

Today, nearly 30 years later, John Robbins, RMHP Fellow 1990

writes:

The Richard Morris Hunt Prize is an annual exchange program of confirmed architects specializing in preservation, alternately French and American. The selection is largely based on the quality of the study project submitted by the candidate.

Michele le Menestrel Ullrich, Founding President of French Heritage Society and Founder and co-chairman of the RMH Prize had the perception and clairvoyance to foresee its potential and to convince Norman Koonce, the President of AAF, to adhere to the project. This partnership has continued until today.

Elected in 1990, I became the first RMHP laureate, the first RMHP Fellow. I will always cherish this unforgettable architectural experience, and the human adventure I participated in. I hope that you, who read this report, can share the excitement of my six months in France pursuing research project “Historic Preservation in France”.

The original idea of the prize, quite substantial from the outset, has been enriched with a Scholar Program. A shorter program also allowing the study of a precise project abroad. It is interesting to see the evolution of the project subjects over time. They well reflect the theories and realities of contemporary architecture and preservation practices. But even more important than the prize itself, the laureates benefit from a lifelong international network, nourishing colloquia, visits, conferences and bi-annual study trips.

Recently the publication of the Final Reports on the Web gives a real life account of this experience and its accomplishments.

It is clear to me that assembling preservation specialists creates an “esprit de corps” for the study, exchange of ideas. It is the real profound motor of the RMHP. Since its creation in 1990, it has functioned on a modest budget. Its success is largely due to the work and commitment of volunteers, with occasional and punctual assistance from former laureates. It is remarkable to note the extent of its accomplishments far exceeding its limited resources and volunteer efforts.

A professional career is always marked by two or three outstanding events. For me, as well as for the other laureates, the RMHP was the impulse propelling many highly-qualified professionals in France and in America, to become preservation leaders.

**The
Richard Morris Hunt
Fellowship**

**A Report to
The American Architectural Foundation
and
Friends of Vieilles Maisons Françaises**

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INTRODUCTION

The Richard Morris Hunt Fellowship affords an annual exchange between France and the United States of architects who specialize in historic preservation. The Fellowship comprises a grant and a program of activities and experiences sponsored by Friends of Vieilles Maisons Françaises and the American Architectural Foundation. The initial fellowship was awarded in 1990 to an American architect who embarked on a six-month program of French historic preservation in May and completed his visit in France this past October.

As background on the sponsors -- Friends of Vieilles Maisons Françaises is an American not-for-profit foundation established in 1982 with the twin goals of cultural education programs and support for the preservation efforts of Vieilles Maisons Françaises in France. The Friends organization is based in Paris and New York, and raises funds in France and the United States to support its education and preservation programs.

The American Architectural Foundation is also an American not-for-profit foundation, established in 1942 to work closely with its parent organization, the American Institute of Architects, in promoting appreciation of architects and architecture, architectural education, and stewardship of America's architectural heritage.

After several years of negotiations, FVMF and AAF forged an agreement to co-sponsor extended visits by architects to study French and American historic preservation practice, and in alternating years American architects will visit France and French architects will visit the United States.

The 1990 Fellow was selected among members of The American Institute of Architects, a member organization of licensed architects in the fifty states and the territories. Application materials included biographies, essays and letters of recommendation on behalf of the applicants. After initial review by FVMF and AAF, three finalists were invited for

The introduction also has been submitted as an article for the magazine *Monuments Historiques*, edited by the Caisse Nationale des Monuments Historiques et des Sites.

interviews in February at AAF headquarters in Washington, DC, conducted by representatives of FVMF, AAF, the American Institute of Architects and the US Committee of the International Council on Monuments and Sites; the 1990 Fellow was announced soon after. The program devised by the sponsors began at the Direction du Patrimoine in Paris. During the month of May, the Fellow had the opportunity to visit all of the offices of the Direction -- each bureau, service and mission -- that provides overall management for historic preservation in France. For the first three weeks of June, the Fellow visited the Caisse Nationale des Monuments Historiques et des Sites -- one week each in the Sous-Directions d'Animation, des Editions et des Affaires Commerciales, et des Travaux. For the last week of June, the Fellow had an in-depth view of the Laboratoire de Recherche sur les Monuments Historiques at Château de Champs near Paris.

From this experience of central administration and research, the next steps were to the regional level of historic preservation activities -- to the Direction Régionale des Affaires Culturelles de Haute Normandie to work with the Conservateur régional, M. Yves Lescroart. This visit in the first week of July provided a close-up view of preservation planning and field work in a small region with a rich architectural heritage. The second week of July provided a similar experience, but in the large region of Rhône-Alpes. Working with the Conservateur régional, M. Marc Botlan, and his staff, the Fellow met with administrators, owners, contractors and architectes en chef des monuments historiques to observe preservation work on-site.

The Fellowship program for the latter half of July and the first half of August included the annual architectural heritage training sessions sponsored by Jeunesse et Patrimoine: visits to historic sites and preservation projects, and building crafts training at St-Antoine l'Abbaye (Isère).

September and October were devoted to working in the offices of architectes en chef des monuments historiques: with Didier Repellin in Lyon for September and Jacques Moulin in Paris for October.

The traditions of historic sites and structures are greatly different in France and the United States. French monuments are fundamentally monuments of art and architecture; American monuments are fundamentally monuments of social history. From these beginnings have sprung two divergent schools of thought:

one that seeks to discover and restore the essential artistic monument, and one that seeks to discover and preserve an historic moment or period. Because of such subtle but profound differences, French and American preservationists have much to offer one another, and the exchange made possible by the Richard Morris Hunt Fellowship is a wonderful beginning. For the American Fellow, six months in France has awakened a new sense of architectural connoisseurship; a French architect in the United States may learn to appreciate American eighteenth, nineteenth and twentieth century monuments, and America's vast collection of vernacular structures as well.

The basic methodology and techniques of historic preservation vary little throughout the modern world; what differs is the overall motivation for preservation and the practice of preservation itself -- the "why" and "how." Richard Morris Hunt was the first American architect to train at the Ecole des Beaux-Arts, an experience that has obviously enriched the United States. The new Fellowship that bears Hunt's name supports the old tradition of learning abroad for modern practitioners of historic preservation.

MAY 2 - JUNE 1

DIRECTION DU PATRIMOINE

The Direction du Patrimoine is responsible directly to the Ministère de la Culture, de la Communication, des Grandes Travaux et du Bicentenaire. The core mission of the Direction du Patrimoine is identifying, protecting and conserving historic sites, structures and objects, and making them available to the public. This mission was established in 1978 when the Direction du Patrimoine was created from the former Direction de l'Architecture. In 1982 the Direction du Patrimoine was placed within the new Ministère de la Culture as part of the new ministry's directive to preserve cultural patrimony on national, regional and local levels.

