

WORLD MONUMENTS FUND

T H E F I R S T T H I R T Y Y E A R S



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THE FIRST THIRTY YEARS



WMF

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The **World Monuments Fund** is a private nonprofit organization founded in 1965 by individuals concerned about the accelerating destruction of important artistic treasures throughout the world. In more than 30 years of activity, the World Monuments Fund has orchestrated over 135 major projects in 32 countries. Today, with affiliate organizations established in Europe—in Britain, France, Italy, Portugal, and Spain—the World Monuments Fund sponsors an ongoing program for the conservation of cultural heritage worldwide. The World Monuments Watch, a global program launched in 1995 on the occasion of the 30th anniversary of the World Monuments Fund, aims to identify imperiled cultural heritage sites and direct financial and technical support for their preservation.

COVER: THE SCUOLA GRANDE DI SAN GIOVANNI EVANGELISTA IN VENICE WITH RESTORATION WORK IN PROGRESS IN THE SALA MAGGIORE

INSET: THE SAME VIEW AS IT APPEARS TODAY

FRONTISPIECE: INTERIOR OF THE RESTORED SCUOLA GRANDE DI SAN ROCCO IN VENICE WITH VIEW TOWARDS THE ALTAR

Acknowledgments

This book is the product of a collaboration among numerous individuals. David Sassoon researched and developed a retrospective catalogue of the World Monuments Fund's work in Europe. Bonnie Burnham subsequently expanded it into a comprehensive overview of WMF's 30-year history. Dr. Marilyn Perry added significant information regarding the history of projects supported by the Samuel H. Kress Foundation. Isabelle de Broglie in Paris, Donatella Asta and Stephen Eddy in Venice, and Victoria Agnew in London—WMF's European staff members—helped to document and provide visual material for their respective project texts. In the New York office, Rebecca Anderson edited the manuscript and oversaw all stages of production, with help from John Stubbs and Felicia Mayro of the program staff, and Dr. Samuel Gruber, program consultant for Jewish heritage. Martha Flach assisted in selecting photographs and composing captions. WMF's development office, under Anthony Newman, supervised the compilation of the retrospective list of donors. Cynthia Nadelman copy edited the manuscript. Susan Skoorka of Skoorka Graphic Design, New York, N.Y., designed the publication and the WMF 30th-anniversary logo and supervised print production.

Many project entries in the current volume are adapted from previous WMF publications. A comprehensive listing of these appears on pages 96–97.

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In Memoriam

Dedicated to

James A. Gray
(1909–1994)
Founder

Lucius R. Eastman
(1913–1991)
Trustee and Board Chairman

Emmanuel de Margerie
(1924–1991)
President
World Monuments Fund France

Franklin D. Murphy
(1916–1994)
Chairman
Samuel H. Kress Foundation

Preface

It has been my good fortune to have been associated over the years with three great conservation organizations, two of them British, the other genuinely international; and all three of them celebrate important anniversaries in 1995. The two British bodies are the National Trust, which was founded just one hundred years ago, and the Venice in Peril Fund, which—though it seems almost unbelievable to those of us who were involved from the start—has already been going for a quarter of a century. The third organization is the World Monuments Fund, which—where its age is concerned—falls between the other two. It is 30 years old this year—and I only wish I could say the same.

It was in Venice, and through Venice, that I first became associated with the International Fund for Monuments, as we called it in those early days. The great Colonel Gray remained for me a shadowy figure, whom I met only once or twice; though already well over seventy, he always seemed to be hurtling between Ethiopia and Easter Island, Haiti and Kathmandu. My really close friends then were John and Betty McAndrew—what an enchanting couple they were, and how I miss them—and Marilyn Perry, then a free-lance art historian working in Venice (though already occupying one of the most enviable flats in the whole city). Little did any of us know in those days the heights she was shortly to scale, first in the Kress Foundation and soon afterwards in the IFM, rising to be president of one and chairman of the other, and forging the close links between the two that have made possible the astonishing growth of the World Monuments Fund—for we must now give it its modern title—over the past ten years.

Since WMF did me the quite undeserved honor of appointing me honorary chairman, I have been following its fortunes with ever-increasing wonder and admiration. Its income, despite the continuing generosity of the Kress Foundation and others, remains relatively modest; but I know of no organization anywhere that uses that income more brilliantly or makes it go further. I have seen WMF at work not only in Italy but in France and Spain; in Mexico and the United States; in Haiti, Cambodia, and the Czech Republic; and though I

have not yet followed Colonel Gray to Lalibela or to Easter Island, I have every intention of doing so before long. Meanwhile, I have associated myself still more closely to WMF by becoming chairman of its new British affiliate; and I have now seen work begin on the two most staggering examples in the country of, respectively, the Victorian Gothic and neoclassical styles: the Albert Memorial in London and St. George's Hall in Liverpool.

In short, under the inspired direction of Marilyn Perry and Bonnie Burnham, WMF is going from strength to strength. It has already been responsible for the restoration, wholly or in part, of some 135 different monuments, and as I write these words its work is in progress on some twenty different sites. It remains—a fact which cannot be too insistently stressed—the only private charity that exists anywhere for the preservation and conservation of all the great monuments of the world, wherever they may be; believing as it does that those monuments belong in a very real sense to the world, and are consequently the world's responsibility to maintain. Its task is immense—just how immense, the new program that we have called World Monuments Watch will one day reveal—and, clearly, will never be completed. There will always be more work to be done, more beauty to be preserved, more buildings to restore. But given the encouragement and support of those who believe in it, many of the greatest creations of the human spirit will continue, thanks to WMF, to stand firmly and confidently—for our children and our children's children to wonder at, learn from, and enjoy.



John Julius Norwich
Honorary Chairman

A Toast from the Chairman

A 30th anniversary toast, if I may, to the remarkable evolution of the World Monuments Fund, and to the elements that have made it possible—our mission, our staff, and our supporters.

Anniversaries are occasions for assessment, and the World Monuments Fund at 30 has much to celebrate. Around the world, from Easter Island to Kathmandu, unique historic structures are standing, thanks to our work. In New York, our small, stalwart team occupies new headquarters on Park Avenue. In Europe, WMF affiliates are registered in France, Great Britain, Italy, Portugal, and Spain. Our annual World Monuments Fund Hadrian Award confers deserved recognition for international leadership on behalf of cultural heritage. A major new commitment from American Express Company gives impetus to our World Monuments Watch, a worldwide call to arms for sites in imminent peril.

At the heart of the WMF achievement is our work in the field—an unmatched record of international projects of astonishing variety and beauty. Ancient Roman ruins in Asia Minor, rock-hewn Coptic churches in Ethiopia, Cambodia's jungle temples, a *mudéjar* fountain house and garden in Spain, a Gothic stair tower in Venice, adobe churches in New Mexico, the dome of the Invalides in Paris, a folly-studded landscape in the Czech Republic, the Tempel synagogue in Cracow, and on and on. To prolong their existence is our goal—and our reward.

During our first twenty years, the International Fund for Monuments operated by adopting works of art and architecture in need of restoration, pairing them with donors, and supervising the conservation process—all managed by the prodigious energies of Colonel James A. Gray. When failing eyesight forced his retirement in the mid-1980s, the trustees (myself, by then, included) determined to maintain and strengthen his legacy by restructuring as a professional preservation organization. We reasoned that IFM's experience and project orientation would be valuable touchstones for many of preservation's emerging issues, such as standards of practice, work-force training, documentation, strategic planning, technical surveys, fundraising, public-private partnerships, education, and advocacy. Our new name—World Monuments Fund—conveyed our new sense of mission.

A decade later, WMF is a leader in international preservation. Executive director Bonnie Burnham (a visionary operating as an administrator) and director of programs John H. Stubbs (an enthusiast refined as a preservation architect) head a staff of twelve in New York, plus field offices in Paris and Venice. Projects and programs have proliferated. WMF has pioneered pre-planning for building and landscape preservation, initiated on-site training programs, tackled fiscal and educational issues, supported promising research, and published technical reports and broad surveys. In the field, new partnerships with funders, governments, and private-sector groups have steadily 'leveraged' project support at impressive levels. Even modern computer technology is placed at the service of time-worn art through the endangered-heritage listings of the World Monuments Watch.

At 30, WMF and its accomplishments are a tribute to passion, talent, grit, and money. Our donors—more generous than numerous—are farsighted trustees, foundations, individuals, and (more rarely) corporations who are excited by the importance of the work, the adventure of creating a viable organization, and the challenges ahead. They share our view of the universality of art and recognize that to cherish and preserve the finest human achievements is also to renew our most enduring values.

My toast is to this purpose, and to the work of the World Monuments Fund to come!



Marilyn Perry
Chairman

What Is a World Monument?

To mark an important anniversary, this catalogue records 30 years of work in the fields of architectural and artistic conservation. It contains detailed entries describing 30 of the World Monuments Fund's most important undertakings and also includes a full list of all the projects in which the organization has played a role, ranging from one-time financial support to stem a critical emergency to full project orchestration: from a small grant to prevent the collapse of the tower of the town of Chatillon-sur-Saône in eastern France after heavy rains to the massive undertaking of restoring the beautiful but nearly derelict Scuola Grande di San Giovanni Evangelista in Venice during the height of the UNESCO campaign for the city.

A few words are warranted here on how these projects are chosen. This, indeed, is the question I am most frequently asked—by intimates and friends of the organization, even our trustees; by journalists and people who are hearing about our work for the first time; and most especially, by aspirants who would like to understand how to present a project that they hope we will choose for our attention. What is a World Monument?

The answer, unfortunately, is not so simple. A World Monument—or rather a site chosen by WMF—can be many things. It is a given that all the projects we have chosen are highly significant and important works. But this is not in itself our main criterion, for there are more such works in the world deserving WMF's attention than we could hope to count. By no means do we consider our projects to be the most significant, or even the most urgent of the things that we might have chosen.

We could say that in our project choices we are looking for sites whose meaning transcends their present situation, sites which could be transformed through preservation. We are involved in an immensely exciting discovery process, and we look for opportunities to call attention to works that might not have been rediscovered. It follows that WMF does not often choose the most obvious and prominent works, for the very reason that these projects often do not need our help.

We are also looking for identifiable sources of funding. These may be official and formal sources—foundations giving funds in a fixed geographical range, or companies doing business in the area; or they may be the more intangible means of groups of individuals for whom we believe a certain project might have resonance—the Armenian community, for example, for the seminal site of Ererouk in the home country. When, sometimes, we are wrong, it is usually for one of two reasons: the constituency thinks the government should be responsible; or the

constituency has other concerns that seem to surpass in urgency those of saving old buildings. Both views are misguided, but they are widespread, and our success depends on choosing projects that can rise above the “we can't help” response to capture the imagination of people who will help.

Enormous risks are involved in making these choices. To make the right decisions, we must above all judge the potential partners that work with us. Every project in our history has had a local partner—a government, a private organization, or, most frequently, an individual with a dream. This partner is the key to the project. He sees a potential that we believe can become a reality. Our presence will help to clarify a vision, raise its priority, or give the partner the strength to move ahead. We do not choose projects so much as we choose partnerships. These partnerships become vivid demonstrations of how preservation works, because they grow to the point that a community takes over the project, and the great building becomes, again, something important and necessary. When a community realizes the magnitude of the human vision that created its great buildings, then the buildings can be saved.

This book celebrates many projects that are now complete, projects that have given new lives to great works that were on the brink of loss. It also shows some of our most important projects in progress, which may occupy us for as long as another decade. The path we follow as we complete these challenges and open new ones is both intuitive and well identified. Each new project is a milestone. Reaching it brings us to new opportunities—to reach a broader public, to gain access to new resources, and to widen the circle of people who share our concern for the built environment—people who want to work with us to make these irreplaceable assets meaningful today and responsive to tomorrow's needs. As we choose new partners in new situations, we gather more and more adherents who share the rewards of doing what we consider the most important thing one can do: to preserve and to use, with pleasure and to good purpose, the significant works created by man on the earth—our heritage.



Bonnie Burnham
Executive Director

History of the World Monuments Fund

The Colonel and the Tower

The World Monuments Fund owes its existence to one of the world's most flawed buildings—the bell tower of Pisa Cathedral, whose origins can be traced back to the year 1174. In that year an architect-engineer named Bonanno laid the first foundation stone for a graceful new tower to stand as a symbol of the powerful city-state and as a tribute to God. Completed almost two hundred years later with the final addition of a cupola, the Tower of Pisa attained the height of 185 feet: but with the weight of its 15,000 metric tons of marble far exceeding the supporting capabilities of the earth beneath, it had by then already begun to lean. Through the centuries, the Tower increased its lean, millimeter by millimeter, so that now its top overhangs its base by more than sixteen feet. For fear that it might finally topple from vibrations, Pisan authorities stopped ringing its bells more than a century ago. Yet the Tower had become a wonder and an enchantment, renowned and beloved the world over.

One day in the early 1960s, Colonel James A. Gray of the United States Army, a retired soldier enamored of Italy and concerned for its welfare, attended a reception in Rome. In the course of a conversation, he opined that the leaning of the Tower could be arrested by freezing the subsoil below it. The Director General of Fine Arts and Antiquities happened to be within earshot and was intrigued. By the time the encounter was over, Colonel Gray had committed himself to obtaining an engineering opinion on the subject.

The search for knowledgeable engineers took Colonel Gray to Pittsburgh, Pennsylvania, then still a center of American heavy industry, where he found an industrial refrigeration company that confirmed his conjecture about freezing the subsoil. The technique was a proven one, used to stabilize mine



COLONEL JAMES A. GRAY (LEFT) OBSERVING WORK AT THE SCUOLA GRANDE DI SAN GIOVANNI EVANGELISTA

shafts as well as airstrips on swampy tundra. Colonel Gray prepared a proposal for applying the technique to the Leaning Tower, which he presented to the Italian authorities.

This exercise prompted Colonel Gray to envision larger possibilities. He visited UNESCO in Paris, where he learned that there was no private organization to support the worldwide conservation of art and architecture. Acting on a casually tendered idea, and with guidance from UNESCO professionals, Colonel Gray decided to create one. On March 15, 1965, he established the International Fund for Monuments—twenty years later to be renamed the World Monuments Fund—a private, nonprofit organization incorporated in New York and dedicated to preserving important historic buildings, archaeological sites, and works of art, without regard for national boundaries. The safeguarding of the Tower of Pisa was its inaugural project.

Colonel Gray sent a letter to then-president Giuseppe Saragat of Italy—who happened to be an old friend—

advising him of IFM's desire to assist financially in the saving of the Tower. A commission established to study the problems of the Tower of Pisa met for many years, but Colonel Gray received no further official communication on the subject. Still, the pursuit of a solution for a fascinating technical challenge had opened a passionately engaging new career.

Although James Gray had received no training in art or architecture, his background had prepared him for the project to which he would devote the next two decades. Born in 1909 in San Francisco to the family of a Methodist minister, he was educated as an electrical engineer. He was called up for active duty in the army in 1940 and served with the 82d Airborne Division as a paratrooper, making more than one hundred jumps over Italy. Assigned to Rome after the war as an assistant military attaché with the American embassy, Colonel Gray came to know the social and political elite of the city. He served in the Korean War as an intelligence analyst in Tokyo before returning to

Italy as the inspector general of a supply base in Livorno. He retired from the army in 1960, and while he continued to be active in Italy as a representative for American business, it was really the Tower of Pisa that brought him out of retirement.

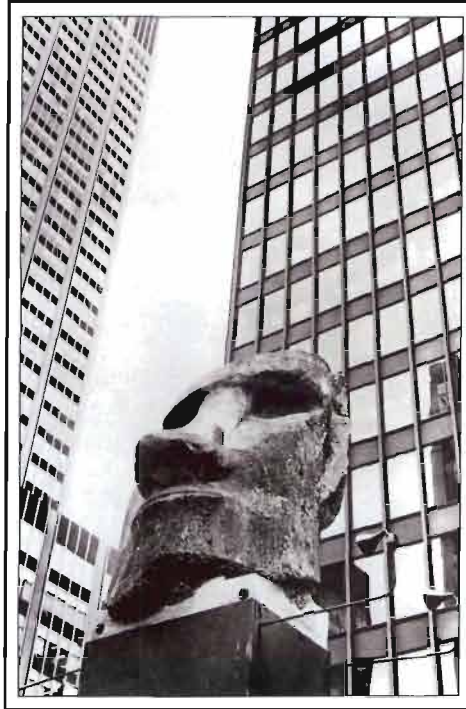
A One-Man Show

Content with the pension he drew as a retired army officer, Colonel Gray took no salary. Although he occasionally hired part-time assistants, he prided himself on running a frugal operation and boasted to donors that 100 percent of their tax-deductible contributions would be applied directly to the project of their choice. "Our administrative overhead is at an irreducible minimum and those costs are paid by our trustees," he wrote to an early contributor. With the high interest rates of the 1970s and the strength of the dollar in Europe, the new organization could carry out major projects with a relatively modest budget in U.S. dollars, while covering its administrative costs through interest earned on monies held while a project was in progress. Colonel Gray was in a position to become a one-way channel for donors in the United States who were interested in helping to preserve architectural heritage abroad.

This management style proved successful. "I am most impressed by what the Fund has accomplished last year, particularly if we consider the size of the staff and of the administrative budget," wrote H. Peter Stern to the Colonel in 1973. Mr. Stern, president of Star Expansion, a manufacturing company in the Hudson Valley, and chairman of the Storm King Art Center, was one of the earliest supporters of IFM and remains today a trustee of the World Monuments Fund and vice-chairman of the board. "You are a one-man army and I am most pleased and honored to be associated with you."

While the Tower of Pisa project languished for lack of a response, other ideas began to develop. Through UNESCO, a proposal was presented for assistance with the conservation of the

rock-hewn churches of Lalibela in Ethiopia. These little-known churches, carved directly into a mountainside, are believed to date from the twelfth century and rival in size some of the monuments of ancient Egypt.



STONE HEAD FROM AN EASTER ISLAND MOAI ON VIEW IN FRONT OF THE SEAGRAM BUILDING IN NEW YORK

Colonel Gray agreed to see what he could do. The year was 1966, and the American philanthropist Lila Acheson Wallace, who, together with her husband DeWitt Wallace, had founded Readers Digest, was becoming known for her interest in Egyptian art and culture. Colonel Gray wrote to her about the Lalibela project, and she consented to provide the full budget—a staggering sum of \$150,000. In cooperation with UNESCO, Colonel Gray assumed direction of the work at Lalibela. In Ethiopia he worked with the American embassy in Addis Ababa and with Princess Desta, the granddaughter of Emperor Haile Selassie. The U.S. ambassador at the time, Edward M. Korry, helped to set up a program that paid for the entire indigenous work force of five hundred with nonconvertible funds held by the U.S. government in Ethiopia. Colonel Gray chose a team of Italian restorers to oversee the work,

under the direction of the architect Sandro Angelini.

The project continued until 1972, when the Selassie government was overthrown and foreigners were expelled from Ethiopia by the Communist junta that succeeded him. "Have just returned from Ethiopia with a mass of welts from the bed bugs of Seven Olives Hotel in Lalibela," Colonel Gray wrote in a letter to Richard Howland of the Smithsonian Institution in Washington, D.C.—one of the organization's early trustees, "but with the satisfaction of turning over to the Antiquities Administration the completed monument. God preserve me from faraway places."

His prayer was not to be answered. From Ethiopia, Ambassador Korry moved to Chile, and soon he was inviting Colonel Gray to come and have a look at that country's archaeological marvel—Easter Island, a small dot of land in the Pacific Ocean governed by Chile and situated 2,300 miles away from South America. Through an introduction from Ambassador Korry, travel promoter Lars Lindblad contacted Colonel Gray and proposed to underwrite an archaeological research project there. The board of trustees approved, and Colonel Gray established an Easter Island Committee. Thor Heyerdahl, author of *Kon Tiki* and many theories about the history of the island, served as honorary chairman of the Easter Island Committee, which was to sponsor a long-term research program. Colonel Gray traveled to Easter Island. There, he decided to bring back a head from one of the legendary monolithic stone statues, known as *moai*, for exhibition in the United States.

The president of Chile signed a special decree permitting the temporary removal of one of these statues. The Colonel and the American archaeologist William Mulloy, an Easter Island specialist from the University of Wyoming, spent more than a week selecting an appropriate piece. The eight-foot head was selected because, having been severed from its body by a tidal wave in 1960, its five-ton weight was relatively manageable.

Upon his return to the United States, Colonel Gray contrived to bring the statue to Santiago aboard a U.S. Air Force Hercules transport plane. He expected to assume responsibility for the final leg of the journey to the U.S. But good luck and military connections intervened, and Colonel Gray received a call from the U.S. Air Force to advise him that the five-ton statue could be retrieved from a hangar at McGuire Air Force Base in New Jersey.

During the month of October 1968, the mysterious head gazed upon Park Avenue in front of the Seagram Building in New York and elicited publicity. It then traveled to the Pan American Union in Washington, D.C. While all the attention generated donations of only \$2,200, the visit of the *moai* had long-term benefits for the new organization. When, several years later, H. Peter Stern became interested in IFM, he soon fixed his attention on Easter Island. He and Colonel Gray developed an arrangement whereby IFM agreed to cover Professor Mulloy's teaching salary at the University of Wyoming for six months of the year in order to release him to work on Easter Island. The Chilean government agreed to pay the travel and site costs of the archaeological reconstruction work that Mulloy did between 1972 and 1978, the year he died.

Mulloy's work remains the most important restoration work that has been done on Easter Island to date. And more than a decade after the *moai*'s appearance in New York, the colonel's fundraising strategy bore further fruit. In 1984, Willard Somerville, a doctor from New Jersey whose interest in Easter Island had been inspired by seeing the *moai* in New York, and his wife Ruth left a substantial bequest, which now supports WMF's ongoing conservation activities on Easter Island.

The Venice Committee

On November 4, 1966, a combination of strong winds, heavy rains, and unusual atmospheric conditions created huge tides in the Adriatic that flooded

the city of Venice. Built over the course of a millennium on marshy islands in the middle of a lagoon, Venice had long experienced flooding. It was evident, since at least the end of the eighteenth century, that the city had been decaying slowly and sinking into the sea. Yet this flood was particularly catastrophic

unprecedented international appeal. Saving the city and its magnificent art and architecture became a global concern.

John McAndrew, a professor at Wellesley College in Massachusetts, offered to organize help for the city. Professor McAndrew had led the



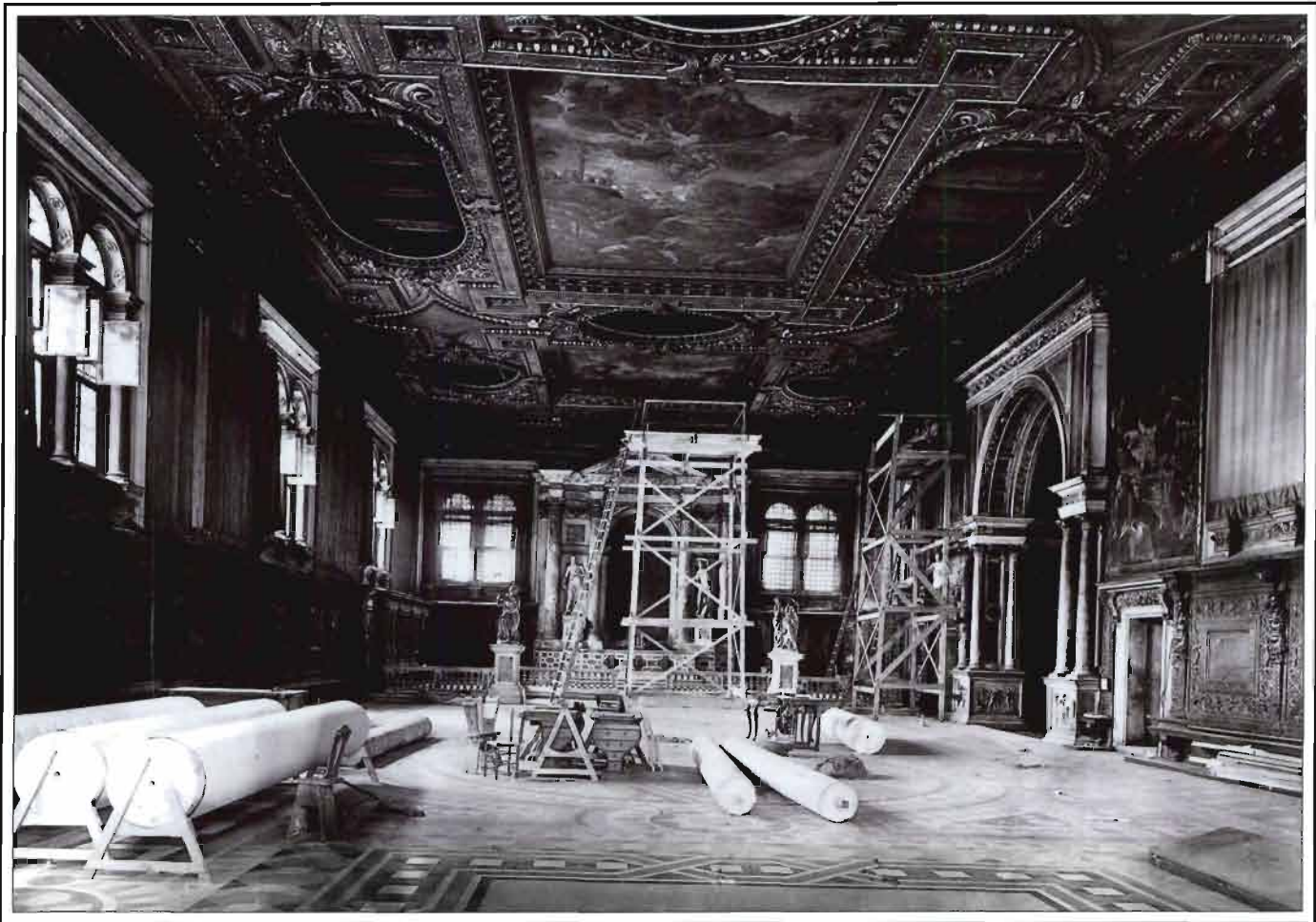
THE CHAPEL MOLIN AT SANTA MARIA DEL GIGLIO IN VENICE, WHERE LUCIUS R. EASTMAN (AT LEFT), FORMER WMF CHAIRMAN, AND HIS WIFE TERRY SPONSORED THE RESTORATION

because the waters rose more than two meters above normal and remained high for more than twenty-four hours. The tide changed twice in the city of Venice, undermining the foundations of its already deteriorated buildings and leaving these structures on the verge of collapse.

The international community responded immediately, as it did to the flood of the Arno, which struck Florence the same night of November 4. However, the Florence recovery resulted from an immediate outpouring of funds and expertise to save the works of art that had been inundated and now hung in a precarious state. That rescue was over in a few years. The Venice recovery, affecting entire buildings and much of the fabric of the city, required a much more complex response. UNESCO structured a rescue effort to save more than one hundred endangered structures. By 1969, it had prepared an

Florence flood recovery through a group called the Committee to Rescue Italian Art (CRIA). In Venice he recognized the need for a focused long-term campaign. He and Colonel Gray joined forces. McAndrew assembled an impressive group of individuals who had pledged support for the rescue of Venice, and IFM became the parent organization of the Venice Committee, with Professor McAndrew as chairman and Colonel Gray as executive secretary. In short order the committee completed its first project—the restoration of the facade of the Ca' d'Oro, the finest Gothic palace in Venice—and IFM had embarked on the most important chapter of its early development.

The American public responded powerfully to the appeal to rescue and restore the Queen of the Adriatic. Chapters of the Venice Committee sprang up in cities across the country. Each chapter adopted a specific project



SCUOLA GRANDE DI SAN ROCCO, VENICE, DURING RESTORATION OF THE TINTORETTO PAINTING CYCLE.

in Venice and endeavored to raise money for its completion. Their efforts lasted more than a decade, and the Venice Committee generated a national membership base outside the individual chapters. This grassroots effort, and IFM's management of the projects in the field, established the organization's reputation as reliable, committed, and professional.

Colonel Gray kept administration simple. IFM paid contractors directly on all its restorations in Venice against certified vouchers for work properly performed, thereby bypassing normal bureaucratic obstacles. Colonel Gray explained to his membership in English and Italian in an early newsletter:

When IFM starts to consider a restoration project, it asks for a *preventivo* so that we may know approximately how much money is

involved. When we decide to go ahead with the restoration, our architect prepares invitations for an *apalto*, and sends these to several reliable *imprese*. The winner (low bid) of the *apalto* then prepares a contract which, after being examined and signed "*Visto*" by the Soprintendenza, is signed by IFM and the *imprese* and then registered. As work progresses, *fatture* "*per lo stato di avanzamento*" are presented by the *imprese*, certified as correct by the architect and by the owner of the building, whereupon IFM issues a check directly to the *imprese*. I should have stated that before any of this could begin, a *progetto* would necessarily have been approved by both the Comune and by the Soprintendenza ai Monumenti.

Beginning in 1967 and continuing through the present, IFM/WMF has supported more than twenty-five projects in Venice, making the city the largest beneficiary of the organization's time, resources, and attention. Projects have differed in scale and scope. In some cases IFM supported the restoration of entire structures, while in others it sponsored the conservation of a cycle of paintings or a single work of art.

While Venice gained much from the generosity of individuals and foundations in the United States who contributed to the campaign for her restoration, IFM also grew in stature and experience. Valuable lessons were learned and contacts made through the Venice campaign, which led to new opportunities to work in a wider arena. Beginning in the 1970s, IFM began to direct projects in other parts of Italy, including the Cathedral of San Petronio in Bologna and the Church of the

Madonna di Loreto in Spoleto, both sponsored by the Samuel H. Kress Foundation, which would become a major project partner and sponsor.

Colonel Gray also turned his attention elsewhere in Europe. He formed a Committee for Spain under the leadership of Angier Biddle Duke, the former U.S. ambassador, and persuaded prominent individuals in Spain and the United States to become members. IFM sponsored renovations in the cathedral in Toledo, conservation of the Gothic wooden choir stalls in the cathedral of Oviedo, and the major reconstruction and restoration of the convent of La Coria in Trujillo. Similarly, Colonel Gray formed a Committee for Ireland under the leadership of Rose Saul Zalles. In cooperation with the Irish Georgian Society, and with support from the Kress Foundation, IFM sponsored a series of projects in Ireland, including the restoration of Doneraile Court, an immense eighteenth-century country house set in rolling parkland, today administered as a wildlife refuge and museum.

The Venice Committee eventually took a new direction. John McAndrew and James Gray agreed in 1972 that they could better pursue their interests separately. McAndrew and his close associates formed Save Venice, Inc., which has become a highly successful nonprofit organization operating today for the benefit of its namesake. Meanwhile, WMF continued to maintain a presence in Venice and to sponsor research and training there, as well as occasional projects. In recent years, these projects have frequently been joint endeavors with Save Venice, Inc.

World Heritage

The Venice campaign set the stage for expanded activities worldwide. For UNESCO, also, the Venice campaign ushered in a new era of focus on conserving the earth's cultural and natural environment. In 1972 UNESCO ratified the World Heritage Convention, a cooperative agreement amongst governments worldwide to designate the world's most important sites as

the common heritage of humanity.

The convention gave UNESCO the mandate to organize special conservation campaigns. The Venice campaign became one of the first of these appeals to be placed under the auspices of the World Heritage convention. Following



DR. FRANKLIN D. MURPHY, PRESIDENT OF THE KRESS FOUNDATION, IN VENICE TO RECEIVE THE PREMIO TORTA IN 1982. WITH DR. MARILYN PERRY

closely came an appeal from the government of Nepal for worldwide assistance in conserving the cultural heritage of the Kathmandu Valley.

Colonel Gray's work would, from time to time, take him to UNESCO's offices in Paris, and on one visit there he was shown a survey of the monuments of Kathmandu and a master plan for their conservation. He learned that restoration of these major monuments would be cost-effective. After arranging for on-site reconnaissance in Nepal, IFM adopted the temple complex at Gokarna on the outskirts of Kathmandu as its first project in Asia. A commitment of \$50,000 from IFM's trustee Watson B. Dickerman III, matched on a three-to-one basis by the Nepalese government, set the project in motion.

