

SPRING 2005  
\$4.95

# WORLD MONUMENTS



## Quest for Craftsmanship

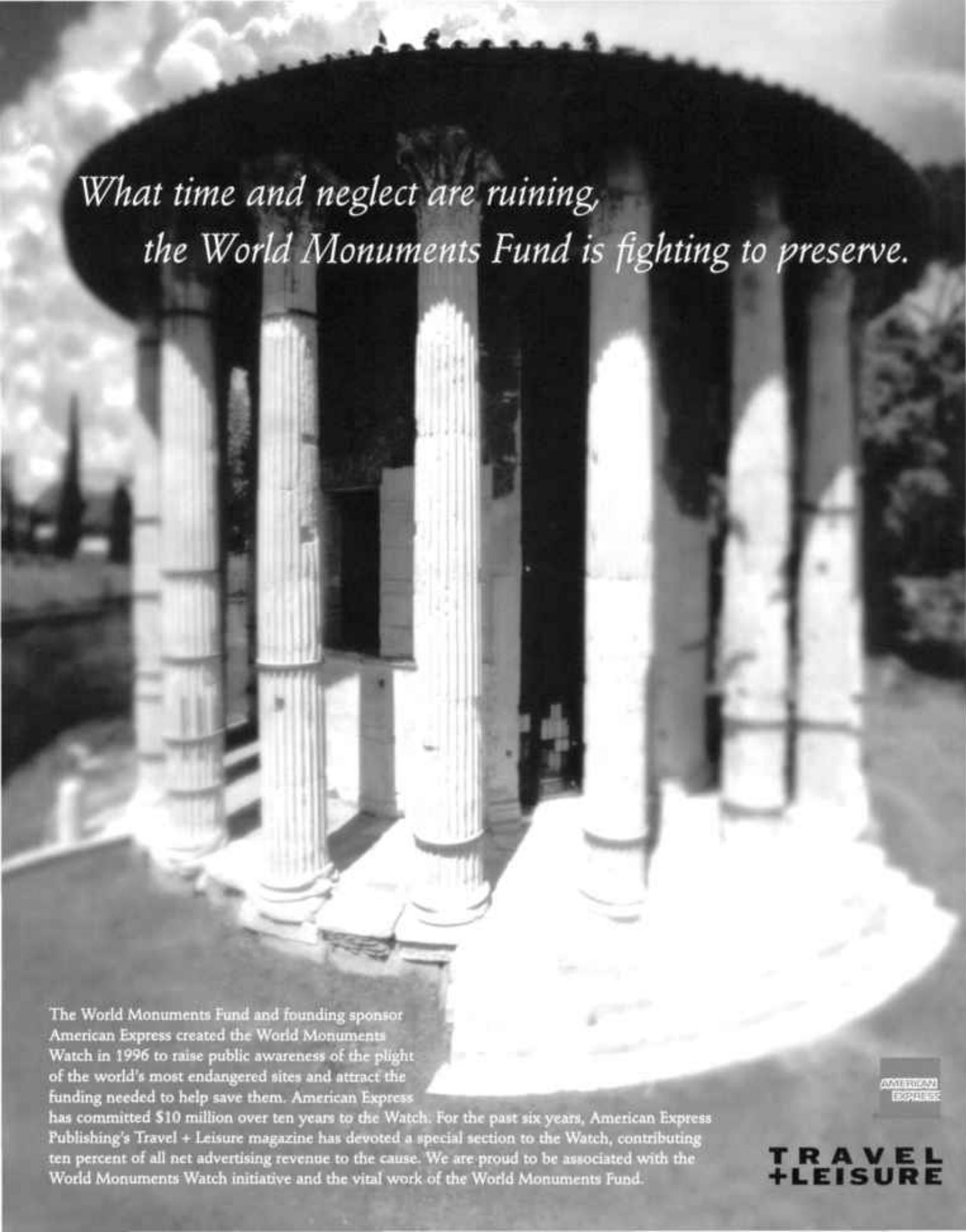
REDISCOVERING LOST ARTS  
IN RURAL CHINA

## Bourbon Renewal

VISIONS OF GRANDEUR  
IN THE HEART OF NAPLES

## Old World Arts in America

AN INNOVATIVE COLLEGE FOR TRADITIONAL  
CRAFTS DEBUTS IN CHARLESTON



*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.

AMERICAN  
EXPRESS

**TRAVEL  
+LEISURE**

## FEATURES

10

**A River Runs Through It**New Developments in the Usamacinta  
Cultural Landscape

14

**In Search of Lost Arts**A quest for imperial craftsmanship and artistry  
in twenty-first-century China

20

**Toledo's Gothic Treasure**An extraordinary mural cycle is revealed  
after a year-long restoration

26

**Will Charleston Get it Right?**An ambitious plan to revitalize the city may set  
a new standard in urban redevelopment.

34

**Renewing Craftsmanship  
in Charleston**A new generation learns Old-World artistry  
in a former city jail

38

**Splendor of St. Sulpice**

Restoring an eighteenth-century Parisian Sacristy

40

**Bourbon Renewal**Built as a visionary institution to serve the poor,  
Naples' Real Albergo dei Poveri is poised for a new  
life...if only it can find one

## DEPARTMENTS

2

**From the President**

5

**From the Editor**

6

**Inside WMF**

8

**Preservation News**

46

**Ex Libris**

48

**Expedition: Cambodia**

## ON THE COVER

Mythic warriors and distant mountains create an  
extraordinary depth of field in this sculptured mural,  
hewn from a single piece of wood by master craftsmen  
in Dongyang, China. Photograph by Henry Teu Ng

A YOUNG ARTISAN MASTERS THE ART OF CARVING WOODEN MURALS LIKE THAT ON THIS ISSUE'S COVER.

World Monuments ICON (ISSN 1529-4910) is published quarterly by the World Monuments Fund®, 95 Madison Avenue, New York, NY 10016, tel: +1 212 424 9234, fax: +1 212 424 9235, e-mail: [icon@wmf.org](mailto:icon@wmf.org). Periodicals postage paid at New York, NY, and additional mailing offices. Subscriptions: one year, \$120; two years, \$220; Single numbers, \$4.95. Foreign orders, add \$5.00 per year. Supporters of the World Monuments Fund receive ICON as a benefit of membership. Manuscripts, books for review, and advertising inquiries should be sent to the Editor, World Monuments ICON, 95 Madison Avenue, New York, NY 10016. All manuscripts subject to review. We are not responsible for unsolicited material. All rights reserved. © 2005 World Monuments Fund.

# Celebrating the Art of Building

## A NEW GENERATION OF CRAFTSMEN COMES OF AGE

Last May, the Palace Museum in Beijing and WMF jointly announced the first partnership between the Chinese institution and an international preservation organization to carry out restoration work in the Forbidden City. The site chosen was none other than the legendary Lodge of Retirement of the eighteenth-century Emperor Qianlong. Unexpectedly, the widely publicized announcement prompted craftspeople from the remote parts of southern China to contact the museum, offering their services for the restoration project. This issue of *ICON* carries an article by WMF's Henry Tzu Ng about his journey to choose the team that will replicate ephemeral decorative finishes, such as bamboo marquetry and double-sided embroidery, found in the Lodge.

In the past 50 years, mass production and the introduction of new materials and technologies have supplanted centuries-old traditional building practices and altered how craftspeople are educated, trained, and employed. As a result, finding highly skilled artisans to do the detailed work needed for quality restoration projects has become a challenge. In the heart of Europe's culture-rich Mediterranean, powerful guilds still provide traditional training for craftspeople and guide their apprentices into secure and high-paying jobs. But elsewhere in the world, artisans are increasingly scarce and isolated—their skills underappreciated and their products priced out of the market by cheap and readily available machine-made alternatives.

For more than a decade, traditional building crafts training in the service of preservation has been a theme of WMF programming. In America, we have helped to start crafts studios, to support trainee internships, and to create an entire high-school curriculum intended to expose young people to potential job opportunities in the preservation arts. Recently, we have begun to sense a change of attitude towards craftsman education amongst professionals in the preservation field who once undervalued the role of craftsmen and ignored the importance of bringing young people into the field.

The establishment of the American College of Building Arts (ACBA) in Charleston, SC, the United States' first four-year college program for traditional building craftsmanship, is another encouraging precedent to celebrate as the school prepares for its first year of formally accredited operations. In the past, buildings have been designed by people who were intimately familiar with the behavior of materials in a particular environment. Decoration was designed to capture the beauty of excellent handwork. Craftsmen and designers worked together to achieve a harmonious result. The ACBA hopes to reestablish that collaborative spirit. We hope the experiment will be a resounding success that will help restore the natural balance that once existed between the aesthetic quality of a building and the material quality of the craftsmanship that created it.



STUDENTS AT THE AMERICAN COLLEGE OF BUILDING ARTS USE A FORGE IN THE CREATION OF ORNAMENTAL IRONWORK.

*Bonnie Burnham*

Bonnie Burnham  
PRESIDENT



## EXPLORE ANTARCTICA'S HERITAGE ONBOARD THE ICEBREAKER *KAPITAN KHLBNIKOV*

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.

The walls – in fact, the entire continent – are given voice by the specialists on board Quark Expeditions' icebreaker voyages to the Antarctic. They speak of heroes like Scott and Shackleton, while they inform you of the continent's essential role in the global ecosystem. They help you identify wildlife as you explore in helicopters and Zodiacs, or from the deck as you sail past ice floes covered in sun-basking seals and penguins.



Our ship, *Kapitan Khlebnikov*, one of the most powerful icebreakers in the world, has 54 comfortable outside cabins and suites with private facilities as well as two dining rooms, a lounge and bar, library, and a variety of other amenities.



Call for an illustrated brochure about our icebreaker expeditions to the Antarctic or Arctic.

1-800-356-5699  
[www.quarkexpeditions.com](http://www.quarkexpeditions.com)



**QUARK**  
EXPEDITIONS

1019 Boston Post Road, Darien, CT, 06820 1-203-656-0499

# The world's most modern fleet



**MEXICANA** 

The world's most modern fleet  
Airline sponsor of World Monuments Fund projects in Mexico.



NAPLES' EIGHTEENTH-CENTURY REAL ALBERGO DEI POVERI, OR ROYAL ALMSHOUSE, UNDERGOES STRUCTURAL STABILIZATION TO PREVENT THE BOURBON WONDÉ FROM COLLAPSE.

## Finding a Future for our Past

As we continue to build, one wonders how often, if ever, we contemplate the future of our edifices should they endure beyond the client or function for which they were designed. Will they remain relevant parts of a given landscape despite changes in demographics or societal needs? Are they sufficiently malleable so as to secure place in future redevelopment?

Finding a practical, if not altogether innovative adaptive reuse scheme for an extraordinary building of a bygone era is a challenge WMF and others

in the international preservation community face on a daily basis. Saving a structure is one thing, putting it back into service is quite another, particularly if a building's size or internal organization place constraints on its reuse.

This issue, we highlight the plight of the Real Albergo dei Poveri, an extraordinary, albeit enormous, mid-eighteenth-century almshouse in the heart of downtown Naples (see page 18). Despite an investment of more than €400 million to date, which has gone primarily for structural stabilization, it has been all but impossible to unify the Albergo's interior spaces as the building was designed on a radial plan to limit the social interaction between the impoverished tenants for whom it was constructed. Nevertheless, this magnificent building has the potential to be an architectural focal point for the south Italian city, if only the Bourbon marvel can find a worthy purpose.

Elsewhere in the issue, we explore the very process of renewal and the need for craftsmanship to restore our most treasured sites. So many sites in WMF's portfolio require specialized artisanal skills or building techniques that are now in danger of becoming lost arts as, one by one, their last practitioners fade into history. To address an ongoing need for master artisans and builders, WMF has made training the next generation of craftsmen a top priority.

Angela M.H. Schuster  
EDITOR

## Contributors

**DIANE COLE AHL**, the Arthur J. and Barbara S. Rothkopf Professor of Art History at Lafayette College in Easton, PA, is the author of the award-winning *Benozzo Gozzoli* (Yale University Press, 1996) and numerous other publications on Italian Renaissance art.

**DAN DUBOWITZ** and **JENNY MCCREADY** are directors of the wasteland and regeneration collaborative Civic Works Ltd. and its publishing arm Civic Works Press. They are currently working on a 10 book series, *Wastelands: The Presence of Absence*. Works in progress can be seen at [www.civicworks.net](http://www.civicworks.net)

**JOSÉ MENDEZ**, a contributor to the Spanish newspapers *El País* and *ABC*, is manager of a cultural communication agency in Spain.

**ERIC POWELL** is managing editor of *Archaeology* magazine. Before pursuing a career in journalism, he excavated Spanish mission sites in the American Southwest.

**ANTHONY M. TUNG**, a former New York City Landmarks Preservation Commissioner and noted architectural historian, is author of *Preserving the World's Great Cities* (Clarkson Potter, 2001).

ICON  
ICON

### EDITOR

Angela M.H. Schuster

### ART DIRECTOR

Ken Feinzel

### COPY EDITOR

Susan Siegmann

### CONTRIBUTING EDITORS

Colin Amery  
Eve M. Kahn  
Leila Hadley Luce  
John Julius, Viscount Norwich  
Patwant Singh  
Andrew W. Solomon  
Gavin Stamp  
Anthony M. Tung

### WORLD MONUMENTS FUND

#### BOARD OF TRUSTEES

##### HONORARY CHAIRMAN

John Julius, Viscount Norwich

##### OFFICERS

Marilyn Perry, Chairman  
The Honorable Ronald S. Lauder,  
Vice Chairman  
H. Peter Stern, Vice Chairman  
Robert W. Wilson,  
Vice Chairman and Treasurer  
Robert J. Geniesse,  
Secretary & General Counsel

##### PRESIDENT

Bonnie Burnham

##### TRUSTEES

Paul Beirne  
Brook Berlind  
Peter W. Davidson\*  
Peter Stormouth Darling  
Mica Ertegun  
Ashton Hawkins\*  
Prince Aynn Aga Khan\*  
Detar Kinnalman  
Nina Jankowsky Köprülü  
Steve Kossak\*  
Jonathan S. Lineri  
Lois de Mánil  
Samuel C. Miller  
Nancy B. Negley  
Bernard Selz  
Peter M.F. Sichel  
Andrew W. Solomon\*  
Nicholas Thaw

\*External Affairs Committee



#### RESTORATION COMPLETED Montenegro Murals Unveiled

The three-year restoration of *The Feast of the Holy Cross*, an extraordinary cycle of murals painted by Roberto Montenegro (1887–1968), has just been completed, underwritten by Friends of Heritage Preservation (FoHP), INBA, and WMF through its Robert W. Wilson Challenge to Conserve our Heritage.

Montenegro was one of the artists who—together with Diego Rivera, José Clemente Orozco, and David Siqueiros—pioneered the early twentieth-century Mexican muralist movement. Born of the Mexican Revolution of 1910, muralism was as much a political statement as an artistic one, extolling the virtues of the soldiers who fought for the restoration of human rights, the laborers who toiled on farms and in factories, and Mexico's indigenous peoples, who had suffered centuries of humiliation.

Unveiled amid great fanfare on March 4, the newly restored *Feast of the Holy Cross*, which graces a stairwell in the former convent Colegio Máximo de San Pedro y Pablo in the heart of Mexico City's historic center, is the artist's most

complete artistic program. The mural was executed in two stages. The east wall, now titled *The Feast of the Holy Cross*, was commissioned in 1924 and originally titled *The Reconstruction of Mexico by Workers and Intellectuals*. It depicts the construction of a great neo-colonial building with scaffolding and half-built walls, topped by a wooden cross and colorful banners. (The feast of the Holy Cross, on May 3, celebrates the labors of masons and bricklayers.) The remaining decoration of the staircase was painted between 1931 and 1933.

The scenes are punctuated with images of the hammer and sickle—symbols of the Communist ideology that had begun to permeate the social and cultural fabric of post-revolutionary Mexico. The murals include portraits of intellectual and political leaders of the Mexican revolution, as well as a self-portrait of the artist.

The Colegio Máximo de San Pedro y Pablo is one of the oldest and finest colonial buildings in the historic center of Mexico City and is the current home of the National Center of Conservation

of the National Institute of Fine Arts (INBA).

