THE
AUTHORIZED
FACSIMILE OF THE BURIAL CHAMBER OF TUTANKHAMUN
WITH
SARCOPHAGUS, SARCOPHAGUS LID
AND THE MISSING FRAGMENT
FROM THE SOUTH WALL

A GIFT TO THE PEOPLE OF EGYPT
FROM
FACTUM ARTE, MADRID
THE FACTUM FOUNDATION FOR DIGITAL TECHNOLOGY IN CONSERVATION
WITH
THE SOCIETY FOR THE FRIENDS OF THE ROYAL TOMBS OF EGYPT, ZURICH
TAREK WALY CENTRE: ARCHITECTURE AND HERITAGE, CAIRO
The Facsimile of The Tomb of Tutankhamun

The Facsimile of the Tomb of Tutankhamun is part of an initiative to safeguard the tombs of Theban Necropolis through the application of new recording technologies and the creation of exact facsimiles of tombs that are either closed to the public for conservation reasons or are in need of closure to preserve them for future generations.

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The tomb of Tutankhamun was discovered intact and in near perfect condition in 1923. The only fault in over 3000 years was the growth of microbacteria on the walls that probably reveals that the tomb was painted and sealed quickly. Soon after the discovery Howard Carter expressed his concern that the entry of visitors would damage the fabric of the tomb. The objects that once filled the tomb were removed and most are now in the Cairo Museum.

The recent work undertaken in the tomb of Tutankhamun is an initiative that was first suggested in 1988 by the Society of Friends of the Royal Tombs of Egypt. Factum Arte’s involvement began in 2001 with a research project approved by Dr Gaballah Ali Gaballah to develop the techniques to accurately scan the tomb of Seti I. In 2002 an exact facsimile of Thutmose III was produced by Factum Arte for a touring exhibition – it demonstrated the level of accuracy that was possible when the application of technology was mixed with high levels of manual and mechanical skill. In 2009 the recording of the tomb of Tutankhamun began on the instruction of Dr Zahi Hawass and with the support of the Supreme Council of Antiquities who have long supported the idea of building replicas of the tombs that are closed to the public or in need of closure for their preservation. The finished facsimile was given to the people of Egypt in November 2012 by Baroness Ashton on behalf of the Minister for Antiquities, Dr Mohamed Ibrahim in 2013.

In the years since the discovery of the tomb the young Tutankhamun has emerged from obscurity and captured the public imagination. The tomb and its treasures are now amongst the most celebrated cultural artifacts in the world and the stories that surround them continue to inspire generations with the magic of Pharaonic Egypt. The tomb was built to last for eternity, it is essential we find the best way to ensure Tutankhamun’s memory does not fade away.

Adam Lowe, Director of Factum Arte.
The team of specialists who worked with Howard Carter (4th from left) during the clearance and recording of the tomb of Tutankhamun was by modern standards very small. These were its key members. Arthur Callender (1st from left) was an old friend able to turn his hand to most of the practical tasks the project needed. Arthur C. Mace (2nd from left) was Associate Curator in the Egyptian Department of the Metropolitan Museum of Art in New York who was seconded to help Carter with the excavation. He co-authored the first volume of The Tomb of Tutankhamun. Harry Burton (3rd from left) was the superbly able photographer who took most of the images shown here. Alan H. Gardiner (2nd from right) was an outstanding philologist who recorded and translated many of the inscriptions, especially in the early stages of the work. Alfred Lucas (1st from right) was employed by the Egyptian Antiquities Service and was responsible for the meticulous conservation and restoration of the objects found in the tomb. The work was financed the 5th Earl of Carnarvon; the salaries of Mace and Burton were paid by the Metropolitan Museum of Art. The Egyptian workmen were led by Reis Ahmed Gerigar and Reis Hussein Abou Owad.
Even in antiquity there was little to indicate the location of the royal tombs in the Valley of the Kings. The temples in which the mortuary cult of the buried kings was maintained were situated further to the east, along the river Nile. The inconspicuous location of the tombs was only partly due to the wish for secrecy; their security was guaranteed by supervision by necropolis officials. The first steps indicating the possible presence of a new tomb were discovered on November 4, 1922. The following day a blocked and sealed doorway was located at the bottom of the rock-cut staircase of sixteen steps and this confirmed the initial hope. Carter cabled to Lord Carnarvon, at that time in England, “At last have made wonderful discovery in Valley a magnificent tomb with seals intact recovered same for your arrival congratulations”. On November 24 some of the seals on the doorway proved to bear the name of Tutankhamun. The tomb received number KV 62 in the official numbering of tombs in the Valley of the Kings. (The stone-built retaining walls visible on the photograph are modern.)

