

SAVING OUR PAST
A Race Against Time



WORLD MONUMENTS FUND

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This Anniversary Catalogue was made possible by a generous grant from the

American Express Philanthropic Program



The World Monuments Fund, based in New York City, is the only private, non-profit organization that sponsors worldwide preservation activities. Its goal is to bring together public and private support to assure the survival of the world's most outstanding artistic and architectural treasures. This work focuses on the restoration of monuments and works of art that are in danger of loss or destruction. Through funding from its membership and philanthropic sponsors, WMF contributes technical and financial support to help save these works. WMF also supports research, training and advocacy activities as they relate to the restoration and safeguarding of monuments and sites.

This retrospective catalogue was conceived in conjunction with an exhibition of the same name which opened September 1990 at the Met Life Gallery, New York.

WMF is grateful to The Andy Warhol Foundation for the Visual Arts, Inc. for supporting the planning of the 25th anniversary program and the research of the Endangered Monuments List.

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ISBN No. 0-9627931-0-8
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Man's architectural heritage - reflecting the diversity, the resourcefulness and the beauty of life itself -- is fast disappearing. The bulldozer, catastrophes of nature and war, and the accelerated pace of deterioration are taking the past from us at a rate never before experienced. As old buildings are leveled to provide for modern ways of life and ancient monuments are consumed by pollution, we face as never before the prospect of losing the tangible evidence of what has been most meaningful to humanity in the past. The timeless Sphinx, eternal Rome, the churches of Europe and America, and even temples hidden in the jungles of Asia and South America could deteriorate beyond retrieval within the next hundred years. Countless beautiful edifices that are the sole evidence of meaningful chapters of history could disappear in our lifetime, joining the thousands already lost in this century.

What would the world be like without these wonders? It would doubtless become increasingly drab without the variety created by centuries of layered experience and expression. The daily rituals that are so important to civilization would be lost forever.

The inspiration gained through direct experience of man's most powerful artistic works would be dimmed through secondary experience. Perhaps this world of the future would yearn for the past, and in its buildings feebly attempt to recapture the spirit of a lost world without fully understanding its rationale or its mechanisms. Such a world will have lost much of its human scale, its eccentric character, its capacity to surprise and delight.

We will pass this condition on to our children unless we see to it that our richly varied cultural patrimony, created by mankind over countless centuries, is preserved.

To preserve today the man-made world for the generations of tomorrow will require us to meet complex challenges. But we must succeed. If we do not, all that individuals in our time have achieved and created--the problems we have solved and the lessons we hope to convey to the next generation--will be overshadowed by what our century has destroyed. For the built environment, the evidence of mankind's finest expression, is the spiritual as well as the and physical link between generations. It represents the very continuity of mankind and cumulative result of our endeavors.

Bonnie Burnham
Executive Director
World Monuments Fund



Venice, 1989

Saving Our Past: A Race Against Time

The Parthenon is the crowning glory of Athens. It sits atop a city with one of the worst levels of air pollution in the world. Every day, the buildings on the Athenian acropolis are slowly eaten away by airborne pollutants, whose effects are intensified by rain and the cool night air causing condensation. Hundreds of thousands of visitors flock yearly to see and celebrate the Parthenon as one of the highest achievements of Western civilization, yet it is by no means certain that future generations will have access to this imperiled monument.

A recent article in *The New York Times* reports, "Acid rain falling on the Yucatan Peninsula and much of southern Mexico is fast bringing destruction to the temples, colorful murals and haunting megaliths of the ancient Maya civilization ... Environmental experts say that this form of 'chemical weathering' is [also] threatening the millions of acres of tropical rainforests in southern Mexico and Central America." Environmental pollution has reached crisis proportions. Rainforests continue to disappear as the list of endangered wildlife grows.

Our cultural heritage is as important to our survival as the air we breathe and the water we drink. It too is endangered. Today, monuments that have survived for centuries and represent the history of man throughout the world are imperiled. Their deterioration in just the past fifty years due to environmental pollution is unprecedented. The effects of uncontrolled industrial development, acid rain, traffic flow and mass tourism have been devastating. Add to that the shortage of government funds coupled with a lack of professionally trained personnel to preserve and protect these monuments, and we have a cultural preservation crisis of staggering proportions.

Cultural heritage is a vital component of contemporary life. In *With Heritage So Rich*, one of the first tracts on the preservation movement in the United States, Christopher Tunnard writes, "There is a need in every generation to study the past, to absorb its spirit, to preserve its messages. There is an enrichment of life to be found there which cannot be recreated artificially or by searching for it in our own world. It is a collaboration of ourselves and our ancestors; the result is a deeper understanding for individuals and in consequence, a broader culture for the nation."

Today, there is a growing uniformity in the world and as a result, we run the risk of losing our cultural identity and the world, its cultural diversity.

The world's monuments represent man's greatest spiritual and creative achievements. The responsibility for protecting them is a global one, as they speak to us of a shared past--a common human heritage. Of Venice, John Russell recently wrote in *The New York Times*, "What happens to Venice affects all of us. The great city does not belong only to Italy or to the Italians. It is held in trust as part of the inheritance of all humankind."

For twenty-five years, the World Monuments Fund, the only private non-profit organization in the world dedicated to international preservation, has been working to preserve that inheritance. *Saving Our Past: A Race Against Time* celebrates the many successful projects supported by WMF over the years. It explores the challenges they have met as well as the most urgent and pressing issues facing the preservation of our cultural heritage today.

Linda Marchisotto

Curator

World Monuments Fund

25th Anniversary Exhibition

The flood of November 4, 1966 focused international attention on the complex natural and man-made problems threatening the very survival of Venice. Shortly thereafter, Unesco launched an international campaign to restore damaged monuments and works of art. Numerous private and government organizations responded to the worldwide plea for help by raising funds and providing technical support to preserve and protect the city's rich legacy.

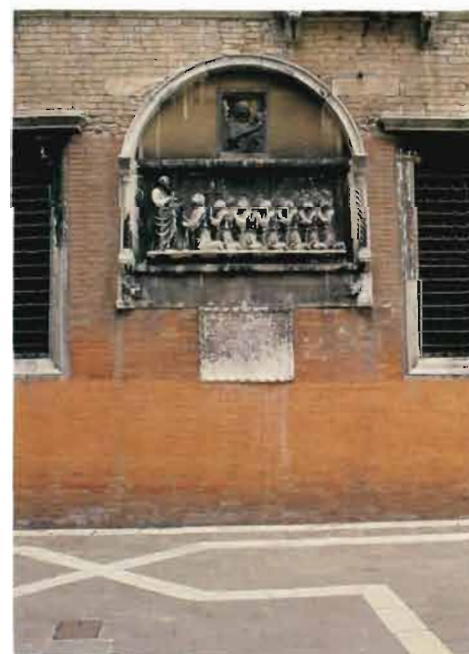
The Venice Committee of the World Monuments Fund was among the first and most vigorous respondents. Across the United States, concerned Americans established local chapters of the Venice Committee, each of which "adopted" a monument for restoration. The first project site, the Scuola Grande di San Giovanni Evangelista, became the headquarters of the Venice Committee and home away from home for Americans in Venice. More than twenty projects were completed over the subsequent twenty years.





In 1989, the Venice Committee expanded its goals and became WMF's Comitato Italiano, under the chairmanship of Count Paolo Marzotto of Vicenza. Composed of more than 200 private philanthropists in Italy and the United States, the Comitato Italiano uses its resources of funding and expertise to identify important conservation priorities, support comprehensive planning and leverage government and private-sector support.

The complete restoration of the Scuola Grande di San Giovanni Evangelista, headquarters of one of the six Venetian lay confraternities, was the largest single undertaking of the Venice Committee. The Scuola was built in the latter half of the 15th century. Its rich Venetian Renaissance facade dates to 1454, when the headquarters of the confraternity were rebuilt. The marble screen that closes its courtyard was constructed by Pietro Lombardo in 1481. The Scuola's monumental double staircase and plan for the ground floor were contributed by Mauro Codussi, one of the greatest architects of the time. In the early 18th century, Giorgio Massari re-decorated the *sala maggiore* on the second floor.





The Scuola, which stands adjacent to a narrow canal, was in critical need of restoration after the flood and it was among the first buildings to receive attention. Roofing, masonry, window casings, plaster work and decorations had all sustained damage due to water infiltration. To prevent further structural damage, the roof and walls were restored first. Two continuous ribbons of sheet lead were then inserted through the entire system of walls to halt infiltration of water from below. An ingenious pumping system was also installed, which consisted of a large basin, built beneath the building, that would receive water first during flooding. This action would automatically activate drainage pumps, which would maintain a low, safe water level. For the first time in more than a century, the ground floor of the Scuola was free of standing water and the building fabric was safe for the proper restoration of its important architectural details.

The restoration of the Scuola Grande di San Giovanni Evangelista began in 1969 and was financed jointly by the Venice Committee and the Ministero per i Beni Culturali e Ambientali. It was completed in 1981. Virtually abandoned before its restoration, the handsome Scuola is once again a center for community gatherings, exhibitions and cultural events.