IFM also responded to UNESCO's appeal for assistance in conserving the Citadelle Henry, a remote and imposing fortress in northern Haiti. The Citadelle was built in the early nineteenth century

by Henry Christophe, a leader of the revolution that expelled the French colonial government from the island in 1803 and freed its slave population. With its eighteen-foot-thick walls and eight cannon galleries, the Citadelle could garrison five thousand soldiers. As the bastion to protect the world's first black independent state, the Citadelle was central to Henry Christophe's defense plan for the island. Funding from IFM/WMF, provided by several U.S. foundations, permitted local artisans to reconstruct wooden and tile roofs over the grand gallery and batteries, using traditional carpentry methods, and to consolidate the stone galleries of the fortress. The private contributions generated by IFM/WMF were matched by the United Nations Development Program and the Haitian government, which provided significant funding to pay the work force.

The Colonel Retires

Almost since the inception of IFM, the Samuel H. Kress Foundation had been a principal project sponsor. Founded in 1929 upon the fortune created by the S. H. Kress & Co. variety stores, the Kress Foundation from the outset supported the preservation of art and architecture in Europe. In IFM, the foundation found an able partner and contributed consistently and generously to projects, particularly in Venice. "Early during our formative years," Colonel Gray wrote in his last newsletter, "we were fortunate to make an arrangement with the Samuel H. Kress Foundation whereby IFM would accept, in trust, funds for restoring a Kress-sponsored monument or work of art and then supervise the project to ensure its proper completion. Kress is spared the chore of supervision and IFM has had interest income from Kress funds awaiting disbursement."

Over the course of almost two decades, Colonel Gray maintained a close working relationship with the Kress Foundation under its president, the late Dr. Franklin D. Murphy. When Colonel Gray decided to retire at the age of seventy-six, he turned to Dr.

Murphy and to Dr. Marilyn Perry, an old friend from Venice who had recently been named the Kress Foundation's executive vice-president, to discuss the question of how to continue IFM's work. Despite IFM's extensive record of achievement, the future was difficult to envision. Colonel Gray conducted IFM programs on an informal ad hoc basis. His success stemmed from IFM's reputation of efficiency and frugality. Yet so much depended on the presence of the Colonel himself that his departure made it impossible to proceed, in the future, on the same basis. To continue to perform a meaningful role in world-wide conservation, the organization needed to develop into a bona fide professional body.

Was there a niche for such an organization? How would it pay for itself? How many long-standing board members, comfortable with the old, informal way of doing business, would lose interest and lend their support elsewhere? Could new board members be found? Could a new entity attract grants with regularity? With questions such as these left to be answered, in 1984 Colonel Gray retired and Bonnie Burnham assumed the position of executive director. Ms. Burnham, an expert on cultural-property law and director for a decade of the International Foundation for Art Research (IFAR), worked closely with Dr. Perry, now the president of the Kress Foundation, and other IFM trustees to establish a new footing. IFM projects started under Colonel Gray continued uninterrupted and gave the organization an active life during this transition.

Ms. Burnham and the organization's trustees talked with hundreds of individuals to investigate the future viability of IFM. The commitment and generosity of the board members—in particular Lucius R. Eastman, who became chairman; and vice-chairmen Hilary Barratt-Brown and H. Peter Stern—made it possible for IFM to continue and even expand its programs. In 1985, the organization was renamed World Monuments Fund and embarked on a new decade, with the goals of expanding its activities in the worldwide

arena and cultivating high-caliber international leadership to make these activities possible.

The Mexican Earthquake

As the organization celebrated its twentieth anniversary, a natural disaster of unprecedented magnitude compelled WMF to make its next program choice.

In September 1985, two calamitous earthquakes struck Mexico City in rapid succession. Tens of thousands of people were killed, and the city's rich architectural and artistic heritage was seriously damaged. Due to the scale of the human tragedy, the government lacked the resources needed to restore historic buildings. In response to this emergency, a group of prominent individuals in Mexico and the U.S., led by Marieluise Hessel, established the Save the Mexican Murals and Monuments Fund, and requested WMF's assistance in orchestrating an emergency appeal.

WMF's Mexico program focused initially on the important murals created by Mexican artists in the 1920s and 1930s for churches, public spaces, and government buildings. These were seriously damaged by the earthquake because of the structural failure of the walls 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 paint loss; and Diego Rivera's mature work at the Autonomous University of Chapingo, located outside Mexico City.

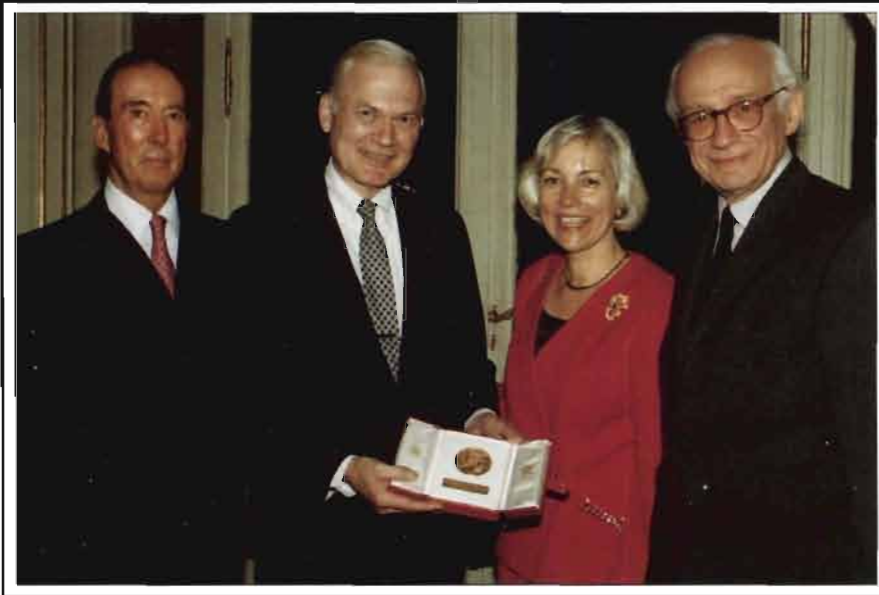
Save the Mexican Murals merged with WMF in 1988, and in 1989 WMF established the Fundación Mexicana para los Monumentos del Mundo, in partnership with the Mary Street Jenkins Foundation, based in the World

Heritage city of Puebla. In its five years in Puebla, the Fundación Mexicana sponsored training programs for conservators in Mexico and Latin America and continued a partnership with the Autonomous University in Mexico City to study the complex condition of Juan O'Gorman's mosaic facade of the university library.

Projects in France

During the summer of 1985, WMF's executive director Bonnie Burnham began reviewing new projects in Europe. Crossing the south of France in transit from Spain to Italy, she visited Arles, a commercial center in Provence since Roman times, whose arena, forum, and necropolis were built by the young Octavian before he returned to Rome to reign as the Emperor Augustus. The crowning jewel of Arles is the Romanesque church of St. Trophime. Burnham was distressed to find the sculpture of its portal and cloister in visibly poor condition. The marble lions of the portal and the capitals in the cloister showed serious deterioration—the result of exceptionally cold winters that had, in the two previous years, caused water trapped in the stone to freeze, causing the surface of the stone to spall. The entire sculpture program was covered with a dense black crust, itself marked with blisters and pock marks. Swifts were nesting in the recessed arc of the tympanum and their droppings covered the head of the majestic Christ in Glory and of the Apostles who sat in a row on the lintel frieze below him.

Burnham inquired about the condition of St. Trophime. On her next visit, she was met by a delegation from the French government and the city of Arles—its energetic mayor, Charles Camoin; the voluble and good-natured curator of the city of Arles, Jean-Maurice Rouquette; and the inspector general of French monuments, Jean-Pierre Dufoix. Burnham learned that the city and the French government were also very concerned about the deterioration of the sculpture of St.



PRESENTATION OF THE WMF GOLD MEDAL TO THE FLORENCE GOULD FOUNDATION IN PARIS, OCTOBER 2, 1991. FROM LEFT—AMBASSADOR WALTER CURLEY; JOHN YOUNG, PRESIDENT, THE FLORENCE GOULD FOUNDATION; DR. MARILYN PERRY, CHAIRMAN, WORLD MONUMENTS FUND; AMBASSADOR EMMANUEL DE MARGERIE, PRESIDENT, WORLD MONUMENTS FUND FRANCE.

Trophime. Treatment had been delayed because of an uncertainty about how to proceed. The city of Arles welcomed a collaboration that would bring international expertise to bear on designing a program to treat, if not to cure, the problems besetting this precious monument of French medieval culture. The ensuing collaboration led to an intensive study of the condition of the portal sculpture, including monitoring the environmental conditions surrounding the monument, repairing the entire facade to make it better able to protect the sculpture program against the elements, and cleaning that revealed the stunning beauty of the sculpture and the extraordinary craft of its execution.

The initial scientific partnership between the French government, the city of Arles, and WMF lasted four years, through the completion of preliminary studies and cleaning tests. The French authorities continued the conservation work, which was completed in the fall of 1994. Annual meetings of conservators, which began while the study and cleaning were in process, have continued to take place and will monitor the conservation of the church and assure continued maintenance to prevent the situation from again reaching crisis proportions.

As work began at St. Trophime, WMF began another project in France, the conservation of the fragile monument and its site at Chateau de Commarque in Périgord. This rare structure, surviving from the early medieval period, is a virtual time capsule, conserving some 80,000 years of human history from the earliest prehistoric times through the end of the Middle Ages. Commarque is located in a pristine natural setting in a small river valley. As precious as its prehistoric artworks are the rare remains of a small village on a rocky outcropping above the Commarque cave. Above this site rises the formidable prow of the Commarque castle, a fortress and defensive outpost from which a prominent family kept watch over its lands. The French government classified the chateau as a historic monument in 1943. The chateau remained an unprotected ruin and the site a tangle of vegetation until Hubert de Commarque, a descendent of one of the noble families that built the fortress complex, bought it in order to conserve it and open it to the public. WMF's collaboration with Commarque has comprised support for the stabilization of the ruins and development of a site-interpretation program.

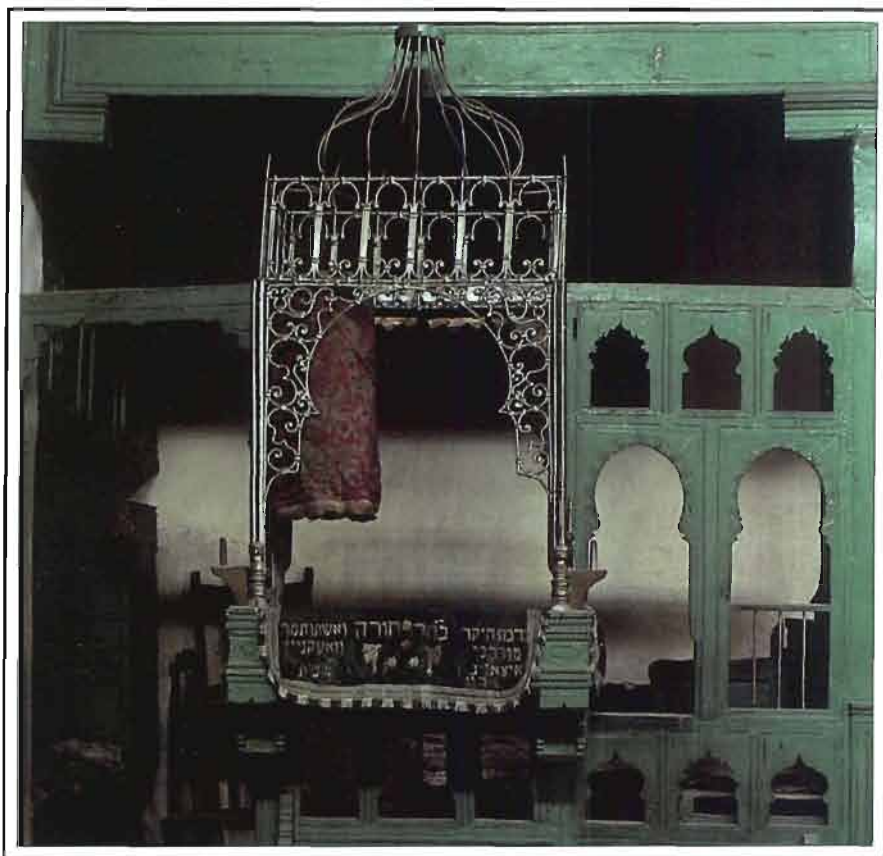
The St. Trophime and Commarque programs were both advanced materially

by the Florence Gould Foundation, which, since 1987, has been a partner with WMF in its French projects and also in programs that promote French-American exchange in the preservation of cultural heritage. The Gould Foundation has provided substantial support—over \$1 million since 1987, which has helped WMF to structure its project financing on a very advantageous matching basis. The French government is required by law to contribute 40 percent to the restoration of any classified monument in the country. With additional support forthcoming from regional and metropolitan authorities, such as the city of Arles, WMF is able to undertake major works by providing a relatively modest 25 percent share of the total budget. American donors are pleased that their support can be the catalyst that guarantees government funding; and for the French government WMF's participation provides the incentive to raise the priority of an important project that might not otherwise find funding.

In recent years WMF has been able to structure this kind of partnership as it has carried out such outstanding projects as the conservation of the dome of the Invalides—the inaugural project of WMF France in 1989—and the restoration of the Potager du Roy at Versailles, a work-in-progress championed by Hubert de Givenchy, the current president of WMF France.

The Kress Foundation European Preservation Program

Requests for project assistance flowed to the Kress Foundation from WMF on a case-by-case basis, and it eventually became clear that it would be appropriate to formalize this well-established partnership. In 1987 the Kress Foundation approved the European Preservation Program, and WMF received an initial \$1 million grant to be used over a five-year period to support the conservation of significant works of European art and architecture. WMF assumed the responsibility of accepting and reviewing applications for project



IBN DANAN SYNAGOGUE, FES, MOROCCO: DETAIL OF THE TEVAH,
WHERE THE TORAH SCROLLS WERE READ

assistance. WMF's close association with the Kress Foundation continued, with foundation president Marilyn Perry assuming the chairmanship of WMF in 1990, upon Lucius Eastman's retirement.

Between 1987 and 1992, the Kress Foundation European Preservation Program supported thirty-two projects in a dozen countries. Outside contributions to these projects matched its grants on a more than three-to-one basis, generating a total support of more than \$3.2 million. Upon reviewing these impressive results, the Kress Foundation renewed the program with another \$1 million grant to WMF for 1993–1996.

The Kress program is intended to generate or complement other forms of support. Grants generally do not exceed \$25,000 and are offered on a one-time basis. The grants serve a variety of purposes: to challenge initiation of a conservation project; to carry out a specific phase of work, on a matching basis; or to complete a conservation project that is already under way. The program also provides modest funding for emergency work; for the planning

and launch of a major preservation campaign; and for research, documentation, publication, and training. A broad range of projects across the continent has benefited from this program.

The Jewish Heritage Program

The restoration of the Scuola Canton synagogue in Venice, a project begun by the Venice Committee in the early 1970s, concluded in 1988. Involvement in this project revealed an important and neglected sphere of concern: historic Jewish sites. The decimation or migration of Jewish communities had left behind thousands of endangered Jewish sites throughout the world, and no organization had a specific mandate to care for them. After discussions with scholars, preservationists, and Jewish leaders, WMF established a program devoted to Jewish Heritage in 1988. The Honorable Ronald S. Lauder, former U.S. ambassador to Austria,

became chairman and principal sponsor of the program.

The opening of Central and Eastern Europe in 1990 broadened the challenge. WMF's Jewish Heritage Program launched an ambitious survey of the state of preservation of Jewish monuments with an international conference, "The Future of Jewish Monuments," in November 1990. The conference brought together in New York City the leading institutions and individuals working on the preservation of Jewish heritage throughout the world. It focused on the problems facing historic Jewish sites and structures, explored possible solutions, and—enhanced by a traveling photographic exhibition that toured the United States—brought these issues before the public.

The Jewish Heritage Program also began important field work, working with the Union of Italian Jewish Communities and the Superintendency of Archaeology in Rome to initiate a conservation survey of the two surviving Jewish catacombs—among the oldest surviving Jewish sites outside Israel. WMF also sent an architect and a photographer to Morocco in 1989 to survey 250 synagogues and 30 Jewish cemeteries remaining in the country. A decrease in the Moroccan Jewish population in recent decades had led to the neglect and abandonment of hundreds of sites, the remains of more than two thousand years of continuous Jewish presence.

In Eastern Europe, the U.S. Commission for the Preservation of America's Heritage Abroad has commissioned WMF's Jewish Heritage program to conduct comprehensive surveys of Jewish sites in Poland, the Czech Republic, Slovakia, and Ukraine.

As its first in-situ preservation effort, the Jewish Heritage program chose the Tempel synagogue in Cracow. Poland's only intact nineteenth-century synagogue, the Tempel was once the thriving center of the Association of Progressive Jews of Poland. When work is completed, it will be used again as a synagogue and as a location for local and international cultural events.

An International Constituency: The Network of Affiliates

In the 1980s, as the organization matured, WMF realized that the funds it raised in the United States could be used to generate support elsewhere. WMF also became aware that its role would always be limited unless the organization could develop private leadership abroad to share the mandate of building a world organization of significant size and influence. Beginning in 1988 WMF began discussions with leading philanthropists abroad about establishing independent affiliate groups, licensed to use WMF's name but responsible for the choice of projects and solicitation of funding within their own countries. By 1989 three affiliates had been established—in Italy, under the leadership of Count Paolo Marzotto, an industrialist and cultural leader from Vicenza; in France, under the honorary chairmanship of Mme François Mitterand and the leadership of Mme Helen Vari; and in Mexico, in partnership with the Jenkins Foundation. As of 1995, six independent affiliates are in existence, with others in planning.

Each of the affiliates has had its own genesis. The Fundación Mexicana was formed as a funding partnership to create a center in Mexico to support conservation training and research. The Comitato Italiano grew out of WMF's long history of support for projects in Italy. In France, the Florence Gould Foundation has been a significant supporter of French-American joint projects and the Conseil Supérieur du Mécénat Culturel has responded with counterpart funds, paving the way for further French-American collaborative efforts, now under the leadership of Hubert de Givenchy. In Britain, the American philanthropist Paul Mellon provided generous seed funds; while in Spain and Portugal, major projects—the Royal Monastery of Guadalupe and the Tower of Belém—provided the impetus for the inauguration of local associations.

The affiliates strive to replicate the model that WMF has established over



AT ZUNI PUEBLO, NEW MEXICO, A TRIBAL ELDER INSTRUCTS YOUNG MASON ON PROPER STONE DRESSING PROCEDURES

the years: to involve a nation's social, economic, and political elite in the selection of significant, high-profile projects for conservation using the highest degree of professionalism. The leverage gained through partnership with the affiliates allows WMF to manage a significantly increased roster of projects without significantly expanding its staff and overhead. WMF headquarters "packages" major projects by developing their conservation philosophy, defining their scope, analyzing and developing a fundraising strategy, and providing seed funds to cover these initial expenses. Joint planning between WMF and its affiliate brings each project to the point that it can be completed by the WMF affiliate or partner. While WMF headquarters helps the affiliates in the early stages of new project endeavors, the affiliates help WMF to demonstrate to its domestic donors the leverage power of their support. With each U.S. dollar matched at least three or four times with local funding, WMF has managed to sustain the "buying power" of its support, even as the strength of the dollar has waned and with it the interest of U.S. donors in international charitable activity. WMF's affiliates have become an essential as well as an attractive strategy for doing business.

A U.S. Program Begins

World Monuments Fund has been relatively less active within the United States, where dynamic local and national private groups have created a broad constituency of concern for the country's heritage. WMF has identified a meaningful role in the sponsorship of projects that offer training in architectural craft skills. These have been eroding in the United States, resulting in lost opportunities to preserve important parts of the country's architectural fabric and to provide work in the process.

WMF began working in partnership with two domestic groups in 1989 and 1990 to establish craft training programs within the contexts of major conservation projects. One is the St. Ann Center for Restoration and the Arts in Brooklyn, New York—which was formed to conserve and provide a new use for the landmark church of St. Ann and the Holy Trinity; and the other is the New Mexico Community Foundation in Santa Fe, whose conservation program—now an independently registered nonprofit organization known as Cornerstones Community Partnerships—seeks to preserve significant adobe architecture through community work efforts. As an



THE RENDEZ-VOUS, A FOLLY WITHIN THE LEDNICE-VALTICE CULTURAL LANDSCAPE IN SOUTHERN MORAVIA, CZECH REPUBLIC
RIGHT: CARLO DE BENEDETTI (LEFT), RECEIVING THE FIRST HADRIAN AWARD IN 1988

outgrowth of these two projects, WMF organized the symposium “Employment Strategies for the Restoration Arts” in New York City during the summer of 1993. Representatives of the craft professions, city administrators, and nonprofit leaders discussed how preservation can be part of efforts to improve the urban environment of New York City while promoting job training in the restoration arts. This meeting led to a further study, sponsored by the Rockefeller Brothers Fund, intended to design the criteria and scope of a city-wide program, which could be a nationwide model, on craft training in restoration.

Recognizing World Leadership: The Hadrian Award and Its Recipients

As WMF expanded the geographic range of its programs, the organization also began to position itself as an advocate of worldwide architectural conservation. The Hadrian Award, presented annually to a public leader whose support of cultural activities has greatly enhanced the understanding, appreciation, and preservation of world art and architecture, gives WMF the

opportunity to call attention to individuals who have made an exceptional commitment to its cause, and in so doing encourage others to follow the example.

The luncheon presentation of the Hadrian Award has become an autumn tradition for WMF and its extended circle, attracting guests from around the world and raising significant funds to support WMF’s operations. Recipients to date of the Hadrian Award are: Carlo De Benedetti (1988); Paul Mellon (1989); the Prince of Wales (1990); Mrs. Vincent Astor (1991); Marella and Giovanni Agnelli (1992); Dominique de Menil (1993); David Rockefeller (1994); and, in 1995, Lord Rothschild.

The ‘90s: The Former Communist Bloc

As WMF celebrated its 25th anniversary in 1990, it prepared to take another major step after the Iron Curtain fell suddenly and unexpectedly. For the first time in decades, the condition of the region’s monuments and sites was open to study, and WMF responded quickly to the opportunity.

The former Communist regimes of Central Europe significantly damaged both the environment and the art and architecture of the region. While much

of this damage was due to neglect, in the case of Romania destruction of cultural heritage became an outright goal of the government’s policy of “systematization” under the dictator Nicolae Ceausescu. To document this process was a dangerous undertaking, but beginning in 1984 historian Dinu Giurescu clandestinely photographed the Ceausescu regime’s systematic demolition of historic structures—both secular and religious—and entire urban and rural neighborhoods. In 1988, Professor Giurescu emigrated to the United States and asked WMF for help in condemning this process, which had already led to the leveling of thirty towns and a large portion of old Bucharest, and the relegation of entire communities to standardized and poorly equipped new apartment buildings and agro-industrial complexes.

With support from the Kress Foundation European Preservation Program and in collaboration with US/ICOMOS (the U.S. Committee of the International Council on Monuments and Sites), WMF published *The Razing of Romania’s Past* in 1989. The book immediately received the attention of preservationists, diplomats, human-rights agencies, and the concerned public, and numerous copies of the book were smuggled into Romania.

The expatriate Romanian community rallied behind Giurescu's outcry, and petitions from all over the world were sent to the Romanian government. Numerous articles and media interviews drew public attention to the situation.

When the Ceausescu government was overthrown in December 1989, the outright demolitions ceased. In 1991 the Romanian Ministry of Culture requested WMF's permission to reprint the book in Romanian translation, and it was published in 1994. Giurescu's public book signing in Bucharest was the largest on record, and the book sold out quickly.

The opening of the former Soviet bloc allowed WMF to respond to another emergency. A major earthquake in Armenia in December 1988 had wrought tremendous damage to life and property, and the president of the republic issued an appeal for help in assessing damage to historic monuments. WMF joined the U.S. National Park Service and U.S. Information Agency in supporting the mission of an architectural conservator to conduct a preliminary survey.

A documentary report on the mission established conservation priorities leading, in 1992, to the emergency treatment of the fifth-century basilica at Ererouk. Despite war in neighboring Azerbaijan and economic constraints, a program for the conservation of Ererouk has gone forward. With support from the Getty Grant Program and the Kress Foundation, WMF is pursuing plans to complete the stabilization of this important site in 1996, helping it to survive.

Elsewhere in Central Europe, WMF's work has focused on planning for conservation and economic enhancement of major castles that have been abandoned, neglected, or misused since World War II. In the Czech Republic, WMF's work focuses on Valtice and Lednice, which until World War II belonged to the Liechtenstein family. These sites, ten kilometers apart and within sixty-five kilometers of Vienna, are linked by a two-hundred-square-kilometer park that is one of the oldest, most extensive, and finest-designed landscapes in all of

Europe. WMF plans to use these sites to build cultural and ecological tourism in the area, to create jobs, and to re-establish the economic vitality of the region through the conservation of its principal asset, its cultural heritage.

In Hungary, WMF worked with the European Mozart Academy to plan the conservation and use of Eszterháza Castle, near the Austrian border in the town of Fertöd. Built in the eighteenth century, the majestic baroque castle was the residence for 29 years of Joseph Haydn, who conducted the palace orchestra and directed the music and theatrical program at the court of Miklós Esterházy. While Eszterháza is an important tourist destination for Hungarians, the palace complex today is in disrepair and remains underutilized.

Saving Angkor

The political climate after the collapse of the Soviet Union also provided an opportunity to study the temple complexes of Angkor in Cambodia, which had been inaccessible for nearly two decades due to civil strife and totalitarian rule. Occupying a vast area in north-central Cambodia, the Historic City of Angkor is one of the world's most significant and endangered cultural treasures. Its 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.

WMF fielded an initial study mission to Angkor in December 1989. The mission team surveyed the temples and evaluated the overall condition of the site. Contrary to expectations, the temples were found to have sustained only minimal and random damage. It was the Cambodian people who had suffered the greatest deliberate destruction. Virtually the entire educated population had been eliminated by

the Khmer Rouge, who also closed the universities and libraries. Architectural conservation specialists had perished, and only a handful of those who had formerly worked at Angkor survived. WMF's team recommended that any new work at Angkor should emphasize training young Cambodians to care for their great artistic heritage in the future.

WMF then organized a program to assist the Cambodian government in addressing the key preservation problems at one of the major Angkor temples, the Preah Khan monastic complex. One of several magnificent twelfth-century temple cities built at Angkor by the Khmer king Jayavarman VII, Preah Khan commemorates an important victory circa 1180. This site of triumph was dedicated to learning and religious practice, with individual chapels devoted to Buddhism, Saivism, Vaisnavism, and ancestor worship. The site occupies over fifty-three hectares (130 acres), which is approximately one-third the size of New York's Central Park.

WMF's annual missions to Preah Khan began in the autumn of 1990. Each year, a team of international experts in architectural conservation, seismology, botany, and site documentation spends four months in the field, training a group of Cambodian university students for future positions of stewardship in the Angkor conservation facility—conducting scientific and technical studies, shoring up collapsing structures, and overseeing a crew of one hundred local workers.

The goal of WMF's program at Angkor is to conserve Preah Khan as a partial ruin and develop a site-interpretation program for visitors. But the work at Preah Khan aims not only to preserve this architectural jewel. Site maintenance has provided jobs for the local population and strengthened the sense of stability and security in the area. Conserving these monuments is fundamental to restoring Cambodia's economy and identity as part of the world community.



PREAH KHAN TEMPLE COMPLEX, HISTORIC CITY OF ANGKOR, CAMBODIA: WMF FIELD TEAM MONITORING STRUCTURAL STABILIZATION AT THE SOUTH PORTICO OF THE EAST GOPURA (ENTRANCE GATEWAY)

The 30th Anniversary: World Monuments Watch

Over its 30-year history, WMF has been acutely aware that its efforts, however inspiring, address only a fraction of the sites that need to be saved. Many others, in critical need of conservation, may be lost because they cannot attract a vital constituency of concern. There has been no worldwide monitoring of sites in danger, and thus private-sector participation in heritage conservation has been reactive and ad hoc rather than preventative and structured.

In developing a new program to celebrate its 30th anniversary in 1995, WMF approached a major project sponsor—American Express Company—for support in launching a comprehensive initiative to identify and safeguard imperiled cultural sites around the

world. The program, called the World Monuments Watch, was announced in the summer of 1995 with a \$5 million grant from American Express. It is the first global effort to gather information on endangered sites, draw the public's attention to the most critical cases, and mobilize preservation efforts. Time and war take their toll. But today's destruction proceeds apace due to many other factors: pollution, urban growth, tourism, and a willingness to sacrifice cultural heritage for short-term gain.

The World Monuments Watch makes the basic assumption that cultural environments can be saved by reawakening the community pride that has assured their survival until now. Designed to engage communities, government agencies, and specialists in cultural preservation, the World Monuments Watch will be an instrument of public conscience analogous to the endangered-species list.

Building, in every culture, was once a sacred occupation. This is evident in the ceremonies and rituals that are still common practice—whenever we pierce the earth, consecrate a plot of land, prepare a dwelling for habitation, or cut the ribbon on the finished structure. These traditions, plus the modern world's unprecedented awareness of the limitations and preciousness of both man-built and natural resources on the earth, make it more important than ever for WMF to pursue its fundamental mandate—to devise newer and ever-more effective ways to safeguard the world's cultural inheritance. It is with this mandate that WMF begins its fourth decade.



The First Thirty Years

Catalogue of Major Projects

This section describes 30 projects undertaken over WMF's first three decades, which together demonstrate the magnitude of the organization's contribution to the conservation of the world's cultural heritage.

The 1960s

The first projects of the International Fund for Monuments (now World Monuments Fund) established important precedents for project organization and management, which would develop into the methodology that guides WMF's field programs today. At Lalibela in Ethiopia—the young organization's first project—IFM established its role as the source of international expertise and experience. Lalibela also established IFM's role in obtaining significant leverage for the funds contributed by the Americans who sponsored the project. While IFM paid for the field costs of an international team of experts who guided the project, the Ethiopian government, using nonconvertible local currency funds, supported the labor force that carried out the work.

At Easter Island, IFM's second major involvement, a partnership with the Chilean government was established, which allowed a prominent archaeologist, Professor William Mulloy, to work on the island six months a year. IFM

paid for six months' teaching salary; the Chilean government covered Mulloy's travel costs to and from the island and paid the work force.

The 1970s

The campaign to preserve Venice in the aftermath of the 1966 floods was IFM's focus throughout the 1970s. Local Venice Committee chapters, established by IFM throughout the United States, each adopted a project. The Venice Committee became so well known and respected that many Venetian merchants—including the most prestigious hotels and restaurants—offered discounts to travelers bearing Venice Committee membership cards. Membership swelled, and the numerous projects in progress attracted an enthusiastic volunteer corps to IFM's Venice headquarters in the Scuola Grande di San Giovanni Evangelista.

The 1980s

By 1980, IFM began to apply the skills learned in Venice—orchestration, constituency-building, and project management—to other projects in Europe. The Samuel H. Kress Foundation and IFM strengthened their collaboration. IFM became the operating partner for the Kress Foundation in all its European conservation work.

IFM also responded to special appeals from UNESCO for support to preserve World Heritage sites, sponsoring projects in the Kathmandu Valley of Nepal and at the Citadelle in Haiti. In each case, in-country funding from the government substantially matched IFM's private support.

The 1990s

In the present decade, WMF continues to focus on strengthening its partnering skills. Vigorous affiliates have been established in France, Great Britain, Italy, Portugal, and Spain; and each takes responsibility for raising funds for its own projects. WMF, while continuing to work in partnership with these groups, has extended its project agenda into the former Communist bloc and developing countries. The expansion of its worldwide agenda has led to the establishment of the World Monuments Watch, an international program addressing severely endangered sites. With lead funding of \$5 million from American Express through the end of the decade, the World Monuments Watch offers an opportunity for WMF to multiply, many times over, its capabilities of identifying major sites in need of conservation; organizing plans to save them; and bringing in partners who can help the organization to accomplish its vision.

