According to 1924 document, this was Salon I, upper floor of Harem
- ¹⁵No.77 not found in the palace
- ¹⁶Recorded as Dining room (1924 document), now known as Abdülmecit's bedroom.
- ¹⁷Recorded as Salon I, ground floor of Harem (1924 document). Zarfı Orgun's research revealed the title "Harem Saddling Room".

- ¹⁸No details for Room 91 in 1924 document. This description based on Zarfı Orgun's research.
- ¹⁹No record in 1924 document.
- ²⁰No record in 1924 document. Called Dürrü Şevhar's bedroom, according to Zarfı Orgun.
- ²¹Called Salon II, Upper storey according to 1924 record.
- ²²No record (1924 document) According to Zarfı Orgun, first Privy wife's bedroom
- ²³No record in 1924 document. This information from Zarfı Orgun.
- ²⁴Called Room IV in 1924 document
- ²⁵Referred to as corridor in 1924 document
- ²⁶Referred to as hall staircase in 1924 document. There are two "132"s in Dolmabahçe, one on ground floor, the other on first floor. The sequence of numbers indicates that first floor room should have been no. "122" and is marked as such.
- ²⁷Same number in two places, one on ground floor, one on first floor. Sequence of numbers indicates ground floor room number is correct.
- ²⁸Each room in Dolmabahçe Palace has a number marked on the door, although nos. 135, 136 and 137 were not found. According to 1924 document, these are referred to as: 135 - Room I; 136 - Room II; 137 - Room III.
- ²⁹Anteroom and latrines according to 1924 document.
- ³⁰Corridor and latrines according to 1924 document.
- ³¹Corridor and hall according to 1924 document.
- ³²Room numbered 203 not located. Sequence of rooms indicates this room to be no. 203.
- ³³No. 206 not found on any door in palace, although door without number between rooms no. 205 and 207 assumed to be no. 206.
- ³⁴Rooms no. 184 and 208 recorded in 1924 document as Ild Wife's apartment.

The rooms are sumptuously decorated and apparently on the grandest of scales, or at least that is the impression until the throne room is entered. Here at the centre of the main palace block the throne room has an area of 2,000 square metres and the height to the zenith of its dome is in excess of 30 metres. The whole composition is breathtaking and the quality of workmanship is superb. For example the trompe l'oeil work around the upper windows is so brilliantly executed that it takes some moments to separate the true intrados of each arched window from the ones painted on the wall surface. Imagine the added effects of the pagentry, the colours and the elegance of the courtiers who formed the Ottoman court drawn up to greet some visiting head of state: the thought is awesome. Behind the throne room are the Selamlık gardens and the largest aviaries in Ottoman Turkey. The throne room is the fulcrum of the palace. To one side were those areas where males could enter, to the other the Imperial Harem and the apartments of Concubines, which form an L-shaped block twice as large as that of the males and surrounding the Harem gardens.

In the north parts of the site there are a number of separate buildings which included the apartments of the royal princes, and those of the retired concubines. Since 1937 the apartments of the princes have been used by the Art Department of the Mimar Sinan University as an Art Gallery and administration on the



DOUMBANCE: THE CRYSTAL STAIRCASE.

principle floor. In the basement every day there is a hive a artistic activity. There are children of three and four years of age painting and using crayons, there are high school pupils and university students doing life drawing, painting in oils and learning about other media. There is a small cafeteria where some of the parents of the smallest children can wait and have coffee. Some of the drawing classes take place outside when the weather allows. These activities were obviously extremely popular, enjoyable and therefore successful for all concerned.

In the gardens behind the apartments of the princes there is a pavilion for circumcision ceremonies, and two timber buildings which are reputed to have been places of safety during earthquakes! This pair of buildings is used for exhibition of work by national artists, and internationally renowned artists, and for competitions such as the annual judging of the work of Turkish graphic artists.

At the end of the site, and as far as possible from the imperial treasury and other state departments are the buildings which housed those who advised the sultans on private matters. Presently these are occupied by the traffic police and are well known to the drivers of Istanbul who come here to pay fines or renew their licences. However, it is hoped that soon the buildings will be vacated by the police and that they will once

again be integrated with Dolmabahce and its functions under the NPT. When this happens the gardens along the front of the palace will be extended and the third principle entrance of the palace will be reinstated. It should be a useful gate as far as increasing the number of visitors is concerned, for on its outside and only a dozen steps away is a jetty used by the steamers that ply the Bosphorus and the Golden Horn to the delight of the thousands of tourists. Not that they will all be allowed to enter the interior of the palace as the NPT have with wisdom restricted the numbers of people walking through the imperial apartments to 1,500 a day. Naturally there is no restriction on the number of people visiting the gardens.

Nos.on plan	Original function or name	Pre-restoration Function	New function	Opened to the public
1	Clock Tower		Open Air Cafe	1986
2	Mefrusat Dairesi	Ground floor: Canteen for govt. employees.	Ground floor: Exhibition Hall showing "The Otto- man Palaces" as found in miniatures and engravings.	1985
		First floor: cen- tral telephone exchange.	First floor: NPT Cultural Centre, offices & archives.	1984
3	Mefrusat Dairesi	Gr floor: kitchen 1st floor: Dorm- itory	Gr. floor: Photo- graphic studio 1st floor: archive	1985
4	(Unnamed)	Metal working	Small auditorium showing audio- visuals of the various NPT palaces	1985
5	(Unnamed)	Boiler room	Cafeteria	1985
5a	Mefrusat Dairesi Avlusu	Used for storing coal	Open air cafeteria	1985
6	Main gateway to the Palace	Gr. floor: Entrance & public security	Gr.floor: visitors' entrance, cloak- rooms and sales department	1986

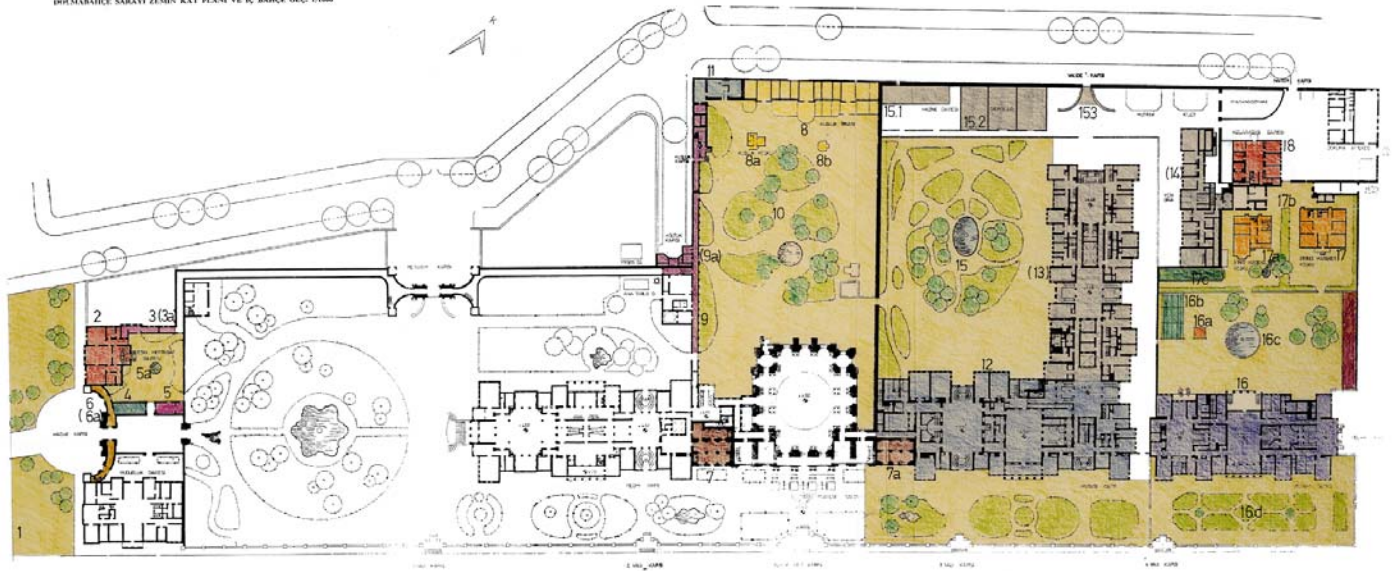
DOLMABACHE PALACE contd.

Nos.on plan	Original function or name	Pre-restoration Function	New function	Opened to the public
7	Private offices of the Sultan & the Selamlek (mens' quarters)	Gr.floor: painting & maintenance store	Gr.floor: Exhibition Hall I showing valuable objects	1985
7a	Gentlemen-in-Waiting apartments		Gr.floor: Exhibition Hall II showing valuable objects	1985
8	The Aviary Pavilion	Disused	The aviary	1985
8a	The Bird Song kiosk	Disused	The aviary	1985
8b	The hospital for the birds	Disused	The aviary	1985
9+9a	Connection between selamlık and Glass Pavilion	Gr.floor: Fire brigade area First floor: corridor with windows giving on to Aviary gardens	Gr.floor: Aviary Gateway exhibiting "Birds: A Motif in the Ottoman Court" First floor: Art gallery	1988
10	The Aviary Gardens	The garden	Open air cafeteria	1985
11	Glass Pavilion	Closed	Museum	1988
12	The Imperial Harem	Closed	Museum	1985
13	The Imperial Harem & apartments of the concubines	Closed	(Museum)	Presently being restored: to open in 1990

DOLMABACHE PALACE contd.

Nos.on plan	Original function or name	Pre-restoration Function	New function	Opened to the public
14	Gedikli Carineler (Apartments for retired & old concubines)	Closed	(Museum & exhi- bition area)	To open in 1990
15	The Harem Gardens	Disused		To open in 1990
16	The Crown Prince's apartments		Basement: Used by Mimar Sinan Univer- sity for teaching art. First floor: art gallery & admini- stration	1937
16a	The Circumcision Pavilion	Disused	Museum	1988
16b	The Crown Prince's Conservatory(?)	No structure was visible, but foun- dations discovered when remaking the gardens	A cafeteria in a glass house	1986
16c	The Garden of the Crown Prince's Apartments	A Garden	Remade Garden	1985
16d	The formal garden	Garden	Garden (no change)	1985
17+17a	Hareket Kiosks	Disused/storage	Exhibition areas	1986
17b	The Garden	A garden	Remade garden	1986
17c	The Conservatory	A garden conser- vatory	Conservatory	1986
18	Eunuch's apart- ments	Disused	School of Music Workshops of NPT. (will move to Yildiz Palace stabl-i Amiri-i erhan)	

DOĞMABAHÇE SARAYI ZEMİN KAT PLANI VE İÇ BAHÇE ÖLÇ. 1:1000



ASSESSMENT

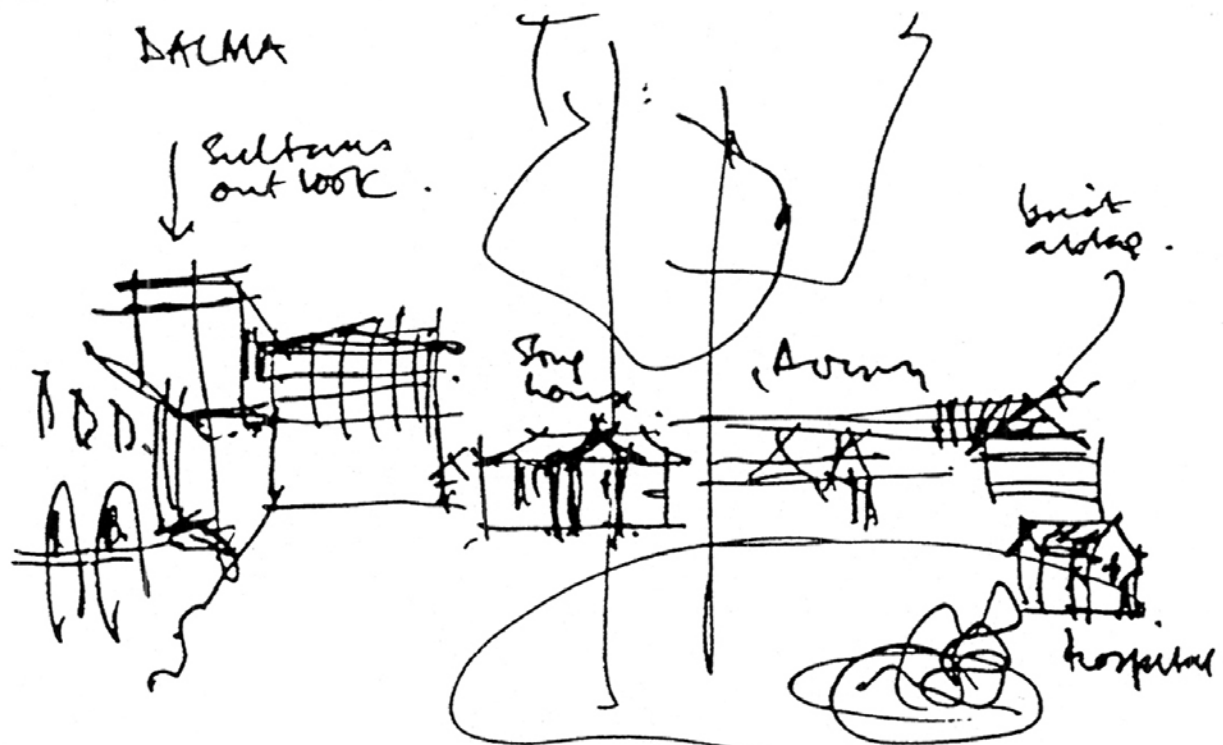
This assessment of the conservation activities undertaken by the NPT at the Dolmabahce Palace will begin with the offices at the southern end of the Palace which are presently occupied by the NPT. The Aviary with its gardens, galleries and glass pavilion will be considered next, and then the two treasury exhibitions. Thereafter the gardens and buildings behind the apartments of the Crown Prince will be appraised, before concluding with restorations presently taking place on the sea facade of the Crown Prince's apartments. No attempt will be made to assess the other parts of this Palace which have been made accessible to the public through the NPT, since these have not been restored or altered to any significant degree other than what might be considered as part of a normal maintenance operation.

Below the offices of the NPT the three interlinked rooms house a permanent exhibition explaining the evolution of the Ottoman Palace. It seems that other than some new paint little was required to transform these rooms from the employees' canteen (photograph D13). Neither have the offices on the first floor had any significant work done to them. Outside in the courtyard there are tables and chairs instead of piles of coal. The red painted walls show the signs of rising damp; blistering paint and white salts. Not only is this unsightly, but it indicates a

problem that required to be solved. In 1985-86, when the courtyard was last painted, the problem was ignored. The accumulated salts were brushed off and painted over (photographs D9-12). Consequently, the walls are beginning to need painting again, and this will be repeated every few years until the basic problem of damp is attended to.

On the east side of the courtyard to the left of the arched opening, an old boiler room has become a public cafeteria. From the outside it is good, and inside it is cool and refreshing. To the right of the arched opening, the old metal workshop was changed into an auditorium in only two weeks. Here visitors may see videos in Turkish or English describing the NPT Palaces and relating them to the waters of the Bosphorous and its sea gulls.

The restoration of the Aviary and its gardens was the first of the projects undertaken by the NTP. They have brought back life and purpose to what had become a run down and dilapidated area. Again there are birds chirping away inside and outside the Aviary. From photographs the roofs were in good condition; having taken off the tiles a few rotten timber boards needed to be replaced and flashings renewed before the tiles were returned. Inside the brick walls were replastered and the tiled floors cleaned. Along the front of the Aviary are external bird cages, all of which have been renewed, although the original decorative



1st area to be developed
 (60 odd students working on
 function [not NPT!])

DOLMABAHÇE : AVAKY GARDEN .

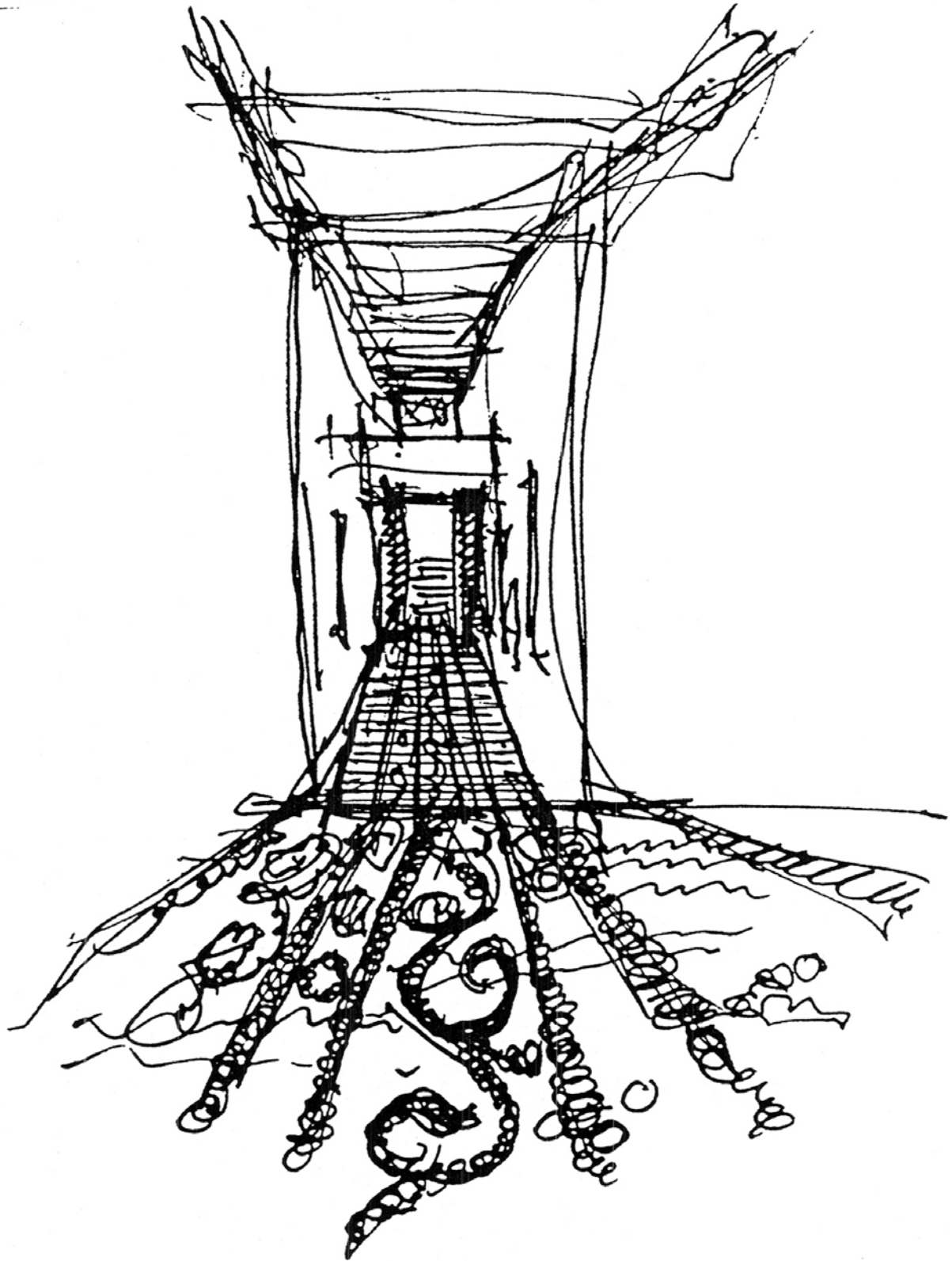


Sun at mid day

DOĞRABACE : AVARY GARDEN

metal trimmings were reused. Standing on its own is a delightful little one-roomed kiosk, now repainted. Here, having requested a specific bird, the Sultan would sit and listen to its song.