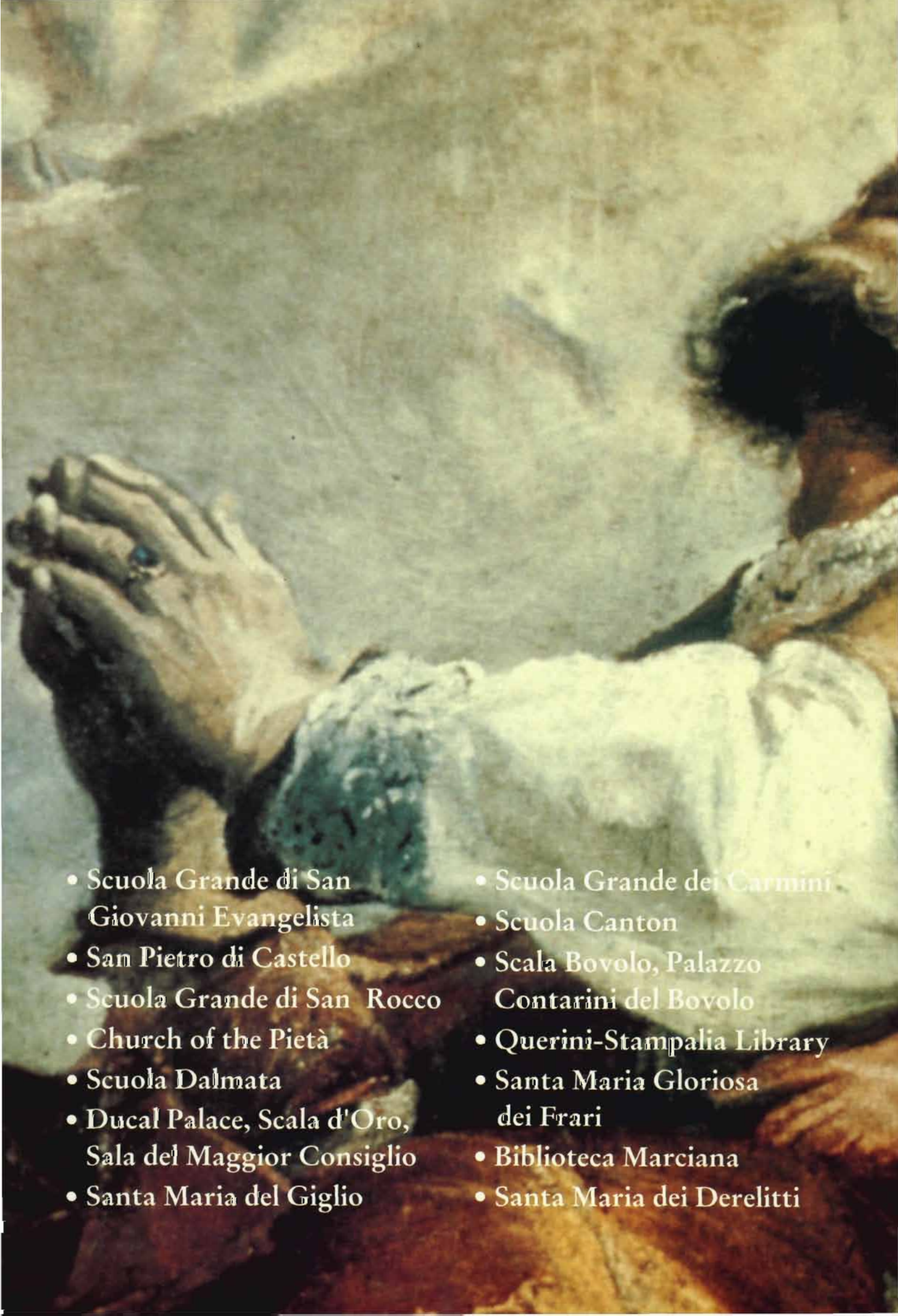
The Scala Contarini del Bovolo is the last of three Renaissance spiral staircases built to adorn the exterior of Venetian palaces, and the only example to have survived into the 20th century. The 1966 flood left it in a state of peril with severe structural problems. Gradual decay of the central supporting column had de-stabilized the staircase and its steps had partially detached. In addition, the capitals and shafts of the columns were cracked, while along the loggias iron tie rods, added in the 19th century to provide earthquake protection, were corroded. The action of airborne sulfates in humid conditions affected the Istrian stone of the colonnade, depositing a dense black and highly corrosive encrustation on its surface.

In the restoration the structural integrity of the staircase was reinstated. Invisible ties were added to bind the stairs to one another and the central supporting column was structurally consolidated. The accumulation of pollutants on stone surfaces was removed using chemical poultices, followed by neutralizing agents.

Areas in which the stone had begun to exfoliate, or peel, were consolidated with injections of chemical resin. A stone consolidant was applied after cleaning and restoration to prevent future impregnation of the stone with moisture-borne sulphates.

The restoration of the Scala Contarini del Bovolo was sponsored in its entirety by WMF's Minnesota Chapter and completed in 1985.





- Scuola Grande di San Giovanni Evangelista
- San Pietro di Castello
- Scuola Grande di San Rocco
- Church of the Pietà
- Scuola Dalmata
- Ducal Palace, Scala d'Oro, Sala del Maggior Consiglio
- Santa Maria del Giglio
- Scuola Grande dei Carmini
- Scuola Canton
- Scala Bovolo, Palazzo Contarini del Bovolo
- Querini-Stampalia Library
- Santa Maria Gloriosa dei Frari
- Biblioteca Marciana
- Santa Maria dei Derelitti

- Ca' d'Oro
- Madonna dell'Orto
- San Moise
- San Salvatore
- Cathedral of Santa Maria Assunta, Torcello
- Santa Maria della Visitazione, Gesuati
- San Giovanni in Bragora
- San Nicolò da Tolentino
- Chiesa dei Carmini
- San Simeone Grande
- San Sebastiano
- Abbazia della Misericordia, Conservation Laboratory
- Laboratory of San Gregorio
- CNR (National Research Center)



The devastating earthquakes that struck Mexico City in September 1985 claimed tens of thousands of lives and significantly damaged the city's rich architectural and artistic heritage. Although the restoration of historic buildings was an important cultural priority, the government was burdened with the rebuilding of homes, hospitals and other urgently needed structures, and could not provide the funds necessary for the preservation of historic monuments. Mexico possesses the leading conservation training and laboratory resources in Latin America, and had always been self-reliant in administering a well-managed preservation program. The magnitude of Mexico's crisis, however, exceeded the country's ability to respond. In the wake of this emergency, a group of prominent individuals in Mexico and the United States established the Save the Mexican Murals and Monuments Fund, which merged with WMF in 1988.

The program initially focused on important modern murals created for churches, public spaces and government buildings during the 1920s and 1930s that were seriously damaged because of the structural failure of backing materials on which the murals were painted. WMF sponsored the restoration of three cycles that are universally acknowledged masterpieces of modern Mexican art: the Secretariat of Public Education, with more than eighty individual frescoes representing the seminal early work of Diego Rivera; the Church of Jesús Nazareno, where José Clemente Orozco's highly original and experimental works suffered extensive losses of paint; and the murals of Diego Rivera's mature period at the Autonomous University of Chapingo, located outside Mexico City near Texcoco.



Attention then turned to the preservation of important colonial-period buildings that sustained significant damage.

The Colegio de las Vizcainas, in the heart of the historic district of Mexico City, was WMF's first architectural restoration project in Mexico, carried out in partnership with the Board of Trustees of the school, which matched WMF contributions on a one-to-one basis. One of the most imposing buildings in Mexico, the Colegio de las Vizcainas was constructed between 1732 and 1767. Originally built as a shelter for orphan girls and widows of Basque origin, by 1985 it had grown into a co-educational institution with 2,300 pupils.

Earthquake damage rendered useless over thirty percent of the building. Assistance from the school's Board and other private Mexican philanthropic sources ensured that emergency repairs were carried out. The Trustees established an ambitious plan to return the institution to its former glory. WMF agreed to participate in the restoration of the architecturally significant sections of the building, notably the baroque chapel, which contains the only remaining double choir in Mexico and four enormous gilt altarpieces.





The Secretariat of Public Education, a vast colonial style building in the historic center of Mexico City, was the first public edifice chosen for decoration during the Mexican Murals Renaissance beginning in the 1920s. Minister of Culture José Vasconcelas commissioned Diego Rivera to paint the history of Mexico and its Revolution. Between 1923 and 1928, Rivera painted over 80 frescoes in the bays of the building's patio. The murals represent a primary landmark of modern Mexican art, establishing a tradition that spanned three decades of decorating public buildings with art that conveyed social responsibility and cultural identity.

The long, narrow building had settled over the years due to unstable soil conditions. Murals in the central section had cracked and been restored many times. Significant damage occurred in this part of the building during the 1985 earthquakes, damaging twenty-one of Rivera's murals and one by the artist Jean Charlot. Extensive damage to four murals necessitated careful removal from the wall and transfer to new supports using the *strappo* technique. In this process, layers of cloth are glued to the face of the fresco, covering it completely. The surface is tapped with a rubber mallet, loosening it from the wall. (The bond between the fresco surface and the glued cloth covering is stronger

than that which affixes the fresco to the gesso wall finish.) The fresco is then lifted off in one motion. It is placed on a taut canvas stretcher and taken to the laboratory, where new rigid backing is constructed. The complete rigidity ensures that, when hung back on the wall, the mural will float freely and is therefore protected from the effects of further wall damage.

