In this Issue

2 Update: Friends of Assisi
3 Commentary: A Collective Sense of Place
4 Landmark: Program Partnerships Spanning Bridges in Mostar
6 Programs: Jewish Heritage in Cracow
8 World Monuments Watch Success Story in Mali
10 In Brief: Lisbon, Pompeii, and 1998 World Monuments Watch Grants
12 Philanthropy: Donor Profile Vice Chairman Robert W. Wilson
14 WMF Affiliates
15 News & Notes

"The wheel of history that was turned back is actually going forwards once more—the Old Bridge and the Old Town will be reconstructed."

H.E. ALIJA IZETBEGOVIC, PRESIDENT OF BOSNIA AND HERZEGOVINA

WMF teams up with the Aga Khan Trust for Culture to help the Stari Mostar Foundation develop and implement reconstruction planning... See page 4.
Earthquake Appeal to Benefit Medieval Rural Church

Established last fall under WMF’s auspices by New York philanthropists Barbara Gimbel, the Friends of Assisi have to date raised over $120,000 and selected a project, the Pieve di San Gregorio (pictured above) in Castel Ritaldi, near the picturesque hill town of Trevi. Last year’s tremors seriously damaged this medieval village church, detaching the facade with its richly carved sculpture, compromising the structural integrity of the walls and loosening the roof beams.

The Friends of Assisi welcome additional donations toward the total project cost of $200,000. Contributors of $100 or more receive a complimentary copy of The Basilica of Assisi: Glory and Destruction, recently published by Harry N. Abrams, Inc., which features an introduction by Giorgio Bonsanti, director of the Opificio delle Pietre Dure in Florence and photographs by Gligio Roli. When the earthquakes struck, production of the book was already in progress.

Rolli's thorough documentation of the Cimabue and Giotto frescoes suddenly became inestimably precious. Last month, the Friends of Assisi hosted a two-day celebration in New York in conjunction with the book's publication. A May 18 dinner honored Prof. Bonsanti, who came at the generous invitation of committee member Prof. Gioacchino Lanza Tomasi di Lampedusa, director of the Italian Cultural Institute. The Institute hosted a special presentation of The Basilica of Assisi: Glory and Destruction on May 29, which featured WMF Chairman Marilyn Perry, Dott. Bonsanti, and Keith Christiansen, Jayne Wrightsman Curator of European Painting at the Metropolitan Museum of Art. The events raised over $16,000. Please make checks payable to Assisi/World Monuments Fund and send to World Monuments Fund, 949 Park Avenue, New York, NY 10028.

A March 19塌dit raised £31,000 in the name of His Royal Highness the Prince of Wales, on behalf of the Central Italy Earthquake Appeal, established jointly by the World Monuments Fund in the splendid surroundings of the White Oak Plantation in Yulee, Florida. Through cross-disciplinary discussion and field study, the symposium aimed to produce a draft protocol for assessing cultural landscapes worldwide.

Too often, natural and cultural heritage conservation have been perceived as distinct and even competing enterprises. Laws, statutes, and international conventions emphasize an apparent dichotomy. Competition for scarce financial resources works to the detriment of collaborative work, and funding guidelines promote disciplinary segregation.

The public is left confused as to what heritage is, and how it can be effectively maintained as a living part of the modern world. Where there are to start? In his stimulating book Landscape and Memory, Simon Schama, a professor of art history and history at Columbia University, reminds us that "although we are accustomed to separate nature and human perception into two realms, they are in fact indivisible."

While we must create a more coherent approach between specialists of diverse disciplines and encourage institutions to take a more holistic approach of their own objectives within the area of the conservation of the cultural and natural resources, it is clear that we really need to devote more time and thought to the public.

The heritage we are describing is shared by all. The task of reshaping systems of education and training to ensure a constituency that is more aware of its collective responsibility, should be a priority for all concerned.

Lester Borley
Chairman of the ICOMOS UK Cultural Tourism Committee and Former Secretary General of Europa Nostra.
Spanning Bridges Mostar Project Launches WMF Partnership with the Aga Khan Trust for Culture

For decades, color photographs of the Old Bridge in Mostar filled travel agents' glossy brochures, urging tourists sunning in Dubrovnik to venture inland. No image ever fully captured the bridge's significance, which only a first-hand encounter could reveal. Now, patrolling soldiers pose amid the ruins, and every snapshot conveys a single poignant message.