The Aviary Gallery is a most successful project. The NPT have been able to take a corridor used until recently by the fire brigade and make it into a gallery whose modesty provides an ideal background to the permanent exhibition and enhances its impact. What makes the gallery special is its floor of black and white pebbles in bold designs based on originals rediscovered below a cement floor (Photographs D15,19-21). The original portions can be identified for there small pieces of the cement covering still lying in the deep crevices between the original pebbles. There is also a slight difference in the colours of the old and new pebbles. It was by chance that when the originals were uncovered one of the workmen knew that similar pebbles could be found near to the Black Sea. The original ceilings of the corridor have been kept and they are painted white, as are the plaster walls. The chosen display method is interesting for it relies on metal panels painted white and set in timber frames that incorporate lighting along their top edges. To these panels magnetised sheets are placed which bear the printed bird pictures. Thus the display can be shifted around at the least whim and without mess. On the floor above is the long gallery, also used as an exhibition area, but here there are paintings in heavy gilt frames and so little has changed over the years other



DOLMABACE: AVARY GALLERY

than the addition of the odd coat of paint. (Photographs D16,22).

Outside these two galleries and beyond the palace boundary runs a small street which has been resurfaced recently (photographs D17,18), and which shows the kind and extent of many of the restoration works undertaken by the NPT. There is the making good of defective extrados mouldings and keystones, a normal maintenance chore and not one carrying any exceptional merit. But more interesting is the method of resurfacing the street using new concrete slabs laid directly on the existing stone setts. This has since been continued up much of the street. Perhaps the NPT could be persuaded to remove the offensive slabs and we could all benefit from the exposure of the original setts!

The glass pavilion which looks two ways - on to the public street and into the Aviary Gardens - has undergone maintenance. The decorated glass panes were removed whilst the metal structure was reprimed and painted, and then they were returned to their former positions. Presently there is little of interest in here other than a gilt mirror gilded under the direction of the Conservation Centre at St Servalao, Venice. In the central pavilion of the main palace building the actual structure of the two vaulted ground floor rooms in which valuable objects are exhibited has changed little despite there being a new marble floor and timber



DOLMABAHCE
 THE 'WILD ANIMAL' ROOM FROM WHICH
 THE SULTAN COULD VIEW THE STREET
 OUTSIDE THE PALACE.

mouldings to protect some of the arrises and even display cases. Surprisingly the display cases do not all together destroy the general feel of the vaulted rooms. However, they do give rise to another concern: that of the condition of precious objects. These cases have no humidity or temperature controls, and as the heating of the Palace is turned on and off at the beginning and end of the working day, some of the less stable objects might deteriorate in time. It is sometimes preferable to leave objects in store where the temperature and humidity are reasonably constant.

The gardens behind the apartments of the Crown Prince were tidied up and lorry loads of rubbish removed. Around the circular pond at the centre of this garden are items of modern sculpture and here and there are chairs for people to relax in. Along the south wall a new glass house was constructed, apparently based on evidence discovered during the cleaning up of the garden. However the above ground structure is completely new (Photographs D58,59). On the west side of this garden and behind their own fence, the two timber framed earthquake houses have been painted on the outside, while in front entirely new ponds and paths have been created. Inside the houses and hidden under layers of the "Republican Period" paint covering the walls some of the original paintwork with its decorative motives has been traced. These have not yet been restored and they are presently protected by the



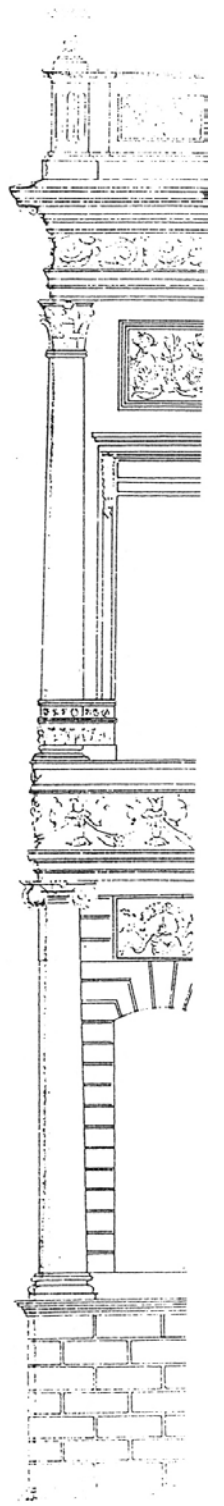
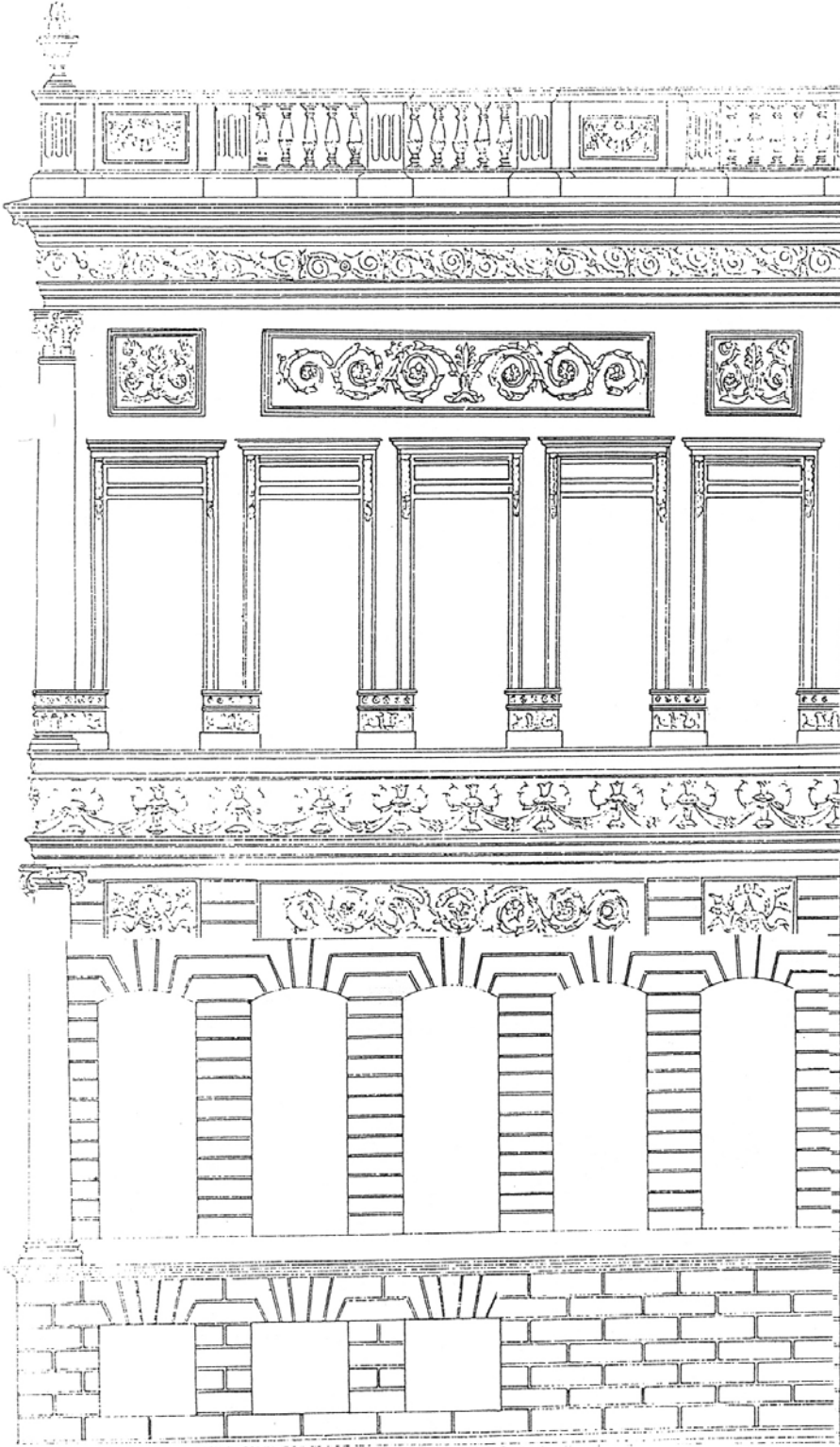
DOĞMABALICE : THE EARTHQUAKE HOUSES .

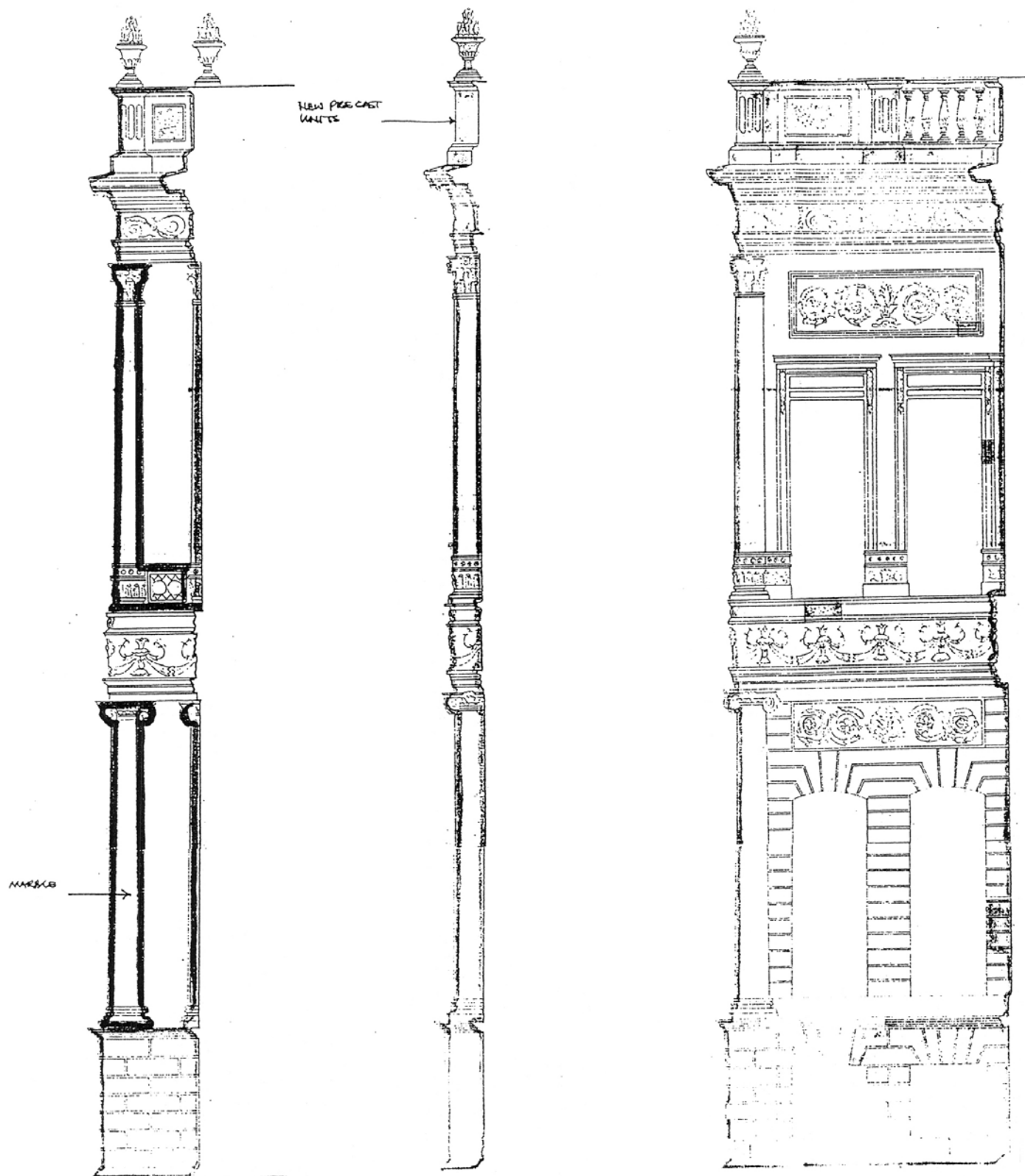
display boards and frames standing fifteen centimetres away from the walls. One room has been stripped of its "Republican" paint: the exposed design is not very colourful, due may be to the cleaning process, but whatever the reason on past performance once restored the old paint work will become as pristine as the new. The painted ceilings of all of the rooms are still intact which is fortunate.

Finally, at the north east corner of the block containing the apartments of the Crown Prince, the stone work is being repaired and cleaned up. Two drawings relating to this work were seen (see appended material), and both were of the type of drawing required when presenting a proposal to some committee rather than the type needed on site for use by the architect or masons. The explanation could be that this is what they actually are, since the replacement or not of a particular stone is decided in consultation with architects from the University of Istanbul and the University of Mimar Sinan. Both Universities have collaborated with the NPT, and it was with students from Mimar Sinan that the palace was resurveyed to bring up to date the architectural drawings which are in the archives.

An idea of the work can be gained from photographs (see D52-54), and although more stones seem to have been replaced than the 'presentation' drawings suggest, this is not the most worrying

DOLMABAHÇE SARAYI
NUSUSİ DAİRE YAN CEPHELERİ Çizim 1/50





aspect of the works, for it may have been imperative to remove the stones for the continued wellbeing of the rest. However, the original soft limestone came from quarries that are now worked out, and so a substitute has had to be found. The original stones are being replaced by a precast stone ". . . which is stronger and which also helps to separate the old and new stones clearly" to quote from written answers provided by the NPT. Unfortunately this is the reverse of good conservation practice. Just as silk should not be mended using a cotton thread which is stronger than silk, so soft stones should be mended neither with a harder stone or stone substitute, nor with a hard portland cement. At Dolmabahce the result will be that the original limestone blocks will continue to erode naturally, except for those stones adjacent to the precast units. Here the erosive processes will be accelerated and in a way not intended by the unhappy phrasing of the quotation. The precast stones will definitely try to separate the old and new stones clearly. One final comment: the original stones, whether decorated or not, are being cleaned up using a clawed chisel, that is one with teeth. Consequently the old and new stones are being given the same texture, a texture that is alien to the original finely chiselled finish.

THLAMUR

Despite the high density residential areas surrounding Ihlamur Kasri, it is a peaceful four acre sanctuary lying at the bottom of a steep sided and reasonably well wooded valley. It consists of two pavilions - the Ceremonial House and th Court Pavilion, both of which date from between 1849 and 1855. The park has an older association with the imperial family for it was Ahmet III (1703-1730) who absorbed a grove of lime trees into his royal parks. In fact it is these lime trees which gave the complex its name, Ihlamur. They are still growing in the gardens and special visitors may be offered an infusion of lime flowers to drink. Later on pleasure gardens and orchards were added to the original grove, and the whole part remained a favourite royal retreat during the reigns of Abdul Hamit I (1774-89) Selim III (1789-1807) and particularly during that of Abdul Mecit (1839-61) who chose the park as the site of his royal lodge. It was he who built the two existing pavilions for the use of himself and his court and occasionally the Harem. Following the Revolution the National Assembly took over responsibility for Ihlamur in 1924, then in 1951 the Istanbul Municipality looked after the buildings and park which they had opened up to the public. In 1966 it reverted to the National Assembly who kept it closed until 1978 when a restoration was begun which was to continue until 1985. Finally, on 25 November 1985, Ihlamur was once again opened to the public.

Thus the NTP cannot be held responsible for any of the restoration work done before 1984, as this was before it was set up, albeit that the workmen were the permanent employees of the National Palaces, the forerunner of the National Palaces Trust.