The Mexican government has assumed responsibility for restoring the building while WMF, through Save the Mexican Murals and Monuments Fund, has restored the murals. The works will be reinstalled upon completion of the restoration of the building.



These successful initiatives by WMF in Mexico led to stronger links with other national institutions. WMF and the Mary Street Jenkins Foundation, a Mexican philanthropy based in the city of Puebla, have joined efforts and established the Fundación Mexicana para los Monumentos del Mundo, A.C. in 1989. The objectives of this new Mexican organization complement those of WMF.

The first major project of the Fundación was the creation in 1990 of a conservation, research, documentation and educational center -- the Centro para la Investigación y Conservación del Patrimonio Cultural in Puebla. A French Art Nouveau industrial building was restored and rehabilitated by the Jenkins Foundation to house the new Centro, located in the old historic center of the City, a property included in Unesco's World Heritage List.* Academic and field conservation projects began in Fall 1990.



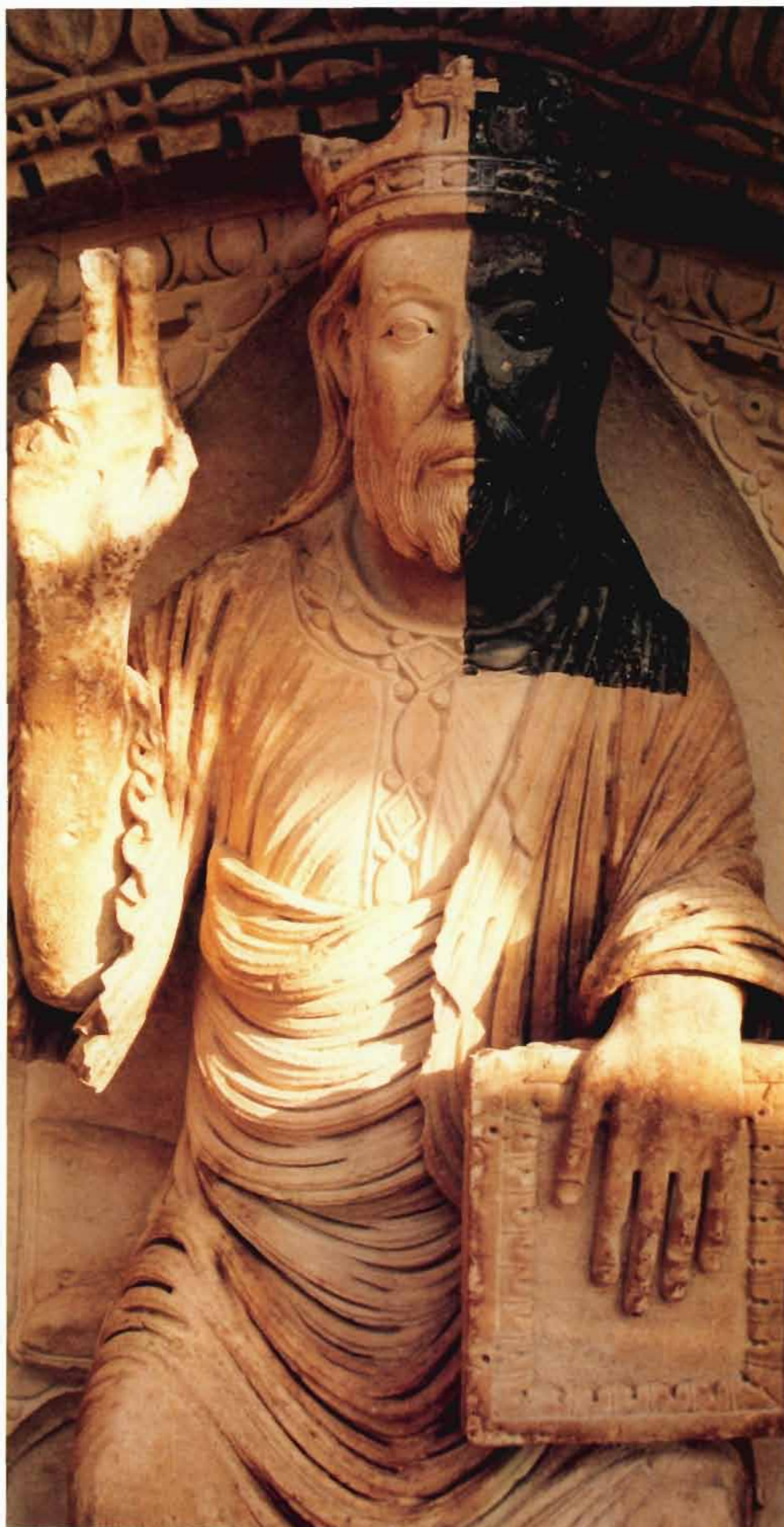
**The World Heritage List defines worldwide natural and cultural heritage by identifying sites and monuments of such exceptional universal value that their protection is the responsibility of all mankind.*

Arles, a flourishing Roman provincial capital under Augustus Caesar and a major religious center in the Middle Ages, has so rich a heritage of Roman and Romanesque monuments that France has placed the entire city on Unesco's World Heritage List.

The Church of St. Trophime in Arles was until recently the best preserved of the Romanesque churches of France. Henry James commented on its "primitive vigor and perfect preservation" during his voyage to France in the 19th century.

Today, the church facade and its extraordinary sculpture are covered with a dense black crust of dirt and grime deposited from the air and entrapped in salt crystals generated by the breakdown of the limestone of the portal sculpture.

This phenomenon of accelerated deterioration is affecting much of the finest outdoor sculpture in the world and weakening many of our greatest edifices. It will cause irretrievable losses to the architectural fabric of Europe and North and South America in the next twenty years unless air pollution is reduced dramatically and preventive conservation of such edifices is rapidly stepped up.



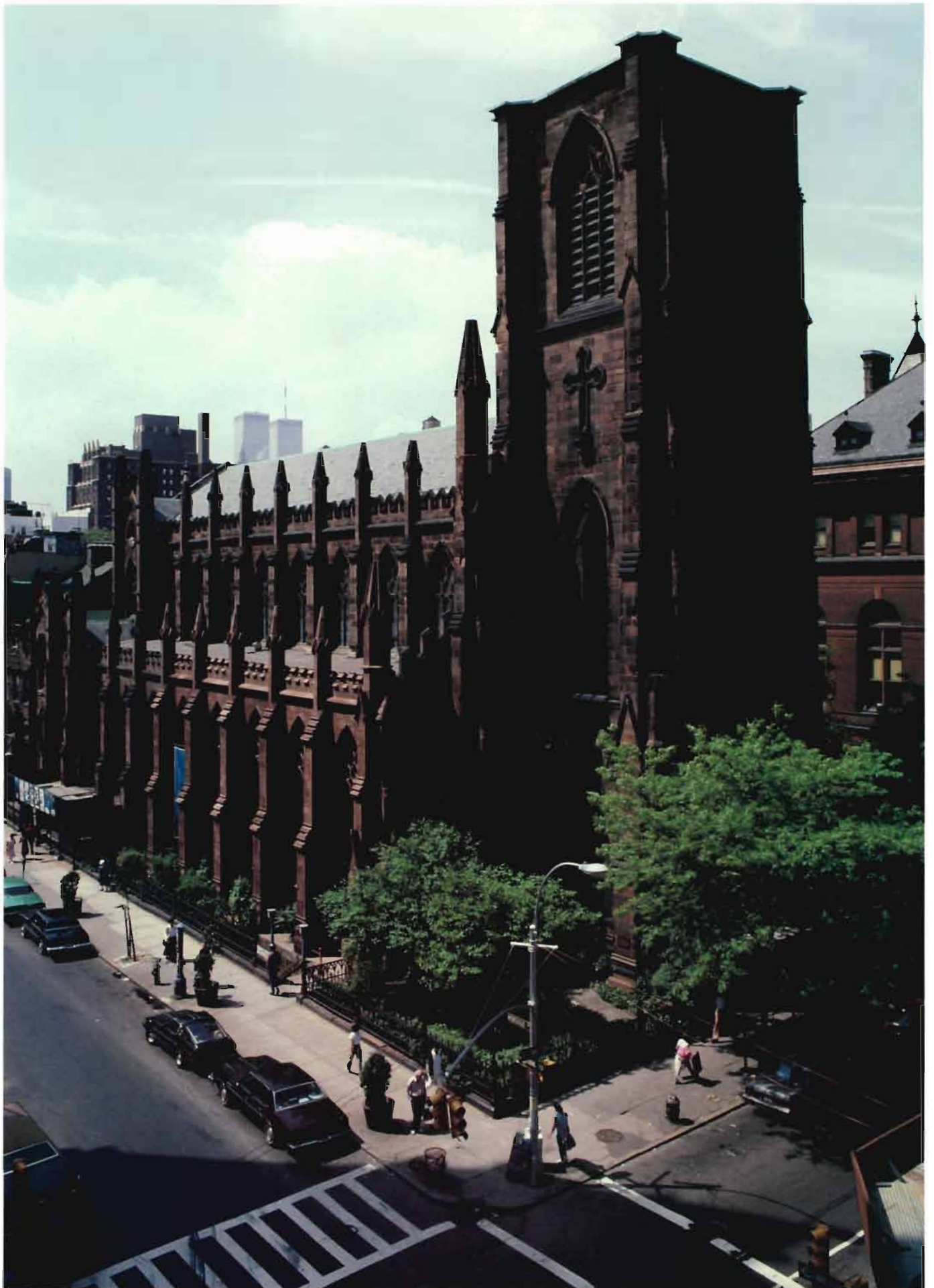


St. Trophime was chosen by WMF as its pilot project in the treatment of this stone disease because of its particularly drastic and rapid deterioration in recent decades. While regional and national authorities in France had noted this process with concern, anticipated high costs and the complicated nature of treatment had precluded the initiation of a restoration program.