Text by Jaromir Malek.
Image courtesy of the Griffith Institute, University of Oxford.
Behind the sealed doorway there was a descending corridor filled with sand and rubble. This was unusual because in other royal tombs such passages were left free and unencumbered but it became clear that the tomb had been attacked by tomb robbers on at least two occasions and this was an attempt to prevent further robberies. At the end of this descending corridor there was another sealed doorway. In the afternoon of November 26 Carter, in the presence of Callender, Lord Carnarvon, Lady Evelyn (Lord Carnarvon’s daughter) and the reises (foremen of local workmen) made an opening in the top left corner of the sealed doorway and got the first glimpse of the contents of Tutankhamun’s tomb. In reply to Lord Carnarvon’s question about what he could see he uttered what must be the most famous words in the history of Egyptian archaeology, “Wonderful things!” Or was it, as he records in his diary, “Yes, it is wonderful!”? (The image shows the view which presented itself to Carter, but with the blocking of the doorway completely removed; the metal grill is modern.)
This is the astonishing view of the western side of a room filled with ‘wonderful things’ seen by Carter. In his diary this normally down-to-earth man wrote that “the first impression... suggested the property-room of an opera of a vanished civilization”. This is the first and largest of the rooms, usually referred to as the Antechamber. Tutankhamun’s tomb is very small when compared with other royal tombs in the Valley of the Kings. This probably was due to the fact that the King died unexpectedly and young, after less than ten years of reign at the age of about eighteen or nineteen, and his tomb had to be prepared very quickly. It is possible that a tomb which was under construction, perhaps intended for one of the re-burials transferred from El-Amarna (the capital and royal necropolis established by Tutankhamun’s father Akhenaten, but already abandoned during Tutankhamun’s reign), was used for this purpose.

الجانب الغربي من الحجرة الأمامية

هذا هو المنظر المذهل البديع للعيان من الجانب الغربي للحجرة المليئة بالأشياء الزائفة التي أطلق عليها كارتر. فقد كتب هذا الأخير في مذكراته أن “الأثاث الأول... كان يوجي بهجوم حجرة تحتوي على كنوز وأعمال حضارية بائدة”. والأمر يتعلق بالحجرة الأولى والأكبر على الإطلاق، وعادة ما يُشار إليها باسم الحجرة الأمامية. هذا ويُعبّر عبر توت عنف أمون صغيرًا للغاية للا aproximation مع بقية المقابر الملكية في وادي الملك. ولعل ذلك يرجع إلى وفاة هذا الملك بشكل غير متوقع وهو لا يزال في ربعان الشباب، حيث كان في سن الثامنة عشرة أو التاسعة عشرة عندما وافته المنية بعدما قضى أقل من عشر سنوات في الحكم. كان من الملزم إعداد قبله على روح السرعة، وبالتالي فإنه من غير المستبعد أن يكون قد استُخدم لهذا الغرض قبل كان قد الإنشاء خصيصًا لمراسم إعادة دفن أحد الجنانين المنكوبة من كل العصور (العاصمة والمعيرة الملكية التي أسّسها رائد توت عنف أمون، إخوان، قبل أن تُجرّ في يد توت عنف أمون.)

Text by Jaromir Malek.
Photograph by Harry Burton, courtesy of the Griffith Institute, University of Oxford.

المصادر: هاري بورتون، جامعة أوكسفورد.
The southern end of the Antechamber, with dismantled chariots on the left and massive decorative couches and other objects on the right. The tomb was much too small for all the items of funerary furniture - there were altogether 5,398 of them - and this partly accounts for the apparent disorder in which they were deposited in the tomb (the other reason was the hasty ransacking of its contents by the robbers). The Antechamber housed large objects, such as the couches, which would have fitted with difficulty into other parts of the tomb, and also an overflow of items for which there was no space left elsewhere, such as the food-cases seen under the couch on the right of the image.