The Ceremonial House is the larger of the two buildings as well as being the more decorated. In front, and at a lower level than the house, is a large formal pond guarded by stone lions which is always a feature in the early illustrations of Ihlamur. Other distinctive features are the superb double staircase in white marble which leads up to the entrance, and the ornate elevated terraces at each end of the building, all of which are rather Baroque in style. But there are definately Ottoman touches, particularly in the manner the main rooms are planned and furnished. This is appropriate as the main floor is on public view. The ground floor includes the administration offices and a small exhibition area devoted to photographs showing the post-1978 restoration.

It is almost as if the Ceremonial House were a small scale model for the singularly impressive three storey Kucuksu Pavilion completed in 1857 by the architect Nikogos Balyan, for it too has a grand double stair in white marble and elevated terraces at either end supported on exactly the same columns. One big difference is that instead of a pond to reflect its Baroque



İHLAMUR: CEREMONIAL HOUSE



KÜÇÜKSU PAVILION WITH THE
BOSPHORUS BEYOND .

beauties it has the Bospohorus. The Kucuksu Pavilion was visited but as no restoration work has been embarked upon it does not fall within this Review.

The architecture and the decoration of the Court Pavilion is more restrained, for example, its double staircase does not have nearly the same curves as does that of the Ceremonial House. Its interior follows a classic Ottoman plan of four rooms around a central hall, termed a soffra. Each of the four rooms is given a different predominant colour: green, blue, a warm orange gold and a red. They almost symbolise the four seasons. In each are tables laid for tea with surprisingly white table cloths and vases holding blossom or some attractive seed pods. Without doubt a tea house is the correct use for these main rooms. This comes close to their 19th Century function, as from within their peaceful atmosphere the beauties of the surrounding park can be viewed and contemplated.

An exhibition of paintings by children occupies the ground floor central room which is either entered from the garden at the rear of the building, or by way of an internal double stair.

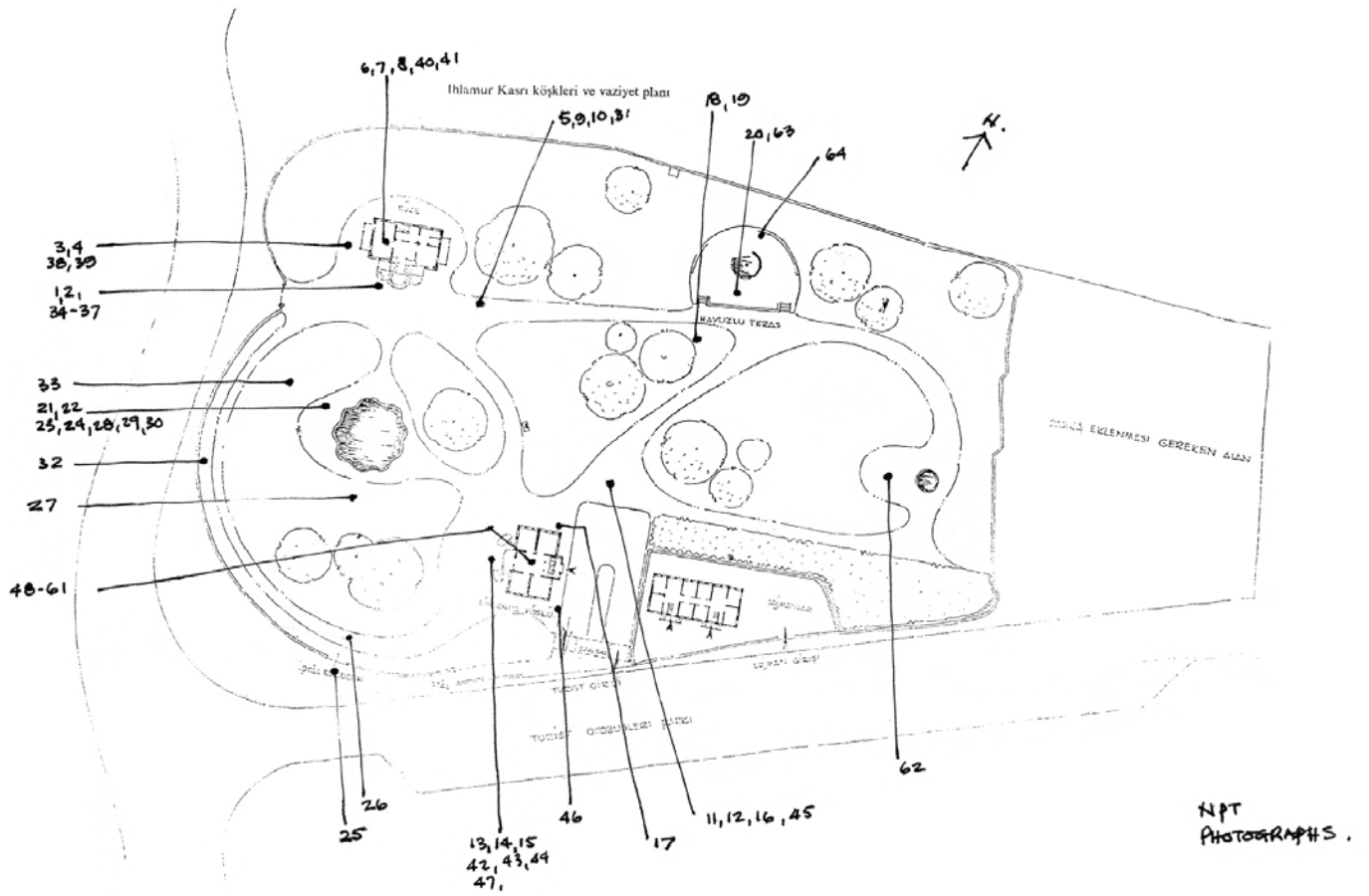
Recently a third, but modern, building has been added to the park of Ihlamur. This is being modified by the NPT to cater for children's art classes on the ground floor and new offices for

the administration on the first. The gardens are fun and they vary in character from the formality of the clipped hedges, mown lawns and 19th Century lamp standards in front of the Ceremonial and Court buildings to the woods in which terraces, ponds and paths have been recreated.

The official number of visitors per day is given as 24 in winter and 58 in summer. This is suspiciously low as parties of school children can be seen enjoying themselves either going through the Ceremonial House or taking part in one of the organized art classes.

IHLAMUR PAVILION

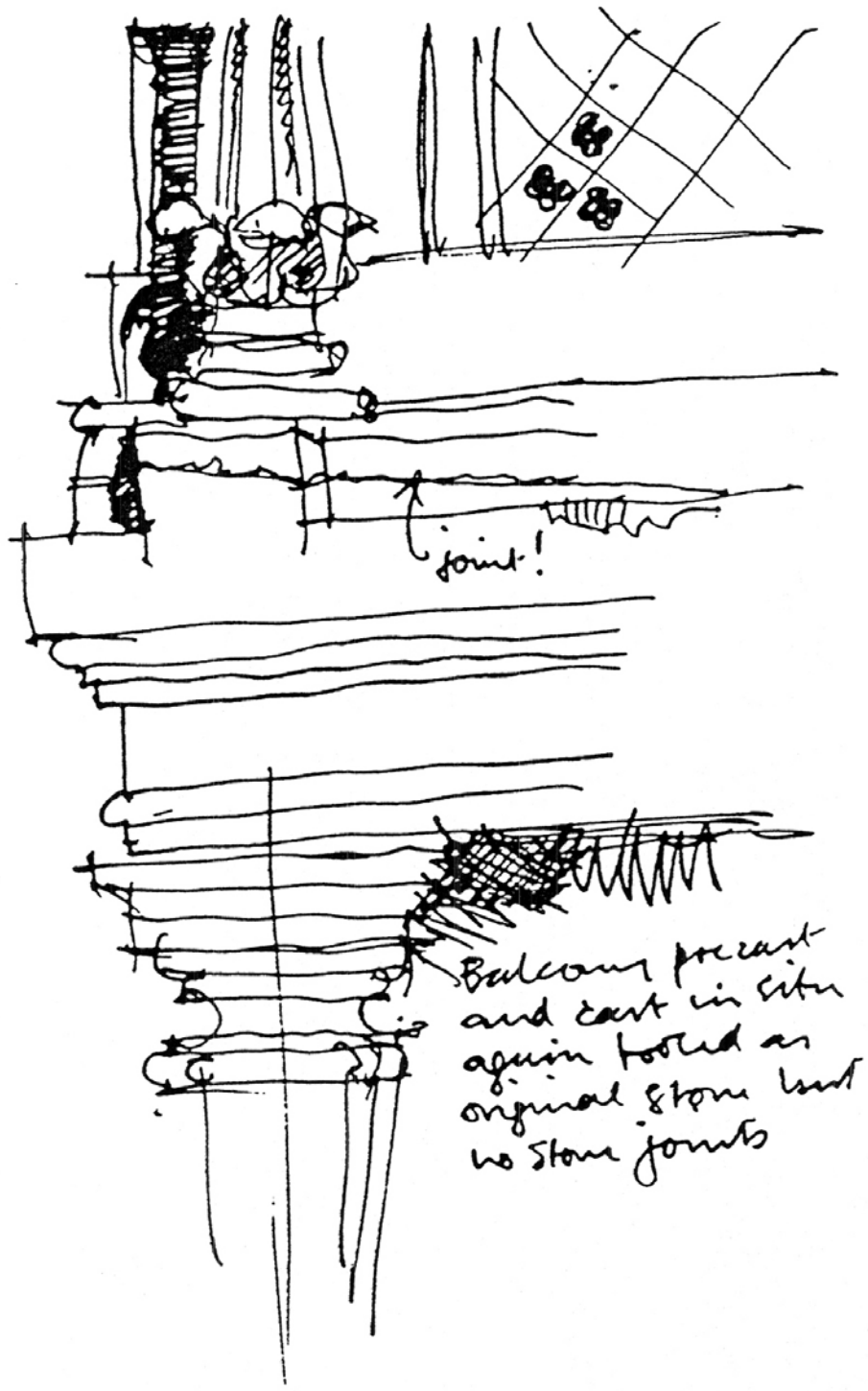
Nos.on plan	Original function or name	Pre-restoration Function	New function	Opened to the public
1	Ceremonial House	Closed	Main floor: rooms presented for viewing. Basement: Admin & exhibition rooms	1985
	Court Pavilion	Closed	Main floor: Cafe- teria Basement: Audio visual room, sales office & exhibition area	1985
3	The garden		Open air cafe. Fine arts activities for local children	1985
4	Modern building	Govt apartments for workers	(Admin offices & art studios for children)	Presently being restored. No date offered.



ASSESSMENT

Although the restoration of the Ceremonial House was not the responsibility of the NPT, there are a number of observations. The first is that it has been over restored: the patina which grows with a building's age has been removed (compare photographs I 1 and I 34). Also there is little left of the original decorative masonry. It has been replaced by precast or cast in situ units. For example, the pillars supporting the end terraces are now in one piece. The originals were not, but had horizontal joints. Similarly the balustrades were cast as single units and the pierced quatrefoil decorative panels appear heavier than the originals (photographs I 1-4 and I 34-39). Here as in Dolmabahce it is extremely unfortunate that a strong precast stone has been used because of the harmful effect it will have on the original softer stone. There is also an aesthetic side to this. Precast units formed in moulds cannot compete with the depth and clarity that can be obtained in natural stone. To prove this, simply compare the old and the new conch shells on top of the external cornices (photographs I 1-3).

In the Court Pavilion the NPT have renewed some portions of the wall surfaces that are covered with a marblised decoration. It was a pity that it was not possible to organise during the Review a practical demonstration of the techniques employed (photographs I 48-61).



IHLAMUR: DETAIL OF END
TERRACE AT CEREMONIAL HOUSE

By far the greatest contribution made by the NPT to Ihlamur has been the cleaning up of its gardens, the clearing out of the ponds once they had been rediscovered, and the laying out of broad paths sympathetically surfaced in stone setts. But there were times when supervision of the works could have been better, for example on a stone wall flanking one of the external stairs the precast stone coping sits on paper cement bags, crushed and pushed in between the tops of the stone so that there was a flat surface on which to lay the mortar and the coping stones. The advantages of this building contractors' trick are that it takes less time and less material; the disadvantages to a client is that it falls far short of the good job he expected and paid for.

Ikhamur External Stairs



IKHAMUR

BEYLERBEYI

This 20 acre terraced site of Beylerbeyi has been a favourite place on which to build impressive buildings since the days of the Byzantines. There are six principle buildings; five were built during the reign of Mahmud II (1808-39) and the sixth, the main palace, was erected by Abdul Aziz (1861-65) to replace the previous palace of Mahmud II which had been destroyed by fire. Beylerbeyi was principally a summer residence, although it was also used during visits by foreign heads of state. The name Beylerbeyi, 'sir of sirs', is taken from Mehmet Pasha, Governor of the Balkans in the time of Murat III (1579-95), for he had a yali or shore house on the Bosphorus below these groves.

The main palace, which has been a museum for many years, has not been conserved by the NPT (nor have the two waterside pavilions. Therefore, they do not form part of this Review despite the fact that the NPT have reorganised and redecorated portions of it, based on the evidence of archival documents such as the bills for work done and furniture supplied, 19th century photographs and contemporary drawings. Like the Dolmabahce, the position in the heirarchy of each of the external areas of the Beylerbeyi main palace was defined by a colour. This was discovered through investigations. It seems that the walls separating one part of the place from another were yellow, that the Harem apartments were pink and those of the Crown Prince red. One of the



pavilions is called the Yellow Pavilion, but it is said that its name comes from the yellow paint applied at the beginning of this century rather than some reference to the hierarchy of colours.

On the terraces above the main palace are the three remaining buildings. The Marble Pavilion (no.5 on the plan) is used as a museum, or more precisely it is open to view. Actually, this is a truer interpretation of the word 'museum' as it is applied to the palaces for they are really stately houses which are open to the public.

There are the stables (no.6 on the plan) which still have the original stalls and chandeliers. Also some stable equipment remains, but this building is now designated as an exhibition space. In the central space are displayed photographs of Turkish nomads along with details of the construction of their tents, and in the stalls are photographs of Turkish villages and their traditional buildings. The position of these stables stuns one to silence, even if one could be heard above the noise of the traffic overhead and the buffeting of the wind, for as if to mark the downfall of the historic 1600 year old site the 20th century has added one of its very own impressive structures - the suspension bridge spanning from Europe to Asia.

The third and last building on the terraces is the Yellow

pavilion which houses the NPT meeting hall, audio visual room and shop on the ground floor, and a museum on the first. However, from the point of view of this Review, this is an important building as it is being restored now.

As for the terraces, the NPT have been tidying them up and replanning the landscaping by introducing formal designs not necessarily based on archival evidence (photographs B32-33).

Finally, there is the 100 metre long tunnel running along the outside of the wall bounding the selamlik garden of the main palace and so running under the first terrace. This extremely narrow tunnel is dated to 1829 by a sabil or drinking fountain situated at its midpoint which bears an inscription in the name of Mahmud II. Its history is interesting, for having begun as an imperial route to and from the palace, the tunnel became a public thoroughfare and parts of it still carry the scars left by buses. In 1988 it was transformed into the entry to the palace, the Ottoman sentries being replaced by glistening glass show cases lighting the way (photographs B26-29).

BEYLERBEYI

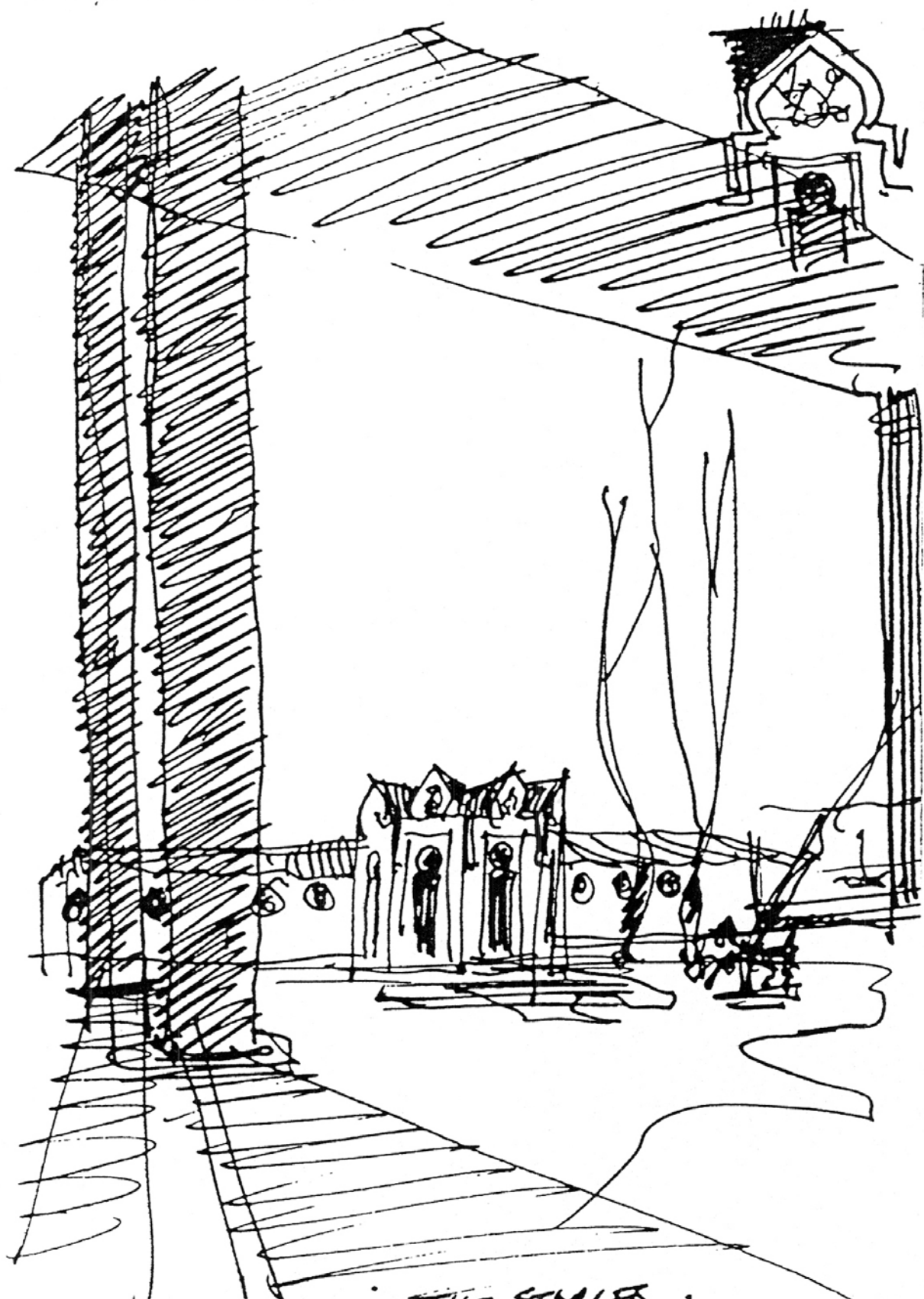
Nos.on plan	Original function or name	Pre-restoration Function	New function	Opened to the public
1	Beylerbeyi Palace	Museum with rooms presented for viewing	Museum	Pre-1984
2	Harem Waterside Pavilion		Used on certain official occasions	Generally closed
	Mabeyh (male) Waterside pavilion		Used on certain official occasions	Generally closed
4	The Terraced Gardens		Recreational area. (Proposed open air cafe)	1985
5	The Marble Pavilion		Museum with rooms presented for viewing	1985
6	The stables		Exhibition Hall	1985
7	The Yellow Pavilion		Gr floor: the meeting hall, audio visual room and sales office. First floor: museum with rooms presented for viewing	1986
8	The Tunnel	A Roadway	The main entry to the Palace and an exhibition space.	1988

ASSESSMENT

Having started with short references to the Stables, the Marble Pavilion and the gardens, the assessment will then concentrate on the two key conservation works; the Tunnel completed in 1988, and the Yellow Pavilion where the restoration works continue.

