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NEW-WORLD GEM REBORN

Carpathian Wonders
ART OF THE WOODEN CHURCH

Moche Muralists
PERUVIAN FRIEZE UNEARTHED
What time and neglect are ruining, the World Monuments Fund is fighting to preserve.

The World Monuments Fund and founding sponsor American Express created the World Monuments Watch in 1996 to raise public awareness of the plight of the world's most endangered sites and attract the funding needed to help save them. American Express has committed $10 million over ten years to the Watch. For the past six years, American Express Publishing's Travel + Leisure magazine has devoted a special section to the Watch, contributing ten percent of all net advertising revenue to the cause. We are proud to be associated with the World Monuments Watch initiative and the vital work of the World Monuments Fund.
Tsunami Update
The state of Southeast Asia's cultural heritage in the wake of disaster

Wooden Wonders of the Carpathians
Savior a suite of Greek Catholic sanctuaries

Two Cheere络s for London
Ailing statuary checks in at the V & A

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A New World masterpiece restored

Water Serpents and Killer Spiders
Deciphering a new frieze in Peru's 1,500-year-old Temple of the Moon

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Restoring Nossa Senhora da Encarnação

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World Monuments Fund is dedicated to the preservation of imperiled works of art and architecture worldwide through fieldwork, advocacy, grantmaking, education, and training. A New York-based organization, WMF has affiliates and offices in France, Italy, Portugal, Spain, and the United Kingdom.

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A Rallying Point for Recovery

CARRYING OUT EMERGENCY CONSERVATION IN TIMES OF DISASTER

Last July, WMF brought together more than 100 South Asian conservation professionals in Colombo, Sri Lanka. Through a series of workshops, we learned from local site managers about the challenge of preserving cultural treasures and traditions in a region experiencing unprecedented change in the process of globalization. Little did we know that within a few months, they would face far greater challenges in the wake of the tsunami that struck on December 26. Many of the participants came from the countries rimming the Indian Ocean that were affected by the disaster—Indonesia, Malaysia, India, Thailand, and Bangladesh.

In the days that followed, we were able to quickly account for the safety of many of our colleagues from the affected countries; the situation of the monuments and sites under their care, however, remains murky (see page 11). With recovery and relief efforts still under way, it has not been possible for conservationists to assess the damage to the region's cultural heritage or carry out emergency repairs. In the interim, any damage that has occurred is likely to be exacerbated by the absence of conservation know-how onsite.

For WMF, the pattern is all too familiar. In the last year, we have witnessed a devastating earthquake in Bam, Iran, and the continued destruction of Iraq's cultural heritage in the wake of war.

For some, it may seem that historic preservation pales in comparison to human need. Yet as we have learned, time and again, the two are inextricably linked. Our cultural heritage—our monuments, sites, and traditions—is part of who we are. When it is lost, we are lost. This view is underscored by the flood of urgent requests for assistance we receive in the wake of disaster. For those whose lives have been completely destroyed, the reestablishment of continuity and sense of place is a critical part of the healing process.

While the international community has honed its ability to deliver food and medical care in minimal time, there is currently no formal mechanism through which to channel international cultural assistance in times of emergency. With vision and commitment on the part of the preservation community, this can change. As reconstruction begins in Southeast Asia, WMF will focus attention on key places whose historic qualities could be erased without careful planning and protection. As we begin to summon local and international advisors to work at specific sites, we also hope to create a broader conservation awareness. Protecting cultural heritage at risk needs to be focal to recovery efforts whenever disaster strikes.

Bonnie Burnham
PRESIDENT
If the walls of this humble hut could talk, they would tell stories of courageous men who suffered bitter cold and long hours of complete darkness to further scientific research and test the limits of their endurance.

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Of all the factors that threaten our most treasured cultural sites, few can match the destruction wrought by our restless planet. Its ever-shifting plates, yawns, and sighs cause earthquakes and tsunamis. Its mountain-building schemes change Earth’s weather patterns, which affect humidity and rainfall. But we build anyway, knowing our architectural creations may vanish in an instant, felled by an earthquake, or swept away by an ocean wave. This issue, we highlight a series of sites, all of which were damaged by natural disaster. At the eighteenth-century Palafoxiana Library in Puebla de las Angeles, Mexico, a tremor lasting a mere 40 seconds in June 1999 left in its wake more than a million dollars worth of damage, which was compounded by a second quake only months later (see page 22). And, in Lisbon, an earthquake and fire in 1755 were just two of many setbacks suffered by the Baroque church of Nossa Senhora da Encarnação, which has just undergone a complete restoration (see page 34).

Since its founding in 1965, WMF has been no stranger to natural disaster. Born of the floods in Venice, the organization has been among the first to respond when disaster strikes—in Mexico City following the earthquake in 1985 and, more recently, in Iraq. And, as of this writing, our colleagues in Southeast Asia are gathering information to guide the rebuilding process in the wake of the tsunami. WMF will be there to do what we can to help our colleagues restore a modicum of normalcy.

Angela M.H. Schuster

EDITOR

A graduate of the University of Lisbon, SUSANA VARELA FLOR is a specialist in Portuguese Baroque painting. She works with the Portuguese Institute for Architectural Heritage and is a consultant to WMF Portugal.

JÓRGÉ PEREZ DE LARA, is a Mexico City-based commercial photographer with a deep interest in architecture, as well as historical and archaeological subjects.
Cambodia's Prasat Phnom Bakheng Slated for Restoration

The early tenth-century A.D. hilltop temple-complex of Prasat Phnom, the oldest of the ancient Khmer cities at Angkor, will be the subject of a three-year preservation campaign slated to begin this spring, carried out by WMF with support from the U.S. government.

Commissioned as a capital city by King Yasovarman (A.D. 889–910), the site, which consists of a five-tiered pyramid and five large towers surrounded by 60 smaller towers, lies midway between the later cities of Angkor Wat and Angkor Thom. Like other Khmer temple-complexes, Phnom Bakheng is thought to be an earthly representation of Mount Mehru, legendary dwelling place of the Hindu gods.

Since its construction ca. A.D. 900, the site has suffered in part because of its strategic location atop a natural rise in the landscape, which affords a spectacular view for kilometers. In the 1980s, Khmer forces used the temple-complex as a military base, installing heavy guns on its summit. More recently, thousands of tourists have begun to climb the steep slope daily to watch the sun set over Angkor. Damage wrought by the military and uncontrolled tourism has been compounded by heavy monsoon rains, which have left most of the buildings in a sorry state of decay.

Ambassador Charles A. Ray announced the $550,000 grant in December. The funds will be used for archaeological research, environmental and architectural conservation assessments, the development of a long-term management plan for the site, and, most importantly, provide for emergency conservation and stabilization. The project will be carried out in cooperation with the Cambodian Angkor Heritage Authority, APSARA.

The project is the fourth since WMF began working at Angkor at the invitation of the Cambodian government in 1989. Since then, WMF has worked to preserve the Preah Khan monastic complex; the east gallery at Angkor Wat sheltering the famed bas-relief carving of the Churning of the Sea of Milk; and the diminutive temple of Ta Som. A key component of these initiatives has been the training of a new generation of Cambodian conservators.

Among the issues discussed at the meeting were a need to increase the number of participants in each of the training sessions and the broadening of opportunities for SBAH personnel to acquire specialized conservation expertise. Both issues will be addressed in the coming months.

—GAETANO PALUMBO
HISTORIC LOWER MANHATTAN UPDATE
Corbin Building Saved; Challenges

Following the destruction of the World Trade Center on 9/11, WMF brought together fellow organizations involved in New York City preservation and founded the Lower Manhattan Emergency Preservation Fund (LMEPF). While the fund initially focused on the immediate needs of landmark-grade buildings that had been damaged in the attacks, its attention was soon drawn to a need to keep historic buildings in the area of Ground Zero from being swept away in the process of reconstruction.

Among the architectural gems is the Corbin Building (1888-1889), cited as an excellent example of an early skyscraper on the northeast corner of Broadway and John Street, which was slated for demolition to make way for a new $750 million state-of-the-art transit hub. Over the past year, the LMEPF has been working with key decision makers and stakeholders to ensure that issues of historic preservation are included in any revitalization plans for Lower Manhattan and the World Trade Center Site (WTCS). LMEPF scored a decisive victory when the Metropolitan Transportation Authority announced plans to preserve the Corbin Building and incorporate it into the new Fulton Street Transit Center.

More recently, the LMEPF has been working with the Lower Manhattan Development Corporation and Port Authority of NY and NJ to preserve the surviving remnants that make up the WTCS by making it eligible for listing on the National Register of Historic Places. This important step allows the various agencies and preservationists to consider how rebuilding projects over the next ten years would affect historic elements remaining on the 16-acre site. Important remnants include the box-beam perimeter columns that outline where the Twin Towers once stood and their slurry wall.

WMF was also represented on the Memorial Advisory Committee that made recommendations for the mission of the new memorial center to be built onsite and determine which artifacts removed during the recovery and cleanup efforts—such as portions of the building façades—will be returned.