The southern end of the Antechamber. Photograph by Harry Burton, courtesy of the Griffith Institute, University of Oxford.
The south-western corner of the Antechamber with the doorway leading into another, much smaller, room, the so-called Annexe. Even this doorway was originally blocked and sealed but after the tomb had been attacked by robbers, no attempt was made to re-seal it. Many of the items originally placed against this doorway, under a hippopotamus-headed couch, had been removed by the robbers in order to gain access into the room. The Annexe was intended for the storage of food and drink items, as well as jars with oils and unguents and some smaller pieces of furniture.

الركن الجنوبي الغربي من الحجرة الأمامية حيث المدخل المؤدي إلى الحجرة الإضافية

يؤدي الركن الجنوبي الغربي من الحجرة الأمامية إلى مدخل حجرة أصغر بكثير، وهي الحجرة التي يطلق عليها اسم الحجرة الإضافية. صحيح أن هذا المدخل كان مسدوداً ومختوتاً في الأصل، ولكن بعدما اقتحمت النصوص الفقراء لم يتم أي محاولة لإعادة ختمه، علمًا أن النصوص أظهرت معمول القطع التي كانت موضوعة خلف هذا المدخل، تحت الأريكة التي تظهر على شكل رأس فرس النهر، محاولاً الدخول إلى الحجرة، وقد كانت الحجرة الإضافية عبارة عن مستودع لتخزين الأطعمة والأرثوية، فضلًا عن الجرار التي تحتوي على الزيوت والمعراق وبعض قطع الأثاث الصغيرة.
The disorder in the Annexe was greater than in any other part of the tomb. One reason for this may have been the fact that, unlike the Burial Chamber or the so-called Treasury, the contents of the room were easily accessible and removable once the blockage of the door had been taken down. Furthermore, it contained items which robbers, who probably belonged to a rather lowly section of society, would have found relatively easy to dispose of, unlike objects of much greater nominal value elsewhere in the tomb.

Text by Jaromír Malek.
Photograph by Harry Burton, courtesy of the Griffith Institute, University of Oxford.
Most of the contents of the tomb were recorded and photographed in situ where they were found. Royal tomb KV 15, of Sethos II, some 200 metres south of the tomb of Tutankhamun, was used as a 'laboratory', a workroom where further recording and photography of removable objects were made and preliminary conservation and, if necessary, restoration were undertaken. The removal of objects to the 'laboratory' was a regular occasion eagerly awaited by tourists and representatives of the press who gathered around the tomb in order to get a glimpse of the discovered riches. Almost all the objects, with a few exceptions, are now in the Egyptian Museum (later to be moved to the Grand Egyptian Museum) in Cairo, and several are in the Luxor Museum.
At the northern end of the Antechamber there was a blocked and sealed doorway which proved to lead into the Burial Chamber. The partition wall dividing the two rooms was not cut in the rock but built of masonry and its absence in the early stages of the preparation of the tomb for the burial facilitated the transport of large items, especially the shrines which covered the sarcophagus. The wall was again dismantled during the clearance of the tomb for the removal of the shrines and their temporary storage in the Antechamber. Two life-size statues representing the King, made of wood covered with black resin and partly overlaid with gold, flanked the doorway.

Text by Jaromír Malek.
Photograph by Harry Burton, courtesy of the Griffith Institute, University of Oxford.
The stones which made up the blocking of the doorway leading into the Burial Chamber were overlaid with gypsum plaster into which, while it was still moist and soft, some 150 impressions of seals were made. These densely covered the whole surface of the doorway and so made it impossible for any break into the Burial Chamber to pass unnoticed. This was a standard Egyptian way of securing access to parts of tombs. Similar arrangements were made on the blocking of the 1st and 2nd doorways (at either end of the descending corridor) and the doorway leading into the Annexe (there removed by robbers and not replaced). Some of the impressions bore the name of Tutankhamun, others were made by official seals of the necropolis.