Many of Montenegro's mural paintings have been destroyed, making those that survive all the more important. Until recently, however, *The Feast of the Holy Cross*, too, was at risk. In the decades since the painting was completed, humidity trapped in the masonry of the convent had resulted in large sections of the murals—namely those at the base of the walls and in deep niches—detaching from the walls. The remainder of the mural cycle was in dire need of conservation. Between 2001 and 2004, INBA consolidated and stabilized the underlying masonry and carried out a full restoration of the mural cycle.

As the source of the moisture—leakage from a nearby building—could not be completely isolated, two mural sections were removed for conservation and reinstalled over a waterproof barrier, while those still in place were cleaned and consolidated. A basement, rediscovered during the course of restoration and dating from an earlier period of construction, was cleared and opened to improve ventilation.

Inaccessible for decades, the murals in the Colegio Máximo de San Pedro y Pablo will be available to the public for visits by appointment. Their completed conservation reflects a joint commitment by WMF and INBA to preserve and make available the extraordinary heritage represented by Mexico's twentieth-century mural art.

The unveiling of the murals was attended by WMF donors and conservators, who were also treated to a lecture by noted scholar Hayden Herrera, followed by an intimate breakfast. A plaque was presented by WMF and FoHP to Walther Boelsterly, Director, Centro Nacional de Conservación y Registro del Patrimonio Artístico Mueble and the restorers who carried out the work. With its newly installed custom lighting, the mural glows once again with its symbolic scenes of Mexican life.

## FIELD MISSION

### Maya Sites Focus of a Preservation Initiative

The Late Classic city of Kabah and a suite of other ancient Maya sites on the Yucatán Peninsula will soon be the subject of a major conservation initiative aimed at preserving the Precolumbian cities and ensuring they are better equipped to handle ever-increasing tourism in the region.

According to WMF's Field Programs Director, Norma Barbacci, the sites, which collectively date from the Middle Preclassic through the Post Classic periods (ca. 500 B.C.-A.D. 1100) suffer a host of conservation problems. At Ek Balam, destabilization wrought by looters has put several structures at risk of collapse. At Kabah, plans are being discussed to reroute a highway that cuts through the site. Other sites such as Aké, just east of Mérida, are simply in need of a proper tourism management scheme.

As WMF expands its work in the Maya



area, the organization is aiming to develop a portfolio of sites representing the full range of conservation challenges facing Maya monuments. WMF and its many colleagues in the field will be working to ensure that conservation becomes an integral part of excavation at sites in Mexico.

The conservation initiative is being

jointly underwritten by Fomento Cultural Banamex, the philanthropic division of Mexico's largest Bank, and WMF through its Robert W. Wilson Challenge to Conserve our Heritage. WMF and Banamex carried out the first of several field missions in mid-January.

—ANGELA M.H. SCHUSTER

## WATCH SITE PROGRESS

### Plum Orchard Access Granted

On December 8, President Bush signed into law a 1,690-page omnibus appropriations bill, establishing the federal budget for 2005. Included in the new legislation is a planned modification of an existing 8,840-acre "wilderness area" of Cumberland Island off the Georgia coast that includes Plum Orchard, the historic

estate of Thomas and Lucy Carnegie. Donated to the National Park Service in 1972 and designated a National Historic District in 1984, the estate's location within the wilderness area has meant limited access to the historic property, making it difficult to carry out repairs and limiting the possibility of finding an appropriate reuse

for the property. With the change in designation, the Cumberland Island Historical Foundation, a non-profit advocacy group, will be able to further the promotion and preservation of the Island's historic resources. Plum Orchard was included on WMF's 2004 list of 100 Most Endangered Sites.

—MORRIS HYLTON III



## SAVED

### THE FIRST TEN YEARS OF THE WORLD MONUMENTS WATCH

Ten extraordinary, yet once imperiled, architectural treasures are highlighted in this exhibition. Among the sites that have seen renewed life thanks to the program are Egypt's Valley of the Kings and the Alexander Palace; last home of the Russian Tsars.

**WORLD MONUMENTS FUND**  
GALLERY AT THE PRINCE GEORGE  
15 East 27 Street • New York City

June 3-July 29, 2005 • Tues-Fri, 1-5 pm

## IRAQ'S SAMARRA MINARET BOMBED BY INSURGENTS

**O**n April 1, the summit of the 52-meter-high spiraling minaret of Malwiya was damaged by a bomb. Built between A.D. 849 and 853, the minaret is part of the mosque of al-Mutawakkil at Samarra, capital of the Abbasid caliphs from A.D. 836 to 892.

A solid mass of brick, the minaret has an external spiral stairway. A hole was blown in the summit; fortunately, the damage is light, mainly to reconstructed areas. The minaret had been occupied by U.S. military forces until early March, and guerrillas detonated a bomb to prevent the minaret from being reoccupied.

The spiral stairway on the outside recalls the ziggurats of ancient Mesopotamia, and was seen by the Italian adventurer Pietro della Valle in the seventeenth century. Della Valle thought the minaret to be Babylonian, and from this visit stems the imagery in Western art of the Tower of Babel as a spiral.

—ALASTAIR NORTHEGE



COMMISSIONED BY CALIPH AL-MUTAWAKIL IN A.D. 853, THE SPIRALING MINARET AT SAMARRA SUSTAINED SEVERE DAMAGE IN A RECENT BOMBING BY INSURGENTS.



## NEW DATES FOR BAMIIAN

**S**urviving sections of the two colossal Buddhas of Bamiyan, destroyed by the Taliban in March of 2001, as well as small fragments of the extraordinary frescoes that had adorned their niches have finally been dated, according to Michel Petzet and his colleagues from the German office of ICOMOS, who have been documenting and conserving the fallen remains at the Afghan site. Radio-carbon dates for the statues revealed that the smaller of the Buddhas, which dates to A.D. 507 ± 15 years, is a half-century older than the larger one, which was created in A.D. 551 ± 15 years. The frescoes adorning the niches were executed between the fifth and ninth centuries.

Documentation of the surviving material at the site was carried out after the cliff face had been secured with steel netting. Since then, shelters have been built at the base of the cliff to house fragments of the Buddhas and murals to protect them from the snow and prepare them for conservation.

In addition, a joint UNESCO, Japanese, and Afghan team has embarked on the stabilization of the niches, which were in danger of collapse due to reverberations from the Buddhas' destruction and water infiltration. More than two decades of war had precluded maintenance of ditches built to channel seasonal snowmelt away from the top of the cliff face.

## EXTREME MAKEOVER?

Responding to three years of protests from the international preservation community and an all-out war of words on the internet, the Spanish court has finally put a halt to work on the controversial restoration of Antoni Gaudí's Güell crypt. Commissioned by textile tycoon Eusebi Güell in the 1890s, the rough-brick funhouse of slanted columns and ceramic-fragment mosaics was to be the base for a church in a workers' colony just outside Barcelona. Gaudí, however, never managed to finish the structure; work on the building ceased shortly after Güell's death in 1918. Nevertheless, the construction project was sufficiently complete for the building to serve as a church.

Now leased to the archdiocese of Barcelona but government-owned, the crypt has undergone extensive repairs and alterations in recent years, overseen by the provincial government's chief preservation architect, Antoni González Moreno-Navarro. Gray basalt stairs, walls, and pavements now surround the base of the building, which once seemed to flow organically into the terrain. An old pine tree, which Gaudí admired so much that he bent a staircase to avoid harming the trunk, has been cut down. González Moreno-Navarro also sandblasted the interior and brought in some



PHOTO: JAMES

stainless-steel light fixtures. His modernist approach has been called indefensible, scandalous, and lacking in "espíritu gaudiniano." See [www.gaudiclub.com](http://www.gaudiclub.com) for some choice outraged essays.

GAUDÍ'S GÜELL CRYPT BEFORE ITS CONTROVERSIAL MAKEOVER. LEFT, AND AFTER METAL ROOFING WAS PLACED OVER THE GRAND STAIRCASE, A TREE WAS CUT DOWN, AND STONE SIGNAGE WAS ADDED, ABOVE.

Backers of González Moreno-Navarro, however, defend every decision at [www.razones-cripta-gaudi.com](http://www.razones-cripta-gaudi.com), which even includes a photo of the pine seedling planted in place of the chopped-down centuries-old specimen. An international panel of preservationists is now evaluating the evidence and arguments. The work stoppage is expected to last months. —EVE KAHN



## TRADITIONAL ISLAND ARCHITECTURE WEATHERS SECOND INDONESIAN QUAKE

When it comes to building earthquake-resistant architecture, it seems the ancients know best on the island of Nias. According to an Associated Press report, traditional stilt houses at Gunung Sitoli and Hilinawalo Mazingo near the epicenter of an earthquake that struck Indonesia on Monday, March 28, the second to strike Southeast Asia in recent months, remain standing despite having fallen into varying states of disrepair prior to the quake. Traditional building methods in the area have gradually begun to be displaced by more "modern construction" using bricks and cinderblock, much of which failed in the seismic turbulence. Some have commented that the quake-resistant architecture may soon see a comeback.

For more than a thousand years, the Usumacinta River served as a vast commercial highway linking Maya cities in the highlands of what are now the Petén region of Guatemala and the Mexican state of Chiapas to the Gulf of Mexico. Among the most prominent cities to prosper from the lucrative riverine trade in salt, cacao, cotton, obsidian, and exotic feathers were those of Yaxchilán and Piedras Negras, which rose to preeminence on the banks of the Usumacinta in the sixth and seventh centuries A.D. These sometime rivals and erstwhile allies reached their apogee in the mid-eighth century when most of the temples, palaces, pyramids, and ballcourts we see today were constructed.

In the millennium since their abandonment, both Yaxchilán and Piedras Negras have been damaged by erosion, exposure to the elements, exuberant vegetation, and the predations of looters. In the case of Piedras Negras, further destabilization was wrought by archaeologists using outmoded excavation techniques in the 1930s. Yet the greatest threat to these extraordinary sites emerged in more recent years with the proposed construction of a hydroelectric dam on the river.

So dire was the situation that in 2000, the ancient site of Yaxchilán was included on the World Monuments Watch list of 100 Most Endangered Sites. In 2002, Yaxchilán was joined by Piedras Negras, some 40 kilometers downstream. Subsequent listing of the sites in 2004 was augmented to include the dense jungle that embraces the ancient cities—rich not only in its biodiversity but in its cultural material, little of which had been documented, and all of which was at risk of being lost forever should plans to dam the Usumacinta move forward.

# A River Runs Through It

## NEW DEVELOPMENTS IN THE USUMACINTA CULTURAL LANDSCAPE

Following the 2002 listing, WMF embarked on a two-fold effort to safeguard the entire Usumacinta River Cultural Landscape. Firstly, it was important to assess the true impact of the dam on the landscape. Was it possible to accurately predict the proposed dam's path of destruction? And what was at risk beyond Piedras Negras and Yaxchilán—one or two smaller sites or dozens of ancient cities—should the dam project proceed? Despite more than a century of exploration, the region remains one of the least known, archaeologically speaking. Secondly, WMF was determined to engage those involved in preservation and legislative protection at the local and national levels on both sides of the river in a discussion over the region's future. Key components of this effort were the carrying out of emergency conservation and stabilization work at both sites and the launching of a program to train those who live in the shadow of these cities to properly care for, manage, and maintain their archaeological remains.

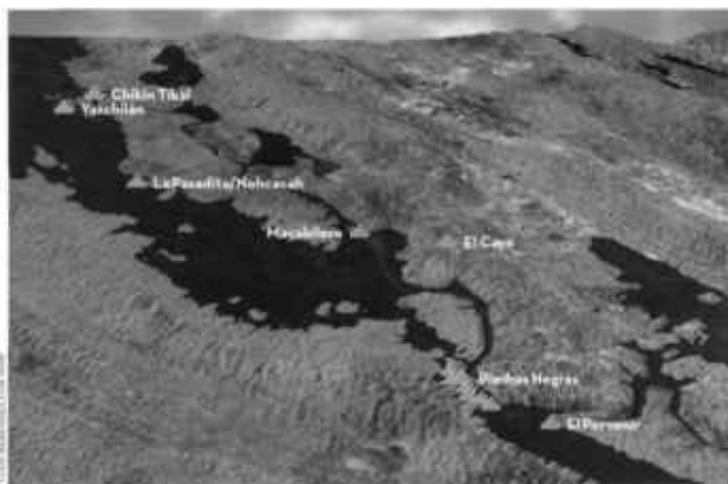
Over the past three years, WMF has made significant progress on all fronts, made possible in large part through a collective commitment of \$500,000 from American Express; the Selz, Klein, and Kaplan foundations; and WMF through its Robert W. Wilson Challenge to Conserve our Heritage. These funds have been complemented with additional support from Banamex, Mexico's largest bank, and that country's Instituto Nacional de Antropología e Historia (INAH).

To assess the potential impact of the dam on the area, WMF commissioned a study carried out by a team of remote-sensing specialists well versed in water management issues. Earlier studies had suggested that construction of the dam would simply result in a higher water level on the Usumacinta, but little else. Given the porous limestone bedrock of the region, however, this seemed highly unlikely according to those in water management and environmental conservation, who noted that rising waters would not be confined to the riverbed—as proponents of the dam believed—but would spill over at structural weak points in the riverbanks, pooling and draining into low-lying areas, sometimes kilometers away from the river itself. By merging data gleaned





MAJESTIC CLASSIC BUILDING AT TEOLOTE, WHICH  
HAS ONLY RECENTLY BEEN DOCUMENTED.



A VIRTUAL REALITY IMAGE OF THE USUMACINTA CULTURAL LANDSCAPE. TOP, SHOWS THE CURRENT RIVER LEVEL. THE IMAGE ABOVE IS THE FLOW PATTERN OF THE USUMACINTA SHOULD A DAM OF 90 METERS BE CONSTRUCTED.

THE SIERRA DEL LACANDÓN REGIONAL ARCHAEOLOGICAL PROJECT TAKES TO THE FIELD. BELOW, A NEW-FOUND BUILDING IS EXCAVATED, BELOW RIGHT.



from satellite imagery and aerial surveys with sophisticated hydrographic modeling software, the team was able to simulate the flow pattern of rising waters. As predicted, any dam with a height greater than 30 meters would have a disastrous impact on the entire Usumacinta region. Based in part on these assessments, plans for the dam appear to be on hold.

In concert with this work, a remote-sensing team from NASA's Jet Propulsion Laboratory, using coordinates provided by WMF, overflowed a 60-kilometer stretch of the river, scanning both sides for any possible evidence of archaeological remains, which might be detectable with Airborne Synthetic Aperture Radar (AIRSAR). With its long wavelength, AIRSAR is an all-weather imaging tool able to penetrate clouds and forest canopy. Data from that flight, which took place on March 4, 2004, are currently being analyzed.

Meanwhile members of the Sierra del Lacandón Regional Archaeology Project (SLRAP), directed by Charles Golden of Brandeis University in Massachusetts, began surveying ground between the two sites on the Guatemalan side of the river, using satellite information and following up on reports of sightings of ruins deep within the jungle. During the 2002 fieldseason, four sites came to light (see *ICON*, Summer 2003), two of which, Texcoco and Tecolote, were known to archaeologists but undocumented, the others, Esmeralda and Fajardo, discovered for the first time. As of this writing, the locations and layouts of some 16 "new" sites on the are now known, a dozen entering the archaeological record in the last few months.

Of the 16 sites identified by the SLRAP thus far, five have been mapped and test-pitted: Tecolote, Esmeralda, Fideo, Anita, and Chichicua. Excavations at all of these sites, as well as at La Pasadita, and ceramic samples taken from associated caves suggest two distinct periods of occupation, initially in the Middle to Late Preclassic Period (ca. 1000 B.C.–A.D. 250) and again in the Late Classic Period (A.D. 600–800), with little evidence of settlement in between. These data suggest a pattern of people moving from the countryside to the growing urban centers of Yaxchilán and Piedras Negras at the end of the Preclassic, and only expanding again into the countryside during the Late Classic, a dynamic cycle common to many urban centers and their hinterlands elsewhere in Mesoamerica and around the world.