Rock-Hewn Coptic Churches of Lalibela

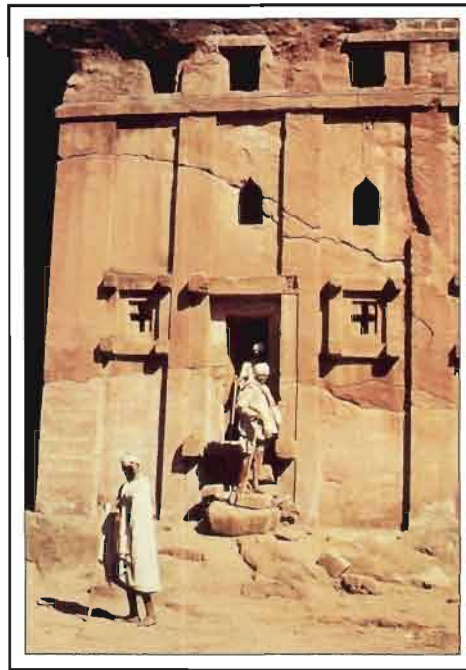
Ethiopia

Background and Significance

The eleven Coptic churches of Lalibela in northern Ethiopia, hewn from living rock, may have been created over a long period of time. According to legend, however, they were produced in twenty-three years by Emperor Lalibela of the Zagwe Dynasty, which ruled in the twelfth century. It is widely believed that these churches were dug out to form a new pilgrimage destination after Muslim conquests halted Christian pilgrimages to the Holy Land. The extraordinary architecture and engineering of the churches and their remarkable history as the nucleus of a "New Jerusalem" intended to attract European pilgrims during the Middle Ages places the site among the world's greatest religious monuments.

The churches were hewn from massive rectangular blocks, chiseled and carved into edifices thirty to fifty feet high, with windows, carved columns and arches, and ornate ceilings and roofs. They were surrounded by an extensive system of ditches and trenches in a gigantic engineering and artistic accomplishment. Frescoes, bas-reliefs and paintings adorn the interiors, and brilliantly colored geometric designs cover many of the ceilings. While Copt craftsmen from Egypt and Jerusalem probably did the main construction work, stylistic evidence suggests that Indian artisans may have decorated the interiors.

Over time, the Lalibela churches have suffered much of the same deterioration that can be found in conventional buildings—the wear and tear of wind, weather, and man. In addition, these stone edifices are susceptible to cracking and shearing due to uneven settling over the centuries. Cracks and fissures have opened up. Constant penetration of roots into the crevices and the growth of lichens and microorganisms accelerated this natural deterioration process.



Previous restorations, some undertaken in recent decades, have done more harm than good. In certain cases, to retard deterioration, the exterior walls were coated with tar and covered with incongruous red paint. This process actually halted the natural breathing of the rock and trapped moisture, leading to further damage. Some roofs had been sheathed with corrugated metal, destroying their original appearance; in other areas cornices and pillars had been rebuilt gracelessly with cement.

The Project

The principles guiding the original IFM effort were to safeguard against further deterioration, remove unauthentic additions, and reestablish the monolithic forms that had been compromised. Initially, cracks and fissures were consolidated to prevent collapse by injecting a highly expansive and adhesive cement.

The most tedious task was the removal of the tar coating from the exterior walls of the church. It resisted all efforts to clean the surface by

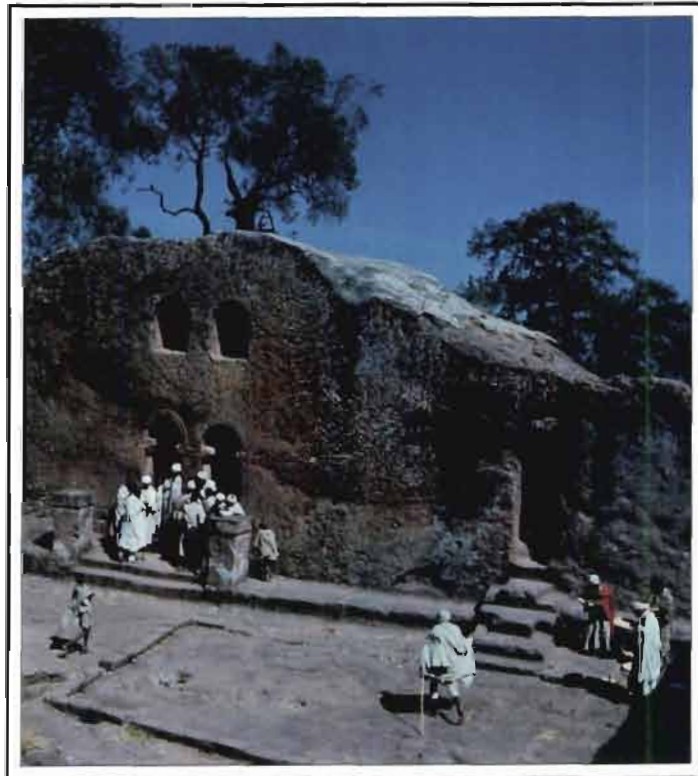
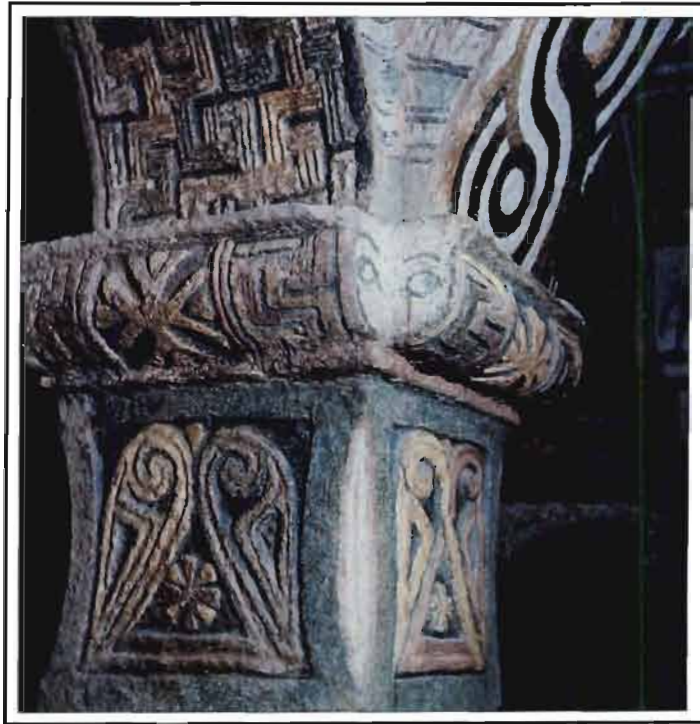
scraping, sanding, use of chemicals, and even burning, which embedded the tar more deeply into the porous stone. Fortunately, it was discovered that during the cooler hours of the day, when the tar was brittle, it could be flaked away by light tapping with a pointed instrument, carrying with it the red paint. Fifty small picks with case-hardened points were flown in from Italy, and the slow and systematic job of removing thirty thousand square feet of painted surface, in one-square-inch segments, was carried out by the Ethiopian work force.

Corrugated metal roofing was removed, as well as a heavy layer of cement underneath, to expose the naked stone and its bas-reliefs in the forms of large crosses and arches. Susceptible areas were treated with water-repellent chemical treatments, and crude restorations were removed and redone. Excavations were carried out to ensure adequate drainage of rainwater and to prevent rubble from washing into the monuments.

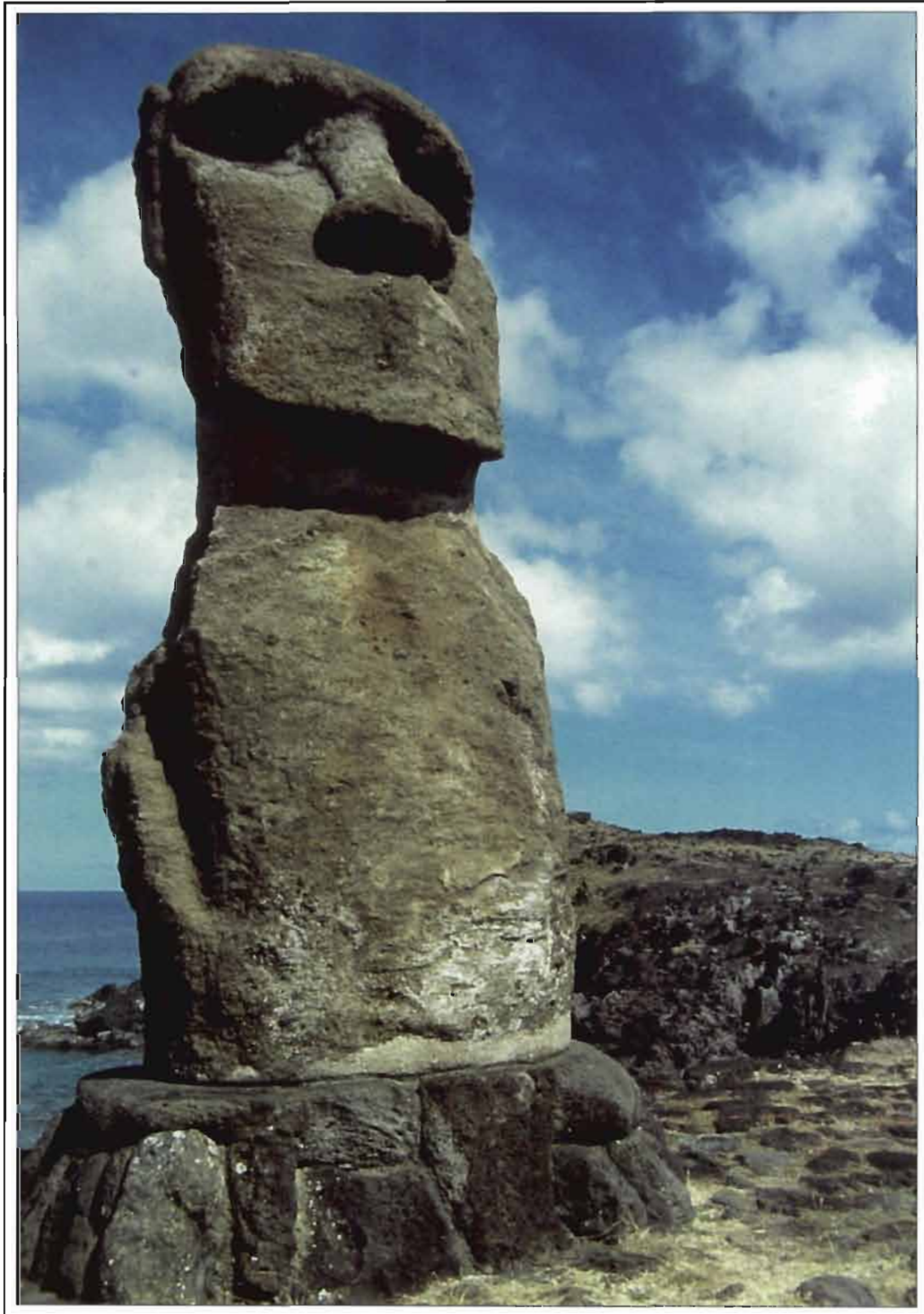
The work at Lalibela halted in 1972, just before a revolution overthrew Emperor Haile Selassie and his government, which had sponsored the work. More than twenty years later, a new government is established in Ethiopia and pilgrimages to Lalibela have resumed. It is time for a new conservation survey to reevaluate the condition of this extraordinary site. Fortunately, the work completed before the collapse of the Selassie government has insured the future of these extraordinary shrines.

Project Dates: 1966–72

Project Partners: Ethiopian government; UNESCO



OPPOSITE: EXTERIOR, ROCK-HEWN CHURCH
TOP: DETAIL OF INTERIOR ARCH WITH BAS-RELIEF AND FRESCO
BELOW: SCULPTURED MOUND VIEWED FROM COURTYARD



ABOVE: *MOAI* AT AHU HANGA KIO'E, RESTORED BY DR. WILLIAM MULLOY
OPPOSITE: QUARRY AT RANO RARAKU, WHERE STATUES WERE LOWERED INTO PITS
WHICH, OVER THE CENTURIES, HAVE FILLED WITH AN ACCUMULATION OF EARTH
SO THAT ONLY THE HEADS REMAIN ABOVE GROUND

Archaeological Sites of Easter Island Chile

Background and Significance

In the middle of the south Pacific, several thousand miles west of Chile, is the most isolated inhabited piece of land on the earth: Easter Island. It was named by the Dutch commander Jacob Roggeveen, who first sighted it on Easter Sunday, 1722. Natives of Polynesia call it Rapa Nui, the big Rapa, by comparison with the smaller Rapa island. According to local tradition, the island was never given a proper name, but a common legend tells that when settlers arrived on the island, King Hoto Matu'a called it Te Pito'o te Henua, the Navel of the Earth.

The island is famous for its huge statues and the mysterious aura imparted to them by the reports of the European explorers who discovered and visited the island in the eighteenth century. It was incomprehensible, in their eyes, that such enormous sculptures and monuments could have been fashioned by an apparently primitive people.

Easter Island's location is so remote that the arrival of the first inhabitants must have been accidental. For those navigators in their frail canoes the island represented salvation; later it became a homeland and a lifelong prison. This small human settlement astonishingly developed one of the most extraordinary cultures on the planet. On Easter Island spectacular advances were made, such as the development of a written language with no parallel in the rest of the world and the creation of innumerable sculpted and architectural stone works of great size and quality. Sadly, the ancient island society also indulged in internecine wars that caused great harm to their civilization.

Despite a significant accumulation of research into the island's history, conservation of the monumental heritage of Easter Island received no serious consideration until some three decades ago. The prime mover was the distinguished American archaeologist William Mulloy, who devoted his career



to studying the island. Excavations and restorations of several ceremonial centers that he carried out in the 1960s and 1970s raised the general awareness of both islanders and the rest of the world of the importance of these magnificent monuments.

From these and subsequent efforts, the original characteristics of these incomparable relics—the *ahu*, or ceremonial altars, with *moai*, or monumental statues—became apparent. The work also revealed serious conservation problems. In particular the *moai*, carved of volcanic tuff, have suffered seriously from long-term atmospheric and biological effects. Another conservation challenge concerns the preservation of the island's heritage within its natural context.

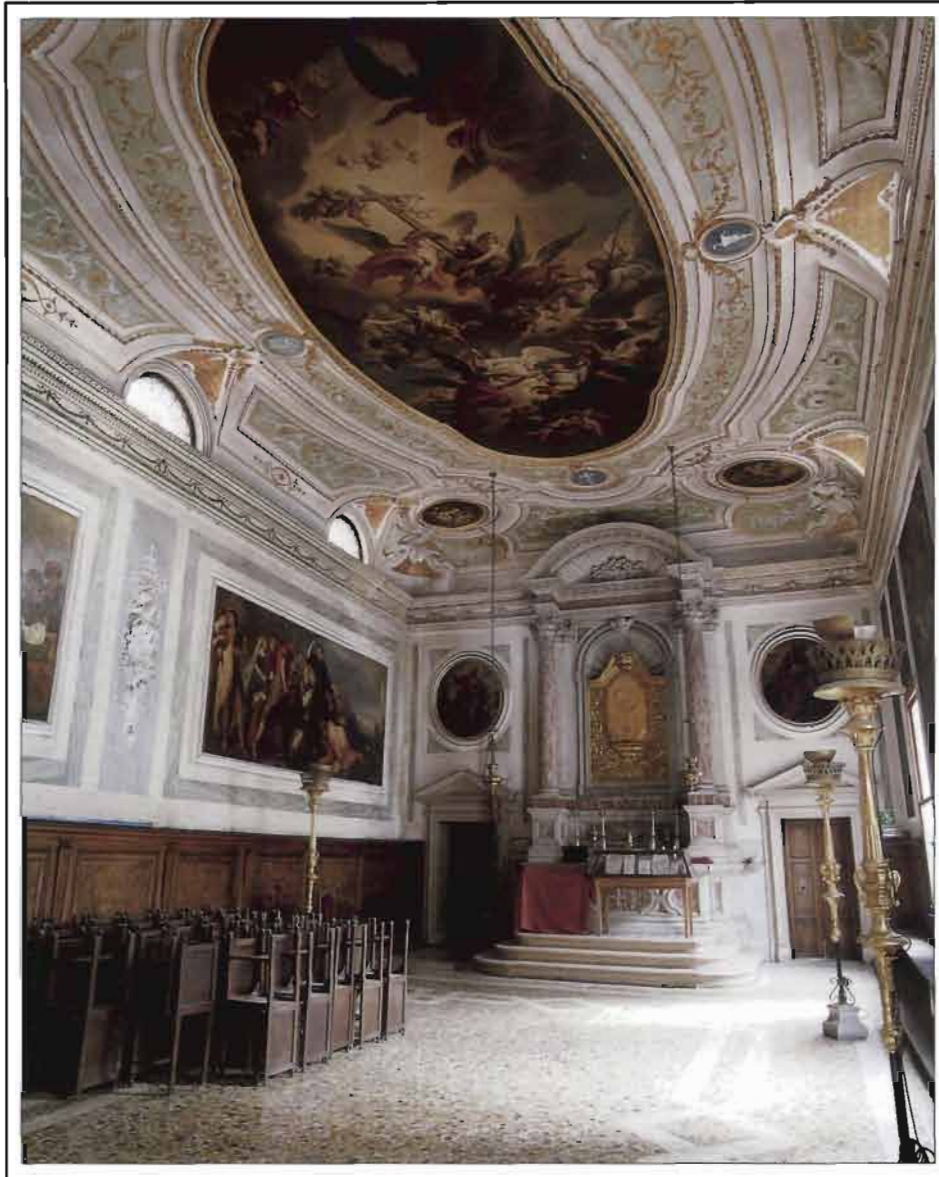
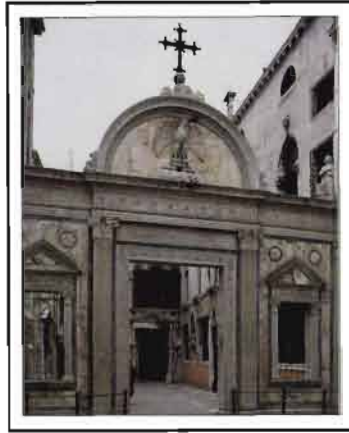
WMF Projects

In the late 1960s the International Fund for Monuments (later WMF) began collaborating with William Mulloy in the restoration of several monumental sites on the island—the *ahus* at Tahai, Hanga Kio'e, and Akivi, and the ceremonial houses at Orongo among them—conveying for the first time an accurate idea of how these ceremonial centers appeared before the wars

that led to their destruction. This restoration work ceased with Mulloy's death in 1978.

Since 1986 WMF has collaborated with the Chilean park service (CONAF), and with ICCROM, the International Centre for the Study of the Preservation and Restoration of Cultural Property, in a series of on-site training courses and international colloquia to identify conservation priorities and implement appropriate procedures. In 1995, UNESCO approved Easter Island's nomination to the World Heritage List. With this recognition comes broader respect, increased political stature, and increased tourism. WMF is currently working with CONAF and Chile's National Center of Conservation to improve visitor control and interpretation and to create facilities that will help these agencies manage the island as a national park, a phenomenal natural resource, and a self-contained world-class monument.

Project dates: 1968–the present
Project Partners: Centro de Restauración, Santiago; Corporación Nacional Forestal (CONAF); Easter Island Foundation; ICCROM; University of Wyoming



TOP LEFT: AFTER RESTORATION—MARBLE SCREEN AT THE
ENTRANCE TO THE SCUOLA GRANDE DI SAN GIOVANNI EVANGELISTA
TOP RIGHT: MAURO CODUCCI'S RENAISSANCE STAIRCASE
ABOVE: THE ORATORIO DELLA CROCE

Scuola Grande di San Giovanni Evangelista

Venice, Italy

Background and Significance

The *scuola* is a peculiarly Venetian institution through which laymen, often of the same craft or trade, participate in works of religious devotion, charity, and mutual aid. The *scuola* served an important harmonizing function during the Venetian republic by making material distributions to the poor and securing the spiritual participation of all. The competition in good works among the confraternities also extended to the decoration of their buildings, which over the centuries became impressive repositories of collections of art, including many of the most familiar decorative cycles of Venetian painting. *Scuole* of all sizes were to be found throughout Venice; the largest and most prominent—both financially and artistically—were distinguished with the title of “Scuola Grande.”

In 1369, Filippo di Masseri, grand chancellor of the kingdom of Jerusalem and Cyprus, donated a fragment of the True Cross to the Scuola Grande di San Giovanni Evangelista. This holy relic made it one of the most prestigious and important confraternities in Venice for five hundred years.

Founded in 1261, the confraternity undertook an extensive renovation of its building in the late fifteenth century. Outside, the courtyard in front of the *scuola* was enclosed by an ornate polychrome marble screen surmounted by an eagle (the symbol of Saint John the Evangelist) designed by the sculptor Pietro Lombardo. Within the building, the architect Mauro Coducci constructed a spectacular double staircase that is unique in Venice. To embellish the *oratorio*, the finest painters of the day—Gentile Bellini, Carpaccio, and their contemporaries—produced a spectacular series of scenes of Venetian life associated with the relic of the True

Cross (today among the most popular works in the Accademia Gallery).

Another major redecoration took place in the eighteenth century, when the *scuola* voted funds to renovate the Sala Maggiore by raising the ceiling and adding windows to improve the lighting.

Napoleon abolished the *scuole* of Venice in 1806. He stripped the Scuola Grande di San Giovanni Evangelista of its treasures and its Holy Relic, and used the ground floor to stable his horses. Although the building changed hands in the nineteenth century, it was eventually reacquired by the confraternity. The relic was returned from a nearby church in 1929, but the *scuola* never recovered its former wealth.

The Project

The restoration of this *scuola* was the first and largest undertaking of the Venice Committee, which, upon beginning the restoration, found the walls in danger of collapsing into the canal. Work commenced with repairing the roof, strengthening and stabilizing the walls, and analyzing the foundations and support capabilities of the ground beneath the building.

Once the structural integrity of the edifice was assured, restorers worked to arrest the infiltration of water and salt into the structure. An ingenious system to prevent flood damage was constructed, consisting of a basin to collect water placed underneath the building, connected to a pumping system triggered “on” by a rise in water level.

Continuous ribbons of sheet lead were inserted at the base of the walls to provide a barrier against capillary action. The pavement in the entrance hall was then replaced. White Istrian stone and red Verona marble were

laid on a new foundation of cement, gravel, and insulating asphalt. Stone rain gutters were repaired and drain pipes replaced.

The wooden ceiling beams in the vast ground-floor area were either restored or replaced. The Sala Maggiore, redesigned by Giorgio Massari in the eighteenth century, received the painstaking attention of artisans who scraped down the walls to their original pale beige color at the rate of two square feet per man per day. The carved woodwork at the top of the walls of this room was also consolidated. Artisans restored the carved eighteenth-century marble mosaic floor in front of the altar in the Sala Maggiore, and they also restored the marble portions of Coducci’s double staircase. Stonemasons rechiseled staircase handrails and moldings. The restoration was completed with the installation of new electrical wiring for the entire building.

In appreciation of the Venice Committee’s help, the Archconfraternity of San Giovanni Evangelista offered IFM space in the *scuola*. The Venice Committee maintained its headquarters at the *scuola* throughout the height of the Venice campaign.

Project Dates: 1969–1979

Project Partners: Arciconfraternità di San Giovanni Evangelista per le Arte Edificatorie; Ministero per i Beni Culturali e Ambientali

Tintoretto's Paintings for the Scuola Grande di San Rocco Venice, Italy

Background and Significance

The Scuola Grande di San Rocco was the richest and largest *scuola* of republican Venice, founded in 1478 under the protection of St. Roch, patron saint of plague victims. The building of the *scuola* was begun in 1516 by Bartolomeo Bon and completed in 1549 by Antonio Scarpagnino. The elaborate carvings and inlaid decorations of its facade were made possible by donations from citizens seeking protection from the plague of 1527.

By far the greatest glory of the *scuola* is the renowned cycle of fifty-eight canvases by Jacopo Tintoretto that cover the vast ceilings and spacious walls with incomparable scenes of the life of Christ and related biblical subjects—including the immense *Crucifixion* that is one of the most celebrated treasures of Venice. Moreover, San Rocco is one of the few *scuole* to retain its original paintings, and thus to present intact a vital segment of Venetian life.

In 1564, the Council of San Rocco announced a competition to decorate the *scuola* and invited artists to submit drawings for the central picture in the smaller upstairs meeting room known as the *albergo*. Contestants included such formidable talents as Giuseppe Salviati, Paolo Veronese, and Federico Zuccari, but the commission was awarded to Tintoretto, who, it is reported, did not prepare a drawing but rather contrived to have his completed painting clandestinely hung in the designated ceiling.

Tintoretto's grandiose vision unfolded over twenty-three years. For a period, the artist delivered three canvases each year on the feast day of St. Roch. He painted episodes from the Old and New Testaments, relating their



interpretation to the charitable aims of the confraternity. His powerful spiritual vision spoke directly, as in the Sala Grande, where the common theme of the spiritual bread of the Eucharist refers to the obligation of the confraternity members to relieve the hunger of the poor.

The Project

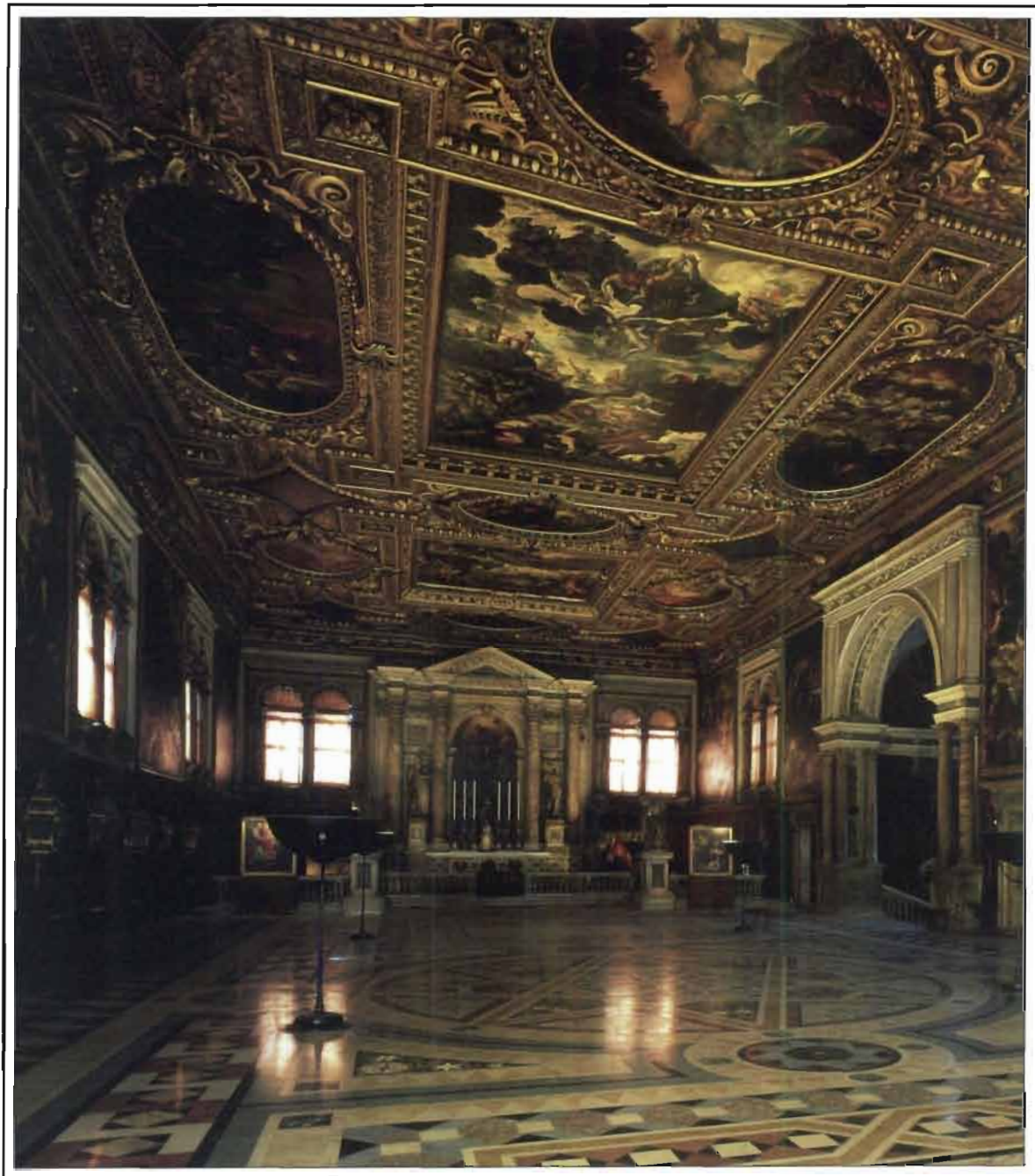
In the 1850s, the writer and critic John Ruskin reported the dire conditions at the Scuola Grande di San Rocco, where "three of the pictures of Tintoret . . . were hanging down in ragged fragments, mixed with lath and plaster, round the apertures made by the fall of three Austrian heavy shot." (*Munera Pulveris*) Rainwater fell through the paintings to be caught by buckets on the floor. When Henry James visited in 1869, he too lamented the state of the pictures: "Incurable blackness is settling fast upon all of them," he wrote, "and they frown at you across the sombre splendour of their great chambers like gaunt twilight phantoms of pictures." (*Italian Hours*)

A century later, in response to the UNESCO campaign for Venice,

the Edgar J. Kaufmann Charitable Trust provided funding to the Venice Committee to bring Tintoretto's masterpieces back to life. Venetian conservators removed a thick patina of dust and candle smoke to reveal much of the original vibrancy. Aside from the dirt on the canvas surfaces, humidity had damaged the supporting framework. New supports were constructed from seasoned wood. This work, as well as the cleaning and restoration, was carried out in a special conservation workshop constructed in the center of the ground-floor room of the *scuola*. A team of restorers worked on three to four canvases at once, conserving thirty-eight paintings between 1969 and 1975.

Project Dates: 1969–1975

Project Partner: Ministero per i Beni Culturali e Ambientali



ABOVE: UPPER HALL OF THE SCUOLA GRANDE DI SAN ROCCO AS IT APPEARS TODAY
OPPOSITE: TINTORETTO'S *ASSUMPTION OF THE VIRGIN*, IN THE GROUND FLOOR HALL, AFTER CONSERVATION

Church of San Pietro di Castello

Venice, Italy

Background and Significance

Located along the easternmost edge of historic Venice, where the lagoon opens to the Adriatic sea, the estuary island of Castello derives its name from a castle that defended the city. Originally called Olivolo, for the olive groves that flourished there, the island was home to a shrine to saints Sergius and Bacchus as early as A.D. 650, long before Venice existed as a city.

Upon the site of this shrine, the church of San Pietro was built in the ninth century. When the islanders united with the Reatline islands to form Venice, the basilica of San Pietro became its cathedral. For a millennium, the church of San Pietro di Castello served as the religious center of the city. The bishop of Castello had his seat there; the doges were elected and judges appointed there; and, in the fifteenth century, the bishop was invested there with the title of patriarch of Venice.

Between 1482 and 1490, the renowned architect Mauro Coducci almost entirely reconstructed the bell tower using blocks of white Istrian stone. In the early seventeenth century, the church was rebuilt according to designs prepared by Andrea Palladio in the late 1550s. The facade of the church was executed by Francesco Smeraldi, and the interior was executed by Giovanni Grapiglia.

With the fall of the republic of Venice, the church of San Pietro was stripped of its authority and many of its treasures. In 1807, the emperor of Austria decreed San Marco to be the cathedral of Venice and, almost overnight, San Pietro became a simple parish church in an isolated, poorer quarter of the city. During World War I, the church was fire-bombed and its dome was destroyed. Although rebuilt after the war, insufficient funds and maintenance ensured the decline of the church.



The Project

Shortly after the flood of 1966, the government of Italy repaired the roof of the church. In 1970, WMF began a long-term project to restore the church completely: the window casings, floors, walls, stone and wooden furnishings, the bell tower, its cracked bell, and the magnificent eighteenth-century Nacchini organ. The restoration also included a complete rewiring of the church, providing electricity for a system to play the bells and to illuminate the interior.