Identifying and protecting historic sites and structures begins at the regional level through the regional offices of the Inventaire général -- the national inventory of significant sites, structures, and fine and decorative arts -- and through a procedure called inscription, the first of two levels of protection. The higher order of protection -- called classification -- is undertaken on a central level, in Paris, through the Commission supérieure, an advisory group to the Directeur du Patrimoine and to the Ministère de la Culture. Through designations of inscription and classification, the government establishes an historic preservation monopoly. Once designated, all work on "inscribed" buildings and maintenance work on "classified" structures and their surroundings are the responsibility of architectes des bâtiments de France (or ABF, as they are known in the preservation trade) who work full-time under the Ministère de l'Équipement et du Logement. Work on "classified" sites and structures, other than maintenance, is the responsibility of the architectes en chef des monuments historiques who are private architects certified by examination as the sole architects who can work on classified sites and structures. (Protection and preservation of fine and decorative arts are not the work of ABF or architectes en chef and are not within the Fellowship topic, although they are closely associated with architectural preservation and are mentioned briefly further in this report). Preservation work is monopolized regardless of funding sources: Regardless of whether owners are private, municipal, regional, departmental or national, preservation work must be undertaken by government or government-designated architects.

The details of the French system of historic preservation have varied throughout the last fifty years or so since the system assumed the general form it retains today, but the essential aspects remain unchanged.

My program at the Direction du Patrimoine was an opportunity to observe the full range of preservation administration on the central level -- before moving to regional preservation administration or preservation practice with the architectes en chef.

At the central level, the Direction is divided into sous-directions, services, bureaux, etc. that correspond to different aspects of the Direction's mission. The list below is a summary of the offices that comprise the Direction: Highlighted titles are offices that participated in the Fellowship program, which are described further in report.

Conseil Supérieur de la Recherche Archeologique

Commission Nationale de l'Inventaire Général des Monuments et Richesses Artistique de la France

Commission Supérieure des Monuments Historiques

Conseil du Patrimoine Ethnologique

Inspection Générale de l'Archéologie

Inspection Générale des Monuments Historiques

Caisse Nationale des Monuments Historiques et des Sites
(See June 5-22)

Sous-Direction des Affaires Générales des Constructions Publiques

Sous-Direction des Monuments Historiques et Palais Nationaux

Bureau de la Conservation des Monuments Historiques
n'appartenant pas à l'Etat

Bureau de la Conservation des Monuments Historiques appartenant à l'Etat

Bureau de la Protection

Bureau des Affaires Générales

Bureau du Patrimoine Mobilier

Bureau des Orgues

Sous-Direction de l'Inventaire Général des Monuments et Richesses Artistiques de la France

Sous-Direction de l'Archéologie

Mission du Patrimoine Ethnologique

Mission du Patrimoine Photographique

Mission des Relations Extérieures

Mission Technique et Economique

Sous-Direction de l'Administration et de l'Action Culturelle

Archives Photographiques

Centre de Recherche sur les Monuments Historiques

Mission des Plans-Reliefs

Laboratoire de Recherche des Monuments Historiques
(See June 26-29)

Service National des Travaux

Commission Supérieure des Monuments Historiques

Most recently reorganized in April of 1990, the Commission Supérieure is comprised of eight sections with specific responsibilities for aspects of French material culture --

First section : Protection of structures and objects (both fine and decorative arts), except structures and objects that are the responsibility of other sections.

Second section: Work undertaken on sites that surround classified structures.

Third section: Work undertaken on historic structures and objects (both fine and decorative arts) except structures and objects that are the responsibility of other sections.

Fourth section: Protection of industrial, scientific and technical structures and objects.

Fifth section: Protection and supervision of work undertaken on musical instruments and organs.

Sixth section: Protection and supervision of work undertaken on archeological remains.

Seventh section: Protection and supervision of work undertaken on ornamented caves.

Eighth section: New artworks for historic structures and their sites.

Composition of the Commission Supérieure is designated by law: Attendance by some members is required, some members are nominated by the Directeur du Patrimoine or other senior officials, and some member are elected by the first two groups of members. Each section includes representatives of the Conseil d'Etat, Direction Patrimoine, and the Inspection général des Monuments Historiques, plus experts such as conservateurs régional, academics, practitioners and the eminent public. Each section may have as many as 35 members; some are the same for all sections, but most are different according to the expertise required. The work of the Commission Supérieur comprises reviewing information pertinent to the questions of protection and proposed or on-going work. The information generally is

prepared by the conservateurs régionaux, the inspecteurs généraux or the architectes en chef des monuments historiques. At a regular meeting of a section, information on matters before the section -- protection or proposed work -- is distributed and a presentation made by experts responsible for the action, followed by discussion among the section members, and a vote. The Directeur du Patrimoine serves as the chair of each section and notifies property owners -- if other than the central government -- of the Commission Supérieure's decisions, usually through the Direction régionale des Affaires Culturelles.

Sous-Direction des Monuments Historiques et Palais Nationaux

The Sous-Direction is responsible for day-to-day management of the government's historic preservation programs -- both for privately owned and government-owned buildings, fine and decorative arts, musical instruments, and other protected objects. The bureaux of the Sous-Direction prepare information concerning protection and proposed work for review by the Commission Supérieure, as well as coordinate requests for projects and funding, and administer the annual historic preservation budget.

Sous-Direction de l'Inventaire Général des Monuments et Richesses Artistiques de la France

Established in the early nineteenth century under Eugène Viollet-le-Duc, the Inventaire général is a methodical effort to discover and inventory all significant material culture throughout France: prehistoric and historic buildings, fine and decorative arts, musical and scientific instruments, etc. -- in fact, everything of artistic, archeological or ethnological value. In its early years, the inventory was a photographic expedition. In time, techniques have become more descriptive and the current effort is to prepare the Inventaire général as video disks that combine images and text. As an elaboration of its tasks, the Inventaire général maintains a photogrammetric recording atelier that prepares measured drawings of significant structures.

Most field work of the Inventaire général is completed on the regional level, which allow the possibility of close contact among services régionaux de l'Inventaire général, conservation régionales and architectes en chef des monuments historiques

towards protecting aspects of French heritage discovered by the Inventaire général.

Sous-Direction de l'Archeologie

Like most historic preservation activities, archeology in France is a monopoly of the central government, and this sous-direction manages the protection of archeological sites and the execution of archeological work.

