Documentation Report on Decorative Wall Painting & Color System in Etz Chaim Synagogue in Izmir

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Introduction:

During September, a team of five conservation experts from the Tchelet Studio, along with conservation architect Naor Mimar, visited the synagogue compound located in the old city of Izmir. Of the 10 synagogues in the Kemeraltı market area, we visited the following six: Etz Chaim, Hevra, Portugal, Siniora, Shalom and Bikur Holim.

Purpose of the visit:

Documenting the wall paintings, decorations and color patterns in “Etz Chaim” Synagogue, which is among the oldest existing synagogues in the city, in order to provide information that will contribute to the preservation of the building.

Making a preliminary survey of the other synagogues in the compound, in order to evaluate to what extent they have been preserved, and to form an assessment about each synagogue (Section 2).

Contributing to the efforts to determine the order of priority regarding the treatment of the buildings, to enable documenting and saving as many synagogues as possible.

Structure of the Report:

The report is divided into two major sections:

Section 1 begins with main findings and recommendations followed by a detailed survey of different places in the Etz Chaim Synagogue, arranged according to their order of importance.

Section 2 is divided into subsections, each briefly summarizing the recommendations for further work in the other synagogues.

Working method:

Selective uncovering of layers of paint as well as wood and steel details by manual and mechanical means.

Uncovering by means of solvents and compresses (used partially due to limited selection of materials in the field).

Taking selective samples on the site for analyzing the layers of paint.

Digital photography.

Copying and sketching the wall paintings on slides.

Comparison of layers of paint to color cards (some on site and some on samples at the studio) without using optical or mechanical aids.

Collecting written data and creating computerized illustrations in order to explain the findings.

Participated in the documentation:

Yaron Haviv, Tania Samimova, Ben Buchenbacher, Yossi Gabriel, Eli Shaltiel and Shay Farkash.
Chapter 1.1. Introduction, Summary of the Findings

Introduction - “Etz Chaim” Synagogue

“Etz Chaim” Synagogue is considered the oldest of its kind in Izmir; it may already have existed in the 16th century as the synagogue serving the Romaniote community before Jews expelled from Spain settled there. It is located by Hevra Synagogue, in an alley from the “Havra Sokağı” (the street of the synagogues). The synagogue has undergone many changes and suffered at least two great fires. The building as it appears today was built after 1851.*

We were unable to date the findings during the documentation work on the wall paintings and color patterns in the building because historical architectural documentation was unavailable. It might be possible to date some of the findings by cross-checking with the documentation data collected on the building.

*According to the documentation card on the site

Summary of the Findings

We revealed in the inner walls of the synagogue several decorative layers of paint that included paintings and colored surfaces. A large part of the findings are well preserved, in a way that will make it possible to do conservation work on them. We found original layers of paint on wooden details furnishing the interior of the synagogue. The number of paint layers and stylistic differences between the items indicate that various time periods are combined on the wooden items. Some questions have been left open and demand further consideration in the future: color composition of the building’s exterior, color composition of the lower synagogue and the shops on the same floor (more documentation is needed due to the problems of access and scheduling that we encountered on the site), and documentation of the square wooden relief on the ceiling of the main hall.

In terms of engineering, the building as a whole suffers from structural issues and is in need of supportive construction in many places. At some locations, temporary wooden supports have been installed, which made the paint on the wall difficult to access and uncover. Some parts of the wooden structure and plaster are in danger of falling.

During our work in the building, we didn’t find any evidence of leakage, despite the rainy weather. However, we did observe previous damage from rain and dampness.

A selection of illustrations from the findings of the report:
2. Conclusions and Recommendations

Conclusions

Decorative layers of paint and the wall murals lie on top of one another. Our guess regarding the date of the murals is that early layers of paint on the wall are probably from late 19th century. Our assumption is based on the painting style which integrated the stencil technique with freehand painting of delicate light colored motifs, a style widely used in wall paintings from late 19th century. Later layers of paint seen today in the main halls were probably made during the 90’s. The dates written on the donors plaques at the entrance hall support this assumption.

The wall murals we found on the first layers are largely composed of stencil work (molds). We found in some of the other synagogues decorative paintings similar in technique but with different features and occasionally a different style as well (although some details had a similar style and were probably made by the same artists or craftsmen). In Appendix A at the end of this report, we added some examples of similar paintings that we know from periodical catalogs in other places. Some parts of the building seem to have gone through architectural changes in terms of organization of space, while color surfaces and paintings in different places of the building were matched accordingly. Some examples:

- The historical patio wall was integrated in the building’s interior.
- The difference in color and plaster on the columns of the main bimah (elevated prayer platform) shows the height of the original bimah.
- Different or missing color layers on the wooden wall shared by the main hall, bet midrash and the ezrat nashim suggest that changes have been made to the wooden coating.
- The ceiling of the main hall has floral paintings identical in style and color to the floral paintings in nearby synagogues: “Siniora” and “Bikur Holim”.

Recommendations

Conservation work should be planned and done simultaneously with physical and structural stabilization of the building and the restoration of plaster, in order to prevent any contradiction between the works or any harm to the process. If the walls are being repaired before the work on the wall murals, sections out in the open should be covered to protect them from possible damage from outside, and prevent accumulation of bacteria as well as biological hazards from inside. Layers of paintings should be carefully uncovered in places where they have been well preserved. Uncovering should be done by means of compresses with designated materials. This is meant to preserve the paintings that are already known, as well as reveal the sections that have yet to be understood or discovered.

Salt absorption and restoration should be done in places where plaster is damaged. It is recommended to complete the missing details of the paintings, in order to present the full beauty of the wall murals. If the intention is to remove the plaster from the interior walls, the Straffo technique should be considered for detaching the paintings and returning them to the walls when the work is over. The option to detach paintings should be considered when decorative layers from different periods are being separated (if there are good quality layers one on top of the other). In addition, we would like to recommend that the Straffo technique be used on the western wall which is to undergo massive structural restoration.

Uncovering work should be done on all the paintings on the ceiling of the main bimah. Paint peeling off from the relief on the bimah ceiling should be repaired and cleaning the paint around the floral paintings should be considered. After cleaning and stabilizing its condition, detaching the layer of floral paintings could be possible, in order to reveal the early layer of paintings (this work is extremely important because of the assumption that the paintings on this surface are from a very early period of time).

The strip of wood above the benches in the main hall should be uncovered in order to map the seating numbers and discover additional scriptures it might have. There are marble donor plaques at the entrance hall, along with scriptures with wooden frames above the entrance door and the door into the main hall. Conservation work (cleaning and adding the missing details) on the wooden scriptures is recommended, as well as renewing the paint of the letters on the marble plaques, where necessary. We recommend doing full fledged uncovering work on the red “terrazzo” style dado by the stairs leading to the entrance hall.

Conservation work should be done on the painting of brick tiles on the historical patio wall (outside the ezrat nashim - women’s section). If some sections of the wall will have to be rebuilt, it is recommended that the original section be detached and returned after work is completed.

Supplementary documentation should be done on the color composition of the building’s front facade. Supplementary documentation should be done on the color composition of the basement floor (lower synagogue) and the shops area, after all the later additions to the building are removed and the building’s infrastructure is stabilized. Working materials and techniques should be suitable to the original, the composition of the original plaster must be taken into account in the planning stage and during actual work which has to be done in cooperation with a conservation specialist with experience in the field.
3. The Distribution of Space in the Building

The building as it appears today is divided into three floors and four main spaces.

**Lower floor:**
- **Lower synagogue**: A large hall with a relatively low ceiling. The hall, which in the past was divided into two sections, has a door to the backyard and several windows and openings that were sealed.
- Three shops facing the street (were not examined).
- Entrance to the basement floor (was the inner patio in the past).