A restoration project co-sponsored by the City of Arles, the French government and the World Monuments Fund was launched in 1987. Preliminary studies were undertaken to analyze the composition and nature of the stone and to develop an appropriate cleaning technique. At the same time, the

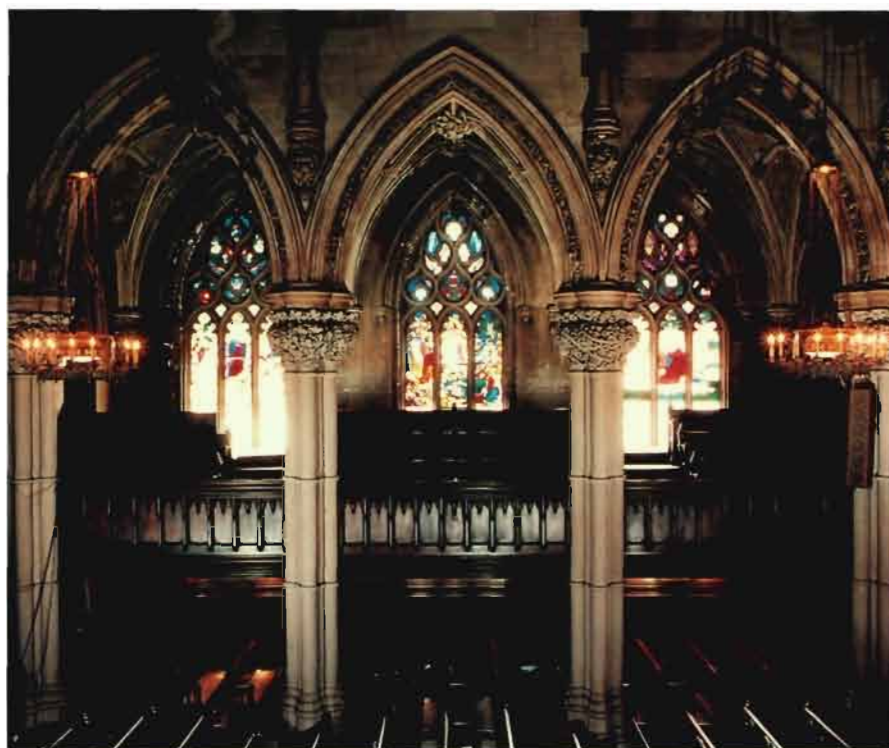
roof and heavily-eroded cornices were repaired to restore their original water shedding elements while the upper sections of the facade were cleaned and conserved. Finally, treatment of the sculpture began in the fall of 1990. The methodical removal of the encrustation has revealed most of the original quality of the sculpture. In future years, careful maintenance will be required to protect the church from further damage. In the meantime, the cleaning process continues, as does the scientific research which may indicate the future path for a lasting conservation program.





The Church of St. Ann and the Holy Trinity is the first major restoration project undertaken by the World Monuments Fund in the United States. WMF selected St. Ann's as the pilot project of its U.S. Heritage program, which will identify imperiled national landmarks and ensure their preservation. The United States Department of the Interior named St. Ann's a National Historic Landmark in 1987. Although landmark designation brought distinction and prestige, it did not provide support to reverse the troubled history of the edifice.

Located in the Brooklyn Heights Historic District, St. Ann and the Holy Trinity is a key monument of American ecclesiastical architecture and the crowning achievement of 19th-century architect Minard Lafever. Elaborate in every detail, from its Gothic tracery to its soaring vaulted ceiling, St. Ann's is also distinguished by 7,000 square feet of magnificent stained glass windows created by William Jay Bolton, who pioneered the art of stained glass making in the United States. Inspired by the glass-making crafts of the Gothic period and the painting style of Renaissance masters, the windows at St. Ann's, dating from 1844, are the first figural glass works made in America. Art historians have praised St. Ann's windows as national treasures.



In addition, the street facades of the church, outstanding examples of 19th-century sandstone construction, are architecturally significant.

Completed in 1847 to rival Trinity Church in Lower Manhattan, the Church of the Holy Trinity (its original name) thrived for a century as a progressive ecumenical force in the changing landscape of urban Brooklyn. This rich history came to a tumultuous end in 1957, when the church was forced to close. The property stood neglected until 1967, when St. Ann's Parish moved in. By the early 1970s, the windows and the sandstone exterior had severely deteriorated, and roof leaks had damaged interior finishes.



Efforts to save the endangered church began in 1979 with the help of the New York Landmarks Conservancy and the Vincent Astor Foundation. Once the roof of the sanctuary had been repaired, The Arts at St. Ann's, a performing arts center, was founded to draw attention to the project and expand the building's public use. In 1983, The St. Ann Center for Restoration and the Arts, Inc. was established to manage both the performing arts program and the extensive glass and stone restoration work already in progress.

A *Master Plan for the Preservation and Expanded Use of the Church of St. Ann and the Holy Trinity*, completed in February 1990, details the problems at the site and outlines treatment procedures. The church and its adjacent rectory building require two types of extensive intervention. One is a meticulous restoration approach of the highest quality on materials such as the sandstone exterior, the priceless stained glass windows, ornamental wood and plaster work and painted finishes. Equally essential is the rehabilitation of the church and rectory to meet modern safety requirements and the development of support space to better serve worship and performance needs.





The effects of age, moisture penetration, atmospheric pollution, and the lack of proper maintenance have left the windows of St. Ann's in a seriously deteriorated condition. From 1981 to 1983 four bays of windows along the southern elevation of the building were restored. The great organ loft window was replaced by a replica in 1984-85 and the original installed on permanent loan at the Metropolitan Museum of Art.

In November 1988, a stained glass conservation studio was established in the church rectory building under the guidance of master glass conservator Melville Greenland. Each window is photographed in detail before it is carefully removed and brought to the laboratory, where a complete graphic record is made of each piece of stained glass. Various technical analyses help determine the original material and method of manufacture and guide the cleaning, repair and consolidation interventions. After complete re-leading, each window is reinstalled behind new protective exterior glazing.



The problems of sandstone conservation at St. Ann's are considerable. The deteriorated condition of the facade is a direct result of the complex relationships among the original masonry materials, architectural details, climate, air pollution and earlier incompatible repairs. The surfaces of almost every stone need to be restored.

Previous inexpert re-pointing as well as damaged portions of stonework throughout are to be removed. Excised areas of the flat and ornamental stonework will then be replaced with a composite patching material which is both

visually and physically compatible with the surviving original building fabric. An important step in this process is the careful re-creation of original tooled surface finishes of each stone.

In 1989, a pilot restoration was initiated on the northeast flank of the entrance facade. This year, work continues along the south elevation of the church.



Through a partnership between WMF and The St. Ann Center, the American Heritage Center for Conservation and Training was established in 1989. Located at St. Ann's, the Center seeks to restore the church while propagating conservation training and practice. Modeled after successful multidisciplinary restoration programs in Europe, the American Heritage Center offers the only in-house studios of their kind in this country, where state-of-the-art conservation practice, apprentice training and research facilities function under the roof of a historic preservation site.

Under a phased funding plan, it will take ten years to restore St. Ann's, during which time preservation, worship and performance will continue without interruption.





The Citadelle Henry, built on a 3,000-foot promontory that dominates Haiti's northern coast, is the largest and most imposing fortress in the Caribbean basin. It was constructed under the reign of King Henry Christophe, a black revolutionary leader who ruled the northern tier of the country from 1806 until his death in 1820. Christophe was one of a triumvirate of freed slaves who rose through the ranks of Napoleon's army to become brilliant military officers. Having achieved their own freedom, Toussaint L'Ouverture, Jean Jacques Dessalines and Henry Christophe were eager to win the independence of their people as well. The three led a successful uprising that expelled the French from Haiti in 1803. L'Ouverture was captured in this revolution and died in France; Dessalines was killed in the bloody civil strife that followed. Christophe lived to establish the world's first free black republic. One of his consuming projects was the construction of a group of monumental edifices: the Citadelle, the key to the Haitian defense plan; Ramiers, a fortified site nearby; and Sans Souci, a grand palace in the European style which served both as the royal residence and seat of government.





With its eight cannon galleries and 18-foot-thick walls, the massive Citadelle was designed to guard Haiti's interior and to house 5,000 soldiers under siege. But the Haitian revolution put an end to French colonial expansion in the New World and set the stage for the establishment of free states throughout the Caribbean. The monument was never used as a fortress.