Even at this an early stage in their exploration, the new-found sites are already yielding a wealth of new information on the political landscape of the Usumacinta region during the Late Classic Period. Archaeological and epigraphic data collected at the sites points to a clear political boundary between the two major centers, particularly during the Late Classic Period. La Pasadita and Tecolote appear to have been subordinate to Yaxchilán while Piedras Negras held hegemony over El Cayo and Texcoco and through these mid-sized entities held sway over Fajardo and Esmeralda. The remaining sites identified appear to be smaller hamlets, representing a fourth tier on the settlement hierarchy.





REMOTE-SENSING SPECIALISTS FROM NASA'S JET PROPULSION LABORATORY SURVEY THE USUMACINTA USING AIRSAR IN EARLY MARCH 2004. THE RIVER AS IT LOOKS FROM THE AIR, RIGHT. ONE OF THE MANY MAYA FREEDOM FIGHTERS THAT TOOK REFUGE IN THE DENSE TROPICAL JUNGLE DURING THE GUATEMALAN CIVIL WAR (1954-1995). SINCE THE BEGINNING OF THIS YEAR, THE AREA HAS BEEN ENGULFED IN A DRUG WAR.

Reconnaissance of the area, which has been underwritten in part with funds provided by the J.M. Kaplan Fund through WMF, has also revealed a series of what appear to be defensive walls distributed across the study region from east to west. Although defensive features are not unknown at Lowland Maya sites, they typically are found in the immediate environs of a site center. On the basis of epigraphic data, the area under investigation has been hypothesized to represent the Late Classic border zone between Piedras Negras and Yaxchilán. If these walls, in fact, delimit a political boundary, it would represent an unusual phenomenon in the Maya Lowlands. The presence of, or rather need for, defenses in this area also suggests that travel through the region may have been frequently on foot through the karst hills rather than strictly limited to riverine transport as some have contended.

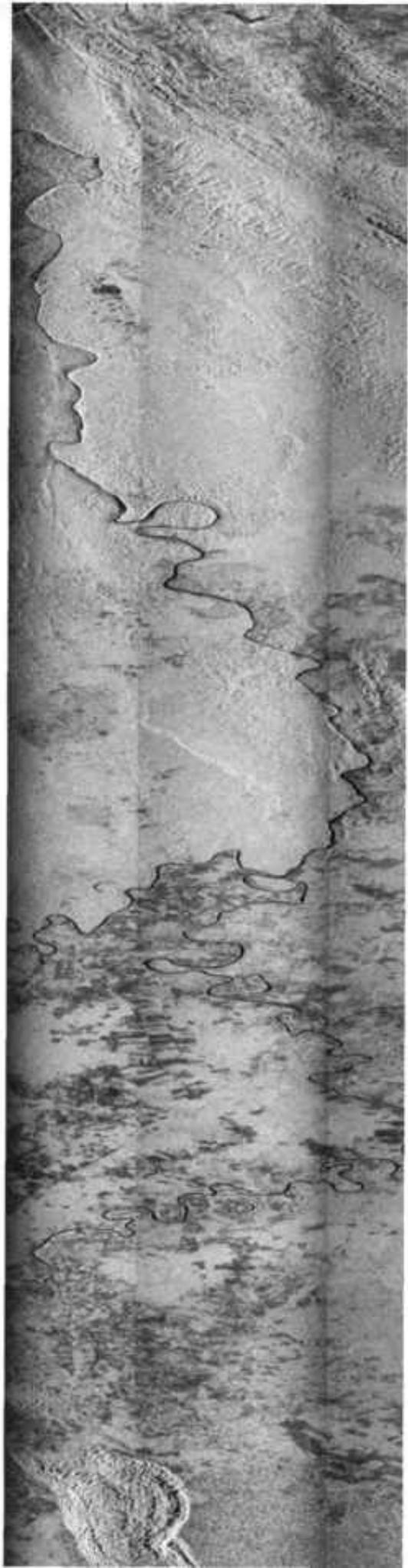
In tandem with these exploratory missions, conservators have been carrying out emergency restoration work at both Yaxchilán and Piedras Negras. At Yaxchilán, WMF will be working with INAH to consolidate several buildings on the site's South Acropolis, following a structural analysis of the ancient temples. In addition, WMF is aiding INAH in the development of an integrated management plan for the site, based on a model drafted for Piedras Negras, as well as enhancing visitor access to the site for both safety reasons and to limit damage to the archaeological remains. Similar conservation work is to be carried out at Piedras Negras.

Throughout the investigation, WMF has been working closely with the cultural officials in both Mexico and Guatemala in an effort to reach consensus on the future of the Usumacinta Cultural Landscape. A memorandum of understanding has been signed by representatives of the two countries



in partnership with USAid for the creation of a binational initiative to protect the region's biodiversity and cultural resources. This stretch of the river is home to several endangered species, including the scarlet macaw and the jaguar, and is a major bird migration route. Together, the countries hope to develop a management plan for the area that provides for its long-term conservation as well as the needs of its 7.5 million inhabitants.

Both Mexico and Guatemala are currently seeking inclusion of the Usumacinta Cultural Landscape (Cuenca del Rio Usumacinta) on UNESCO's World Heritage List. A dossier has been prepared by each country for their respective side of the river. If we are lucky, such designation along with continued vigilance on the part of the international conservation community will ensure that construction plans for the dam stay shelved for good. In the meantime, new challenges have emerged as this stretch of the Usumacinta, particularly in the vicinity of Piedras Negras, is now engulfed in a drug war. ■





喜在嘉主北有年

# IN SEARCH OF Lost Arts

## A QUEST FOR IMPERIAL CRAFTSMANSHIP AND ARTISTRY IN TWENTY-FIRST-CENTURY CHINA

The eighteenth-century emperor Qianlong (r. 1736–1795), China's longest-reigning monarch, is among the most illustrious figures in that nation's history, renowned for his intellectual curiosity, unparalleled connoisseurship, and patronage of the arts. Determined not to out-reign his grandfather, Kangxi, as a sign of respect, Qianlong planned to retire in 1792, at which time he would move into a compound, known as the Qianlong District in the northeast quadrant of the Forbidden City, which he had built for his personal use. Within the compound, which is composed of 24 buildings linked by four gardens, is the Lodge of Retirement, an extraordinary two-story pavilion the emperor planned to occupy once he passed the throne to his eldest son. Despite his intentions, Qianlong continued to reign for another three years.

Qianlong spared no expense in building the Lodge, commissioning the best artisans of his day, many from provinces in southern China, to decorate its rooms, which include an audience chamber and a private theater on the first floor and a series of smaller rooms on a second floor for activities such as reading and calligraphy. In their opulence and extravagance the Qing interiors of the Lodge of Retirement represent the epitome of Chinese design of that time with their painted faux finishes, carved jade insets, bamboo thread marquetry, and inner-skin bamboo carving. Silk panels embroidered on both sides so that no knots are visible are mounted within window frames that serve as light-transmitting interior dividers. Printed pattern wallpapers cover the walls of the small rooms and paintings are mounted directly to these walls. Of particular importance are the trompe l'œil murals covering the interior walls and ceiling of the theater. The paintings, which cover a surface area of approximately 250 square meters, exhibit a Western influence and perspective, especially in the rendering of wisteria, which appears to hang freely from the ceiling. The murals are unique not only in the Forbidden City, but the whole of China, as no other examples of such scale and execution are known to have survived. Mural paintings such as these, however, inspired works produced in south China in the mid to late eighteenth century and later emerged as the exported paintings and wallpaper seen in Europe and the United States.

The Lodge of Retirement has remained largely untouched in the years since China's last emperor was expelled from the Forbidden City in 1924.





and has been seen by only a few since then. In 1925, the Forbidden City was opened to the public as the Palace Museum for the first time since its founding in 1421; however, the Qianlong District was off limits to visitors. Over the centuries, the Lodge's interior decoration had disintegrated or fallen into a serious state of disrepair. In particular, the paintings on paper and other fragile finishes have suffered from both a high level of humidity and lack of heating during winter months.

In 2003, WMF, in partnership with the Palace Museum, embarked on a multi-million-dollar restoration of the Lodge of Retirement, slated for completion just in time for the 2008 Summer Olympics in Beijing. A key component of the project is a program of cultural and technical exchange between American and Chinese museums and conservation specialists to establish the best possible methods and materials to use in the Lodge restoration and to aid the Palace Museum in developing the capacity to carry out state-of-the-art conservation work in years to come.

Critical to carrying out the restoration of the Lodge, however, is the ability to source materials and replicate artistic techniques, some of which were until recently thought not to have been practiced in China for decades if not centuries. Among these are the manufacturing of handmade *sangpi* backing paper, made from the inner fibers of the mulberry plant—perhaps the single most important conservation material that will be used in the project. It is also important to identify those skilled in intricate woodworking, and the rare arts of bamboo thread marquetry and inner-skin bamboo carving.

When WMF and the Palace Museum announced the joint project and its conservation challenges, we were delighted by the overwhelming response it elicited from artisans, particularly from provinces south of Shanghai, who were eager to offer their expertise and participate in the restoration. Officials from Anhui and



MIST-CLOAKED MOUNTAINS EMBRACE XIA SHE VILLAGE IN YUEXI COUNTY, QIANSHAN, WHERE A PAPERMAKER CONTINUES TO WORK IN AGE-OLD WAYS.



Zhejiang—along with almost 20 other cities and provinces—called to say that some of their citizens still practiced the craft traditions we were seeking. In retrospect, this should have come as no surprise as research into the Imperial Household Archives for the Qianlong period revealed that the emperor had imported many of the elaborate interiors in the Lodge of Retirement and the other buildings in the Qianlong District from these very regions, which were centers of papermaking and woodcarving during imperial times.

In December of 2004, WMF Vice President for Programs, John Stubbs, myself, and several of our consultants embarked on a week-long mission to southern China, venturing into remote villages of this region where crafts were still practiced as they have been for centuries—largely as handicrafts, with no mechanization or modern equipment. Our itinerary included a 13-hour overnight trip from Hefei to Hangzhou on a “hard sleeper” train—a perfectly apt description of a spartan yet functional rail car that sleeps 60 in 20 rows of bunk beds each three beds high, with toilet facilities on either end. This would be followed by a five-hour van ride into the nearby mountains.

Of primary importance was to find a source for the sangpi backing paper, which would be used to reinforce the fragile restored silk and trompe l’oeil scenes in the private theater before they are remounted in the room. Many layers of the paper would be used to prepare the wall surface upon which sections of the murals will be mounted.

The paper must meet strict conservation standards of pH, folding endurance, content, fiber length and distribution, and uniform thickness and weight. Its quality will determine how well and how long the restored murals will endure. Although modern conservation-grade paper similar to sangpi is readily available from Japan, where sheets of varied nomenclature are made from the kozo fiber, the Palace Museum was reluctant to see this as an option, as it wanted to restore the Lodge using native products and craftsmanship. WMF agreed that promoting the production of high-quality hand-made papers in China would be a desirable component of the mural conservation project.

While this region of China once had scores of papermakers, only a handful remain today. There are still several good quality sources for the more widespread and short-fibered xuan paper used as a painting support; however, handmade sangpi paper is no longer readily available. Using original 230-year-old fragments



TO MAKE SANGPI BACKING PAPER, MULBERRY BRANCHES ARE BOILED TO SOFTEN THEM AND THEN THEY ARE PICKED CLEAN OF SURFACE DEBRIS AND IMPURITIES BY HAND, TOP LEFT. CLEANED FIBER IS WASHED IN STREAMS OF COLD FRESH-FLOWING WATER THEN BEATEN INTO A PULP WITH FOOT-OPERATED HAMMERS, TOP RIGHT. THE PENULTIMATE PAPERMAKING STEP, ABOVE, IS THE CREATION OF FLAT SHEETS USING SCREENS, A TECHNIQUE USED SINCE IMPERIAL TIMES. SHEETS OF PAPER ARE THEN PLACED ON LARGE STONE WALLS TO DRY IN THE SUN.

BAMBOO THREAD USED FOR MARQUETRY WORK, BELOW, IS PREPARED BY DRAWING STRIPS OF DIFFERENT COLORED BAMBOO THROUGH A SEQUENCE OF EDGED "GAUGES" UNTIL THE FILAMENTS ARE SHAVED DOWN TO THE DESIRED DIAMETER. BOTTOM, THE BAMBOO THREADS FORM INTRICATE MARQUETRY PATTERNS IN WOOD DECORATIVE ELEMENTS, SUCH AS THE PANELS BEHIND THE JADE MEDALLIONS IN THE LODGE.



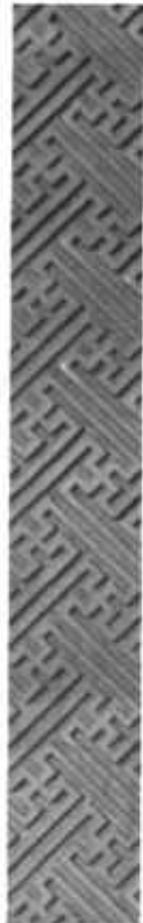
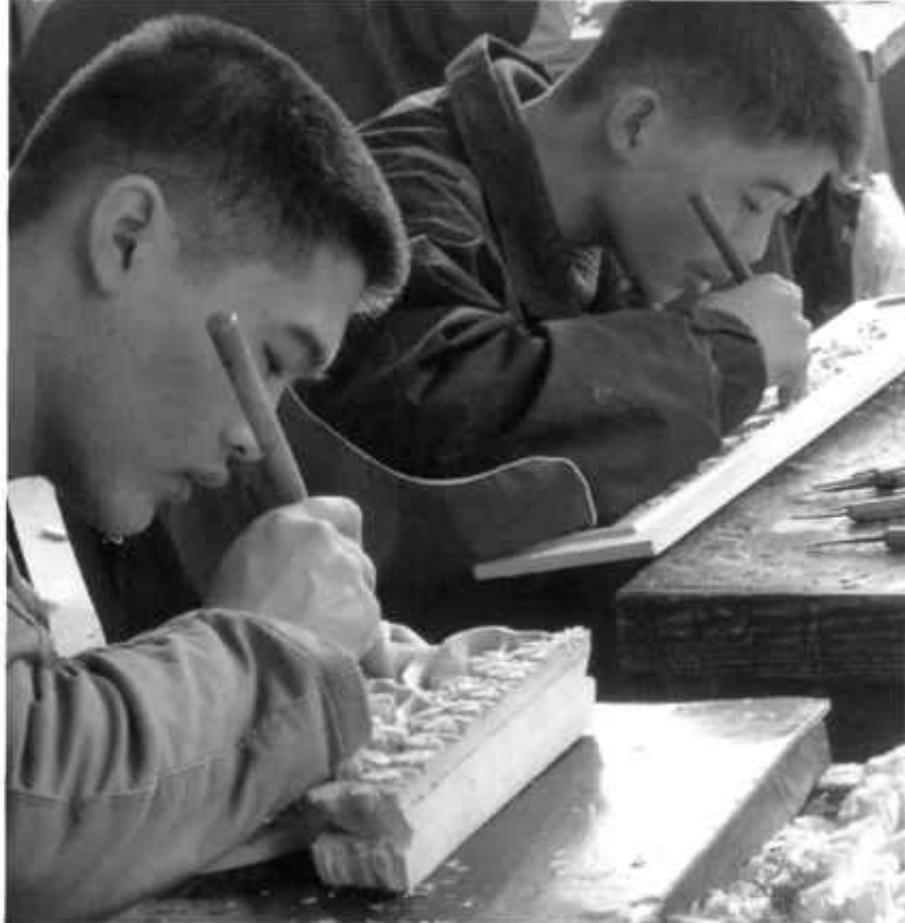
of *sangpi* paper from the Lodge as a reference, Mr. Yu Yifu, a papermaker in the mountain village of Tan Ban in Guan Zhuang, Anhui Province, was commissioned to produce samples that matched the fiber type, sheet size, weight, color, screen pattern, and fiber distribution of that used more than two centuries ago.

A laboratory analysis of Mr. Yu's samples revealed that his paper had approximately 20 percent lignin that contained wood pulp, which he had added to give the paper a tone more similar to the historic sample he was sent after observations that his earlier sheets appeared too white. Lignin containing wood pulp seriously compromises the durability of paper when used as a source of cellulose, the primary constituent of virtually all historic papers, by contributing to the generation of a low pH or high acid content. This, in turn, leads to the hydrolysis of cellulose and the shortening of the structural matrix, which causes fibers to become fragile and the paper to weaken.