Mission du Patrimoine Ethnologique

As a recent development in French historic preservation, the Mission du Patrimoine Ethnologique studies French cultures outside of the artistic and aristocratic cultures that form the foundation of French historic preservation efforts. This mission seeks to discover and conserve a broad range of cultures -- rural, town, urban and ethnic -- that have not traditionally been the focus of the Direction du Patrimoine, and seeks to study both the material remains and the culture's savoir-faire.

Mission du Patrimoine Photographique and Archives Photographiques

The Direction du Patrimoine has become the repository for some of the world's great nineteenth and twentieth century photographic collections. The Mission and the Archives work together to conserve the core collections of negatives and prints while making the collections available to the public as prints for personal, scholarly or commercial use, and as thematic exhibitions of photographic materials.

Mission Technique et Economique

This research division of the Direction du Patrimoine studies the role of modern technology -- heating, electricity, synthetic materials, etc. -- in historic preservation, and studies contracting practices for historic preservation work.

Sous-Direction de l'Administration et de l'Action Culturelle

For sites that are owned and managed by the central government, this office manages the operation of the sites -- personnel, utilities, etc. -- and, as part of putting the sites to use, plans educational programs to increase public understanding of French monuments historiques and historic preservation.

Centre de Recherche sur les Monuments Historiques

Organized in the early twentieth century as a research facility for the architectes en chef des monuments historiques, the center has continued to study questions of datation and period details posed in the course of preservation projects. As an adjunct to this work, the center is the chief resource in France for geological information on matching and availability of historic building stones.

Mission des Plans-Reliefs

Now housed in the upper stories of the Hôtel des Invalides, the mission is responsible for conserving and exhibiting drawings and models of European towns, cities and landscapes -- mostly French -- that were prepared during the late seventeenth through the early nineteenth centuries. This large series of models was begun under Louis XIV to illustrate proposed military fortifications throughout France, and continued in subsequent years as a means of studying military tactics throughout Europe.

Service National des Travaux

The Service was developed recently to work closely with the de la Culture and the Direction du Patrimoine in an effort to streamline contracting procedures for projects in the Paris region. In a departure from the usual regional organizations and procedures, the Service is a more self-contained construction management office, comprising architects, estimators, field personnel and accountants.

June 5-22

CAISSE NATIONALE DES MONUMENTS HISTORIQUES ET DES SITES

The Caisse is a quasi-private organization created under the Direction du Patrimoine to operate and commercialize historic sites owned by the government or the Caisse. Visitation is encouraged through special events, and through marketing within France and, in cooperation with Maison de France, in foreign countries. At sites owned by the government, the Caisse collects entry fees, coordinates interpretation, markets publications and other products, furnishes and maintains the interiors of historic sites, provides modern systems such as signage, heating, electrical power, lighting, etc., and leases historic sites for private use. The Caisse has a single centralized administration in Paris with three divisions: Sous-Directions d'Animation, des Editions et des Affaires Commerciales, and des Travaux.

June 5-8: Sous-Direction d'Animation

June 5

Meeting with Jean-Loup Bauduin to discuss his program of Monuments en Musique, concerts throughout the year at sites managed by the Ministère de la Culture or by the Caisse.

June 6

Meeting with Frédéric Morvan to discuss his program of heritage education, an effort to provide school children with on-site experiences of analyzing significant historic structures and sites.

June 7

Meeting with Frédéric Morvan and a heritage class to observe their analyses of the duchess's apartment at Hôtel de Béthune-Sully and the façade of an hôtel on Place des Vosges.

Meeting with Isabelle Vilasco to discuss her program of Villes d'Art et Histoire, a cooperative effort between the Caisse and interested towns and cities to develop the quality of their interpretation. Through this program, a local government contracts with the Caisse for interpretive training and, as a result, may be licensed by the Caisse as a Ville d'Art et Histoire.

June 8

Meeting with Gilbert Goret to discuss his program of tourism, chiefly the Routes Historiques -- tourist itineraries based on regional themes.

Meeting with Bertrand du Vignaud, Sous-Directeur d'Animation, to discuss an overview of attracting visitors to historic sites. The Caisse has two missions: welcoming visitors to historic sites, and operating historic sites only with fees collected by the Caisse. Toward these ends, the Sous-Direction d'Animation contributes five broad programs: Villes d'Art et Histoire, Monuments en musique, Routes Historiques, exhibitions, and education.

June 12-15: Sous Direction des Editions et des Affaires Commerciales.

As part of the Caisse's missions of interpretation and commercialization, the Caisse edits books, a journal and other printed materials that are sold at historic sites to enhance fee collection and to inform visitors of their heritage.

June 12

Meeting with Mlle. Claude Malecot, head of the Service Photographique, to discuss the commercial use of the Caisse's photograph collections. Through the Service Photographique, historic and artistic photographs that have come under the management of the Direction du Patrimoine and the Caisse are available to the public for fees that sustain the Caisse's photograph service and contribute to the general fund.

June 18-22: Sous-Direction des Travaux

The Sous-Direction des Travaux provides five services to historic sites owned by the government and the Caisse --

1. Programming and executing interior decor according to schemes devised by the Inspecteurs des Monuments Historiques.
2. Programming and executing facilities for welcoming the public, collecting fees, and marketing the Caisse's products.
3. Programming and executing modern electrical (power, lighting, alarms, etc.) and mechanical systems at historic sites. This work undertaken by the Caisse parallels the conservation of historic fabric undertaken by the Direction du Patrimoine.
4. Operating historic sites by providing fee collection, guides, contract housekeeping, electricity and heating.
5. Leasing historic sites for special occasions.

June 18

Visit to Château de Maisons at Maisons-Lafitte (Yvelines) to discuss site operations with Claudine Lagoutte, Conservateur. The château is a seventeenth century structure that is owned by the government and operated for public visitation by the Caisse. Special events such as concerts and the recent installation of a private museum of horseracing in the lower level of the château are part of efforts to enhance visitation.

June 19

Château d'Azay-le-Rideau at Azay-le-Rideau (Indre-et-Loire): Meeting among the Caisse, Direction du Patrimoine and the Direction régionale des Affaires Culturelles to discuss land acquisition as part of protecting the château site and historic scene, and to discuss installation of a new visitor reception area and bookstore. Land acquisition is part of larger town planning questions that include relocating a sportsfield and an RV park, and finding parking spaces for both the château and the town center.