In 1993, Mostar's Old Bridge fell victim to the war's bombardments destroyed much of that work, and Dr. Paic and the Aga Khan Trust for Culture have emerged as well-informed contributors to Mostar's post-war reconstruction and development. As the political climate stabilizes and refugees return home throughout Bosnia and Herzegovina, the time is ripe for more focused intervention. The challenge of revitalizing Mostar makes it an ideal subject for a concerted intervention. Wartime emigration has reduced local professional capacity. Conservation issues range from microscopic materials analysis to long-term urban planning; these are intimately linked to the future of the whole city.

Our collaboration in Mostar emphasizes conservation and development during reconstruction; planning and hands-on intervention; and the strengthening of local institutions. These recommendations will be considered by the local urban planning and monuments protection institutes in conjunction with the Stari Mostar Foundation, a national nonprofit entity dedicated to the city's revitalization, for future implementation with primary funding from the Bosnian State and the World Bank. This work follows the principle that foreign involvement should engender local action, enterprise, and support.

The project, to be completed by April 1999, has three parts. First is the development, in cooperation with local authorities, of a strategic plan for conserving the historic city as defined by its 1918 boundaries. The area encompasses Mostar's full architectural legacy, with Ottoman, Austro-Hungarian, and early Modern buildings. This strategic plan will draw upon all existing documentation in order to set reconstruction and development priorities within the historic zone, analyze reuse possibilities, and design guidelines for future projects affecting the historic fabric.

The second component, a historic neighborhood rehabilitation project, focuses on two traditional Ottoman neighborhoods, facing the Neretva and Radobolja rivers respectively. This project will appraise the threats posed by new development and spontaneous reconstruction. Our program encourages inhabitants to maintain the material and scale of Mostar's urban character from the perspective of an entire district, as opposed to individual sites. Strategic planning aims to strengthen the neighborhood project, which, after interviews with individual property owners, will be undertaken by local professionals, foreign consultants, and a task force of skilled craftsmen commissioned to carry out our team's recommendations.

Lastly, this joint program will generate project "packages" for conserving 15 historic structures critical to the short-term revitalization of the historic zone. These sites, which occupy important locations along major roads and pedestrian corridors, reflect the contributions of all three ethnic groups which shape the city's development. This component requires gathering existing information on these structures, preparing a proposal and budget for restoring each of them, and making the information collected accessible to prospective donors.

Mostar—partially ruined, divided, unstable, and awash in social ills—proved to be a difficult subject for fundraising and direct involvement. As political tensions in Bosnia begin to thaw, the moment is ripe for strong and coordinated assistance from abroad. For both Mostar and WMF, the inauguration of a working partnership with the Aga Khan Trust for Culture represents a promising step towards tangible results in a political environment long considered intractable.

WMF's participation in this project is made possible by generous support from the Robert W. Wilson Challenge for Conserving our Heritage.
In Memory and for Posterity

"Entering the Tempel Synagogue, one feels pride in Jewish achievement, despair at Jewish loss, and awe at Jewish survival and continuity."—Ronald S. Lauder, chairman of the Jewish Heritage Program and WMF vice chairman

This year the Tempel Synagogue restoration enters its final phase, restoration of the interior. Launched in 1992 with $20,000 from the Getty Grant Program, the Tempel’s restoration owes its success to generous private donors. Lead sponsors Joyce Z. and Jacob Greenberg recognized from the outset the need to preserve this majestic vestige of Poland’s lost Jewish culture. “Here a synagogue ironically survived because the Nazis used it as a stable,” said Mrs. Greenberg, a Houston businesswoman and philanthropist, in a recent conversation with Milstone. “It had not deteriorated to the point where it couldn’t be restored. To permit its destruction by neglect would allow the Nazis to succeed.”