While the first samples produced by Mr. Yu were not of the quality desired, they did indicate that he could in fact produce suitable paper with just a little coaching. Conservation specialists T.K. McClintock of Studio TKM in Boston, MA; Sondra Castile and Takemitsu Oba of the Metropolitan Museum of Art in New York; and WMF consultant Brigitte Yeh worked with Mr. Yu to improve upon his papermaking methods by more efficiently cleaning the bark residue from the fibers, eliminating clumps by teasing the fibers apart during cleaning, washing fibers in clean running water, and beating the pulp to promote more even distribution of the fibers during sheet formation. Within months Mr. Yu's paper met conservation standards. His artisanal product, produced in the mountains of one of China's southern provinces, will soon find its way on the walls of the Lodge of Retirement.

Inner-skin bamboo carving and bamboo thread marquetry, which reached their highest form during the Qianlong era, are two of the most difficult crafts





to replicate. The conservation plan called for any damaged surviving material to be softened by steam or solvents for re-adhesion and missing material to be replaced. For production of the bamboo thread marquetry and inner-skin bamboo carving, suppliers in Huan and Gengzhou provinces were located and visited. Master He Fuli in Dongyang, a renowned wood craftsman and artisan, is expert in the production of the inner-skin bamboo carving and bamboo thread marquetry found in abundance particularly in the audience chamber of the Lodge. However, his work is geared for production of new products that use these materials. His challenge, and that of the project, is to adapt his craft as currently practiced and apply it in a conservation context.

We also visited Mr. Lu Guangzheng, an accomplished wood carver who runs a studio in Dongyang and who is nationally recognized for making highly prized large-scale carved wood murals. To create one of these masterpieces, draftsman first draw finely detailed scenes using ink on paper. These preparatory drawings, free-hand compositions of natural scenery, ancient folk tales, or modern allegories are in themselves works of art. The drawings are then pasted onto large wood planks and become the cartoons that guide the carvers as they begin making incisions chiseling into the wood.

The least-experienced carvers do the initial blocking out of the forms. Each successive layer carved deeper into the wood is executed by gradually more senior craftsmen who create the voids that make the leaves, branches, and flowing robes that stand out from the background slab. The deepest and most intricate surfaces are reserved for most experienced carvers. With the extraordinary depth of field exhibited by the carvings, their subjects appear to float. The studio also runs an apprenticeship program where local students train and learn the crafts as part of their education, and if they are good enough, may join the studio after graduation.

As a result of our mission, the Palace Museum now has native sources for these important conservation materials, which it can employ for future restoration projects. Our next challenge, however, will be to find artisans skilled in double-sided embroidery and the carving of jade for the numerous insets. The journey continues. ■

**APPRENTICES IN WOODCARVING. ABOVE LEFT, LEARN THE ART OF CREATING EXTRAORDINARY THREE-DIMENSIONAL MURALS. DRAWINGS OF THE SCENE TO BE CARVED ARE AFFIXED TO A THICK PLANK, TOP RIGHT, WHICH GUIDES THE CRAFTSMEN AS THEY WORK. THE LEAST-EXPERIENCED CARVERS HANDLE THE ROUGH SHAPING OF WOODEN PANELS, ABOVE, WHILE MORE-EXPERIENCED ARTISANS HANDLE FINE DETAIL WORK.**



**B**uilt at the close of the fourteenth century, the Chapel of San Blas in the Cathedral of Toledo, Spain, is a great treasure of Gothic art. Commissioned as a funerary monument by the then archbishop of Toledo, Pedro Tenorio (1328-1399), the chapel is built on a square plan and crowned by an octagonal dome—its eight facets inspired by the design of the Church of the Holy Sepulchre in Jerusalem, which was erected atop what was believed to be the tomb of Christ. Within the chapel is an extraordinary cycle of frescoes painted in quintessential Florentine tradition, quite possibly the work of artists Gherardo di Jacopo Starnina and Niccolò di Antonio, both of whom were active in Toledo and Valencia between 1393 and 1401. In 1395, according to church records, Starnina and Antonio were paid the final installment on an altarpiece depicting the Passion of Christ, which had been commissioned for the Capilla del Salvador (Chapel of the Savior), also within the Toledo Cathedral. The Spaniard Rodríguez de Toledo, whose signature appears on one of the scenes in the Chapel of San Blas, participated in their



# Toledo's Gothic Treasure

by JOSÉ MÉNDEZ

**AN EXTRAORDINARY MURAL CYCLE IS REVEALED AFTER A YEAR-LONG RESTORATION**

execution. Until recently, however, the murals were barely discernible, obscured by centuries of soot and salts wrought by rising damp, and damaged by earlier attempts to restore them.

The fresco cycle comprises 14 discrete scenes. The narrative, which begins on the chapel's west wall and continues clockwise around the room, commences with representations of the apostles John and Luke and a depiction of the Annunciation. The latter shows an impressive use of perspective. The Virgin and the archangel Gabriel are in the foreground, while in the background a succession of rooms creates an illusion of depth. This scene, one of the most beautiful of the chapel, suggests the work of a master of miniature art, for it shows an exquisite craftsmanship in the details, such as a *Book of Hours*—which traces the genealogy of the Virgin to the house of David—which is depicted laying on the table with a Star of David on its cover. In the background is a rendering of a building with Moorish arches. Collectively, the imagery is representative of the three religions—Christianity, Judaism, and Islam, which coexisted in the city of Toledo from the Middle Ages onward.

The chapel's north wall is adorned with a scene of the Crucifixion that echoes the style of a similar scene in the National San Matteo Museum in Pisa, which was painted in the manner of Antonio Veneziano, with whom Starnina is thought to have apprenticed. Depictions of the Nativity, Christ before Caiphas, the Entombment, and the Descent into Limbo complete the decoration of the north wall, although only fragments remain of the latter two scenes. Photographs taken of the paintings in the 1920s reveal a much more conventional artistic style compared to that used to render the Crucifixion and Annunciation.

Only faint traces remain of the scenes that once graced the chapel's east wall—namely a rendering of the Ascension of Christ. Although barely visible, the





A DEPICTION OF THE ANNUNCIATION ON THE WEST WALL, SHOWN BEFORE AND AFTER RESTORATION, IS AMONG THE MOST BEAUTIFUL SCENES IN THE CHAPEL. THE SUCCESSION OF ROOMS RENDERED IN THE BACKGROUND GIVES THE PAINTING AN EXQUISITE SENSE OF DEPTH.

mural is exceptional for the skill with which the garments were painted and the foreshortening technique in the faces turned towards heaven. Images of the apostles Mark and Matthew writing the Holy Gospels have since been lost, although they are known from photographs taken nearly a century ago.

The southern wall features scenes of the Resurrection, the Last Judgement, Pentecost, and Jesus sitting on the right hand of God. According to experts, the scene of Pentecost is enigmatic in that it is witnessed from the outside by a group of Jews, among whom is one dressed in a red garment that draws the eye. Could it be a self-portrait of one of the painters who worked in the chapel—Gherardo di Jacopo Starnina, Rodriguez de Toledo, or Niccolò di Antonio?

The paintings that completed the lower register of the chapel have especially suffered the consequences of extreme dampness and earlier attempts to arrest water infiltration. Of the scene of the Last Judgment that covered the western wall, only the central section and a depiction of a group of the blessed marching towards salvation have survived. We know from the writings of Father Blas Ortiz, who published a study on the churches of Toledo in 1549, that the frescoes also included a depiction of the Damned burning in "sulphuric and eternal flames." The lower registers of the north and west walls are decorated with scenes from the lives of St. Antonio Abbot and St. Blas, respectively. Above the arch, which serves as entrance to the chapel, are scenes of the lives of St. Peter and St. Paul.

Since its construction, the Chapel of San Blas has been damaged primarily from water seeping in through the chamber's north wall. A stonemason was hired in 1456 to carry out emergency repairs. Further "restorations" were carried out in the fifteenth and again in the sixteenth century, at which time it seems some of the sacristy furniture had also been damaged by water. In 1719, it was decided that the chapel should be completely repainted. In order to allow for better re-plastering, paintings on the north wall were chipped away. None of these repairs, however, addressed the problem of poor drainage.

In the late 1770s, further damage was in large part arrested when a sewer parallel to the north wall was leveled and repaired. No further work was done until 1924, when the dean of the cathedral, Julio Polo Benito, had the plaster covering the interior portions of the walls removed, which revealed the remains of mural paintings and the signature of the artist Rodriguez de Toledo. Efforts to preserve the paintings themselves, however, resulted in further damage to the frescoes.

By 2000, centuries of exposure to moisture compounded by failed attempts to restore the frescoes had left the extraordinary work of art in a sorry state. At that time, those in charge of the cathedral commissioned a study to determine if the frescoes could be restored, and, if so, the most appropriate techniques to be used.

On December 10, 2003, a joint Spanish-Italian team consisting of Antonio



IN A 1791 ATTEMPT TO REPAIR THE CHAPEL'S MASONRY, THE FRESCOES, FAR LEFT, WERE CHIPPED AWAY SO THAT THE WALLS COULD BE REPLASTERED. THE EIGHTEENTH-CENTURY PLASTER LAYER WAS SUBSEQUENTLY REMOVED IN 1924. A FRAGMENTARY SCENE OF THE ASCENSION OF CHRIST, LEFT, SURVIVES ON THE CHAPEL'S EAST WALL.

BURIAL OF SAN BLAS  
ON THE EAST WALL



# Painted Splendor of San Blas

by DIANE COLE AHL

## UNVEILING A MASTERPIECE OF SPANISH GOTHIC ART

Throughout the fourteenth and fifteenth centuries, Toledo was among the most cosmopolitan cities in Europe, reflecting the Christian, Jewish, and Islamic legacies of its citizens and its contacts with diverse cultures. Toledo was the official center of the Church in Spain, the *Iglesia Primada*. Its archbishop, appointed by the pope, was the highest ecclesiastical authority in the land. The archbishop's church was the magnificent cathedral, whose foundation, according to legend, could be traced to the fourth century.

Of all the city's archbishops, few were more illustrious than Pedro Tenorio (1328-1399). Famous for his charity and piety, he built the north cloister of the cathedral, created its library, and donated many relics to augment its sanctity. Tenorio also commissioned the Chapel of San Blas around 1393 to house his own tomb.

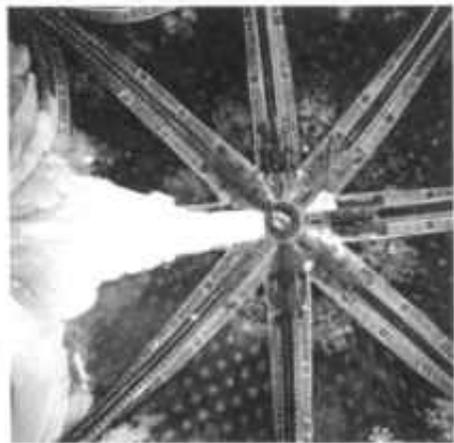
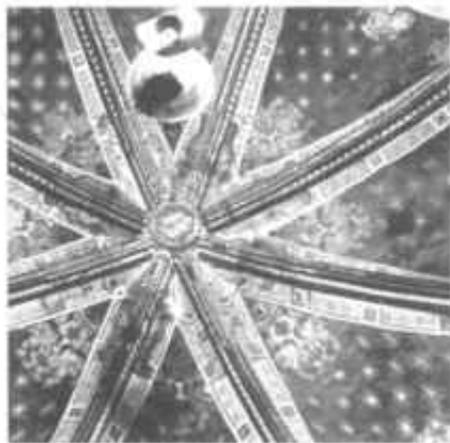
Painted under his guidance, the splendid frescoes adorning the chapel walls were the work of as many as three artists of the Late Medieval to Early Renaissance period. Critics have suggested that the murals were intended to illustrate the Apostles' Creed. We might also propose that the frescoes' themes had special resonance for the site and its patron. Ranging from the Annunciation and Nativity through the Crucifixion and Last Judgment, they correspond to the Church feasts (holy days) that Tenorio, as archbishop, was required to celebrate personally. Of equal significance, they relate to the cathedral's most precious relics, which included remnants of Christ's swaddling clothes, wood from the Cross, and filaments from the Holy Shroud.

Although the signature of Rodríguez of Toledo—about whom little is known—was visible up until a few decades ago on a scene entitled the Martyrdom of St. Blaise (S. Blas) on the west wall, it is clear from distinct differences in painting styles throughout the mural cycle that he was not the author of all the murals, which some have attributed to Gherardo di Jacopo Starnina, a late fourteenth-century Florentine painter and one of the most important artists of the International Style. Starnina is known to have completed an altarpiece (now lost) for the Chapel of the Savior in 1395.

Although little is known about Starnina's early life, he joined the Florentine confraternity of Saint Luke—the brotherhood of painters—in 1387, and entered the painters' guild a year later. By 1393, Starnina had journeyed to Spain, painting frescoes and retablos in both Toledo, and in Valencia, where he lived between 1395 and 1401. Soon after, he returned to Tuscany, where he lived until his death ca. 1413, having completed major works during that time in Florence and Empoli.

Starnina's paintings reveal a masterful command of perspective, rich and luminous colors, and intensely characterized figures with rhythmic, calligraphic drapery, some of which seems evident in San Blas murals. Yet, until recently, the poor condition of the frescoes precluded discussion of their authorship. Following the successful restoration of these expressive narratives, we can now appraise the mastery of those who painted them, and perhaps once and for all settle the question of Starnina's role in their creation. ■

MUCH OF THE DAMAGE AT SAN BLAS IS QUITE RECENT AS EVIDENCED BY PHOTOS OF THE CENTRAL VAULT TAKEN IN 1960 AND 2001, RIGHT. THE VAULT AS LOOKS TODAY, FACING PAGE. A GENERAL VIEW OF THE NEWLY RESTORED EAST AND SOUTH WALLS, BELOW.



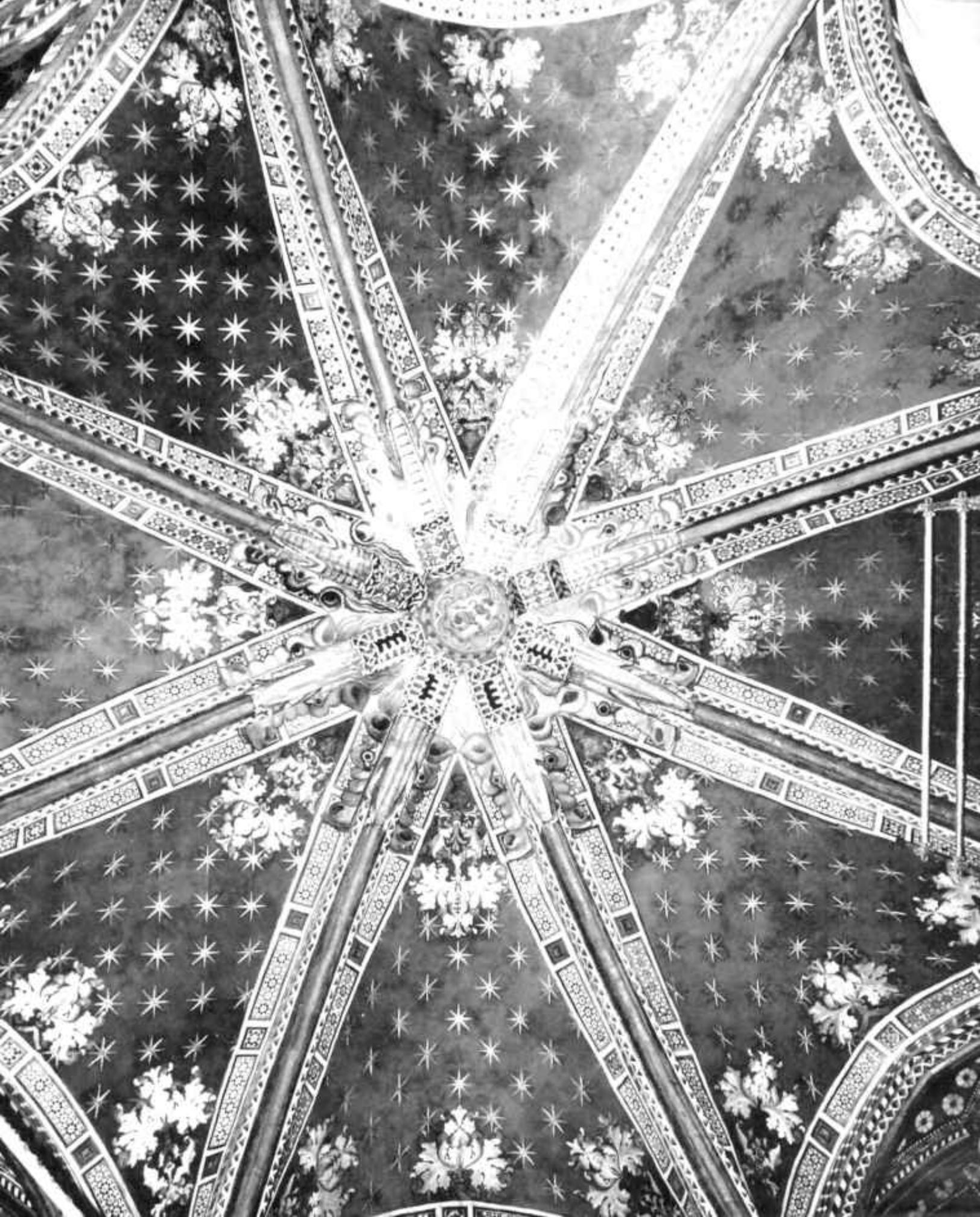
Sánchez Barriga and Sabino Giovannoni, working under the supervision of architect Jaime Castañón, embarked on a year-long restoration campaign, which was underwritten by World Monuments Fund-Spain, the Spanish electrical company Iberdrola, and the Fundación Cultura y Deporte from the Junta de Castilla La Mancha.