June 20

Château de Chambord at Chambord (Loire-et-Cher): As guests of the Domaine de Chambord, we visited both the château and the hunting park. Our tour of the château included the two restored levels plus unrestored upper levels that complete the "duplex" apartments. The hunting park is surrounded by a 33-kilometer wall which is the original boundary of the royal domaine. The park is a nearly completely man-made landscape and game reserve for controlled use by government guests.

June 21

Meeting between Michel Colardelle, Directeur of the Caisse, and Béatrice Bellynck, Sous-Directeur des Travaux, to discuss new signage and visitors facilities at Château de Vincennes in Paris.

The problem with the Caisse's operations at Vincennes is that the donjon -- the part open to the public -- is at the center of the château which is otherwise occupied by the army, and visitors are confounded by the need to cross a military base.

Visit to Château de Vincennes to review work on site with the consulting architect.

June 22

Meeting with the group within the Sous-Direction des Travaux that manages rental of historic sites. The group works in close collaboration with the managers of each rental site and has developed good relationships with caterers and their rental clients. The group handles rentals in Paris as well as in the provinces, which, due to distances, are more problematical but, fortunately, not as popular.

Meeting with the group within the Sous-Direction des Travaux that is responsible for operations. At sites owned by the government, the guards are employees of the Direction du Patrimoine and the balance of the staff is employed by the Caisse -- an arrangement that has built-in conflicts for coordinating vacations, covering for sick-days, etc. As well, central management from Paris of historic sites that are

dispersed throughout France can result in critical problems when ticket machines break, when contract housekeeping services are unsupervised, when bookstore stocks run out, etc. I discussed the park-by-park arrangement of the U.S. National Park Service where control is more local and direct, but the operations group did not believe that autonomous sites would suit the French system of centralized administration.

Meeting with Bruno Baudry who is the liaison between the Sous-Direction des Travaux and Inspections des Monuments Historiques for furnishing and conserving furnishings at historic sites. M. Baudry prepares reports on furnishing and conservation needs, for review by the inspecteurs généraux and sections of the Commission Supérieure concerned with furnishings and fine and decorative arts. The problem of furnishings at many historic sites is an historical problem: After the French revolution, the properties of the royal family and many nobles were nationalized and, in order to raise funds for new government, furnishings -- furniture, painting and decorative arts -- were sold at auction, which resulted in a great exodus of furnishings from France at the end of the eighteenth century. The task of accurately refurnishing historic sites at the end of the twentieth century is an impossible one. For some sites, such as Château de Champs, refurnishing was completed by a private collector at the beginning of the twentieth century -- not necessarily accurately, but generally of good quality -- but the majority of sites in France are exhibited empty -- enveloppe vide -- or nearly empty, which poses problem for visitor interpretation and appeal. The Direction du Patrimoine and the Caisse are making slow progress in acquiring or fabricating representative furnishings that help to animate historic sites. As a parallel activity to furnishing historic sites, the Caisse has proposed to the Commission Supérieure a national system of cataloging museum collections within historic sites -- a fundamental change in the national policy for historic sites, since little or no cataloging exists.

June 26-29

LABORATOIRE DE RECHERCHE DES MONUMENTS HISTORIQUES,
at Champs-sur-Marne (Seine-et-Marne)

Hosts: Claude Volfovsky, Directeur
Marcel Stefanaggi, Chef de Laboratoire

June 26

Meeting with Marie-Sol de La Tour d'Auvergne and Marcel Stefanaggi for an introductory discussion of the laboratory and to discuss the program for the week.

Tour of laboratory with Elise Leboucher, documentalist, to present the organization of the laboratory's sections and to finalize appointments for more in-depth visits.

Review with Mlle. Leboucher of the laboratory's archives, library and publications, including discussion of the computerized bibliography currently in preparation. The bibliography cross-references books, papers, and articles by author, title, subject, key words and key phrases.

Review of two videos prepared as documentation of the laboratory's work: an experiment in stone cleaning, and air monitoring in a grotte ornée. The videos were prepared by the laboratory's staff photographer as documentation and to present the laboratory's work to the general public.

June 27

Presentation and discussion with Sylvie Demailly, chemist, on the techniques and technology of paint studies. The main work of the laboratory includes analyses of wall paintings and painted wood sculpture, and in general terms, the laboratory's analyses proceed as follows.

1. Sample are taken either by the paintings conservator or by the laboratory. For reasons of precision and responsibility, the laboratory prefers to take its own samples.
2. Initial tests on all samples are conducted by x-ray fluorescence to provide a global analysis of elements in the whole sample.
3. Sample are mounted in polyester resin blocks, thin-sectioned, and polished with diamond paste.
4. Samples are observed under a microscope and observations (layers, colors, etc.) are noted on standard sample forms.

5. Pigment are analyzed by chemical test (response to acids and bases, etc.) conducted under a microscope. Difficult pigments may be analyzed further by electron microscopy.
6. Binders are analyzed by chemical tests (melting point, tinting, tests for organic substances, fluorescence, etc.) conducted under a microscope.
7. Varnishes and other transparent coatings or fixatives are analyzed by infrared spectrometry and by extraction.
8. Findings are synthesized and distributed as a report.

It is important to note that paint analyses do not include color-matching to standards; color determination is the responsibility of the conservator or architect, not the laboratory.

During my time with Mlle. Demailly, I gave a brief presentation of exterior paint analysis undertaken during the restoration of Clayton in Pittsburgh, Pennsylvania, using slides to illustrate the question of sample sites and corellation of sample data with other documentation.

Presentation and discussion with Jacques Brunet, engineer, on the study and preservation of art rupestre (rock art) and grottes ornées (caves with wall drawings or paintings).

The significant date for this field of study in 1963 when the caves at Lascaux (Dordogne) were closed because of fungal growth on or near the wall drawings. The caves were discovered in 1940 and operated as a private site from approximately 1945 until 1972 when the site was purchased by the French government. In the early years, the environment of the cave was changed radically by excavating the talus at the cave entrance, an alteration that facilitated visitor access but allowed rapid air exchanges between the caves and the exterior. In 1958, air conditioning was installed to reduce natural humdity, but fortunately the system did not work well enough to cause real harm, and served partially to re-seal the cave from the exterior environment. Fundamental research on the caves -- cave, art and environment -- began after the caves were closed in 1963, and continued for approximately six years. The study team included engineers, chemists, microbiologists, geologists and hydrologists, under the direction of the Laboratoire de

Recherche. Since 1969, a new mechanical system and limited visitation has allowed the caves's environment to stabilize.