Project Background

In April 1992, Joyce Greenberg and her daughter Barbara Kaplan drove from Warsaw to Cracow to join a WMF delegation at a special benefit performance by the Cracow Philharmonic in the Tempel. Accompanied by Lena Bergman, a historian from the Jewish Historical Institute in Warsaw, they visited along the way major Polish cities built large, majestic synagogues. Mrs. Greenberg has no personal connection to any Jewish community in Poland, the drive dramatically illustrated the extent of destruction of Jewish life in Poland, and I decided something had to be done.” Once in Cracow on the first evening they entered a silent and cold building—the Tempel. But fully illuminated the following night for the concert, the synagogue sprang to life. “I sensed then the practical purposes that the synagogue could serve, complementing the symbolic need to save it,” said Mrs. Greenberg.

She had found her project. Upon returning to the United States she made, with her late husband, a $25,000 grant towards repair of the building’s roof. The Greenbergs have now contributed a total of $150,000 to the project, challenging WMF to secure matching funds from other donors. “Joyce is the very conscience of this project,” observed Jewish Heritage Program Chairman Ronald Lauder. “Indeed, affirming the Greenbergs’ foresight, the Tempel’s success has helped to catalyze the dynamic revitalization of Kazimierz, a once-vibrant Jewish district adjacent to the synagogue. The project has also paved the way for WMF’s more recent Jewish Heritage projects in Greece, Morocco, and India.” Lauder supported the 1992 concert and since then has visited the building many times. Lauder’s generosity has also underwritten all the costs of WMF’s professional work on the project. Now, a second Getty award of $150,000, once matched 2:1, will allow the project to be completed.

Project History

After the Tempel received city recognition as a historic site in 1990, Cracow’s small Jewish community requested WMF assistance. As the largest and best preserved synagogue in the country today, the imposing 1862 Tempel—with extensive painted decoration surviving—evokes the rich architectural and decorative style of the late nineteenth and early twentieth centuries, when prosperous Jewish communities in most major Polish cities built large, prominently situated synagogues. Although after World War II Cracow’s Jewish community reclaimed the Tempel, regular religious use ceased in 1968, and by 1990 the synagogue stood abandoned, closed for over two decades. Plagued by a leaky roof, broken drains, cracked walls, a defunct heating system, and unstable foundations, only immediate intervention could save the building.

In 1994, WMF’s first project phase repaired, restored, or replaced substantial portions of the foundation, roof, walls, and exterior drainage. From 1995-97, the government-funded Civic Monuments Association of Cracow assumed responsibility for restoring the building’s exterior, while WMF oversaw the installation of new heating, electrical, and water systems.

The Project Today

In preparation for the project’s final phase, WMF has carried out extensive tests to analyze the history and appearance of the interior finishes, executed during the building’s two periods of expansion in the 1890s and 1920s. In consultation with Polish conservators, the WMF team has proposed minimal interventions: cleaning and consolidating the interior surfaces to recover their appearance after the 1920s renovation, the period in which the congregation achieved its greatest renown. Analysis of paint layers and deteriorated materials, notably wallpaper, will enable WMF to secure matching funds from other donors.

Project Milestones

The Getty Challenge Grant program has just awarded WMF a $150,000 challenge grant towards the completion of the interior conservation of the Tempel Synagogue. “This is the largest amount that the Getty has ever awarded a Jewish site,” said WMF’s Special Advisor for Jewish Heritage, Diana Goldin. “It requires us to raise $300,000—a matching ratio of 2:1. The Jewish Heritage Program invites prospective donors interested in Eastern Europe as well as Jewish Heritage to participate in the triumphant conclusion of the Jewish Heritage Institute’s archive in Warsaw—will enable conservators to reconstruct the 1924 painting scheme.

The Tempel serves as a reminder of the past, yet its current restoration accompanies and enhances the revival and continuity of Jewish identity in a beautiful city with a long and rich Jewish history. In tandem with the synagogue’s restoration, Cracow’s historic Jewish neighborhood has experienced a rebirth. In population size and vitality, Jewish life in Cracow today can neither be recreated nor rival the past. But its reemergence pays tribute to that past, and now presents it to Cracow’s citizens and visitors.

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Success Story: Mali’s Djenné-Djeno Archaeological Site

In 1977, a Malian-American team unearthed at Djenné-Djeno the earliest known sub-Saharan urban civilization. The discovery shattered the notion that no cities existed in pre-Islamic Africa. Subsequent work has only begun to tell the story of a preeminent Middle Niger society, which arose around the mid-second century B.C., prospered with the trans-Saharan caravan trade, and had declined by the twelfth century. By 1400 the city had been abandoned for new Djenné kilometers to the northeast. The reason for this shift remains a subject of study routinely frustrated by the illegal excavation of artifacts for sale to private collectors in Europe and the United States. (Of several thousand known objects, collectors abroad own all but the approximately 50 in the national museum in Bamako, Mali’s capital.)