The murals were carefully cleaned, consolidated, and reattached to their original plaster ground. In the conservation process, the team was able to discern a number of techniques that had been used to render the paintings. These include the *giornate* (patches of plaster indicating each day's work), outlines scored in the plaster, and the use of tempera to embellish the surface of the fresco.

Analysis of the paintings also revealed details of the various attempts to restore the frescoes, which had been repainted, plastered over, and in places covered with animal glues in an effort to consolidate the pigments. Efforts to prevent further water infiltration through the north wall, which is now seven meters below street level, will be carried out in the near future.

In addition to restoring the paintings, conservators also cleaned and consolidated the carved sarcophagi of Don Pedro Tenorio, for whom the chapel was built, and his nephew Don Vicente Arias. The work of the most famous sculptor of the time, Ferran González, the fine alabaster sculptures were once covered in gold and brightly painted plaster, lost during earlier attempts at restoration. Even though stripped of their polychrome, the statues are nonetheless radiant in their beauty.

Today, thanks to international support and expert restoration work, the city of Toledo has recouped one of its greatest artistic and cultural treasures, the Chapel of San Blas. ■





# WILL CHARLESTON GET IT RIGHT?

by ANTHONY M. TUNG

**AN AMBITIOUS, HOLISTIC PLAN TO REVITALIZE THE SOUTH CAROLINA CITY  
MAY SET A NEW STANDARD IN URBAN REDEVELOPMENT**

Set against wharfs once lined with deep-water sailing vessels, historic Charleston has long been among North America's most picturesque cities. It is a built environment of striking aesthetic coherence and refinement that boasts a blend of tropical vernacular American architectural forms and those of Georgian England, profusely green with elegant gardening. Though subject to intermittent hurricanes, an occasional earthquake, as well as the damage wrought by the Civil War and the economic decline that followed, Charleston somehow persevered—frayed and overgrown, handsome yet dilapidated. That was the case, at least, until the latter half of the twentieth century, when the city came under assault in the name of urban renewal.

In the lexicon of modern urban planning, renewal has often been synonymous with fracturing and uglification, particularly in the wake of World War II, when cities across America were cleaved by broad multi-lane highways and massive urban housing projects that leveled whole historic neighborhoods. Projects that fed racial schisms and shattered the character of traditional townscapes with unsightly out-of-scale structures. As did the onslaught of oversized office buildings of ubiquitous architectural banality, while suburban highway shopping strips drained the vitality of downtown commercial areas.

Yet in Charleston, a highway didn't quite cross its center, housing projects were smaller, and areas fractured by modern buildings were relatively contained. In comparison to so much of urban America, the continuity of Charleston's singular milieu seemed less damaged. Somehow, the city refused to surrender its Antebellum soul, escaping the vortex of urban decay that plagued so many cities by embracing environmental historic conservation long before other places recognized the need. Today, Charleston is on the forefront of a positive urban planning consciousness that is spreading across the United States—an authentic process of renewal that is regenerating its civic wholeness and offering a model of how we might build and govern cities well into the future.

To understand Charleston's current revitalization, one must understand the nature of the city itself—its social, political, and architectural culture—a place where urban preservation is a way of life—where shopkeepers, lawyers, teachers, architects, home-owners, politicians, clergy, realtors, and horse-and-carriage drivers argue on palm-shaded street corners whenever some large new construction is proposed to be built amid the conservation district that composes the heart of the town.

The history of Charleston, like that of so much of the South, is tied to the business of slavery. For during the eighteenth and nineteenth centuries, when much of Charleston's beauty was accrued, the city was a commercial hub for the agricultural economy of the Carolinas, enriched through the trade of plantation products produced through slave labor. As a result, it became the fourth-largest urban center in the 13 colonies.

Yet wealth is only part of the story. Early Charlestonians could afford to build well—on the peninsula where the Ashley and Cooper Rivers form a bay that opens to the Atlantic Ocean. That they chose to do so extensively seems to be inherent to the culture of the place. The creation of numerous handsome structures bred the need for talented architects and builders that could meet such a standard. This further elevated the general quality of the built environment, each beautiful edifice further refining communal architectural sensibilities.

From the 1750s onward, the seasonal town mansions of plantation owners began to be designed in a distinctive configuration called the Charleston single-house. Here, the short end of narrow residential structures, abutting the streetwall and situated to the side of building lots, left an open patio space, a piazza, that also fronted on the public walkway. The major long façades of the single-houses, a single-room deep (hence their name) and



NEIGHBORHOOD GROUPS HAVE ASKED THAT FUTURE DEVELOPMENT BE AESTHETICALLY COORDINATED IN MARION SQUARE. HERE, THEY PROPOSE A TALL INFILL STRUCTURE, FILLING A BREAK IN THE URBAN ROOM AND ENGAGING THE ARCHITECTURE OF ST. MATTHEW'S LUTHERAN CHURCH AND THE FORTRESS-LIKE SHAPES OF THE CITADEL.



two to three stories high, were graced with wide side verandas oriented to this internal formal courtyard. Decorative fences and gateways screened the piazzas from the sidewalk. As the city grew, more modest versions of the single-house were built by small business owners, immigrants, and the working poor. In such neighborhoods, one saw the narrow end of buildings—Adamesque, Greek Revival, Federal, Italianate, and stately Antebellum in style—and intermittent tropical gardens—lush deep emerald, alternating up and down either side of the public way—a uniquely Charlestonian street rhythm.

African-American life was inexorably intertwined with this architectural culture, for it often was slaves that constructed the landmarks. For centuries, a large proportion of black Americans worked as domestic servants and lived in the outbuildings of wealthy homes or in their secondary spaces. Even before the Emancipation Proclamation, a significant number of freed black tradesmen and private entrepreneurs resided in vernacular variations of the single house. After the practice of slavery ended, African-American churches, schools, workshops, stores, and houses were built in conjunction with a thriving black community—comprising 55 percent of the city's population in 1880. Today, few townscapes in the United States record so thoroughly in physical form the spiritual, economic, and social journey up to freedom.

During the recession after World War I, the city struggled to retain its fading historic beauty as various decrepit structures were abandoned and leveled, while other old buildings were stripped of their hand-crafted architectural components, which were shipped to museums or sold to adorn out-of-town historic homes. Local residents were alarmed, thus forming the Society for the Preservation of Old Dwellings, now known as the Preservation Society of Charleston. In 1931, a distinctive preservation ordinance was promulgated, the first historic district designation in the United States: a zoning provision requiring public oversight by a Board of Architectural Review within the city's earliest area of residential buildings, henceforth called the "Old and Historic District."

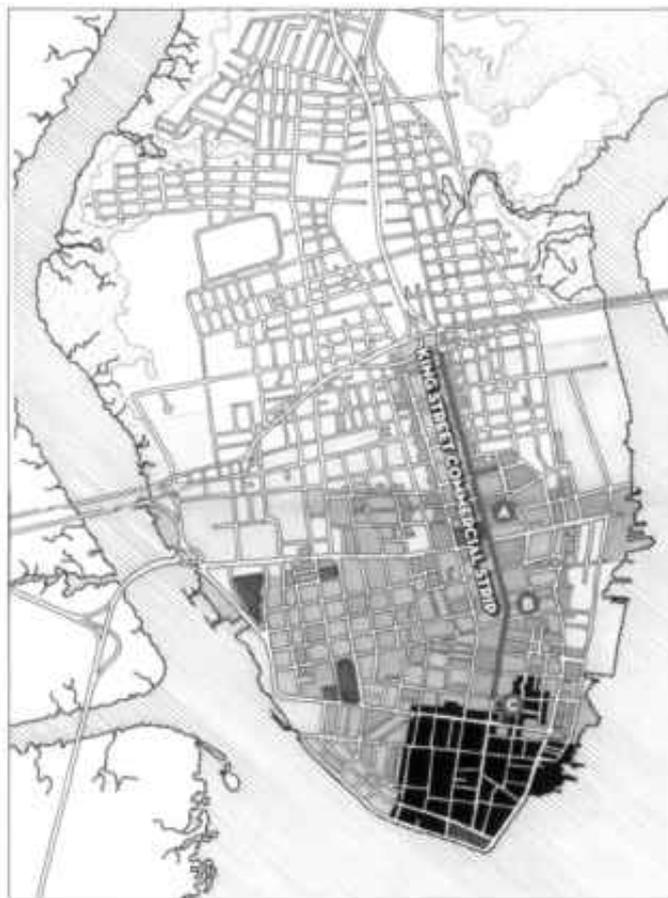
Two important concepts had emerged. First, that saving Charleston required preserving an environmental whole. Second, although the act gave no binding power to regulate either new construction or demolitions—and so was largely advisory—it was the beginning of the formal preservation discussion: a legally mandated community debate concerning the city's aesthetics.

But the original Old and Historic District did not embrace the commercial and governmental center of the town, nor many of its later charming residential neighborhoods. In the decades that followed, several phenomena unfolded concurrently. As more and more buildings were suitably restored, Charleston's beauty was enhanced, thus invigorating its economy. Such prosperity presented promising scenarios for new development, frequently oversized, ugly, and located at the city's core, that caused these very areas to become more fractured.

The limited regulatory authority of the Board of Review and the incomplete designation of the cityscape was succeeding only in part as a defense against the damage of post-war development trends. The morphology of the single-house had compressed the city's chronicles—of the privileged, middle-class, oppressed, and freed—in a tightly woven urban fabric. As in Europe's old cities, this continuity of architectonic arrangement generated a continuity of ambience. There was a place, not just a grab-bag of districts, but an entire townscape with old residential, commercial, civic, institutional, and early industrial elements interrelated. Though partly fragmented, historic Charleston remained a discernible sculptural whole. But would it remain that way for long?

In 1966, the city empowered its Board of Review to say no to demolitions, strengthening the supervision of new design, and thereby matching the precedent-setting regulatory power of the newly formed New York City Landmarks Preservation Commission. In the mid-1970s, the extended Old and Historic District was finally made to encompass the complete traditional townscape. At that critical moment, a rare event in the history of urbanism transpired. An architecturally sensitive mayor was elected. His name was Joseph P. Riley, Jr., and he is still in office as of this writing. Under his governance environmental common sense began to prevail. One of the most encouraging breakthroughs was that municipal garages be designed to blend into the townscape and that public monies not be

- ORIGINAL OLD AND HISTORIC DISTRICT
- ▨ EXTENDED OLD AND HISTORIC DISTRICT
- AREAS REGULATED IN PART
- Ⓐ MARION SQUARE
- Ⓑ CHARLESTON PLACE HOTEL
- Ⓒ COUNTY COURT HOUSE





used to uglify the city. Simple enough, but an extraordinary concept when compared to other municipalities of the time.

The city's public-housing program was revamped. Although few modern building types violated the character of residential zones, one of the only intrusions was federally-sponsored public housing, constructed in the 1950s and 1960s and occupied predominately by black Americans. Now, however, a different approach was established.

Adopting the mode of the Charleston single-house, simple contemporary renditions of the city's traditional building forms were constructed. In other words, the structures of the new housing program were an extension of Charleston's unique architectural culture. Housing blocks were arranged in small clusters in different locations throughout the townscape, with the intent of promoting racial and economic diversity. The program was named "Scattered-Infill Housing." Such buildings melded into their surroundings. There were no signs or other physical markers to indicate that they were rent-assisted and, indeed, when searching for Scattered-Infill Housing, one needs to know the exact address, otherwise these complexes are difficult to discern. Also when possible, Scattered-Infill Housing was located on properties that held obsolete intrusive structures, thereby reducing environmental dissonance and raising environmental harmony simultaneously. Sometimes dilapidated historic houses were reclaimed. The program was preservation-conscious, socially-conscious, and planning-conscious, garnering a list of national awards including a certificate of recognition from the United Nations.

Yet the most striking of Charleston's innovations happened on King Street, the traditional commercial spine that ran through the heart of the expanded historic district. In the late 1970s, an out-of-town corporation applied to build a major modern hotel complex, Charleston Place, mid-way along the length of King Street, which at the time had come to be lined with vacant lots, boarded-up structures, modern intrusions, rundown shops, and struggling businesses. Clearly, construction of a hotel at such a location had the potential to stimulate the tourist economy, but the initial architectural proposal was wildly out-of-scale and jarring to both the character of the street and the old city as a whole. Opponents remarked to the hoteliers: "It spoils the very ambiance that your clientele are coming to see." For eight long years, the various stakeholders—elected officials, bureaucrats, developers, preservation-minded inhabitants, and the Board of Review—slugged it out over the proposed hotel construction.

And, while the final result may not be considered a triumph by proponents of contemporary architectural excellence, as a matter of urban design it is thoughtful, perhaps even splendid. The mass of the hotel tower was tucked into the middle of the block, thereby reducing its visibility. A line of shopfronts was created along King Street in the building's base, whose massing was broken into portions that reflected the rhythm of the old façades along the thoroughfare. The use of the streetwall was reinforced, its look was respected. The colors and materials were harmonious. The scale of the city was retained.

The greatest achievement of the Charleston Place redevelopment was political. Charleston had learned to fight for its future. Such scuffling paid dividends—economic and environmental. In the decades

THE CITY'S AWARD-WINNING  
SCATTERED-SITE HOUSING  
PROGRAM, BOTTOM LEFT, TAKES  
ITS ARCHITECTURAL CLUES FROM  
THE UNIQUE TRADITIONS OF THE  
CHARLESTON SINGLE-HOUSE—A  
HUMANISTIC ALTERNATIVE TO  
FEDERALLY-SUBSIDIZED POST-WAR  
HOUSING, TOP LEFT.



since, numerous key locations on King Street have spawned similar battles, yet they have paid off. Walking down the avenue today, seeing the brilliant metamorphosis—the long line of handsome reclaimed building fronts, the numerous sympathetic infill structures that honor a communal architectural civility, and the crowds of pedestrians drawn to the beauty of the palm-lined thoroughfare—it is important to note that hardly a single location did not require some degree of collaborative effort and struggle.

Meanwhile, other storms have brewed, among them a fierce tropical hurricane benignly known as Hugo, which struck the city on September 22, 1989. The damage was extensive, as were the insurance claims, which numerous Charlestonians directed to restoring the battered attractiveness of their properties. And even in the face of such hardship, with bright blue plastic tarps covering holes in buildings on every block, the Board of Review—temporarily meeting on a weekly basis in order to handle the expanded workload—required a proper standard of conservation. Overnight, the latent beauty of the historic city bloomed in a season of renewal—a season only possible in a place that grew by the rules of preservation law, by a culture of conservation now embedded in the bones of Charleston's inhabitants.