Understanding the structure of the caves and wall drawings is essential to conservation of a grotte ornée. Art rupestre that has survived is usually found in caves that have a layer of waterproofing clay between the rock of the cave and exterior grade above. The waterproofing clay layer prevents further water infiltration and deposits of calcium carbonate on top of the wall drawings or paintings. The best conserved rock art was created on a thin layer of calcium carbonate slowly laid down on the cave wall surface before the waterproofing layer was laid down above the cave. The calcite support usually is well adhered to the rock substrate and forms an excellent ground for art created with carbon and pulverized mineral pigments applied wet -- by spatter or brushes -- or dry, but with no organic binders. (The nature of artists's materials has been analyzed from samples of original materials found on the cave floors.)

Some characteristics of cave environment -- temperature and humidity -- are monitored constantly by the Laboratoire de Recherche through modems; levels of air-borne micro-organisms are monitored twice each year.

Presentation and discussion with Dominique de Reyser and Alain Colombini on the laboratory's work with textile conservation.

The laboratory has three main activities: fiber identification, colorant identification, and analysis of cleaning methods.

The laboratory's preoccupation is analysis of Coptic textiles in the collections of the Musée du Louvre -- the identification of previous repairs, specifications for current conservation work and preparation of textiles for exhibition. The textile conservation team uses analytical instruments available in other sections of the laboratory, plus accelerated aging, textile washing and microwave drying apparatus that have been contributed by the textile conservation section.

June 28

Presentation and discussion with Geneviève Orial, microbiologist, on the use of microbiological analyses in the conservation of grottes ornées and other monuments in stone.

The laboratory has focused on three technical aspects of microbiology and stone: degradation of stone, rock art and wall paintings by microorganisms; the treatment of undesirable microorganisms; and the beneficial use of recalcifying bacteria.

The question of stone deterioration by microorganisms first arose as a problem with cave drawings and paintings. In the 1960s and 1970s, increased visitation of caves raised humidity and temperature levels and introduced new forms of bacteria and fungi. In many cases, the pigments and substrates of rock art were good hosts for microorganisms, which destroyed the images in the attack. Similarly, outdoor stone sculpture and buildings are attacked by fungi and lichen that thrive on atmospheric pollutants and destroy stone in the processes of their life chemistry.

For projects undertaken by the laboratory, the microbiology team establishes a program of sampling, analyses (types and quantities of microorganisms), treatment, and monitoring. The treatment aspect is particularly sensitive because the treatment must harm neither art, visitor nor stone, yet be effective against microorganic attack.

Towards beneficial use of microorganisms in stone conservation, the laboratory has recently begun its first experiments with bacteria that may recalcify the surface of limestone and other calcareous materials. The current experiment is in place on the rear face of walls surrounding the front court at the Château de Champs. In the initial phase of the experiment, recalcifying bacteria were isolated, cultivated and applied to a limestone wall in a nutritive solution. The first nutritive solution proved rich enough to support an attack of fungi that destroyed the wall's bacterial culture. A second treatment in a weaker nutritive solution was applied recently to a newly cleaned wall area; preliminary results should be available in approximately one year.

Presentation and discussion with Jean-Jacques Burck, chemist, of the laboratory's work on conservation of stained glass windows. The laboratory has focussed on three technical aspects of conservation: conservation and cleaning of the glass itself, conservation and restoration of grisaille painting on the interior surfaces of stained glass, and installation of protective glazing or coatings on stained glass.

The mechanics of glass deterioration are well known. The combination of water, sun, temperature and atmospheric pollutants may cause irreparable cratering of the glass surfaces, exterior and interior, as the glass itself is altered and degraded. As well, some deterioration products are opaque and the craters hold dirt, and the transparency of affected glass is diminished. The work of the laboratory includes investigating causes of glass deterioration, and investigating methods for cleaning cratered glass to restore transparency.

Protective glazing and coatings that are engineered to ameliorate local conditions also are under study by the laboratory. The general practice is to protect stained glass windows from the exterior environment and, on the interior, from excessive humidity -- since water and humidity are main contributors to cratering. Two current methods of protection -- resin coatings and double glazing -- have two inherent problems: efficacy and appearance.

Resin coatings are applied to clean windows as a protective barrier against the exterior environment and interior humidity. But long-term protection by resin coatings is still questionable since coating degradation, such as yellowing, loss of adhesion, etc, and reversibility have not been fully investigated.

Double glazing with glass or plastics is more traditional than resin coatings, but no more proven. The visual problem of large, unbroken sheets of exterior double glazing may be mitigated by reproducing the pattern of the original stained glass window, but fabrication is costly and translucancy is reduced. Also, double glazing can create new humidity problems that are equal to or worse than previous problems. Attempts at ventilating or heating the space between the stained glass window and the double glazing have not proved completely successful, mostly because of the immense size of some windows. It is evident, however, that no one double-glazing solution can be applied to all situations and that double glazing probably must be customized for each project. More detailed discussions of protection for stained glass windows are the topic of Newsletter No. 41/42 (1988) published by the Centre International du Vitrail, 5, rue du Cardinal Pie, 28000 Chartres, France.

June 29

Presentation and discussions with Annick Texier, chemist, on conservation of architectural metals. Two projects were discussed: gilding the dome at Hôtel des Invalides in Paris, and investigating the problem of deteriorating steel reinforcing in a 1930s casino at Nice in the south of France.

The gilding investigations in preparation for recent work at Invalides paralleled similar investigations for gilding the flame of the Statue of Liberty in New York. With Mm. Texier, we reviewed the Invalides project and photographs of the Statue of Liberty project. We discussed contact between the laboratory at Champs-sur-Marne and AT&T-Bell Laboratories in New Jersey, the research center that directed the gilding study for the Statue of Liberty.

Discussion of reinforcing steel in the casino at Nice focussed on my prior experiences with this problem and the possibility of little or no intervention unless deterioration seems more advanced.

My visit to the laboratory concluded with a tour of the Château de Champs, accompanied by the conservator. The château is one of the few furnished châteaux in France, thanks to the previous owners, and is maintained as donated. The use of barriers and protective carpeting deserves more study; a model for comparison is the Musée des Arts Décoratifs at Lyon, which has no barriers in period rooms.

INTERLUDE

At the regional level, the work of monuments historiques is part of the Direction régionale des Affaires Culturelles with the following offices in each Direction Régionale. Again, the offices shown highlighted are described further in this report.