And in recent years erosion has become as great a threat as looting. Professors Rod and Susan McIntosh—both are on the Rice University faculty—have worked regularly at Djenné since the first excavation. Rod McIntosh has noted that with respect to erosion, “between 10 and 20 percent of the site by volume has been lost since we began excavating.”

“While archaeology frequently falls outside WMF’s purview, cases which involve site integrity and interpretation will attract our attention,” said Vice President John Stubbs, who oversees WMF’s programs. “The success of Djenné-Djeno, included on the 1996 List of 100 Most Endangered Sites, demonstrates how timely attention and funding can rescue a site from danger, notably where the local community is already engaged in protecting its cultural resources.”

When The Djenné Circle, a local private organization, applied for World Monuments Watch listing, Djenné-Djeno had made considerable progress. World Heritage designation in 1988 encompassed the new city, with its traditional earthen architecture, and the 69 mounds that comprise the archaeological district. After taking office in 1992 as Mali’s first democratically elected president, archaeologist Alpha Oumar Konaré launched a public education program to promote “heritage as a non-renewable resource.” Within the Ministry of Culture he created the Missions Culturelles at Timbuktu, the Dogon cliffs at Bandiagara, and Djenné. Directed by archaeologist Boubacar H. Diaby, the Djenné Mission Culturelle has effectively curtailed looting within 20 kilometers of the archaeological district.

The erosion problem at Djenné dates to the drought of the 1970s and early ‘80s, which depleted the protective top layer of soil. Torrential rains returned in the mid-’80s. Because looters had cracked open the carapace—a hard-baked soil crust that for centuries protected the soft archaeological layers—water streamed in to the archaeological mounds, forming gullies and exposing and washing away artifacts. “Breaking the integrity of the site’s surface accelerates destruction,” said Rod McIntosh. “It is clear, sadly, that the majority of gully systems have their start in the disturbed soils of looter’s trenches and pits.”

“Our experience with the [clay-filled] sacks has been poor. Once exposed to the sunlight they tore and their contents scattered,” wrote archaeologist Boubacar H. Diaby, head of the Mission Culturelle in Djenné, to Professor Rod McIntosh at Rice University. A pilot erosion control system, built with World Monuments Watch funding in early 1997, faced an unforeseen challenge. To fill new sacks and use cement as a reinforcement would be expensive, and also deplete the remaining budget. But Diaby found a novel and cost-effective solution. On the advice of park service authorities, he replaced the ruptured sacks with abandoned terrariums—abundant in this part of Africa and easily transported.

“Termites inhabiting the savanna construct mounds—an outer layer of encrusted soil covering an inner core of ‘carton,’ a cardboard-like substance composed of wood fragments and fecal matter—as high as nine meters. Abandoned nests can be harvested for the material which, Diaby noted, has ‘the advantage of being as dense as cement-fortified clay. And, because it is less expensive, it enables us to carry out much more extensive work.’ The termite mounds withstood the rainy season and will be used to extend the erosion control system throughout the site. Introduced at Djenné-Djeno, this cost-effective, locally obtainable, and non-invasive technology may prove useful at site (high mound) archaeological sites elsewhere.

Through the World Monuments Watch program, American Express awarded the Mission Culturelle $40,000 to tackle erosion, secure the site from looting, and treat exposed objects. To address the problem, the team filled the deepest ravine, installed test barriers at two gullies, and planted a greenbelt. The grant also funded construction of a site museum to store and display objects salvaged from eroded areas. Work took place from mid-December 1996 through the end of February 1997 and involved Malian cultural and forest service authorities, students, Peace Corps volunteers, and the McIntoshs. At the museum’s dedication on January 27, 1997 the U.S. Ambassador, Hon. David Rawson, presented a plaque to Diaby anunci}
Tower of Belém « Assoiação WMF completes inaugural project in Lisbon » Pompeii « Kress foundation supports conservation planning over three years » World Monuments Watch « 1998 grants to endangered sites »