There should be some concern for the long term future of the Stables, perhaps their structure should be monitored or inspected regularly to ensure that they are not being harmed by either the vibrations of the suspension bridge, or by the strong currents of air created by the bridge. As to their present function as an exhibition hall showing photographs of Turkish vernacular architecture, it might be beneficial to change the form and content of the exhibition by choosing a more appropriate and sympathetic subject. Hidden in many an Istanbul store there must be objects to fascinate and explain the equestrian aspects of the imperial court. Could the stalls not be filled with Ottoman equipage; the bridles, the saddles, the coaches, or the different kinds of riding habit worn by the Sultan and his courtiers when they rode? Was there a special enclosed coach for the use of the Harem?

At the Marble Pavilion there are problems caused by water



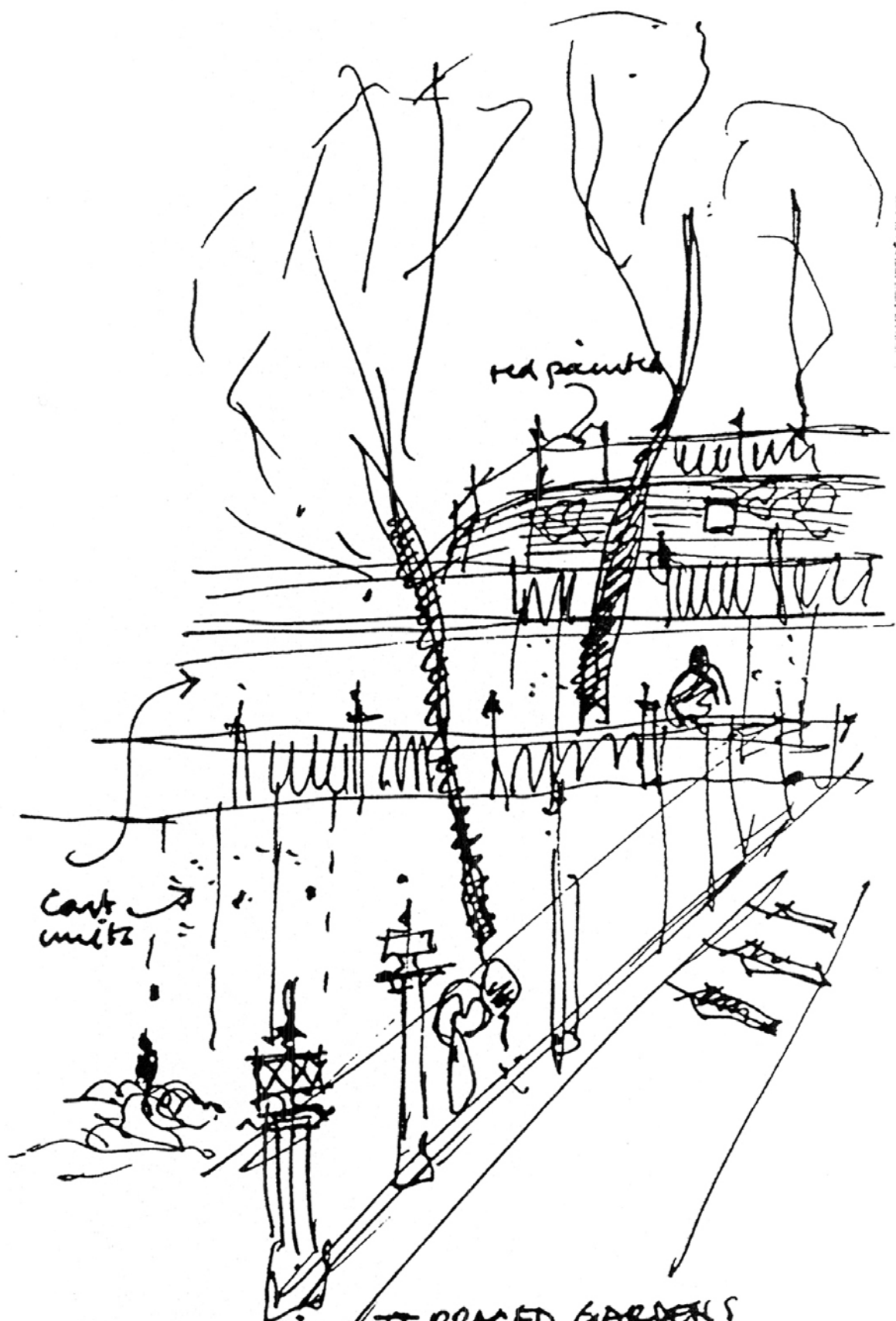
BEYLERBEYI: THE STABLES .



BEYLERBEYI: TWO MARBLE PAVILION AND
BRIDGE

entering the building through the flat roof which has lost its marble surface and through one of the outside walls which is also a retaining wall for the next terrace: the results are damaged wallfinishes, moulds and rotting floor boards. These must be tackled immediately and the ingress of water halted. Afterwards the walls must be left to dry out fully before reapplying the special finishes. Unfortunately it was remarked that they would all be all right again within a few weeks.

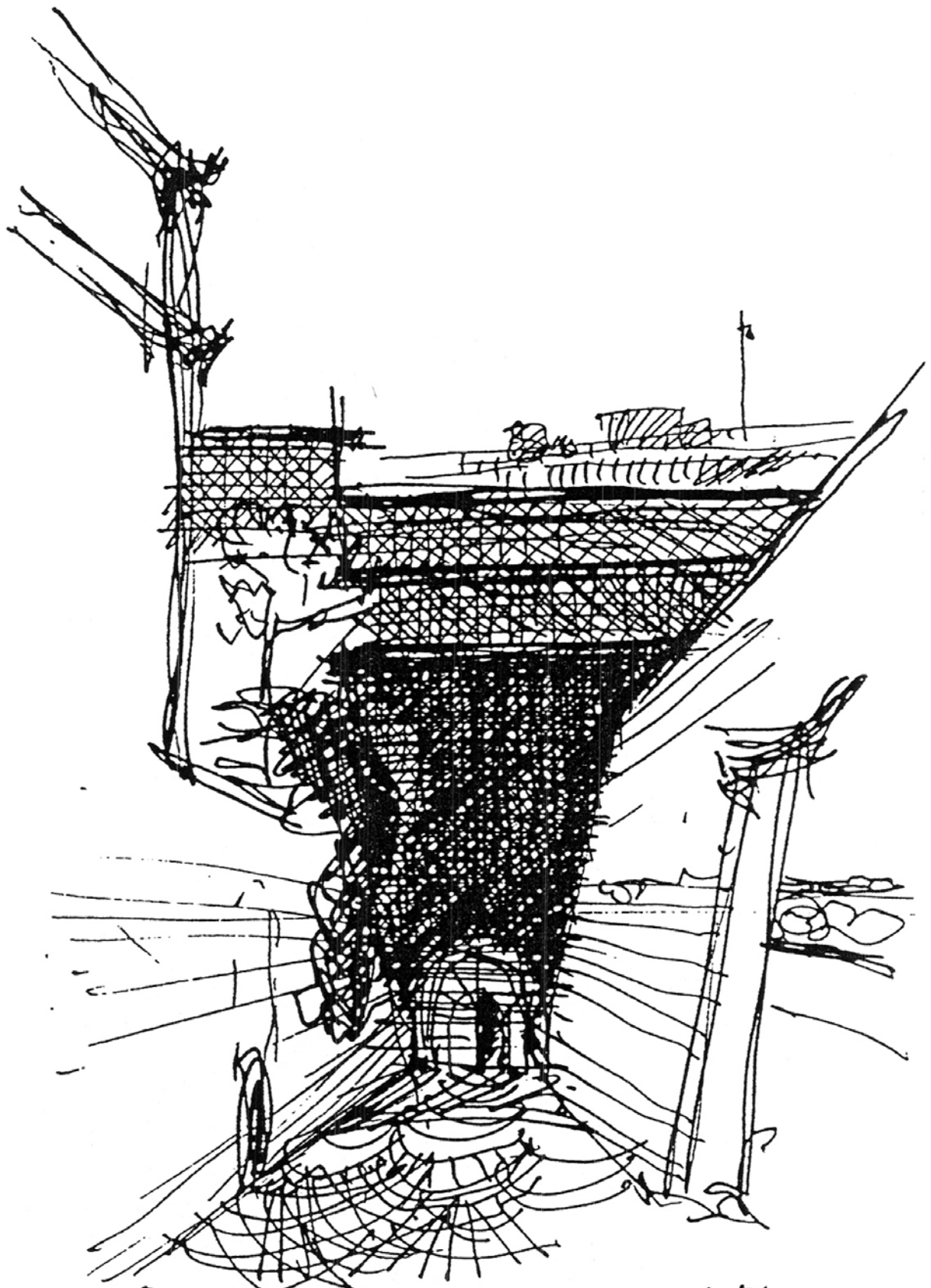
In the gardens work is progressing. On the first terrace earth is being removed from the plastered upper surface of the Tunnel's vaulting and it is intended to damp proof this surface in the hope that the measure will inhibit water going down through the vault. It will be remembered that the Tunnel doubles as Palace entrance and exhibition gallery. Along the edges of the terraces the original cast iron balustrades are being restored bit by bit. However, some of the high terrace walls were tampered with before the days of the NPT. They were faced with light grey coloured in situ concrete to replace the previous red coloured harled render. Although this cannot have been the original finish to these stone walls, at least it is slightly better than in situ concrete in that a thin render can fall off the surface of the stones and allow them to breath, instead of the stone deteriorating hidden from view by the concrete. Aesthetically the stone walls have a character that is appropriate to the age of the palaces and



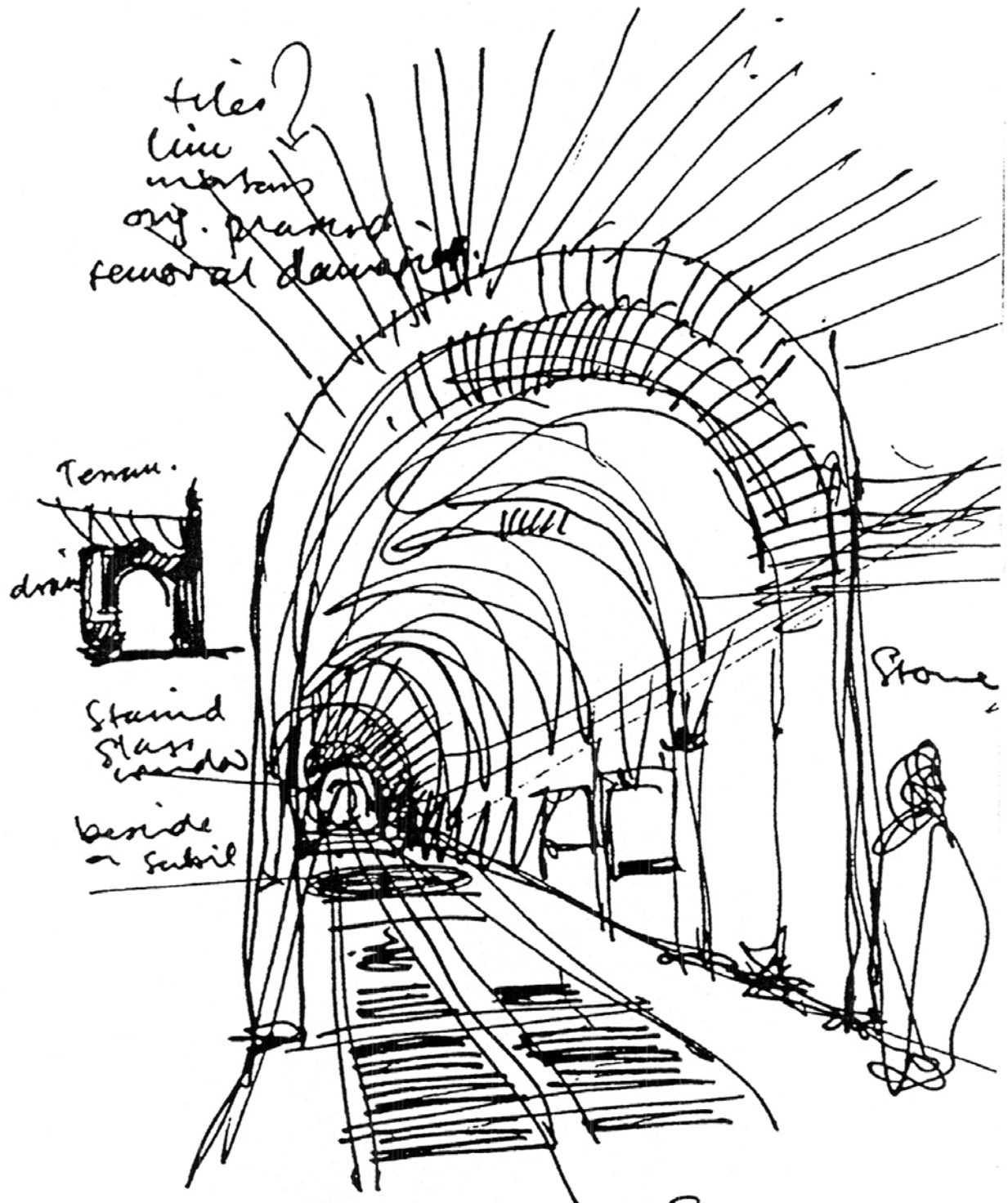
BOYUCOLBEYI TERRACED GARDENS

gardens whilst the concrete does not. The NPT site architect did not know whether or not the concrete finishes would be extended to the remaining stone built walls.

Now surfaced in stone setts forming radiating patterns, the ramped street leading down to the mouth of the Tunnel is flanked by high stone walls to left and right. The right one has a battered face suggesting strength. In front and closing the view are three battered walls painted a deep red. They rise one upon the other with dramatic effect. Unfortunately it is spoilt by cement pointing applied to the flanking walls before the NPT took responsibility. (Photographs B1-5). Even though the pointing completely obscures the three layers of tiles occurring every meter or so up the walls, it adds insult to the injury it is doing by having an impression of these layers of tiles marked out in the cement. The stained glass door and the matching window at the far end of the Tunnel may not be to everyone's taste, but there is no mistaking the fact that they are modern additions and not substitutes for earlier doors because there were never doors to the Tunnel (photograph B29). Inside the Tunnel the new floor with its strong design of white squares infilled and bordered by black stone setts is simple and attractive. The walls and piers of the Tunnel continue the three layers of tiles seen outside, and these same soft tiles are used in the vaults and transverse arches. Here is the one discordant note in an otherwise



BEYLERBEYİ: ENTRY TO THE TUNNEL.
WITH EUROPE-ASIA BRIDGE



Corroded iron & doors at far end .

BEYLERBEYI: THE TUNNEL .