But Charleston's battles were far from over. In the mid-1990s, a new courthouse complex was proposed, a giant mid-block structure with wings that broke through to three principal thoroughfares on the block where the commercial end of King Street connects to the historic civic center, to Broad Street—just a street-width away from the Four Corners of Law. It was a key location in the fractured nucleus where numerous historic landmarks, including City Hall, were juxtaposed with asphalt-covered lots and bulky post-war structures. The continuity of old streetwalls was broken. The importance of neighboring monuments was consummate. The symbolism was unavoidable. More than any other spot, this was Charleston's focal point. Or, it ought to have been, were it not disjointed and spoiled.

Here is the hardest kind of building for any municipality to regulate—one that is proposed by a higher governmental authority, in this case Charleston County, that is generated within the political and administrative thicket, with numerous potential hidden vested interests. It was a proposal cloaked in the virtue of good design by a name-brand imported architect, Jaquelin Robertson of Cooper Robertson and Partners in New York, and several hundred thousand dollars of public funds had already been expended before application to the Board of Architectural Review (BAR). Every design change requested by BAR would then require further public outlays and inter-governmental concessions. Nonetheless, the scheme was out-of-scale. Its facades were unsympathetic to the historic context. Its massing only made the fracturing worse.

A fight went on for years, causing the design to change in increments. Yet, again consensus was

THE INTEGRATED ARCHITECTURAL PROPOSAL FOR MARION SQUARE, ABOVE, REFLECTS THE CITY'S CULTURE OF HISTORIC DISTRICT REGULATION, AS IN THE HARD-WON MODIFIED DESIGN OF THE CHARLESTON PLACE HOTEL ON KING STREET.





reached. With the cooperation of their clients, Cooper-Robertson lowered the courthouse's height so that it no longer competed with nearby church steeples. The facades on King and Broad Streets were redesigned to mend former breaches in the streetscape. The Broad Street façade was then given an overhanging sidewalk portico, a somewhat unusual architectural feature traditional to historic Charleston and a welcome enhancement to the townscape. It was a handsome though curious building. Curious, because of its many faces, knit into the cracks of the urban context, a structure unable to be seen as a whole, an edifice of parts, with each part befitting its different setting. It was a socially responsible building, an architecture that healed.

The process of public design negotiation had revealed a fresh potential for Charleston—that incongruent downtown locations might be refashioned. A new urban wholeness now beckoned, rooted in the culture of the past, whose attainment was feasible via the advances of the socio-political culture of conservation regulation—a wholeness that few cities in the United States had so close within their grasp.

Accordingly, within the year just passed, an amalgam of Charleston's civic groups mounted a design charrette. Their target was an area of the city not very charming in old photographs, a part of the city that borders on King Street. It is a location once on the fringe of Charleston's beauty but could, in future years, be at the center of its expanded loveliness, a place known as Marion Square.

The drawings are compelling, harnessing the disciplines of sound urban planning and sensitive design. Long street walls of harmonious form delight the eye. Discordant architectural notes are amended. On paper, the scheme is visionary and grand, but it will not be easy to achieve, for the city's success has bred its own dilemmas. Like historic Venice, gentrification due to a super-heated tourist economy threatens the livability of the original Old and Historic District. Landmarks are targeted as trophy houses for seasonal residents, long-time Charlestonians are being driven out by escalating property taxes, the number of full-time inhabitants lessen, and the quality of residential services are declining even as the cost of living spirals upward.

Simultaneously, with real estate values on the rise in almost every neighborhood, housing authorities must procure properties affordable within their limited budgets, and several blocks away from Marion Square, in ramshackle zones already disproportionately subject to poverty and crime, necessary rent-assisted housing is becoming densely bunched, rather than evenly scattered as infill. Residents in adjacent blocks are worried. Racial tensions are mounting.

In the face of these problems, one wonders whether Charleston can sustain its physical and social civility? This very question was posed by President John Kennedy in October 1963, less than a month before his death, in a speech entitled Poetry and Power:

*I look forward to an America which will not be afraid of grace and beauty, which will protect the beauty of our natural environment, which will preserve the great old American houses and squares and parks of our national past and which will build handsome and balanced cities for our future.*

*I look forward to an America that commands respect throughout the world not only for its strength but for its civilization as well.*

Will Charleston be that handsome and balanced place? Only time will tell. ■

VIA PROTRACTED NEGOTIATION, THE COUNTY COURT HOUSE, A POTENTIALLY INTRUSIVE STRUCTURE, HAS BECOME AN ARCHITECTURE THAT HEALS, WITH TRADITIONAL CHARLESTONIAN FEATURES LIKE A SIDEWALK PORTICO AND CLASSICALLY STYLED MID-BLOCK PIAZZA.



# Renewing Craftsmanship in **CHARLESTON**

**A NEW GENERATION LEARNS OLD-WORLD ARTISTRY IN A FORMER CITY JAIL**

by ERIC POWELL

The latest chapter in Charleston's long history of contributions to the preservation movement is unfolding inside the town's Gothic-style Old City Jail. First constructed in 1802 and later rebuilt in 1859, the jail's structure is now in the process of being restored; but that's the least of the story. Inside the building, the staff of the American College of the Building Arts (ACBA) is working feverishly to prepare for the August arrival of 48 students who are slated to begin one of the most unusual and ambitious educational programs in America. ACBA is the country's first four-year school dedicated to teaching artisans by combining contemporary and traditional techniques. Its mission is not only to educate America's next generation of craftsmen and women, but also to raise the visibility of craftsmanship nationally.

Beginning this fall, the college will instruct students in six trades: architectural stonework, carpentry, masonry, ornamental ironwork, plaster working, and timber framing—the art of joining timbers without using nails. Master artisans will teach eight students in each of the six trades, combining intense hands-on training with classwork in subjects like math and English. Ten-week apprenticeships in the summer will round out the curriculum.

The college is being launched at a time when the quality of American craftsmanship and the prestige of the building arts are in precipitous decline across the country. The trend has particularly troubling implications for preservation. Bonnie Burnham, president of World Monuments Fund, which is supporting the ACBA through a grant from The Florence Gould Foundation, says she first became aware of the problem in the late 1980s, when WMF became active in the restoration of the Church of St. Ann and the Holy Trinity in Brooklyn. "The craftsman doing the exterior stone restoration work had died, and it was very difficult to replace him," says Burnham. "The United States has no system comparable to the European systems that can train students in the essential arts of the craftsman. There is a real lack of qualified craftsmen, in contrast to Europe where restoration crafts experts are trained in formal schools supported by guilds."

Charleston itself has felt the lack of highly trained craftspeople. On September 22, 1989, just after midnight, the now legendary Hurricane Hugo made landfall in South Carolina and devastated Charleston's historic district, leaving many significant structures in a severe state of disrepair. As the city mobilized to restore the damaged buildings, the number of qualified craftsmen and women available to preserve structures built two centuries ago fell far short of the task at hand. French craftsmen had to be brought into the city to help.

The school's founder, preservationist and structural engineer John Paul Huguley,



TIMBER FRAMING IS AMONG THE  
CRAFTS TAUGHT AT ACBA.





ACBA WILL MOVE INTO THE OLD CITY JAIL (1802), ABOVE, UPON COMPLETION OF ITS RESTORATION THIS SUMMER.



has long been fascinated with the question of why buildings fail. His master's thesis was on structural problems at Frank Lloyd Wright's Fallingwater. In his work, he found structures were failing in no small part due to the lack of quality craftsmanship available in America. Skilled craftspeople live and work in the United States, to be sure. But without an educational system or guilds to raise their profile, most work in isolation, and finding the right craftsman for the right job can be difficult. Inspired by visits to Europe, in particular to the schools of Les Compagnons du Devoir, a 600-year old organization of craftsmen in France, Huguley decided to found a school in Charleston dedicated to teaching craftspeople at the highest level. "It's not a new idea," says Huguley. "It's a very old idea. An extremely successful, time-tested idea that we are adapting for this country."

Huguley feels the time is ripe for a return to quality craftsmanship. "As Americans, even preservationists, we've been interested in building quicker, cheaper, and faster. As a society we've been accepting that. But now, I think people are saying 'I'll accept quicker, faster, cheaper in certain parts of my life but not others.'" Huguley is betting that a society steeped in the on-the-cheap ethos of TV remodeling shows may finally be ready to invest time and money in buildings intended to last for generations, rather than a few decades, and to place renewed emphasis on restoring the quality buildings that already exist. The first step is training more people who are expert in the crafts.

The ACBA's four-year program is modeled in large part on Les Compagnons de Duvoir program, which can last as long as eight years. The college has a partnership convention with Les Compagnons. The curriculum is being developed in part by Associate Director of Student Development Yvick Robin, himself a recent veteran of Les Compagnons. Robin's unique position at the college as both an administrator and a kind of ambassador of Les Compagnons is being funded through a grant from World Monuments Fund. "Fifty percent of the program will be academics," says Robin, "and fifty percent will be spent exclusively in the trade." But for Robin, perhaps the most significant element of the curriculum is the ten-week summer apprenticeship, or journeyman program, which will allow students to get real-world experience in their chosen trade.

"It's important for students to move around," says Robin, who specializes in sheet metal working, a trade that won't be taught initially at the ACBA. "In my program I've gone through eight years and worked for eight different companies in France, east, north, south, west. I've worked in England. I learned different techniques. The United States is a big country, I'm learning that every day. A carpenter in New York won't practice the trade the same as a carpenter in Louisiana, because the weather is not the same, the need is not the same. We will have to adapt those things, which is why the journeymen program is important, for students to have experiences all over the United States to learn different techniques."

In the French model, training in the crafts begins when students are high-school age, often as young as 16. Although the American educational system has not offered training opportunities in traditional building crafts, ACBA is reaching out to high-school students with youth programs. It also has a number of community outreach and partnership programs that teach the crafts to interested people who may not have the time to devote themselves full-time to the crafts. Some former participants in these programs will be among the 48 students starting classes in the fall.

Robin was also heavily involved in the recruitment of students, participating in open houses, visiting high schools, and educating potential students about the building arts as a career. "We wanted to communicate to people that a mason isn't someone who doesn't know how to count and write, a mason is a person who works as an engineer all day long to build a bridge, and that guy needs to go to college and be smart."

From 2005 high-school graduates to a 50-year-old former pharmacist, the incoming students are a diverse lot. "We wanted students who have an interest in the trade, of course," says Robin. "Many of the students we get have already gone to college or have worked in preservation. Many have always wanted to work with their hands, but because their parents never told them about it, they had to discover it later on their own. We want people to know that the trade is great, it's complicated and it will take a lifetime to go through it."

The master artisans who will be teaching the trades are ACBA's best advertisement. Simeon Warren, an English stone carver and acting director of academic affairs has a typically impressive resume. In England, he has worked at Lincoln Cathedral, Wells Cathedral, and carved stone for Buckingham Palace and the Palace of Westminster. "That's why I had to come to America," he says. "Once you've worked for the Queen, what else is there to do in England?" In Charleston, he has worked on restoring the stonework at the city's historic Washington Park. Once classes begin, he anticipates students working with him on the restoration. "My philosophy is that you learn it the hard way. I can put a



**A YOUNG MASON MASTERS THE ART OF ORNAMENTAL STONEMASONRY**





A CARPENTER, RIGHT, JOINS A WINDOW FRAME. THE SEVENTEENTH-CENTURY MCLEOD PLANTATION ON JAMES ISLAND, BELOW, WILL SERVE AS A SECOND CAMPUS FOR THE SCHOOL.



machine into someone's hand and I can show them how to use it but if that machine breaks down and you don't know how to fix it, the work stops. You have to learn from the basics."

Warren is also typical of the ACBA's staff in that he sees the college's mission as something much broader than teaching individual craftspeople. "We as an organization need to communicate to architects and clients that they need to begin to ask good craftspeople to actually produce quality products. It's very easy to go to Loew's or Home Depot to pick out something that's already been produced. But the qualities that craftspeople bring to the table are things that can't really be defined. Once you see something that a craftsman who knows what they're doing has made, it's an amazing experience. But unless architects have conversations with craftsmen, they're losing out. We need to raise the visibility of the craft and at the same time raise the visibility of our students. We need people to know we're training new craftspeople for the future."

Yvick Robin already has his eyes on the future of the college. "There are 60 Compagnons campuses all over France. That's where we'll see the growth of the ACBA. One hundred and fifty students will be it for Charleston. But perhaps the next campus will be in Louisiana, or in Richmond, the next in Boston, or New York, that's the way the college will grow."

Charleston's historic Old City Jail will serve as ACBA's downtown campus and administrative offices. A second campus is being developed at the seventeenth-century McLeod plantation on nearby James Island. Until the plantation is ready, the first group of students will attend classes and master the trades in facilities at Charleston's old naval base. They will also have an important role in helping restore both future campuses.

The workload promises to be intense. "It's much like medical school," says



Huguley. "You're not going to make it if you can't rise to the challenge. The students will have to have passion to get through the rigor of the program."

To judge from the enthusiasm of incoming students, lack of passion shouldn't be a problem.

Emily Waugh, 19, of Charleston, will be concentrating on ornamental ironwork. She already has a forge at home, and has been creating her own iron pieces through the ACBA's outreach programs. She recalls being inspired by an ornate iron gate, just outside her church in downtown Charleston, that was wrought by master blacksmith Philip Simmons, now 91 and one of the country's most celebrated artisans. "Mr. Simmons is my inspiration," says Waugh. "I'm just in awe of people who can create things that beautiful by hand."

William Denton, 21, of Arlington, Virginia, will study timber framing. "I've always loved to build things," he says. "In high school, I was the guy on the crew team in charge of deck maintenance. In band I built instruments." After graduating, Denton went through a historic preservation program, but found the approach too academic. "I just love building," he says. "Look at the city of Charleston. Those homes are hundreds of years old and very few of those techniques are still used. The McMansions going up now won't last. It's comforting to know you're living in a house that won't start to deteriorate in your lifetime, because its built for several lifetimes."

Alex Fulmer, 35, with a degree in civil engineering from Clemson, comes from a family of accomplished woodworkers and will focus on carpentry. Like other incoming students, he has an obvious commitment to the building arts. "When you rely on a machine, you're getting precise stuff, but the faster you go, the more you lose," he says. "You drive down the street and you see sprawl all over the place. You look at stonework but it's not stone, it's stucco with foam sprayed on it. Somebody tacked it up and sprayed it, but the skill, the romance is gone. You look at older, beautiful houses that have been around forever. I don't think any of the houses being thrown up in sprawl will last close to that long."

When the 48 students begin classes this fall, they'll be doing so with the knowledge that the future of craftsmanship in America depends in no small part on their success. If dedication and enthusiasm are barometers of future success, then ACBA should enjoy a bright future. Students are already coming to this unique program with a passion for craftsmanship. "You have pride when you build something," says Fulmer. "You stand back and you know that you're in it, that you're part of it."

For more information on the ACBA, please visit [www.buildingartscollege.us](http://www.buildingartscollege.us) ■

**THE ART OF ORNAMENTAL  
IRONWORK IS PASSED FROM MASTER  
TO APPRENTICE.**





Second in size only to Notre Dame, the Église Saint Sulpice in the city's sixth arrondissement was built between 1646 and 1760 by a succession of architects—Christophe Gamard, Louis Le Vau, Daniel Gittard, and Gilles-Marie Oppenord—and later modified by Giovanni-Nicolo Servandoni. The notable landmark served as the backdrop for the baptisms of such luminaries as Charles Baudelaire and the Marquis de Sade, as well as the 1822 nuptials of Victor Hugo and Adèle Fouché. Beyond its imposing architecture, the church is renowned for its fantastic murals by Eugene Delacroix; its Chapel of Angels, just beyond the main altar; as well as its extraordinary pipe organ, which has been played by many famed French musicians, including César Franck, Camille Saint-Saëns, Charles-Marie Widor, and Marcel Dupré.

On the right side of the choir is a chamber—originally built as a side chapel, but subsequently appropriated for use as a sacristy, or room where members of the clergy prepare for mass, sometime around 1730. At that time, its interior was substantially modified to accommodate its new ecclesiastical function, one which it continues to serve to this day.