-KEN LUSTBADER

EVENT

Venice in Focus

A provocative new documentary, Venetian Dilemma, soon to make its New York debut, examines the plight of the Italian city in light of both rising sea levels and uncontrolled tourism. Told through the stories of four Venetians who are struggling for a future in their city, the film was produced and directed by Carole and Richard Rifkind, part-time residents of Venice for the past 15 years and long-time supporters of WMF. According to the duo, there is a steep price to pay for the liberty of visiting Venice. They claim that the city is fast becoming little more than an Italian theme park, and the Venetians just another “lost tribe.” They point out that the issues of mass tourism impact and the loss of local integrity and authenticity are not limited to Venice alone—they resonate in communities around the world. Many, in fact, see it as one of the great dilemmas of our times—the need to balance the rights of people who want to visit special places and those of residents who want to live there.

Carole and Dick Rifkind’s Venetian Dilemma is richly poignant: how much we want the Venetian mother to find daycare, the grocer to stock his stand, the singers to keep on raising their glasses—in short, for Venice to live! But how doomed they seem against the rising global tide of wealth and aspiration that last year alone washed 14 million tourists through the city.

Venetian Dilemma will screen the week of March 16-22 at Film Forum, 209 West Houston Street, New York City. Purchase tickets online: www.filmforum.org

-Paul Spencer Byard
VORACIOUS DAM CONSTRUCTION THREATENS IRAN’S ANCIENT SITES

A s work continues on Iran’s Sivand Dam—one of 85 now under construction and one of five thought to pose significant threats to that country’s archaeological heritage—officials of the Iranian Cultural Heritage and Tourism Organization fear more than 100 sites may be lost when an eight-kilometer-long stretch of the Tang-e-Bolaghi Gorge is flooded later this year.

According to the Iranian Cultural Heritage News Agency, 129 sites are at risk, among them a suite of paleolithic cave sites and rockshelters occupied 10,000 to 20,000 years ago; rock-cut tombs from the Elamite period (2700-650 B.C.); a seven-kilometer-long stone wall system from the Parthian period (247 B.C. to A.D. 228); and the sixth-century B.C. Achaemenid capital of Pasargadae, which lies four kilometers from the gorge.

Several other sites will soon perish with construction of the Karun-3 Dam, among them the Elamite city of Izeh (Ayapir) in the Zagros Mountains on the main thoroughfare between the Khuzestan Plain and Isfahan.

In December, a UNESCO mission met with Iranian authorities to discuss the Sivand Dam project and assess the threat to the region’s archaeological heritage. For sites at risk, the UNESCO team hoped to identify remedial measures—including archaeological surveys and salvage excavations—to mitigate the impact on sites of international cultural significance. According to Giovanni Baccardi of UNESCO’s World Heritage Center in Paris, the mission was given assurances that the basin created by the dam would not affect the site of Pasargadae, recently inscribed on UNESCO’s World Heritage List. No mention was made, however, of the dam’s effect on other sites in the region. Construction on the Sivand Dam began in 1992. —AMHS

HOME ON THE GRANGE

I n 1836, the British architect Augustus Welby Northmore Pugin published an angry treatise, decrying “the present decay of taste.” A recent convert to Catholicism, he believed that his era’s buildings were mostly shoddy and plain, and should instead mimic their most spiritually inspiring ancestors: medieval Gothic cathedrals. He practiced what he preached, designing dozens of pinnacled churches and Parliamentary halls, and helped set off a Gothic Revival wave that spread to France and America. And on a chalk cliff near Dover, he built an ecclesiastical-looking retreat for his own large family. The 1844 brick mansion, called the Grange, sprouts steep dormers and a crenellated turret. Pugin portrayed some of his eight children and favorite saints in the stained-glass windows, and inscribed his monogram and the family motto, En Avant, along the pine joists, windowpanes, encaustic floor tiles, and striped wallpaper.

The Grange is not only one of the most heavily personalized architects’ homes in Britain, but next spring it will also become perhaps the only one open for overnight stays. The Landmark Trust, which saved the Grange from conversion into apartments in 1997, is spending £2.3 million restoring it as a guesthouse. (See www.landmarktrust.org.uk for updates.)

With funding mainly from the Heritage Lottery Fund, English Heritage, and local council, the Trust and London architects Thomas Ford & Partners have rebuilt the spiky slate roof and are recreating lost wall inscriptions. The guest rooms’ antique furnishings will resemble the Pugin-designed, well-buttressed originals, many of which have survived in museums or private collections. “But we couldn’t afford to buy them back, even if they were on the market,” says Trust projects coordinator Alastair Dick-Cleland. Guests can stay a minimum of three nights, and a maximum of three weeks, playing Goth.

—EVE KAHN
STOWE AWAYS

No building shape, apparently, is too contorted for conversion into a vacation rental run by Britain's National Trust. Along with the expected gabled or towered manses, its portfolio of 320 properties (see www.nationaltrustcottages.co.uk) includes such oddities as a pentagonal cobbler's shop, a cylindrical dovecote, and an octagonal gatehouse. In a year or so, a Corinthian arch at Stowe Landscape Gardens will open to non-claustrophobic guests.

The 1767 arch was designed by Thomas Pitt, one of a dozen architects to work on the estate and its widely scattered follies between the 1670s and 1840s. Two kilometers from the main house—which is owned by the Stowe School, and on WMF's 2004 list of 100 Most Endangered Sites—the arch looms 20 meters feet over a carriage route from the sleepy nearby town of Buckingham. (Queen Victoria rode through the gateway during an 1845 visit.) The London firm of Peter Inskip + Peter Jenkins Architects, on a £730,000 budget, just finished restoring the arch's clay-tile roof, limestone skin, and stucco cornice and coffers. On the underside of the arch, says project architect Stephen Gee, "Each coffer was angled and cut, to be wider at the bottom than at the top. So they look deeper than they really are, like the ones at the Pantheon in Rome."

The Trust is now raising £130,000 to fund restoration of the interiors of the arch's four-story legs, which have long housed gardeners and gamekeepers. Austere wooden staircases lead to four bedrooms with slit windows. "It's a very humble cottage, within a spectacular arch," says Gee.

—EVE KAHN

ARG-E BAM ONE YEAR LATER

It has been a year since the ancient Iranian citadel of Bam, Arg-e Bam, was struck by an earthquake that killed 26,000 and destroyed much of the ancient city. According to UNESCO, which has spearheaded international preservation efforts at Bam, plans are now underway to carry out extensive investigations of archaeological remains exposed by the quake and the reconstruction of the ancient citadel.

Situated in the desert on the southern edge of the Iranian high plateau, Bam developed as a crossroads for trade in silk and cotton. Its origins can be traced to the Achaemenid period (sixth-fourth century B.C.). The main ancient remains of the site, which reached its apogee between the seventh and eleventh centuries A.D., lie within a fortified citadel that contains 38 watchtowers, governmental quarters, and an historic town with an eighth-to-ninth-century mosque—among the oldest in Iran.

According to UNESCO, Iran will be holding a series of international workshops early this year to raise awareness of the site and its conservation needs. An international symposium, organized in cooperation with Italian authorities, is slated for the fall or winter. For more information see http://portal.unesco.org/culture/en/
TSUNAMI UPDATE

As the world now knows, the devastating tsunami that struck Southeast Asia on December 26 took an incredible toll on human life, with casualties from the disaster now estimated at more than 250,000 lives. For us at WMF, the unfolding horror had a personal side, as we feared for the lives of so many of our colleagues working in the field. We also wondered how the sites under their stewardship had fared.

The coincidence of WMF having held its first ever conference in Asia, and specifically in Sri Lanka, just this past summer further added to our personal and institutional ties to the region. Those ties have, on the other hand, made it possible for us to reach out to our colleagues in the region, first to inquire after their safety, and second to ask for their advice and information on how we might best help them in the recovery effort.

The importance of the restoration and protection of cultural heritage, even in the face of much more pressing humanitarian needs, has been made clear to us in our communications with colleagues in the area. In Indonesia, Edy Suhartono of the North Sumatra Heritage Trust, has kept us abreast of the recovery efforts in Banda Aceh. Remarkably, Suhartono, who is restoring a World Monuments Watch site, Omo Hada, in the Nias Island village of Hilinawalo Mazingo, not only told us that the late eighteenth- and early nineteenth-century traditional stilt houses remain standing, but submitted his project report on December 28. The site was spared due to its location on relatively high ground and its innovative construction, which is designed to be resistant to earthquakes.

Our conference host, the Sri Lanka chapter of ICOMOS in Colombo, is working to ensure that the restoration of historic and cultural heritage sites in Sri Lanka is incorporated into the massive rebuilding effort, and has completed preliminary surveys. In his most recent report, the president of ICOMOS Sri Lanka, Pali Wijeratne, points particularly to the need to advise and assist the private owners of historic houses in Galle and other cities in the restoration of those buildings so that this important aspect of historic Sri Lanka will be rehabilitated.