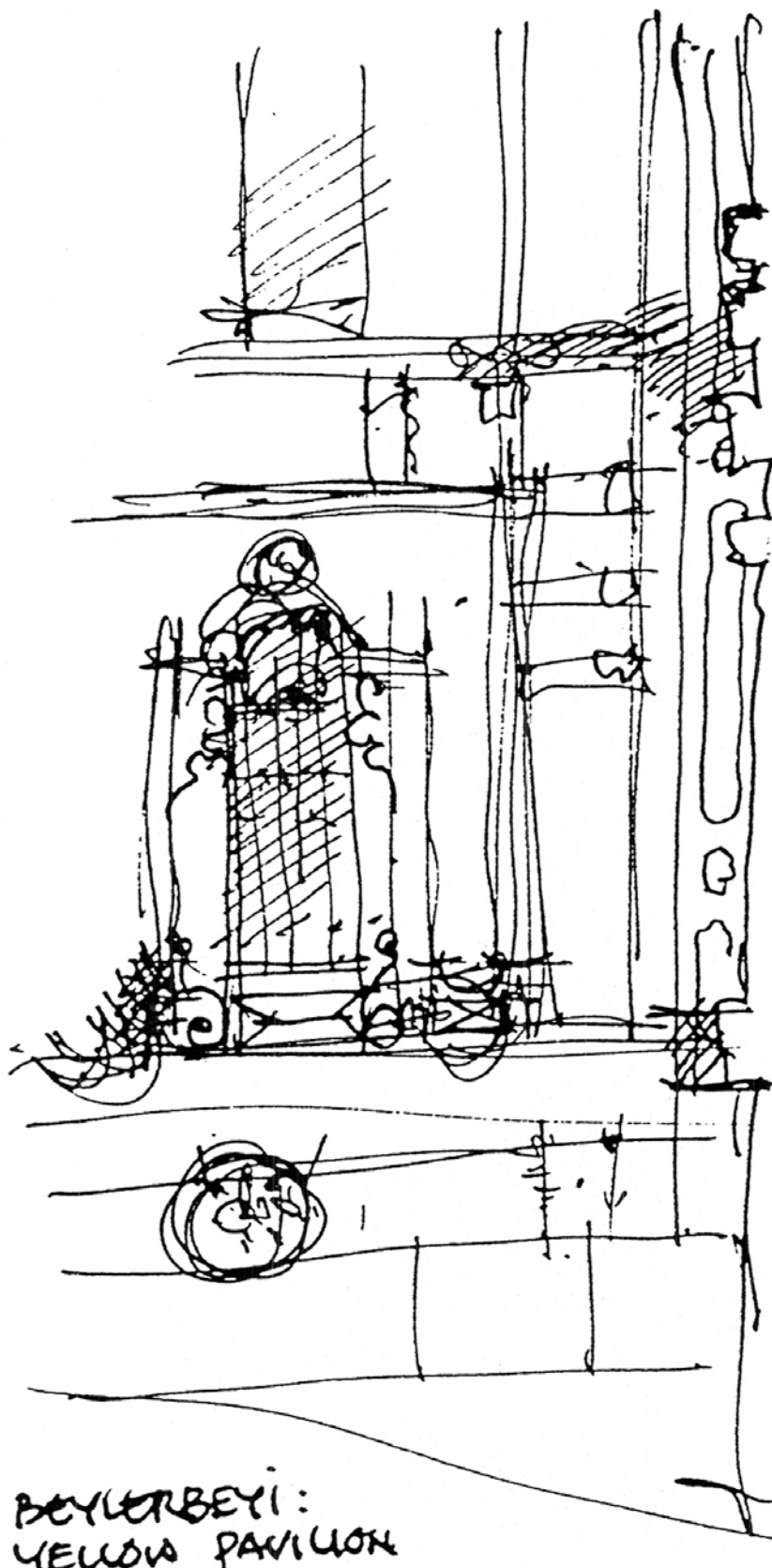
successful restoration: the previous plasters were roughly hacked off these soft tiles and this has caused considerable damage to them (photographs B26-28). Not only this, but the vault is permanently wet and will continue to be so notwithstanding any new damp proofing to its plastered upper surface. At present there are the telltale signs of accumulating salts covering the vault tiles with the result that little by little bits of the tiles are being forced off. The solution to this should be to replaster the vault and arches to provide a sacrificial surface which can be renewed again and again, since an historic surface cannot be renewed. Also this solution might provide an appearance nearer to the original.

Constructed of the same soft stone as was used at Dolmabahce, the Yellow Pavilion exhibits a fine and lively architecture. A number of its details are handled in an unorthodox way which requires an observer to pause and think. Around the four edges of each of the elevations run heavy mouldings which are also used to divide the elevations into two storeys. At the external corners where the mouldings meet they create in plan a re-entrant angle and into the two vertical sides of these angles regular octagons are carved in such a way that they almost predict the details of external stanchions in the 'high tech' buildings of today. Within these mouldings brackets or consoles can be seen in their normal relationship which is supporting the heavy

mouldings from below, but here they are also found placed horizontally up the vertical mouldings, and upside down on the horizontal mouldings along the bottom edge of the elevation and half way up it. Inside the lines of brackets runs a smaller torus moulding. It is continuous and goes up and over all of the windows, doors and blank panels.

It is regrettable that the present work is a bad restoration following after a poorer one of the 1950s or 60s. Ironically the poorer restoration, has done less damage to the historic fabric than has the well funded restoration of the 1980s. The reason is that in the earlier restoration where the original brackets were replaced, it was done with hollow cement brackets reinforced by chicken wire and just stuck to the wall with cement. They only require to be hit firmly with a mason's hammer for them to fall away and without causing much damage to the original masonry. Another advantage was that being cement they were easily recognised by its characteristic grey green colour and from the roundness of their arrises caused by the moulds in which the brackets were made.

Contrast this and the present works where all but half a dozen of the original stone brackets and all of the cement brackets are being replaced with solid precast artificial stone units. In order to fix these units to the facades the original stonework is



BEYLERBEYI:
YELLOW PAVILION

being cut back to provide a key or housing into which the new bracket will fit.

Three other masonry operations are in progress and are being done in parallel with the cutting back necessary for the brackets. The first of these operations is the hacking off of unsound stone surfaces. Notwithstanding a recognition of this soft stone's propensity to deteriorate the masons were hacking off a greater area than many have been necessary, or at least this is the conclusion arrived at after listening to the true or dull sounds produced by hitting the stones with a two kilogram hammer.

The second operation may be linked to the reference in the name of this Pavilion to the colour yellow, for this was the colour of the paint applied to the outside of the building about the beginning of this century, and, in the written answers given by the NPT, blamed for restricting the breathing of the stonework by trapping moisture which then caused the stone surface to blow in places. It is doubtful that a layer of paint applied years ago would actually destroy the stones. Rather it would be the paint which would be blown off the surface of the stones. However, even if the paint were the agent of destruction, it could have been removed without resort to a claw chisle which removes not only the paint but two to three millimetres of stone. It was tragic to witness the reshaping of the finely textured

surface of a scroll by this method with the result that it lost its curves and sense of line to become a roughly textured and angular parody. The patina that has evolved over a hundred and thirty years can never be reproduced, and once lost where is the essential historic character to be found? In fact some would argue that the yellow paint was as much part of the buildings history as anything else - the colour of the window frames or the painted ceilings found inside.

The third operation is the removal of any completely disintegrated or hollow stones and their replacement with made to measure precast blocks which having been fitted into place and plumbed are grouted up. Unhappily this last process could be done with greater care and attention as too much grout is poured in all at once. Consequently, the grout backs up and the excess spills out to cover the lower stone courses. If this spillage were to be hosed off straight away it would matter less. However it is left to dry so that when it is eventually removed it leaves a stain caused by the grout caught in the recently textured surface of the stones. This is unsightly and under proper and constant supervision should not be allowed to happen.

Despite meeting the NPT site architect and spending time on the scaffolding, questioning the masons about their techniques, materials and how precisely they know the extent of any cutting

back, at no time were drawings produced which might indicate what work was proposed.

Most of the windows are new. There are few originals left and although it was said that where possible the old wood was reused, there was little evidence of this which is surprising as the under faces of the window frames and sashes were originally inlaid with different woods and to copy them must have cost a considerable amount of money. The old and new inlays are simply identified. The old are well polished and smooth and the new are less polished and uneven.

This Assessment may appear to be particularly brutal, but sadly these are the facts.

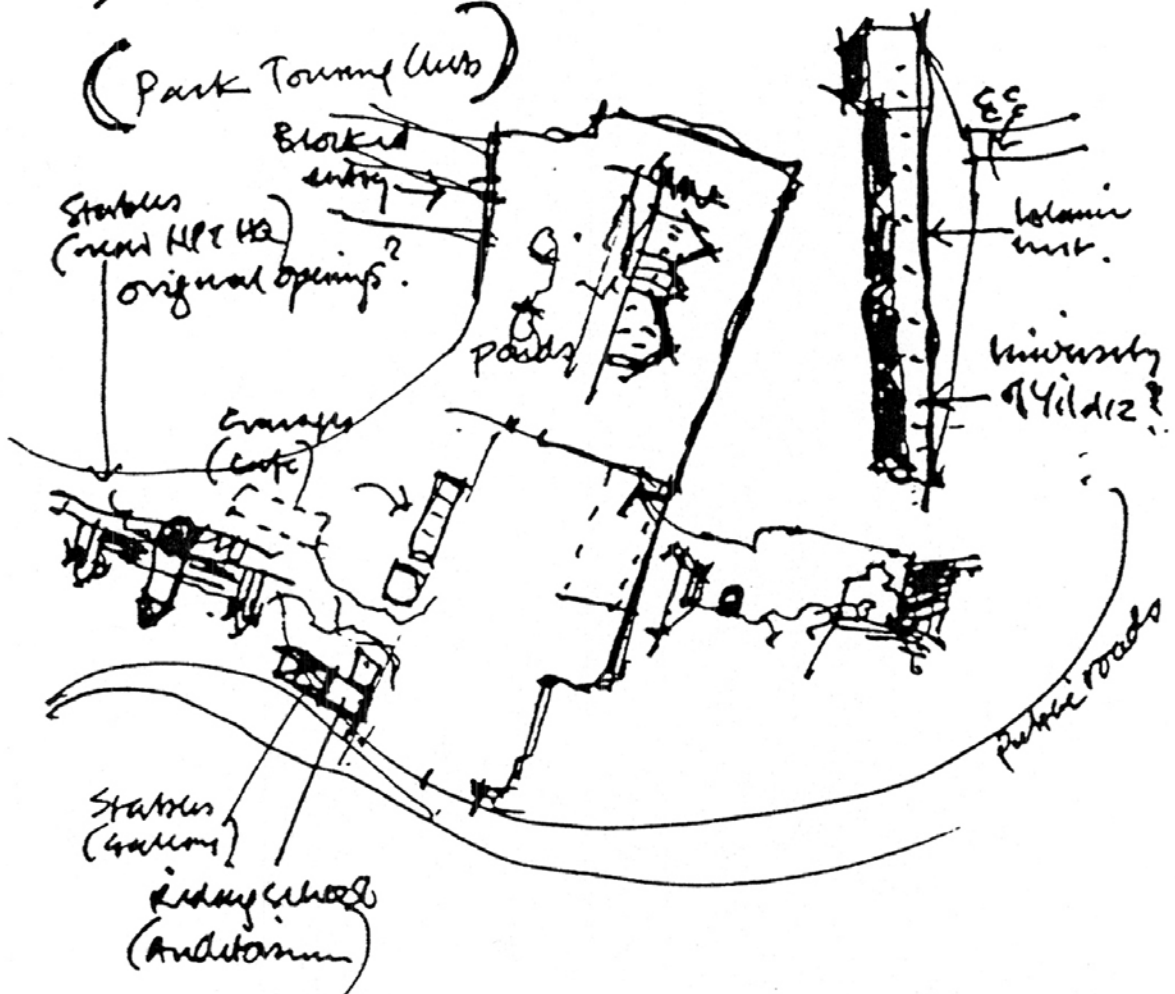
YILDIZ

The imperial estates of Yildiz covered one of the many hills in this part of north east Istanbul. Shortly after the accession of Abdul Hamid II (1876-1909) Yildiz became the fourth and final centre of the Ottoman Administration: the earlier centres being the Old Palace (Eski Sarayi), Topkapi and Dolmabahce. Situated at the crest of the hill was the Palace of Yildiz. Lower down on the eastern facing slope was the Imperial Guest house named on account of its appearance as the Sale (Chalet) Pavilion, and completed in two phases 1889 and 1898, the second phase being under the architect Raimond D'Aronco. On the same contour as the Sale, but to the north east is the Istabl-i Amire-i Ferhan, or Royal stables, also designed by D'Aronco. The main range has towers at either end and an amusing Art Nouveau entrance at the centre in the form of a large horseshoe which includes nails. The other stable buildings might be categorised as the 'Alpine' style, with brick quoins and decorated barge boards. Below these the ground falls steeply into a well wooded valley which surely was a fine place to ride and shoot. From their inception the Palace, the Sale, the Stables and the woods were seen as entities. Each is divided from the others by high stone walls, except along part of the southern boundary of the stables where there is a cliff.

In the Republican Period, the Yildiz estates have been divided up and given to a number of authorities. The Palace is used by the Istanbul Municipality as is City Museum, and by the Institute for

SALE/YILDIZ PALACE

(Park Touring Unit)



Islamic studies. Before 1984, when the Sale and the Stables became the responsibility of the NPT, the Sale was first a casino, before reverting to its original purpose as an official guest house. The Stables housed the army's vehicle maintenance workshops. The wooded valley was given to the Turkish Touring Club, who maintain it as a public park through which a road meanders to pass by imperial lodges converted into cafes and other facilities needed by the public.

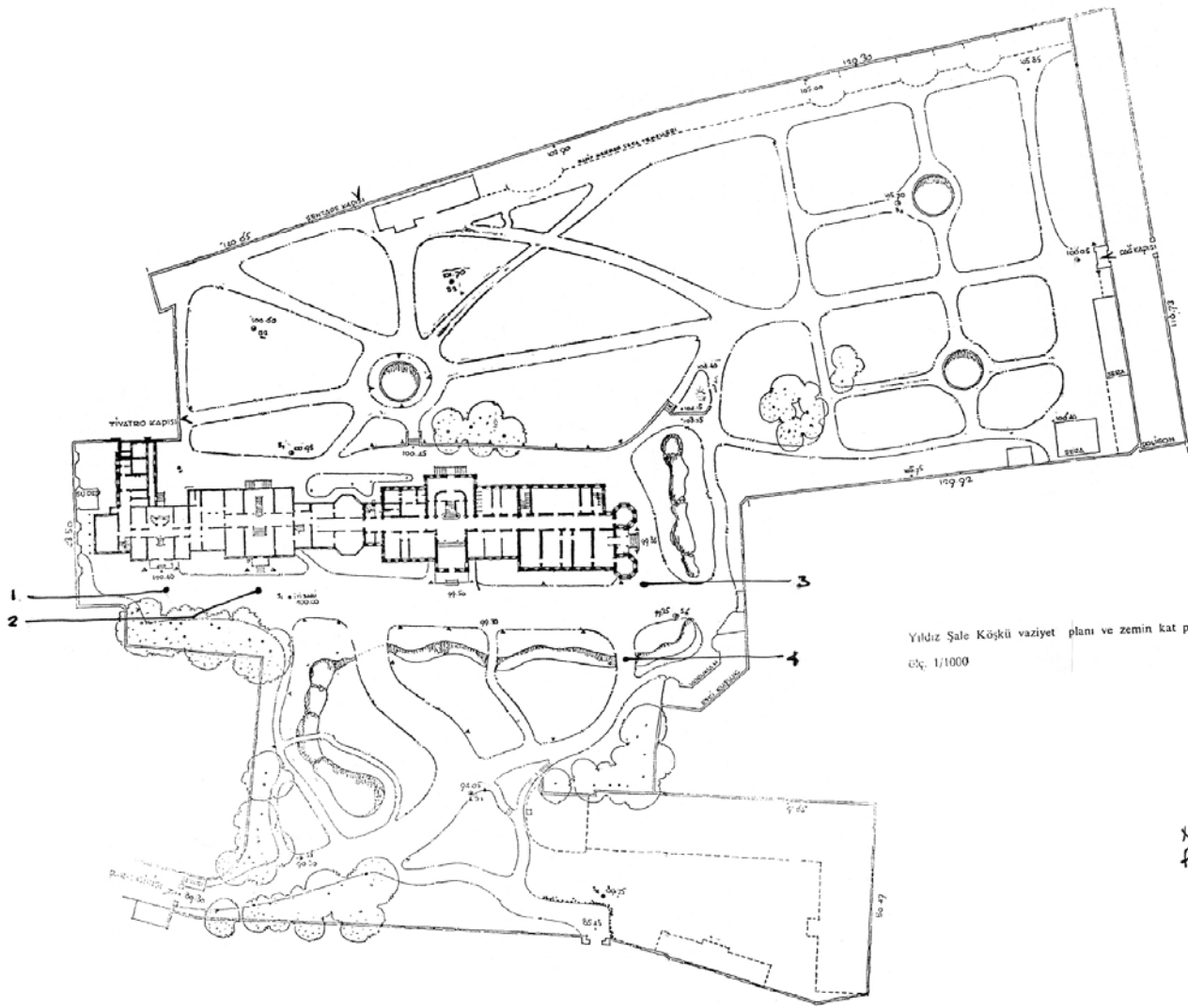
The plan of the NPT is to maintain the Sale as a museum showing it as a guest house and therefore making no significant changes to its fabric. On the other hand the Stables are being greatly modified. It is proposed that the administrative offices of the NPT along with its workshops presently at the Dolmabahce should be transferred to here. Additional workshops will be required for the use of international exchange programmes to be coordinated by the NPT and the Council for Europe. Also planned are multi-functional halls for exhibitions, conferences and general cultural activities.

The NPT have been able to rely not only on the original plans of the stables and many of the estate records belonging to the period of Abdul Hamid II, but they were able to refer to the many photographs taken on Abdul Hamid's orders showing the interiors and exteriors of the major Yildiz buildings, the gardens and

their glass houses. Paintings of the period also offer evidence for the gardens and pavilion, and one painting by F. Zonaro records the visit to Yildiz of the Kaiser Wilhelm and his wife. These archive materials have been found to be of greatest use in respect of the Stables, as the previous occupants, the army, knocked large doors through the walls of the various buildings to enable large trucks and other vehicles to enter and now the NPT is blocking them up and forming smaller window or door openings in their attempt to recreate the original exterior.