Conservation régionale des Monuments Historiques
(See July 2-6 and 9-17)

Service régionale de l'Inventaire général des Monuments
et Richesses Artistiques de la France

Direction des Antiquités Préhistoriques

Direction des Antiquités Historiques

Ethnologue Régional

July 2-6

**DIRECTION REGIONALE DES AFFAIRES CULTURELLES DE HAUTE-NORMANDIE,
at Rouen (Seine-Maritime)**

**Host: Yves Lescroart, Conservateur régional des Monuments
Historiques**

July 2

Introduction to organization of the Direction régionale in general and Conservation régional in specific: This region of two departments has the largest concentration of protected structures second to the region of Ile-de-France. The Conservation régional team includes the Conservateur régional, two documentalistes (those responsible for preparing and maintaining the files for building protection) and two réviseurs (those responsible for contracts with architectes en chef des monuments historiques, other preservation professionals, and with construction contractors), plus clerical personnel. During this initial meeting, our program for the week was discussed and confirmed.

Visit to a château near Lyon-la-Fôret (Eure): Meeting among M. Lescroart, an architecte des batiments de France and the proprietor's manager regarding re-roofing work and funding by Conservation régional. Discussions focussed on possible restoration of dormers and phasing of work. The group also toured the principal rooms of the château with their well-preserved eighteenth century boiseries and furnishings.

July 3

Visit of project sites with Benjamin Mouton, Architecte en chef des Monuments Historiques

Eglise St-Gervais et St-Prottais at Gisors (Eure): Meeting between the architecte en chef and Conservation régional to discuss work proposed for next year -- replacement of doors at the main portal. M. Mouton proposed two choices -- restoration of doors shown in nineteenth century photographs, or replacement of doors with a new contemporary creation -- and recommended a competition among contemporary

artists for new doors. (M. Lescroart prefers restoration of doors based on nineteenth century evidence; Mr. Lescroart sees the doors as architectural rather than artistic, and feels that "architectural" doors would enhance the overall effect of the church, rather than highlight the doors individually.)

Eglise at Dangu (Eure): Meeting to review work in progress -- replacement of slate roofing, flashing, gutters, downspouts, etc. Slating nails used are copper with barbed square shanks and flat round heads; sheathing nails used are stainless steel with smooth round shanks and flat round heads. M. Mouton uses stainless steel sheathing nails to avoid deterioration of nails by acids in wood sheathing.

Eglise Notre-Dame at Vernon (Eure): Meeting to review work in progress -- replacement of vaults and roof of south aisle. Leaking roofing has deteriorated vaults below, and entire roof and all vaults will be removed and replaced. New roof will replicate original stone panel roof. At the time of our visit, two vaults were completed and the centering was in progress on a third.

Château de Gaillon at Gaillon (Eure): Château de Gaillon was the first château in France constructed in the renaissance style, and the site came under the management of the Ministry of Culture in 1975 with the intent of restoring the château and opening the site to the public.

Preservation of the site poses several problems. In the early nineteenth century, the château was converted to a prison and some of the most ornamental portions of the complex, such as the arcaded galleries, were removed to the courtyard of the Ecole des Beaux-Arts in Paris. As well, two additional stories were added to some of the buildings. Proposed work includes reinstalling the galleries now returned from Paris, removing nineteenth century additions, restoring the roofs of all buildings, restoring doors and windows, and restoring exterior and interior finishes. Currently two projects are underway: Restoring roof framing and tile roofing on the long building at the far end of the site, and archeological investigations to determine original interior and exterior ground floor levels which are suspected to have changed.

Lunch with Michel Jantzen, Architecte en chef des Monuments Historiques: M. Jantzen is the architect for the cathedral at Rouen, and we discussed historic preservation in France and the United States.

Tour of cathedral to review work completed, in progress and proposed for 1991: Participants included the mayor of Rouen, representatives of the regional and departmental administration, representatives of Conservation régionale, and M. Jantzen. Tour with commentary by M. Jantzen included the entire exterior of the cathedral, except the flèche. Work includes extensive replacement of architectural and sculptural stonework, restoration of stained glass windows, re-roofing, and cleaning of the main facade (water-washing by intermittent misting is proposed). The group also reviewed the archeological site adjacent to the cathedral and proposals for roofing and interpreting the archeological site.

July 4

Visits to Eglises St-Ouen and St-Maclou, and to Vieux Rouen.

Meeting with the Directeur régional des Affaires Culturelles to discuss the range of activities undertaken by the Direction régionale.

Review of preservation studies prepared by Architects en chef des Monuments Historiques for Conservation régionale.

Celebration of the Fourth of July, at La Vieille Auberge in Rouen, hosted by John Robbins and Laura Elkins, with M. and Mme. Lescroart, and Simone Monneron and Angela Leglise of Friends of Vieilles Maisons Françaises as guests.

July 5

Meeting between Conservateur régional and new owners of a château regarding possibilities for preservation assistance.

Meeting at Hôtel de Ville de Rouen to discuss with the mayor's office to discuss the preservation programs for 1990 and 1991.

Meetings to discuss three project sites in Rouen with Daniel Mouffle, Architecte en chef des Monuments Historiques.

Development project within the Vieux Rouen historic district: Discussions with a developer regarding how twelfth century roof framing might be preserved while accommodating new use of attic space as apartments.

Discussion with an archeologist regarding how medieval vaulted cellars might be preserved and used.

Discovery of court facade from the renaissance period: Discussions of how to preserve carved stone and wood facade discovered during renovation of commercial space. Facade will be protected by emergency decree on the part of the Ministry of Culture.

Conference on medieval Jewish sites in Rouen: A debate between Norman Golb, an American historian, and archaeologists from the University of Rouen. The debate included discussion of documentary versus archeological evidence, the correlation of evidence, and the need for better recognition and interpretation of Jewish sites in France.

July 6

Visit to Honfleur (Calvados) with the Conservateur régional.

Inauguration of a restored organ in the church at Moutiers-au-Perche (Orne): The late sixteenth century organ was restored, with the participation of the Conservation régional, by Jean-François Dupont. The inauguration included a recital by Alain Mabit, organist at Rouen, of thirteenth through seventeenth century music, and a reception in the village's salle des fêtes.

JULY 9-17

**DIRECTION REGIONALE DES AFFAIRES CULTURELLES DE RHONE-ALPES, at
Lyon (Rhône)**

**Host: Marc Botlan, Conservateur régional des Monuments
Historiques**

July 9

Introduction to Conservation régional: This region of eight departments -- Loire, Rhône, Ain, Haute-Savoie, Isère, Savoie, Ardèche and Drôme -- includes a great variety of historic building types and materials. The Conservation régional team includes the Conservateur régional, two or three documentalists (those responsible for maintaining and preparing the files for building classification and protection) and two or three réviseurs (those responsible for contracts with architectes en chef des monument historiques, other preservation professionals, and with construction contractors), plus clerical personnel.