The archaeological heritage of Sri Lanka has suffered the loss of the facilities and equipment of the Maritime Archaeology Laboratory, also in Galle. These were destroyed, along with numerous artifacts and documents.
stored there. In the estimation of Wijeratne, the rebuilding and restoration of "familiar environments" consisting of historic buildings and sites is essential after a tragedy that displaced so many.

Faced with such an unfathomable level of human loss, it is difficult for an organization such as WMF to know how and when to begin to address the consequences of such a disaster. How do we begin to talk about restoring ancient temples and old forts in light of the loss of thousands of homes, schools, and hospitals? Clearly the humanitarian effort must take center stage. We simply hope that this accident of timing of the conference will allow us to be more effective in assisting in the recovery. As our communications continue, our colleagues will be our guides in how best to respond. To view materials from the conference, visit wmf.org/html/programs/conferences.html —MICHELLE L. BERENFELD

CONDITIONS IN SRI LANKA

COMOS Sri Lanka reports that the Dutch forts in Galle and Matara, in southern Sri Lanka, survived the tsunami, but suffered some damage. Galle Fort was constructed by the Dutch in 1663 on top of older Portuguese fortifications and encloses 36 hectares. These imposing walls seem to have saved many lives during the tsunami, having served as a breakwater for the rampaging tide that killed thousands in the area. At the foot of these bastions is Sri Lanka's most famous cricket pitch, which was badly damaged in the tsunami. Sri Lanka's best-known cricket players have banded together to gather support for its rebuilding. The old Dutch hospital in Galle remains standing, but suffered damage to its façade, and the original drainage system of Galle Fort has caved in in two places. The Dutch government has pledged to carry out the repairs to the ramparts.

A second major fort in Sri Lanka, in Matara, was built in 1640. This star-shaped fort survived largely intact, but many of the houses and public buildings inside its walls were badly damaged. The Church of Our Lady of Matara lost its furnishings as well as its central statue of the Virgin Mary, but the building itself survived. The city was visited by former U.S. Presidents Clinton and Bush on February 21 as part of their tour of tsunami-affected areas.

Limited information from the northern portions of the country indicates that the Hindu monuments of Point Pedro have survived, and we await further information from a survey that is currently being undertaken by Jaffna University.

—MLB
For nearly four centuries, adherents of Greek Catholicism, a branch of the Eastern Orthodox church that united with the Roman Catholic church, have sought refuge in an extraordinary, yet little known, suite of sanctuaries that dot the Carpathian Mountains of Central Europe. Though simple in form, these masterpieces, built in the so-called Lemko style, represent the apogee of a carpenter's art that was once widespread throughout much of Northern and Central Europe, its development prompted by abundant forest resources. Each church's timber frame is hewn from logs, which are protected on the outside by wood shingles, an appearance reminiscent of a plumed bird. The religious art on the iconostasis and interior walls and furnishings is an exquisite composition in folk art. These log buildings are unique not just for their architectural form, but also for the cultural and religious traditions that gave rise to them.

The Carpathian Mountains extend eastward between the Polish and Slovak borders, and southward between Ukraine and Slovakia. They border eastern Hungary into the heart of Romanian Transylvania and form a geographic watershed between east and west and a cultural boundary between the Eastern and Western Christian faiths. However, the political borders that define the nation status of Carpathian peoples have fluctuated over time. As a result, national identity has often been used to unite, divide, or assimilate.

In A.D. 863, Eastern Christianity was brought to the general area of Slovakia—then known as the Great Moravian Empire—by Saints Cyril and Methodius. In 988, the Kievan Rus Empire accepted Eastern Christianity and claimed dominion over the Slavs then living in the Carpathians. The Russian Orthodox church would eventually conduct its rites and rituals in Church Slavonic developed by St. Cyril. In time, the region saw the fall of Kiev in 1240 and a reforming of the Russian Empire in Muscovy. By the sixteenth century, the northeastern Carpathian region—what is now southern Poland, eastern Slovakia, and western Ukraine—had fallen under the influence of the Roman Catholic church.
CHURCH OF THE ARCHANGEL MICHAEL, ŚWIĄTKOWA WIELKA, POLAND
Under the Polish/Lithuanian monarchy, the Orthodox church in western Ukraine and Southeastern Poland united with Rome, the partnership officially confirmed at the Council of Brest in 1596. In 1646, a number of priests in the nearby areas of eastern Slovakia and the western Ukraine region, which was under the Austrian monarchy, also proclaimed their solidarity and united with the Roman Catholic church in what is known as the Union of Uzhhorod. These peoples took on the designation of Greek Catholics. In these unions, the formerly Orthodox Christians preserved the eastern rites, Julian calendar, chants, liturgical books written in Cyrillic, and rights of the clergy to marry. In addition to practicing their unique form of Christianity within the Catholic church, the Greek Catholics developed unique church architectural forms, which to this day can be found in Poland, Slovakia, Ukraine, Hungary, and Romania, most dating from the sixteenth to eighteenth centuries.

The center of Greek Catholic society throughout its entire existence in the Carpathians has been the village and the use of wood as the primary building material. Domestic architecture was limited in its development to the modest utilitarian needs of the peasants. Hence, it was in wooden church architecture that local artistic and creative talent found an outlet.

Requirements of the Greek Catholic liturgy and tradition developed a conception of a longitudinal arrangement of wooden churches comprising three basic sections—the narthex (babyinets), the nave, and altar (or apse)—on an east-west axis with the apse always to the east. These church sections were not equal in size although they were built on similar square bases. Thus two factors—centralness and symmetry—played a decisive role in the shaping of the spatial plan and the composition of the wooden churches.

Western influences evident in the Lemko church style can be seen in the unique and dynamic massing of the cupolas, which range in size from a small one over the apse to a midsized central tower over the nave, and, finally, to the high western bell tower in the Baroque style over the narthex.

The floor layout is defined by a triple horizontal log-frame in which the narthex, nave, and apse each have their own set of logs that are laid out square in plan. Like the heights of the cupolas, the size of the spaces from the apse to the narthex step upward in size.
WORLD MONUMENTS WATCH SITE 2004
ST. NICOLAS, BODRUŽAL
BUILT IN 1658, THE CHURCH OF ST. NICOLAS IN BODRUŽAL, SLOVAKIA, WAS RESTORED IN 2004. IN ADDITION TO COMPLETE REPLACEMENT OF THE EXTERIOR SHINGLES AND BATTEN BOARDS, SOME OF THE LOGS WERE SELECTIVELY REPLACED BECAUSE OF LONG-TERM DAMAGE FROM WOOD WORM, A COMMON INSECT INFESTATION IN THIS AREA OF THE WORLD.
highlight of the interior space is the iconostasis that separates the nave from the apse. Some churches have a second-story choir loft along the west side of the nave. In some cases the exterior walls of the apse may have a polygonal shape. The apse and nave typically have small windows facing north, south, and east. The nave and apse spaces are finished at the ceiling with a stepped pyramid made of hewn logs. The belfry is not structurally related to the log-frame of the central nave and apse, but is constructed on a braced frame of large hewn timbers or logs.

To preserve the timber logs and frame from rotting, the roofs and walls were typically covered with hand-hewn wooden shingles, which resemble layers of feathers. The shingles vary in design and size and may have ornately decorated ends. They were also used to decorate the edges of the roof, window trimmings, bell towers, and cupolas.

A main feature of the interior was the iconostasis that separates the nave from the apse. This wood-carved and polychromatic-painted piece of folk art was fabricated specifically for each individual church and represents a high degree of artwork and craftsmanship. Other furnishing features include the altar table within the apse, pew-type seating, and independent icons.

The charm of these churches lies not only in the dynamic composition of the towers but from the moss-grown timbering and shingles covering the roofs, cupolas, roofing eaves, and walls of the church. This picturesque quality is increased by the harmonious relationship with the landscape. Lemko churches dispersed through mountain valleys are often sited close to rivers and creeks, usually on small hills or slopes of larger rises overlooking the village. They are always surrounded by a circle of trees out of which domes and turrets emerged presenting an impressive landscape image. The churchyards are encircled by wooden framework fences constructed from logs or stones and covered by shingle roofs. Wood gates—even if there is no fence—lead to the churchyard where there are often many stone, wood, or iron cemetery markers. Wrought-iron crosses crown the gate, cupolas, belfry, and free-standing bell towers.

Although these extraordinary structures have endured for centuries, most are now in a poor state, having succumbed to damage wrought by the effects of humidity, fungal decay, insect attack, or fire. Yet the most pressing threats these structures face are lack of maintenance, improper restoration techniques, vandalism, and uncontrolled
WORLD MONUMENTS WATCH SITE 2000
ST. BASIL THE GREAT CHURCH,
KRAJNE ČIERNO
ST. MICHAEL THE ARCHANGEL CHURCH, LADOMIROVÁ

The polychromed iconostasis in the Church of St. Michael the Archangel in Ladomirová, Slovakia, represents a high degree of artwork and craftsmanship. The church, which is located in the Dukla Pass leading into southern Poland, has a bell tower that stands independent from the structure.
tourism. Unfortunately, the economic realities of the region have made it nearly impossible for their sovereign nations to provide adequate funding for maintenance and repair.