Much of the work was relatively straightforward. Restorers erected a huge scaffolding that almost completely filled the 150-foot-high interior of the church. They washed and scraped the walls to restore surfaces to their original *marmorino* finish, installed copper anti-pigeon screens outside the windows, replaced damaged pavement blocks with newly cut pieces of red Verona marble and Istrian stone, refastened or replaced loose stonework, rebuilt rain gutters, replaced the lightning rod, and restored the portals.

The cracked bell required the special attention of Riccardo Giacometti, who built a furnace on a platform beneath

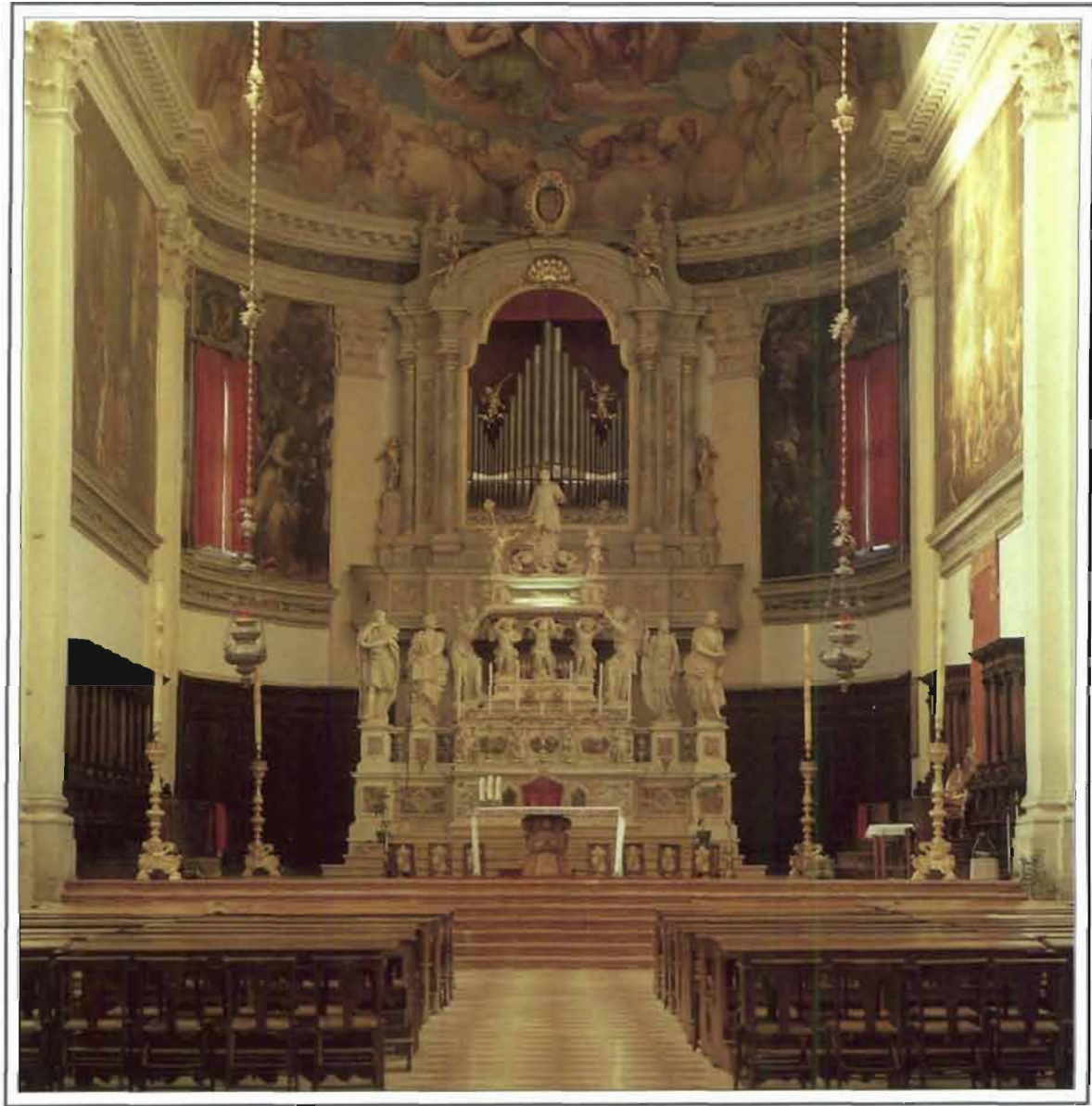
the bell in order to repair it in situ. In a grueling four-hour brazing operation with smoke billowing out of the bell tower, Signor Giacometti successfully repaired the crack in the bell and recreated a portion of its missing circumference, repeatedly plunging his thick leather gloves into cold water to cool off his scorched hands.

The church's eighteenth-century organ, one of the most beautiful antique organs in the whole Veneto, required special attention. A restoration in 1898 had altered many of the original registers, and woodworm had come to infest the keyboard and foot pedals. In the complete restoration, the organ's original baroque cabinet was refinished; the registers were returned to their original order and repaired; and damaged, worn, or obsolete parts inside the housing were replaced.

Today, despite the remote location of the church, San Pietro has become a premier site for organ concerts, which attract the best organists in Europe and full attendance to this ancient site of worship and splendor.

Project Dates: 1970–1982

Project Partner: Ministero per i Beni Culturali e Ambientali



ABOVE: INTERIOR WITH VIEW TOWARDS THE ALTAR
OPPOSITE: SAN PIETRO DI CASTELLO WITH ITS BELL TOWER



ABOVE: THE OVAL INTERIOR LOOKING TOWARDS THE ALTAR
OPPOSITE: EXTERIOR, AFTER RESTORATION

Church of the Pietà (Santa Maria della Visitazione) Venice, Italy

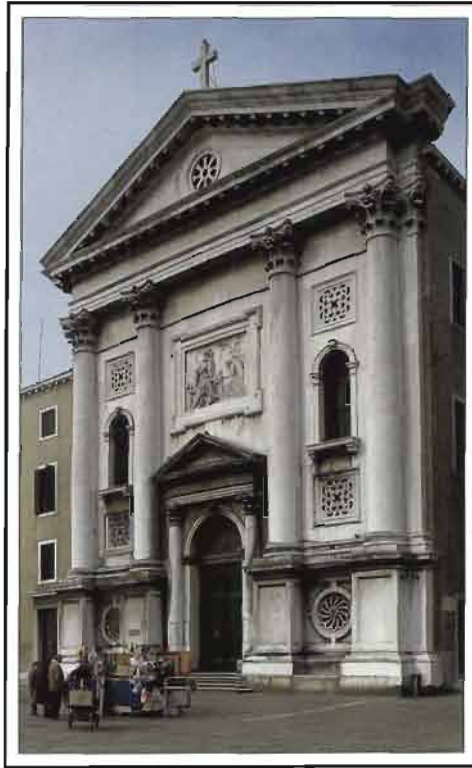
Background and Significance

In the mid-fourteenth century, a Franciscan friar, Pietro of Assisi, initiated an exceptional effort to care for Venice's growing population of foundlings. To his appeal for *pietà*—compassion—the Venetians responded generously, with alms and bequests. Fra Pietro's Ospedale della Pietà quickly became part of the social fabric of the city.

The Pietà provided its young charges with basic training in various trades. A few of the girls were taught to sing or to play an instrument so that they could provide musical accompaniment at the hospital's religious services. By the beginning of the seventeenth century, the beauty of their music was attracting large crowds.

A century later, the Pietà was functioning as a conservatory of music for its foundlings, in keen competition with three similar institutions in Venice. With nine hundred children in residence and four thousand others lodged with wet nurses and foster parents, the Pietà needed to expand. The institution hired Giorgio Massari, the most eminent architect of the day, to design and build a church and new wings for its hospices. Massari designed the church as a concert hall for the musicians of the Pietà, by now famous throughout Europe. Best known among its masters was Antonio Vivaldi, who taught the orphan girls from 1709 until his death in 1741.

The Church of Santa Maria della Visitazione, built between 1745 and 1760, provided the setting for the last major religious decorative scheme in the history of Venetian painting. The architect himself designed the rococo furnishings, and Giambattista Tiepolo, the greatest fresco painter of the age, was commissioned to decorate the ceiling and the wall above the high altar.



Tiepolo painted three separate works. The *Triumph of Faith* is celebrated in a large oval that graces the nave of the church, and the *Three Theological Virtues*—Faith, Hope, and Charity—are depicted in the ceiling over the altar. Above the altar itself is a monochrome roundel of *David and the Angel*, a tribute to the Old Testament author of the Psalms who was himself a gifted musician.

The facade of the church was not completed until 1905, based on designs by G. D. Graziussi executed in 1856. Of Palladian inspiration, Graziussi's facade is believed to represent the realization of Massari's original design.

The Project

Humidity from both rising damp and water infiltration through the roof had caused serious damage to the interior of the church and threatened Tiepolo's frescoes. Their finished coat of plaster was separating from the rough coat of the plaster support which, in turn,

was separating from the reed lathing underneath. The danger to the frescoes was made worse by the heavy weight of pigeon droppings that had accumulated over the years as thousands of pigeons flew in and out through holes in the attic.

Cleaning the attic was a major chore. The holes were closed with copper mesh. To stop damaging leaks, restorers retiled and rebuilt the roof, sealed the joints of stone rain gutters and installed new copper gutters and downspouts where needed. The church was made safe against the infiltration of water from above, and the work of consolidating and cleaning the frescoes began.

Water rising into the church was also checked in a number of ways. The lower walls of the baptistery chapel were rebuilt with a ribbon of sheet lead running along the base. The wall between the nave and the entrance hall was also damp-proofed and rebuilt. Workers scraped the walls and polished stone cornices and columns to reveal their original finishes.

The restorers also repaired the inlaid marble flooring before the high altar, refurbished the choir lofts, and cleaned and reconstructed the church's elaborate wrought-iron screens. The project was completed with the restoration of a magnificent Nacchini organ and the installation of a new lighting system. In 1978, the restored Church of the Pietà was the setting for a concert to commemorate the three hundredth anniversary of Vivaldi's birth.

Project Dates: 1971–1978

Project Partners: Istituto Provinciale per L'Infanzia "Santa Maria della Pietà"; Ministero per i Beni Culturali e Ambientali

Scuola Canton

Venice, Italy

Background and Significance

Documents record the presence of Jews in Venice from the earliest centuries of settlement and describe, as well, the restrictions imposed upon them. For a time, Jews were allowed to conduct business only on the island of Spinalunga, later called Giudecca; in 1288 they were banished to the Mestre, and at different times they were also forced to wear various sorts of identification marks.

Venetian authorities also controlled the Jewish community by restricting the length of sojourn permissible in the city. The Jewish community remained small until the fourteenth century, when Venice experienced a large influx of Jews from Eastern Europe. At the end of the next century, the city became a refuge for Jews fleeing the Spanish Inquisition. Venice became the home of a few thousand Jews.

In 1516, Venetian authorities adopted a novel approach to control the Jewish presence. The *maggior consiglio* decreed that all Jews would live in a single neighborhood, surrounded by high walls, enclosed by two gates manned by Christian guards, and patrolled by boats cruising the adjacent canals. This was the first “ghetto,” so called for the neighborhood into which the Jews were settled, known for its iron foundries.

The Scuola Canton—named “scuola” (also known as *schola*, in Venetian dialect) in imitation of the Christian confraternities of the city—was the second synagogue to be constructed in Venice after the confinement of the Jews. Founded by a family of either French or German descent, the congregation followed the Ashkenazic liturgical rite. As is characteristic of all the Venetian synagogues, the plan featured the ark and *bima* (reader’s platform) set at opposite ends of the prayer hall in the manner of the Sephardic rite.



The Jews in Venice purposely camouflaged and preserved the anonymity of their houses of worship. The Scuola Canton occupies the top floor of a building devoid of architectural distinction. In contrast to the exterior, the synagogue’s interior is richly decorated with wood, marble, stucco, and gilding. Built in 1532 and renovated in the seventeenth to nineteenth centuries, the synagogue’s typical Venetian arrangement of interior elements has remained undisturbed.

The gates to the ghetto were pulled down in 1797 when Venice fell to Napoleon, but the segregation of the Jewish population lasted until they were given a parity of rights and responsibilities when Venice was united with Italy in 1866. Jews fled Venice in large numbers during World War II. Today, the Jewish community of Venice numbers several hundred people, although only about twenty Jewish families still occupy the ghetto.

The Project

Restoration of the synagogue began in 1973 with a modest emergency grant provided by the Chicago chapter of the Venice Committee. At the time, the ghetto building housing the Scuola Canton on its top floor was in danger of collapsing into the adjacent canal.

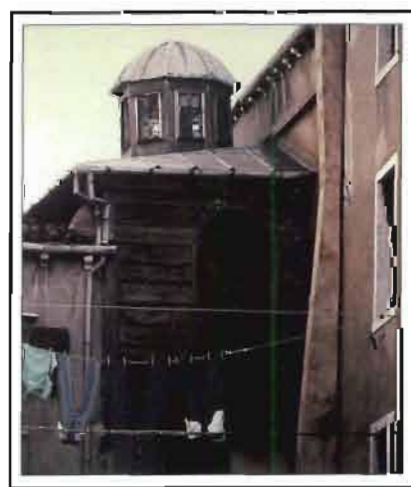
Restorers reinforced the foundation masonry and the floors, and stopped the swelling and overhang of the exteriors over the canal.

Once the building was secure, restoration of the synagogue itself could proceed. Major support for the completion of the restoration was provided, beginning in 1983, by the Venice Committee and by the J. M. Kaplan Fund in New York. Workers made structural repairs to the *matroneo* (women’s balcony); reopened windows on the interior wall; rebuilt the marmorino ceiling; installed a new electrical system with concealed light sources; and cleaned and repaired carved and gilt surfaces, the 18th-century terrazzo floor, the bronze chandeliers, and the red linen curtains. The restoration also provided for a maintenance fund.

Today, the Scuola Canton has been included with the Scuola Tedesca and the Scuola Levantina—two other Venetian synagogues—in the tour of the ghetto organized by the Museo Israelitico.

Project Dates: 1973–1974, 1986–1989

Project Partners: Jewish Community of Venice; Ministero per i Beni Culturali e Ambientali



TOP: PULPIT BEFORE RESTORATION
 ABOVE LEFT: EXTERIOR WALL OF THE SCUOLA CANTON (RIGHT), FROM THE CANAL.
 ABOVE RIGHT: EXTERIOR VIEW SHOWING SCUOLA CANTON CUPOLA
 OPPOSITE: THE ARK, AFTER RESTORATION



TOP: MOSAIC RESTORERS AT WORK
ABOVE: VIRGIN AND CHILD AFTER RESTORATION

Basilica of Santa Maria Assunta on Torcello

Venice, Italy

Background and Significance

The island of Torcello in the Venetian lagoon provided a safe refuge for coastal dwellers fleeing wars and invasions on the Italian mainland in the sixth and seventh centuries. Responding to the wishes of the emperor Heraclius and the exarch of Ravenna, the inhabitants there established a church dedicated to the Virgin Mary.

An inscription found at the church, dated A.D. 639, is the oldest known authentic document of Venetian history. Between its founding and the early eleventh century, the church was significantly reconstructed and enlarged to its present imposing scale, the major renovation coinciding with the appointment of Orso Orseolo, son of the doge of Venice, as bishop of Torcello. Near the ruins of an ancient baptistery, the arcaded facade opens into a wide central nave and side aisles terminating in hemispherical apses. The ceiling is constructed in a traditional fashion with exposed wooden tie-beams, and the floor is of polychrome marquetry.

Most precious of all are the elegant and elaborate eleventh-century Byzantine wall mosaics that decorate the main walls. In isolated splendor against the glittering gold background of the main apse stands the solemn, regal figure of Mary, the Queen of Heaven, with the infant Christ in her arms. Below her, the twelve apostles are arranged around the base of the apse. Leaving the church, visitors are confronted with a vast mosaic vision of the *Last Judgment* on the entrance wall. As angels trumpet, Christ elevates the holy to paradise and condemns the wicked to eternal damnation in fiery hell.

The Project

Restorations of the mosaics began as early as the twelfth century and continued through the early 1900s. The work,

inconsistent in quality, rendered differences in style and period visible. Surveys undertaken in 1977 revealed a serious threat to the mosaics. Not only were the individual tesserae coming loose from the mortar of lime and straw in which they were embedded, but the mortar bed itself was pulling away from the masonry. In places, light from the outside could be seen filtering through the loosened tiles of the mosaic.

In 1978 a number of the private committees working in Venice formed the International Torcello Committee. A group of international mosaic experts was assembled to oversee the very delicate, innovative, and sophisticated study and repair of these irreplaceable treasures. Because the mosaics were too fragile to move, the restoration presented an opportunity to prepare a new methodology for repairing delicate mosaics in situ.

Experiments were conducted to quantify climatic conditions and humidity levels inside the basilica and to measure the salt and water content of the walls. Thermographic soundings were taken to see if the walls had shifted in relation to the mosaics, and investigations were conducted to study the location and behavior of water beneath the church. Combined with sonar soundings of the foundations, the studies provided data for plans to lower the water table.

It was revealed that the wall mosaics had separated from their supports due to a cycle of crystallization within the walls of large quantities of soluble salts, humidity-induced capillary action, contact with the salty water of the lagoon, and water infiltration through the roof. Humidity had also damaged the tesserae themselves: those made of marble and clay were corroding; those of glass paste had become iridescent and opaque; and the uppermost vitreous surface of the gilt tesserae was detaching and leaving the golden layer unprotected.

Experts analyzed the mortars backing the tesserae and developed a technique to map the extent of detachment. Using a stethoscope and tuning fork, they detected gaps beneath the mosaic and gauged their depth from changes in the pitch of sound echoing from the walls.

The mosaics were repaired using a mixture—that closely approximated the original substances—of air-hardening lime, marble dust, brick powder, water, and acrylic resin, carefully injected so as not to interfere with the general physical and chemical behavior of both masonry and wall surface. In the central apse, the *Virgin and Child* was in such delicate condition that a preconsolidation set of acrylic resin injections was applied between the tesserae before the injection of the final consolidating mixture. Wooden laths placed fifteen centimeters apart and secured into the brickwork provided a support frame during this operation.

Project Dates: 1977–1985

Project Partners: International Torcello Committee; ICCROM; Ministero per i Beni Culturali e Ambientali

Toledo Cathedral Museum

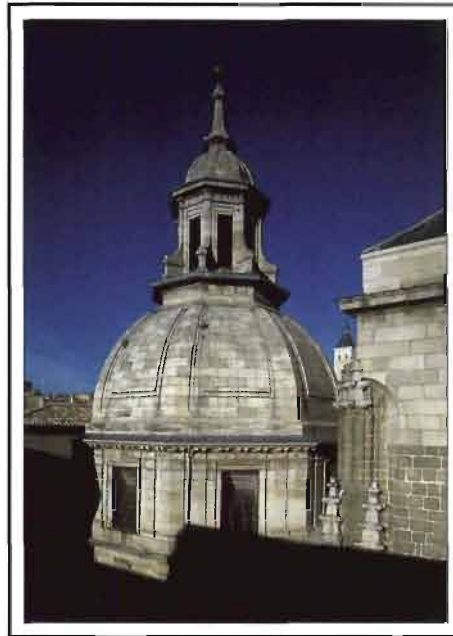
Toledo, Spain

Background and Significance

One of the greatest artistic complexes of Spain, the soaring cathedral of Toledo, was built between 1227 and 1493. Its sacristy, chapels, and other dependencies were added later. Over the centuries, this early Gothic seat of the primate of Spain became the custodian, through purchase and donation, of a priceless collection of works of art—notable paintings by Bellini, Caravaggio, and El Greco, illuminated manuscripts, precious reliquaries, sculptures, vestments, and other decorative arts.

Among the cathedral's treasures are four solid silver allegorical statues representing the Four Continents, masterpieces of the seventeenth-century Spanish artist Manias Melin. For the United States bicentenary exhibition in 1976, the National Gallery of Art in Washington requested to borrow the statue of *America*, a seminude female figure wearing a feathered headdress seated on a globe. Kress Foundation president Franklin D. Murphy, who was also a trustee of the National Gallery, arranged for the loan and, as a reciprocal gesture, agreed to sponsor the conservation of all four silver Continents.

During a visit to Toledo, Dr. Murphy noted the wealth of material in storage



at Toledo Cathedral. The cathedral's chapter responded enthusiastically to his idea of creating a small museum to display these treasures publicly. In 1977, several rooms were adapted to display a selection of works that were formerly inaccessible to the public. As the nascent museum grew in size and importance, the cathedral developed a proposal for a new museum wing, integrated with the cathedral's sacristy and the *Ochavo*, a large high-ceilinged octagonal reliquary room completed in the 1620s by El Greco's son Jorge Manuel Theotocopoulos. The Kress Foundation agreed to sponsor the entire project.

The Project

The project was carried out in several phases. The restoration of the *Ochavo* involved repairing the roof and cleaning the ceiling fresco by Francisco Ricci and Juan Carreño as well as the fine marbles lining the walls and floor. Intricate conservation work was carried out on the objects for display, including the cathedral's famed *custodia*, an extraordinarily elaborate late Gothic monstrance

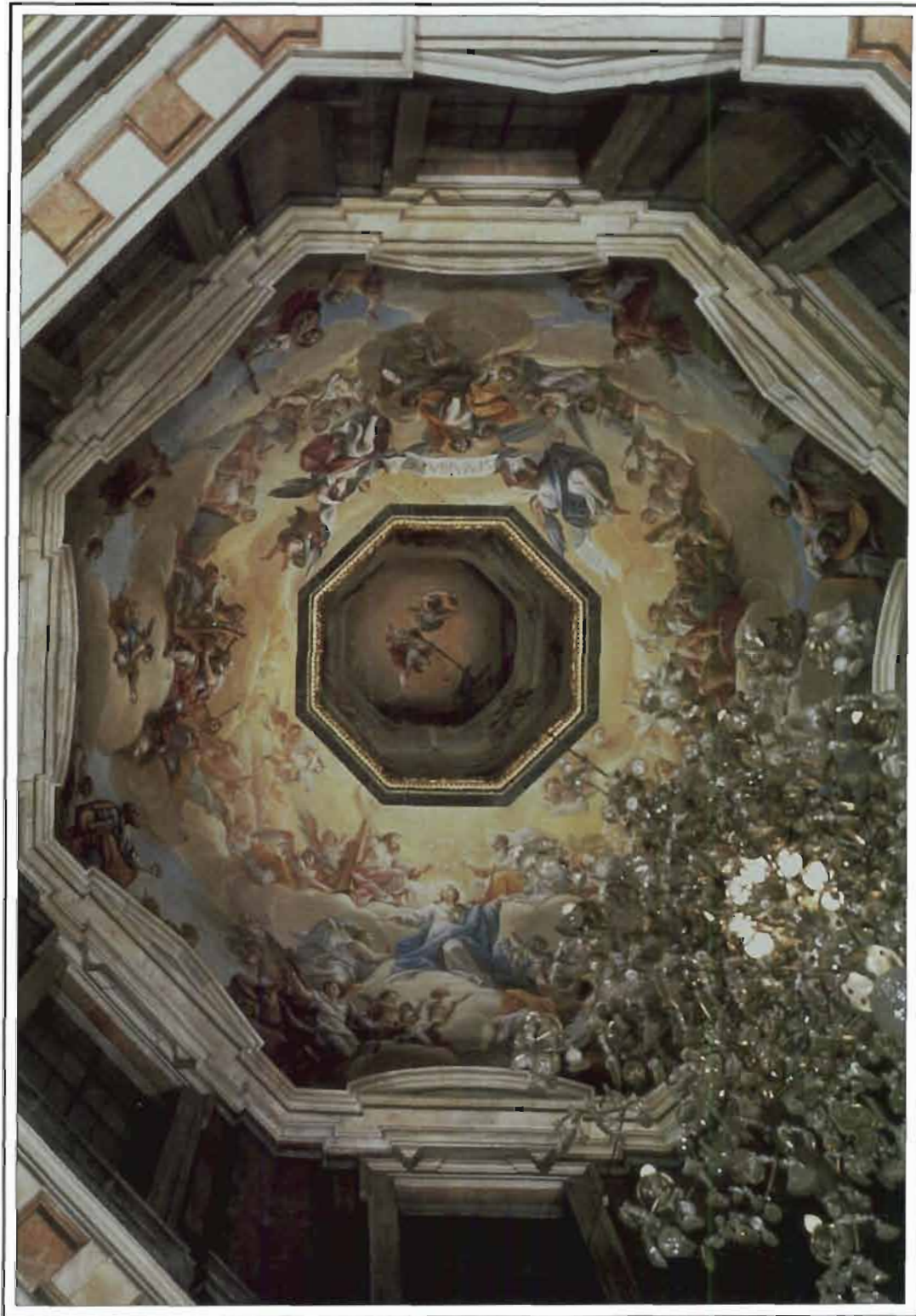
(1517–1524) by Enrique de Arfe that is one of Toledo's greatest treasures, and the solid silver statues of the Four Continents.

Other aspects of the project entailed adapting several rooms within the cathedral complex to house the small museum, constructing new passageways, and creating a four-flight staircase and visitor's entrance from the Calle Sixto Ramon Parro. In the course of the work, a number of architectural features formerly hidden under previous reconstructions were exposed and renewed. The demolition of an old passage in one section exposed the beautiful exterior facade of the King and Queen Chapel, with Gothic windows and coats of arms. Removal of an obtrusive counterroof revealed a beautiful Gothic cornice and gargoyles.

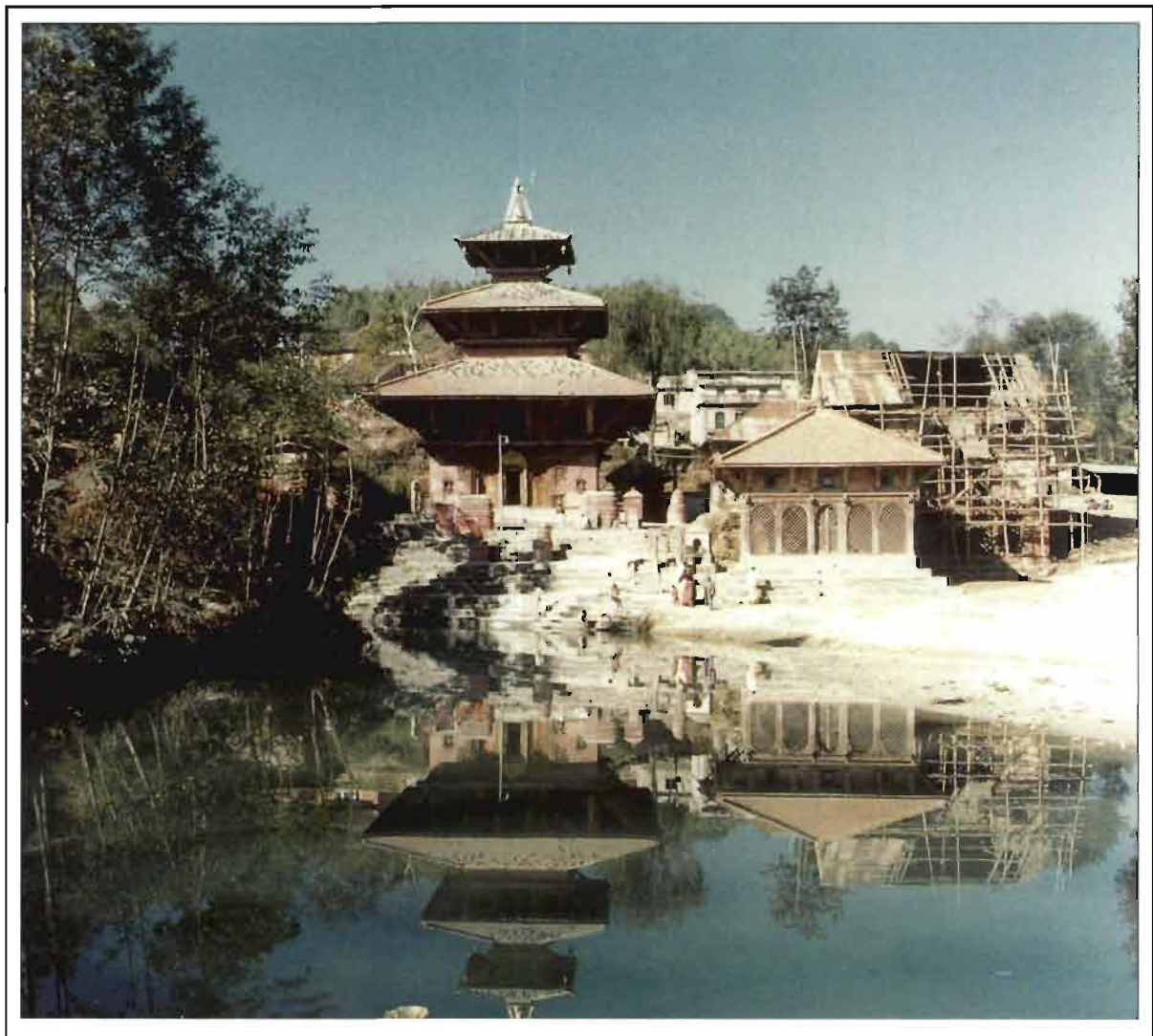
Restorers also rerouted drainage pipes and repaired catch-water drains. Broken tiles in the center of the patio and galleries were replaced, and iron handrails and staircase supports were fixed. A new electrical system also made it possible for the cathedral to install new lighting and fire-and-theft-protection devices.

Project Dates: 1977–1987

Project Partners: Chapter of Toledo Cathedral; Cardinal-Archbishop and Primate of Spain



ABOVE: INTERIOR OF THE *OCHAVO* (OCTAGONAL CHAPEL), WITH PAINTINGS BY JORGE MANUEL THEOTOCOPOULOS, THE SON OF EL GRECO
OPPOSITE: EXTERIOR VIEW OF THE CUPOLA OF THE *OCHAVO*



TOP: DETAIL OF AN ENTRANCE PORTAL
ABOVE: MAHADEV TEMPLE COMPLEX DURING RESTORATION

Gokarna Temple Complex

Kathmandu Valley, Nepal

Background and Significance

The culture of Nepal represents a singular variant on the great religions and cultural patterns of Asia. The mountainous Himalayan country has since ancient times sheltered high sacred pilgrimage places and remote hermitages for religious retreat. Religions practiced in Nepal include Hinduism, Buddhism, and Tantric cults. Religious observance is at the heart of everyday life, and the country abounds in temple complexes dedicated to worship and observance of rituals that underlie and enrich life as it has been lived for thousands of years.

The recent growth of the population around the urban center of Kathmandu has brought modern development problems in their most acute form to Nepal. Pollution, overcrowding, and rapid growth are undermining the country's natural resources and its civilization. The historic architecture of the Kathmandu Valley, fragile after a long decline over the last century, is disappearing rapidly.

Of the sites on the World Heritage list, the Kathmandu Valley is among the most imminently threatened by the changes of the twentieth century. This fact led the Nepalese government to ask UNESCO for help in organizing a special campaign to bring foreign assistance to the preservation of the country's architecture. UNESCO announced a World Heritage campaign in 1972 and began a program, directed by the conservation architect John Sanday, to reinvigorate the craft traditions needed to restore historic buildings.

In the 1970s, World Monuments Fund joined the campaign by adopting the Gokarna temple complex from the list of sites urgently in need of assistance. The program was supported solely by Watson B. Dickerman III, whose contributions were matched three-to-one by the Nepalese

government. As often is the case in such programs, the donor's hard-currency funding paid for international expert fees, while the Nepalese government in turn paid the work force in its local currency.

Gokarna is a sacred site, located on the bank of the Bagamati River outside Kathmandu. It has been a sacred place for Buddhists for centuries and is the culminating point for a Newari Buddhist pilgrimage each year. On this same site, beginning in the fourteenth century, the Mahadev temple was built by Hindus and dedicated to Siva. It is a three-tiered timber-roofed structure constructed of brick and wood with plentiful carvings on the roof trusses, or *tumasi*, lintels, and door jambs.

The Gokarna complex also encompasses other buildings, including a Vishnu shrine, or *paduka*, and priests' houses. All these secondary structures were in an advanced state of decay. The Vishnu *paduka*'s roof, a recent addition of corrugated metal, destroyed the structure's aesthetic appearance and also admitted water. The priests' houses were run-down and abandoned.