Text by Jaromir Malek.
Photograph by Harry Burton, courtesy of the Griffith Institute, University of Oxford.
On Friday, February 16, 1923, in the presence of assembled distinguished guests, Howard Carter and his colleagues began to take down the blocking of the doorway between the Antechamber and the Burial Chamber. This photograph shows Carter and Lord Carnarvon standing in the partly dismantled doorway. Less than two months later, Lord Carnarvon died from blood poisoning and pneumonia.
The almost completely dismantled ‘blocking’ of the doorway between the Antechamber and the Burial Chamber, with the two statues of the King still in situ. The side of the outermost (1”) shrine is visible in the background. The shrine was so close to the southern wall of the Burial Chamber and the inner side of the doorway that the impression was that of a solid gold wall immediately behind the door.
The painted decoration on the southern wall of the Burial Chamber extended over the whole surface of the wall, including the inner side of the blocking of the door. When the artists responsible for the paintings in the Burial Chamber completed their task, they escaped through a small opening made near the bottom of the blocked up doorway. The scene on the inner side of the door (the eastern, left part of the wall) was broken up when the blocking was being removed by Carter and his team but the fragments were carefully re-assembled. The scene shows the goddess Isis greeting Tutankhamun by a welcoming nini gesture conveyed by two hieroglyphs seemingly held in the goddess’s hands. Three underworld deities are shown behind the goddess.
The scene on the western (right) part of the southern wall of the Burial Chamber shows Tutankhamun in the company of Hathor “Mistress of Heaven, Chieftainess of the Western Desert”, i.e. a necropolis goddess, holding the sign of life to his nose, and the jackal-headed god Anubis. The inscription behind Anubis belongs to the figure of the goddess Isis who was represented on the eastern (left) part of the wall, i.e. the blocking of the doorway between the Antechamber and the Burial Chamber. The opening through which the excavators gained access into the Burial Chamber is on the left of the photograph.
The shrines which protected the sarcophagus filled the Burial Chamber almost completely; there was very little space left between the sides of the outermost (1st) shrine and the walls. This is the left side of the shrine seen through the doorway between the Antechamber and the Burial Chamber, as it presented itself to the excavators when the blocking of the doorway was mostly removed. The shrine was built in twenty separate sections mortised and tenoned together, with some copper dowels also used. It was made of imported oak wood covered with gesso and overlaid with thin sheet gold. The decoration consists of double *djed* (stability) and *reyet* (life, welfare) symbols against a blue faience background.

ٍملأت الأضرحة الحالية للثقبة حجرة الدفن بشكل تام تقريباً، إذ لم تبقى سوى مساحة صغيرة جداً بين جانبي الضريح الأقصى (1) والجدار. إنه الجانب الأيسر من الضريح الذي يظهر من خلال المدخل الفاصل بين الحجرة الأمنية وحجرة الدفن، تماماً مثلما نراها لعلماء الحفريات عند إزالة معظم أجزاء سداد المدخل. وتم بناء الضريح من خلال عشرين قسماً منفصلًا، قبل تجميعها في قطعة واحدة، حيث استُخدمت بعض المسامير الخشبية أيضاً. وقد صنع من خشب البلوط المستورد الذي غطي بالجبن قبل أن يوضع بطبقة رقيقة من الذهب، وتحمل الزيجات على رموز "دجيد" (الاستقرار) و"ريبيت" (الحياة والرقي) المنقوشة على خفية حزفية زرقاء.
The Burial Chamber was the only room in the tomb in which the walls were decorated with painted scenes. Those on the northern wall show Tutankhamun, followed by his *ka* (personification of his vital force or energy), being embraced by Osiris (on left) and welcomed by the sky-goddess Nut (centre), and Tutankhamun’s successor, Aye, performing the opening-the-mouth ceremony during which the sensory abilities of Tutankhamun’s mummy were being restored for his existence in the afterlife (on right).
Tutankhamun’s sarcophagus was protected by a set of four massive shrines constructed of wood and covered with gesso overlaid with thin sheet gold. In this photograph Howard Carter is opening the door of the 2nd shrine. Some of the most spectacular representations of various deities and the most extensive texts found in the tomb were on the walls of these shrines. The texts are from the so-called Books of the Afterlife: the Book of the Dead, the Book of What is in the Underworld and the Book of the Divine Cow. These were religious texts intended to provide guidance and protection for the deceased King in his new existence after death.
The working conditions inside the small tomb were very difficult. The backbone of Carter’s meticulous recording of the contents of the tomb was a system in which objects were given numbers ranging from 1 to 620, with many of them further subdivided by additional letters or numbers. The documentation of each object on one or more index cards by Carter or Mace included a description, indication of its original location, measurements, a copy of the text if the item was inscribed and often also a sketch. Alfred Lucas added notes on any conservation or restoration procedures. Objects were photographed in situ by Harry Burton and another picture was taken with tickets with the objects’ numbers. Then they were photographed again in the workroom. There were also large-scale drawings of some items and situation plans.
The four shrines concealed a sarcophagus made of quartzite, with its lid of red granite. This, together with some alterations to its decoration and the re-carving of its inscriptions, suggests that the sarcophagus was originally intended for another burial but following Tutankhamun’s sudden and unexpected death it was adapted for his tomb. Furthermore, the sarcophagus proved to be too small for the coffins which it contained and so the feet of the 1st (outermost) coffin had to be partly cut off. The four goddesses Isis, Nephthys, Neith and Selket, associated with items of funerary equipment, are shown at its corners with their outstretched winged arms, the traditional gesture of protection.