Kress Foundation Supports Research at Pompeii
A $600,000 grant from the Samuel H. Kress Foundation will support a three-year program to develop a conservation plan and conservation manual, which will assist the Superintendency Archaeology of Pompeii and Herculaneum's planning for the site. Since the discovery of Pompeii in 1748, almost uninterrupted archeological excavation, tourism, and looting has compromised its integrity. While the historic resources decayed, public accessibility declined. By 1956, visitors had access to only 16. Meanwhile, visitor numbers rose from 863,000 in 1981 to 1.9 million in 1996. Using one representative city block (insula), WMF's team will examine conditions and materials in order to analyze typical conservation problems.

Pompeii's inclusion on the World Monuments Watch List of 100 in 1996 and 1998 helped mobilize concern. New legislation in Italy gives Pompeii unprecedented autonomy and access to revenues generated at the site. And in December 1997, UNESCO inscribed the Archeological Areas of Pompeii, Ercolano, and Torre Annunziata on the World Heritage List, a permanent designation. "It was a difficult choice for our committee," said Beth Salerno, president of the American Express Foundation. "The rationale for each project was very compelling and many came with strong recommendations from American Express local management around the world. The input from the World Monuments Fund was very important and helped guide our selection and decision-making process." Those grants are part of American Express's commitment of up to $1 million dollars per year to ideas on the endangered list.

The American Express grant panel met on March 13, 1998 and distributed emergency funding totaling $1 million to 19 sites on the 1998-99 World Monuments Watch List of 100 Most Endangered Sites. WMF's Bonnie Burnham and Connie Higginson, American Express Philanthropic Program vice president, presented sites for consideration. The nine-person panel of senior executives narrowed down the list, aided by reports from American Express offices around the world and WMF staff. Following a lively and sometimes provocative debate, the panel chose the following five popular tourist destinations as Miss Verde in Colorado and Pompeii, as well as lesser-known treasures such as the Russakoff Club, a twentieth-century Constructivist masterpiece in Moscow and Brancai's Lindu Column in Rome.

Gorton Monastery, Portugal

Kress Foundation staff worked with local experts to examine the historic resources and potential conservation solutions. They identified five areas of concern: the tower, built from 1514 to 1520 by King João II as a symbol of his power; the Jerónimos Monastery, a UNESCO World Heritage site; the Cascais/Carita region, a UNESCO World Heritage site; the Serra da Arrábida, a UNESCO World Heritage site; and the Lagos region, a UNESCO World Heritage site.

American Express Grants:

- $250,000 from American Express.
- $10,000 from American Express Foundation.
- $500,000 from American Express Foundation.
- $100,000 from American Express Foundation.
- $50,000 from American Express Foundation.
- $25,000 from American Express Foundation.
- $15,000 from American Express Foundation.
- $10,000 from American Express Foundation.
- $5,000 from American Express Foundation.
- $2,500 from American Express Foundation.
- $1,000 from American Express Foundation.
- $500 from American Express Foundation.
- $250 from American Express Foundation.
- $100 from American Express Foundation.
- $50 from American Express Foundation.
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- $2 from American Express Foundation.
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AmeriCan ExpReSS CoMPAny

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Robert W. Wilson

Robert W. Wilson's interest in the World Monuments Fund was piqued by one of the organization's fundraising mailings.

"I got a grungy little card in the mail," he habitually self-effacing, plain-spoken philanthropist recalled during a wide-ranging chat at his Central Park West apartment. "I became interested and sent them a check. Then I met Marilyn Perry (WMF's chairman) and went on the board of trustees in 1991."

He is now vice chairman and treasurer of the WMF board and one of the organization's major benefactors. His affiliation with WMF came after he retired in 1986 as a private investor of legendary stature.

"I really burned out," he explained. "I decided that if you can't do better than the market, you should get out of the game. You can buy index funds that do as well as the market."

Retirement gave Wilson the luxury of more time to work at being a financial contributor to projects that tie in with his interests in the arts (particularly opera), the environment, and preservation of historical and cultural landmarks. A very personal interest "in preserving things that once they're gone, they're gone forever" underlies Wilson's deep commitment to WMF's programs.