**Visit of project sites with Jean-Gabriel Mortamet, Architecte en
chef des Monuments Historiques --**

Eglise St-Nizier at Lyon: Meeting to review work in progress -- replacement of architectural and sculptural stonework, including repair of flying buttresses using an expansive mortar where the stone is in compression and movement is probable.

Musée des Beaux-Arts at Lyon: As part of a large multi-year renovation project, M. Mortamet is responsible for the restoration of the exterior façades, including the courtyard -- another architect has the responsibility for design of the new museum interior. This meeting was held to coordinate work among the architects, engineers and contractors for reframing the upper roofs of the museum, since some of the museum interiors will be hung from the new steel roof structure, and new mechanical systems will be fitted within the roof framing. Other preservation work to come includes cleaning facade (probably micro-blasting with foundry slag), restoring windows and doors, and restoring the painted vaults of the courtyard galleries.

Nineteenth century church at Lyon: Meeting to review work in progress on restoring the choir after a fire approximately one year ago. Work includes stone and stucco replacement. Problems encountered include sources of replacement stone, change in stone color due to fire (replacement stone to be patinated), and standard for stucco finish (to match existing stucco walls in good condition).

July 10

Visit of project sites with Conservation régional --

Le Prieuré du Bourget-du-Lac at Bourget-du-Lac (Savoie): Only portions of the priory complex are protected and the town (which is the owner) has requested extending protection to include the entire complex. Some impediments to successful preservation efforts exist -- a large portion of the building is occupied by the post office, the garden has been poorly renovated in the past year, and some restoration of the interiors is questionable (quality of stucco, lighting fixtures, etc.) -- but a protection file for the entire complex will be prepared for further review by the regional council.

Château of the Comtes de Savoie at Bourget-du-Lac: The château was abandoned at the end of the nineteenth century and is now mostly ruined. Current preservation efforts include vegetation removal, masonry stabilization, and partial re-roofing of château towers.

July 11

Visit of project sites with Jean-Gabriel Mortamet, Architecte en chef des Monuments Historiques --

Eglise de l'Assumption at Belleville (Rhône): Meeting to review work in progress -- removal of eighteenth or nineteenth century dormers on south aisle, restoration of romanesque fenestration, and re-roofing. The quality of the work completed to date seems questionable. The character of the new stonework is different from the character of existing romanesque

stonework (using smaller stones in new work; constructing lintels in two pieces when existing romanesque examples are all single-stone lintels; replacing stone coping with concrete coping) -- and equally questionable were the discussions of work to come -- the color of a painted ceiling after restoration will be determined by a painter from samples removed from dormer ceilings, for example. Similarly, the architect discussed painting a restored organ buffet in a manner based on experience or opinion, not study. The previous site visit was June 13 and the subsequent visit was scheduled for September 5.

Eglise St-Lager at St-Lager (Rhône): Meeting to review work in progress -- new electrical service, new lighting, and new exterior covers for stained glass windows. Some aspects of the work are questionable -- stonework removed to install electrical service was replaced with concrete, decoratively painted plaster will be removed to install wall mounted lighting fixtures, etc. Lexan was selected as material for stained glass window covers.

Collegiale Notre-Dame des Marais at Villefranche-sur-Saône (Rhône): Meeting to review work in progress -- stone replacement on main facade. Good quality of new sculpture seems offset by poorly studied composite repairs. Problems of stone color, new to existing, became evident only after facade had been cleaned, but stone had already been delivered to sculptor.

Convent at Salles-Arbuissons-en-Beaujolais (Rhône): Meeting to review work in progress -- painting the interior of the convent church choir. This is the second phase of the work; the first phase was painting the nave. Colors for this portion of work were selected from colors determined for the nave, modified by the architect for effect.

The site and convent complex at Salles are exquisite -- single attached residences flanking a large court with the church at the head of the arrangement -- all with a view toward the hills of the Beaujolais. The convent was founded in the seventeenth century at the site of a thirteenth century church, and in the late eighteenth century the complex probably served as inspiration for Thomas Jefferson's University of Virginia. The convent was intended for daughters of nobility awaiting appropriate

marriages, and each woman lived in a separate residence. The site is no longer a convent, but the ensemble is an historic site with the houses occupied as private residences.

Château de Bagnols at Bagnols (Rhône): Meeting to review progress of work and to coordinate installation of mechanical and electrical systems. This is probably the largest restoration project underway in France after the Louvre. An English couple has purchased Château de Bagnols to operate the site as a hotel and are undertaking a complete renovation/restoration of the complex with assistance by the French government for restoring some frescoed rooms. The project is unusual in France for several reasons: The project is mostly privately funded, the project will be completed in a single phase of work on a compressed schedule, and will put to use the entire the complex, including principal rooms, attics, gardens and service buildings.

Château de Vallieres at St-Georges de Réneins (Rhône): Meeting with Conservation Régional to accept work on the restoration of a grange, and to discuss extending the protection of the château complex and future preservation work. The completed project included restoration of a portion of a wall in pisé (in new coursing that does not align with existing coursing), and restoration of the grange roof in the shape of an inverted ship hull (toiture en carême de vaisseau, or toiture à l'impériale). Five types of custom glazed roof tiles were fabricated for the project. The overall effect is excellent although some details of the project -- roof structure anchorage to walls, concrete bond beams, etc -- seem poorly studied. Our visit included a tour of the principal rooms of the château. A suite of late seventeenth or early eighteenth century tapestry-upholstered chairs and canapés in the main salon are particularly remarkable for their quality and conservation.

July 12

Visit to Vieux Lyon.

July 13

Visit to work sites with Pascal Curat, Réviseur with Conservation régional; and François Vionchet, Architecte en chef des Monuments Historiques --

Eglise St-André at St-Andre-de-Bagé (Ain): Meeting to review work in progress, work completed, and proposed work. Work in progress includes replacing of conical stone roofs on chevet and two apses (first course is mortared to top of wall and subsequent courses are loose-laid), and repointing stone wall. Work completed includes replastering vaults of chevet and apses; all agreed that the character of the new plaster is too contemporary. Proposed work includes cleaning main facade of lichen; samples of lichens have been sent to the laboratory at Champs-sur-Marne for microbiological analysis.

Eglise St-André at Châtillons-sur-Chalaronne (Ain): Meeting to review work in progress -- new tile roofs with custom tile, new wood enclosures on bell tower, and repointing brick work.

Etablissements Barberot at Bourg-en-Bresse (Ain): Visit to the shop of a construction contractor who specializes in preservation work, to review stone availability for roofs on Eglise St-André at St-André-de-Bagé.