Today, its magnificent ruins are both a symbol of national pride in the country's early struggle for freedom and a tangible representation of the conflicting forces that have governed Haiti's complex political history.

Political upheaval, earthquake and natural deterioration have wrought great damage to this imposing

complex. By the 1970s the Citadelle stood abandoned. At that time, the Haitian government began the long task of preventing its destruction and restoring it to a state befitting its architectural and symbolic importance. The Haitian government designated one percent of its annual budget to the preservation of the Citadelle, the country's foremost national monument. Vegetation was cleared from the site, and the deterioration slowed. Further intervention, however, was needed to ensure the survival of the structure.

A comprehensive restoration plan was developed in 1979. Unesco named the Citadelle a World Heritage Site in 1982 and announced an international campaign to preserve it. The governments of France, West

Germany, and Senegal joined the campaign. The restoration of the Citadelle employed hundreds of local workmen, hired and trained under the auspices of the United Nations Development Program and Unesco, with support from the Haitian government. WMF, through funds contributed by several American donors, became a major participant and sponsored the restoration of one battery and a vast cannon deck, as well as a film and traveling photographic exhibition about the site. The political and financial instability of Haiti's government has jeopardized continuation of the campaign; however, the essential stabilization of the giant fortress was completed in 1988.



The temple complexes of Angkor, occupying a vast area in north-central Cambodia, are among the most significant and endangered cultural treasures in all of Asia. These legendary monuments were built by a succession of Khmer kings beginning in the ninth century. With the fall of the Khmer Empire in the fifteenth century the area was abandoned, but the monuments have continued to embody the artistic and cultural heritage of Cambodia.

The site has been inaccessible to visitors since 1970 and subjected to war, looting, and the encroachment of rainforest vegetation and biological attack. Nearly 60 years of maintenance and preservation at the site under the auspices of the French government has been lost over the past twenty years of neglect and willful destruction. The site today is almost completely enveloped by jungle growth, which is having serious deleterious effects on the brick and stone masonry architecture comprising the complexes.



Recent changes in the political situation in the country have provided an opportunity to study the monuments, assess their present condition and plan their future conservation. In November 1989, the government in Phnom Penh invited the World Monuments Fund to send a team of experts to Angkor to assess the monuments in detail, record their conservation history and present condition, determine past and active causes of deterioration and outline the steps needed to develop a comprehensive plan for the conservation, maintenance and future use of the site.

The initial survey of the complex revealed a series of threats both to structures and the sites. The conservation issues to be addressed range from site drainage and the effects of vegetation to looting and defects in the original design of certain temple structures.

A preliminary report on the Angkor temples was delivered to the Cambodian government in May 1990, addressing the condition

and repair of the monuments. In addition, the report presented recommendations for developing administrative structures, assessment and planning procedures, conservation training and future site development. An international meeting sponsored by Unesco was convened in Bangkok in June 1990 to review this report and establish an agenda for international cooperation in preserving the monuments at Angkor.

In 1991, WMF hopes to begin preparing a detailed master plan for the preservation and presentation of the temple complexes at Angkor, and an on-site program of training and conservation that will help Cambodia to assume the enormous responsibility of managing this site in the future. WMF will also publish an International Preservation Report concerning the condition of the temples at Angkor.



By the time of the sudden overthrow in December 1989 of Nicolae Ceausescu's Communist regime, nearly thirty towns across Romania and a large portion of the historic center of Bucharest had been destroyed and rebuilt with mass-produced cinderblock buildings. As a result, the historically rich areas of Moldavia, Wallachia, Transylvania, Banat, and Dobrogea -- the tangible record of a civilization built by Romanians and Hungarians, Germans and Serbians -- were in danger of being lost forever. This wanton destruction was the result of the Urban and Rural Systematization Law of 1974 which, in the name of modernizing the country's standard of living, activated a radical urban planning program that swelled into a comprehensive policy of demolition and rebuilding of the Romanian cities, towns and villages.

In 1988, Dinu Giurescu, a distinguished historian who had served for many years on Romania's Central Commission of the National Patrimony, arrived in the United States with an extensive collection of personal photographs that he had smuggled out of the country in the hopes of rousing international concern. Apart from what was witnessed by recent emigrés and human rights advocates, little was known about the extensive demolition that was underway throughout Romania. Giurescu's photographs of monuments, residential neighborhoods and public buildings being demolished told the story of a government's effort to erase history and with it, all memory of specific cultural identity.



In 1989, WMF published *The Razing of Romania's Past* by Dinu Giurescu, its first International Preservation Report. The book provides the only documented report of the destruction that had become the official state policy under Ceausescu's rule. It was distributed to numerous international cultural and political leaders to call attention to the calculated destruction of Romania's rich and important cultural identity. Word of the book's publication reached the Romanian people through Voice of America and Radio Free Europe. An unknown number of copies were even smuggled into the country.

With the fall of the former regime, the destruction was halted. The authorities

responsible for architecture and preservation must now assess the damage, a large portion of which was hidden by the former government. The international community is cautiously optimistic. As Giurescu has noted, "Romania will stand forever as the most vivid example of how wholesale demolition of the rural and urban fabric can be perpetrated to subvert the identity of a nation. Beneath the surface lay a theoretical scheme aimed at controlling the private and public lives of the populace."

When *The Razing of Romania's Past* was published in 1989, the collapse of the Ceausescu regime seemed inconceivable. At the end of 1990, a Romanian edition of the book was published by the Ministry of Culture in Bucharest.





Jewish Catacombs, Rome

WMF established the Jewish Heritage Council (JHC) in 1988 to further the preservation of Jewish monuments worldwide. Chaired by The Hon. Ronald S. Lauder and comprised of distinguished scholars, preservationists and philanthropists, the Council addresses the urgent need to identify, document and preserve the large number of buildings and sites of artistic, architectural and historic significance to Jewish culture. Due largely to the destruction of the European Jewish Community in the Holo-

caust, and through migrations of surviving Jewish populations following World War II, much of the architectural and documentary record of the Jewish people has been destroyed. What remains too often faces destruction through vandalism, indifference or neglect.

The first goal of the Council is to further awareness of the significance of Jewish monuments. In 1990 the Council released a report on the condition of Jewish monuments worldwide. The report documents the current condition, use and ownership of important



Kielce, Poland

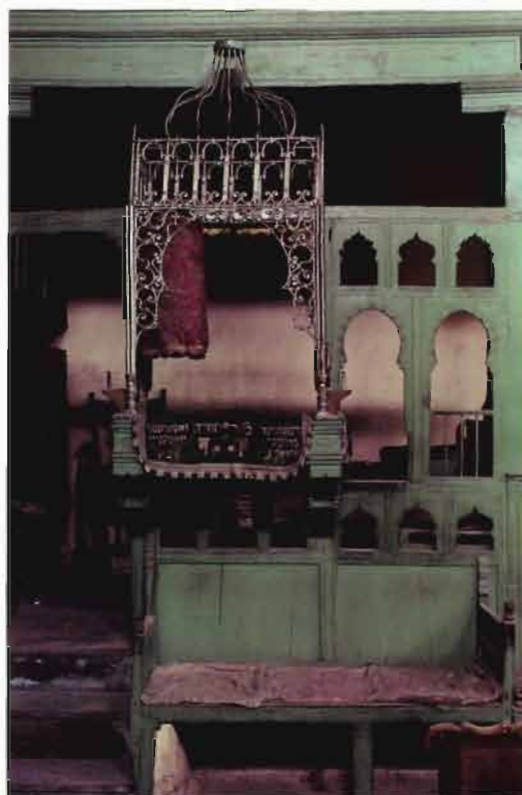
Jewish sites and how the financial and political situation may affect their future preservation. The Ronald S. Lauder Foundation sponsored the research and preparation of the survey. A conference and exhibition, "The Future of Jewish Monuments," was held in New York in November 1990 coinciding with the publication of the preservation report.

The Council is also committed to preparing documentary surveys of Jewish heritage in individual countries. The first survey began in October 1989, with a comprehensive study of the synagogues and other important Jewish heritage sites in Morocco. The JHC team documented and photographed some 250 sites including over 200 synagogues and 30 Jewish cemeteries. Due to the sharp decrease in the Moroccan Jewish population over the past three decades, abandonment and neglect now threaten these sites, rich reminders of a long and prosperous Jewish presence in Morocco. The photographs, the basis for an eventual exhibition, have been made available to museums and research institutions worldwide. As a result of the survey, the Council is working with the Moroccan Jewish community to

preserve the most important sites, and to salvage objects from endangered buildings.

Future plans include a photographic and documentary survey of the approximately 250 surviving synagogue buildings of Poland.

In Rome, the JHC is cooperating with the Union of Italian Jewish Communities and the Superintendency of Archaeology of Rome to conduct technical studies of the Jewish catacombs. Among the problems to be investigated are site stability, micro-climate and preservation of the frescoes. The studies are necessary in order for the catacombs to be opened to the public. Rome's Jewish community is the oldest continuous Jewish settlement in Europe and the Jewish catacombs, which date from the first to the fourth centuries, reveal extensive information about the Jews of ancient Rome, who may have represented as much as ten percent of the population of the Empire.