Yet there is hope thanks to the private international preservation community, which has embarked on several major restoration projects. In 2000, WMF included the extraordinary church of Basil the Great in Slovakia on its list of 100 Most Endangered Sites. The church was in need not only of structural stabilization but of complete restoration of its fantastic seventeenth- and eighteenth-century icons. With funds from its Robert W. Wilson Challenge, and grants provided by American Express and the Headley Trust, WMF was able to substantially contribute to the restoration, which was completed late last year.

In 2002, a joint project of the Diocese of Prešov and the U.S. Commission for the Preservation of America’s Heritage Abroad and underwritten by WMF through its Kress European Preservation Program surveyed four Lemko-style churches in Poland and 28 Greek Catholic churches in Slovakia. We, the authors, carried out conditions assessments of the Polish churches while our colleague, Ivan Gojić, a Slovak expert on wooden churches, was contracted to survey the Slovak churches. Following our survey, the Association for Preservation Technology held an international workshop in October 2003 to develop a restoration masterplan for the repair and maintenance of the Slovak and Polish churches. Held in Prešov, Slovakia, and sponsored by WMF and Kress, the symposium brought together representatives of the Greek Catholic Diocese in Prešov, the Society of the Lovers of Krempna, Poland, local contractors, and international experts. As a result of our survey and lively workshop discussions, three of the wooden churches in the most dire condition were inscribed on WMF’s 2004 list of 100 Most Endangered Sites—Sts. Cosmos and Damian in Lukov-Venécia, St. Nicholas in Bodruzal, and St. Michael the Archangel in Topo.

In 2004, through the efforts of the U.S. Commission, major contributions were received from U.S. Steel Kosice and the First Catholic Slovak Ladies Association for the restoration of St. Nicholas Church, which was completed this past September. The restoration of Sts. Cosmos and Damian, built in 1708, will be carried out later this year. Plans for the conservation of St. Michael, as well as the other Lemko treasures we have surveyed, are now in progress.
This past December, two extraordinary mid-eighteenth-century lead sculptures from the historic Portuguese palace of Queluz (see ICON, Spring 2004) returned to their native London where they are undergoing a dramatic restoration at the Victoria and Albert Museum. Cast by renowned British sculptor John Cheere, the sculptures were part of a large consignment of works commissioned in the late 1740s by the Infante Dom Pedro, the future Dom Pedro III (1717-1786), for display in the gardens and fountains of his private retreat and hunting lodge.

The scale of the commission for the gardens—designed by the French goldsmith Jean Baptiste Robillion—was exceptional, and it is believed to have numbered 98 pieces, perhaps the largest-ever order for lead statuary.

To create the statues, molten lead was poured into molds made of plaster, the finished sculptures being structurally reinforced by internal iron supports, or armatures. Most of the garden's statues have classical or biblical themes, from Samson Slaying the Philistine to gods and goddesses of the Greco-Roman world. Some are more playful, depicting leaping dolphins, monkeys with casta­nets, and serpents with water jets.

At least 22 of the statues have survived, although all are in desperate need of conservation. Due to weathering and water penetration over the centuries, the iron armatures have rusted, causing the lead statues to partially collapse.

The two statues now in London—Aeneas Carrying his Father Anchises and The Rape of Persephone—are being conserved as part of World Monuments Fund ambitious £1 million campaign (so far £100,000 has been raised) to restore the surviving garden sculptures. In March, the two statues return to Queluz, where they will be displayed in their original setting for the first time in 50 years.

—Will Black
upon entering the massive carved wooden doors of the Palafoxiana Library, one is struck by the rich Old World scent of fine furniture and leather-bound books. The morning sun beams through the windows of a high vaulted ceiling, playing off the voluptuous baroque ornament of the three-tiered bookcase that envelopes the room. Narrow staircases and walkways provide access to the stacks, their shelves lined with early editions of Vitruvius, Homer, and Seneca; commentaries on Canon Law, and treatises devoted to all manner of scientific inquiry—most bound in goatskin, their titles rendered in sepia script.

Savoring the library's seemingly timeless ambiance, it is hard to imagine that only five years ago, this great repository of learning in the heart of historic Puebla de los Angeles, Mexico, lay in ruin, rocked by an earthquake at 3:42 on the afternoon of June 15, 1999. The quake, which measured 6.7 on the Richter scale and damaged many of the city's famed historic buildings, sent a wave along the library's south wall, cracking its masonry and causing its bookcases to ripple and fold. Stacks on the north wall, anchored by the more substantial architecture of the Colegio de San Juan y San Pedro, buckled and sheered under the differential strain, sending myriad rare volumes tumbling to the ground. In less than a minute, centuries of scholarship collapsed in a massive heap of dust. Still further destruction would come three months later, when a second quake struck on September 30.
Since 2001, however, the Palafoxiana Library has been the subject of an ambitious restoration campaign that has returned the institution to its colonial grandeur and, perhaps more important, has enhanced its ability to withstand future seismic activity to which the region is prone. Spearheaded by Alejandro Montiel, Puebla's undersecretary for culture, and carried out under the rubric Palafoxiana Library in the Third Millennium, the project is a collaborative effort underwritten by World Monuments Fund through its Robert W. Wilson Challenge to Conserve our Heritage; Fomento Cultural Banamex, the philanthropic division of Mexico's largest bank; and a substantial commitment from the Ministry of Culture for the State of Puebla.

Founded in 1646, the Palafoxiana Library began as a personal collection of some 5,000 volumes bequeathed to the Colegio de San Juan y San Pedro by Juan de Palafox y Mendoza, then Bishop of Puebla and by all accounts one of the more colorful intellectual and cultural figures of seventeenth-century New Spain. Born at Fitera in Navarra, Spain, on June 24, 1600, Palafox was the bastard son of Jaime de Palafox, future Marquis of Ariza, and a young Aragonese widow, Ana de Casanata y Espés. He would not carry the Palafox name, however, until his father officially recognized him as his son in 1609. Soon after, the young Palafox began to enjoy life in the company of Spain's nobility and pursue a formal education. Ordained as a Jesuit priest in 1629, Palafox was known for his erudition, which attracted the attention of Philip IV. Under his aegis Palafox held several important posts, serving on the king's war council and council of the Indies. A decade after his ordination, Palafox was appointed to the Episcopal See in Puebla, and it was there that his passion for books, his "jewels" as he often called them, took on epic proportions.

A quintessential polymath, Palafox was at once a theologian, prolific writer, political commentator, patron of the arts, and a defender of the rights of New Spain's indigenous peoples. According to one of his biographers, historian Ricardo Fernández Gracia of the University of Navarra, Palafox was ahead of his time in his progressive views toward pastoral care, firmly believing that priests should be "more like mothers than fathers to their parishioners, and under no circumstances like lords." His views were a welcome change in light of the atrocities inflicted on New World inhabitants by clerics—most notably...
Diego de Landa—in the early years of the Spanish conquest. Intellectually insatiable, Palafox eagerly learned the languages of his congregants. His library is rich in volumes in Latin, Greek, Hebrew, Chaldean, Sanskrit, and a host of Prehispanic languages, including Mixtec and Totonac.

On September 5, 1646, Palafox gave his library to the Colegio de San Juan y San Pedro, which he himself had founded, on the condition that its volumes be made available to the general public rather than limited to the inquiries of ecclesiasts and seminarians as was then common practice. More than a century would pass before the collection would find a permanent home.

In 1772, Bishop Francisco de Fabián y Fuero broke ground for the baroque cloistered building that now houses the library, having augmented its collection with books confiscated from the Jesuits upon their expulsion in 1767. To these were added still more volumes donated by fellow bishops, various religious institutions, and private individuals. Completed in 1773, the library occupies a 43-meter-long vaulted hall on the building’s second floor. The bishop had its walls fitted with two tiers of bookshelves made principally of cedar, ayacahuite pine, and coloyote wood; he also acquired the splendid mid-fourteenth-century retablo of the Madonna of Trapani, painted in by the Sicilian master Nino Pisano, which graces its western wall.

By the mid-nineteenth century, however, the library’s holdings had swelled to more than 41,000 volumes, requiring the addition of a third tier of bookcases to accommodate the acquisitions. Ironically, the added weight of this third tier of bookcases would contribute in large part to the damage the library sustained during the 1999 earthquake.

Weakened by age and insect infestation, the lower levels of the bookcase were simply no match for the quake,” says Mexico City-based conservator Norma Laguna, as we ascend one of several narrow staircases that lead to the second tier. According to Laguna, who guided the restoration of the bookcases over an 18-month period, it was critical that reconstruction of the bookcases would enhance their ability to withstand future seismic activity. "We knew from the pattern of destruction and subse-
quent engineering assessments of the library that we had to drastically reduce, if not altogether eliminate, the weight of the third tier on the lower stacks.”