**Middle floor:**
- **Main hall**: A large square shaped prayer hall with a high ceiling. In its center there is a ceiling supported by columns (was the bimah in the past).
- Built inside the eastern wall, we find the Holy Ark and the genizah chest (archive for old prayer books) with an adjacent platform.
- **Bet midrash**: A study hall separated from the main hall with a wooden wall. There is a cabinet of holy books built inside the eastern wall.
- **Inner patio**: Today this is unused space covered from above with a tile roof.
- **Entrance hall**: A staircase leading from the street into the synagogue.

**Upper floor:**
- **Ezrat nashim (women's section)**: The space above the bet midrash which is accessed by a staircase from the middle floor.
- At the bottom of the staircase, there is a door which was apparently used as a separate entrance for women.
- **Inner patio**: Today it is the “missing” space at the corner of the building, above the tile roof.
3. Main hall

The entrance to this hall is from bet midrash. The flooring of the square shaped hall is made from old marble tiles (except the bimah which is paved with terrazzo tiles). At the center stands an impressive bimah with four plastered columns and a colorful wooden relief on its ceiling. There are wooden benches attached to the wall on all sides. At the center of the eastern wall stands a large wooden platform leading to the Holy Ark, with a central staircase as well as two additional staircases on the side from north and south. The platform features wooden columns and wood carvings. There are three wall cabinets in the wall coated with wood. The middle cabinet is covered from above with a wooden roof with columns. The walls to the north, west and east that face the outside are built from stone and plaster. The southern wall is entirely made of construction wood and cladding. All the windows in the hall had steel bars except the observation windows from ezrat nashim, which apparently had wooden bars (similar to Bikur Holim Synagogue). The ceiling is covered with wood like the other rooms in the synagogue, and to the south of the platform there is square shaped wooden decoration, similar to the one in the lower synagogue. A tiled square decoration can be seen under it, on the floor.

The Findings:

We found evidence of three layers of decorative paint on the walls to the north, west and east, divided into surfaces in various colors:

- On the first layer of paint, we found wall murals that integrated the stencil technique with freehand painting of geometric and botanical motifs. The paintings surround the openings and the Holy Ark. Under this composition, apparently there were marble-effect paintings on panels behind the benches.
- On the second layer of paint, we observed wall murals painted in wallpaper style all through the walls, framed with stencil paintings of “borders” with botanical motifs (different from one another) on the upper and lower parts of the walls. Apparently, under this color pattern there used to be marble-effect paintings on panels behind the benches (the outline of the panels was not analyzed).
- On the third layer, we revealed a pattern of stripes that surrounds the wall openings. Under this pattern, paintings of marble-effect panels could be seen behind the benches. We found several layers of paint on the wood coating of the south wall. The layers of paint had different color patterns from the rest of the walls. It seems the number of layers is similar to that of the bet midrash walls, located on the other side of the south wall.
- On the columns of the central bimah, we observed two types of plaster that changed at the same point on all the columns. Also noticeable is that the floor tiling under all the surface inside the columns has been changed. This apparently indicates that the central wooden bimah was removed at some stage and the section of the columns that remained was plastered up the height of the wooden cladding.
- On the upper part of the bimah columns, we found several original layers, including at least two layers of marble-like paintings.
- On the ceiling of the bimah, we discovered several decorative layers of paint, composed of color surfaces and wall murals located on the inner and outer sides of the ceiling:
  - On the first layer we found wall murals done in stencil technique mixed with freehand painting of botanical motifs. The paintings are different on the inner and outside's.
  - On the second layer, we found color surfaces separated by lines.
  - On the third layer, we found paintings of borders done in stencil technique using geometrical motifs. The paintings are different on the inner and outer sides.
  - On the spiral carvings (volute) on the sides of the bimah ceiling, we found several layers of paint including marble-effect and gold color.
  - On the bimah ceiling itself, we observed three decorative layers of paint on the square shaped wooden relief.

On the first layer, we found evidence of a painting in red and blue. It wasn’t possible to uncover this section without causing significant damage to the layer of paint above it, therefore in this case, we preferred not to touch it without having the necessary materials available. On the frame surrounding the relief, we found a painting with lines and geometrical patterns done in stencil technique. Some parts of the second layer can be spotted through the current layer of paint. This layer includes freehand paintings of flowers in the carved sections of the relief. On the third layer, the relief was covered with paint, while roughly leaving out in the open the flowers from the second layer. The frame surrounding the relief was also painted, and the raised sections of the relief were painted in gold.

- On the main hall ceiling we found several layers of original paint.
- The ceiling has a square wooden relief similar to the one on the ceiling of the lower synagogue. We found evidence of - - paintings on the relief. Careful uncovering is necessary in order to continue with its documentation.
- We found several layers of paint on the platform by the Holy Ark. The structure of the platform, the thickness of the wood and the difference in form between the columns suggest that it was constructed in several stages. There is a strong possibility that some parts of the wood carvings of the eastern platform have been removed from the main bimah and reused there.
- Several layers of paint were observed on the strip of wood surrounding the hall above the benches. One of the layers had writings and numbers indicating that the seats were marked.
Main Hall - Color Tone Identity Table

We took samples from plaster and wood surfaces in order to identify the original colors on the walls. The locations of color samples are marked with numbers on the following pages. Layers of paint in the table are organized in chronological order from older to newer.

<table>
<thead>
<tr>
<th>Sample</th>
<th>18</th>
<th>19</th>
<th>22</th>
<th>23</th>
<th>24</th>
</tr>
</thead>
<tbody>
<tr>
<td>Layer number</td>
<td>Wall</td>
<td>Dado</td>
<td>Wooden ceiling</td>
<td>Seats</td>
<td>Strip of wood above the dado</td>
</tr>
<tr>
<td>0</td>
<td>Gray lime plaster with organic fiber and charcoal Base coat</td>
<td>Gray lime plaster with organic fiber and charcoal Base coat</td>
<td>Semi transparent lacquer / 7.42.34 in brown</td>
<td>Semi transparent lacquer / 8.32.27 in brown</td>
<td>Semi Transparent lacquer / 8.32.27 in brown</td>
</tr>
<tr>
<td>1</td>
<td>Gray lime plaster with organic fiber and charcoal Roughcast</td>
<td>Gray lime plaster with organic fiber and charcoal Roughcast</td>
<td>Brown / 0.25.60</td>
<td>Beige / 3.20.67</td>
<td>Green / Nirlet 8.20.50</td>
</tr>
<tr>
<td>2</td>
<td>White lime plaster with organic fiber. Smooth finish. Top coat</td>
<td>White lime plaster with organic fiber. Smooth finish. Top coat</td>
<td>Gray / 6.04.63</td>
<td>Beige / 3.20.67</td>
<td>Yellow / 6.15.82</td>
</tr>
<tr>
<td>3</td>
<td>Background: Light beige / 1234 Brown / BM spots</td>
<td>Background: Beige Colors used in marble like appearance: Blue 824 Red 033 Grayish brown 1026 Gray 1557BM</td>
<td>Green / 0.25.65</td>
<td>Orange-brown Wood-like effect</td>
<td>Gray 6.07.52</td>
</tr>
<tr>
<td>4</td>
<td>Background: Orange-peach Green / 544 Light blue / 760 spots</td>
<td>Background: Greenish Gray Brown Spots 1053 (apparently Marble effect effect)</td>
<td>Other layers: Gray Blue-green Green white (base) Light blue</td>
<td>Other layers: Brown Burgundy Gray Grayish blue</td>
<td>Turquoise / 4.15.67</td>
</tr>
<tr>
<td>5</td>
<td>Gray</td>
<td>Yellow with Marble effect in gray / BM</td>
<td></td>
<td></td>
<td>Other layers: Ochre Light gray</td>
</tr>
</tbody>
</table>