A wall was erected to separate the once-open chapel from the sanctuary's nave. It is thought that Jean-Frederic Phéliepeaux (1705-1777), Count of Maurepas and the first church warden of the parish of Saint-Sulpice, may have commissioned the ornate gilded woodwork, which lines the sacristy's walls. Gilles-Marie Oppenord and Juste-Aurèle Meissonnier, two of France's best-known "ornemanistes," are often associated with

by BERTRAND DU VIGNAUD

# Splendor of St. Sulpice

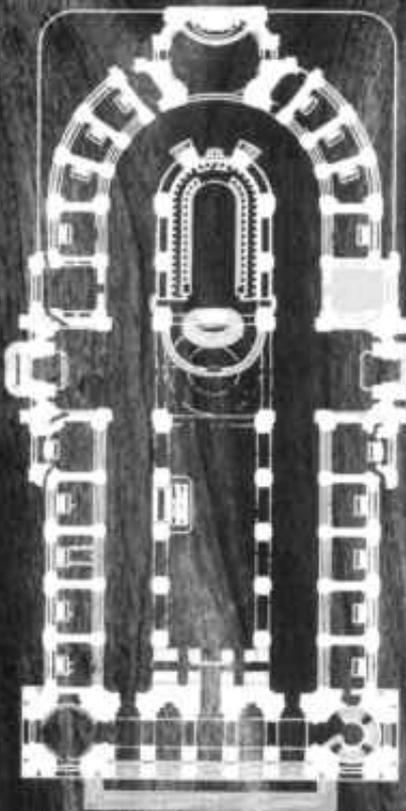
## RESTORING AN EIGHTEENTH-CENTURY PARISIAN SACRISTY

this décor, while the Slodtz brothers, well-known artists in court of Louis XV, were responsible for the wooden balcony above the sacristy entrance. A few years earlier, the latter had worked with Servandoni and François Lemoine on the chapel of the Virgin.

Over the centuries, however, the sacristy's great stone barrel vault and richly carved oak *boiseries* had been blackened by layers of soot from candles and incense. It is in this chamber that the incense for each mass is kindled.

In 2002, WMF France—with the support of the Samuel H. Kress Foundation and WMF through its Robert W. Wilson Challenge to Conserve our Heritage—embarked on the refurbishment of the sacristy as part of a larger restoration campaign for the church, carried out by the city of Paris. Over the course of three years, the vaulted ceiling with its abundant tracery and wooden elements were thoroughly cleaned and sealed. Damaged parts were conserved while any missing elements were replaced. Where possible, the original gold leaf was conserved; other areas were regilded. A patina was used to unify the whole ensemble. The balcony was also cleaned along with its gilded wrought-iron railings.

The chamber's restoration was completed this past February, and new lighting is now being installed, which will enhance this architectural gem. The refurbished sacristy will be officially inaugurated this May, in a ceremony that includes an eighteenth-century music recital. ■





Any visit to Naples, Italy, is unforgettable. It is a hectic, frenetic city—thrilling, exhausting, vibrant, delicious, and intriguing. It is also full of architectural surprises, among them the Real Albergo dei Poveri, or Royal Almshouse. The Albergo is a building that stands out, firstly, because of its sheer size, and, secondly, because of what it has to say about the ambitions of its creator. It is also a building at a crossroads, seemingly out of sync with the city and in desperate need of a purpose. The building has its proponents, however, who have spent the better part of two decades shoring it up in hopes of finding for it a suitable reuse. It is an extravagant undertaking, not unlike the building of the Albergo itself.

Begun in 1752, this behemoth of a building was commissioned by Charles III, the Bourbon King of Naples and Sicily—and later King of Spain—one of the eighteenth century's more enlightened despots. Charles was an ambitious man and Naples at that time was an affluent and important city, much larger and more prosperous than Paris or Rome. It was also home to an estimated 8,000 destitute citizens.

# BOURBON RENEWAL

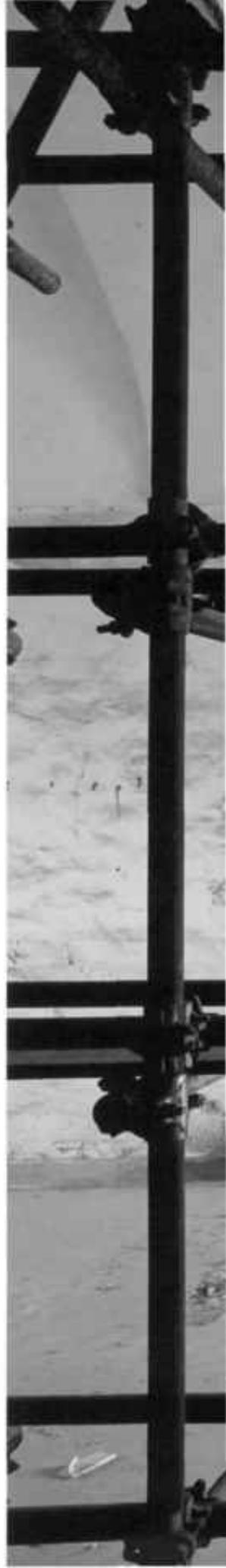
Built as a visionary institution to serve the poor, Naples' Real Albergo dei Poveri is poised for a new life...if only it can find one.

by JENNY MCCREADY

To tackle this problem, Charles launched a visionary social program that produced the Albergo, where he could benevolently provide the indigent with food, shelter, and work—three elements deemed by contemporary Utopian society as vital to solving the problem of the poor. Destitute residents would also know their place in society, out of trouble and hidden away from Charles' otherwise thriving city. At the time of its construction, the Albergo was about a kilometer outside the city on one of its main thoroughfares. In time, however, Naples expanded such that the building now stands at the heart of the city.

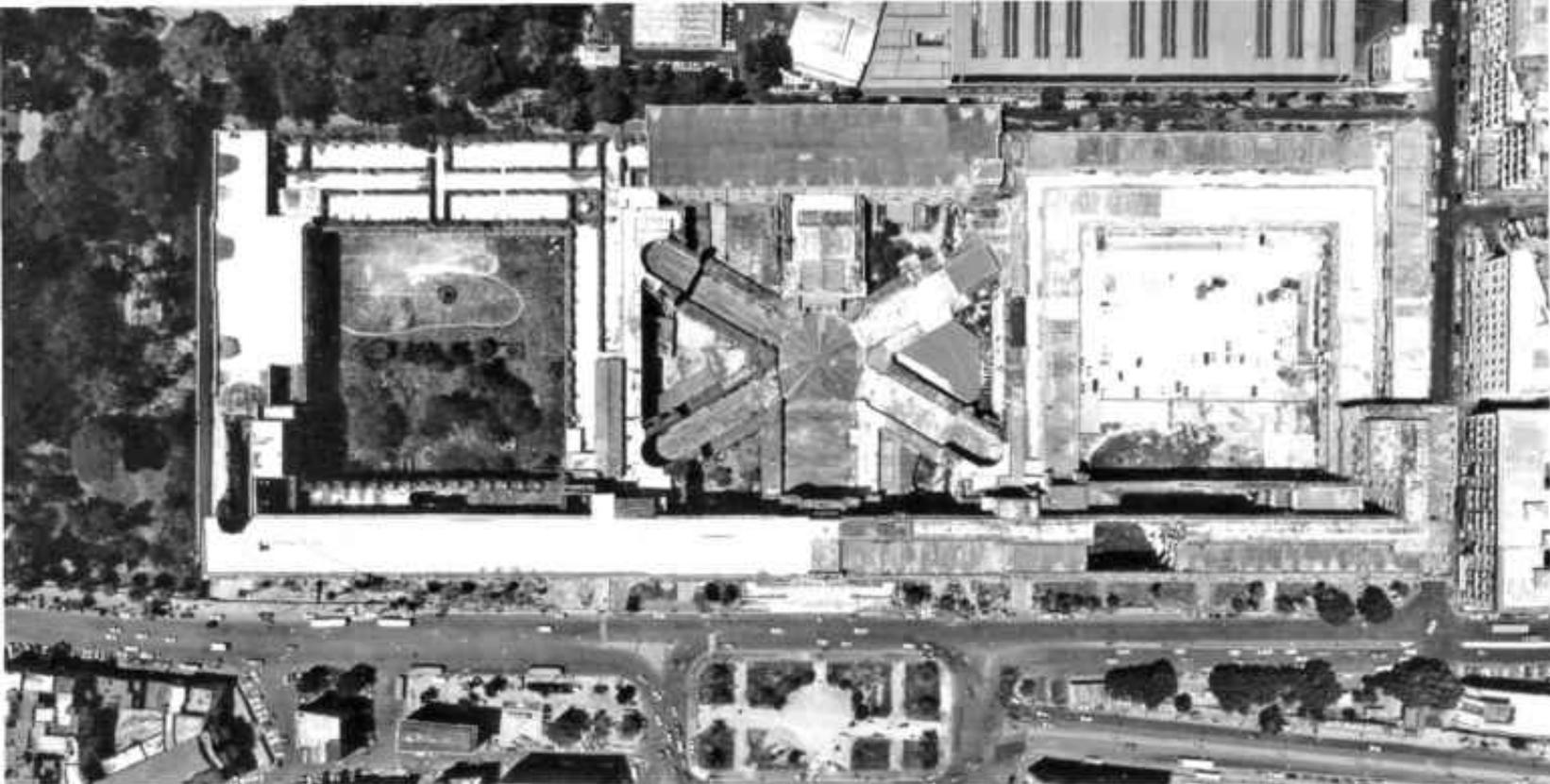
The Albergo's façade stretches more than 300 meters. It has seven palatial-scale stories above ground and two equally palatial levels of basement. There are 103,000 square meters of floor space and a volume of 750,000 cubic meters. It is said to be the second-largest public building in Europe, and this is the pared down version, 40 percent smaller than originally envisioned. Unmissable in its presence, the Albergo offered as a double message—look how powerful, rich, and generous the king is and, remember, work hard, be prudent, or you, too, might end up in here.

The building's first residents were ex-prisoners from the Galera Grande, the





THE MASSIVE VAULTED CORRIDORS  
OF THE REGIA ALBERGO DEI POVERI  
IN NAPLES UNDER PATRISTAKING  
RECONSTRUCTION FOLLOWING  
THEIR COLLAPSE IN  
THE EARTHQUAKE OF 1980.



A BIRD'S-EYE VIEW SHOWING THE THREE PARTLY COMPLETED QUADRANTS, ABOVE, GIVES THE clearest sense of the panopticon church part constructed in the central courtyard, the grand square with radiating streets in front of the Albergo is now all but consumed by Naples' anarchic roads.

main city jail. Some were forced to go there. Others entered voluntarily and the Albergo did provide perhaps welcome relief for many of the city's beggars, invalids, and elderly. Residents worked either within the building or outside of it. Wages, however, were not provided; nor was choice, Charles' idea for an almshouse, although initially benevolent, effectively was that of a prison.

The design imposed control and authority on the residents in other ways. Key to the working of the Albergo was the separation of occupants so that they never met. Families entering the Albergo were split up into four groups: men, women, the elderly, and the young, although children were allowed to stay with their mothers.

There are three courtyards—females in one, administration in the next, then a block for men. Extremely limited interconnections between the three parts ensured that inmates from different groups could not accidentally meet. They were physically prevented by an absence of connecting doors, shared staircases, or communal entrances. Their paths simply did not cross.

Even at the point when the Catholic church committed some funds, stipulating that a large church be built at the very center of the Albergo, there was to be no mixing. An unusual panopticon plan, the church was to have five separate naves in a star shape leading on to a single altar; one nave each for the four types of inmates and one for public use.

The church was to draw together residents from the whole building and, while still preventing them from meeting or mixing, it was the only physical space in the building that the inmates could share. It was conceived some years before Jeremy Bentham designed his panopticon prison and new ideas about social control were developing across Europe. The Albergo's central church would have allowed the celebrant to see all, and reinforce the regime's and church's view that God sees all, helping to control the inmates' psyches as well as their bodies.

Work started on the church but was never finished, and the walls only reach a few meters above ground level.

The overbearing architecture and sheer scale of the building reinforce Charles' vision, and even today it is an imposing and powerful place. It is impossible to see into the building from the street; the front façade and main entrance sit high above the pavement level. And seeing out is equally problematic. The dormitories, for example, are enormous halls with ceilings more than eight meters tall and windows set too high in the walls to be reachable. At Charles' insistence, the imposing façade was built at rapid

speed. Once up, however, when passers-by could no longer see what great work was being done, the king lost interest in the project. His money ran out and he handed the building over to other wealthy citizens of Naples. Such was his haste that the façade was not even connected adequately to the structure behind; vaulting not keyed-in properly contributed to the partial collapse of the building in a 1980 earthquake.

The building's lowest point was between 1932 and 1980. A small number of people were living there when the earthquake struck, causing the collapse of the front western corner and tragically killing several elderly residents. It became imperative to do something with the building before the rest of it and its users were even more compromised. In 1995, Naples' historic center was declared a UNESCO World Heritage Site, and support from World Monuments Fund through its Samuel H. Kress program has boosted the building's wider exposure and funded research into how to set about reusing it.

On entering the Albergo the space, coolness and silence immediately contrast with the bustling city outside. The interior is at times overbearingly formal and at others unfinished with staircases that lead to nowhere and vegetation sprouting where incomplete masonry yields to fresh air, wind, rain, and sunshine. Large areas exist where one can imagine getting lost for quite a long time. It is a fairy-tale landscape, contrasting sharply with twenty-first-century Naples outside.

With European Union support and various Italian funds, work has begun to restore and strengthen parts of the building. A section of the front has been thrown sharply into focus with its new pink façade—a statement of the bold and brave undertaking to save this building. However, it also serves to show just how much else needs to be done: collapsed vaulted ceilings and floors rebuilt, roofs put back, holes in walls repaired,



IMAGES FROM TOP LEFT CLOCKWISE: SEEN FROM THE COURTYARD, THE ONLY PUBLIC ENTRANCE TO THE ALBERGO. THE FRONT FAÇADE BEFORE THE CENTRAL SECTION OF THE EXTERIOR WAS COMPLETED. A VIEW OF THE CENTRAL COURTYARD. A HALL OF THE PANOPTICON CHURCH.



windows and doors returned—as well as the heating, plumbing, and electrical services required as a bare minimum by any end-user.

The architectural team involved in rehabilitating the Albergo today is trying to interfere as little as possible with the building's original circulation. Architect Stefania de Medici of the University of Naples explains that it is easy to put in new vertical accesses but the horizontal connections are proving difficult to resolve. Navigating the building is thus time consuming, its sheer size magnified by this deliberate restriction of movement. Its design, a tool of the experiment in social control, is making reuse of the building all the more difficult.

The work is painstaking, indeed loving, and interventions where required are as "light" as possible. Fallen vaults are being rebuilt in traditional methods by constructing a framework of temporary timber arches, then erecting the tufa stone vaults above. Care is being taken not to make changes that are out of keeping with the building and which would be impossible or difficult to undo should a future reuse require it, so as to be as true to the building in terms of materials, style, and design as possible.

The work—not least because of the huge scale of the building—is expensive. An estimated €400–500 million has been spent to date, and this budget has only been for stabilization. The project is mammoth in its scale and difficulty.

Yet, all this work has been taken on with no end-user in sight. Two other large alberghi were built in Italy—one in Genoa in the mid-seventeenth century, which is now used as a museum, and another in Palermo also commissioned by Charles and built ca. 1732, which is periodically used for large special exhibitions. Neither, however, reflect the size and difficulty of adapting for re-use as the Albergo in Naples. It is simply too big for most organizations, and at first thought it would seem that a range of different activities and users would be the answer.

Research led by Gabriella Caterina of the University of Naples Federico II Archi-



A CORRIDOR ON THE TOP FLOOR, TOP, HAS A NEW TIMBER ROOF. PARTS OF THE BUILDING, ABOVE, HAVE BEEN BRACED TO PREVENT COLLAPSE. RIGHT, VAULTS ARE UNDER CONSTRUCTION, FOLLOWING THE TIMELESS TECHNIQUES OF TIMBER VAULTING AND USE OF LOCAL VOLCANIC TUFA STONE.





ecture Faculty has focused on developing a methodology for approaching the problem of how best to reinhabit the building. Caterina sees it as a problem of knowledge, and is seeking to provide tools for understanding what is possible and what is not. Research by her team—Maria Rita Pinto, Stefania De Medici, Pasquale De Toro, and Katia Fabbri-catti—shows that it is not as simple as putting in a multiplicity of different users—as they all require different elements, and dividing the Albergo up to suit a broad range of users requires dramatic changes to the building.