Prior to any work on the bookcases, however, the building itself had to be structurally stabilized and repaired. The quakes had caused large cracks to develop in the vaults and walls, particularly over the window bays, damage exacerbated shortly thereafter by heavy rainfall. It was feared that without immediate intervention, the building would likely collapse in the event of a subsequent quake. Architectural conservators from Mexico’s Instituto Nacional de Antropología e Historia began the task of restructuring the building, relaying the foundations of its walls and buttresses, and repointing the entire structure. Cracks in the ceiling and walls were filled and the whole building was later waterproofed.

Once the library building had been restored—a process that took more than two years—Laguna began the task of rebuilding its bookcases. Laguna and her team devised an innovative scheme to support the third tier and its walkway with a series of large, cantilevered joists anchored in the wall, rather than having them rest on the stacks below.

“What had once been load-bearing columns on the second tier,” she says, “are now just decorative elements.” As we saunter along the walkway, it is possible to discern the placement of the joists underfoot. During future quakes, the original
AMONG THE MORE INTERESTING VOLUMES IN THE LIBRARY'S COLLECTION ARE THOSE THAT WERE CENSORED EITHER BECAUSE THEY WERE CONSIDERED HERETICAL OR BECAUSE THEY CONTAINED CONTENT THOUGHT TO REPRESENT AMORAL BEHAVIOR. THE FOLIO, ABOVE LEFT, WRITTEN BY SIXTUS OF SIENA, BEARS INTERPRETATIONS OF THE HOLY BIBLE THAT WERE AT ODDS WITH THE CATHOLIC CHURCH WHILE THE PAGE AT RIGHT, DEPICTING NEW WORLD INHABITANTS, CONTAINS NUDITY. A FOURTEENTH-CENTURY PAINTING OF THE MADONNA OF TRAPANI, ABOVE IT IS A SMALL OIL DEPICTING THOMAS AQUINUS.

bookcases will move with the floor while the top tier will travel with the wall; a cosmetically hidden buffer zone has been placed between the two to absorb any differential strain.

"Throughout the reconstruction, our goal has been to integrate as much original material as possible," she says, adding that some 80 percent of it was cedar, a wood that is an ideal host to voracious xylophagous insects. "Where necessary, we have replaced damaged elements with pine, which is more resistant to infestation. What had not succumbed to infestation had been damaged by water infiltration, which had caused warping and cracking." Although close inspection reveals distinct differences in the wood grain of the stacks, particularly on the third level, the quality of the joinery is such that is difficult to discern old from new.

More than 40 artisans worked on the bookcase restoration, carefully disassembling the stacks, conserving their individual elements, crafting new ones where necessary, and treating the whole ensemble with natural varnish and insecticides. In addition, all of the metal elements—enameled signage and shelf tags, pulls, and hinges—were also conserved.

A third phase of work continues with the complete cataloguing and conservation of the volumes themselves, which now number 41,556, as well as the creation of an online digital archive—a massive undertaking underwritten by Banamex. Recently, a plan has been proposed to renovate an adjacent room to accommodate numerous volumes that do not fit in the library.

In concert with the library restoration, Laguna and her team developed a maintenance program so that conservation is an ongoing process. According to Judith Fuentes Aguilar, the assistant director for the library, efforts are also underway to establish an endowment for the institution so that its future is not at the mercy of ever-changing governments.

Since its reopening in 2003, the Palafoxiana Library has hosted several extraordinary exhibitions: Libros Prohibidos, which highlighted the "censorship" of texts in the library's collection once thought to be heretical or exhibit amoral behavior, and the Art of Navigation, which is now on view.

For those finding themselves in Puebla, less than a two-hour drive from Mexico City, the library is an absolute must-see. For more on the library and its exhibitions, see www.bpm.gob.mx•
n extraordinary polychromed relief recently found within the Temple of the Moon—a massive ceremonial complex on Peru's arid North Coast—is providing a window into the ritual practices of the Moche, whose culture flourished in the early first millennium A.D. in the many river valleys that crisscross this desert region. Excavated by Riccardo Morales and Santiago Uceda of the University of Trujillo, the frieze is adorned with images of serpents, mythical two-headed beasts, warriors, and axe-wielding spiders. According to the duo, the figures are associated with the so-called sacrifice ceremony, a well-known iconographic program often depicted in Moche art.

Although the Moche did not have a writing system, they did develop a stylized canon of religious iconography that was often painted on or modeled in ceramic, incised on metal objects, or woven in cloth. The sacrifice ceremony was a state-sponsored event at which prisoners of war were sacrificed and their blood ritually consumed to ensure fertility and the continued cycle of life. Moche royalty often took part in the rituals, assuming the roles of the protagonists in the story. Paraphernalia for the ceremony, including goblets and war clubs bearing scenes from the ritual, has been found in royal burials at the Moche sites of Sipán and San José de Moro just to the north.

Composed of a suite of structures built entirely of mudbrick, one atop the other, between A.D. 200 and 800, the Temple of the Moon is the largest of a number of platform mounds that punctuate
the parched landscape. Today, most can easily pass for natural hills, having been rendered shapeless by torrential rains wrought by El Niño. The vast settlements that embraced them have since been blanketed by desert sands.

Rendered in six registers, the new-found frieze, which is 25 meters long and 22 meters high, marks the east end of a large plaza within the temple complex. Its lower two registers continue around the plaza. Two smaller relief panels grace the façade of a small building abutting the frieze within the plaza.

Although the Temple of the Moon and the nearby Temple of the Sun have been under nearly constant excavation since the 1970s, archaeologists have only recently reached the site's most ancient layers in an effort to stabilize the building and elucidate its construction history. Current conservation work at the site is being underwritten in part by WMF through its Robert W. Wilson Challenge to Conserve Our Heritage. Until this discovery, the only other known example of the sacrifice ceremony not rendered on a portable object was that of a small painted mural found at the Moche site of Pañamarca in the Nepeña Valley.
GOD OF THE MOUNTAINS
ALSO KNOWN AS THE EXECUTIONER, HE CARRIES A DECAPITATED HUMAN HEAD IN ONE HAND, A KNIFE IN THE OTHER.

SERPENT
ASSOCIATED WITH WATER AND FERTILITY, THE SERPENT IS OFTEN USED IN MOCHE ART TO DEPICT RIVERS.

MYTHICAL BEAST
HALF FELINE AND HALF LIZARD, THIS DOUBLE-HEADED CREATURE ALSO HOLDS A DECAPITATED HEAD.

TWIN MARINER
IN MOCHE MYTHOLOGY THIS FIGURE REPRESENTS BOTH FISHERMEN AND SEAL HUNTERS.

DECAPITATING SPIDER
WITH A HUMAN HEAD IN ONE HAND AND A KNIFE IN THE OTHER, THE SPIDER DENOTES THE CEREMONIAL FUNCTION OF THE TEMPLE.

OFFERER
A ROW OF DANCERS HOLDING HANDS GRACES A LOWER REGISTER THAT ENCIRCLES THE ENTIRE PLAZA.

WARRIOR
VICTORIOUS WARRIORS BRANDISHING CLUBS AND SHIELDS ADORN THE LOWER-MOST REGISTER, WHICH ALSO ENCIRCLES THE PLAZA.
ommissioned by Doña Elvira Maria de Vilhena, Countess of Pontével (1627-1718) and consecrated on the sixth of September, 1708, the church of Nossa Senhora da Encarnação (Our Lady of the Incarnation) in the heart of Lisbon is among the most splendid Baroque churches in a city known for its exquisite architectural heritage. Until recently, however, the extraordinary paintings that grace its vaulted interior went virtually unnoticed, obscured by untold coats of varnish and blackened by soot. Today, this celestial suite of polychromed cherubim and seraphim has been returned to its former glory after a year-long conservation program, underwritten by WMF Portugal and carried out by master restorers from the art conservation firm Junqueira 220.

Dated to the late eighteenth and early nineteenth centuries, the paintings are not the first to have graced the church’s interior, but rather the third—the sanctuary having been ravaged by fire and natural disaster on several occasions since its cornerstone was laid nearly three centuries ago.

The Countess of Pontével donated the land upon which the church was built and underwrote its construction, desiring both a proper environment in which to celebrate the divine mystery of the incarnation, and to create a lasting memorial to her family, who would be buried in the sanctuary. On the day of its consecration, the countess had the body of her husband, D. Nuno da Cunha e Ataide, who had died a decade earlier, moved to the chancel. Upon her death in 1718, the countess willed the administration of the church to the Santissimo Sacramento Fraternity, who arranged for her body to be interred next to that of her husband.

According to the earliest descriptions of the church, its interior walls were covered with “excellent marble and paintings.” The building’s façade, of baroque inspiration, possessed two niches in which were placed statues of St. Catarina and Nossa Senhora do Loreto.

In 1755, the building was severely damaged by the great Lisbon earthquake and fire that followed, which forced the Santissimo Sacramento Fraternity to raise funds for a much needed, albeit premature, renovation of the sanctuary. Two of Lisbon’s most
renowned painters volunteered their services—Simão Caetano Nunes, who painted the sacristy ceiling, and his protégée, Gaspar José Raposo, who rendered the chancel's ceiling.