Color tones on plaster are based on the Classic catalogue by Benjamin Moore. Color tones on wood are based on the Sikkens catalogue.
Main Hall

Locations of the samples and a detail from the relief on the ceiling

<table>
<thead>
<tr>
<th></th>
<th>18</th>
<th>19</th>
<th>22</th>
<th>23</th>
<th>24</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Wall</td>
<td>Dado</td>
<td>Wooden ceiling</td>
<td>Seats</td>
<td>Strip of wood above the dado</td>
</tr>
</tbody>
</table>

Central hall area

Layers of paint on the strip of wood

Paint sample from the dado in the main hall

North Wall

Paint sample from the wall in the main hall

Wooden benches in the hall

The layers of color in the hall
Main Hall - North Wall

Photographs of the findings

Copy of the border painting on the second layer of paint

Border painting on the second layer of paint

Copy of the framed marble-effect painting on the third layer of paint. The photograph above illustrates the form of the frame

Detail of the marble-like painting framed in blue on the third layer of paint. Above that, the layers of paint on the strip of wood can be seen uncovered

North wall

Wooden benches and the simple marble-like dado
Main Hall - Western Wall

Photographs of the findings

A wall mural giving the appearance of a double-layer wallpaper with botanical motifs covers most of the stone walls on the second layer of paint.

Border-effect wall mural on the lower section of the wall above the dado on the second layer of paint.

Brush stroked lines surround the northern and western walls on the first layer of paint.

Copies of the wallpaper and lower border on the second layer of paint.

Detail of the marble-like appearance on the first layer of paint.

Illustration of the marble-like texture on the first layer.

Copy of the paintings of window frames on the first layer of paint.
Main Hall - First Generation of Wall Murals

Illustration of the first layer on the walls to the west and north

Detail from the painting around the window

Detail from the marble-like appearance

Wall murals on the first layer of paint

Color tones on plaster are based on the Classic catalogue by Benjamin Moore. Color tones on wood are based on the Sikkens catalogue.

Color tones on print and on computer screen are not identical with the original and they are for illustrative purposes only. Color matching should be done on the basis of the manufacturer’s color catalogues.
Main Hall - Second Generation of Wall Murals
Illustration of the second layer of color on the walls to the west and north

Close-up view of the illustration of the second layer of paint on the walls of the hall

Lower floral stencil

Color tones on print and on computer screen are not identical with the original and they are for illustrative purposes only. Color matching should be done on the basis of the manufacturer’s color catalogues.

Color tones on plaster are based on the Classic catalogue by Benjamin Moore. Color tones on wood are based on the Sikkens catalogue.
Main Hall - East Wall and the Holy Ark

Wall murals on the first layer of paint can be seen over the wooden roof and under the strip of wood which is a part of the Holy Ark carvings. This indicates that the wooden details seen today were not there in the past.

Close-up views of wall murals integrating stencil technique, straight brush strokes and freehand lines. The mural surrounding the Holy Ark on the first layer of paint has the same style as those around the windows on the first layer of the walls to the north and west.

Copy of the uncovered paintings
Main Hall - Eastern Wall and the Holy Ark

Writings on the strip of wood on the wall: Around the walls and above the dado, there is a 20 cm. wide strip of wood fixed on the wall. On this strip we found several layers of paint in different colors matching the color compositions of the various layers on the walls.

On the third layer of paint we noted that numbers were marked above the benches with maroon stencils. At two points on the eastern wall (on both sides of the Holy Ark) we found the writing “for the best men and bridesmaids”. It’s possible that there are more writings on the strip of wood. We found evidence of numbers on the strip of wood as well.

Locations of the writings that we found

The numbers of the eastern wall go from south to north, that is, they surround the hall counterclockwise.

Close-up of the writing uncovered south of the Holy Ark

The writing on the south of the Holy Ark

Close-up of layers of paint that were uncovered on the strip of wood (on the north wall). The writings and the numbers appear on the third layer.

Computer illustration of the writings that were revealed
Main Hall - Eastern Wall and the Holy Ark

We took samples from wood surfaces in order to identify the original colors on the Holy Ark. The locations of color samples are marked with numbers on this page. Layers of paint in the table are organized in chronological order from older to newer.

<table>
<thead>
<tr>
<th>Sample</th>
<th>25</th>
<th>26</th>
<th>27</th>
<th>28</th>
<th>29</th>
<th>30</th>
</tr>
</thead>
<tbody>
<tr>
<td>Layer number</td>
<td>Main wooden door frame</td>
<td>Main door wooden frame (possibly a later addition)</td>
<td>Holy Ark wooden frame (possibly a later addition)</td>
<td>Holy Ark platform - wooden columns (possibly a later addition)</td>
<td>Archive chest wooden doors</td>
<td>Archive chest wooden frame</td>
</tr>
<tr>
<td>Color/ number</td>
<td>Color/ number</td>
<td>Color/ number</td>
<td>Color/ number</td>
<td>Color/ number</td>
<td>Color/ number</td>
<td>Color/ number</td>
</tr>
<tr>
<td>1</td>
<td>Semi / Nirlet transparent brown</td>
<td>Semi / Nirlet transparent brown</td>
<td>Cream / Nirlet brown (could be base coat)</td>
<td>Grayish / Nirlet green</td>
<td>Yellowish / Nirlet brown</td>
<td>Grayish / Nirlet green</td>
</tr>
<tr>
<td>2</td>
<td>Cream / Nirlet (could be base coat)</td>
<td>Dark / Nirlet brown</td>
<td>Grayish / Nirlet green</td>
<td>Orange Beige / Nirlet</td>
<td>Yellow / Nirlet</td>
<td>Yellow / Nirlet</td>
</tr>
<tr>
<td>3</td>
<td>Honey / Nirlet brown</td>
<td>Brown / Nirlet</td>
<td>Olive / Nirlet green</td>
<td>Dark / Nirlet brown</td>
<td>Light / Nirlet brown</td>
<td>Light / Nirlet brown</td>
</tr>
</tbody>
</table>

The main chest and inside, a metal covering with gold flake appearance (apparently a later addition)

Color tones on wood are based on Nirlet's Color is catalogue.
Main Hall - Eastern Wall, the Bimah and the Holy Ark

Wooden details from different periods can be seen on the wooden structure of the main bimah. We were unable to complete the chronological documentation of the different periods the wooden details belong to, but there are some aspects that help distinguish between the stages of construction.

Presently, the bimah is covered with thin plywood with few layers of paint, which indicates that the cover was a later addition. The columned roof over the main chest has a different form and finish from the columns on the side across the archive chests. It's possible to see the place where the earlier roof was connected with the newer wooden details (marked on the photo on this page).

The wall murals that we found rise above the roof top and are located under the strip of wood on the upper part of the wall. If the roof was present when the paintings were made, it would have covered the murals partially and make them difficult to paint. There is no doubt that the Holy Ark was without a roof at the time of the paintings on the first layer, consequently the wooden details on the side were not present either.

We believe that the bimah originally was made of a staircase and the Holy Ark. Some of the wooden details of the present bimah possibly originate from the central bimah which was dismantled some time in the past (see the bimah model in “Bikur Holim” Synagogue at the bottom of this page).

The joining point between different stages of wooden construction is marked in red. The difference in finish between the woodwork is visible.

A written dedication on the front top side of Holy Ark mentions the year 5700, which is equivalent to 1939/40.