Fez, Morocco



About the World Monuments Fund



The World Monuments Fund (WMF) is the leading American organization devoted to international preservation. Founded in 1965, the organization has carried out more than 50 major restoration campaigns in 15 countries throughout the world.

WMF sponsors four types of programs:

- In situ conservation of architectural monuments, sites and works of art.
- Technical studies relating to such projects.
- Training of conservation and restoration personnel through field experience.
- Public education and advocacy.

The restoration and conservation projects chosen for WMF support are selected according to the following criteria:

- The work to be preserved represents a recognized element of world artistic or cultural heritage whose existence is threatened.
- The project reflects the preservation priorities of a government or local group willing to serve as co-sponsor.
- The completed restoration will result in a significant contribution to the cultural life of a community and to an understanding of our shared heritage.

Each of the projects chosen for support is more than an exercise in restoration. It is the tangible focus of a broad range of activities which include planning and evaluation of work in progress, organization of training opportunities, sponsorship of public awareness programs and development of local interest groups who will devote themselves to the long-term preservation of the monument. These complex activities result in a continuous reinterpretation of the meaning of the site and a continuous evolution of what preservation has to contribute to the life and health of the work in question.

WMF's International Preservation Reports help to identify priorities for conservation and call world attention to endangered sites. Recent reports include:

- *The Razing of Romania's Past*
- *The Conservation and Presentation of the Angkor Sanctuary, Cambodia*
- *The Future of Jewish Monuments*
- *America's National Landmarks, A Status Report*

1 NEPAL



- **Kathmandu:** Sponsorship of the restoration of the *Gokarna Temple*, as part of the World Heritage Campaign for the Kathmandu Valley.

2 INDIA *Ladakh:* Sponsorship of an architectural survey of the *Palace of Leh* to determine means of restoration and future use, in concert with the Indian National Trust for Artistic and Cultural Heritage (INTACH).

3 CAMBODIA



- Survey of the temple complexes at Angkor, in northern Cambodia.

4 IRELAND *Castletown House:* Purchase of many of its original furnishings in concert with the Castletown Foundation. • *Damer House:* Restoration of interior staircase in concert with the Irish Georgian Society.

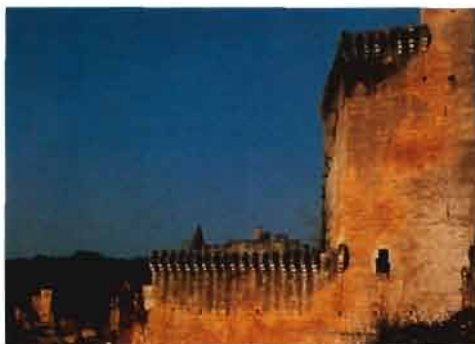


- **Doneraile Court:** Restoration of the building in concert with the Irish Georgian Society.

5 ENGLAND *Stratfield Saye:* Assistance in the restoration of the Siborne Model of the Battle of Waterloo. • *Wentworth Castle:* Restoration of the Gothic Folly.

6 FRANCE *Arles:* Conservation of the Romanesque portal of the *Church of St. Trophime*, in cooperation with the French government and the City of Arles.

- *Châtillon-sur-Saône:* Assistance to the American Friends of Vieilles Maisons Françaises in the preservation of the 16th-century town and its principal buildings.
- *Compiègne:* Preservation of the architectural interior of the *Théâtre Impérial*, commissioned by Napoleon III in 1864 to embellish the Royal Château.



- *Les Eyzies:* Collaboration with the Association Culturelle de Commarque in the restoration and stabilization of the *Château de Commarque*, located in the valley of the Beune River. When stabilized, the site will serve as a field laboratory for archaeological and historical research, and a center for interpretation of the region's early history.
- *Marly-le-Roi:* Support for restoration of the broken column at the *Désert de Retz*, an eighteenth-century pleasure garden situated near Paris, in concert with *Société Civile du Désert de Retz*.



- **Paris:** WMF France has undertaken the restoration of the frescoes by Charles De La Fosse and Jean Jouvenet that adorn the Dome of the *Hôtel des Invalides*.

7 ITALY



- **Bologna:** Restoration of facade of *San Petronio* including sculptured portal by Jacopo della Quercia.



- **Florence:** Sponsorship of scientific study and photographic analysis of Donatello stuccoes in the old *Sacristy of San Lorenzo*, and sponsorship of publication of *Donatello at Close Range*, a *Burlington Magazine* supplement, and traveling exhibition in the United States of the restoration of the stuccoes.
- Rescue of Pontormo's *Deposition of Christ* in the *Church of Santa Felicità* from infestation by woodworms.



- **Narni (Visciano):** Stabilization and restoration of the northeast corner of the facade of *Santa Pudenziana*. On the interior, restoration of votive frescoes dating from the 11th to the 16th centuries.



- **Spoleto:** Complete restoration of the *Church of Madonna di Loreto* and its paintings.
- **Vicenza:** Stabilization and restoration of the staircase of the *Villa Pojana*, designed by Palladio.

8 VENICE *Scuola Grande di San Giovanni Evangelista:* Restoration and consolidation of the roof, walls and architectural details.



- **Church of San Pietro di Castello:** Restoration of the church, paintings, organ and bell tower.



- *Scuola Grande di S. Rocco*: Conservation of the painting cycle by Tintoretto.
- *Church of the Pietà (Santa Maria della Visitazione)*: Restoration of the church, its Nacchini organ, and frescoes by Tiepolo.
- *Ducal Palace*: Restoration of the *Scala d'Oro* and the ceiling paintings of the *Sala del Maggior Consiglio* by Veronese, Tintoretto, and Palma il Giovane.
- *Church of Santa Maria del Giglio (Zobenigo)*: Restoration of the structure, its interior organ, and the paintings of the Molin chapel.
- *Scuola Grande dei Carmini*: Complete restoration of the school and its collection of paintings by Tiepolo.



- *Scuola Canton*: Restoration of the 16th-century Ashkenazic synagogue in the ghetto.

- *Scala Bovolo, Palazzo Contarini del Bovolo*: Complete restoration and cleaning of the spiral staircase on the exterior of the palace.
- *Querini Stampalia Library*: Renovation of heating and storage facilities.
- *Church of the Frari*: Restoration of the bell tower and sculpted tombs in the church.
- *Biblioteca Marciana*: Restoration of the painted ceiling of the antisala by Cristoforo and Stefano Rosa adjoining the Libreria Vecchia.
- *Church of Santa Maria dei Derelitti (l'Ospedaletto)*: Restoration of 33 paintings including works by the young Tiepolo.
- *Ca' d'Oro*: Restoration of the delicate marble friezes of the facade.
- *Church of Madonna dell'Orto*: Conservation of Giovanni Bellini's *Madonna and Child*.
- *Church of San Moise*: Conservation of an 18th-century painting, *Madonna of the Rosary*.
- *Church of San Salvatore*: Conservation of *Three Saints*, painted by P. M. Pennacchi.
- *Chiesa dei Carmini*: Support for purchase of materials for the state-sponsored restoration of Cima da Conegliano's *Adoration of the Shepherds with Saints Catherine, Helen and Raphael*.
- *San Simeone Grande*: Restoration of an exterior bas-relief tombstone, dated to the 15th century and thought to represent S. Ermolao.
- *San Sebastiano*: Restoration of the cycle of ceiling paintings by Paolo Veronese. (Currently in planning.)
- *Catherdol of Santa Maria Assunta Torcello*: Participation in the campaign for the church and its mosaics.
- *Santa Maria della Visitazione (Gesualti)*: Restoration of more than 50 painted ceiling medallions, in concert with the American-Italy Society.

- *Scuola Grande dei Schiavoni (Scuola Dalmata)*: Rehabilitation and installation of security system.
- *San Giovanni in Bragora*: Restoration of the *Baptism of Christ* by Cima da Conegliano, its frame and decorative stucco of the presbytery vault, in partnership with Save Venice, Inc.
- *Church of S. Nicolò da Tolentino*: Restoration of Bernardo Strozzi's *Charity of St. Lawrence*.
- *Preservation Facilities: Abbazia della Misericordia*: Construction and staffing of a scientific laboratory for conservation studies.
- *Laboratory of San Gregorio*: Purchase of equipment.
- *CNR (National Research Center) Laboratory*: Computer equipment and financial assistance for underwater research.

9 TURKEY



- *Aphrodisias*: Support through the American Friends of Aphrodisias for the reconstruction of the Tetraylon or monumental gateway (mid-2nd century A.D.).

10 SPAIN



- *Guadalupe*: Restoration of the principal cloister and Temple of the *Monastery of Guadalupe*. The project launches a long-term conservation program in partnership with the Spanish National Institute of Conservation.
- *Mallorca*: Participation in the program to restore the *Trapa de S'Arraco*, in a collaborative effort with the World Wildlife Fund and the Grup Balear d'Ornitologia.
- *Oviedo*: Restoration of High Gothic choir stalls in Oviedo Cathedral.



- *Toro*: Recovery, cleaning and conservation of polychrome sculpture, dating to the 12th-13th century, on the *Portada de la Majestad* of the *Church of Santa Maria la Mayor*.

- *Toledo*: Restoration of paintings at *Santo Domingo el Antiguo*, including El Greco altar pieces, in collaboration with the Fundación Ciudad de Toledo.