In 1802, another fire inside the church destroyed major portions of the Baroque paintings, and once again, the Santíssimo Sacramento Fraternity was charged with renovating the church's ceiling and side aisles. The commissions went to José António Mateus and Joao Rodrigues, respectively, who completed their work in 1825 and whose artistry is visible today.

Above the High Altar is a rendering of the Archangel Gabriel being dispatched by God with a message for the Virgin Mary. Above the aisle is a depiction of the Annunciation in which Gabriel greets the Virgin with news of the Incarnation.

Over the course of nearly two centuries, the paintings adorning the ceilings above the Altar, the Aisle, and Choir, as well as older renderings on the walls and other altars, have suffered countless restorations that have greatly altered their features. The damage has been further compounded by the accretion of soot from candles and a devastating fire in nearby Chiado in 1988, which rendered the paintings illegible.
Before embarking on a restoration, conservators carried out a comprehensive conditions assessment to determine the stability of the underlying architecture, how much of the "original" paintings had survived, and the best methods for cleaning and preservation. In the process, they discovered that a thick layer of brownish varnish had been applied to the paintings, atop a thick, careless layer of paint, several more recent layers here and there and a thin, homogenous layer of stratified gray paint that not only altered figures and ornaments but muted the chromatic qualities of the canvases.

In addition, rainwater seeping into the masonry had resulted in the detachment of significant portions of the canvases from the walls and ceiling. It was in these areas, where painted patches had simply curled up, that more recent "trompe l'oeil" infill was discovered.

Over the course of ten months, some 1,200 square meters of painted canvas were cleaned and consolidated. All of the layers of paint and varnish were removed. The canvas support beneath the paintings was treated, places that had curled were unfurled. And, on July 3, 2004, the restored church was inaugurated in a splendid high mass. Now as one enters the sanctuary, the church seems much larger and lighter, truly fulfilling the Countess of Pontével's desire to celebrate the glory of God.
DREAM PALACES: The Last Royal Courts of Europe
By Marc Walter and Jérôme Coignard • Vendôme Press • 288 pp. • $65

As European empires lay dying through the nineteenth century, the royals built themselves ever more extravagant mountaintop or island retreats. Crenellated Gothic was their favorite style for its echoes of their kingdoms' promising medieval youth. Chinese, Moorish, or Indian murals and woodwork occasionally turned up, reflecting the patrons' escapist travels and onetime colonial ambitions. Yet the palace ceilings were surprisingly low, and the upholstery comfy—the royals were holing up in their cozy domesticity, after all, and didn't need any stiff wooden chairs to intimidate visiting courtiers. French photographer Marc Walter and novelist Jérôme Coignard have collaborated on an eye-popping sweep through 11 palaces, built between 1829 and 1891. The cultural cross-fertilization at some of the sites is dizzying: Italian muralists working for a Rhineland architect in Portugal, Viennese and French designers accommodating a Maharaja's gift of teak furniture in Romania. The text’s successions of monarchs, with their assassinations and bouts of dementia, can make for slow reading. But Coignard has a novelist’s flair for description, summing up a Portuguese oceanfront folly “with its artificial turrets, edges beveled like pieces of a chessboard, and its imbroglio of minarets and cupolas.”

BATH
By Kirsten Elliott • Frances Lincoln • 206 pp. • $40

Stone Age hunters were probably the first humans to notice steam mysteriously rising from the marshes around Bath. The Celts called the place “Hogs’ Norton” (because, legend has it, a herd of royal swine recovered from leprosy after a roll in the hot mud). Geologically, oddly enough, Bath is built on a kind of giant bathtub; a kilometers-deep elliptical dish of limestone, quarried for construction since Roman times for its honey tones. This lively, lucid history mixes architectural analysis of the characteristic rowhouse crescents with quotes from luminaries’ memoirs. Samuel Pepys fretted that the crowded waters weren't clean, Jane Austen didn’t like the glare on the streets from the uniform stonework, but Charles Dickens was delighted by the sordid life stories he could collect while trolling the red-light district. Elliott carefully notes which town landmarks are now derelict and endangered (a balustraded 1750s grammar school) and which have been recently restored (Beckford’s Tower, a gilt-trim Victorian whimsy with views across the elliptical valley). The hot springs have been officially off-limits to bathers since contaminants were found in the 1970s, but are scheduled to reopen in a year or so within a modernist spa partly clad in, of course, Bath stone.

GARDENS OF THE ROMAN WORLD
By Patrick Bowe • Getty Publications • 170 pp. • $50

In their backyards, the Romans exercised, ate, cavorted, harvested produce, farmed fish, and worshipped—at all hours. They found shade by day in seashell-studded grottoes, and at night set oil lanterns in wall niches. British garden historian Patrick Bowe’s information-packed study draws evidence from excavations, diaries, frescoes, and mosaics, to document the garden designs down to their ceramic shard paths and bronze fountain spouts. The emperors’ outdoor playgrounds bordered on outlandish—Hadrian installed an exact replica of an Egyptian canal, Nero’s bronze statue of himself stood 30 meters tall, and Caligula had orchards planted on his galleys. Their wealthier subjects were known to prune topiary into the shapes of naval fleets, and build aviaries out of silver and ivory. At least the empire’s public parks were generously landscaped, with tree allées, trelliswork, benches, and baths. Bowe even knows who first imported edible cherries from Asia Minor into Rome (the military leader Licinius Lucullus), and where Romans set their drinks while reclining around griffin-base tables during meals al fresco (on stone shelves built into their concrete patio sofas).
Yann Arthus-Bertrand takes aerial photos for a living and, for his sixtieth-odd book, he flew low over Turkey. His two-foot double-page spreads show manmade and natural forms that would be hard to understand from the ground. That is, if the observer could even get to the remote spots: volcano tops, ruined villages with orthogonal street layouts, cliffs carved with arched cave dwellings or colonnaded tombs. Istanbul's famously disorienting Grand Bazaar seems almost rationally planned when viewed from above, just a few crisscrossed rows of tile-roofed stands. Brief captions by journalist Janine Trotereau chronicle each region's sequences of conquerors and layers of settlement. On every Turkish shore, it seems, stands an abandoned fortress built by some nervous army, whether Hittites, Greeks, crusaders, Ottomans, or Genoese. Inland, the relaxed populace set up palaces with harem wings and amphitheaters holding 25,000 spectators. Arthus-Bertrand trained his camera on modern adventurers at these sites: you can just make out tiny archaeologists heading for their tents, and a bikini-clad tourist basking amid fragments of fluted columns fallen into the sea.

To purchase titles featured here, click on WMF's Amazon.com link on our website at www.wmf.org. Commissions on books purchased through our website support WMF field projects.
MF president Bonnie Burnham and I had just wrapped up a meeting with some of our South American donors and partners in Santiago, when I finally had a chance to visit several of the Chilean sites that had recently come onto our 2004 list of 100 Most Endangered Sites—among them a pair of late nineteenth-century sodium-nitrate factories out in the Atacama Desert.

Chile's primary export between 1880 and 1929, sodium nitrate, or saltpeter, was used initially to manufacture explosives, then sold throughout Europe and North America as a fertilizer. For decades, "white gold," as it was known locally, had been produced at more than 100 factories scattered throughout the provinces of Tarapaca and Antofagasta, which had been part of Peru until 1879, when the region was lost to Chile. To accommodate the thousands of workers required to process saltpeter, towns sprang up, complete with plazas, streets, and houses.

Life in the desert, or pampa, was not an easy one. Workers toiled in extreme conditions of intense heat, poisonous gases, dust, and accidents, and were paid in tokens that could only be traded in the pulperias, or company stores. This situation sparked a long and bloody class struggle that gave birth to the first organized labor movements in Chile. Working conditions did, however, begin to ease a bit in 1915 when Santiago Humberstone, a chemical engineer, invented the "shanks" system, which greatly improved the manufacturing process of sodium nitrate.

The decline of the nitrate industry began during WWI with the invention of artificial nitrate in Germany, suffered a second severe blow during the Great Depression, and finally collapsed in the 1950s. After closing, the sites became ghost towns and were scavenged for construction materials such as Oregon pine, zinc, and other metals. Today, only two of these have been preserved: the 1872 towns of Humberstone and Santa Laura. The rest remain little more than archaeological ruins.

A particularly unusual sight in the middle of the desert are Humberstone's amenities, such as a theater, a hotel, tennis courts, and, what amazed me the most, an Olympic-sized heated swimming pool built in 1934 to make the life of the pampinos, or desert people, more bearable.

In 1997, a determined group of former workers and their families founded the "Nitrate Museum Corporation" to rescue Humberstone and Santa Laura for re-use as entertainment and tourist attractions. In addition to nominating the site to our Watch list, the museum's 1,500 members have been successful in raising funds to restore the theater, hotel, and other key structures. By sheer accident, my site visit coincided with the inauguration of the first phase of the restoration work, and I got to enjoy the festivities that included the announcement that the sites had been inscribed in Chile's tentative list of UNESCO's World Heritage Sites, as well as live music, excellent Chilean wine, and, of course... empañadas.