Similar style wooden details on the bimah of “Bikur Holim” Synagogue nearby.
Main Hall - Color Composition and Murals on the Eastern Wall

Following is an illustration of the first color composition on the eastern wall and the Holy Ark. The illustration shows the first stage when the side platforms did not exist (see previous page). The illustration of the wooden details on the chest is based on the first reasonable color combination that was examined, which appears on the third layer on the chart on page 25. The wooden details on the platform are not colored because it’s not certain when they were built or if they belong to this layer of paint.

Color tones on plaster are based on the Classic catalogue by Benjamin Moore.

Color tones on wood are based on the Sikkens catalogue.

Color tones on the wood chest are based on Nirlet’s Color is catalogue.

Color tones on plaster and on computer screen are not identical with the original and they are for illustrative purposes only. Color matching should be done on the basis of the manufacturer’s color catalogues.
Main Hall - South Wall - The Wooden Partition

This wall is entirely made from wood and is different from the other walls of the hall in terms of color patterns as well. The reason is not clear. It could be that the wood we now see on the wall is a cladding made later which covered or replaced an earlier layer not visible any more. The back side of the wall is in the bet midrash. It seems that for an unknown period of time in the past, the color composition on both sides of the wall was the same. This composition appears on the stone walls of the bet midrash on the third layer.

<table>
<thead>
<tr>
<th>Sample Number</th>
<th>Layer Number</th>
<th>Color / number</th>
<th>Color / number</th>
</tr>
</thead>
<tbody>
<tr>
<td>31</td>
<td>Top part of the wooden partition wall</td>
<td>Clear lacquer (could be base coat)</td>
<td>Grayish green / Sikkens</td>
</tr>
<tr>
<td>32</td>
<td>Bottom part of the wooden partition wall</td>
<td>Grayish green / Sikkens</td>
<td>Grayish brown / Kahverengi / Sikkens</td>
</tr>
<tr>
<td>31</td>
<td>Cream / beige / Sikkens</td>
<td>Light gray / Sikkens</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>Cream / Sikkens</td>
<td>Other layers: Light green, Beige, Olive green, Brown, Blue, Light brown (Blue colors are blended across the layers. This could be a part of a mural or a painting effect)</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Other layers: Brown, Greenish gray, Brown, Beige, Reddish brown, Gray</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Observation windows at the ezrat nashim (women’s section) overlooking the main hall of Bikur Holim Synagogue, covered with wooden bars. It could be that the windows in Etz Chaim Synagogue used to be covered in a similar way.

Color tones on wood are based on the Sikkens catalogue.
Main Hall - Bimah Ceiling

The bimah ceiling standing on columns is a constructive element, therefore it most probably is an original construction item. The high number of paint layers also supports this assumption.

The ceiling itself is divided by prominent cornices into three separate color surfaces:
A curved surface which connects the inner sides of the ceiling. Only one layer of paintings was found on this surface (as opposed to the sides of the bimah, where several layers are present), which can be seen in the form of bumps from under the existing layer of paint, but we were not able to uncover it completely. There is a similarity between this detail and the painting on the ceiling of Bikur Holim Synagogue.
A flat frame with a geometric motif done in stencil technique in three colors.
A square relief with a hanging lamp in its center. On this surface, three layers of paint were found:
On the first layer we found evidence of a painting in red and blue tones
On the second layer there was a freehand painting of flowers in the carved spaces of the relief.
On the third layer, the relief was covered in oil paint and the flowers from the second layer were roughly left out in the open.

Layers of paint on the third surface

The second and third layers are combined. Peeling and erosion are evident on these layers

Illustration of the painting on the second surface
Copy of the painting on the second surface
Uncovering of the painting on the second surface

A similar detail at the Bikur Holim Synagogue
The outline of the painting seen from under the existing layer of paint
Uncovering a section of paint on the first surface
Main Hall - Bimah Ceiling

There is a similarity between the floral paintings on the second layer of the ceiling (third surface) and the floral paintings in nearby synagogues, which were made using the same technique and similar colors. This similarity suggests they were made by the same artist.
Main Hall - The Sides of the Bimah Ceiling

There are several layers of paintings on the inner and outer sides on the bimah ceiling. The paintings are different on each and every layer.

The information on the following table was collected in the field and not by taking samples, to avoid any damage to the plaster.

It's possible that there's a mix-up in the findings included here between layers that were merged. Samples 20 and 21 provide details of the color tones on the columns.

<table>
<thead>
<tr>
<th>Sample</th>
<th>Layer number</th>
<th>Outer side</th>
<th>Inner side</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Color / number</td>
<td>Color / number</td>
<td></td>
</tr>
<tr>
<td>0</td>
<td>Possibly whitewash on wood and plaster</td>
<td>Possibly whitewash on wood and plaster</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Background: Peach / Nirlet Paintings: Orange, Blue brown</td>
<td>Background: Peach / Nirlet Paintings: Orange, Blue brown</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Background: Gray / Nirlet Paintings: Orange, Green, blue</td>
<td>Background: Gray / Nirlet Paintings: Orange, Green, blue</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Background: Greenish gray / Nirlet Paintings: Blue</td>
<td>Background: Greenish gray / Nirlet Paintings: Blue</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Other layers: Dark green with a wavy texture Light blue</td>
<td>Other layers: Dark green with a wavy texture Gray Light blue</td>
<td></td>
</tr>
</tbody>
</table>

Color tones are based on Nirlet's Color is catalogue.
Main Hall - Arches and “Volutes” on the Bimah Ceiling

The bimah ceiling is supported by half arches standing on columns. Each arch ends with a spiral carving (volute).

The information on the following table was collected in the field and not by taking samples, to avoid any damage to the plaster.

<table>
<thead>
<tr>
<th>Sample</th>
<th>Layer number</th>
<th>Color / number</th>
<th>Color / number</th>
<th>Color / number</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>The sides of the arch</td>
<td>Possibly whitewash on wood and plaster</td>
<td>Possibly whitewash on wood and plaster</td>
<td>Possibly whitewash on wood and plaster</td>
</tr>
<tr>
<td>1</td>
<td>Brown and Marble effect / BM</td>
<td>Brown or golden bronze</td>
<td>Brown and Marble effect / BM</td>
<td>Brown and Marble effect / BM</td>
</tr>
<tr>
<td>2</td>
<td>Gray - basecoat / BM</td>
<td>Background: Gray</td>
<td>Background: Gray</td>
<td>Background: Gray</td>
</tr>
<tr>
<td>3</td>
<td>Background: Gray</td>
<td>Greenish gray</td>
<td>Background: Greenish gray</td>
<td>Background: Greenish gray</td>
</tr>
<tr>
<td>4</td>
<td>Other layers: Gray</td>
<td>Other layers: Gray</td>
<td>Other layers: Gray</td>
<td>Other layers: Gray</td>
</tr>
<tr>
<td>5</td>
<td>Other layers: Gray</td>
<td>Other layers: Gray</td>
<td>Other layers: Gray</td>
<td>Other layers: Gray</td>
</tr>
</tbody>
</table>

Color tones on plaster are based on the Classic catalogue by Benjamin Moore or on Nirlet's Color is catalogue.
Main Hall - Supportive Columns of the Bimah Ceiling

As mentioned earlier in the findings, two different types of plaster were found, which had their meeting point at the same height on all four columns. The plaster at the bottom has a fewer number of layers and a somewhat different composition from the plaster on the upper part. This evidently indicates that the bottom part is dated later than the upper part.

It seems this is the point where the dismantled wooden structure of the original bimah ended (more on this issue in the architectural documentation report). The layer of color and paint on the column was partially uncovered and there seems to be a pattern of lines on earlier levels which can be revealed and preserved in good quality.