The Project

Over time, the Mahadev temple had settled, loading structural supports with excess weight and leading to collapse. Unrepaired holes in the roof permitted water to percolate through the structure, and the moisture penetrating into the building made it susceptible to fungal and beetle attacks. The conservation team trained through the UNESCO program at other sites in the Kathmandu Valley undertook the conservation of the Gokarna temple complex. All conservation work employed local technologies and available materials.

The entire building was surveyed. Rotten timbers were replaced, structural failures were corrected, and the foundations were strengthened to make the building sound. The most painstaking

part of the process was the cleaning of the sculpted wooden elements. These had been covered, over the centuries, with annual coatings of mustard oil to protect them. In recent years, old engine oil had replaced the traditional oil in these annual applications, and the surface of the sculpture was covered with a sticky, glutinous residue that concealed all the detail.

This residue proved to be resistant to solvents and to scraping. One of the conservation team members invented a technology that eventually produced results. Clay was dug from the river bank and mixed into a paste using concentrated ammonia. This was applied to the sculptures as a poultice and left in place several hours to soften the sticky residue. When it was removed, it became possible to scrape off the residue. Several applications were needed to regain the original surface of the wood carvings. A group of sixteen local girls was trained to administer this cleaning technique. It took them eighteen months to complete the work.

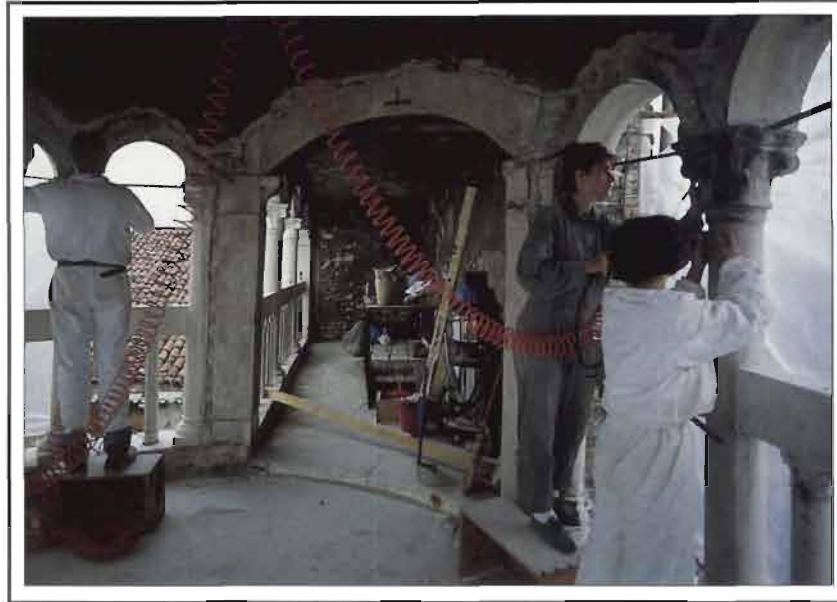
The second stage of the work was to dismantle and restore the Vishnu *paduka*, which was too fragile to be repaired in situ. In the process, the original ritual offerings placed beneath the building were found. A rededication ceremony was held, and the old offerings of precious stones and a small copper pot with coins in it were put back in place, with new coins added to commemorate the new phase of the temple's life. Old wooden elements were treated, cleaned, and set back in place; new, identical replacements were used when the old materials were unusable. Finally, the priests' houses were restored.

Project Dates: 1978–1984

Project Partners: Department of Archaeology of the Government of Nepal

Bovolo Staircase, Palazzo Contarini del Bovolo

Venice, Italy



Background and Significance

The Palazzo Contarini del Bovolo takes its name—in the Venetian dialect, *bovolo* means snail shell or spiral staircase—from the distinctive external stair tower that was added to the palace in the late fifteenth century and is today the sole survivor of its type in Venice. Within a rising arcade of round-headed arches, seventy steps curl upward around a central pillar to provide access to open loggias superimposed on the earlier Gothic palace.

The Bovolo staircase is a peculiar and rare structure in which Renaissance-style arches are set into the traditional round Byzantine towers of the Venetian lagoon. The unknown architect showed an indifference to symmetry and Renaissance systems of proportion, yet the staircase exhibits a genius in conception and a skill in execution. Tucked away today in a tiny courtyard inhabited by stray cats, the Bovolo staircase is nevertheless one of the most popular monuments of Venice, a unique survivor of its period.

The Minnesota chapter of the Venice Committee restored the staircase as its contribution to the Venice campaign and worked on the project over a period of seven years. In 1992 the chapter was awarded the prestigious Premio Torta, named in honor of engineer Pietro Torta, who devoted his life to the preservation of Venice's artistic heritage. The prize is given in recognition of organizations in Italy and abroad which have made significant contributions to the preservation of the historic fabric of Venice.

The Project

Gradual decay, combined with the detrimental effects of nineteenth-century restorations, had led to a serious destabilization of the staircase. By 1966, its central core was on the verge of collapse and the steps had fallen out of register. Climbing the staircase had become perilous. The restoration aimed to return the building to its original state.

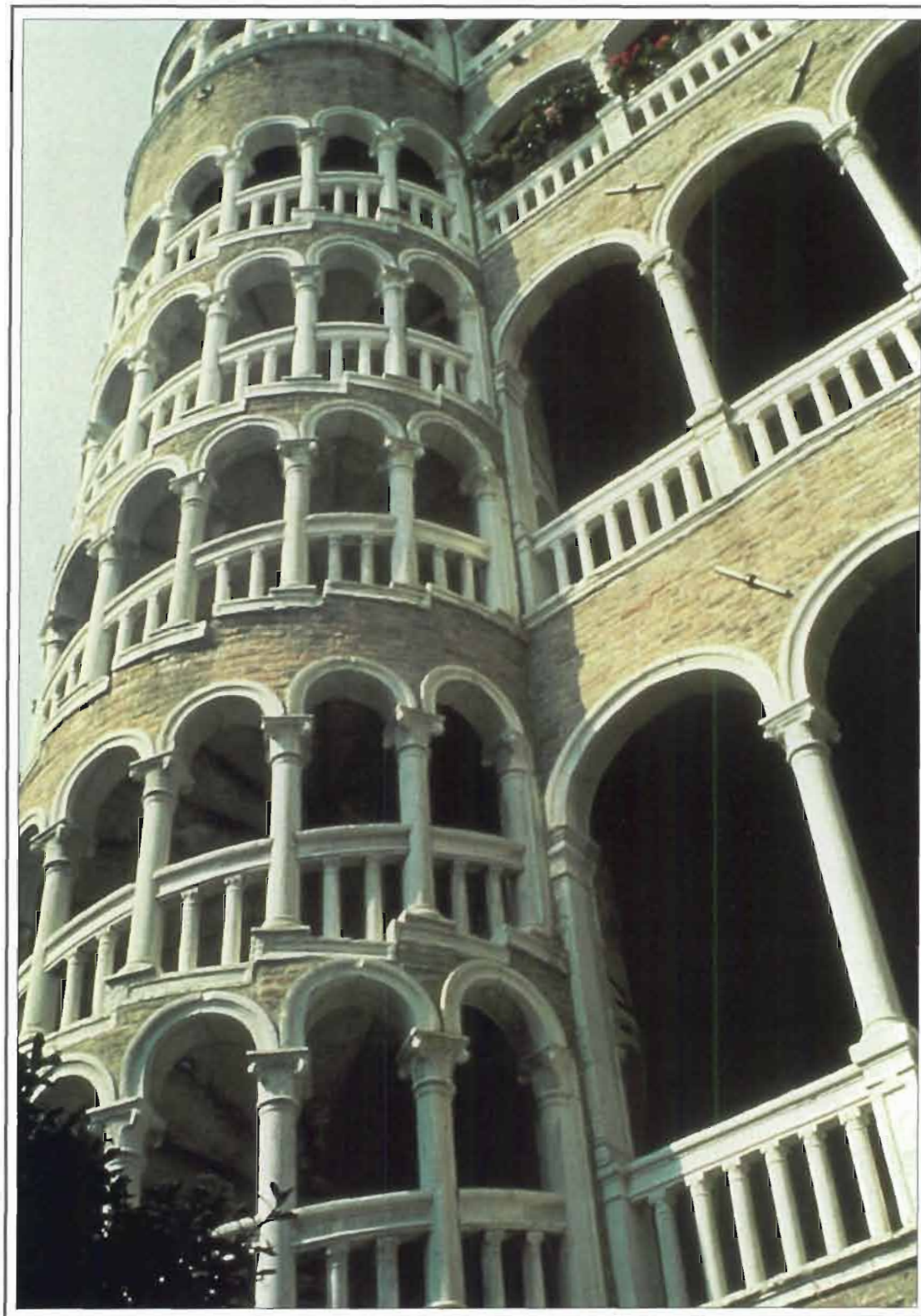
The first step required the structural consolidation of the central supporting column. Once this was accomplished,

the steps, which were cracking, were repaired with the aid of invisible ties to bind them together. Stainless-steel rods, inserted into holes radiating from the central column, helped to anchor the steps in place.

Airborne sulfates had also blackened the Istrian stone of the colonnade. Chemical poultices, followed by neutralizing agents, cleaned the stone of black encrustation. Exfoliating stonework was consolidated with micro-injections of epoxy resins, and as a final protective measure, a film of resin was applied to the staircase after completion of the restoration, to resist the penetration of moisture into its web of tiny cracks.

Project Dates: 1979–1985

Project Partners: Istituzione di Ricovero e di Educazione (IRE), Venice; Ministero per i Beni Culturali e Ambientali



ABOVE: EXTERIOR OF THE BOVOLO STAIRCASE
OPPOSITE: RESTORATION WORK INSIDE THE BOVOLO STAIRCASE



ABOVE: VIEW INSIDE LABORATORY FACILITIES AT THE MISERICORDIA LABORATORY
OPPOSITE: VIEW THROUGH THE GARDEN OF THE MISERICORDIA COMPLEX TOWARDS
BUILDING ADAPTED TO HOUSE THE CONSERVATION LABORATORY

Conservation Laboratory in the Scuola Vecchia della Misericordia

Venice, Italy



Background and Significance

The construction of the Scuola Vecchia della Misericordia began in 1261 and continued over three centuries, during which time it was enlarged, enhanced with precious objects and decorations, transformed, and finally abandoned. In 1634, the buildings lost their religious function and were sold to silk weavers. The works of art collected by the confraternity were sold and scattered. In the nineteenth century, the buildings were used as warehouses, then as private housing, and eventually they were bought in 1920 by the painter Italo Brass, who restored the structures. In 1974, the Italian government bought the property from his estate.

As a result of the significant restoration work taking place in Venice after the flood, UNESCO began, in 1976, to offer courses in stone conservation for both Venetian and international conservators, taught by international experts. In 1980 the Kress Foundation

agreed to help create a permanent scientific facility to monitor conditions in Venice through sophisticated computer technology, advanced biological and chemical surveys, and other data-retrieval systems. Space for the laboratory was made available within the grounds of the Scuola Vecchia della Misericordia, which had been recently acquired by the state.

The Project

Restoration work comprised rehabilitation of a small building in the garden of the Misericordia complex which required little work in order to function as a scientific facility. The roof of the structure was made impermeable, and the water-handling system was completely redone to secure the building. The original dimensions of the old building were reestablished by demolishing partitions that had been added at a later date. Pavements were repaired and replaced. A heating plant was put

beneath the garden, as was an electrical system for power, light and phone lines, and security and fire control.

To initiate the Misericordia Laboratory program, the Kress Foundation supported the salaries of technicians during an inaugural phase. The Italian government, for its part, purchased electron-scanning microscopes and computers to interpret the data gathered from minute samples of stone and biological materials throughout Venice.

Today, the Misericordia Laboratory is fully financed by the Italian government and is one of the most advanced centers in the world for the study of stone materials. The Kress Foundation continues to support an annual course in stone conservation organized in Venice by UNESCO for advanced conservation students from all over the world.

Project Dates: 1980–1982

Project Partner: Ministero per i Beni Culturali e Ambientali

Convento de la Coria

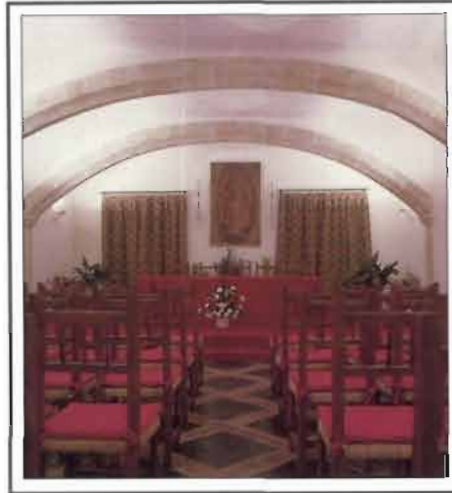
Trujillo, Spain

Background and Significance

The city of Trujillo is situated on a rocky granite hilltop in the heart of a barren area of the southwestern province of Extremadura in Spain. On a main trade route that stretched from Toledo to Portugal, Trujillo was first settled in the second century by Romans who valued its natural strategic advantages. Over the centuries the city grew in this unyielding land and gave birth to conquistadors and explorers—among them the Pizarro brothers—who brought to the city great wealth, splendor, and political importance. Trujillo flourished until early in the nineteenth century, when the city's fortunes changed drastically as a result of the Peninsular Wars. Retreating French soldiers sacked Trujillo and carried off its treasures, leaving its citizens so demoralized that they abandoned the city to isolation and ruin.

Trujillo's recovery is owed to the efforts of a number of prominent Spaniards. Foremost among them was Xavier de Salas, director of the Prado Museum, and his wife Carmen. Together with the Count and Countess of Romanones, who owned property nearby, they rallied people who were interested in preserving Trujillo and in 1974 established the Friends of Trujillo, an association devoted to restoring the fabric and life of the city. This nonprofit organization salvaged nearly thirty houses and gardens, attracted wealthy international buyers, and stirred the city with energy.

One of the most impressive structures in Trujillo is the Convent of the Coria, which formerly housed an order of Franciscan nuns. Located along the ancient Roman wall of the city, the Convent of the Coria took its name



from the road to Coria that passed beneath a nearby stone-arched portal. It was also called the Convent of the Noble Ladies due to the fact that the wives and daughters of Trujillo's soldiers were sheltered there during times of war.

A noble family of Trujillo, the Loaisas, established the convent in the fifteenth century and, together with other noble families, continued to support its enlargement for three centuries. In the mid-sixteenth century, a Loaisas descendant became the first archbishop of Peru and founded the first university in the Americas in Lima. The convent also figures prominently in much of the noble and courtly history of Trujillo. Francisco Pizarro, the discoverer of Peru, was born illegitimately within the walls of the convent.

The three-story cloister complex includes a refectory, a church, and dormitories. Its roof had collapsed, but considerable areas of original buttressing and the ribbed vaulting remained intact. Because Trujillo had been abandoned and isolated, entire sections of the structure lay undisturbed where they had fallen and were recovered for use in restoration.

The Project

The historic and architectural importance of the convent made it very appropriate for restoration as a cultural center devoted to the study of the Spanish contribution—in particular that of Trujillo and Extremadura—to the New World. Xavier and Carmen de Salas personally purchased the convent and set up a foundation at the Coria dedicated to Ibero-American research.

Restoration began with the construction of a roof and ceiling, using the original buttressing that had remained intact. The roof was covered with old tiles from the rubble around the site. Collapsed walls were rebuilt to their original height, and the convent's three staircases were restored to allow passage through the whole building. Local artisans and craftsmen carried out the restoration using traditional methods of stone and woodworking, and they trained younger laborers in traditional techniques and processes. Craftsmen also restored ironwork, the floors of the first and second stories in both wings, windows, and passageways. Rather than attempt a costly reconstruction of the church, whose Gothic vaults had completely collapsed, it was decided to clean and consolidate the remains of the church, and have it serve as a visitors' entrance.

Project Dates: 1980–1990

Project Partner: Fundación Xavier de Salas



TOP: DETAIL OF THE PATIO AFTER RESTORATION
ABOVE: ARCADED PATIO BEFORE RESTORATION
OPPOSITE: A MEETING ROOM. AFTER RESTORATION



ABOVE: MAIN STAIRCASE AFTER RESTORATION
OPPOSITE: DONERAILE COURT AS SEEN FROM THE GARDEN

Doneraile Court County Cork, Ireland

Background and Significance

The Georgian country house known as Doneraile Court was built in the 18th century by the St. Leger family, Viscounts Doneraile, in a five-hundred-acre park of outstanding beauty along the banks of the river Awbeg in County Cork. Located near the town of Mallow, about twenty-five miles from the city of Cork, the estate was famed for its hunting grounds, woodlands, fish ponds, and a formal sheet of water a quarter of a mile long.

In 1969 the Irish government purchased Doneraile Court as a wildlife preserve. Improvements to the grounds followed, but the state lacked both the expertise and the funds to restore the badly deteriorating house.

Rescue of the Court began in 1976 when the Irish Georgian Society obtained a one-hundred-year lease—rent-free—on the mansion and fourteen surrounding acres with the intention of restoring it to its former splendor. Founded in 1958 by The Hon. Desmond Guinness, the Irish Georgian Society's mission is to protect and preserve outstanding examples of Irish Georgian architecture.

The Project

The Irish Georgian Society led a prodigious campaign to raise funds to support the restoration and refurbishing of Doneraile Court. Colonel Gray took an immense interest in the project and approached the Samuel H. Kress Foundation, which approved grants to support restoration work in 1981 and 1982.

Efforts initially focused on recuperating the complicated system of guttering atop the cut stone cornice, long overgrown with ivy, that was causing interior damage compounded by broken pipes twelve feet from the ground that poured water into walls and basement.



As reported in the newsletter of the Irish Georgian Society, "A great deal of work has to be done, and the townspeople have been most cooperative in providing beds, etc., for our helpers. Special thanks are due to Mr. Tim Sheehan who provided our hungry volunteers with much needed sustenance from his garden."

From such beginnings, the Irish Georgian Society managed the restoration of Doneraile Court, raising the necessary funds from its members and from foundations, and employing local artisans and laborers. The society was fortunate also to receive donations of paintings and period furniture for the interior.

Restorers completed repairs on the roof to stop damaging water leaks. They replaced a coved ceiling that had collapsed in the court's old kitchen, and repaired its round windows with specially made wedge-shaped bricks. Workers also replaced all eighty windows of the structure, peeled away many layers of wallpaper, restored the iron gate, painted newly plastered walls,

and rebuilt a large section of a stone boundary wall.

In 1984 the Kress Foundation awarded a third grant towards the remaining work required to open the building to the public. The Irish Georgian Society completed structural repairs and replaced the windows prior to handing the house back to the state in 1993. Since then, the Office of Public Works has concentrated on the reorganization of the parklands and gardens, which are now open to the public. The Irish Georgian Society's project was notable in raising the awareness and pride of the people of Doneraile, who are now extremely vigilant about the welfare of their cultural heritage.

Project Dates: 1981–82, 1984

Project Partner: Irish Georgian Society

Citadelle Henry

Milot, Haiti

Background and Significance

Henry Christophe, the self-appointed king of Haiti, ruled the only nation forged from a slave rebellion. Fueled by the revolutionary spirit of the Enlightenment and the French colonialists' notoriously poor treatment of their slaves, the rebellion was ignited by a voodoo priest named Boukman in August 1791. During a frenzied ceremony, Maroon slave leaders pledged themselves to insurrection, and the next night they burned the great plantation houses throughout the island, slaughtering their inhabitants and livestock.

Out of this maelstrom and the chaos that followed it three leaders emerged—Toussaint L'Ouverture, a literate former coachman who became the revolution's hero and ideologist; Jean-Jacques Dessalines, a crude and fierce warrior who led the makeshift slave army; and Henry Christophe, a former hotel manager who had fought with George Washington's troops in Savannah, Georgia. Led by these three revolutionaries, the slaves fought their way to independence in 1803. Toussaint was ambushed by the French, and transported to France, where he died in exile; Dessalines was assassinated by his followers in 1806; Henry Christophe survived to impose rule over the people of Haiti, the former colony of St. Domingue, and establish its first government. He was crowned king of the northern sector (the south remained in turmoil) in 1811.

Fearful that the French would one day attempt to reclaim their former colony—which sugar production had made the richest in the New World—Henry Christophe built an elaborate fortification system on the country's highest peaks. Controlling this network, the Haitians could withdraw to the interior and defend themselves.

The keystone of this defensive system was the Citadelle Henry.



Massive and majestic, it sprawls over four acres at an elevation of nine hundred meters, its walls thirty-five meters thick and at some points sixty meters tall. It was built to garrison five thousand soldiers in time of war. But despite the continuous bloodshed and turmoil that have characterized Haiti's history, the war never came.

Henry Christophe was a shrewd businessman who restored Haiti's economy to its colonial vibrancy by enforcing stringent work laws. He established schools and hospitals, rebuilt plantations and towns. However, his determination to prove to the world that a nation of former slaves was the equal of other countries became a compulsion. The immense building projects, carried out through forced labor, were his eventual downfall. In 1820 Henry Christophe suffered a stroke that he saw as an omen of his end. Surrounded by rumors of rebellion, he killed himself. His body was carried up the steep trail to the Citadelle by his wife and daughters and hidden in a vat of mortar, where it remained until it was unearthed during the recent restoration. It lies today in the Haitian capital of Port-au-Prince.

The Project

World Monuments Fund joined the World Heritage campaign organized by UNESCO to preserve this amazing monument to both freedom and tyranny. Heavy rainfall in the mountainous region had eroded the Citadelle's galleries and cannon decks, its roofs had disappeared, and the building stood defenseless against the elements.

WMF funds were used to buy materials for the large Haitian work force that was being trained under United Nations Development Program experts. Workmen carried beams weighing a ton or more up the steep hill to restore roofs of the main batteries and cannon decks. These galleries were given a new pavement, and a factory was set up to manufacture roofing tiles to serve the project.

WMF also sponsored a traveling exhibition and an award-winning short film about the history of the Citadelle, which traveled to schools throughout the United States to introduce students to the history of this living symbol of the first free black republic.

Although the project's goal of establishing a permanent museum in the Citadelle was never realized, the conservation treatment was completed before the onset of the current political chaos in Haiti. It will, no doubt, survive to inspire the Haitian people of another generation as the symbol of their quest for peace and stability.

Project Dates: 1985–1987

Project Partners: Institut du Sauvegarde du Patrimoine National; UNESCO; United Nations Development Program



TOP: WORK IN PROGRESS
ABOVE: OVERALL VIEW OF THE CITADELLE HENRY
OPPOSITE: AERIAL VIEW



CONSERVED MURAL BY DIEGO RIVERA. IN THE CHAPEL OF
THE AUTONOMOUS UNIVERSITY OF CHAPINGO

Murals Conservation Program

Mexico City, Mexico

Background and Significance

The turbulence and bloodshed of the Mexican revolutionary period ended with the presidency of Alvaro Obregón, a revolutionary whose successful establishment of a unified government in 1920 ushered in a period of peace and internal growth. For his minister of education, he chose José Vasconcelas, who initiated educational reforms to bring literacy to the country's culturally diverse people. Seeking to bring an end to Mexico's domination by colonial and external interests, Vasconcelas set out to convince the people of the importance of their pre-Hispanic traditions and the dignity of their ethnic heritage. Utilizing the European medieval and Renaissance approach of teaching civic lessons through public art, he commissioned vast mural programs on themes of Mexican history, culture, and folkways to embellish the public architecture then being created or refurbished in Mexico City. So began the Mexican murals renaissance, which engaged the country's greatest artists and exploded into a vital movement placing them at the vanguard of twentieth-century art.

The most visible leader of this renaissance was Diego Rivera, who had returned from Europe as a modernist with a deep affinity for the frescoes of the Italian Renaissance. His first major project with Vasconcelas was the decoration of the the Secretariat of Public Education, a newly built neo-colonial building. Rivera dominated the program and executed more than eighty frescoes depicting the history of the Mexican Revolution and other socialist themes. This cycle was the starting point of a massive pedagogical art program that engaged such artists as José Clemente Orozco, David Siqueiros, and later Juan O'Gorman and others

over the next three decades, and even spread into the United States.

Many of these great artistic programs were painted in churches, chapels, and other edifices in the city center, which stands in a swampy and geologically active zone that is prone to settling and vulnerable to earthquakes. The Secretariat of Public Education itself is built above a geological fault and has suffered earthquake damage since its construction. Other buildings housing the murals have been plagued by sporadic disuse and the general economic decline of the city center in recent decades, as the commercial life of Mexico City has moved away from the historic center toward its outer rim.

These circumstances formed the background to the devastation of the two earthquakes in the autumn of 1985, among the most catastrophic events in Mexican history. Flimsily constructed recent buildings, including hospitals and hotels, collapsed in the tremors, while historic buildings survived the quakes but suffered damage that the beleaguered government could not address. Several of the mural programs were destroyed and others were left in need of urgent repair. Some murals were trapped inside condemned buildings. To salvage them, conservators had to take the great risk of working inside buildings on the verge of collapse.

The Project

WMF established its Save the Mexican Murals and Monuments Fund shortly after the earthquakes under the leadership of Marieluise Hessel, a collector of contemporary art who was moved to help in the artistic recovery after the disaster. Funds were raised to send massive quantities of conservation materials to the poorly supplied Instituto Nacional de Bellas Artes, including large amounts of canvas needed to

remove the murals from the ruined walls of condemned buildings.

Additional fundraising permitted WMF to adopt specific projects: the treatment of the Rivera murals in the Secretariat of Public Education, with four of them removed from the wall in destabilized areas of the building; the repair of Orozco's work in the Church of Jesús Nazareno; and the conservation of Rivera's great late work in the chapel of the Autonomous University of Chapingo, outside Mexico City. WMF also supported studies by the Mexican Autonomous University of Mexico City on the condition of the huge mosaic facade of the university library, whose deterioration was accelerated by the earthquakes; and the restoration of the chapel of the Colegio de las Vizcainas, a preparatory school located in one of the city's most important colonial edifices.

These projects were completed in three years, but many of the great edifices that house Mexico City's great cultural heritage remain in distress. The preservation of the historic center of Mexico City remains among the greatest conservation challenges of our time.

Project Dates: 1985–1988

Project Partners: Instituto Nacional de Bellas Artes (INBA); Universidad Autónoma de México (UNAM); Colegio de las Vizcainas

Facade of the Primatial Church of St. Trophime

Arles, France

Background and Significance

Arles was designated a Roman colony during the reign of Julius Caesar in 46 B.C. It grew into an impressive imperial outpost, a “little Rome” of Gaul with forum, amphitheater, aqueduct, and other characteristic public works. In the fourth century A.D., Arles nearly became the new capital of the Roman Empire—instead of Constantinople—and was chosen as the location for the first and numerous subsequent meetings of Gaul’s Council of Bishops. From this time onwards, the city became home to an important Christian community.

Around the year 450 Bishop Hilarius commissioned the first building on the site of the present church of St. Trophime. It was dedicated to St. Stephen, the first Christian martyr. In the tenth century, the structure was placed under the protection of St. Trophime, who—according to local legend—was the first bishop of Arles. The massive, narrow vault of the present church was constructed in the early twelfth century, as was a crypt for the relics of St. Trophime which were transferred there in 1152. The tower and portal were added, and the cloister begun by the end of the century.

For the road-weary pilgrim of the Middle Ages or the unlettered local devotee, the ornately carved program of the facade offered a living pictograph of religious teachings. To the left, expectant souls awaited judgment; opposite, the damned burned in flames of carved stone. Overhead, commanding all, Christ in Glory gazed down.

Although much of the great religious heritage of medieval France was destroyed or disfigured by the wars of religion and revolution that swept over the country in the sixteenth and eighteenth centuries, St. Trophime was spared to survive—in excellent



condition—as the most perfect example of the Provençal Romanesque church.

Over the last century, however, air pollution caused a dense accumulation of foreign material to build up on the exterior stone and the sculptures of the portal in the form of a tough, black crust of dirt and grime entrapped in salt crystals. In the cloister, water now threatens the vaulted galleries and carved marble capitals. Moisture is rising through the walls from the garden by means of capillary action, and rainwater spilling from roof gutters is eroding walls and columns.

The Project

World Monuments Fund initiated an urgent restoration program in 1987 involving the participation of an international team of conservation experts. During the first year, the cornices were repaired and a copper facing was installed to protect the facade from rain. Studies were conducted to determine the composition, density, and resistance of the stone; to compare the efficacy of various cleaning agents and consoli-

dants; and to identify the composition of the black crusts and the nature and sources of pollution. The studies were vital to the development of an ongoing conservation program at St. Trophime, and would also prove useful elsewhere in addressing the global problem of stone disease caused by air pollution.

The studies found that the sculpted stone was of high porosity and low density. Deterioration was proceeding rapidly, especially in parts of the lintel frieze, which had to be fixed immediately using Japanese paper and a stone consolidant to prevent crumbling.

Fortunately, most of the facade was not in such an advanced state of decay. Over the next three years, the portal was slowly and carefully cleaned of its blackened crust. Care was taken to minimize damage to the surface of the stone. Unexpectedly, the cleaning of the portal revealed that it was composed not only of limestone and marble from local sources but included stone columns in two distinct colors: pink and black.

Air pollution continues to threaten the integrity of the church, and experts are researching the best method for providing lasting protection for the newly vulnerable facade. Each year they gather to conduct tests and monitor the condition of the restored portal, while they advance plans to undertake work in the unconserved cloister—the next phase of the challenge to pass this rare treasure on to the next generation.

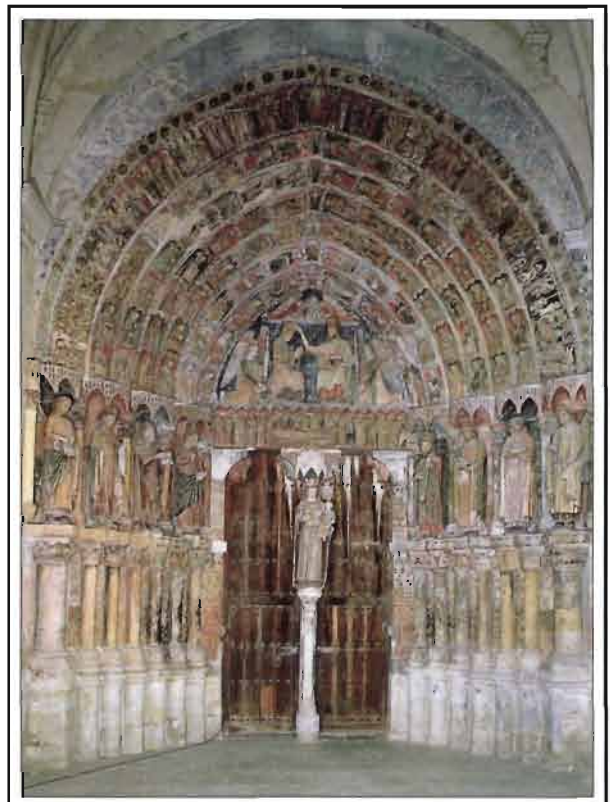
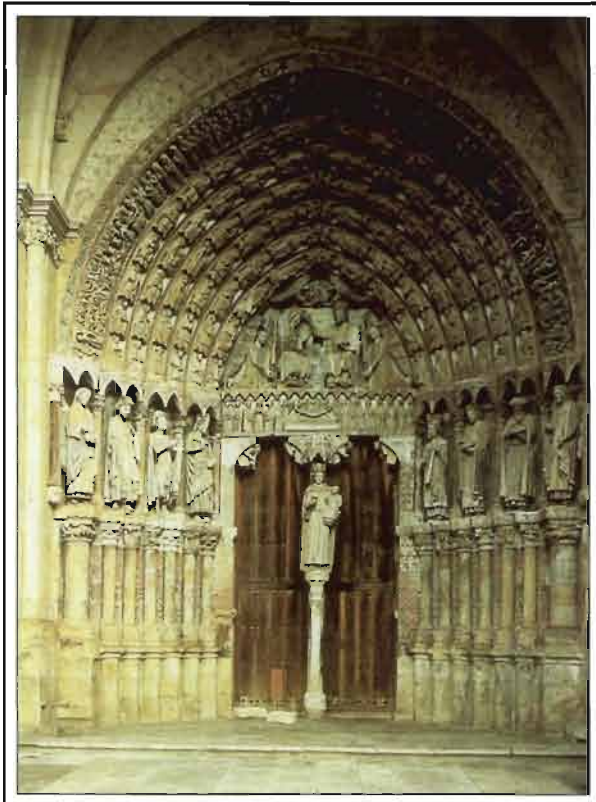
Project Dates: 1987–1995

Project Partners: City of Arles;

Inspection Générale des Monuments Historiques



TOP: DETAIL OF THE TYMPANUM DURING RESTORATION
BOTTOM: THE PORTAL BEFORE TREATMENT
OPPOSITE: RESTORED FACADE AND PORTAL.