"I'm interested in world monuments in general," he said. "As far as which monuments are to be saved, I rely on others to make those decisions. I'm not interested in picking projects. I'm a tourist. I've been to Angkor and Borobudur, but I think of them as far more than a place where tourists go. I think of the people who live with these monuments, and I feel that if the locals don't get behind these preservation projects, to hell with it. If they don't pitch in for preservation and restoration, their monuments will just crumble again eventually."

Since most of the world's great monuments in need of preservation are abroad, residents of the countries where these are sited must be encouraged to mobilize in support of WMF programs, Wilson said. "I want money to come from foreigners not from Americans or through foreign subsidiaries of American companies," he added. "Foreigners have traditionally relied on their governments to support cultural programs. When it comes to the arts, they turn to government."

That is why the Robert W. Wilson Foundation has pledged $1 million a year to generate support for WMF's conservation programs, making funds available only if matched by donors from outside the United States. The foundation matches donations from individuals, corporations and foundations (overseas organizations controlled by American companies do not qualify) on a one-to-one basis. Contributions from foreign governments and intergovernmental organizations are matched one-to-two (one foundation dollar matching two government dollars).

Among the projects that have received Wilson Foundation funds since Wilson's pledge was announced early in 1997 are the sixteenth-century Tower of Belém, Lisbon's trademark landmark; the baroque chapel in Valtice Castle, the finest of its kind in the Czech Republic's Moravia region; the Romanesque church of San Quirico in Spain's Catalonia Pyrenees; the Belvedere Gardens in Vienna, the most important example of French baroque landscaping in Austria and the sixteenth-century pagoda temple of Kolam in Nepal. "I generally only know whatever the WMF likes," Wilson said, "if something comes along that I don't like, I exercise a veto. For instance, if something is historically important but not beautiful, I don't care to fund it."

Asked how he feels about making reproductions of world monuments to replace ones that have been ruined by neglect and negative environmental factors, including tourist wear-and-tear, Wilson said he would prefer restoration over replacement, however well done. "Restore the Acropolis, but if someone wants to build one in a theme park elsewhere, that's fine," he said. "I'm not against Disneyland." Wilson has promised WMF a $1 million grant yearly, but says he will give more if WMF comes up with more projects worthy of support. "The need is unlimited," he observed. "WMF could always find a way to spend $1 billion a year intelligently if they had a larger staff."

Wilson is chairman of the steering committee of WMF's Winning the Race campaign, launched in 1994. This five-year effort aims to raise $10 million for international program management and a reserve fund for crisis response.

On the home front, Wilson has become interested in preserving the downtowns of smaller American cities under the aegis of the National Trust for Historic Preservation. He also gives to the New York Landmarks Conservancy.

Wilson seems to be reducing other philanthropic commitments while increasing his participation in WMF's program. He recently retired from the board of the New York City Opera, which he chaired from 1981 to 1993—a period marked by two strikes, a change in artistic leadership, and a recession that diminished box office returns. "They did splendidly after I pulled out as chairman," he said with a chuckle. "I'd done my thing there. I had been on the advisory board of the Metropolitan Opera, too, but went off that when I became chairman of NYCO."

Wilson formerly served on the boards of the Brooklyn Museum of Art and the Brooklyn Botanical Garden and contributes to the Municipal Art Society but is not on its board. Other interests have been the Whitney Museum of American Art and the Environmental Defense Fund, and he is an enthusiastic supporter of the Manhattan Institute, which he describes as a right-wing think tank. Despite his deep interest in the arts, Wilson hasn't tried his hands at painting or playing an instrument.

His artistic bent is evident in the decoration of his apartment, which commands the entire panorama of Central Park's seasonal tapestry. It is a perfect recreation of 1950s interior design with bright colored furnishings that tend to be biomorphic in form, and paintings and decorative glassware of the period.

A native of Detroit and a graduate of Amherst and the University of Michigan (M.A. in economics), Wilson began his financial career as a trainee with the First Boston Corporation, a job interrupted by a two-year enlistment in the U.S. Army in 1951-52. During most of the 1960s, he was a securities analyst with the National Bank of Detroit and an analyst and later vice president of General American Investors, a closed-end investment trust in New York. In the 1960s, he was a securities analyst and later a large margin stockholder with A.G. Becker & Co., a New York brokerage firm. Wilson left Becker to become a private investor in 1968.