<table>
<thead>
<tr>
<th>Sample</th>
<th>20</th>
<th>21</th>
</tr>
</thead>
<tbody>
<tr>
<td>Layer number</td>
<td>Upper part of the bimah column</td>
<td>Bottom part of the bimah column</td>
</tr>
<tr>
<td>Color / number</td>
<td>Renk / Sayı</td>
<td></td>
</tr>
<tr>
<td>0</td>
<td>Lime plaster with straw and hairs or organic fibers in a smooth finish</td>
<td>Lime plaster with straw in a smooth finish</td>
</tr>
<tr>
<td>1</td>
<td>Brown with Marble effect / BM</td>
<td>Gray - basecoat / BM</td>
</tr>
<tr>
<td>2</td>
<td>Brown / BM</td>
<td>Brown with Marble effect / BM</td>
</tr>
<tr>
<td>3</td>
<td>Lime plaster with straw in a smooth finish</td>
<td>Other layers:</td>
</tr>
<tr>
<td>4</td>
<td>Gray - basecoat / BM</td>
<td>Green</td>
</tr>
<tr>
<td>5</td>
<td>Brown with Marble effect / 1131</td>
<td>Gray-blue with texture</td>
</tr>
<tr>
<td>6</td>
<td>Off-white / BM</td>
<td>Light green</td>
</tr>
<tr>
<td>7</td>
<td>Other layers:</td>
<td>Green</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Blue</td>
</tr>
</tbody>
</table>

Color tones are based on the Classic catalogue by Benjamin Moore
The painting in the photograph is from Bikur Holim. It was used for the illustration because of its stylistic similarity with the original painting, which we were unable to reveal with the means available to us in the field.

Color tones on print and on computer screen are not identical with the original and they are for illustrative purposes only. Color matching should be done on the basis of the manufacturer’s color catalogues.

Color tones on plaster are based on the Classic catalogue by Benjamin Moore and Nirlet's Color is catalogue.
4. Bet midrash (Jewish study hall)

The bet midrash, which also serves as the entrance into the the main hall, is surrounded by wooden benches fixed onto the walls. On the eastern wall, there is a small Holy Ark with a stairway leading to it, and at the center, a platform with supportive columns from the ceiling. The walls to the south and north are wooden partition walls that separate the bet midrash from the large hall to the north and the stairway leading to the the ezrat nashim (women's section).

We believe the structure of the room is a result of the changes it went through. The Holy Ark on the eastern wall is not at the center of the room and the bimah stands diagonally to it. It seems the Ark was initially built at the center of the wall, before the addition of the stairway to ezrat nashim. The addition reduced the area of the bet midrash and as a result of this change, the platform also moved north, which created the lack of symmetry.

The western wall has windows facing unused space which was probably an inner patio in the past.

The findings:

On the eastern wall we found evidence of three decorative layers of paint. The first has a frame of red lines, one being thicker than the other. The second includes a wall mural done in stencil technique with botanical motifs and brush strokes that create a frame around the Holy Ark. The color patterns are compatible with the asymmetrical room structure. The third layer continues the color pattern on the wooden partition wall between the bet midrash and the main hall. We don't have full documentation of this layer.

The color patterns, including the stencil, are repeated throughout the south wall between the wooden partition and the stairway to ezrat nashim. We found several layers of paint on the bimah columns, including a layer of marble-like painting.

All the wooden details have original layers of paint.

We found evidence of several decorative color patterns on the wooden partition to the north. Some of the patterns continue onto the eastern wall, as mentioned in the first paragraph of the findings.
Bet Midrash - Color Tone Identity Table

We took samples from plaster and wood surfaces in order to identify the original colors on the walls. The locations of color samples are marked with numbers on the following pages. Layers of paint in the table are organized in chronological order from older to newer.

<table>
<thead>
<tr>
<th>Sample</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
<th>14</th>
<th>15</th>
<th>16</th>
<th>17</th>
</tr>
</thead>
<tbody>
<tr>
<td>Layer number</td>
<td>East wall</td>
<td>South wall (by the stairway to the ezrat nashim)</td>
<td>Bimah column</td>
<td>Wooden platform</td>
<td>Seats</td>
<td>North wall - wooden partition</td>
<td>Holy Ark’s wooden door</td>
<td>Pillars of the staircase to the Holy Ark</td>
</tr>
<tr>
<td>Color/number</td>
<td>Color/number</td>
<td>Color/number</td>
<td>Color/number</td>
<td>Color/number</td>
<td>Color/number</td>
<td>Color/number</td>
<td>Color/number</td>
<td>Color/number</td>
</tr>
<tr>
<td>0 Gray lime plaster with organic fiber and charcoal Roughcast</td>
<td>Gray lime plaster with organic fiber and charcoal Roughcast</td>
<td>Possibly lacquer base coat on wood</td>
<td>Possibly lacquer base coat on wood</td>
<td>Lacquer base coat on wood (possibly protective layer)</td>
<td>Lacquer base coat on wood (possibly protective layer)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 White lime plaster with organic fiber in a smooth finish Top coat</td>
<td>White lime plaster with organic fiber in a smooth finish Top coat</td>
<td>Beige / 0.13.73 Sikkens 250</td>
<td>Light blue-Turquoise / 7.22.61 Sikkens 155</td>
<td>Light blue / 5.29.55 Sikkens 169</td>
<td>Greenish gray / 0.10.60 Sikkens 269</td>
<td>Outer side: light blue / 5.29.55 (169) Inner side: green / 1.30.31 (125) Sikkens</td>
<td>Brown / 4.22.49 Sikkens 247</td>
<td></td>
</tr>
<tr>
<td>3 Greenish gray with painting in tones of grayish blue / BM</td>
<td>Yellow-brown / BM</td>
<td>Marble effect on beige background / 9.11.75 Sikkens 258</td>
<td>Cream / 8.07.85 Sikkens 247</td>
<td>Other layers Cream brown Beige Dark brown, Light brown, grayish blue gray</td>
<td>Greenish gray / 0.10.60 Sikkens 269</td>
<td>Other layers Cream brown Beige Dark brown, Light brown, grayish blue gray</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 Other layers: Dark brown Green Gray Grayish blue Light blue Green</td>
<td>Light blue with a painting in blue tones / BM</td>
<td>Other layers: Gray Green</td>
<td>Other layers: Dark brown Honey brown Dark gray Turquoise Gray</td>
<td>Diğer katlar: Yeşil Açık mavi Gri- k.rengi Açık mavi</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 White top coat</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Color tones on plaster are based on the Classic catalogue by Benjamin Moore. Color tones on wood are based on the Sikkens catalogue.
Beit Midrash
Location of the samples

<p>| | | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
<td>17</td>
</tr>
<tr>
<td>East wall</td>
<td>South wall (by the stairway to the ezrat nashim)</td>
<td>Bimah column</td>
<td>Wooden platform</td>
<td>Seats</td>
<td>North wall - wooden partition</td>
<td>Holy Ark's wooden door</td>
<td>Pillars of the staircase to the Holy Ark</td>
</tr>
</tbody>
</table>

Area of bet midrash

A look west to the windows overlooking the patio and the entrance hall

Color sample from the south wall

The Holy Ark

Close-up of the marble-effect paint uncovered on the column

Bimah with columns
Bet Midrash - Wall Murals
Photographs of the findings

- A red line from the first layer of paint
- The Holy Ark
- Stenciled painting and a blue line next to the chest to the south
- Two layers of wall murals next to the chest to the south
- Layers of paint on the eastern wall
- Separation of color surfaces on the eastern wall - Third decorative layer
- The east wall and the north wall (wooden partition from the main hall)
- Stencil from the second layer paint on the eastern wall
- Copy of stencil from the second layer on the eastern wall
- The area of bet midrash

North
Bet Midrash - Wall Murals

Photographs of the findings and other details

Area of bet midrash

Entrance to the niche under the staircase leading to ezrat nashim

The inside of the niche - Partition and an elevated wooden floor

The inside of the niche - The space under the wooden floor

Entrance to the niche under the staircase

Two layers of wall murals identical to the south wall

The south wall between the windows overlooking the patio and the stairway to ezrat nashim

The Holy Ark in bet midrash - The inside of the doors in green and tin coating on the inner walls

Wooden steps leading to the Holy Ark in bet midrash
Bet Midrash - East Wall

Illustration of the color composition on the first layer of the east wall

Color tones on print and on computer screen are not identical with the original and they are for illustrative purposes only. Color matching should be done on the basis of the manufacturer’s color catalogues.