TOP: FIGURE OF A KING WITH OPEN BOOK ON THE NORTH SIDE OF THE SECOND ARCHIVOLT.
BEFORE (LEFT) AND AFTER RECOVERY AND CONSERVATION OF ORIGINAL MEDIEVAL POLYCHROMY
ABOVE: THE PORTADA DE LA MAJESTAD BEFORE (LEFT) AND AFTER RESTORATION

Portada de la Majestad, Collegiate Church of Santa María la Major Toro, Spain

Background and Significance

The Collegiate Church of Santa María la Major is situated on a cliff at the edge of the fortified city of Toro in the province of Zamora in north central Castile. To the north it overlooks the narrow, jagged streets of the city, and to the south, a steep drop to the winding Duero River and the fertile plains beyond.

Construction of the church began in the middle of the 1100s and continued for a century. The culmination of its artistic achievement is the grand western portal, known as the Portada de la Majestad, completed no later than 1240.

The portal celebrates the glory of the Virgin and includes more than 125 individual figures in its iconographic repertoire. Carved by anonymous craftsmen, it is a masterpiece that demonstrates the local and international influences active in the birth of Gothic art in Spain. The lower portion of the portal follows a mature Romanesque design. Above, the composition reflects the influence of Gothic prototypes from Notre Dame in Paris, imported perhaps via sculptural workshops active at Burgos during this period.

An accident of history has made this masterpiece extremely precious. Shortly after its completion in the mid-thirteenth century, a new chapel was constructed to the west, encompassing the western portal and thereby protecting it from the elements. Not only did the sculpture of the portal survive magnificently; the original, brilliant medieval polychromy that adorned the stone surfaces of the portal—a fragile skin of pigment—also survived almost wholly intact.

Such polychromy is known to have been common on Romanesque and Gothic sculpture, but practically no examples of such magnitude and

completeness from this period have survived anywhere in Europe. The extent and freshness of the Portada de la Majestad's polychromy provide a rare and breathtaking glimpse of the full beauty of a Gothic portal, and make it especially valuable to scholars, historians, conservators, and art lovers all over the world.

The Project

In 1941, the roof of the chapel enclosing the Portada de la Majestad collapsed, and the portal was left exposed to the elements for almost fifty years. The sculpture and the polychromy began to suffer serious deterioration from environmental and biological attack.

The conservation program begun in 1987 was conceived to consolidate and protect the portal from further damage, while encouraging international technical cooperation. This included an exchange program between Spain and the United States that involved young conservators from both countries, under the auspices of the U.S.-Spanish Joint Committee for Educational and Cultural Cooperation.

With the discovery of the extent and quality of the surviving medieval polychromy on the portal, the project was expanded to include extensive historical research, analysis of techniques and materials used for the various layers of polychromy, and a comprehensive conservation assessment of the portal itself.

Documents revealed that the polychromy had been applied on the portal in many distinct layers. The original layer, completed by 1240, was contemporary with the sculpture and integral to the original conception of the monument. A partial repainting of damaged original polychromy in 1408 followed the first color program closely.

Subsequent campaigns followed in 1506, 1547, 1566, and 1772. The 1547 endeavor involved a complete repainting of the entire portal, compromising the original aesthetic and hiding many sculptural details.

Discussions among the project's directors, conservators, students, and specialists established general criteria for restoration. The original medieval polychromy, found to be in excellent condition over eighty percent of the sculpted surface, was to be uncovered and preserved. Where this original layer was damaged or destroyed, conservators would preserve the 1408 repainting, as it was very near to the original in color, style, and technique. Three seasons of work between 1987 and 1990 succeeded in treating 60 percent of the sculpture. In 1991, work was suspended during construction of a permanent new roof over the chapel where the sculpture is located. WMF España then adopted the final phase of conservation work as its first project.

The program at Toro has been a model of collaboration between experts and conservation trainees from Spain and other countries; between the various disciplines working in concert—sculpture conservation, pigment analysis, documentation methodology, and others; and between well-equipped laboratories and a working field site. This collaborative effort has generated remarkable cross-fertilization and improved understanding of the history, aesthetics, and technology of early Gothic art in Europe.

Project Dates: 1987–1995

Project Partners: Fundación Gonzales Allende; Junta de Castilla-Leon; WMF España

Chateau de Commarque

Les Eyzies (Périgord), France

Background and Significance

Commarque was an early medieval stronghold controlled by the more powerful feudal families of Périgord. Before 1240 power and authority were only vaguely established in the region. What is known of the history of the chateau is that it began as a group of knights' houses. As the settlement expanded, each family defended a specific sector of the enclosure. The most intense building took place during the fifteenth century. What is known of the chateau's relatively short but dramatic history is that it was associated with the Commarque and Beynac families; with their conversion to Protestantism, the chateau was drawn into the Wars of Religion and was captured and damaged during a Catholic siege in 1569. Although recaptured in 1592, it was abandoned shortly thereafter. The ruins have survived unspoiled by later development, and today they stand as a rare surviving example of a medieval fortified castrum.

Commarque is situated in the Beune River valley within unspoiled forest. The surrounding region, formed by the Dordogne and Vézère rivers, is called the "cradle of civilization" because of its numerous caves decorated with prehistoric art. The area has been placed on the World Heritage List for its rich and extensive remains of prehistoric culture. The Commarque site was inhabited from earliest times through the Middle Ages. Beneath the chateau are the foundations of a protohistoric settlement and a Carolingian chapel. This entire complex, in turn, is built upon the prehistoric Grotte de Commarque, a series of caves decorated with prehistoric art. Thus, this one unique location provides evidence of 80,000 years of human habitation and its evolving relationship to technology and the natural environment.

The Grotte de Commarque was listed as a historic monument in 1924, and the



chateau was listed as a national monument in 1943. These designations provided recognition and protection to the site. In 1972, Hubert de Commarque a direct descendant of the founders of the chateau and a native of Périgord specializing in rural planning and development, purchased the ruin. His vision was to restore the chateau and to make the entire site a center for historical and archaeological research, teaching, and public education.

The Project

Hubert de Commarque worked for a decade to become familiar with the site, in 1983 establishing the Association Culturelle de Commarque. Officially recognized as a nonprofit organization in 1984, the Association, based in nearby Sireuil, has created a strong academic base, with multiple research contracts and formal collaborative agreements with the University of Bordeaux and the Musée National de la Préhistoire in Les Eyzies. In 1994, the Commarque site was transferred to a family trust in order to guarantee its permanent public access and clear the way for conservation funding. To date, restoration work has focused on consolidating masonry, protecting walls, removing vegetation, and replacing the

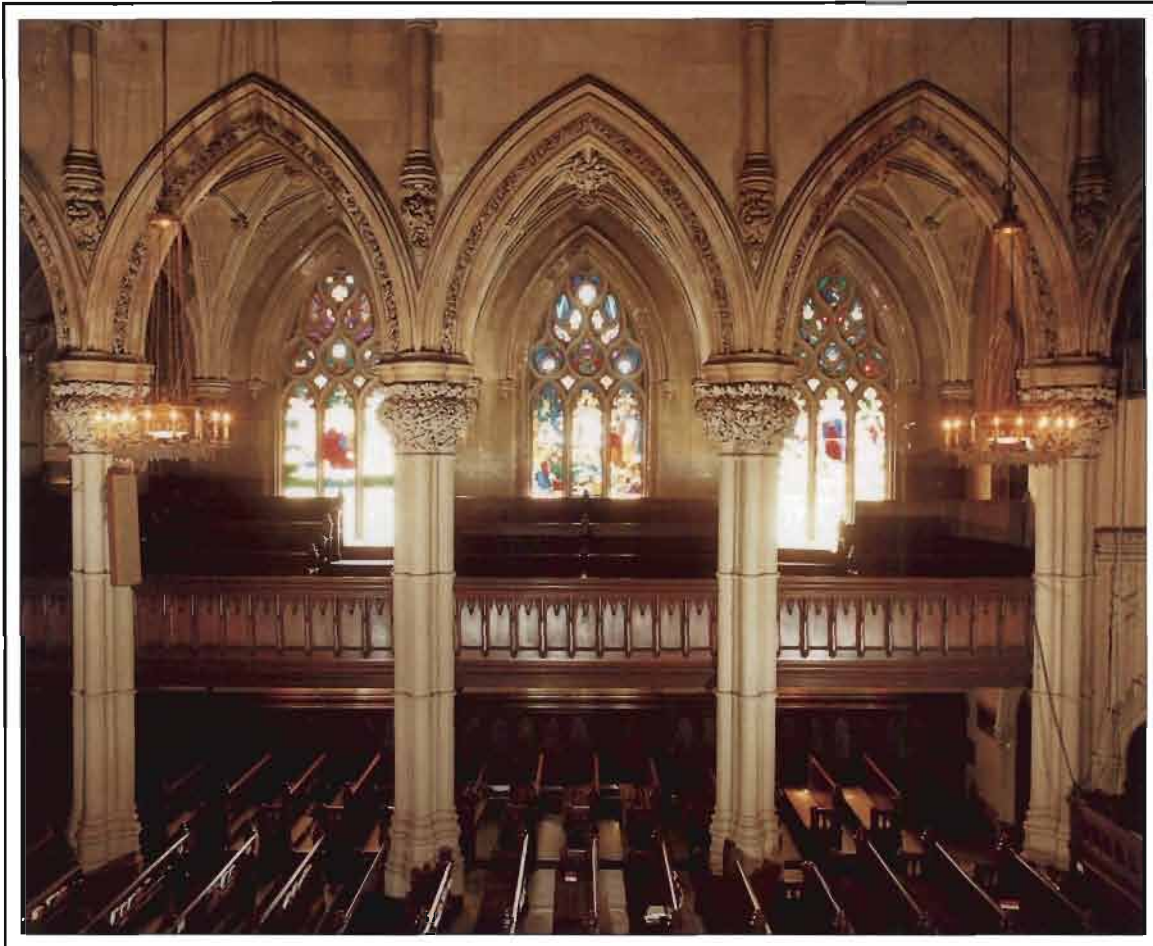
drawbridge. The original dungeon has been restored as well.

Of particular concern is the fragility of the site in relation to vandalism and to approximately 30,000 unsupervised visitors who explore it annually. A road gate restricting access to specified hours, a self-guided tour with descriptive signs and pictorial displays, and well-marked and delineated paths are among the measures to be undertaken with WMF support. Present plans call for a comprehensive stabilization and protection strategy that will preserve the site as a ruin, making its history as visible as possible. WMF's participation in the program has enhanced knowledge of the history of the site, the architectural complex, and the development of both over time. Preliminary scientific studies completed by a WMF-sponsored international team in 1995 generated a plan for conservation action and site presentation—to conserve the ruin without disturbing its authenticity and to improve the "legibility" of the site while avoiding intervention that would disturb its evocative visual qualities.

Project Dates: 1988–1992, 1994–1995
 Project Partner: Association Culturelle de Commarque; Inspection Générale des Monuments Historiques



TOP: INTERIOR OF THE PREHISTORIC GROTTTE DE COMMARQUE
ABOVE: AERIAL VIEW OF THE COMMARQUE SITE, WITH CHATEAU AT UPPER RIGHT
OPPOSITE: THE THIRTEENTH-CENTURY KEEP AS SEEN FROM
THE ROOFLESS STRUCTURE OF THE CORPS DE LOGIS



TOP: INTERIOR VIEW TOWARD SOUTH ELEVATION AFTER RESTORATION OF STAINED-GLASS WINDOWS AT THE CLERESTORY LEVEL.
ABOVE LEFT: FRENCH MASONS WORKING ON STONE CONSERVATION
ABOVE RIGHT: RESTORATION OF WOOD TRACERY IN PREPARATION FOR RETURNING STAINED GLASS TO ITS FRAME

Church of St. Ann and the Holy Trinity

Brooklyn, New York

Background and Significance

The Church of the Holy Trinity was built in 1844 by Edgar Bartow, a rich Brooklyn merchant eager to grace the city of Brooklyn with a work of religious architecture to rival the churches across the East River in Manhattan. It was designed by Minard Lafever in the Gothic Revival style with flamboyant English tracery. William Jay Bolton, a young Anglo-American craftsman, was commissioned to execute for the church the first figurative stained-glass windows ever produced in the United States. Featuring scenes from the Old and New Testaments and the Transfiguration of Christ, Bolton's 64 brilliant windows are masterpieces of American stained glass.

For a century, the church prospered. From 1900 to 1950 the rector, the Reverend John Howard Melish, built a successful urban ministry that responded to both the social and spiritual needs of the changing Brooklyn landscape. In the 1950s, however, a dispute arose over who would succeed the aging Melish. Part of the congregation supported the ministry of Melish's controversial son, William Howard, a liberal who was also the chairman of the National Council for Soviet-American Friendship; part of the congregation did not. A struggle ensued which, during the anti-Communist heyday of the McCarthy era, culminated in the closing of the church in 1959 by the bishop of Long Island, in whose diocese the church falls. During the decade that followed, the neglected building fell into a perilous state of deterioration.

The St. Ann's School in Brooklyn took the Church of the Holy Trinity under its care in the early 1970s, and the church adopted both names. But the school was soon discouraged by the challenge it confronted in putting the church in good order. In 1979 the New York Landmarks Conservancy

joined the effort to save the church. The Landmarks Conservancy initiated a pilot project to preserve three bays of wood, glass, and stone and sponsored a multiple-use plan for the church, which called for its combined use as a place of worship, a performance facility, and a museum of stained glass. It raised funds to remove the window located in the organ loft, which was blocked from general view, and place it on permanent loan at the Metropolitan Museum of Art. In 1983, as a final step in its partnership, the Landmarks Conservancy helped to establish the St. Ann Center for Restoration and the Arts to administer this multiple-use program.

The St. Ann Center took up residency in the church and began raising funds to restore it. But it, too, found the job daunting. WMF joined the program in 1986 and, with the St. Ann Center, conceived a program to preserve the church through in-house conservation training programs in stained glass, masonry, wood, and ironwork.

The Project

The first step in the conservation training program was to establish a stained-glass conservation studio in the rectory building of the church. The stained-glass studio began operation in 1987 under the direction of the master craftsman Melville Greenland, who was later joined by a second master restorer, David Fraser. Assisted by three apprentices, the studio team completed the conservation of all the south-elevation windows by 1992 and began work on the massive chancel window depicting the Transfiguration. The windows of the north elevation were stabilized to prevent further deterioration during the ten-year duration of the conservation work.

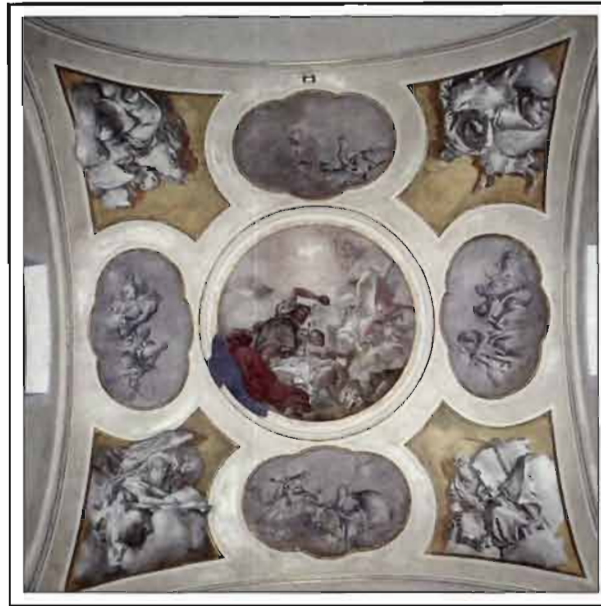
In the summers of 1990 through 1993 WMF organized annual campaigns to conserve other elements of the building fabric. A French-American exchange program permitted apprentices from France to join American trainees in the conservation of the south-facade masonry and woodwork. In 1993, a program was set up at St. Ann and the Holy Trinity through the New York City Department of Employment's Summer Youth Employment Program to restore the nineteenth-century cast-iron fence. Youth-program trainees also worked with the masonry-, wood-, and glass-conservation teams.

In conjunction with the 1993 summer training program, WMF convened a three-day seminar to focus on architectural craft training and its potential economic impact on the city of New York. The symposium generated further cross-disciplinary studies intended to encourage a consortium of institutions to work together to advance specialized crafts training in the restoration arts. The St. Ann Center stained-glass studio continues its work on the chancel windows, in the hope of fulfilling its goal of preserving the great edifice while also accomplishing a social mission appropriate to the church—of training young people for productive and satisfying future jobs.

Project Dates: 1988–1995

Project Partners: The St. Ann Center for Restoration and the Arts, Inc.

Giandomenico Tiepolo Murals, Church of San Giovanni Battista Meolo, Italy



Background and Significance

Nothing is known about the commission that brought Giambattista Tiepolo's son and most important collaborator, Giandomenico, to the small town of Meolo near the margins of the Venetian lagoon to decorate the vault of the church of San Giovanni Battista. Furthermore, his work there has received scant critical attention and remains neglected by even scrupulous tourists to the Veneto. Nonetheless his signature and the date on the book held by St. Matthew verify the fact that Giandomenico painted these frescoes in 1758, one year after his brilliant and highly praised contribution to the decoration of the guest house of the Villa Valmarana ai Nani in Vicenza.

The central subject of the Meolo ceiling is the *Baptism of Christ*, foreshortened so that the event occurs directly above the viewer. Monochrome Evangelists observe the scene from the pendentives, accompa-

nied by monochrome figures of the cardinal and theological virtues. While the decorative scheme echoes Giambattista Tiepolo's program for the church of San Francesco della Vigna in Venice, Giandomenico's treatment of the Evangelists in Meolo evinces his profound graphic originality, and his distinct and increasingly mature sensibility is revealed by the striking characterization and delicate overall coloring of the central tondo.

In 1917, a bomb destroyed a portion of the vault fresco. Luckily, none of the figures in the tondo was damaged, and the Evangelists, as well as three of the four allegories surrounding them, suffered relatively minor losses. A restoration undertaken immediately after the bombing saved the frescoes from further deterioration. Each element was removed intact and transported via canal (for fear of possible bombardment of the railway) to laboratories in Venice for restoration. The frescoes were returned to the church in 1921.

The Project

One of the objectives of the recent restoration was to verify the stability of this earlier restoration. The frescoes were found to be in relatively good condition in spite of surface damage resulting primarily from old leaks in the roof. Corrosive mineral deposits were removed, and the entire surface was cleaned and—wherever necessary—consolidated, as was the support, thus preventing the imminent loss of additional areas of the pictorial surface. To aid in the viewing of the works in situ, a new lighting system was installed.

Project dates: 1989–1990
Project Partner: Associazione Comitato Italiano World Monuments Fund;
Ministero per i Beni Culturali e Ambientali



ABOVE: FRESCO DETAIL DURING CONSERVATION TREATMENT
OPPOSITE: VIEW OF TIEPOLO FRESCO CYCLE INSIDE THE CHURCH VAULT



TOP LEFT: EXTERIOR DOME OF THE HOTEL DES INVALIDES AFTER REGILDING
TOP RIGHT: CONSERVATION TREATMENT OF JOUVENET FRESCO
ABOVE: FRESCOES OF DOME INTERIOR AFTER RESTORATION

Dome of the Hôtel des Invalides

Paris, France

Background and Significance

King Louis XIV commissioned the Hôtel des Invalides in 1676 as a hospital and retreat quarters for infirm soldiers who had served their king faithfully in war. The domed section was to be a royal chapel, reserved for the king's worship. Adjacent to it was a soldier's church, *St. Louis*. Convention forbade the king from worshipping with commoners, or even from entering by the same portal. Thus the royal chapel was connected to the church of *St. Louis*, but rendered separate and discrete by a glass wall.

The Invalides is the masterpiece of architect Jules Hardouin-Mansart, grand-nephew of François Mansart, the illustrious architect and court favorite of the period. Hardouin-Mansart based his design of the Invalides on unexecuted plans his grand-uncle had prepared for the *Chapelle des Bourbons* at *St. Denis*. Dedicated in 1691, the structure's interior decoration, including the paintings on the cupola executed by Charles de la Fosse and Jean Jouvenet, continued into the first decade of the next century.

Although Louis XIV had intended to be buried in the Invalides, this wish was not carried out. His tomb was placed with his ancestors' in *St. Denis*, where it was desecrated during the *French Revolution*. The Invalides instead became the shrine and last resting place of Napoleon, whose remains were brought to Paris by his nephew Napoleon III. The placement of Napoleon's tomb beneath the rotunda in 1869 was the occasion for a major remodeling, which imposed a cool classicism upon the baroque church interior. Nevertheless, the edifice remains the most important classical monument of Paris and the dome is, today, a primary landmark of the Paris skyline. A vital and multifaceted institution, the Invalides is home

to a hospital specializing in physical rehabilitation, the *Musée de l'Armée*, a government ministry, military parade grounds, and tombs of illustrious generals, as well as the church of *St. Louis*.

From the time of its construction, the dome was a flawed structure. As changes of temperature provoked the expansion and contraction of its lead ornaments, holes were ripped in the leading of the roof. Water infiltration harmed the paintings on the interior. High winds and the poor capability of lead to support gilding caused the gilding of the splendid lantern and ornaments to flake away.

The exterior of the dome was regilded whenever an important state occasion permitted this extravagant luxury—in 1715, the year of Louis XIV's death; in 1807, under Napoleon; in 1869, when Napoleon himself was laid in state there; and in 1937, for the *Paris World's Fair*.

The interior showed much evidence of deterioration. The paintings were badly damaged from leaks through the cupola roof and were restored heavily in the nineteenth century. By 1988, the year of the formation of WMF France, the paintings of the Invalides were considered by the French government to be among the most important endangered works in Paris.

The Project

The restoration of the dome of the Hôtel des Invalides was an event of symbolic national importance. Mme François Mitterand served as honorary chairperson of the Invalides campaign, and the regilding of the exterior by the French government was timed to coincide with bicentenary celebrations in July 1989. More than twelve kilograms of twenty-three karat gold were applied to the dome in 550,000 separate paper-thin sheets.

WMF France took the lead in the restoration of the interior paintings as its inaugural project. Analysis of the paintings revealed that their deterioration was significant and advanced. The works of Charles de la Fosse were extensively overpainted, and all pictorial layers were flaking and separating from the underlying gesso. The paintings on the drum of the dome, by Jean Jouvenet, were also extensively repainted and exhibited delamination and flaking, with their visible surfaces largely the handiwork of a nineteenth-century restorer.

Conservators had to develop an overall philosophy to guide their work. A purist approach, at one extreme, would have required returning the paintings to their full integrity, which, because of damage to original layers, may not have been possible. At the other extreme, the most interventionist proposal called for fully and freely repainting Jouvenet's apostles on the drum of the dome, where the originals had virtually disappeared. Because the monument itself has undergone extensive changes of considerable importance, disparate stylistic elements have coexisted there for more than one hundred years.

A conservation plan was adopted that respected these elements and sought to maintain the harmony of the whole. The paintings on the dome were cleaned and consolidated, relief surfaces and gilt frames were cleaned and repaired, and a new lighting system was installed to illuminate the rotunda. Finally, with support from the Samuel H. Kress Foundation, WMF sponsored the publication in France of a book on the entire restoration project, *The Dome of the Invalides*, by François Poche and Jean-Claude Rochette.

Project Dates: 1989–1994

Project Partners: WMF France;
Inspection Générale des Monuments
Historiques

Cima da Conegliano's *Baptism of Christ*, Church of San Giovanni in Bragora Venice, Italy



Background and Significance

Founded in the seventh century, the parish of San Giovanni in Bragora is one of the oldest in Venice and has continuously played an important role in the city's religious, social, and artistic life. The existing church, which is typical of the Venetian late Gothic style, dates from a building campaign begun in 1475 and completed within fifteen years. Pope Paul II, who was born and baptized in the parish as Pietro Barbo, granted indulgences to the church, thus giving a special incentive for donations to support the building.

Giambattista Cima da Conegliano's painting of the *Baptism of Christ* is the treasure of the church. It hangs beyond the altar in the east end presbytery, surrounded by a stunning marble frame—the sole remains of an elegant choir screen carved by Sebastiano Mariani of Lugano. Completing the present arrangement is a stuccoed vault of the late sixteenth century attributed to Alessandro Vittoria.

Executed between 1492 and 1494, Cima's *Baptism of Christ* is a pivotal

work not only for the artist but for Venetian Renaissance painting. The earliest surviving large-scale representation of the subject, the picture established Cima's reputation—particularly in regard to the naturalistic portrayal of landscape—and strongly influenced his contemporaries and successors.

Though a humble parish church, the Bragora has been blessed with distinctions. It is the place of baptism of Antonio Vivaldi (1678), as well as the repository of such holy relics as the entire body of St. John the Almsgiver, a fragment of the True Cross, and a finger of St. John the Baptist. Its rich artistic program attests to centuries of solicitous devotion.

The Project

By 1988—when WMF agreed to sponsor, with Save Venice, the conservation of the presbytery of San Giovanni in Bragora and its masterpiece by Cima—the major emergencies created by the Venice flood had been addressed. More than twenty years' work had been

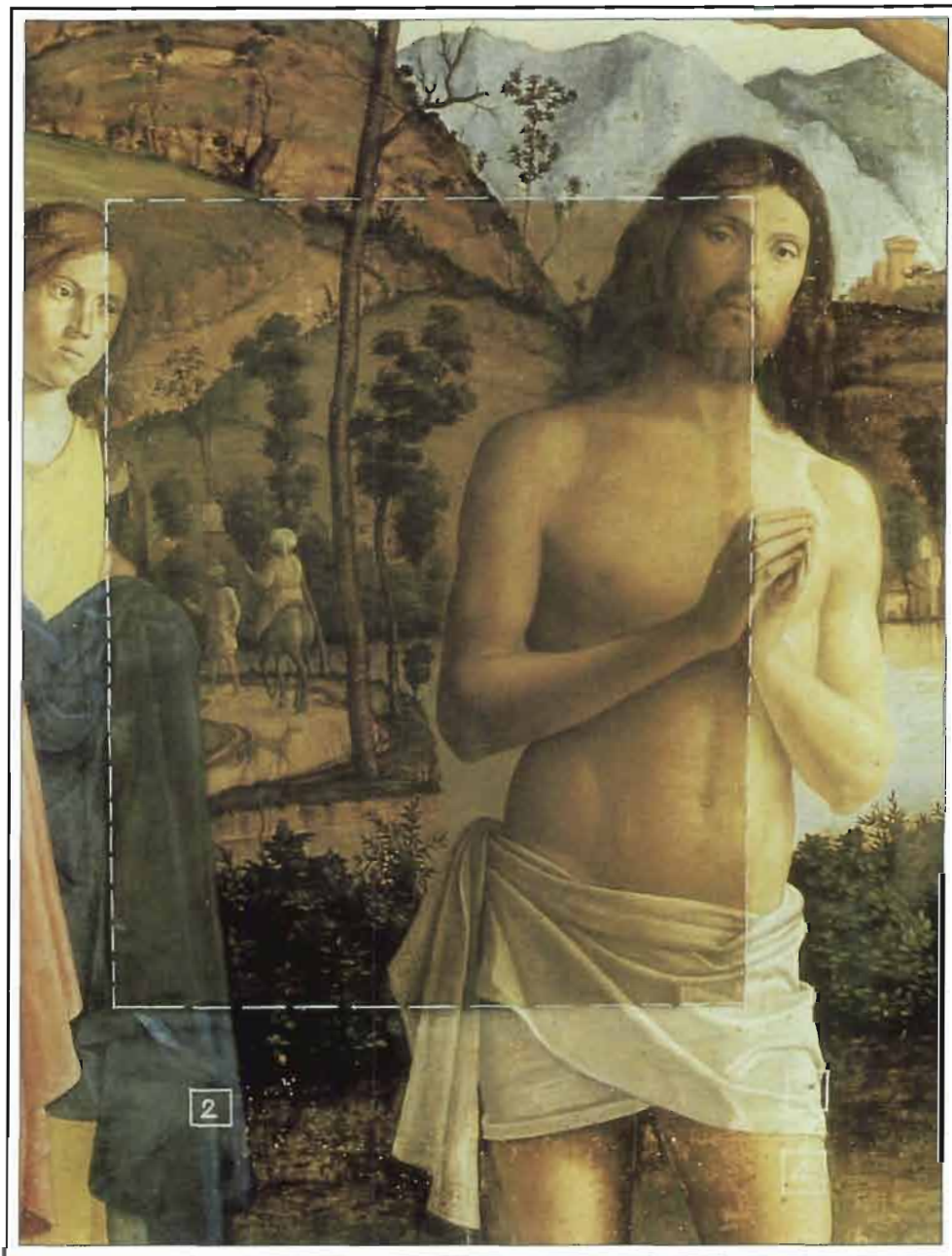
devoted to rescuing the artistic heritage of the city. Nevertheless, many high-quality works had not received any attention for many years. Cima's painting, one of a number of masterworks that the small parish sought to conserve, was a prominent example.

The restoration of the *Baptism of Christ* involved careful removal of accumulated layers of overpainting dating from the sixteenth century. As recently as thirty years ago, the painting received a coat of varnish, which darkened its surface considerably. Underneath these layers, the picture proved to be in extremely good condition and its extraordinary original beauty was recovered. Similarly, the stone-and-marble frame and stucco of the presbytery vault responded to conservation, revealing the outstanding qualities of these fine but overlooked decorative works of Renaissance Venice.

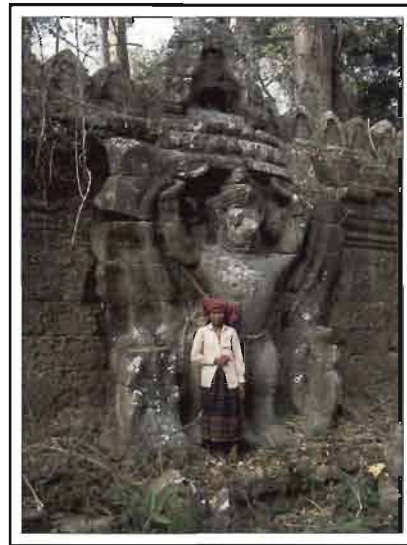
Project Dates: 1989–1990

Project Partners: Save Venice, Inc.;

Ministero per i Beni Culturali e Ambientali



ABOVE: DETAILS OF CIMA DA CONEGLIANO'S ALTARPIECE DURING RESTORATION
OPPOSITE: *BAPTISM OF CHRIST* AND ORIGINAL MARBLE FRAME



TOP RIGHT: A LOCAL WORK-FORCE MEMBER POSING BEFORE A *GARUDA*, ONE OF SEVENTY-TWO MONUMENTAL SCULPTURES OF THE MYTHICAL GUARDIANS ALONG THE PREAH KHAN ENCLOSURE WALL
TOP LEFT: CLEARANCE OF VEGETATION AT THE EAST *GOPURA* (PROCESSIONAL GATEWAY)
ABOVE: THE PAVILION OF THE SACRED SWORD AT PREAH KHAN, THE ONLY TWO-STORY STRUCTURE AT ANGKOR

Temple of Preah Khan

Historic City of Angkor, Cambodia

Background and Significance

Amidst the lush jungle in northwest Cambodia near the great lake called the Tonle Sap lies Angkor, the ruins of a great city that flourished between the ninth and fifteenth centuries. Renowned in its day as a religious center and capital of the Khmer empire, Angkor is no less famous today, hailed by Cambodians and foreigners alike as one of the “wonders of the world.”