Caterina also sees an opportunity for a new way of thinking on a grand scale to match the dimensions of the building. For her, the future of Naples could be influenced in a major, positive way by taking advantage of its location. The Albergo could be used for a function larger than Naples, Campania, or even Italy can devise. She suggests that a pan-Mediterranean organization could be housed in the Albergo to work for and benefit the entire region.

Whatever the conclusion to the next chapter of this building's history, some things are certain. It is a very important place in the memories and minds of the people of Naples, and an unmissable landmark. It is a valuable resource and already the spin-offs in research, training, and skills have been rich. It is a building around which intentions have been benevolent and humanitarian. Even today, part of the building is used for temporary social housing for the very poor.

But it is also a dysfunctional, incomplete building that requires an extraordinary investment. The difficulties faced in finding an end-user mean the building is carrying on its remarkable history of being incomplete and apart, while still in the heart of the city. Yet an intriguing precedent of what to do with such an enormous site could be set. It is potentially an enormously exciting and ground-breaking project with valuable benefit for quality of life in the neighborhood, the city, and even perhaps beyond.

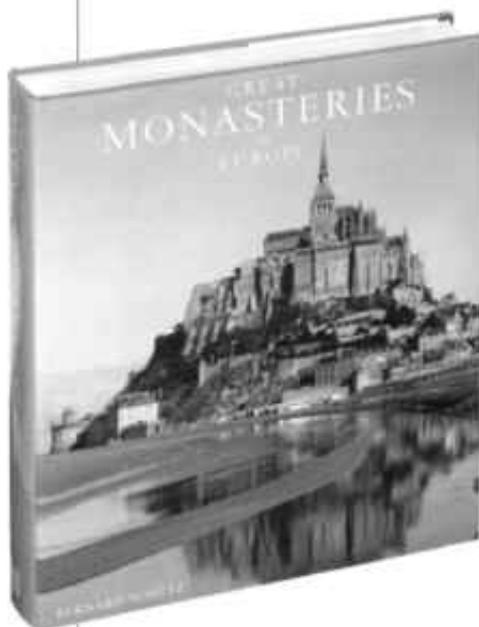
Standing on the balcony of this vast, silent building, looking down over the bustle of historic and modern Naples with Mount Vesuvius in the distance, both the past and present are visible. History and continuity are important, and the Albergo's team is trying hard to advance this project with a firm grip on both while looking to the future. The legacy of King Charles III is an edifice that until now has been unfinished and out of sync with the city. He has left them a difficult task—but they are meeting it with sensitivity, care, and a grand ambition that matches Charles' own. ■



THE NEWLY RESTORED CENTRAL SECTION OF THE FRONT FACADE, TOP, AND ONGOING RESTORATION WORK, ABOVE.

# EX LIBRIS

SELECTIONS FROM THE WMF BOOKSHELF



## GREAT MONASTERIES OF EUROPE

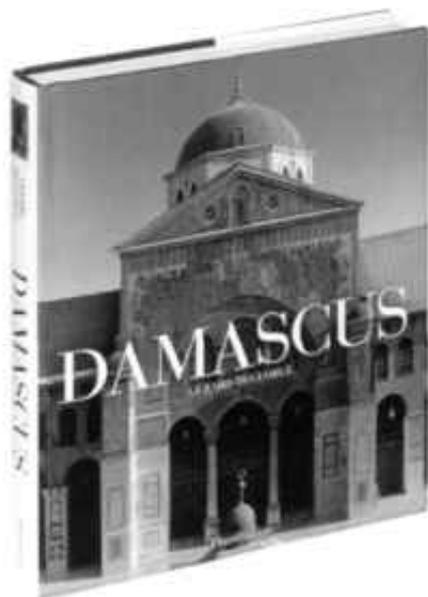
By BERNHARD SCHÜTZ • ABBEVILLE PRESS • 492 PP. • \$135

European monks fueled medieval and Renaissance economies by running mines, ironworks, fleets of ships, colleges, and sometimes entire towns. So secular leaders made sure the monks lived and worshipped in comfort, in sunny and vaulted dormitories and sanctuaries. Guest-rooms with private baths accommodated rich pilgrims, and muraled chapel aisles gave donors showy places to be buried. As monasticism faded or was outlawed, different countries treated their monasteries differently. In analyzing 100 sites, from Scotland to Italy, Munich-based architectural historian Bernhard Schütz found the best-preserved structures in still-Catholic sections of Germany and the saddest roofless ruins in Britain thanks to the policies of Henry VIII. Schütz's lucid, lively prose evaluates each compound's architectural caliber and mood: which Romanesque towers are "strange, squamous," which Hispano-flamenco (yes, that's really the style's official name) cloister is "cheery, almost profanely festive." Schütz chronicles which pragmatic aristocrat funded each project, and how engineers supported sometimes bizarrely polygonal wings. On the island of Mont-Saint-Michel, "parts of buildings collapsed many times," Schütz reports, "because the construction of the substructures had been too daring."

## DAMASCUS

By GÉRARD DEGEORGE • FLAMMARION • 320 PP. • \$95

When the caliph al-Walid built Damascus' first major mosque, around 705, he had Byzantine mosaicists cover façades with images of his new, large, fragile empire. In the tableaux of gilded tesserae, a turbulent river courses past palaces, colonnades, bridges, and pavilions. Below the mosaic panels, stone carvers created marble filigree screens, using geometric interlacing for the first time in the history of Islamic art. In this lavish volume's many aerial views, al-Walid's innovative mosque still dominates the old city's skyline. Countless regimes have fallen bloodily in the capital; Paris-based Islamic architecture scholar Gérard Degeorge helpfully provides a chronology of dynasties at the back of the book. Political history dominates his text, yet he also explains the architectural tastes of each conqueror or settler—the Mameluks and their black-and-white masonry striping, Jewish merchants and their psychedelically colorful wooden ceilings. Degeorge is bitter, however, about the city's current state. Urban renewal has run rampant, and restorations are plagued by "garish, slapdash" workmanship as well as "the abuse of coatings and seals." Hotels and tourist traps, meanwhile, are threatening to take over eighteenth-century domed market halls, thereby "hastening the vitiation of the old city."



## ARCHITECTURE: A POP-UP BOOK

By ANTON RADEVSKY • UNIVERSE PUBLISHING • 12 PP. • \$39.95

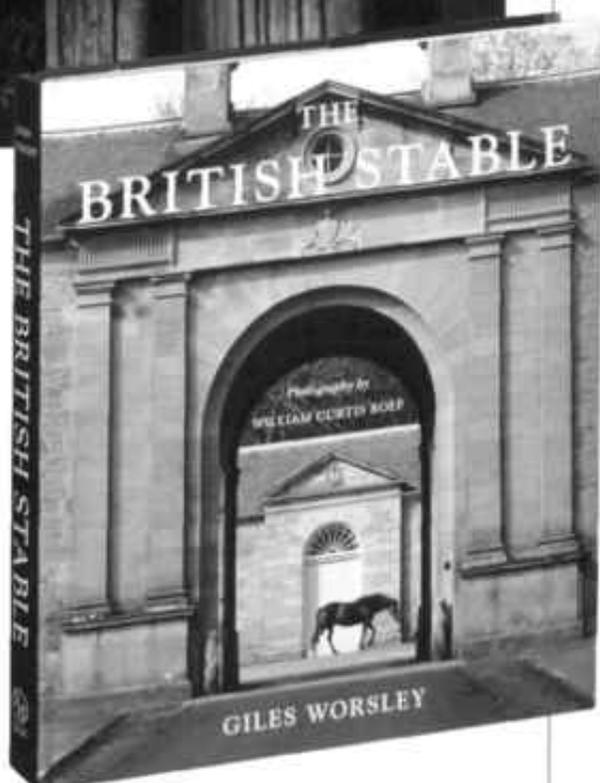
From great edifices of pharaonic Egypt and classical antiquity to engineering marvels of the modern age, Anton Radevsky has brought together some of humankind's greatest architectural achievements in this fantastic feast for the eyes. Arranged chronologically, buildings of all ages spring forth with the turn of a page, each accompanied by a brief description of its innovative features and place in the history of the culture that created it. Highlights on this architectural journey include the Roman Colosseum, Florence's Santa Maria del Fiore, the Taj Mahal, the Chrysler Building in New York City, and Santiago Calatrava's Alamillo Bridge in Seville.



## THE BRITISH STABLE

By GILES WORSLEY • YALE UNIVERSITY PRESS • 306 pp. • \$75

Just before Britain's horse population peaked at 3.3 million in the early 1900s, stable design had reached the level of haute couture. Stalls were vaulted and tiled, buttressed by the latest cast-iron technology, decorated with hunt-scene reliefs, and centrally heated. But the automobile's sudden takeover caused so many stables to be demolished, architectural historians scarcely had time to study them, and little has been written on the subject. Giles Worsley, the *Daily Telegraph's* architecture critic, has pored over archives and the few surviving structures, to explain how the building type has evolved since the twelfth century. With an insatiable appetite for detail, he delves into varied stable formats developed for soldiers, innkeepers, brewers, hunters, jockeys, and country and city aristocrats. Architects as prominent as Inigo Jones, Robert Adam, and Sir John Soane proudly worked on stables, which were essential displays of status in a horse-crazy culture. Worsley even knows why Victorian stall partitions were made of spindles—so that horses could communicate but not bite each other—and why lazy groomsmen protested when their workplaces were fitted with ventilation pipes—in cooler stables, horses would grow tangled winter coats. The book's bibliography makes for entertaining reading, with titles like *The Experienced Farrier*, *Pit Ponies*, and *The True Method of Dieting Horses*.



To purchase titles featured here, click on WMF's Amazon.com link on our website at [www.wmf.org](http://www.wmf.org). Commissions on books purchased through our website support WMF field projects.

# EXPEDITION: CAMBODIA

The historic city of Angkor is composed, quite literally, of stories wrought in stone. Its millennium-old temples and monuments are carved with detailed depictions of deities and daily life, epic tales and battle scenes, celestial dances and infernal punishments. More recent events, too, have left their mark on the vast, 800-square-kilometer site—damage from French “excavations” in the nineteenth century, and the civil war which engulfed the region in the 1970s and 1980s. Also evident is far more recent activity—the restoration of this extraordinary site, which WMF has been carrying out, temple by temple, since 1989.

As an interpretive planner working with WMF, I joined its most recent mission to Angkor to visit the jungle-cloaked temple mountain of Phnom Bakheng, the restoration of which is slated to begin later this year. Phnom Bakheng has long been popular among sightseers who climb to the top of its 65-meter summit to experience stunning sunsets and commanding views over the towers of Angkor Wat and the great Tonle Sap Lake. Yet few are aware of the five-towered temple’s importance in the history of Angkor. This three-dimensional mandala, commissioned by the Khmer King Yasovarman I and built around a.d. 900, lies at the heart of Angkor’s first capital. Phnom Bakheng has been declared “the most threatened temple at Angkor” due to a brutal combination of unchecked tourist traffic and damaging monsoon rains.

When work gets under way, WMF—together with the Authority for the Protection and Management of Angkor (APSARA) and other partners—will be adding to its conservation campaign a program of site interpretation, so that visitors to the ancient temple will gain insight into Khmer history and culture.

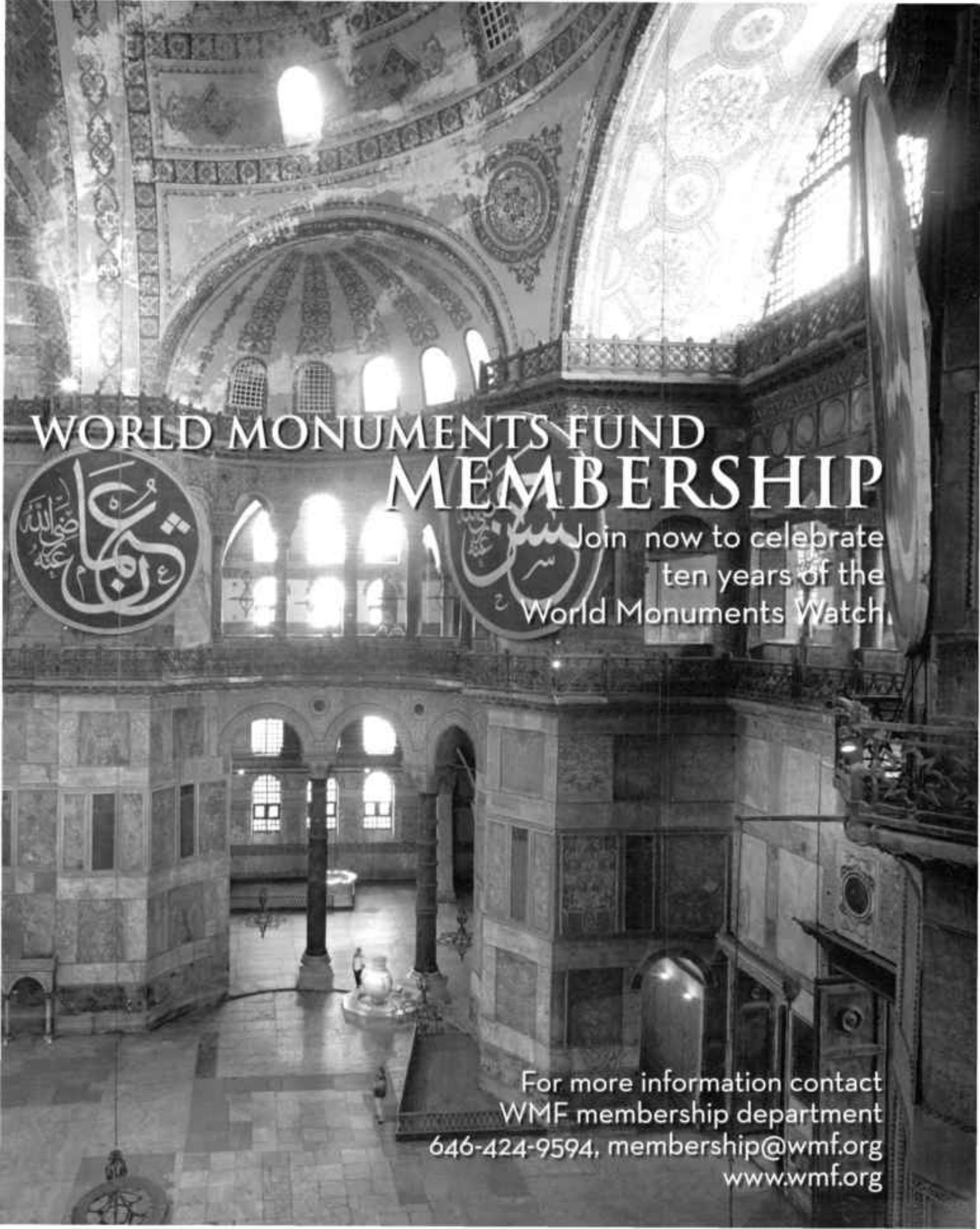
In one of thousands of friezes there, I noticed a scene of circus performers. The next day, I was delighted to see an announcement for an upcoming performance at the Royal University of Fine Arts, by students training in circus arts. In this convergence of the ancient and modern, the stones themselves offered inspiration for lively storytelling about Cambodia’s past and present. This layering of history will be a touchstone for the temple’s presentation.

—JANE CLARK CHERMAYEFF



STUNNING VIEWS OVER ANGKOR PARK DRAW TOURISTS UP THE ROCKY CENTRAL STAIR, ABOVE. TO THE SUMMIT OF PHNOM BAKHENG, BELOW. FEW REALIZE, HOWEVER, THE MONUMENT’S HISTORICAL AND CULTURAL SIGNIFICANCE.





WORLD MONUMENTS FUND

# MEMBERSHIP

Join now to celebrate  
ten years of the  
World Monuments Watch.

For more information contact  
WMF membership department  
646-424-9594, [membership@wmf.org](mailto:membership@wmf.org)  
[www.wmf.org](http://www.wmf.org)



TIFFANY & CO.