Color tones on plaster are based on the Classic catalogue by Benjamin Moore.
Color tones on wood are based on the Sikkens catalogue.
Bet Midrash - East Wall

Illustration of the color composition on the second layer of the east wall.

Estimated composition of paint and wall murals on the second layer

Color tones on print and on computer screen are not identical with the original and they are for illustrative purposes only. Color matching should be done on the basis of the manufacturer’s color catalogues.

Color tones on plaster are based on the Classic catalogue by Benjamin Moore.
Color tones on wood are based on the Sikkens catalogue.
5. Entrance Hall

The entrance hall leads into the main upper section of the building in its current form. Entry is from the street (from the west). It is actually a single flight small staircase. On its walls, there are plaques with names of the donors who contributed to the synagogue.

Both walls of the staircase have windows. The windows on the north face the prayer hall, while the ones on the north overlook an unused area which apparently was the patio in the past. From the top of the staircase it’s possible to continue straight into the bet midrash or walk through the door from the left into the main hall.

The findings:

We found several layers of paint on the original plaster.

On the first layer of the dado, we found evidence of red plaster finished like cast terrazzo, on which other layers were painted over the years. There are original layers of paint on the wooden details on the walls.

The writings above the doors are probably from the first layer of paint of wood.

Donor plaques on the north wall

Donor plaques on the south wall

The sign above the door into the main hall

The view down the stairs to the west

The view up the stairs to the east with the sign above the door

Area of the entrance hall
Entrance Hall - Color Tone Identity Table

We took samples from plaster and wood surfaces in order to identify the original colors on the walls. The locations of color samples are marked with numbers on the following pages. Layers of paint in the table are organized in chronological order from older to newer.

<table>
<thead>
<tr>
<th>Sample</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kat sra no.</td>
<td>West wall above existing entrance</td>
<td>Dado on the staircase from existing entrance</td>
<td>Strip of wood under windows</td>
</tr>
<tr>
<td>Color / number</td>
<td>Color / number</td>
<td>Color / number</td>
<td></td>
</tr>
<tr>
<td>0</td>
<td>Dark gray lime plaster with organic fiber and charcoal</td>
<td>Light gray lime plaster with organic fiber and charcoal</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Light gray lime plaster with organic fiber and charcoal</td>
<td>Red plaster with white average size gravel in a smooth finish Similar to cast terrazzo</td>
<td>Gray / 0.03.81 Sikkens 270</td>
</tr>
<tr>
<td>2</td>
<td>White lime plaster with organic fiber in a smooth finish Top coat</td>
<td>Red / BM</td>
<td>Gray / Sikkens 263</td>
</tr>
<tr>
<td>3</td>
<td>Pinkish white / BM</td>
<td>Green / BM</td>
<td>Dark gray / Sikkens 273</td>
</tr>
<tr>
<td>4</td>
<td>Light ochre / BM</td>
<td>Brown / BM</td>
<td>Other layers Blue Gray Brown Light gray Greenish gray Gray</td>
</tr>
<tr>
<td>5</td>
<td>Pink / BM</td>
<td>Other layers: Gray Light blue Repairs with cement Cream Yellowish green</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Other layers: White Red Dark gray Pink Antique red Orange Cream Peachy orange Light green</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Color tones on plaster are based on the Classic catalogue by Benjamin Moore. Color tones on wood are based on the Sikkens catalogue.

The view down the stairs to the east

The view up the stairs to the east

The gray layers of plaster distinctively used in the building can be seen under the crust of paint and top coat plaster.
6. Lower Synagogue

The entrance to this section is from west - from the street and down the stairs into the hall. The ceiling is quite low, possibly because the original floor was covered and elevated to its present level. Almost all the finishing plaster has been peeled off from the walls and remains of paint can be seen only on a few places. All windows are barred and sealed, the only opening is a door on the eastern wall to the backyard. The outline of a door frame is visible on the south wall, which probably was the original entrance to this section (today the shop area, previously the street) and was sealed as well. The architectural documentation file includes a suggestion that half of this space was the inner patio in the past, before the synagogue was burnt down and rebuilt.

All of the original walls have been covered by modern brick walls from a distance of 30 cm. Looking over these walls, it's possible to see the original ones. Steel beams have been improvised on top of the new walls to support the structure instead of the original wooden beams which mostly are in bad shape. It seems the steel beams and the new walls were intended to serve as a replacement for a supportive wall or columns that were removed. The old ceiling covered in decorative wood can be seen beyond the steel beams.

To the south of the center of room, a square shaped wooden relief appears, similar to the one on the ceiling of the upper floor. It seems the decorative wood cover on the ceiling was applied at a later stage.

The findings:

We found several layers of original paint on the remains of plaster on the wall. Based on a few remnants left on the window frame, it seems there used to be a decorative marble-like pattern and lines drawn with paint brush, but we didn’t have a chance to analyze the full pattern of paintings on the walls. It’s possible that when the modern walls covering the space are removed, more examples of plaster will be revealed, that will enable a better understanding of the decorative patterns in this section.

We discovered several original layers of paint on the wooden ceiling, one of them with marble-like effect. We found a pattern of several colors on the first layer of the square relief. On the sides of the wood covering the ceiling beams, we observed a painting with botanical motifs done in stencil technique in two color tones. The painting, which overflows from the wood cover to the wooden construction beams, is on the first layers of paint. It seems to continue on all the beams in the room. The colors used on the wood covering on the beams are identical to the color tones in the main hall. This point was established in the field but samples were not taken, therefore further analysis is needed in the future.
Lower Synagogue - Color Tone Identity Table for the Walls

We took samples from plaster and wood surfaces in order to identify the original colors on the walls. As mentioned earlier, the original plaster was removed from the walls, therefore we base our conclusions on the few remains of plaster left on the wall and on the window sill (additional information is provided below). Layers of paint in the table are organized in chronological order from older to newer.

<table>
<thead>
<tr>
<th>Sample</th>
<th>Layer number</th>
<th>Plaster remnant on the wall</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>0</td>
<td>Lime plaster with straw and hairs Roughcast</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>White lime plaster in a smooth finish Top coat</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>Gray / 2112-70 BM</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>Light gray / BM</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>Other layers: Light gray - several layers Purplish blue Gray Reddish pink Color effect with brown and red Light blue Gray</td>
</tr>
</tbody>
</table>

Color tones on plaster are based on the Classic catalogue by Benjamin Moore.
Lower Synagogue - Wall Murals

Photographs of the findings

Border painting on the wood ceiling

Partial illustration. The painting seems to have additional details which need to be gently uncovered.