The sarcophagus

WITH THE GODDESS SELKET
AT ITS NORTH-EASTERN CORNER

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Kazwien Malek.

Photograph by Harry Burton, courtesy of the Griffith Institute, University of Oxford.

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The rectangular stone sarcophagus contained a set of three heavy anthropoid (human-shaped) coffins resting on a bed-like bier. Two of the coffins were made of wood covered with gesso and gold foil and had wreaths of olive leaves and cornflowers placed over them. The innermost coffin, weighing 110.4 kg, was entirely made of gold.

Howard Carter working on the 2nd and 3rd (innermost) coffins

كان التابوت الحجري المستطيل يضم ثلاثة توبيت ثقيلة على شكل جسم الإنسان، حيث كانت ملأة على نعل شبة بالسراير. وكان اثنان من تلك التوابيت مصنوعين من الخشب المغطى بالجيس والموصى برقائق الذهب، حيث وُضعت عليهما كلاياً من أوراق الزينون والفنتورين. وكان التابوت الموجود في أقصى عمق الحجرة مصنوعاً من الذهب بالكامل حيث يبلغ وزنه 110.4 كغ.
The 3rd (innermost) gold coffin contained Tutankhamun’s mummified body which was unwrapped and examined in November 1925. A gold mask had been placed over the head and shoulders of the wrapped mummy. The hands holding royal insignia and various ornaments were attached onto the wrappings. The King’s mummy was poorly preserved, probably mainly because of inadequate mumification techniques. The cause of the death of the King is still hotly discussed and various explanations have been offered.
Another room, the so-called Treasury, was situated to the east of the Burial Chamber. Its function was to contain a chest with the King’s embalmed internal organs removed during the mummification process and various items closely connected with the King’s royal status in the afterlife. There were also small coffins with the mummified bodies of two prematurely born babies, no doubt the children of Tutankhamun and his wife Ankhesenamun. The Treasury was connected to the Burial Chamber by a doorway which, unlike all the other doors in the tomb, was not sealed. A portable shrine with the image of the necropolis god Anubis as jackal, probably used during the funeral, was placed in the doorway.

The Portable Anubis Shrine
in the doorway between
the Burial Chamber and the Treasury

Photo by Harry Burton, courtesy of the Griffith Institute, University of Oxford.

Text by Jaromir Malek.
Perhaps more than any other room in the tomb, the Treasury corresponds to our romanticised image of ancient Egypt. It is, however, important to remember that to date only about 30% of the objects found in the tomb have been fully studied so that most of our ideas about Tutankhamun and his burial must be regarded as provisional. Scholarly, financial and other considerations have prevented speedier progress with this task. We must sincerely hope that this unsatisfactory situation will be rectified before long.

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The gold mask of Tutankhamun is one of the most famous artworks in the world; the quintessential image from the tomb, and the best-known object from ancient Egypt as a whole, it has been viewed and admired by countless millions. Yet while many may have looked, it transpires that all have completely failed to see—that the piece had never actually been meant for Tutankhamun at all.

This can be deduced from a remarkable detail: the mask’s earlobes display large, functional piercings which had been concealed with slips of gold foil at the time an earlier portrait was cut out and substituted with Tutankhamun’s own. These piercings attest to the original presence of separately fashioned ear-ornaments—a form of jewellery not worn by males beyond early childhood, and so inappropriate for an adult-sized headpiece intended for male use.