YILDIZ PALACE/SALE

Nos.on plan	Original function or name	Pre-restoration Function	New function	Opened to the public
1	Yildiz Palace Sale	Govt Guest House for visiting Heads of Government	Museum with rooms presented for viewing	1985
2	The Aviary		(Admin Offices)	Presently being restored
3	The Garden		Recreational area	1985
4	The Conservatories	Closed	(Conservatory & Cafeteria)	Presently being restored.
5	Domed Conservatory	Closed	(Conservatory)	Presently being restored
6	Conservatory with a grotto	Closed	(Conservatory)	Presently being restored
7	Small Conservatory	Closed	(Conservatory & Nursery)	No date offered
8	Ceremonial Gate	Closed	(Gate to Yildiz Garden for visitors)	1990



NPT
 PHOTOGRAPHS

YILDIZ PALACE/ISTABL-I AMIRE-I FERHAN BUILDINGS

Nos.on plan	Original function or name	Pre-restoration Function	New function	Opened to the public
1	?	The Military	Canteen for NPT staff	Presently being restored
2	?	The Military	Workshops	Presently occu- pied by another authority
3	Riding School & Stables	The Military Vehicle Maintenance	(Lecture Hall, Exhibition Hall, Auditorium	Presently being restored
3a	Stables	The Military Vehicle Maintenance	Technical Services	Presently being restored
4	Istabl-i Amire-i Ferhan	The Military Vehicle Maintenance	(TBMM Regional Directorate of National Palaces Headquarters)	About to be
5	Not applicable	Not applicable	Completely new construction for workshops	

ASSESSMENT

In the Sale, just as in previous assessments, it is difficult to identify precisely the areas of redecoration or indeed by whom the work was carried out. This is particularly so when considering the painted ceilings and their details. The one instance when work is instantly recognisable is the exterior of the Sale which has been recently repainted, but following the old colour scheme. In contrast, an immense amount of work has been done at the Stables, and consequently this assessment will concentrate on them.

Block No.1 on the Plan is being restored to become the canteen for the staff of the NPT offices and workshops once they have been moved up to Yildiz. It is interesting to compare a photograph taken during the building works showing the external renders removed with one of the finished building (photographs Y1 and Y9). At the northern end the windows are large rectangles in the early photographs (whereas in the later photographs they are reduced and arched), whilst on either side of the central gable with its arched entrance the rectangular windows are enlarged and become door ways into the canteen. From the earlier photograph it is difficult to make out if there is evidence for these enlarged openings. If there is, then this would suggest that the imperial coaches, dog carts and other horse drawn vehicles were garaged here. There is no argument about the legitimacy of the brick

quoins nor of the brick skirting to the central portions of this building. However, there can be argument over the treatment of the eaves: originally the tiles overshot the rhones or eaves gutters. Now, the guttering is concealed behind barge boards which have a moulded upper edge (best seen in photograph Y16). This is not in the spirit of the original building. The only explanation is that to conceal the gutters in this manner is a new version of the nineteenth century habit of concealing piano legs in order not to cause offence.

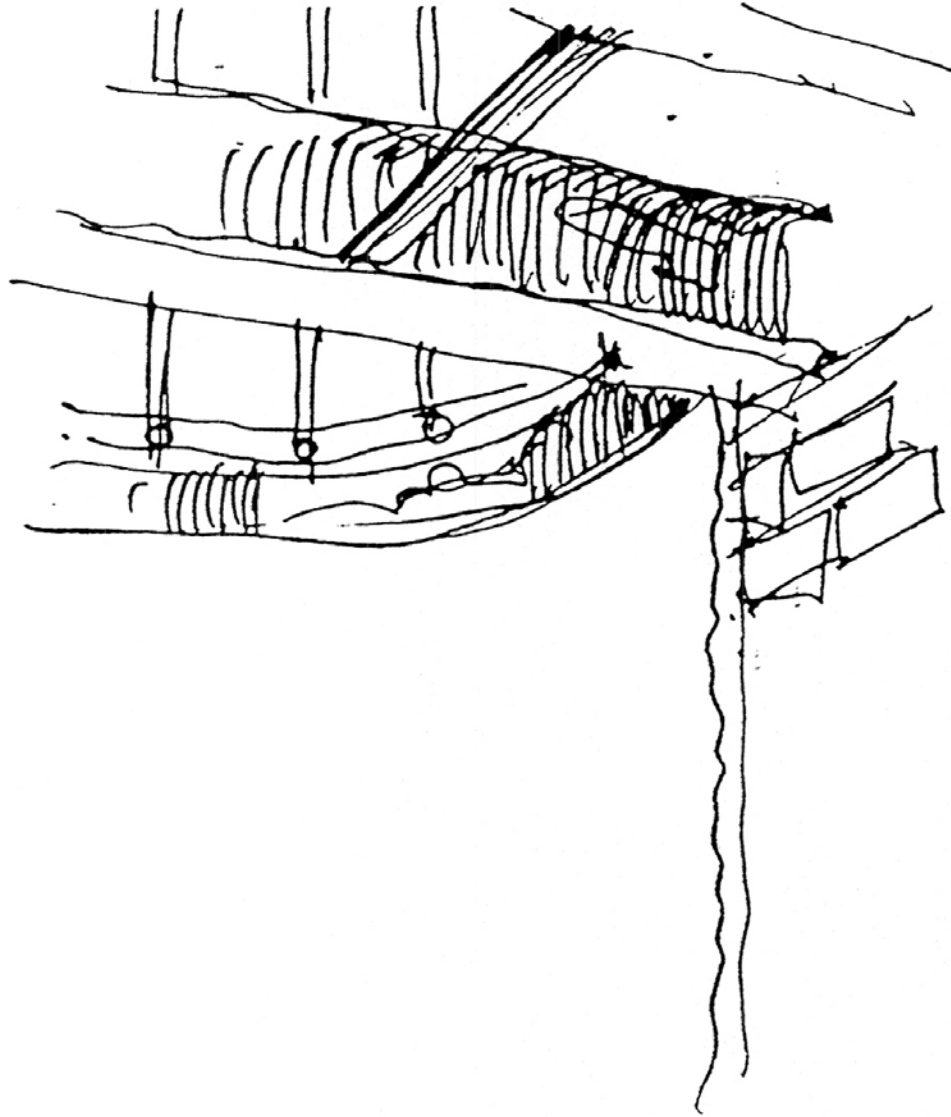
The modernising of the chimney stacks could have been resisted - a flat top against the new pitched type. This is no great change, but nevertheless a point which can be debated as the flat tops are part of the building's history. Sadly, none of the present tiles are original: all are new and so give no image or hint of age - a problem with all of the restored Stable buildings. It is even more sad for there are hundreds of tiles strewn in the wild grass nearby; admittedly many are broken, but they may not have been when they were taken off the roof and so could have been re-used.

Inside the northern end of Block No.1 there is a painted ceiling. Perhaps it is original but it is now impossible to judge because of the new paint (photograph Y7). The canteen area has marble floors and varnished timber skirtings, door facings and timber

lined ceilings which do not belie their modernity. This is acceptable, of course, but as all the other Stable buildings have exposed trussed roofs, did this not? Due to the sloping ground there is a basement which opens out to the east, and suspended above the stair to the basement is an authentic cart wheel modified to become a light fitting, which was pointed to in a jocular way as a reference to the earlier function of the Stables.

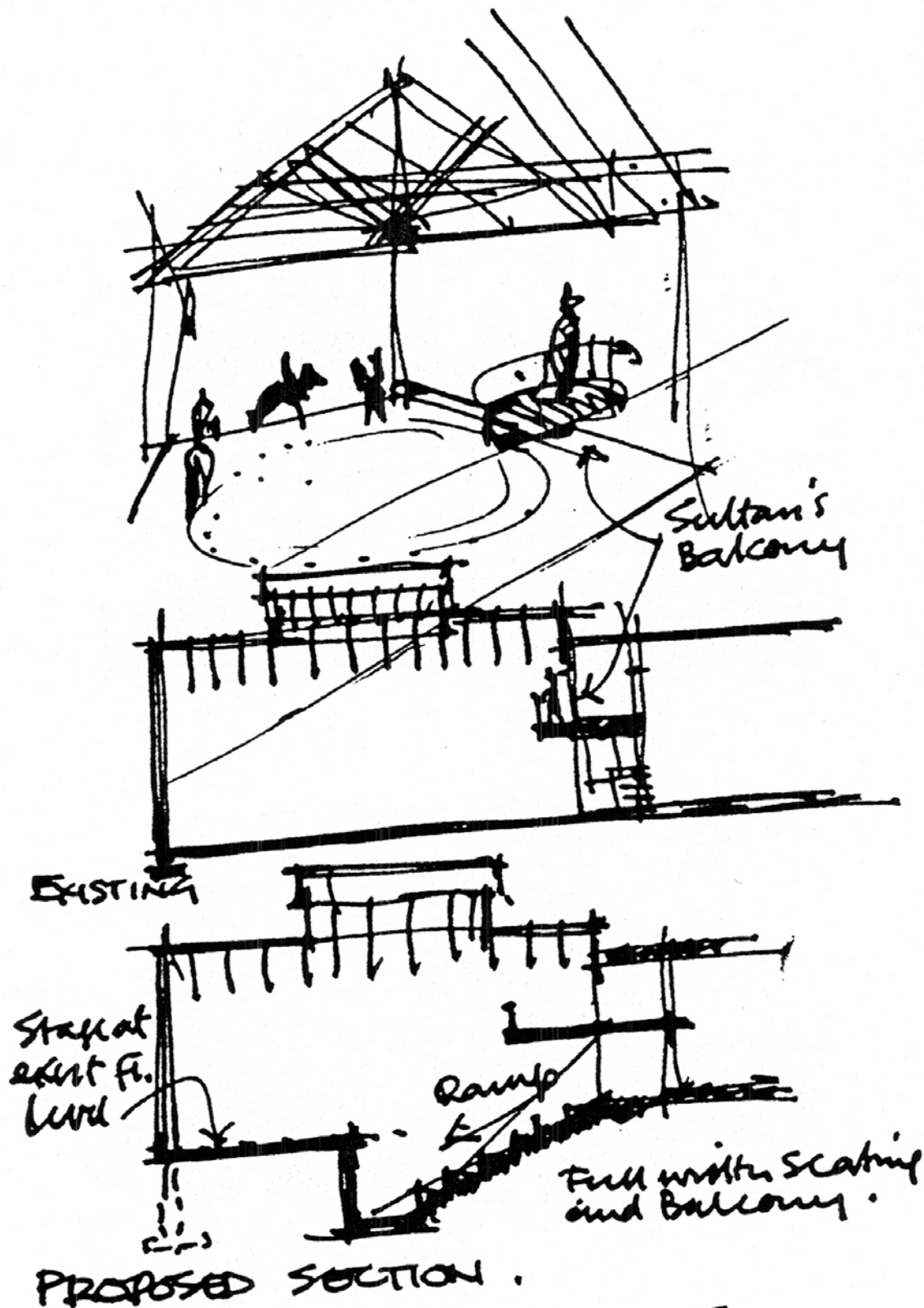
Block No. 2 was not visited for it is occupied by another authority, although it has been rebuilt under the direction of the NPT (Photograph Y25).

There are two parts to Block No.3. At its west end there is an arena used by the Imperial Court as a riding school or perhaps by the Ottoman cavalry displaying their expertise, deportment and precision to their sultan who might be seated in the simply railed balcony whose steel skeleton is still to be seen at the eastern end of the arena at first floor level. Soon, however, this balcony will vanish and a new balcony constructed in its stead. It will stretch the full width of the arena and project considerably further into the space than the existing one. Below it much of the floor of the arena will have been lowered to create ramped seating suitable for conferences. There is a temporary hitch in the excavations caused by a high water table:



balcony . protection to stairs 2

YILDIZ : STABLES

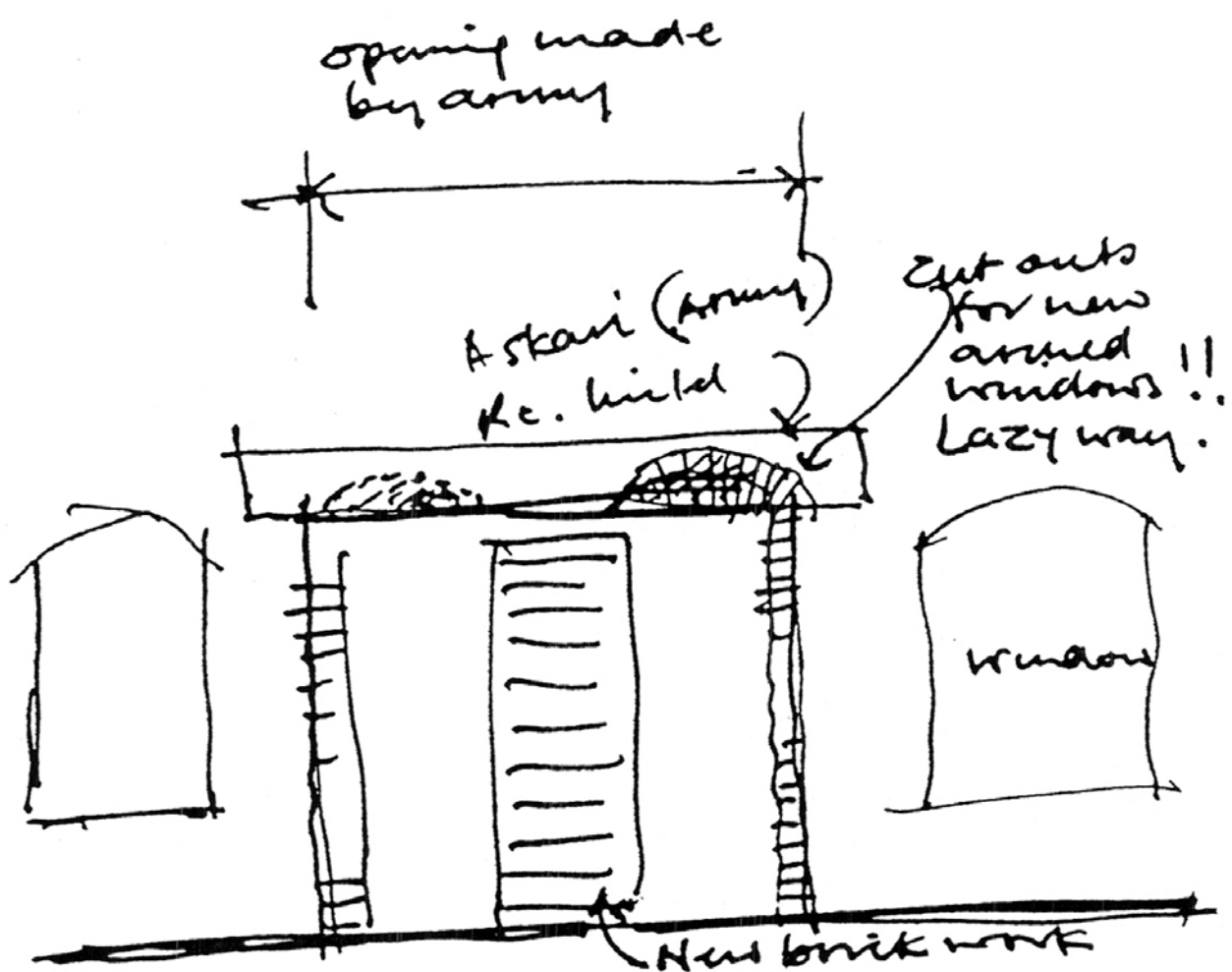


YILDIZ: RIDING ARENA TO THEATRE

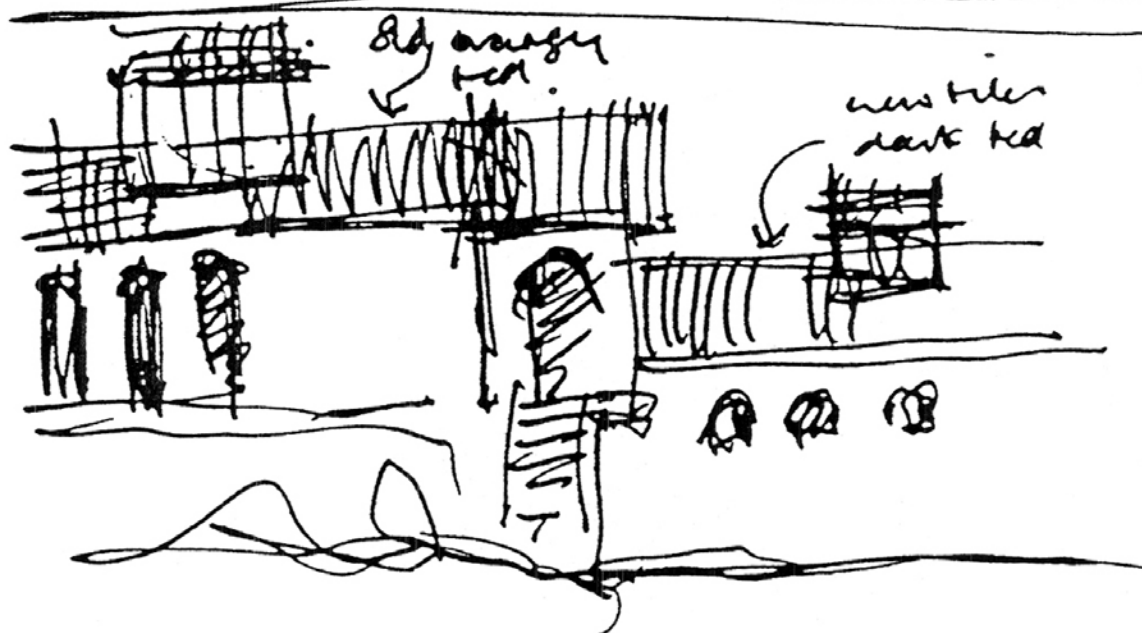
there is standing water half a metre down from the existing floor level which is also about the level of the existing foundations to the walls. Once the problem of the water can be overcome, the excavations will resume. The level of the proposed stage will remain at the existing floor level.