—Norma Barbacci
Major shifts in world events in 2004 posed both challenges and opportunities for WMF in its effort to safeguard and conserve our cultural heritage.

WMF began the fiscal year with the announcement of its 2004 list of 100 Most Endangered Sites, the fifth list issued since the World Monuments Watch program was launched in 1996. Among the 80 new sites facing threats to their survival are Sir Ernest Shackleton’s Hut in Antarctica and the Dampier Rock Art Site in Australia, the first sites to be listed on each of those continents. Twenty sites included on the 2002 list were relisted in 2004 because of lingering concerns over their preservation. Among the sites returning to the list is Historic Lower Manhattan, where the fate of many landmark-grade buildings remains uncertain in the face of massive redevelopment plans following 9/11. In the wake of the terrorist attacks, WMF brought together four other preservation organizations to establish the Lower Manhattan Emergency Preservation Fund (LMEPF). In 2004, LMEPF’s advocacy efforts saved the Corbin Building—an early skyscraper that had been slated for demolition to make way for a new transit hub—and helped ensure that historic preservation issues will be addressed in the redevelopment process.

Three sites in war-torn Iraq are included on the 2004 list: Nimrud, Nineveh, and Erbil Citadel. However, ongoing conflict in the region continues to take its toll on some of the world’s most important sites, demanding a focused and comprehensive institutional response. WMF, in partnership with the Getty Conservation Institute (GCI) and Iraq’s State Board of Antiquities and Heritage, launched the Iraq Cultural Heritage Conservation Initiative. Underwritten by GCI, the J.M. Kaplan Fund, the National Endowment for the Humanities, and UNESCO, the initiative will lay the groundwork for the management and long-term preservation of archaeological and historical sites once the country is secure.

Also included on the 2004 Watch list are a number of sites whose survival is dependent on the development of innovative cross-border partnerships—among them the Guaraní Missions in the border area between Brazil, Argentina, and Paraguay, and a suite of ancient Maya cities built on the banks of the Usumacinta River, which separates Mexico and Guatemala. The listing of these sites highlights the importance of cooperative multinational efforts in the area of historic preservation.

In today’s world, WMF’s work increasingly requires both greater resources and more inventive resourcefulness. It also requires long-term investments and staying the course. The completed restoration of the famed San Francisco Conservatory of Flowers, which was damaged in a storm in 1995, is a testament to the importance of all of these. The conservatory’s appearance on WMF’s 1996 list of 100 Most Endangered Sites served as a catalyst for raising money from American Express, which provided seed funding for the restoration that was ultimately matched more than tenfold by Save America’s Treasures and a host of private donors.

To manage programs on the European continent, our largest area of activity, WMF launched WMF-Europe, an operating division under the guidance of Bertrand du Vignaud, a former WMF trustee. This step will enable us to capture new opportunities for partnerships with European organizations and to implement restoration work on a regional basis. This effectively mirrors the perspective Europeans themselves have adopted to address shared political, financial, and geographical interests. Among WMF-Europe’s priorities is the development of a comprehensive European Interiors Program.

In a world that seems to totter between conflict and community, these and other highlights in 2004 are touching reminders of the ability of great works of architecture to embody the diversity, intricacy, and unity in our long shared history. As you will see in this annual report, WMF’s work requires resources, resourcefulness, and faith in equal measure. We are grateful to our donors who have supported these efforts and to our partners and colleagues in the communities where we work who have shared our deeply inspiring and satisfying mission.

Bonnie Burnham
President

Marilyn Perry
Chairman
2004 Program Highlights

During 2004 WMF spent nearly $15.8 million on preservation work around the globe, of which $14.3 million, or 90 percent, was placed directly in the field. The sustained growth of WMF's field programs over the past several years has made the organization a more influential and effective partner for institutions, both public and private, seeking to protect historic resources in their local communities. Moreover, WMF's investment this year leveraged an additional $20.8 million in funds for our projects from other sources.

WMF's largest single project to date is the painstaking restoration of Nicholas Hawksmoor's majestic church of St. George's Bloomsbury. The work is well underway, underwritten with major support from the Estate of Paul Mellon, matched with funding from the Heritage Lottery and English Heritage, along with diverse British private donors.

Over $5.8 million in challenge funds from WMF's most generous donor, Robert W. Wilson, stimulated matches from 56 private and public partners around the world. Long-term joint commitments with the Aga Khan Trust for Culture in Cairo and Mostar came to completion this year heralding celebrations that called global attention to the seminal architectural contributions the great Islamic cities have made to the world's architectural vocabulary. Today, these and other historic cities around the world are recovering their vitality through historic preservation.

The 2004 World Monuments Watch list of 100 Most Endangered Sites included sites of every type on every continent. With a vast array of building types, periods, and threats, the Watch list proved again that communities around the world are eager to step forward and obtain the imprimatur of recognition that WMF's Watch program affords, and to participate in the growing movement of individuals and organizations that place the preservation of the world's built environment foremost amongst the world's cultural and humanitarian concerns.
WORLD EVENTS
Against the backdrop of the trauma caused by the 2001 attack on the World Trade Center and the Iraq war, WMF forged alliances with sister organizations to keep the cultural heritage agenda in the public eye, and protect significant buildings and historical ensembles threatened by conflict.

Corbin Building
NEW YORK CITY
Following the destruction of the World Trade Center on 9/11, WMF brought together fellow preservation organizations involved in New York City and founded the Lower Manhattan Emergency Preservation Fund (LMEPF). While the fund initially focused on the immediate needs of landmark-grade buildings that had been damaged in the attacks, its attention was soon drawn to a need to keep historic buildings in the area of Ground Zero from being swept away in the process of reconstruction. Among these architectural gems is the Corbin Building (1888-1889), cited as an excellent example of an early skyscraper on the northeast corner of Broadway and John Street, which was slated for demolition to make way for a new $750 million state-of-the-art transit hub. As a result of LMEPF’s efforts, the Corbin Building is to be restored and incorporated into the redesign of the World Trade Center area.

Iraq Cultural Heritage Conservation Initiative
IRAQ
At a ceremony held in Amman, Jordan, on March 25, 2004, the State Board of Antiquities and Heritage of Iraq (SBAH), World Monuments Fund (WMF), and the Getty Conservation Institute (GCI) signed a memorandum of understanding for long-term collaboration in the conservation and management of archaeological and historic sites in Iraq. This jointly funded initiative supported by grants funds from the J.M. Kaplan Fund and the National Endowment for the Humanities, as well as WMF, GCI, and UNESCO contractual funding, will support the development of a nationwide digital site inventory and assessment system as well as the training of SBAH personnel in site-conditions recording, documentation, and management. In addition, conservation and management plans for selected sites, as well as site-specific emergency preservation, will also be addressed, developed, and implemented. The overall aim of the program is to reestablish Iraq’s local capacity to manage its extraordinary cultural heritage in the wake of war and civil unrest.

COMPLEX PROBLEMS/COLLABORATIVE SOLUTIONS
Sustainable development of historic cities and cultural sites often stalls because the counterpart investments in infrastructure and amenities are not made in a coordinated fashion. WMF worked in 2004 with the World Bank and the Interamerican Development Bank to incorporate support for historic sites into development programs that are marshalling investment, which will allow these sites to be used and enjoyed by a wider public, and encourage their future sustainability.

Mostar
MOSTAR, BOSNIA AND HERZEGOVINA
In 1999, WMF orchestrated a visit to Mostar by former Secretary of State Cyrus Vance to inaugurate the Mostar 2004 colloquium, a gathering of historic preservation teachers, students, and leaders to begin planning for the future reconstruction of Mostar, a city that lay in ruins following the Balkan conflict. In 1997, the Aga Khan Trust for Culture and WMF began a collaborative program to carry out restoration work in Mostar, which began with the development of a management plan for the entire historic center. In 2004, WMF and AKTC celebrated the completion of the restoration of many of the city’s historic buildings and the urban fabric that connects them. Work on historic buildings throughout the city will continue into the near future. This work was complemented by financing from the World Bank and technical coordination by UNESCO, which supported the restoration of the Mostar Bridge, inaugurated in July 2004. AKTC/WMF leave behind the Starigrad Agency, which has already trained dozens of young architects and craftsmen, and will be responsible for regulating development in the city’s historic center, as well as managing the city-owned historic sites, in the coming decade.
Chiloe Missions

**CHILE**

In 2002 heavy storms damaged 9 of the 16 churches designated as World Heritage sites on the island of Chiloé, off the coast of Chile, a unique collection of buildings already identified as being at risk on the 1996 World Monuments Watch list. A loan program from the Interamerican Development Bank (IADB) helped to pay for overall recovery of the communities on the island, while counterpart funding from WMF supported the restoration of churches in Chonchi, Colo, and San Juan. To manage the work, the IADB supported rehabilitation of the former convent of the Immaculate Conception of Ancud as a carpentry school and training of local craftsmen in traditional wood restoration techniques. The craftsmen now move from church to church to complete the remaining work. Two more churches will be restored in 2005, also with WMF support. Altogether, WMF's investment of $350,000 in the restoration of the churches is complemented with a $3.5 million commitment by IADB in community-based tourism development.