Since the nineteenth century, scholars have attempted to understand the rise and fall of the Khmer civilization at Angkor. Except for temples and civic works, such as the embankments of the towns, *barays* (reservoirs), canals, bridges, and defensive walls, no visible buildings remain from the Angkor period. The greatest temples of the historic city were built by Khmer kings to commemorate battles, ancestors, or important events. Angkor Wat, the masterpiece of the Khmer king Suryavarman, was built in 1120. Later in the same century, the prolific builder-king Jayavarman VII constructed the mysterious Bayon temple and other complexes, including Preah Khan, Banteay Kdei, Ta Prohm, and the walls enclosing Angkor Thom.

WMF sent its first expedition to Angkor in December 1989. The team surveyed the temples at Angkor and chose the site of Preah Khan for the establishment of a long-term conservation program as a collaborative effort with the people of Cambodia. Preah Khan, or “Sacred Sword,” was built by Jayavarman VII and dedicated in 1191 as the “City of Royal Victory.” Jayavarman VII may have built the temple city on the site of a momentous victory over the Chams, a rival dynasty from present-day Vietnam. Dedicated to the king’s father, Preah Khan is unique among Khmer monuments. Its approach to religious practice—with individual chapels constructed for

Buddhist, Saivist, Vaisnavist, and ancestor worship—reveals Jayavarman VII’s toleration for different faiths. There is evidence that the temple also served as a place of learning. A stele, erected in one of the central shrines, relates that thousands of Buddhist monks coexisted there with practitioners of Hinduism.

The Project

WMF has worked since 1991 to preserve Preah Khan as a partial ruin, which can be enjoyed by visitors while it continues to play a meaningful role within the local community as a center for spiritual sustenance and a source of forest products. Through this process, conservation practices are being established that can be applied to ancient sites throughout Cambodia that have similar characteristics. Major objectives of the program are to train a new generation of Cambodian students of archaeology and architecture—who work on-site under international experts—and provide jobs for local artisans. WMF’s international team works in the field for three months every year, accompanied by seven Cambodian students and approximately one hundred local workers. During this period, the team directs specific conservation exercises, such as surveying the buildings, reinforcing areas that might otherwise collapse, clearing vegetation and debris, cleaning stone surfaces, and restoring parts of the temple complex that require treatment. During the remainder of the year, the Cambodian team continues maintenance work, and the project’s trainees take an increasing role in managing day-to-day routines.

Because Preah Khan is part of the larger Angkor historical city, WMF supports cooperative activities with other groups working at Angkor sites. WMF and the Budapest-based Royal Angkor Foundation have begun a collaboration to interpret radar-imaging data generated by the U.S. space shuttle

Endeavour to investigate Angkor’s hydrological system and related urban development, and for archaeological research. On October 4, 1994, at WMF’s request, NASA’s Jet Propulsion Laboratory collected data on archaeological and ecological sites at Angkor to assist in the documentation and analysis of the ancient capital. In February 1995, WMF and the Royal Angkor Foundation organized a round table held at Princeton University to establish a detailed program for analyzing this data. The meeting offered a rare opportunity for specialists in archaeological and ecological fieldwork to join forces with scientists in space-based radar-imaging research to learn how state-of-the-art technology might aid in the pursuit of the knowledge of man’s past.

The data provided by the space-shuttle images has permitted a reinterpretation of the use of important environmental structures at Angkor, particularly the *barays*, by landscape architects working under the auspices of the French government. A subsequent radar-imaging symposium took place in spring 1996 at the University of Florida.

A final step in the WMF Angkor program is the support of advanced studies for the Cambodian student trainees. In December 1995, Sareth Lek, a student architect from Phnom Penh, traveled to the Frank Lloyd Wright School of Architecture in Scottsdale, Arizona, for a year of advanced training in architecture. As he and other Cambodian students complete supplementary studies abroad, they will be ready to lead the efforts to preserve this most precious example of the world’s common heritage.

Project Dates: 1989–the present
Project Partners: APSARA; Royal Cambodian Government; International Coordinating Committee for Angkor

Mudéjar Cloister, Royal Monastery of Guadalupe

Guadalupe, Spain

Background and Significance

In the forested valley of the Guadalupe River, in the Marianica mountains in southwestern Spain, a miracle occurred in the fourteenth century that was to be commemorated around the world for centuries to come. A shepherd in the hills with his cattle found a calf that had died. Deciding to skin the animal, he cut a cross in its breast, whereupon the calf sprang to life. Simultaneously the Virgin appeared and instructed the shepherd to summon the priests of Cáceres—125 kilometers away—to dig in the ground where she stood. When at last the priests were persuaded to follow the Virgin's command, they discovered a perfectly preserved image of the Virgin, supposedly carved by St. Luke. The faithful quickly constructed a hermitage to commemorate the shepherd's miraculous discovery and to shelter the statue.

King Alfonso XI contributed to the construction of a church to replace the hermitage, and after his victory at the Battle of Salado in 1340, he renewed his generosity and placed Guadalupe under royal patronage. Over the centuries the site grew into a fortified monastic complex and became one of the most important Christian pilgrimage sites in Spain. The cult of the Virgin of Guadalupe also spread throughout the Americas.

Guadalupe was a particularly important locus of Spanish faith during the reconquest of the peninsula from the Moors. During this period, militant monastic Christianity encountered and absorbed the influences of the Islamic world in southwestern Spain. The cloister and the *templete*, or fountain house, of Guadalupe are stunning examples of the synthesis of these two cultures into the *mudéjar* style—later carried by Spain's envoys into the New World.

By the end of the fifteenth century, Guadalupe had become a fit residence

for royalty. Queen Isabel the Catholic spent long periods there. It was from Guadalupe that she granted Christopher Columbus the commission for his historic voyage in 1492, and it was there that Columbus returned after his second voyage to pay homage to both his patrons, the queen and the Virgin Mary.

Over six centuries, the monastery grew into a rich complex of ecclesiastical buildings, hospices, courtyards, towers, and defensive walls. The richly decorated seventeenth-century sacristy, embellished with a cycle of Francisco de Zurbarán's finest canvases, is one of the great surviving baroque interiors of Europe.

Abandoned by the Hieronymite monks in the early nineteenth century as a result of Napoleonic suppression of monastic orders, Guadalupe suffered serious deterioration. Franciscan monks eventually reoccupied Guadalupe in 1906. The site still attracts pilgrims from around the world, and its pristine natural setting remains unspoiled.

The Project

Because of its abandonment for nearly a century, the entire monastic complex was in need of restoration. In anticipation of the 1992 quincentenary of the discovery of America, the Franciscans and the local government identified the *mudéjar* cloister and the sacristy as restoration priorities. Teams of experts began work on various studies to determine optimal restoration procedures. A microbiologist advised on the best way to remove lichens and mosses that had accumulated on the marble and stucco of the base of the *templete*. Scholars and craftsmen teamed up to replace the stucco and replicate the original colors and finishes adorning the *templete*. Other experts studied structural cracks and micro-environmental conditions; archaeologists excavated the cloister garden; mineralogists,

analytical chemists, and conservators contributed to a careful analysis of different aspects of the stone and stucco conservation problems in the *mudéjar* cloister.

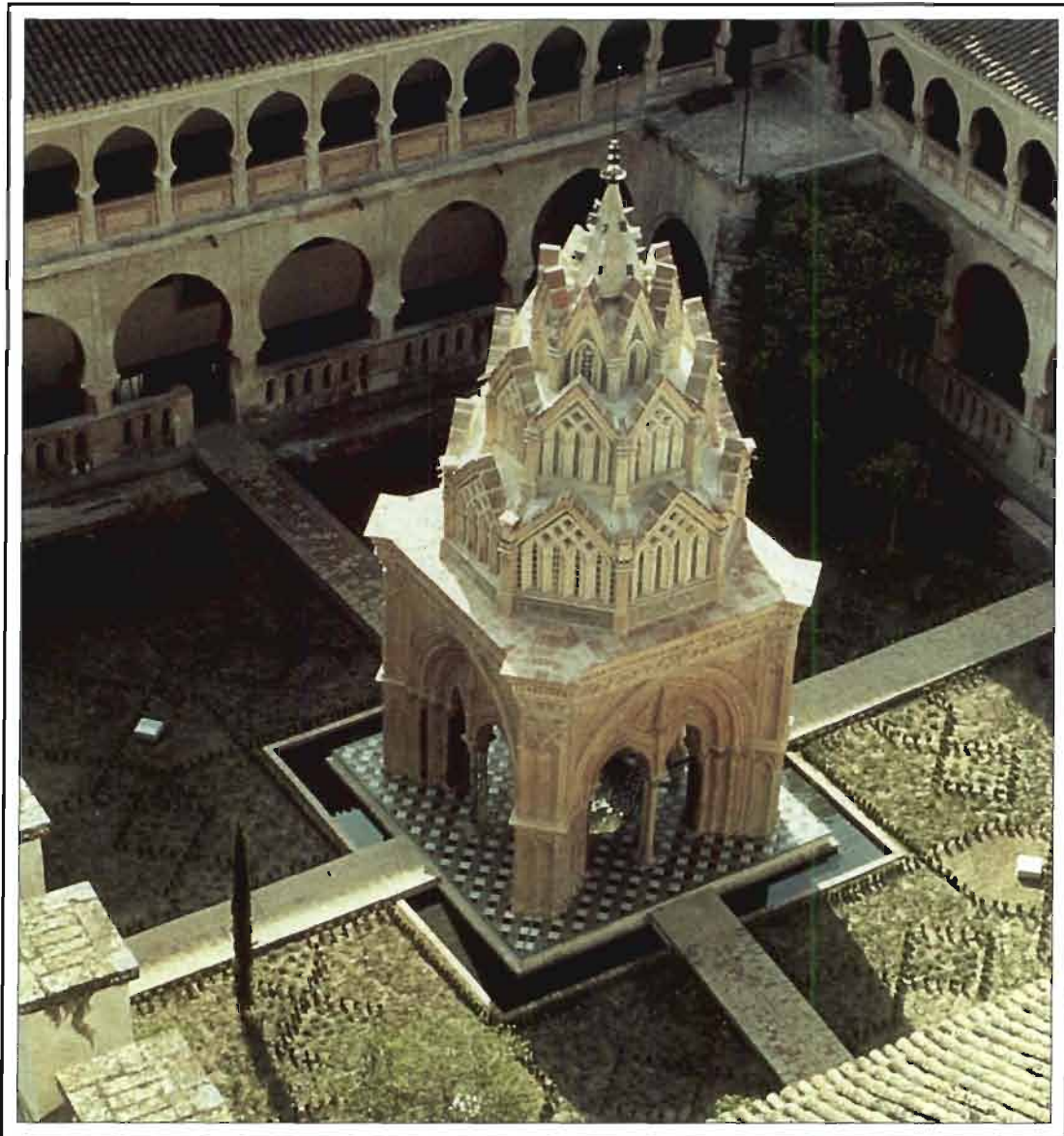
The *templete* had lost its ability to shed water, and its structural integrity was further threatened by poor drainage at its base. Nearly all of the stucco finishes and most of the decorative architectural tiles were gone, and each rainfall added to overall deterioration. While conservators worked with craftsmen in Spain to make and install new tiles, others worked to stabilize the remaining stucco and polychromy that once embellished the structure.

The garden surrounding the *templete*—known as the Cloister of the Oranges—was also restored. Utilizing geometric proportions and motifs from the surrounding architecture, the design recreates the spirit of the original Spanish-Moorish garden. Plantings included evergreen shrubs, medicinal herbs, and orange trees. According to Islamic tradition, the blossoms of the orange tree exert a healing influence; and in Christian tradition, they symbolize the purity of the Virgin.

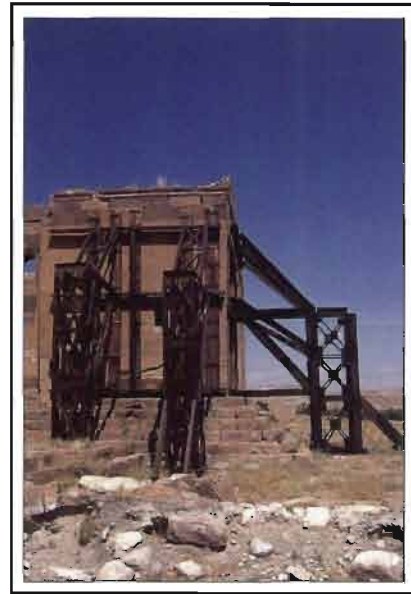
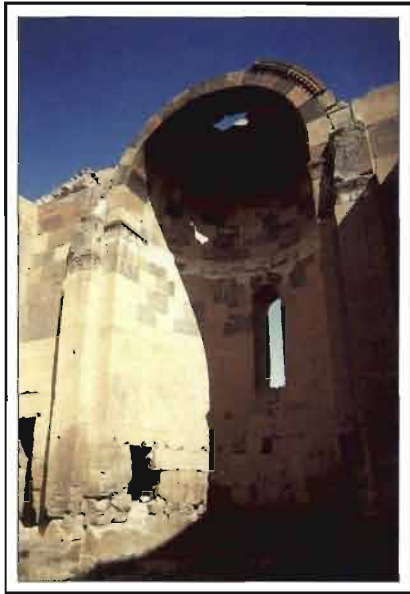
Monitoring of structural movement in the sacristy was also carried out. This led the Spanish government to conserve the mural decorations within the sacristy. Restoration of the monastery of Guadalupe continues, in part as a result of the positive influence of this first major demonstration project. The WMF conservation treatment of the Mudéjar Cloister of Guadalupe received the Europa Nostra prize in 1996.

Project Dates: 1990–1992

Project Partners: Instituto Central de Conservación y Restauración de Obras de Arte, Madrid; Real Monasterio Santa Maria de Guadalupe



TOP: MASONS APPLYING BASE STUCCO DURING CONSERVATION OF THE *TEMPLETE*
ABOVE: VIEW AFTER RESTORATION OF THE *TEMPLETE* IN THE MUDÉJAR CLOISTER



TOP LEFT: DETAIL OF APSE
TOP RIGHT: EMERGENCY STRUCTURAL SHORING ERECTED BY WMF TEAM
ABOVE: OVERALL VIEW OF THE EREROUK BASILICA

Basilica of Ererouk

Armenia

Background and Significance

Armenia was one of the first Eastern outposts of Christianity, its Orthodox church having been established in the third century A.D. For their persistent faith the Christians of Armenia have endured centuries of persecution, boycott, and outright massacre from their neighbors. While Armenians are now dispersed throughout the world, their homeland survives as a tiny, newly independent republic abutting Turkey, Azerbaijan, Georgia, and Iran. It contains some of the world's most interesting Christian architecture, built during the fifth to eleventh centuries and heralding the fortified medieval architecture of Europe, at a time when European Christianity survived mainly in monasteries.

Isolated from the West for decades of this century as part of the former Soviet Union, its religion suppressed and its churches abandoned, Armenia is now struggling to reestablish an economic footing.

In December 1988 Armenia suffered a major earthquake and sent out an international appeal for assistance that was renewed on the opening of direct negotiations with the West in 1991. A special request was made for assistance with historic architecture damaged by the tremor. This appeal was endorsed by the United States ambassador in Moscow and passed on to the United States Information Agency, which approached WMF for help in mounting an expert mission to Armenia to assess the earthquake damage to its monuments.

In July 1991, USIA and WMF sent Anthony Crosby, historical architect with the Denver office of the U.S. National Park Service, to Armenia. He was appalled by the limited resources in the country, where even the simplest

necessities—including candles, soap, and medicine—were nonexistent. When he expressed his shock to a stonemason with whom he was working, the response was, "We suffer, but it is our religious monuments that stay with us forever. Our monuments hold us together." During his visit Crosby learned that lack of funds and materials, as well as escalating costs, have seriously undermined the work of Armenia's Commission for the Protection and Use of Historical and Cultural Monuments. Repairs have ceased on 190 of the 200 listed monuments in the country.

Crosby's visit identified a number of ways in which expertise, material support, and funds might be channeled to help to conserve this heritage. Meetings with the Armenian community in New York ensued, and three projects were chosen as priorities for assistance. The most urgent was the ancient site of Ererouk, dominated by the ruin of its fifth-century basilica.

The Project

In October 1992, Crosby led a team of experts on a return visit to Armenia to participate in discussions with the commission and to visit the three sites. It was agreed that any joint project should be an opportunity for training in planning, design, and management of conservation work. The Armenian authorities reiterated their concern about the structural instability of the Ererouk basilica. WMF agreed to help. Two months later, team member Vitali Gevorkian, an Armenian architect living in Washington, D.C., returned to Armenia to erect protective buttressing to prevent collapse of the basilica walls before conservation treatment could be undertaken. As winter snow began to fall, steel structural shoring was placed at critical locations along the perimeter

of the east end, the front of the west end, and at the northwest tower of the basilica. The system was designed to prevent the braced portions from moving away from the interior core of the building.

The winters of 1993 and 1994 brought further troubles to Armenia. The fighting which erupted in a contested enclave of neighboring Azerbaijan, home to a significant Armenian minority population, brought the tentative thaw in relations with Turkey to an abrupt halt. With instability in Georgia, Armenia was effectively barricaded by its other neighbors and virtually isolated. Oil pipelines were cut off, and the country was on the verge of starvation.

While further work was stalled, the year 1995 brought greater stability. Support from the Getty Grant Program and the Samuel H. Kress Foundation permitted another field mission in the fall of 1995 by Gevorkian and conservators Gaiane Casnati and Gionata Rizzi. During this mission the stabilization work begun in 1993 was supplemented, and plans were begun for long-term intervention. Members of the Armenian community in Italy, which has long supported architectural conservation in the homeland, also participated. The urgent goal of WMF's mission in Armenia, repair of Ererouk to prevent its collapse, is on its way to being accomplished.

Project Dates: 1991–the present

Project Partners: Armenian Commission for the Protection and Use of Historical and Cultural Monuments; United States Information Agency; U.S. National Park Service

Tempel Synagogue

Cracow, Poland

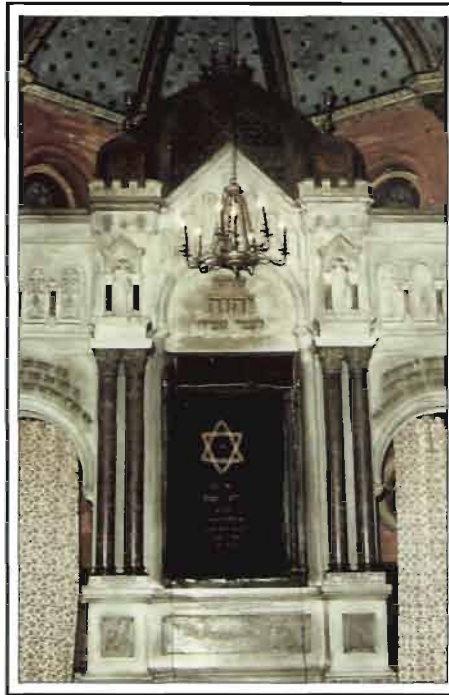
Background and Significance

The Tempel is the only nineteenth-century synagogue in Poland to have survived the Holocaust intact. It was built between 1860 and 1862 by the Association of Progressive Jews of Poland, a group with strong ties to the Polish culture of the day. In 1893–94 the building was substantially enlarged with the addition of a monumental facade and other elements, giving it the appearance that we see today. Evincing the cultural cross-fertilization of nineteenth-century Poland, the Tempel reflects the strong influence of contemporary synagogue architecture in Germany. The building incorporates elements of Romanesque and Gothic Revival styles, as well as neo-Renaissance details. The inclusion of a large Decalogue (tablet of the Ten Commandments) in the center of the facade clearly identifies the building as a synagogue.

The free-standing building was originally a square hall. Two stairways off the vestibule lead to the women's gallery, supported by columns of iron and wood. Elaborate polychrome designs decorate the walls and ceiling; and forty-eight stained-glass windows, bearing donors' names, depict religious motifs. At the east end, steps lead to a reader's platform in front of an elaborate marble ark wall. In the center of this wall, framed with intricate enamel work, is the ark that houses the Torah scrolls.

During World War II, occupying German forces used the synagogue as a stable, removing its furnishings and religious objects. The essential structure of the building survived, however, as did the interior decorations, but all were in serious need of restoration.

The Tempel is located just outside Kazimierz, Cracow's historic and long-neglected Jewish district, which is



now the focus of a renovation program. Restoration of the structure and its expanded use for cultural events will enhance the revitalization of Kazimierz. The synagogue belongs to the Cracow Jewish community, today numbering fewer than two hundred people. They lack the resources to restore the structure, and government funds have not been made available for this purpose.

The Project

WMF's Jewish Heritage Program chose the conservation of the Tempel synagogue as its first field restoration project. Conservation priorities included reinforcement of structural elements, replacement of the roof, control of rising damp and other water infiltration, installation of a new heating system, and conservation of wall paintings and stucco decorations.

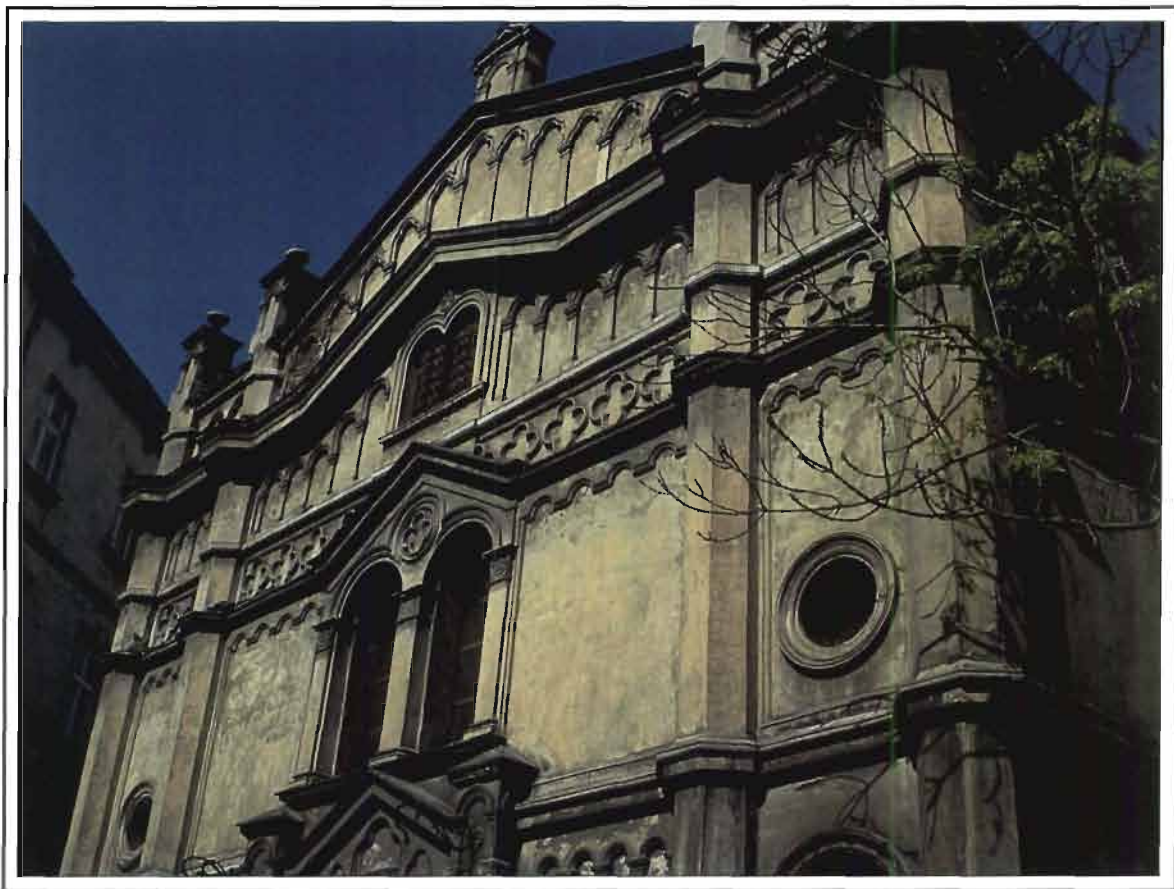
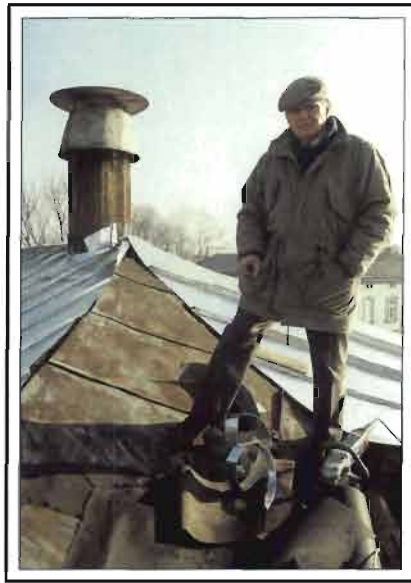
In 1992 WMF—in cooperation with the U.S. Information Agency and the Ronald S. Lauder Foundation—cosponsored a concert series at the Tempel featuring the Cracow

Philharmonic Orchestra. At the second concert, before an audience that included the mayor and other dignitaries, WMF announced the adoption of the Tempel restoration and named the first sponsor, the Getty Grant Program. In 1993, the newly privatized Polish Conservation Workshops (PKZ) conducted a planning study sponsored by WMF, researching the history and architecture of the Tempel and analyzing its structure, decoration, and condition. Their findings provided the basis for discussions and consultations among conservators, government officials, Cracow's Jewish community, and outside consultants, and led to the drafting of a work plan.

The first phase of work—repair and restoration of the roof and replacement of the exterior water-handling system—began in 1994. WMF was gratified that a municipal consortium, the Spieczny Komitet Odnowy Zabytków Kraków, offered to support restoration of the facade and the remaining elements of the exterior, as well as to provide services in kind such as new plumbing. Essential structural repairs were completed by the summer of 1995.

Funds are now being sought by the Jewish Heritage Program of WMF for the sustained work that will be necessary to restore the interior. A goal has been set for the summer of 1997, when Cracow will celebrate its biennial Jewish cultural festival in Kazimierz.

Project Dates: 1992–the present
Project Partner: Jewish Community of Cracow



TOP: ARCHITECT JANUSZ SMOLSKI, DIRECTOR OF THE TEMPEL SYNAGOGUE PROJECT,
ATOP THE NEWLY RESTORED ROOF

ABOVE: DETAIL OF THE FACADE, BEFORE RESTORATION
OPPOSITE: VIEW OF THE ARK AND PAINTED CUPOLA, BEFORE RESTORATION



TOP: VIEW OF THE POTAGER DU ROY, THE KITCHEN GARDEN OF LOUIS XIV
ABOVE: DETAIL OF THE MONOGRAM OF LOUIS XIV, ATOP THE RESTORED GRILLE DU ROY,
THE ONLY ORIGINAL SEVENTEENTH-CENTURY WROUGHT-IRON GATE AT VERSAILLES

Potager du Roy

Versailles, France

Background and Significance

“The property of Versailles would be incomplete without the Potager du Roy,” writes Jean Pierre Babelon, the Directeur du Musée et du Domaine de Versailles; his comment underscores the importance that the Potager—or kitchen garden—had in the eyes of Louis XIV.

The king reclaimed the entire south portion of the Versailles park, which was formerly an area of marshlands known as “the stinking pond,” by excavating a large reservoir and constructing an exemplary fruit and vegetable garden on the site. Jules Hardouin-Mansart was commissioned to design and construct the buildings, terraces, stairs, and reservoir; and Jean Baptiste de La Quintinye was named director of the Potager itself. Work commenced in 1678 and was completed in 1681 with the placement of the gate.

Occupying just over twenty-three acres, the Potager consists of a large central square, divided into sixteen square garden plots surrounding a central fountain. Elevated terraces—eight feet in height—enclose the plots, allowing visitors to enjoy sweeping views of the Potager. Twenty-eight smaller gardens along the periphery—enclosed by walls reaching the level of the terrace—provide the special soil and light conditions needed for the cultivation of numerous varieties of plants and bushes.

Thanks to the ingenuity of La Quintinye, who designed an underground drainage system and introduced natural fertilizers to the site, the Potager could provide the king’s court with all the vegetables and fruits that it required. Throughout the seventeenth century an army of thirty gardeners, in addition to seasonal workers, assured the proper upkeep of the Potager. Each of the Potager’s directors—first La Quintinye, then the generations of the Le Normand

family—took pride in the abundance of fresh produce available virtually the whole year round. Even the most exotic plants were cultivated for the pleasure of the king, including figs and asparagus for Louis XIV and pineapples and coffee for Louis XV.

After the Revolution and throughout the nineteenth century, the Potager declined. In 1874, the Ecole Supérieure d’Horticulture was created and installed at Versailles, where it remained until its relocation to Angers in 1994. In 1946 the Ecole Nationale Supérieure du Paysage was established at Versailles, where it remains headquartered today.

The Potager still yields fruits and vegetables throughout the year. Many tons of ‘royal’ produce are sold to the public annually, including more than sixty varieties of apples and pears and numerous types of squash.

The Potager du Roy constitutes an integral part of the overall design for Versailles, as it was commissioned with great interest by Louis XIV and supervised by the same team of architects and landscapers who built the palace and larger grounds. The character of the Potager provides endless insights into the daily life of the French court and king during one of its most glorious eras.

The Project

In 1993, at the instigation of M. Hubert de Givenchy, the newly appointed president of World Monuments Fund France, a major restoration campaign was launched for the Potager du Roy. The first stage comprised restoration of the Grille du Roy—the elegant formal gate by which the king entered the garden from the château and the orangerie. The only original gate still extant in the Versailles complex, the Grille du Roy is the work of Alexis Fordrin, one of the finest metalworkers of the age.

The *grille* was in a very poor state of conservation. All the elements of the

gate were inspected, restored, and ultimately regilded following the original designs. The completed restoration was inaugurated in December 1993 and dedicated to the memory of Ambassador Emmanuel de Margerie, the late president of WMF France.

Work is currently under way to restore other features of the Potager du Roy that have been compromised by inappropriate interventions over the years. Of particular importance is the large central fountain that provides the visual and symbolic equilibrium of the garden. The fountain restoration involves resetting the original paving stones, now covered with a shallow layer of concrete; recreating the structure’s original appearance; replacing the pipes to original specifications; recreating the fountain’s effect in flow and height, in keeping with the designer’s intentions; and installing an electric pump to permit the continuous flow of water.

The French authorities responsible for Versailles, most notably the Conseil Régional, have agreed to assume responsibility for the heavy restoration work of the walls, terraces, and subterranean passages of the Potager du Roy. WMF France will be responsible for restoring certain areas of the central Grand Carré to their original state.

Project Dates: 1993, 1995–present
Project Partners: Direction Générale des Monuments de Versailles; Ecole Nationale Supérieure du Paysage, Versailles

Lednice and Valtice Castles and Environs

Southern Moravia, Czech Republic

Background and Significance

Among the many Eastern European sites competing for the limited resources available to rescue them from ruin, conserve their historical features, and restore them to appropriate use, the castles of Lednice and Valtice are especially compelling.

Both castles were established in the early Middle Ages to defend the hilly border of Southern Moravia. From the fourteenth century onwards the Licchtenstein family maintained their principal residence at Valtice and their summer home at Lednice. As the family gained wealth and prominence at the Hapsburg court in Vienna, the successive dukes of Liechtenstein embellished the castles. Valtice survives as a great baroque complex, with its wings designed by Johann Fischer von Erlach. Lednice is today a Gothic Revival masterpiece, enhanced by a grand cast-iron-and-glass conservatory. Many of the interior spaces of both castles remain intact, in spite of the abandonment of the entire area, which lay behind the Iron Curtain, throughout the postwar Communist period.

As important as the castle buildings is the entire two-hundred-square-kilometer cultural landscape in which they stand. The Lednice-Valtice area is a superb example of landscape design inspired by contemporaneous prototypes of the English garden. The earliest picturesque park construction at Lednice and Valtice involved costly modification of the Lednice park at the end of the eighteenth century. During the nineteenth century, the Valtice garden was also enlarged and modified, and the land between Valtice and Lednice was turned into a cultivated landscape with architectural features. Fifteen of these

follies—built throughout the grounds from the late eighteenth and through the first half of the nineteenth century—still survive, and include a Turkish-inspired minaret, a Moorish single-story water-pump building, a monumental colonnade, a “temple” in the form of a Roman victory arch, and a semicircular late-classical-style building surrounding sculptures of the Three Graces.