- Rehabilitation of rooms to house a new cathedral museum and restoration of the ochavo, at *Toledo Cathedral*.



- *Trujillo*: Support of the restoration of the *Convento de la Coria*, in collaboration with the Fundación Xavier de Salas.

- 11 **MOROCCO** *Tangier*: Pilot study and preparation of architectural rehabilitation designs for the former U.S. Consulate building, a gift to U.S. by the Sultan of Morocco in 1921, in collaboration with TALMS (Tangier American Legation Museum Society).



- Detailed survey of Moroccan synagogues undertaken by WMF's Jewish Heritage Council.

12 ETHIOPIA



- *Lalibela*: Restoration of 11th century stone-hewn churches (in collaboration with Unesco).

13 NEW YORK *New York Public Library:* Participation in restoration of marble lions at the library's entrance.



- *Church of St. Ann and the Holy Trinity:* On-site restoration of sandstone exterior and stained glass windows, in partnership with The St. Ann Center for Restoration and the Arts, Inc., Brooklyn.

14 WASHINGTON, D.C. *Georgetown University:* Purchase of the Meyer Celtic Collection for the university library.

15 CHARLESTON, S.C.



- Preliminary planning for the restoration and adaptive use of *Middleton-Pinckney House*, a Federal-period mansion.

16 NEW MEXICO



- Partnership with the Santa-Fe based New Mexico Community Foundation for statewide survey, documentation and preservation of historic adobe churches.

17 MEXICO



- *Chapingo:* Restoration of the complete cycle of murals by Diego Rivera in the chapel of the *Autonomous University* at Chapingo, near Mexico City.

- *Mexico City:* Preliminary survey of the damage to monuments caused by the September 1985 earthquakes. • Conservation materials contributed to the *Instituto Nacional de Bellas Artes* to help with the restoration of damaged 20th-century murals.



- Restoration of the damaged Diego Rivera murals in the *Secretariat of Public Education*.



- Architectural restoration of the chapel of the *Colegio de las Vizcainas*, an 18th-century school damaged in the earthquakes of 1985.



- Cleaning, consolidation and repair of murals by José Clemente Orozco in the *Church of Jesús Nazareno*.



- *Puebla:* Restoration and refitting of the historic *Mary Street Jenkins Building* for use as a conservation and training facility.

18 HAITI



- *The Citadelle:* Participation in the international program to restore the fortress (a World Heritage Campaign), sponsorship of a traveling exhibition about the site and its history, with the Smithsonian Traveling Exhibition Service, and preparation of a film about the Citadelle.

19 DOMINICAN REPUBLIC

Santo Domingo: Seed funds provided to restore the cloister of the Mercedarian convent. Publication of an English-language catalogue of an exhibition on vernacular architecture organized in the Cathedral.

20 BARBADOS *Bridgetown:*

Assistance in preservation of the Gun Hill Signal Station, in concert with Barbados National Trust. • *Collymore Rock Complex:* Financial assistance for restoration of church complex.

21 COLOMBIA *Bogota:*

Co-sponsorship of a course in conserving mural paintings, organized by ICCROM (the International Center for Conservation in Rome) and the United Nations Development Program.

22 EASTER ISLAND



Ongoing preservation and related publications program. Recent programs include sponsorship of a training program for the Island's park superintendents and guides in cooperation with ICCROM; publication of an English-language archaeological guide to Easter Island; competition for stone conservators to present new treatments for volcanic stones, concluding in October 1990 with a symposium on Easter Island; conservation assessment of the painted cave at *Ana Kai Tangata*.

23 CHILE *Santiago:* Equipment donation for establishment of a restoration laboratory at Museum of Pre-Columbian Art. Sponsorship of an archival conservation study at the *National Library*.



- *Santiago and Valparaiso:* Emergency survey of damage to architectural monuments as a result of the March 1985 earthquake.

Endangered Cultural Monuments: A Worldwide Selection

**Listed on the Endangered List maintained by the World Heritage Committee*



Venice, the Lagoon and Historic Center

The unique balance between nature and civilization represented by Venice, the Queen of the Adriatic, a grand city built between the 10th and the 18th centuries on a web of islands in a shallow lagoon, is one of mankind's wonders. The 1966 flood focused worldwide attention on the dangers threatening the survival of Venice: the rising water table, the effects of industrialization of the nearby mainland, the overall decay of the historic center over the last hundred years and the uncontrolled tourism that chokes the city's transportation and sanitation systems each summer. Despite a vigorous international campaign in recent years that spurred the restoration of over 100 historic structures, the problems have not been solved, and the threat to the city persists.



Rome, the Historic Center

The buildings and statuary of Rome, dating from Antiquity to modern time, are concentrated in one of the world's great cultural centers. Key monuments include triumphal arches and columns of the Roman emperors, archaeological remains, and numerous lavish Renaissance and Baroque palaces and churches. While Italian conservators battle the effects of pollution destroying this monumental heritage, local authorities face the challenges of traffic control, population growth and the effects of tourism, which threaten the preservation of these structures.

One of the greatest challenges facing the preservation field is to ensure that the historic patrimony of cities such as Rome is properly safeguarded while continuing to serve as a vital element in contemporary life.



Athens, the Acropolis

Disfigured in previous centuries by Venetian and Turkish invaders and the removal of the Parthenon frieze, the monuments of the Acropolis dating from the 5th century B.C. are threatened today by air pollution. Marble surface deterioration at these monuments is occurring at an alarming rate due to the effects of airborne pollutants and acid rain. Already, replicas of the famous caryatids of the Erechtheum have been installed, the original statuary having been removed to a museum environment. The complex problem of stone conservation in Athens and other urban areas throughout the world urgently requires attention.



***Chan Chan, northern coast of Peru**

The capital of the Chimú empire, which dominated the Andean region from the 13th to the 15th century, is built of adobe on a sandy desert strip along Peru's northern coast. Its nine temple compounds, built to serve first as the palaces and then as the tombs of dynastic Chimú kings, were treasure houses decorated with carved reliefs and laden with gold, pottery and textile treasures. Pillaged over the centuries, the great city now faces a new threat: the advanced erosion of the mud brick walls and ornament that define its distinctive architecture.



Angkor Temple Complexes, Cambodia

The great temples of Angkor, erected by the Khmer civilization between the 9th and the 14th centuries, epitomize the harmonious interrelationship of architecture, sculpture and nature. Nearly lost to the encroaching jungle after the collapse of the Khmer regime, the temples were reclaimed, studied and maintained by the French School of the Far East until the outbreak of war in 1969. For the past twenty years, the site has been essentially abandoned, and the temples have been exposed to looting. Recently, the Cambodian government has welcomed outside assistance with the reactivation of conservation and maintenance at this vast site. In December 1989, World Monuments Fund sent a survey team to study the present condition of Angkor Wat and the many neighboring Khmer temple complexes. Its report has provided the basis for the formulation of a master plan for the rescue of Angkor and thoughtful development of the sites as a tourist destination.



***Benin, the Royal City in Nigeria**

The kings of the Benin empire inhabited a sacred imperial city. From the 13th through the 19th centuries, this center of African culture flourished, establishing relations with Europe as early as the 15th century. The palace, with its great wooden veranda decorated with plaques depicting the royal line, is the most famous vestige of this civilization. The Benin Punitive Expedition, conducted by the British in 1897 following a political misunderstanding, brought about the sack of the palace and the end of the Benin empire, although a king or *oba* still lives today. The site is sacred to the Yoruba people of Nigeria. The restoration of the palace is a high priority of the Nigerian government, which is also trying to recover the bronze plaques and statues dispersed throughout the world.



***Wieliczka Salt Mine, Poland**

An ancient salt mine deep beneath the southern Polish town of Wieliczka provided the medieval kings of Poland with one quarter of the state's revenue through the exploitation of salt. In the 17th century, local artists carved into the mine's 2,000 grottos, chapels and altars honoring saints and Biblical heroes. During World War II, the Germans used one grotto to manufacture the parts of airplane engines. Today many of the chapels have been transformed into recreation facilities, with some serving as a sanitarium for Poles seeking to breathe healthy air. This unique underground complex has been damaged by fires, explosions and cave-ins. Its conservation has been neglected, and the Polish government appealed to Unesco to place the site on the World Heritage Endangered List.



The Valley of Kings and Other Nile Monuments, Egypt

Many ancient tombs and monuments of Egypt, some dating as early as 2500 B.C., are in a state of critical emergency. Following the building of the Aswan Dam, a dramatic rise in the water table along the Nile has caused accelerated deterioration of the foundations of hundreds of ancient monuments and subterranean tombs. Tourism, moreover, brings hundreds of thousands of visitors to these sites each year, adding to the problems of their preservation and presentation.



***Kotor, the Dalmatian Coast of Yugoslavia**

When a major earthquake struck in the late 1970s, this picturesque walled town -- which had been inhabited continuously for 2000 years -- had to be totally evacuated. Due to a rescue effort organized by Unesco to save the most significant buildings, Kotor is slowly recovering its former beauty. The effective rescue of damaged buildings after earthquakes and similar disasters is an important issue facing the preservation field, since many restorable structures often are lost due to ill-conceived clean-up and rebuilding work.