The Chiloé churches were built of wood, the only abundant building material in the region, through a collaboration between local people and European missionaries. Their orientation took advantage of environmental conditions, and their iconography represents a true mix of aboriginal and European elements.

Jesuit Guaraní Missions

**ARGENTINA, BRAZIL, PARAGUAY**

The Guaraní Missions, founded by Jesuits in the rainforest region at the conjunction of what are now the nations of Argentina, Brazil, and Paraguay, protected the Guarani populations and encouraged their culture during the heyday of the Spanish colonial period. In ruins since the late eighteenth century, they are picturesque reminders of a unique chapter of the region's history. Three are included on UNESCO's World Heritage list, but no effort was made among the three countries that conserve the missions to develop a collaborative tourism program until the listing of one mission—San Ignacio Mini—on the World Monuments Watch list. Since that time, WMF has been conducting regional technical and management-planning workshops to encourage uniform standards of conservation, collaborative programming, and international recognition. The efforts began to deliver results in 2004 when $7 million in IADB funding was awarded to the Argentine province of Misiones to develop a cultural tourism program highlighting the missions, and connecting them through new roads and amenities to the nearby Iguazu Falls. Watch program funding in 2004 from American Express for all three countries underscored the importance of collaborative planning to protect and develop these important resources for the mutual benefit of all three countries.
OUT OF DANGER

WMF's long-term focus on sites at risk is the hallmark of its track record. In 2004, WMF saw the completion of several large-scale restoration efforts at major sites that were very recently on the brink of loss. Today, they are out of danger.

Temple of Agriculture
BEIJING, CHINA

At the start of the agricultural season every spring, emperors of the Ming and Qing Dynasties performed rituals to ensure that nature provided a bountiful harvest. In Jufu Hall, emperors literally put on new clothes; there they changed into farming costume and conducted ritual plowing to show respect to the god of agriculture. The two well pavilions of the Divine Kitchen in Xiannong Altar—a complex of sacred buildings and storehouses—supplied water for emperors to draw when making sacrifices to the sacred forces of agriculture. These pavilions at Xiannong, both built in 1420, are distinguished by hexagonal roofs and a variety of dougons (intricately carved brackets supporting interior beams). Center roof openings allowed the energy of the gods to penetrate the well water.

The temples had fallen into disrepair from exposure to the elements and inappropriate use as factories. Since Watch listing in 2002, grants totaling $225,000 from American Express, the Flora Foundation, and the Ted Tai Sen Lin Charitable Foundation have funded the restoration of several buildings within the temple: the Divine Kitchen Complex, its entrance gate, two well pavilions, and two storage pavilions.

Palacio de Bellas Artes
MEXICO CITY, MEXICO

The stunning art nouveau masterpiece by the Italian architect Adamo Boari, which symbolizes Mexico's artistic accomplishment in the twentieth century, was in a sorry state, with its ceramic tile roofing system leaking so badly that the upper portion of the building was closed, when it appeared on the WMF Watch list in 1988. WMF provided catalytic funding from American Express and through its Robert W. Wilson Challenge to Conserve our Heritage to restore one section of the tripartite dome. The approach of the building's 75th anniversary in 2004-05 provided the impetus for the Mexican government to complete the work. The newly restored dome shines brilliantly, and the building is host to a range of anniversary activities through 2005.
Conservatory of Flowers

SAN FRANCISCO, CALIFORNIA

Hailed as one of the most extraordinary botanical buildings in North America, the late-nineteenth-century San Francisco Conservatory of Flowers—thought to have been designed in part by the firm of Lord and Burnham—was heavily damaged in a storm on December 12, 1995. Following the building’s inclusion on WMF’s 1996 list of 100 Most Endangered Sites, American Express contributed $100,000 toward the restoration of the Golden Gate Park landmark. Since then, more than $30 million was raised for the full restoration of the wood and glass building, which was completed on September 20, 2003.

Paradesi Synagogue

COCHIN, INDIA

In 1995, the beautiful Paradesi Synagogue, built in 1568 by descendants of European Jews, was identified as one of ten priority projects by WMF’s Jewish Heritage Grant Program. In 2001, WMF began to document and conserve the clocktower, the most emblematic part of the complex. The wood timbers of the cupola are being restored along with the decorative wooden windows, grilles, and exterior stucco surfaces. Replacement of the missing clockworks and conservation of the three wooden faces began in 2002, thanks to the generosity of Yad Hanadiv and other donors. A collaborative agreement between WMF and the Delhi-based National Culture Fund is ensuring proper administration of grant funds.

Limonaia

BOBOLI GARDENS, FLORENCE, ITALY

The interest in collecting botanical species in the 18th century led to the construction of elaborate buildings throughout Europe to house these precious species, gathered from around the world. The Limonaia in the Boboli Gardens in Florence housed the Medici collection of agrumes—one of the most comprehensive in the world today. Its restoration, supported by WMF in conjunction with Italian authorities following Watch listing, is the keystone of a plan to restore the whole of the Boboli gardens, which adjoin the Pitti Palace and provide one of the most picturesque perspectives of the great Renaissance city.
Total support and revenue for fiscal 2004 totaled $13 million. Support from contributions totaled $12.8 million, representing 98 percent of total support and revenue. Individuals, including trustees, trustee foundations and International Council members, contributed $8,341,737; foundations granted $2,894,295, and corporate contributions totaled $1,599,885. Other revenue from special events and investment income added $287,015.

The World Monuments Fund’s total program and support services expenditures for fiscal year 2004 reached $15.8 million. Program services increased by $1 million over the prior year for a total of $14.3 million in fiscal 2004.

Ninety percent, or $14.3 million, of WMF’s expenses in fiscal 2004 went directly to program services. Five percent of the total was spent on management and general administration and five percent on fundraising necessary to generate both current income and support for future years.

WMF’s Permanent Endowment Fund in fiscal 2004 totaled $17,790,839. This significant growth is primarily due to a bequest from the Estate of Paul Mellon received in fiscal 2002.

In addition to $12.8 million in contributions received by WMF, an additional $10.3 million funding has been leveraged by WMF contractual partners for field projects.

Every contribution to a WMF project leveraged more than twice the amount in funding from other sources. In fiscal 2004 total support for WMF’s agenda was $39.7 million with $12.8 million coming from WMF and $10.3 million in funding from contractual partners and $16.5 million from other sources.

WMF’s continued growth has been primarily due to two major activities: the World Monuments Watch program established in 1996 with the list of 100 Most Endangered Sites, and the Robert W. Wilson Challenge to Conserve Our Heritage, which provides funds from WMF and project partners worldwide.

Copies of the complete, audited financial statement from which this information is reported may be obtained by writing to the Office of the Attorney General, Department of Law, Charities Bureau, 120 Broadway, New York, NY 10271 or to World Monuments Fund.
### OPERATING SUPPORT AND REVENUE

<table>
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<tr>
<th></th>
<th>2004</th>
<th>2003</th>
<th>WMF Contractual Partners</th>
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<tr>
<td>Contributions</td>
<td>12,826,807</td>
<td>15,261,947</td>
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<td><strong>Other revenue:</strong></td>
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<td>Special events, net</td>
<td>265,795</td>
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<td>Investment income</td>
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<td>Publications sales and other income</td>
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<td><strong>Total other revenue</strong></td>
<td>287,015</td>
<td>721,291</td>
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<tr>
<td><strong>Total support and revenue</strong></td>
<td>13,113,822</td>
<td>15,983,238</td>
<td>10,287,056</td>
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</tbody>
</table>

### EXPENSES

**Program services:**

**Total program services:** 14,277,483 (2004) vs. 13,249,257 (2003)

**Supporting services:**

**Total supporting services:** 1,527,599 (2004) vs. 1,326,526 (2003)


### CHANGE IN NET ASSETS FROM OPERATIONS

Non-operating support and revenue:

**Total change in net assets:** 1,332,138 (2004) vs. 280,261 (2003)

**Net assets, beginning of year:** 36,016,236 (2004) vs. 35,735,975 (2003)


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WMF contractual partners are bound by written agreements to match WMF Project funds; this report includes required matching funds plus any additional leveraged funds reported at the time of the award.

The change in net assets from operations of ($2.7 million) is due to the expenditure of field project grants in fiscal 2004 that were received in prior fiscal years.
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$500,000 AND ABOVE
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Samuel H. Kress Foundation
Paul Mellon Fund for Architectural Preservation in Great Britain
The Selz Foundation
Mr. Robert W. Wilson

$100,000-499,999
British American Tobacco
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Asian Cultural Council
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Vassar College
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$1,000-4,999
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Mr. Gregory Alexander
Ms. Eleanor M. Alger
Mr. and Mrs. Richard J. Almeida
Mrs. Patricia D. Altschul
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The Annenberg Foundation
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Mr. Edgar Astaire
Mr. and Mrs. Nicholas Baring
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for more information contact our membership manager
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www.wmf.org