The arena has already been reroofed, and despite the reuse of old tiles they were so cleaned up that no vestiges of age remain. The only identifiable characteristic might be that they are an orange-red colour, whilst the new tiles are a slightly darker red. Again, the rhones which were previously exposed are concealed just as they were in Block No.1 (photograph Y16).

Internally the exposed timber rafters have been restored and it was said that as much of the old wood was reused as possible. It was argued, however, that as they had previously been painted by the army, the old and the new timbers had to be painted to match the old which meant a dark brown. In fact there is no difference between old and new: both were painted over (photograph Y18). The walls of the arena have been plastered long enough for there to be efflorescence and discolouration produced by rising damp. Around the edge of the arena a concrete plinth has been constructed right against the walls and despite enquiries no explanation was given either to the time that this concrete was placed nor to its purpose. One guess is that it was intended



YILDIZ : STABLES



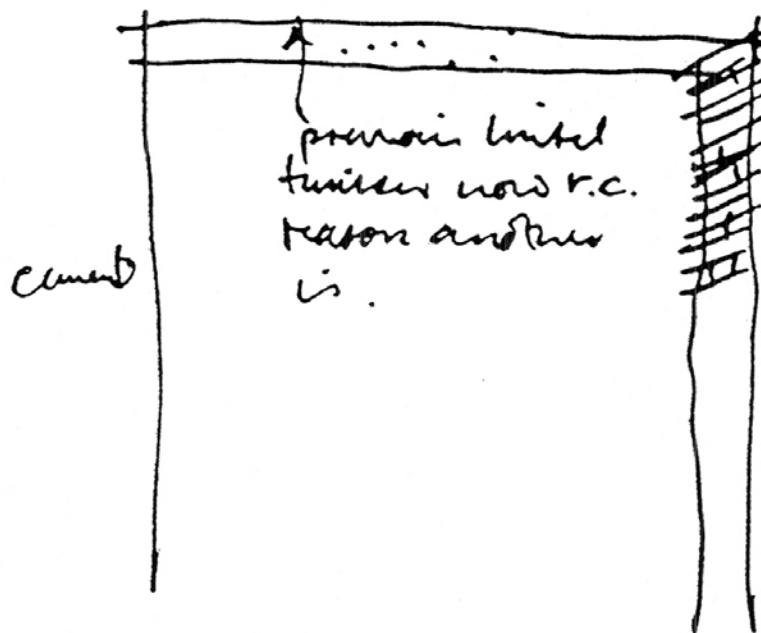
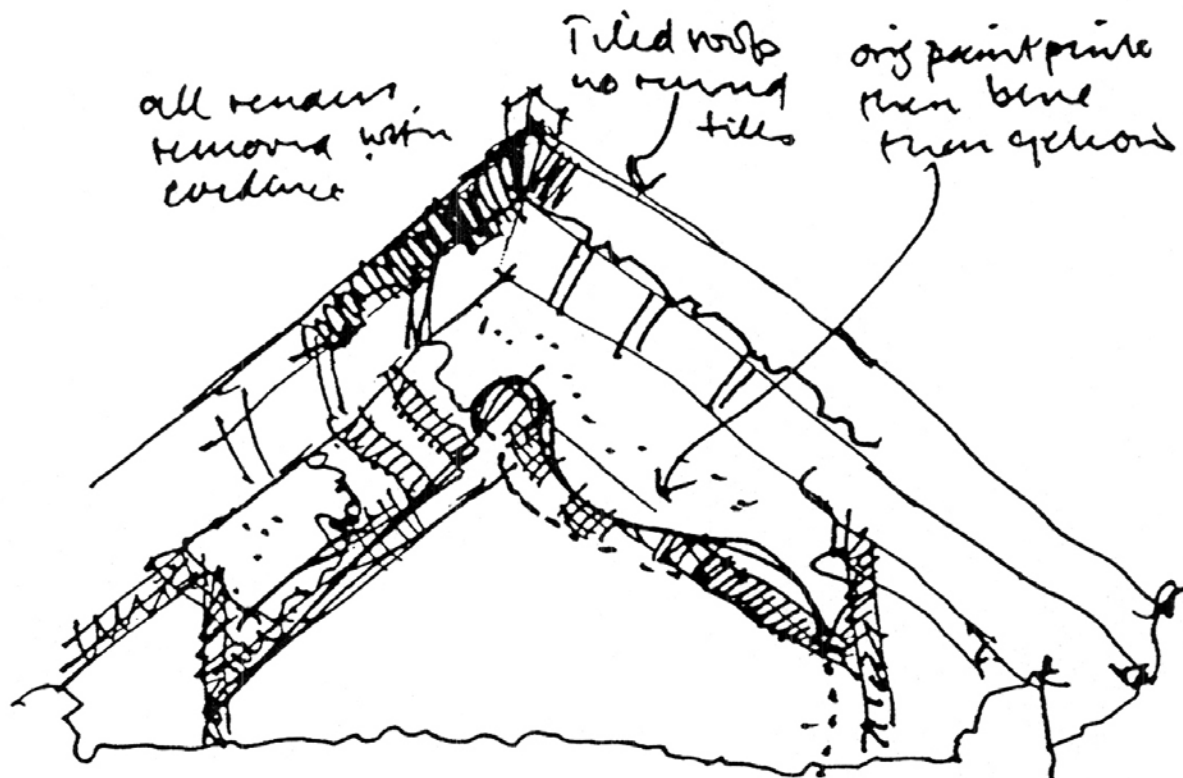
somehow to inhibit the rising damp and if this was the reason, it has certainly not succeeded.

From this description of the arena and of the recent works, it is apparent that some technical points were not given proper consideration. The sequence of operations might be questionable: to plaster the inner walls, to attempt damp proofing and to paint the roof timbers before embarking on the excavations would seem unusual, particularly in view of the likely need to underpin the structural walls to accommodate the lower floor levels associated with the ramping. It is certainly sensible to re-roof and make the structure weatherproof, this is a priority for any job, but the final plastering and painting generally comes later in a building programme.

The foregoing description raises a more important issue than the ideal sequence of building operations. It raises the question of what is an appropriate change of use in the context of conservation. Basically why have another gallery or exhibition or conference hall? Or why introduce offices? Were there no other purposes considered? There are already sufficient facilities for exhibitions and conferences in Istanbul - the NPT have quite an array themselves. Was it never suggested that the stables be revived as stables? When this was asked there was a non-committal rather jocular answer. But this is a serious

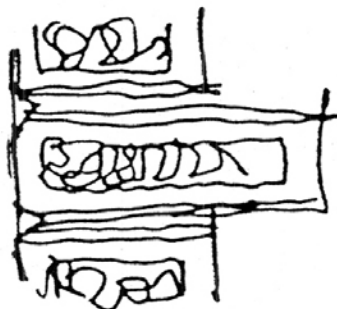
question. The function would be perfect. There are two or three expensive riding schools in Istanbul at Yildiz the costs of riding could be subsidised by the state and these buildings would then in all senses become the property of the people. The arena was meant for dressage and parades of horses, not a ramped conference centre. Further there are the surrounding woods which are perfect for riding, and in fact it is planned that an old arched gateway will be unblocked to allow easy access between the park, the Sale and the Stables.

Turning now to Block No.3a, beginning at its small centrally placed door set under its own gable (photographs Y2 and Y15), it can be seen from early photographs that there is a rectangular doorway. Over this is a tiled canopy supported by framed timber brackets and above this there is an original window filling most of the space in this gable. At the corners of this projecting gable there were brick quoins. During the recent works after all the roof tiles had been removed and then replaced along with the addition of central lanterns, all the brickwork supporting this projecting gable was removed and a temporary timber prop was erected to support the new roof and gable end. Following these operations the supporting brickwork has been rebuilt and rendered in cement, but without quoins (they may yet be added) and with a reinforced concrete lintel over the doorway instead of either the original timber, or at least a new timber lintel. Over this is a



YILDIZ: STAIRS

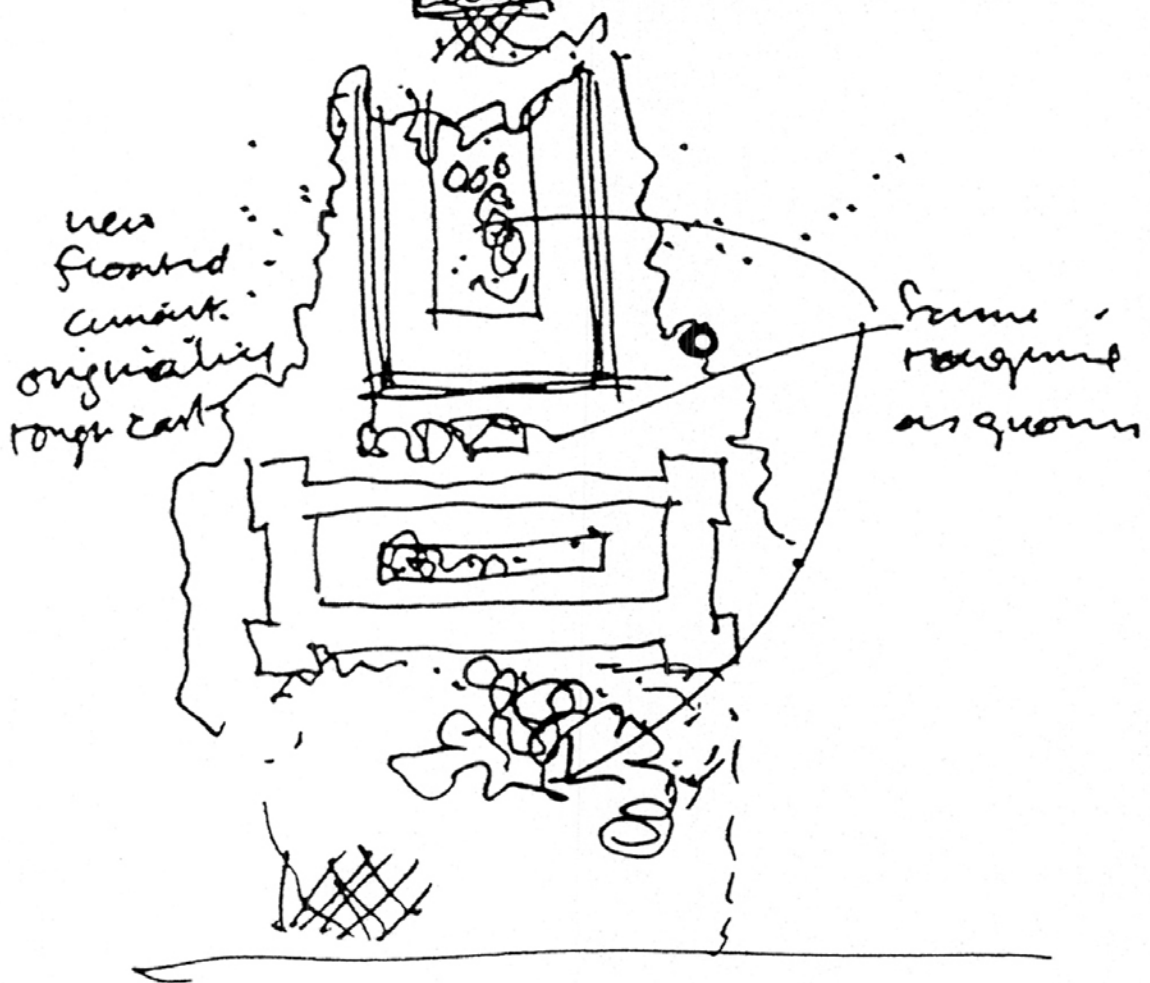
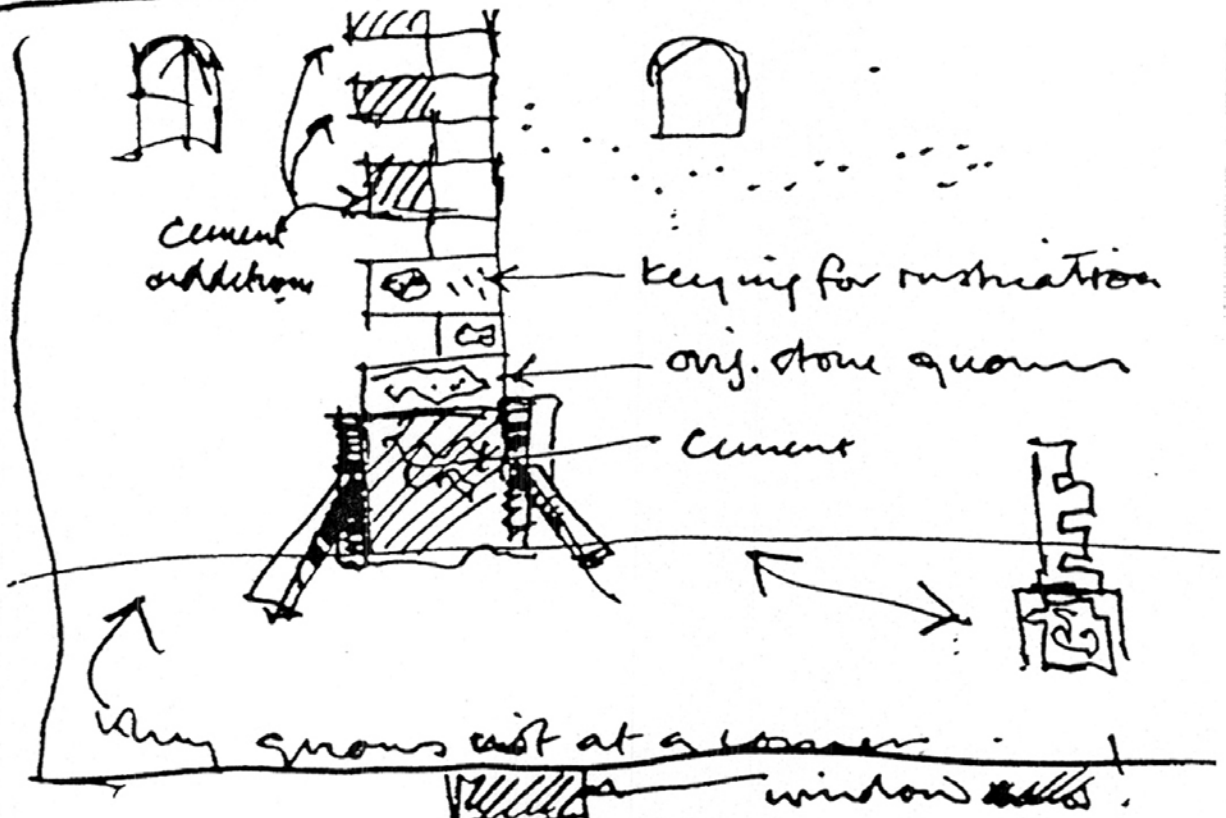
Rusticated quoins
1st red
2nd yellow
3rd black



hole vaguely resembling its original ogival shape and some old timber framing sitting upon the concrete lintel. There are also a few of the original timber laths remaining and to which portions of the original renders adhere. These renders tell something of the building's history for they have been painted: first they were pink, then blue and eventually yellow. Unfortunately they will follow the way of all of the other renders at the Stables and will be destroyed taking their evidence with them.

Staying with old renders and their under-valued contribution to this building, at the north west corner where the quoins have drafted margins and centres with an applied rough finish, the evidence is that they were first red, then yellow and finally black. Therefore it is possible that originally the building had pink walls and red quoins. Unfortunately, such details may have been noticed by the labourers but not noted by the architects and engineers. There were no drawings in the site office that even attempted to record such details.