The mask’s original owner had in fact been a well-known female, as may be established from the tomb’s gold canopic coffinettes. Not only do these display a distinctive face, identical pierced earlobes, and in their design a curious mix of kingly and queenly features; on the coffinettes’ interior, beneath the cartouches of Tutankhamun, may be traced an earlier name. The name is that of Akhenaten’s coregent, Ankhkheprure Nefernefruaten—and she, it turns out, is none other than the beautiful Nefertiti herself in later guise.

This insight illustrates the continuing potential of this wonderful find, and demonstrates what a detailed review both of the objects themselves and of Howard Carter’s documentation might yet be coaxied to yield. That there are further, extraordinary revelations to come is not in doubt.

Nicholas Reeves

Nicholas Reeves is Lila Acheson Wallace Associate Curator of Egyptian Art, The Metropolitan Museum of Art. Formerly a Curator at The British Museum and Curator to the seventh Earl of Carnarvon at Highclere Castle, he is author of The Complete Tutankhamun (Thames and Hudson, 1990).
Photograph by Harry Burton, courtesy of the Griffith Institute, University of Oxford.

The mummy of Queen Cleopatra. (Photo: courtesy the Griffith Institute, University of Oxford.)
Inheriting The Past

It is now possible, through the application of digital technologies, to record the surfaces and structure of the tombs in astonishing detail and reproduce them physically in three dimensions without significant loss of information. This work has involved the development of new technologies to record, inspect, archive and reveal the complex histories of the Theban Necropolis. The aim is twofold – to provide the data to satisfactorily monitor the condition of the tombs and to turn the public interest into a force assisting in the protection of fragile sites.

It is an approach that is rapidly gaining acceptance and has already proved very popular with the public in Europe. Factum Arte has been perfecting these techniques for over a decade and the work carried out in Egypt for the Ministry for Antiquities represents a great advance, both in terms of technology and software, but more importantly in terms of accuracy and visitor experience.

The next phase of the work will involve a major transfer of technology and knowledge to a local team. The technologies being developed for the work in the Valley of the Kings are helping to preserve the tombs and communicate their cultural importance. They also enable conservators, academics and the public to understand the objects in deeper and more objective ways. This initiative focuses on sustainability and knowledge transfer. It is dependent on specifically developed technologies but also on human skills. Both will be transferred to an Egyptian team working in Luxor who will carry out the recording of the vast tomb of Seti I and the beautiful tomb of Queen Nefertari.
De-Materialising: 3D Laser Scanning

The laser scanner is creating a depth map with 100 million independently measured points per square meter.
De-Materialising: 3D Structured-Light Scanning

The walls of The Tomb were recorded at resolutions of 200, 400 and 700 microns using a NuB3D structured light system.

 إعادة التحديد: فحص الضوء المرئي الثلاثي الأبعاد
تم تسجيل جدران القبر بقدرة تحليل تراوحت بين 200 و 400 و 700 ميكرون باستخدام نظام الضوء اليوكلي NuB3D.
De-Materialising: High-Resolution Photographic Recording

Over 16000 photographs were taken providing a complete photographic map of the surface with a resolution of between 600 - 800 DPI at 1:1. The total photographic archive is over 300 gigabytes of data.
The fragility of the surface of the tomb of Tutankhamun is clear to see. Every morning a thick layer of dust is wiped off the sheet of glass covering the sarcophagus. Removal of dust from the walls is a delicate task and any method of removal will cause paint loss. Airborne pollutants, bacteria, micro-organisms and general wear and tear add to the problems but the visitors also have a significant impact on the temperature and humidity in the tomb. This creates a dynamic environment in which the plaster surface is forced to expand and contract causing it to detach from the surface of the rock. Previous restoration and consolidation treatments are now adding to the complex task of long-term preservation. The use of acrylic resins both changes the appearance of the paint, and when injected under the surface prevents moisture escaping through the layers of plaster and paint. Close inspection of the walls reveals that there have already been significant collapses that have been refilled and repainted.

It is hoped that the facsimile of the tomb of Tutankhamun will help to redefine the relationship between originality and authenticity and will offer a partial solution to the protection of tombs that were built to last for eternity but not to be visited.

Adam Lowe, Director of Factum Arte.
A FACSIMILE OF

THE MISSING FRAGMENT

FROM A PHOTOGRAPH BY HARRY BURTON TAKEN

AT THE TIME OF

THE REMOVAL FROM THE TOMB