His experience with WMF has honed an interest in getting people and corporations abroad more interested in supporting financially local cultural preservation projects.

"What is needed is a tax incentive as we have here in the United States. You need changes in the law so that contributions are deductible for income tax purposes. But I see no sign of that happening anywhere abroad. Perhaps you can do it in England but only if you are very rich. Otherwise, I see no movement in this direction at all."
**World Monuments Fund in Britain**

Lecture for Pompeii in London
On January 22, 1998, Prof. Pietro Giovanni Guzzo, Superintendent of Archaeology for Pompeii and Herculanenum, visited London to participate in a lecture at the Italian Cultural Institute. He spoke about the completion of the first stage of the overall conservation and excavation plan at Pompeii. Professor Roger Ling, a distinguished archaeologist from the University of Manchester who is working in Pompeii, also spoke. The overflow crowd comprised an invited audience of archaeologists, classicists, architects, and members of London’s Anglo-Italian community.

WMF France

Under the newly-announced chairmanship of Bertrand du Vignaud, WMF France has adopted the Théâtre de la Reine Marie Antoinette at Versailles as its current project. A WMF trustee since 1994, Bertrand du Vignaud is chairman of Christie’s Monaco and vice president of Christie’s France. He is also a trustee of the Demeure Historique, an organization dedicated to preserving private historic homes in France. WMF France will host a European conference on endangered sites, planned for 1999 in Strasbourg.

**1998 Rotch Traveling Scholarship Competition: WMF on the Drawing Board**

Each year the Rotch Traveling Scholarship awards a $30,000 grant to allow a young architect to visit the world’s monuments. The 1998 program, conceived by architect William Schwartz, entailed the design of a hypothetical World Monuments Fund Museum on the Boston River waterfront. Sixty architects entered the competition. The jury, chaired by Schwartz, met on April 7, 1998 at the Boston Society of Architects, and selected Filià R. Holmes McMorrough, an associate at the Boston firm of Faith, Powell & Trowbridge to the honor of Rothman Partners as the winner from among seven finalists. The jury comprised: Laurie Beckelman, WMF vice president; Mildred Schmertz, architecture critic; and the Boston architects Bob Krion, Joseph Mamayek, Carol Burns, and Duke Reiter.

New Trustee Elected
Gayfryd D. Steinberg has joined the WMF board of trustees. She is active in civic and cultural affairs, particularly in the areas of education, literature, and the arts, and serves on the board of the New York Public Library and the Wharton School of the University of Pennsylvania. In addition, through her sponsorship, 104 New York City public school students receive 11 years of mentoring and financial assistance to help ensure their completion of high school and underwrite their college educations.

**Save the Date**

1998 Hadrian Award Luncheon to Honor Richard J. Jenrette

On October 23, 1998 Richard J. Jenrette will receive the 1998 Hadrian Award at a benefit luncheon at the Plaza Hotel in New York. Jenrette’s prodigious involvement in historic preservation includes establishing the Classical American Homes Preservation Trust and serving on the boards of the National Trust for Historic Preservation, Historic Charleston, and Historic Hudson Valley. He has also restored historic houses in New York State, North and South Carolina, and the U.S. Virgin Islands. Phyllis Lambert, the 1997 recipient, will present the Hadrian Award to Mr. Jenrette.

For further information, please contact the Hadrian Award Luncheon Benefit Committee at (212) 685-0113.

**Ting Shao Kuang Exhibition to Benefit WMF**

Revolution to Revolution: The Art of Ting Shao Kuang, the first New York solo exhibition of works by Chinese-American artist Ting Shao Kuang, will be mounted at the Westwood Gallery from September 5-29, 1998. Proceeds from the exhibition will benefit WMF programs. During the Cultural Revolution, Ting rebelled against state-sanctioned academic realism and pursued modern art. Since immigrating to the U.S., Ting has received many prestigious commissions, including three paintings and six stamps for the United Nations.

"I am happy to be associated with an organization that thinks beyond national boundaries and is working for the benefit of the world," said Ting. "I believe the World Monuments Fund’s charter is critical.

For information please contact: Westwood Gallery 578 Broadway (at Prince Street) (212) 925-5700.
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