Copy of the border painting

Identical marble-effect that was found on the steps to ezrat nashim (please find more details in the relevant section)

Section of wooden cover with a wavy marble-effect painting. A more recent decorative period on early layers of paint
Lower Synagogue - Wall Murals

Photographs of the findings

The section of plaster in the original window sill was found to include a marble-like painting in gray and a pattern of black lines. Further, remnants of a green surface (could be a thick line) and red paint spots were discovered. Access to this section was limited, which made uncovering old layers difficult. More findings will probably be available when access to the few spots of remaining plaster will be possible.
Lower Synagogue - Color Tone Identity Table for the Ceiling Decoration

We took selective color samples in order to identify the original colors on the ceiling decoration. The decoration is made from layers of carved wood. It may have paintings as well, however, we need to uncover its details to make sure.

The color composition as it appears on the samples is presented on this page. The locations of color samples are marked with numbers on the following pages. Layers of paint in the table are organized in chronological order from older to newer.

<table>
<thead>
<tr>
<th>Sample</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kat sayısı</td>
<td>Section 1, 6</td>
<td>Section 2, 3, 8, 10</td>
<td>Section 7</td>
<td>Section 11</td>
<td>Section 12</td>
</tr>
<tr>
<td>Color / number</td>
<td>Color / number</td>
<td>Color / number</td>
<td>Color / number</td>
<td>Color / number</td>
<td>Color / number</td>
</tr>
<tr>
<td>Orange /Nirlet 0.47.33</td>
<td>Greenish / Nirlet Gray / 0.17.64</td>
<td>Orange /Nirlet 0.47.33</td>
<td>Greenish / Nirlet brown / 1.17.46</td>
<td>Greenish/Nirlet Brown / 1.27.46 Could be Base coat)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Beige / Nirlet 6.09.08</td>
<td>Dark /Nirlet brown / 7.18.18</td>
<td>Beige / Nirlet 6.09.08</td>
<td>Grayish / Nirlet Green / 7.21.43</td>
<td>Dark /Nirlet brown /7.18.18</td>
</tr>
<tr>
<td>3</td>
<td>Green / Nirlet 2.39.42</td>
<td>Beige / Nirlet</td>
<td>Olive / Nirlet green / 8.21.30</td>
<td>Olive / Nirlet green / 5.17.58</td>
<td></td>
</tr>
</tbody>
</table>

Other layers:
- Dark gray
- Beige
- Green
- Gray
- Greenish gray
- Green
- Greenish gray

Color tones on wood are based on the Sikkens catalogue and conversion to similar tones was done based on Nirlet’s “Color is” catalogue.
Lower Synagogue - Illustration of the Ceiling Decoration

Illustration of the color composition on the ceiling decoration of the lower synagogue

Color tones of the first layer

Color tones of the second layer

The wooden decoration in the lower synagogue

Similar wooden decoration on the ceiling of the main hall

Color tones on print and on computer screen are not identical with the original and they are for illustrative purposes only. Color matching should be done on the basis of the manufacturer's color catalogues.

Color tones on wood are based on the Sikkens catalogue.
7. Ezrat Nashim (Women’s Section)

The entrance is from the bet midrash through a wooden staircase by the south wall. Under the staircase there is a door leading to the shop nearby (previously the outdoors). The door, which is above floor level, probably was an additional entrance from the street to prevent women walking through the bet midrash. It seems all the woodwork in the bet midrash floor was adjusted to the height of the door from the floor (more details in the section on bet midrash).

The ezrat nashim itself has a wooden floor. There is a wall with wooden windows facing the main hall. The section on the west side is actually a low niche where only sitting is possible. The west side windows, which apparently faced the patio in the past, now overlook a modern roof. The ezrat nashim has three plastered walls; the section facing west inside the niche, a complete wall to the east and the south wall where the staircase to the niche is located. The south wall has stone-framed windows and a tin shutter made by a blacksmith and nailed inside the windows.

The findings:

We found two layers of plaster on the interior wall, each having a different decorative color composition. The composition visible today with no need to uncover is divided into two color surfaces: a dado 40 cm. high from the floor level and a blue-gray wall spotted with red and green paint. The upper part of the wall by the ceiling has a two-tone border painted with stencil technique.

Most of the wood details on the north wall have no color and the original coating (apparently wooden grids similar to the ones in Bikur Holim Synagogue) seems to be removed from them. We discovered layers with wood-like appearance in several places. Most of the ezrat nashim area has no cladding from the roof except the low section in the west. Cladding may have been there in the past and removed.

We found two layers of paint on the wooden ceiling in the niche. The woodwork in the room has elements from different periods. There are signs of constructive work done with blacksmiths nails, side by side with modern industrial hinges and attachments.

The stone windowsills show signs of fire - soot and stone cracked from heat.
Ezrat Nashim - Color Tone Identity Table

We took samples from plaster and wood surfaces in order to identify the original colors on the walls. The locations of color samples are marked with numbers on the following pages. Layers of paint in the table are organized in chronological order from older to newer.

<table>
<thead>
<tr>
<th>Sample</th>
<th>Layer number</th>
<th>Walls</th>
<th>Color / number</th>
<th>Color / number</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td>0</td>
<td>White lime plaster with organic fiber</td>
<td>0 White lime plaster with organic fiber</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>1</td>
<td>Light blue / BM</td>
<td>1 Light blue / BM (possibly base / Sikkens 11 coat)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Brown lime plaster with clay and organic fiber</td>
<td>2 Light blue / BM</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Blue / BM</td>
<td>3 Yellow-brown / BM</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Painting in green red and blue tones on green background / BM</td>
<td>4 Light blue / BM With Painting in blue tones</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>White top coat</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Other layers Gray Green Brown Grayish blue Light blue Green</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Color tones are based on the Classic catalogue by Benjamin Moore and the Sikkens catalogue.
Ezrat Nashim - Wall Murals

Wall murals done in stencil technique are visible on the existing layer of paint. The murals have been painted on the second layer of plaster. The paint splash effect (stippling) is used on all the walls down to the door on the south wall (more information can be found on the first page of the section on ezrat nashim).
8. The inner patio

There used to be an inner patio leading to the entrance some time during the history of the building. It seems likely that the size of the patio changed over the years until it completely disappeared.

Currently, the area which used to be the patio is divided into three levels:

In the lower level we see the entrance to the basement floor.

The middle level includes an unused space with a roof over it. The windows in beit midrash overlook this unused space.

The upper level, seen through ezrat nashim windows, is located above the roof.

The findings:
- We found remnants of a striped painting in a brick-like pattern which probably belonged to the inner walls of the patio.
- The south and west walls (which used to surround the patio) in the upper floor were found to include the same white striped pattern.

Ezrat nashim windows facing the patio are marked in red

A section of the patio’s south wall is marked in red

A section of the patio’s west wall is marked in red

Bet midrash windows facing the patio are marked in red

The walls of the inner patio at bet midrash level

The windows of bet midrash - seen from the patio
The Patio - Color Tone Identity Table

We took samples from plaster and wood surfaces in order to identify the original colors on the walls. The locations of color samples are marked with numbers on the following pages. Layers of paint in the table are organized in chronological order from older to newer.