Machu Picchu, Central Peru

The history of the so-called "Lost City of the Incas" hovering in the clouds within the jungle above the Urubamba River, is shrouded in mystery. Machu Picchu flourished toward the end of the Inca empire in the 16th century, but was never discovered by the Spanish invaders who brought about the fall of Cuzco, the Inca capital. For reasons which remain unclear, the inhabitants of Machu Picchu mysteriously abandoned the city. Since the rediscovery of Machu Picchu in the 1920s, the site has been cleared and opened to tourists. However, the lack of sufficient funds and a clear plan for continued conservation and controlled use may allow irreparable damage in the coming years.

Hadrian Award

The Hadrian Award is presented annually to an international leader whose support of cultural activities has greatly enhanced the understanding, appreciation, and preservation of world art and architecture.

A brilliant commander and administrator whose reign was marked by justice and military success, the Roman Emperor Hadrian (76-138 A.D.) was also a sponsor of architecture and a guardian of masterpieces of Greek and Roman civilization. Hadrian restored the Pantheon and the Forum of Augustus in Rome, collected Greek and Roman sculpture at his villa at Tivoli and contributed to the classical heritage with many new architectural works.

The Emperor's art patronage manifested a concern for the survival of outstanding cultural treasures coupled with a desire to convey the standards embodied in these works to the contemporary world. As these concerns are no less vital to our times, the Hadrian award salutes cultural leaders of today for keeping this spirit alive.



Carlo De Benedetti

1988

Hadrian Award Recipient

Carlo De Benedetti received engineering degrees in his native Turin and began his entrepreneurial career in 1959 in his family's firm. In 1972, with the acquisition of Gilardini, he began a series of acquisitions that put him at the head of the industrial consortium CIR in 1977 and of Olivetti in 1978. Mr. De Benedetti has built up one of Italy's largest entrepreneurial groups and has made broad investments throughout Europe.

Concern for the arts has remained at the forefront of Mr. De Benedetti's priorities as he has taken on an ever expanding role in international business affairs. An unusual sensitivity to the importance of our cultural environment has likewise remained a cornerstone of Olivetti's corporate policy. It is for this commitment to the artistic heritage of Italy and the world that the World Monuments Fund honored the Chairman of Olivetti with the first Hadrian Award for leadership in world preservation.



Paul Mellon

1989

Hadrian Award Recipient

Paul Mellon has led the National Gallery of Art through much of its existence and founded other significant cultural institutions in the United States and in England. Under his leadership outstanding cultural treasures have been accumulated and preserved in magnificent structures created to house them.

Among other institutions which have benefited from Mr. Mellon's guidance and generosity are the Mellon Institute of Industrial Research, now part of Carnegie Mellon University, the A.W. Mellon Educational and Charitable Trust, and the Old Dominion Foundation; the latter foundation for example, supported many important archaeological excavations of ancient sites in Italy, Greece, Turkey and the Middle East, including the Argive Hera near Paestum and the acropolis at Mycenae. In the United States, Old Dominion Foundation funded the establishment of the Center for Hellenic Studies.

Mr. Mellon's interest in art conservation has led him to direct many foundation grants to laboratories, training programs for prospective conservators and ongoing research aimed at developing new conservation materials and techniques. Paul Mellon is the preeminent patron of the Arts of our time.



H.R.H.

The Prince of Wales

1990

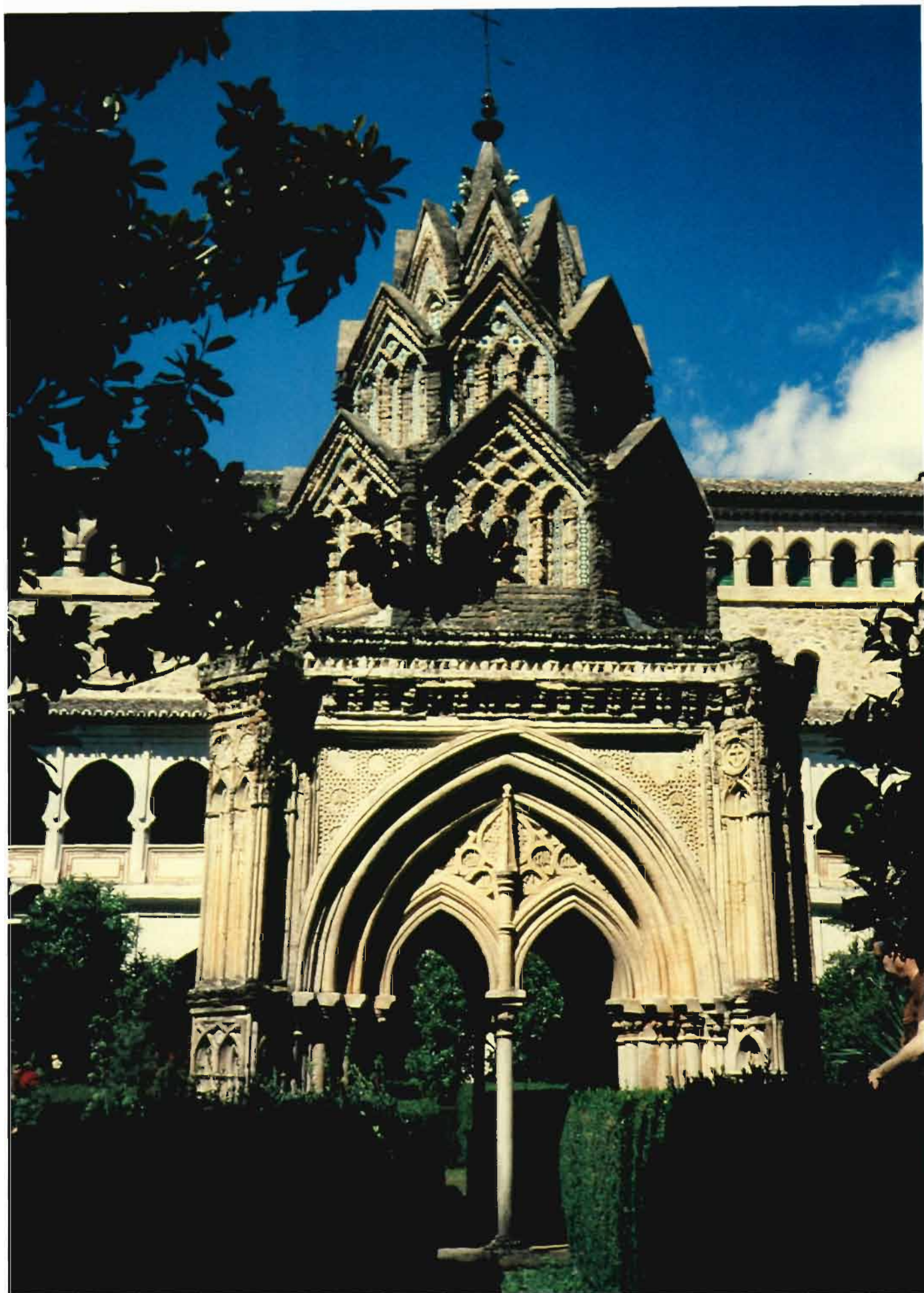
Hadrian Award Recipient

Through his outspoken advocacy for quality in the built environment, His Royal Highness The Prince of Wales has stirred public debate and focused world attention on the loss of traditional architectural values through urban development.

Since the publication of *A Vision of Britain* in 1989, which attacked the excesses of modernist architecture and city planning, The Prince has continued his advocacy of "Ten Principals" for a return to traditional design in public architecture.

The Prince of Wales has also championed the preservation of Great Britain's architectural heritage. He has lent his support to a number of cathedral appeals and local organizations for the preservation of parish churches. He has recently become Patron of the Ancient Monuments' Society. He is also Patron of the Ironbridge Gorge Trust and is active in restoring the fabric and life of Birmingham's Victorian Jewellery Quarter.

It is for recognition of the importance of architecture in restoring the spirit and for attempting to change the climate in which architecture is conceived and practiced, that the World Monuments Fund honored The Prince of Wales with the Hadrian Award.



The Temple of the Royal Monastery of Guadalupe, WMF's focal project for the 1992 Quincentenary

The Coming Decade

It is not possible to resolve the current global crisis situation rapidly enough to save all the great works that are endangered today. At best, the preservation movement can identify those works of art and architecture that are most crucial to save, alert the public, and address those situations that are most urgent. Public attention, indeed the involvement of every citizen, is a very important component in this process. Citizen concern can lead to a change in governmental attitudes, which in turn fosters the care that is the essential element for survival. WMF urges the public to become involved and to participate in the issues that confront the built environment throughout the world.

Our Goals

- Stop the loss of the architectural fabric which sustains and enriches human existence.
- Promote worldwide concern for the preservation of art and architecture.
- Target key cultural resources and preserve them.
- Develop an international constituency.

Our Means

- Develop global standards and procedures for the conservation of our shared cultural heritage.
- Join forces with advocates of environmental conservation.
- Mobilize talent and scientific resources on site.
- Harness funding potential related to tourism and development.

How Do We Begin

- **Vigilance**
Organize local participation in heritage conservation.

Advocate increased governmental action.
- **Education**
Teach cultural awareness at the earliest possible age.

Support conservation training and encourage the implementation of the highest possible standards.
- **Participation**
Support local and international preservation groups.

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