On the south elevation of Block No.3a, original quoins are observed forming a pseudo corner, meaning that despite the wall planes on each side of the quoins being in line with each other, there is no additional visible evidence to suggest there had been an actual corner here. The stretchers or long quoins which have

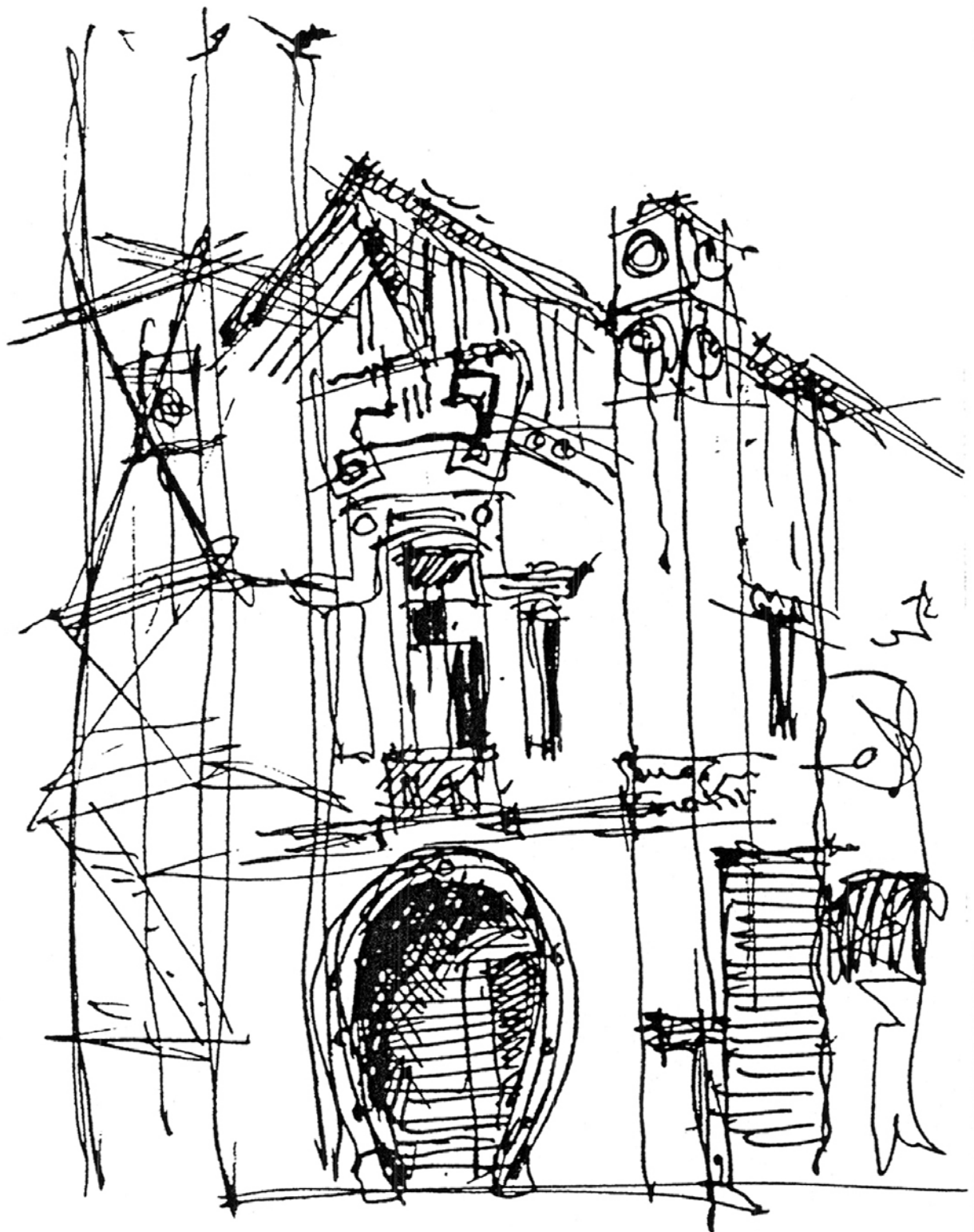


YILDIZ : STAIRS

been broken are being extended using cement and this should be followed by an applied rough finish, just as on one of the lower and original quoins, where much of the rough finish has come off to reveal the keying or small pits made in the under surface.

At the eastern end of the south elevation there is an area of the original render in which there are decorative panels in applied renders and associated with them is the same rough finish previously seen on the quoins. However, here it is also seen covering the general wall surfaces. The new wall surfaces are without exception floated or polished cement renders - quite the reverse of the originals.

Restoration work has not begun at Block No.4, but as it is architecturally and visually the most interesting, it can only be wished that any future rebuilding works will be of a higher quality than elsewhere.



YILDIZ : HORSESHOE DOORWAY
TO STABLES

CONCLUSION

The work of the NPT is important for it has successfully opened up to the public fine palaces with sumptuous interiors clearly expressing the grandeur and splendour that surrounded the last days of the Ottoman Empire. It has been important also in that the NPT have saved the archival documents stored in the Dolmabahce. For the future, they have plans to extend some of the existing palaces by regaining other parts of their original complexes which are for the moment in the hands of other authorities. Also they have plans to increase the number of palaces and imperial properties in their care. Through the films and publications they are influencing other organisations throughout Turkey and providing assistance when this is requested.

At the helm is Professor Metin Sozun. It is his drive, his unbounded energy and his contacts made during a full and varied professional life that provide the force behind the NPT. Without him the NPT might have been conceived, but certainly it would not have been established.

If the above is sufficient for an Award or Commendation, that is good, but another title should be found - the National Palaces Conservation is misleading.

IV. A letter to Reha Gunay, Photographer

The following was written to Reha Gunay to explain which photographs might be taken by him since he had spent some time out of Istanbul and we had been unable to meet on the final day of this Review.

ADDITIONS TO THE LIST OF PHOTOGRAPHS

Dolmabahce

1. Photograph Gallery - flooring general shot
- a detail showing old and new

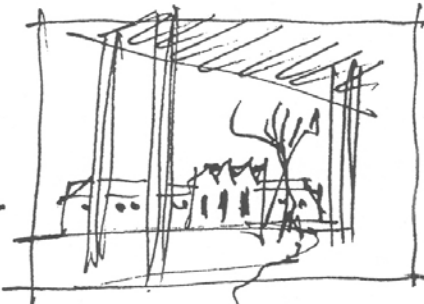
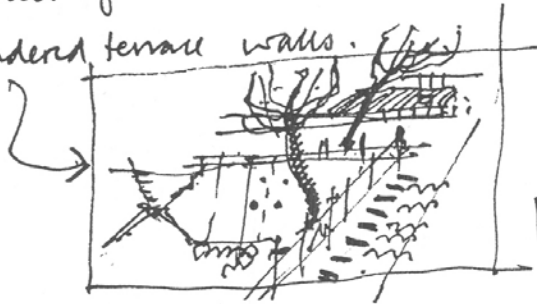
2. Sultan's room with wild birds and animals - show condition



Is SULTAN'S ROOM & STAIRS

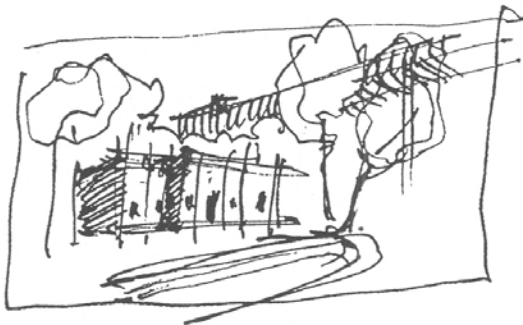
Buyukmaji Palace

1. Looking down from suspension bridge.
2. Entry to Tunnel
3. Details of vault tiles broken with removal of plaster
4. Rendered terrace walls. (Ex)

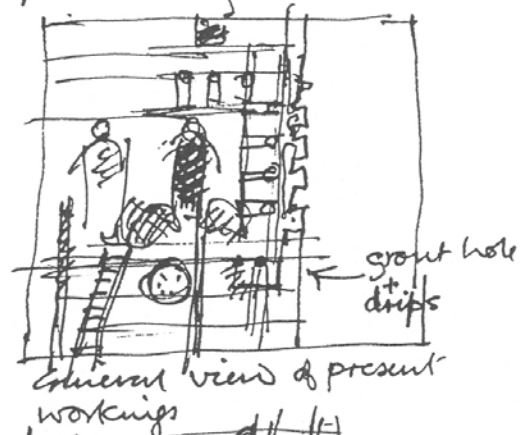


5. Statues under bridge

6



7.



8. From Harbin garden back towards bridge



8



Details of cutting back and resurfacing of original details where there can be the remains of paint/plaster

Ihlamur Pavilions

1+2 General setting of both pavilions

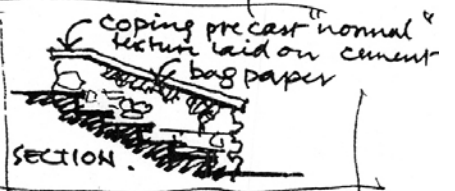


Precast slabs
columns and
balcony.



4. Masonry details as you
see fit — good + bad

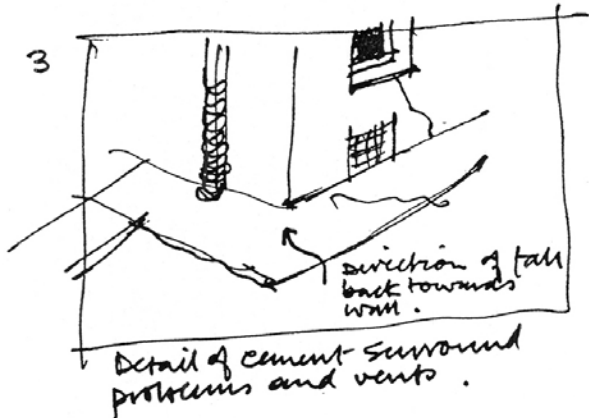
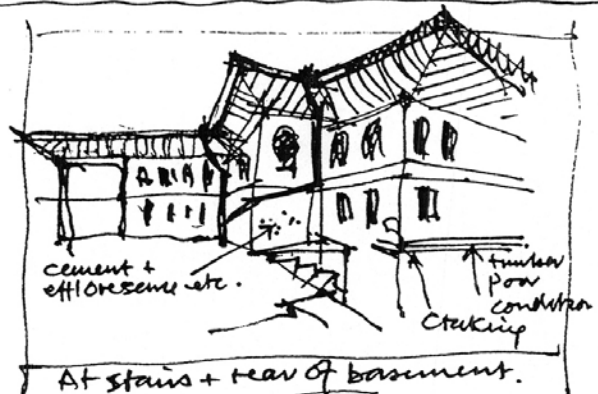
5 Stair beside
car gate



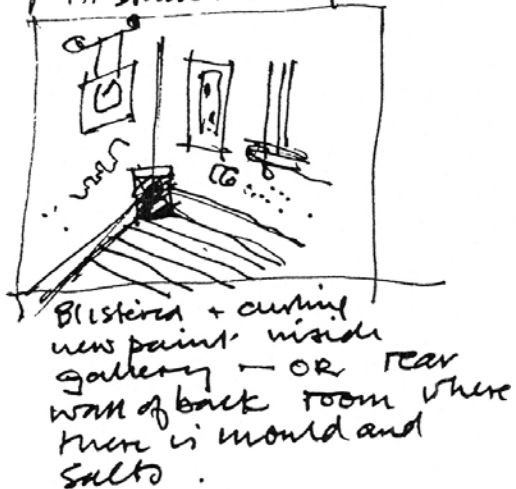
Aynalikavak



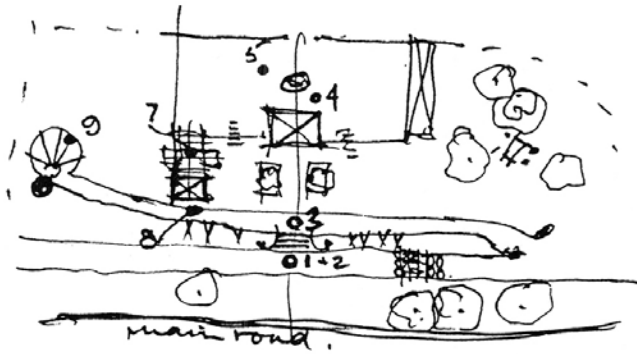
2.



4

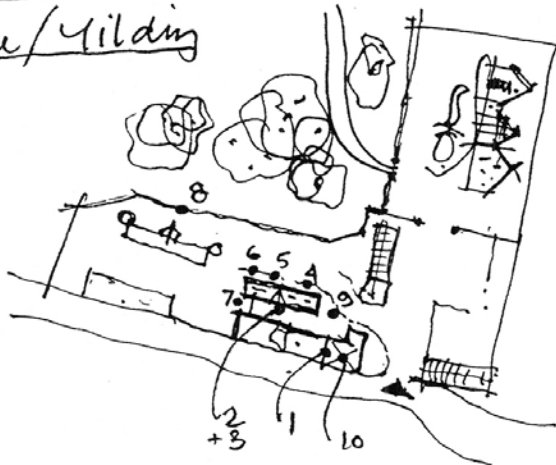


5. Sofa looking out to Garden.
6. Composition room (to outside?)

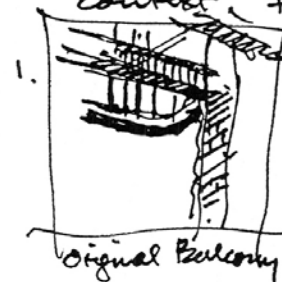


1. New stair on Entrance axis
2. Detail showing tooling and other details.
3. Formal gardens to main building.
4. Rear of building with flaking paintwork + pond.
5. Glass house an external + tea room
6. " " " internal from tea room.
7. main building from on top of roof of green house
8. Entrance front of tea room.
9. Kiok with circular area in front of it.
10. Interior of kiok / or other view or detail

Sale / Yilding



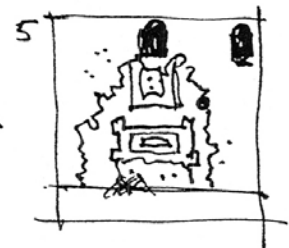
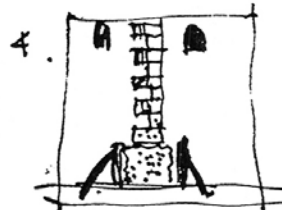
* Appropriate general views to show stable blocks in context.



Original Building.



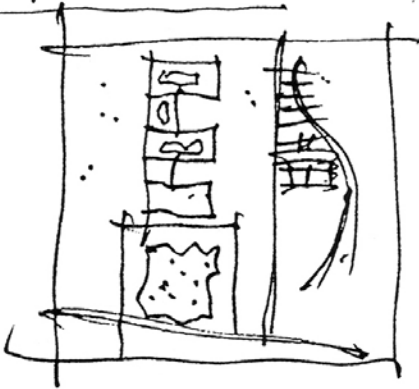
3 DETAILS OF ORIGINAL RENDER WITH COLOURS.



Sale/Yildiz (cont)

-128-

6.

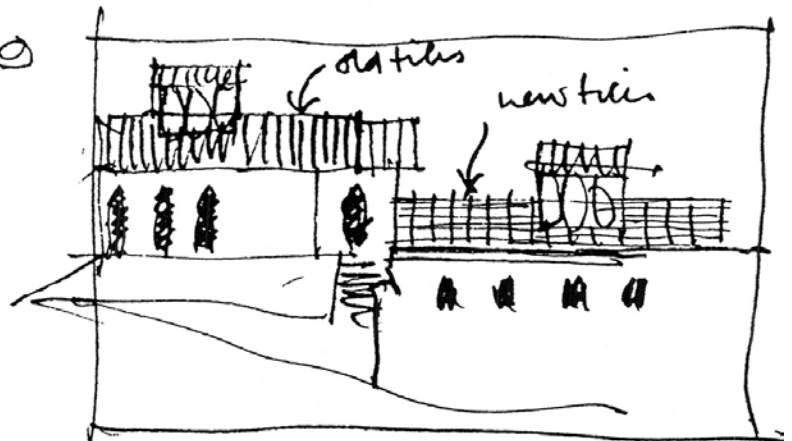


7. Polishing ~~new~~ new render

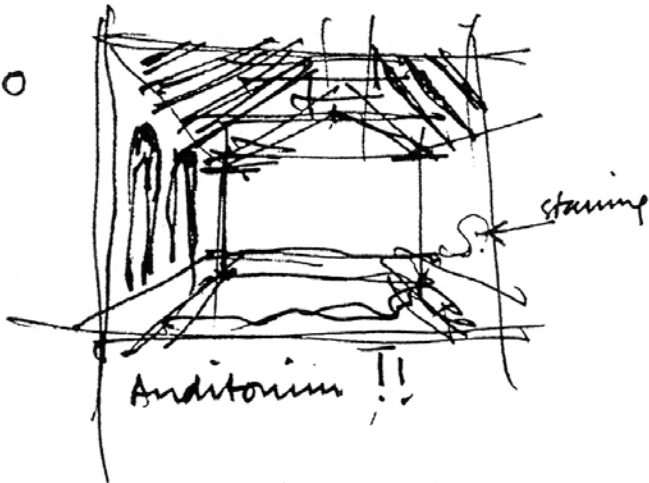
8.



9



10



V. NPT Personnel Requirements 1988

Ü N V A N I	AİEDİ	
Mimar- Mühendis	3	ARCHITECT/ENGINEER
Teknik Ressam	3	TECHNICAL DESIGNER
Puantör	4	TIME KEEPER
İnşaat Teknisyeni	1	ENGINEERING TECHNICIAN
Kalfa	2	GENERAL FOREMAN
Taşçı Ustabaşı	2	MASTER STONE MASON
Motif Taşçı Ustası	24	MASTER STONE CARVER
Düz Taşçı Ustası	10	MASON
Tarakçı-Cürütmeci	10	MASONS REPLACING STONES IN WALLS
Taşçı Kalıpcı	2	PRECASTER
İnşaat Ustası	25	CONCRETER (SKILLED)
Sıvacı Ustası	14	PLASTERER (")
Boyacı Ustası	28	PAINTER (")
Marangoz Ustabaşı	2	MASTER CARPENTER
Marangoz Ustası	28	CARPENTER (SKILLED)
Oymacı Ustası	1	WOOD CARVER (")
Ahşap Tornacı Ustası	1	WOOD TURNER (")
İskeletçi	1	FURNITURE MAKER
Mobilya Cilacısı	3	FURNITURE POLISHER
Sih.Tes.Ustabaşı	1	MASTER OF DRAINAGE
Sih.Tesisat Ustası	6	DRAINAGE (SKILLED)
Demirci Ustası	12	BLACKSMITH (")
Tenekeci Ustası	4	LEADWORKER (")
Elektrik Ustası	15	ELECTRICIAN (")
Camcı	1	GLASS WORKER
Terzi-Perde ci	2	UPHOLSTERER
Fotoğrafçı	1	PHOTOGRAPHER
Oto Tamircisi	1	CAR MECHANIC
Şoför	8	DRIVER
Kalemkar Ustabaşı	4	MASTER DECORATIVE PAINTER
Kalemkar	15	DECORATIVE PAINTER
Alçı Kalıpcı	2	STUCCO
İkmal Sorumlusu	2	MATERIALS PORTER
İskele ci	6	SCAFFOLDER
Düz İşçi	260	WORKMEN (UNSKILLED)

TOPLAM: 503

+ 60 STUDENTS IN TRAINING AS PART
OF RESTORATION PROGRAMME.