The Project

In the summers of 1993 and 1994, WMF sponsored on-site architectural and program-planning sessions on the protection and future use of the castles and their surrounding landscape. Experts from the Czech Republic and abroad in architectural conservation, landscape architecture, economic development, finance, cultural-event planning, and tourism convened over five days in working groups and plenary sessions. They formulated plans of action based on one guiding principle: that the Lednice-Valtice cultural landscape, with its architecture, is the largest and earliest intact man-made landscape of its type in Europe and that its conservation is therefore imperative.

Program participants reached this conclusion in the face of impulses already developing locally to carve up the area in the name of privatization. They agreed that such an approach would only stifle both public and private enterprise and lead to the irretrievable loss of a precious and unique asset.

The meetings recognized that the Czech government currently lacks the resources needed to conserve the area single-handedly and promote its economic development. Following WMF's meeting, a nonprofit entity was chartered as the Southern Moravia Heritage

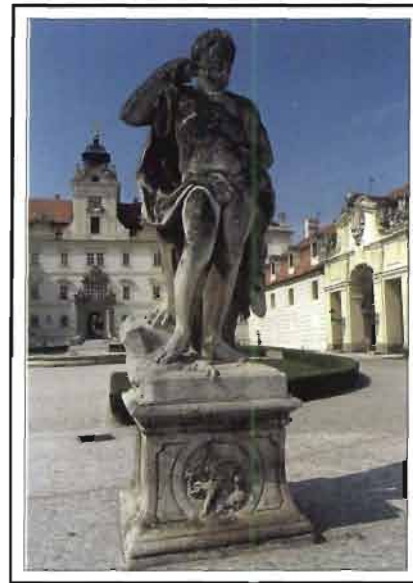
Foundation, the purpose of which is to help protect the entire property. Revenues earned by the foundation from profitable operations at the site will sustain restoration and maintenance of the buildings and the landscape as well as ongoing research, education, and cultural activities.

A new hotel, restaurants, and other accommodations, combined with a substantial increase in cultural events at the castles, are expected to generate revenues from visitors—notably from Vienna, which is only sixty-five kilometers away. The project offers dynamic possibilities for integrating existing industries and resources—viculture, horticulture, and equiculture—with the potential to create mutually reinforcing conditions for sustainable tourism.

In 1995 the Czech government nominated the area for listing as a UNESCO World Heritage site. Current conservation priorities include caring for endangered rare trees and threatened structures, conducting architectural surveys, and promoting new arts events and classes.

WMF continues to assist the Southern Moravia Heritage Foundation in developing a business plan for the mixed use of Valtice and Lednice as a recreational and cultural center. WMF is also planning a program with a U.S. university to conserve the follies in the Lednice-Valtice park through summer training workshops for Czech and American graduate students in architectural conservation.

Project Dates: 1993–the present
Project Partners: Greenways/Zelene Stezky; State Institute for the Preservation of Monuments, Brno; Southern Moravia Heritage Foundation



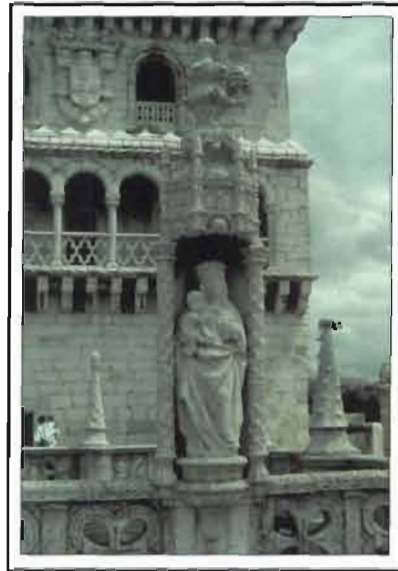
TOP LEFT: DETAIL OF CARVED WOOD SPIRAL STAIRCASE IN THE LIBRARY AT LEDNICE CASTLE
TOP RIGHT: VIEW TOWARD THE VALTICE CASTLE ENTRANCE
ABOVE: SIDE ELEVATION OF THE CASTLE OF LEDNICE WITH THE CAST-IRON-AND-GLASS CONSERVATORY



ABOVE: OVERALL VIEW OF THE TOWER OF BELÉM
OPPOSITE: VIEW OF NICHE, ADDED IN THE NINETEENTH CENTURY TO THE COURTYARD PARAPET,
WITH THE *VIRGIN OF THE GRAPES* (ALSO CALLED *OUR LADY OF GOOD SUCCESS*)

Tower of Belém

Lisbon, Portugal



Background and Significance

Four miles from the heart of Lisbon, the beach at Restelo—also known as Belém, Portuguese for Bethlehem—was a primary departure point during the fifteenth and sixteenth centuries for maritime expeditions to Africa, the New World, and the Far East. At this site, on the rocks near the middle of the Tagus River, King João II ordered the construction of the Tower of Belém in 1513 as part of the strategic defense plan for the Lisbon port.

Today, due to accumulating silt and the powerful earthquake of 1755 that changed the course of the river, the tower is practically on shore. Yet it stands as an important national symbol of Portuguese prominence in exploration during the Renaissance. It is also an archetype of the Manueline style of architecture, which developed as a result of contacts with Africa and the Far East. Forming an ensemble with the Jerónimos Monastery and the Chapel of São Jerónimo, the tower attests to the wealth that poured into Portugal during the Age of Exploration and to the influx of new ideas that ushered in the golden age of Portuguese

culture. Shaped like a galleon heading out to sea, the Tower of Belém has become a symbol, in the minds of the Portuguese, of this great moment.

The tower served as a fortress until 1580, when it became a state prison under Spanish occupation. In the nineteenth century it was restored and modified for use as a lighthouse and telegraph station. Today it is used for temporary exhibitions, receptions, and concerts; and since 1984, it has been on UNESCO's World Heritage list, together with Jerónimos Monastery nearby. But the Portuguese curators of the monument have sought in vain an opportunity for a comprehensive conservation treatment as well as a new and better use for the monument.

The Project

The importance of the Tower of Belém as a cultural icon and the present need to restore, maintain, and plan for the future of the tower made it an ideal inaugural project for a new WMF affiliate in Portugal, and the Associação WMI (Portugal) was established in 1993. WMI and the Instituto Português do Património Arquitectónico e Arqueológico (IPPAR) jointly

completed a physical survey and analysis of the exterior of the tower in 1994.

Planning was also completed to restore the interior, improve the site as a whole, and create a permanent exhibit on the history of the tower for visitors.

The project was initiated as a three-way cooperative effort between the Portuguese ministry of culture, World Monuments Fund, and the Associação WMI. Work was suspended during 1994, when Lisbon served as the Cultural Capital of Europe.

Fundraising began again in 1995, and the restoration of the exterior is scheduled for 1996, in anticipation of the International Exposition (Expo) to be held in Lisbon in 1998.

Project Dates: 1993–the present

Project Partners: Administration of the Jerónimos Monastery/Tower of Belém; Associação WMI (Portugal); Instituto Português do Património Arquitectónico e Arqueológico; Ministry of Culture of Portugal

The Future

Albert Memorial London, England

The Albert Memorial is recognized worldwide as one of the great London landmarks. Upon the death of the prince consort in December 1861, at the age of forty-two, the idea of a national memorial dedicated to the prince gained immediate public support. There was a broad consensus that the memorial should encapsulate the spirit of the age and of the man, reflecting Britain's preeminent position in social reform, manufacture, and international affairs, as well as the prince's influence in these spheres and in the arts and sciences.

In March 1863, on the advice of a special committee chaired by Sir Charles Eastlake, Queen Victoria chose a design by Sir George Gilbert Scott. Scott's memorial was a Gothic Revival masterpiece, a medieval shrine encrusted with jewels and gilding, surrounded by symbolic statues and housing a gilded statue of the prince consort. It was opened to the public in 1872.

The memorial, which has deteriorated significantly due to pollution and water ingress, was encased in its present scaffolding in 1990. Repair will involve the extensive stripping down of the structure. While the statue itself is structurally sound, it will be cleaned and, for the first time since World War I, gilded once again. On the lower levels, the famous podium frieze needs extensive cleaning to remove the copper sulfate that has turned the Campanella marble green. All the marble statue groups will be repaired and cleaned.

At the invitation of English Heritage, World Monuments Fund in Britain has become a trustee of the Albert Memorial Trust, created by the secretary of state in 1994. World Monuments Fund in Britain looks forward to an active involvement in raising funds for the restoration of the Albert Memorial, which is scheduled for completion in the summer of 1999.

St. George's Hall Liverpool, England

St. George's Hall is one of the finest neoclassical civic buildings in Europe—a symbol of nineteenth-century Liverpool's success and prosperity. It was built between 1841 and 1854 to the design of the young architect Harvey Lonsdale Elmes, who combined concert halls, law-court facilities, and a civic hall in one building. Elmes's design also included the first attempt at air conditioning a public building. After Elmes's sudden death, Charles Robert Cockerell succeeded him as architect in 1848.

Cockerell, whose commissions included the Ashmolean at Oxford, made some alterations to Elmes's original design. The decoration of the Small Concert Room is entirely Cockerell's; and he commissioned the magnificent Minton tile floor in the Great Hall.

As soon as St. George's Hall was opened in 1854, it was hailed as a symbol of Liverpool's greatness and civic pride. It was in almost constant use for concerts, plays, meetings, fairs, rallies, banquets, and exhibitions. Encroachment by the law courts gradually drove out other users and, since the transfer of the law courts to the waterfront in 1984, it has lain virtually unused.

The Liverpool city council has been successful in returning the Great Hall to use, giving the people of Liverpool the opportunity to again enjoy this part of the building. The next phase of work will be critical in returning the majority of St. George's Hall to everyday use: the creation of proper access and facilities for the public and the restoration and reopening of the concert hall, which was closed in 1989.

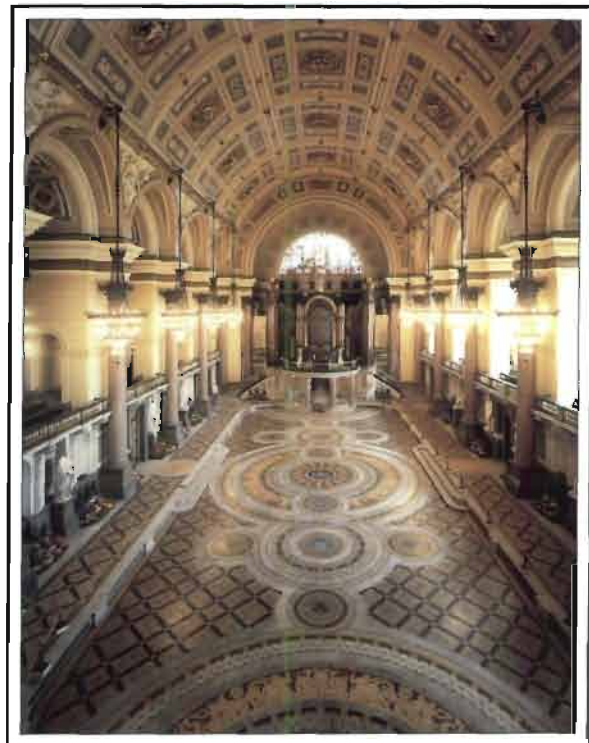
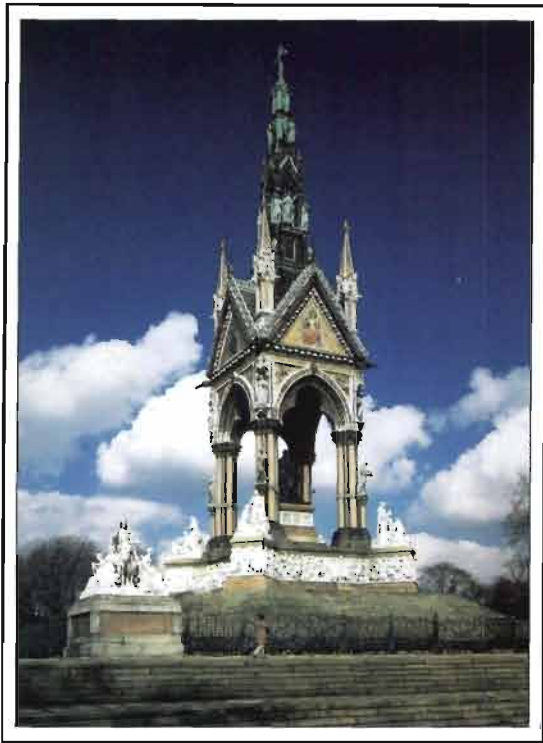
WMF first became involved in planning for the restoration and reuse of St. George's Hall in 1990. World Monuments Fund in Britain is represented on a recently established Trust to assist in raising funds and implementing the restoration of this important building.

Alexander Palace St. Petersburg, Russia

At the invitation of Anatoly Sobchak, mayor of St. Petersburg, and Dr. Ivan Petrovich Sautov, director of the State Museum at Tsarskoje Selo Historic Preserve, WMF has joined the Museums at Tsarskoje Selo (the Tsar's Village) in planning for the conservation of the Alexander Palace, the imperial palace most associated with the lives of the last Romanovs, Nicholas II and Alexandra. The program will conserve the great neoclassical building and restore its interiors to the period of its final occupancy; create a major new museum; and enhance the significant attractions of Tsarskoje Selo as a destination for both Russian and foreign visitors.

Tsarskoje Selo was the summer residence of the tsars and is situated about twenty-five kilometers outside St. Petersburg. An increasingly important national and international tourist destination, Tsarskoje Selo is one of the finest groups of royal buildings. It includes the neoclassical Alexander Palace; the exuberantly rococo Catherine Palace, which has been restored; and more than one hundred smaller structures.

A WMF planning mission traveled to St. Petersburg in 1995 and determined that the restoration of the Alexander Palace is viable. The wealth of relevant furnishings and artifacts that have been preserved and the growth—within Russia and internationally—of interest in the last Romanovs and the historical events in which they played such a central role support the practicability of using the structure as a museum to illustrate and interpret the period of Nicholas II's rule. WMF's completion of its survey and compilation of the historic-structure report and feasibility study will provide an objective assessment of the state of the building and the requirements for the proposed restoration and museum, as well as an indication of the resources needed to realize the goal.



TOP LEFT: ALBERT MEMORIAL, LONDON
TOP RIGHT: ST. GEORGE'S HALL, LIVERPOOL. VIEW OF GREAT HALL.
ABOVE: ALEXANDER PALACE, ST. PETERSBURG, RUSSIA. DETAIL OF THE DOUBLE COLONNADE
AT THE PRINCIPAL ELEVATION OF THE PALACE

World Monuments Fund Field Activities

THE AMERICAS



AFRICA AND EUROPE



ASIA AND THE PACIFIC



World Monuments Fund Mission

- To make available to people today the heritage of man's extraordinary past achievements by encouraging the restoration and preservation of monuments of exceptional artistic, historical, and cultural significance throughout the world.
- To create an international constituency for monuments preservation by developing its own membership and by conducting extensive education and advocacy activities.
- To develop a broad base of financial support—from private contributions, government funding, and earned income—for monuments preservation and for related education and advocacy activities.

- To foster the exchange of technical expertise in the areas of materials conservation, restoration methodologies, historical interpretation, financial procedures, and education relating to preserving architectural monuments throughout the world.
- To enhance the quality of life in communities in the United States and throughout the world through programs that address education, training, or sustainable development within the context of cultural resources preservation.

This mission is carried out through support of field projects all over the world. During its first 30 years, WMF has supported more than 135 projects in 32 countries. It has sponsored project planning, field surveys, on-site training in the building crafts, publications relating to conservation work, and the development of long-term strategies for the protection of monuments and sites. WMF has also contributed financial support to many projects managed by other groups, in addition to directing and overseeing its own field programs. A list follows of projects supported by WMF during its first 30 years.

World Monuments Fund Activities

1 Albania



Butrint • Archaeological site of Butrint: planning for site interpretation and protection

2 Armenia

Ererouk • Basilica of Ererouk: emergency stabilization of fifth-century ruins

3 Barbados

Bridgetown • Financial assistance to Barbados National Trust for conservation of Collymore Rock Complex and Gun Hill Signal Station

4 Cambodia

Historic City of Angkor • Survey of Angkor monuments
• Banteay Srei: proposal for site protection
• Temple of Preah Khan: site conservation and presentation

5 Chile

Easter Island • Conservation of archaeological monuments of Easter Island
• Planning for interpretive center

Santiago • Conservation laboratory at the Museum of Pre-Columbian Art
• Archival conservation study at the National Library
• Survey of earthquake damage



Valparaíso • Survey of earthquake damage

6 Croatia

Dalmatia • Conservation survey of monasteries

7 Czech Republic



Survey of Jewish Heritage sites

Symposium on cultural tourism and adaptive reuse, held at Olomouc and Prague



Prague • Belvedere at Prague Castle: roof repair

Southern Moravia • Lednice and Valdice castles and environs: planning for restoration and reuse



Telč • Church of the Holy Ghost: emergency repair of thirteenth-century tower

8 Dominican Republic

Santo Domingo • Mercedarian Convent: seed funding for cloister restoration

9 El Salvador

Joya de Cerén Archaeological Monument • conservation survey

10 Ethiopia

Lalibela • Rock-hewn Coptic churches: site conservation and stabilization

11 France

Arles • Church of Saint Trophime: portal restoration: conservation studies for cloister



Châtillon-sur-Saône • Great Tower: emergency conservation of the town's oldest architectural feature

Compiègne • Théâtre Impérial: interior conservation

Les Eyzies • Chateau de Commarque: ruins stabilization and site interpretation

Maintenon • Chateau de Maintenon, Church of St. Nicholas: restoration of the roof and spire of the Gothic chapel, which is part of the chateau complex



Marly-le-Roi • Désert de Retz: conservation of broken-column folly

Paris • Hôtel des Invalides: research for dome regilding; restoration of interior frescoes by Charles de la Fosse and Jean Jouvenet

Versailles • Potager du Roy: restoration of original gate and fountain at the kitchen garden of Louis XIV

12 Great Britain

Caernarfon, Wales • 6 Palace Street: support for effort to prevent demolition of the oldest building in Wales, a rare surviving example of timber construction in the town.

Glasgow, Scotland • Ingram Street Tea Rooms: conservation of gesso friezes—*The Wassail* by Charles Rennie Mackintosh and *The May Queen* by Margaret Macdonald Mackintosh



Lincoln • Lincoln Cathedral: emergency conservation of Romanesque frieze panels

Liverpool • St. George's Hall: conservation planning for nineteenth-century neoclassical civic landmark

London • Albert Memorial: participation in English Heritage campaign to restore Gothic Revival landmark



Oxfordshire • Ditchley Park: emergency stabilization of eighteenth-century Italianate ceiling in the Saloon

Stratfield Saye • Siborne model of the Battle of Waterloo

Wentworth Castle • Gothic folly

Winchester • Winchester Cathedral: grant towards restoration program

13 Haiti

Milot • Citadelle Henry: Participation in World Heritage campaign, sponsorship of traveling exhibition, and production of award-winning video

14 Hungary



Fertőd • Eszterháza: planning for restoration and reuse of eighteenth-century baroque castle and dependencies



Pécs • Pécs Cathedral: conservation and anastylosis of medieval sculpture

15 India



Ladakh • Palace of Leh: architectural survey of seventeenth-century Himalayan palace

16 Ireland

County Cork • Doneraile Court: Support towards Irish Georgian Society effort to restore and return original furnishings to eighteenth-century mansion

County Kildare • Castletown House: purchase and return of original furnishings

County Tipperary • Damer House: restoration of interior staircase

17 Italy

Bassano del Grappa • Restoration of Jacopo Bassano's paintings of the *Podestà Matteo Soranzo* (Museo Civico, Bassano del Grappa) and *Last Supper* (Villa Borghese, Rome)

Bologna • Guercino's altarpiece, *Saint William Receives the Monastic Habit*



San Petronio: portal-sculpture conservation

Florence • Certosa del Galluzzo: Conservation of Jacopo Pontormo frescoes and sixteenth-century oil copies

Orsanmichele: Removal of Donatello's stone sculpture of San Marco from exterior niche for conservation and protection from the elements

Palazzo Pitti: climate study of Galleria Palatina



San Lorenzo: scientific study of Donatello stuccoes in the Sacrista Vecchia; catalogue and traveling exhibition. "Donatello at Close Range"

Santa Croce: *The Story of St. Sylvester*, fresco cycle by Maso di Banco in the Bardi di Vernio Chapel

Santa Felicità: emergency conservation of Jacopo Pontormo's *Deposition of Christ*

Santo Spirito: Fifteenth-century altar frontals: Ulisse Ciocchi's *Vision of St. Augustine*; *Christ Appearing to St. Augustine* (anonymous)

Meolo (Veneto) • Church of San Giovanni Battista: Giambattista Tiepolo frescoes

Milan • Giambattista Tiepolo's *Madonna del Carmelo* (Pinacoteca di Brera)

Modena • Paolo Veronese organ shutters from the demolished Venetian church of San Geminiano (Galleria Estense)



Narni • Santa Pudenziana: exterior stabilization and conservation of interior frescoes

Parma • Fondazione Magnani-Rocca: Titian's *Madonna and Child with Saints*

Perugia • Twenty-four panel paintings by Perugino that once comprised the altarpiece of the church of Sant'Agostino

- Mechanical support for the *Altarpiece of the Nuns of Sant'Antonio*, by Piero della Francesca (Galleria Nazionale dell'Umbria)



Pistoia • San Giovanni Forcivitas: facade conservation



Rome • Jewish catacombs: conservation studies and controlled public-access plan

San Gimignano • Photo documentation of Taddeo di Bartolo frescoes (Collegiata di Santa Maria Assunta)

Schio • Jacquard Garden

Spoletto • Church of Madonna di Loreto: restoration

Venice • Ongoing support for biannual ICCROM stone-conservation course



- Biblioteca Marciana, Antisala: conservation of ceiling paintings—architectural perspective by Cristoforo and Stefano Rosa that surrounds the central allegory of *Wisdom* by Titian
- Biblioteca Marciana: international course for conservation of books and paper
- Ca' d'Oro: marble friezes on the facade



- Ca' Zenobio: emergency repair of staircase; planning for restoration of baroque garden

- Church of the Frari: bell tower and sculpted tombs
- Church of the Madonna dell'Orto: Bellini's *Madonna and Child*
- Church of the Pietà (Santa Maria della Visitazione): restoration of the church and Tiepolo frescoes
- Misericordia Laboratory: establishment and equipping of conservation-research laboratory
- Palazzo Contarini del Bovolo: Bovolo Staircase



- Palazzo Ducale: stuccoes of the Scala d'Oro
- Querini Stampalia Library: Bartolomeo Nazzari's *Cardinal Angelo Mario Querini*; renovation of heating and storage facilities
- San Giovanni in Bragora: Cima da Conegliano's *Baptism of Christ*, its original stone frame, and the stuccoed presbytery vault; restoration of the Byzantine Madonna and the marble angels at the high altar
- San Moisè: painting of the *Madonna of the Rosary*
- San Nicolò da Tolentini: Bernardo Strozzi's *Charity of St. Lawrence*
- San Pietro di Castello: restoration of the church and its decoration, organ, and bell tower
- San Polo: sculpted lions at campanile base
- San Salvatore: *Altarpiece with Three Saints*, by Girolamo da Treviso il Giovane
- San Simeone Grande: Tomb of San Simeone and exterior bas-relief depicting Sant'Ermolao
- Santa Maria Assunta (Torcello): participation in campaign for complete restoration
- Santa Maria dei Derelitti (Ospedaletto): restoration of thirty-two paintings; international campaign for the *sala della musica*
- Santa Maria del Giglio: architectural restoration
- Santa Maria della Visitazione (San Gerolamo dei Gesuati): painted ceiling medallions

- Scuola Canton: interior restoration of sixteenth-century synagogue
- Scuola dei Carmini: facade, Tiepolo paintings, and stucco decoration of the staircase



- Scuola Dalmata (San Giorgio degli Schiavoni): fire detection and security systems for Carpaccio painting cycle
- Scuola Grande di San Giovanni Evangelista: architectural restoration
- Scuola Grande di San Rocco: Tintoretto painting cycle restored in on-premises conservation facility

Vicenza • *Epiphany*, by Marcello Fogolino (Pinacoteca di Vicenza)

Villa Pojana: Andrea Palladio's staircase

18 Jordan



Petra • Byzantine church: contribution to conservation effort by American Center for Oriental Research to conserve excavated Byzantine church

19 Lithuania



Vilnius • Preliminary planning for conserving Bernardine monastery

20 Mexico

Chapingo • Autonomous University: Diego Rivera murals in the chapel



Mexico City • Autonomous University: conservation study for Juan O’Gorman’s facade mosaic

- Colegio de las Vizcainas: structural stabilization
- Church of Jesús Nazareno: José Clemente Orozco murals



- Secretariat of Public Education: Diego Rivera murals

21 Morocco



Survey of Jewish Heritage sites

Tangiers • Former U.S. consulate: planning and design for restoration

22 Nepal

Kathmandu Valley • Gokarna Temple Complex

23 Poland



Survey of Jewish Heritage sites

Cracow • Tempel Synagogue: roof restoration and interior conservation

24 Portugal

Lisbon • Tower of Belém: exterior conservation and site interpretation

25 Romania



Publication of *The Razing of Romania’s Past*, by Dinu C. Giuvescu

26 Russia

Pavlovsk • Imperial Palace: support for the American Friends of Pavlovsk

St. Petersburg • Alexander Palace: planning for restoration and reuse of the last residence of the Romanovs

27 Slovakia

Banska Stiavnica • symposium on cultural tourism and adaptive reuse of historic town and former mining center

28 Spain

Guadalupe • Monastery of Guadalupe, Mudéjar Cloister: *templete* conservation and garden restoration



Oviedo • Oviedo Cathedral: restoration of High Gothic choir stalls

Toledo • Toledo Cathedral Museum



- Santo Domingo el Antiguo: restoration of paintings, including El Greco altarpieces

Toro • Collegiate Church of Santa María Major: recovery and conservation of intact medieval polychromy on the Portada de la Majestad

Trujillo • Convento de la Coria: restoration

- Casa-Museo Francisco Pizarro: completion of building restoration and its equipping as an interpretive museum

29 Sweden

Isle of Öland • Support for construction of kiln at Borgholm Castle to produce historically compatible mortar for conserving historic sites in the region

30 Syria



Survey of Jewish Heritage sites

31 Turkey



Aphrodisias • Tetrapylon: anastylosis

32 United States

Brooklyn, New York • Church of St. Ann and the Holy Trinity: on-site studios for sandstone, stained-glass, and wood-tracery restoration

New York, New York • New York Public Library: stone lions

Charleston, South Carolina

- Middleton-Pinckney House: planning for restoration and reuse

Santa Fe, New Mexico • Support for survey of historic adobe churches by Cornerstones: Community Partnerships and site conservation, notably at San Rafael in La Cueva and Zuni Pueblo



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The Hadrian Award

The World Monuments Fund presents the Hadrian Award annually to an international leader whose sponsorship of cultural activities has advanced 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 (A.D. 76–138) sponsored new construction while also conserving the 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.

As a patron of the arts, the emperor manifested a concern for the survival of outstanding artistic 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 the cultural leaders of today for keeping this spirit alive.

Hadrian Award Recipients

1995 Lord Rothschild, in recognition of his lifelong dedication to cultural and artistic activity. Lord Rothschild's achievements in historic preservation include: chairmanship of the National Heritage Memorial Fund; restoration of Spencer House, the eighteenth-century town house of the earls of Spencer in St. James's; renovation of Waddesdon Manor, a National Trust property that is the Rothschilds' ancestral seat; and the preservation of the Roman ruins at Butrint, in Albania. Elected chairman of the National Gallery in London in 1985, Lord Rothschild led the museum's resurgence over his six-year tenure, restoring the old Central Hall that now bears his name.



WMF'S HADRIAN AWARD.
DESIGNED AND MANUFACTURED
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1994 David Rockefeller, honoring his international, governmental, philanthropic, civic, and cultural activities which consistently reflect his concerns about art and culture, urban revitalization, and the partnership of private and public institutions. An articulate advocate of the role of private patronage, Mr. Rockefeller has been pivotal in the revitalization of Lower Manhattan, led by Chase Manhattan Bank; the expansion of Rockefeller University; and the Museum of Modern Art, where he is chairman emeritus. Outside New York, he has led urban revitalization projects such as L'Enfant Plaza in Washington, D.C., and Embarcadero Center in San Francisco.

1993 Dominique de Menil, for her lifelong advocacy of the arts and architecture. As president of the Menil Foundation, she established the Menil Collection in Houston and commissioned the Rothko Chapel. Mrs. de Menil has supported many other cultural organizations, such as the Museum of Contemporary Art in Los Angeles, the Georges Pompidou Art and Culture Foundation, and the Musée National d'Art Moderne in Paris.

1992 Marella and Giovanni Agnelli, in recognition of their support of inter-

national cultural activities, both through their personal philanthropy and through the cultural programs of FIAT. Mr. Agnelli has led the effort to save some of Italy's most distinguished buildings, such as the Palazzo Grassi in Venice; sponsored international conservation conferences and major art exhibitions; and served on the jury of the Pritzker Prize for Architecture. Mrs. Agnelli spearheaded the development of FAI, an Italian national trust for historically significant buildings and landscapes.

1991 Mrs. Vincent Astor, in recognition of the numerous preservation programs that owe their success to her early and sustained patronage as president of the Vincent Astor Foundation. Cherished by New Yorkers for her tireless efforts on behalf of the city, Mrs. Astor sets an example to be emulated by civic patrons throughout the world.

1990 H.R.H. The Prince of Wales, honoring his advocacy for quality in the built environment and his 1989 publication, *A Vision of Britain*, which focused world attention on the loss of traditional architectural values through urban development and advocated a return to traditional design in public architecture. His Royal Highness sponsored the establishment of a new architectural school at Oxford and served as patron of the campaign to restore the spire of Salisbury Cathedral.

1989 Paul Mellon, in recognition of philanthropic activity that reflects the virtue of private initiative dedicated to the public good. Mr. Mellon has donated much of the art collection assembled with his wife, Bunny, to the National Gallery of Art in Washington, D.C., which was founded by Mr. Mellon's father; the Yale Center for British Art, which he established; and to the Virginia Museum of Fine Arts, which he brought to international attention. As a patron of



1988



1989



1990



1991



1992



1993



1994



1995

architectural design, Mr. Mellon commissioned the late Louis I. Kahn for the Yale Center for British Art and chaired the committee that guided the construction of I. M. Pei's East Wing of the National Gallery of Art.

1988 Carlo De Benedetti, chairman and chief executive officer of Ing. C. Olivetti & C., S.p.A., in Milan, received the first Hadrian Award. Under Mr. De Benedetti's leadership, Olivetti achieved recognition as one of Europe's outstanding corporate sponsors of the arts and architectural conservation, as well as for its excellence in product design.

World Monuments Fund Gold Medal

The World Monuments Fund Gold Medal honors WMF's preeminent patrons. Recipients of the Gold Medal are:

The late **Lucius R. Eastman**, a member of the Board of Trustees of the World Monuments Fund since 1972 and its chairman from 1983 through the spring of 1990.

Harvey Golub, chairman and chief executive officer, American Express Company. The World Monuments Fund's leading corporate sponsor since 1988. American Express in July 1995 announced a \$5 million grant to launch the World Monuments Watch.

The **Florence Gould Foundation**, the leading sponsor of World Monuments Fund programs in France since their inception in 1987.

The **Guide Foundation**, whose president, Hilary Barratt-Brown, has served as a trustee of World Monuments Fund since 1972, has supported in particular the work of WMF in relation to World Heritage sites.

The **Fundación Mary Street Jenkins**, which furthered the development of

conservation documentation, practice, and research in Mexico through a five-year partnership with the World Monuments Fund.

The **Samuel H. Kress Foundation**, World Monuments Fund's primary institutional sponsor for European programs since 1970, establishing the Kress Foundation European Preservation Program in 1986, and supporting the establishment of WMF's European offices.

The **Honorable Ronald S. Lauder**, a trustee since 1990 and the founding chairman of the World Monuments Fund's Jewish Heritage program.

H. Peter Stern, a trustee since 1972 and dedicated champion of the World Monuments Fund's program for Easter Island.

Robert W. Wilson, a trustee since 1991, who spearheaded the launch in 1994 of the World Monuments Fund's campaign, "Winning the Race."

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