<table>
<thead>
<tr>
<th>Sample</th>
<th>Layer number</th>
<th>Description</th>
<th>Color / number</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>External wall in the unused space (under the wooden windows)</td>
<td>Light colored lime plaster with organic fiber</td>
</tr>
<tr>
<td>0</td>
<td></td>
<td>Wall outside ezrat nashim</td>
<td>Light gray / Sikkens 295</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Windows facing the patio - exterior</td>
<td>Gray / 9.03.76 / Sikkens 288</td>
</tr>
<tr>
<td>1</td>
<td></td>
<td>Base coat</td>
<td>Light gray / BM</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>Top coat</td>
<td>Light orange / BM</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>Other layers: Cream, Pink-orange, Brown, Dark blue, Light orange, Orange, Gray, Dark orange, Light gray</td>
<td>Gray / BM</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>Other layers: Brick painting: Blue / Sikkens 818</td>
<td>Light blue / BM</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>Other layers: Orange-pink, Dark gray, Orange-pink</td>
<td>Light gray / Sikkens 291</td>
</tr>
</tbody>
</table>

Color tones on plaster are based on the Classic catalogue by Benjamin Moore. Color tones on wood are based on the Sikkens catalogue.
The Patio - Illustration of the Brick Painting

Area of the inner patio

Illustration of the brick painting on the third layer of paint

Color tones on print and on computer screen are not identical with the original and they are for illustrative purposes only. Color matching should be done on the basis of the manufacturer’s color catalogues.

Color tones on plaster are based on the Classic catalogue by Benjamin Moore and Nirlet’s Color is catalogue.
Chapter 2: Other Synagogues

We visited several synagogues during our stay in Izmir to evaluate their situation and form recommendations on possible steps in the future. The synagogues we visited are marked on the map and discussed in the following order:

- Hevra Synagogue
- Portugal Synagogue
- Siniora Synagogue
- Shalom Synagogue
- Bikur Holim Synagogue
- Etz Chaim Synagogue (see Chapter 1)
B.1 - Hevra Synagogue

This is the most impressive synagogue we’ve seen in our visit. The building is now without a roof and entrance is dangerous due to its present condition. It seems to be divided into two major wings in the past, with an additional floor above each. All the interior walls, wooden details and furniture have been destroyed over the years. At some places, remnants of beams are still hanging in the air and there are remains of walls about to collapse. Access is through a mountain of dirt. There is a large quantity of asbestos inside, in addition to remains of decorative interior items. During our short visit, we were able to identify at least three layers of decorative color compositions including wall murals, lines and color effects. In addition, we observed that many items that appear on the photographs of previous visits, such as scriptures, colors and stone items have been severely damaged and need protection and restoration.

Recommendations:

We believe that it is possible to rebuild the synagogue, and to conserve and restore many of its ornaments and wall murals. Therefore our recommendations are made with these objectives in mind - rebuilding and restoring. It should be underlined that stabilizing and protecting the remains of the building is extremely urgent, since in a few years time, it will become impossible to rebuild it and it will crumble down completely.

Controlled eviction of the dirt and dangerous materials while identifying the items to be kept in a safe place. Items found during the eviction should be photographed and clearly documented before moving them. An engineering survey should be made and sections in danger of collapse should be stabilized. The whole building should be covered with a light roof that will allow airflow (to prevent the development of biological hazards). When it is safe for work, a complete documentation should be made of the decorative elements painted and built in the synagogue.
B.2 - Portugal Synagogue

This is an unused building which was completely renovated and no sign of its interior decoration remains. All the walls were coated with cement plaster, the ceiling was changed, leaving no trace of the original details. On the external walls, there are several places where original plaster still remains, with several color tones. The original stone gate with scriptures which is well preserved leads to the courtyard which in the past was the entrance to the building (through a staircase which has since been removed).

Recommendations:

Based on the building’s current situation, it’s not possible to restore the interior of the synagogue. It is likely that careful uncovering of the plaster inside the building would reveal original wall sections. Such work has to be done under strict supervision. Alternatively, if a visual documentation of the original interior of the synagogue can be found, restoration could be possible. Documentation of color compositions of the facades should be done. The entrance gate should be cleaned of foreign elements (a tin shutter and unoriginal hinges). The gate should undergo maintenance, cleaned and documented under supervision. New and suitable doors should be installed.
B.3 - Siniora Synagogue

The building has been renovated and is in good condition. We believe that wall murals exist on the first layers of paint. There are several places where original paintings appear on wood items. The paintings suffer the ravages of time and it seems they were coated with a protective layer, creating a yellow crust which gives them a fuzzy look.

**Recommendations:**
Cleaning the existing wall murals, removing the current lacquer and stabilizing the layers of color with designated materials (see the example inside the frame). Considering documenting and uncovering the wall murals and layers of paint on the walls, the ceiling and the wood items.
B.4 - Shalom Synagogue

The building which is actively used as a synagogue, has been renovated and seems to be in good condition. The synagogue walls have been painted white. The original ornamental wood ceilings are completely preserved. There are some places that show signs of wear and are detached from the building infrastructure. There is no indication of an active deterioration process on the ceiling. Inside there are historic wood items with carvings and decoration.

Recommendations:
Gentle cleaning of the ceilings and closely analyzing their physical condition.
Considering documenting and uncovering the wall murals and the layers of paint on the walls and wood items.
**B. 5 - Bikur Holim Synagogue**

The building, which is actively used as a synagogue, has been renovated and seems to be in good condition. The multitude of paintings and ornaments here underlines their absence in the other synagogues. It seems the ornamental style originally resembled the Etz Chaim Synagogue.

Synagogue walls were painted white. The original ceilings, the bimah and some of the paintings and ornaments have undergone maintenance and color corrections that are not true to the original.

The paintings on the ceilings were coated with a layer of protection which caused them to change color over the years.

**Recommendations:**
- Gentle cleaning of the ceilings and closely analyzing their physical condition.
- Professional treatment, removing the layers of paint that were added later to the original paintings and filling in the missing details on ceiling ornaments.
- Considering documenting and uncovering the wall murals and the layers of paint on the walls and the wood items that were repainted.
Appendix A: The paintings in Bikur Holim Synagogue Compared to Other Places

A selection of decorative paintings with similar motifs and style to those in the synagogue

From the catalog of Italian samples by E. Bertoni

Main hall - Second layer of paint on the walls to the west and north

From the U.S.A. catalog of Italian samples - H. Roessing 1918 - 1920

Main hall - First layer of paint on the east wall around the Holy Ark
Appendix A (continued)

A selection of decorative paintings with similar motifs and style to those in the synagogue

Examples of marble effect from the French catalog of wall murals:
Recueil de Cent Planches de Decoration extradites de Journal - Manuel de Peintures 1874

Main hall - Marble effect paintings on panels appearing on several layers of paint on the walls to the west, north and east

A house near Kfar Gvirol
Taproom House, Gaza street 55, Jaffa
Reef House- an Arab house built in Ottoman style, the old city of Acco

Examples of panels with similar marble effect in Arab houses in Israel
Appendix A (continued)

A selection of decorative paintings with similar motifs and style to those in the synagogue

Painting with a similar branch motif: *Recueil de Cent Planches de Decoration extradites de Journal* - Manuel de Peintures 1874

A similar detail on a painting in Bikur Holim Synagogue nearby

The outline of the painting as seen through the present layer of paint

Section of a painting uncovered on surface 1

Details from an unanalyzed painting with a branch motif located on the inner edge of the bimah ceiling

Wall with a brick effect from the French catalog of wall murals: *Recueil de Cent Planches de Decoration extradites de Journal* - Manuel de Peintures 1874

Historic inner patio - The fourth layer of paint on west and south walls
Appendix B: Historical Press Publications about the Jewish Community in Izmir

The following press clippings are from the archive of historical Jewish press in the National Library of the Hebrew University of Jerusalem.

Section of an article on the Jews of Izmir published in “Davar” newspaper in 1938. Several events and disasters which determined the fate of the community and its institutions are mentioned in the article.

Charity evenings in 1920 for the Jews of Izmir who suffer the ravages of war. In this context, “Etz Chaim Society” in New York is mentioned several times in the publications of “La America” newspaper.