Collegiale Nôtre-Dame at Bourg-en-Bresse (Ain): Meeting to review work in progress -- repairing fifteenth century roof framing over choir and seventeenth century roof framing over nave; insecticide treatment by injection of old and new framing (to be certain that all framing was treated); and re-roofing with custom tile.

Eglise St-Michel at Nantua (Ain): Meeting to review work of cleaning facade of romanesque church by micro-blasting with sand. Evidence of polychromy has been discovered. Proposed work includes stabilizing interior columns and vault: Columns and piers bow to the exterior at top.

July 16

Visit with Marc Botlan, Conservateur régional to discuss the work of his office --

In a region with eight departments, Marc Botlan has the opportunity to work with six architectes en chef des monuments historiques. Although this may complicate the work somewhat, M. Botlan also believes that he has an unusual perspective in France on the methodology of architectes en chef, and the variety of the work that Marc Botlan supervises may help to improve the work of all.

For analytical work required for preservation projects, M. Botlan explained that the laboratory at Champs-sur-Marne limits the number and types of projects accepted -- in general, a project must come within the types of work currently underway -- but that the laboratory has arrangements with other public research facilities to complete certain analyses. Principal among laboratories outside of the de la Culture is the Centre des Etudes Nucleaires at Grenoble (CENG) which has a building research laboratory that specializes in wood treatment, and the Ateliers de Restoration des Mosaïques at St-Romain-en Gal (Rhône) which has assisted in analyses and restoration of architectural tile finishes. Other laboratories assist with questions of architectural paints and paintings on canvas. As well, some private restoration ateliers now have their own laboratory facilities that are available for contract work.

Marc Boltan recommended visits to two favorite sites in the southern end of Rhône-Alpes: Château St-Michel de Bouglogne near Privas (Ardèche) and Château de Greignan, constructed by the Marquise de Sévigny.

Review of preliminary studies for preservation work: Three studies were selected for their type and author, and because I had visited the sites.

Collegiale Notre-Dame at Bourg-en-Bresse, Etude Préalable de la Toiture. Jean-Louis Taupin, Architecte en chef des Monuments Historiques, 1987.

The study is in two volumes: a volume of text that describes the history, existing conditions and proposed work; and a volume of drawings and photographs that describes existing conditions and proposed work. The study is concerned mainly with the question of the history of construction and the displacement of roof framing. The study mentions but does not treat definitively the questions of insect infestation and new tile. No materials analyses were presented as part of the study.

Château de Vallières at St-George de Réneins, Dossier Technique. Jean-Gabriel Mortamet, Architecte en chef des Monuments, 1988-1990.

Initial drawings prepared by M. Mortamet proposed a roof structure utilizing modern dimension lumber and modern joist hangers; in the final project the roof was built with modern lumber, but in a well-crafted manner, without intrusive exposed connections.

The preliminary study consists of three pages: cover, project description, and estimate. The project description includes existing tiles but not the existing roof framing.

Château de Bagnols at Bagnols, Preliminary studies of interior wall paintings. Michel Caille, Inspecteur des Monuments Historiques, 1989.

The report comprises studies to determine extent and type of wall paintings existing throughout the château and the possibilities for restoration, including costs. Field work was completed by several conservators, including Meriguet and Arcoa, two commercial decorative arts contractors. Paint removal during investigation usually was completed by scalpel and solvent (60 percent toluene and 40 percent propanol). Two aspects of the investigations seemed unusual: Investigations began after base construction had begun, and the conservators proposed relocating movable interiors such as boiseries. The studies were commissioned and supervised by an Inspecteur des Monuments Historiques.

In discussions with M. Botlan, very few finishes investigations are undertaken directly by the government. Most are handled by conservators who have developed laboratory facilities suited to their field of expertise, or by conservators in collaboration with public or private research centers.

July 17

Site visits with M. Gautheron, documentalist with Conservation régional. The purpose of the visits was to gather information for preparing recommendations for protection.

Hôtel-Dieu at Belleville (Rhône): Construction of this

hospital began in the 1730s and was completed in three phases during the eighteenth century and one phase at the beginning of the nineteenth century. With minor changes -- electricity, central heating, plumbing, etc. -- the hospital continues to operate intact from the eighteenth century. The main features to be protected include the eighteenth century pharmacy, the men's and women's wards, the chapel between the wards, the chapel for the religious sisters who operated the hospital until recently, and the main entry hall. The hospital with chapels and pharmacy, are remarkably conserved -- including furnishings and the woodwork that forms patient cubicles -- and one reason proposed for the historic hospital's survival is the fundamentally conservative nature of religious life. The problem with protection of the site is the question of eventual use. The hospital corporation which now operates the facility wants to phase out the eighteenth century, but has no alternate plan. The Conservateur régional's task of recommending protection will be complicated by restricting eventual use.

Château de Pravins at Blacé (Rhône): This château-fort from the late medieval or early renaissance periods has been transformed on both interior and exterior without much respect for materials or design. Although some vestiges of original architecture remain -- carved window surrounds, for example -- the château as an ensemble probably will not be protected. In this case the owner would like to benefit from the regulation of protected sites that prohibits development within 500 meters of a classified or inscribed structure.

July 20

**ATELIER DE RESTAURATION DES TEXTILES ANCIENS DU MUSEE HISTORIQUE
DES TISSUS, at Lyon**

Hosts: Pierre Arizzoli-Clementel, Conservateur en Chef des
Musées de France, Chargé du Musée Historique des Tissus et du
Musée des Arts Decoratifs

Marie Schoeffer-Masson, Responsable de l'Atelier de
Restauration des textiles anciens du Musée Historique des
Tissus

The museum and the restoration atelier are the premier centers in France for the study and conservation of textiles. The museum's collections span almost the complete history of textiles in western Europe and the Middle East, with special emphasis on silks. The present restoration atelier was inaugurated in 1985 to conserve the museum's collection and to prepare exhibits.

In general terms, the restoration atelier's techniques are elaborations of traditional techniques of water cleaning and sewing because traditional techniques are generally the most reversible. Fabrics established as colorfast are cleaned with water and detergent. When colorfastness is questionable, fabrics are solvent cleaned. Detergents currently are Tinovetine J.U., (Ciba-Geigy), Hostapon T (Höchst AG) and Symperonic S (Lascaux and ICI). Solvents currently used are Solvetan and Essence C (Gentklen). Solvents are selected for low toxicity and for use without special ventilation. Only silk is used for sewing, either as single filaments or thread. Silk is custom dyed by the atelier to ensure the closest match.

For textiles that must be reinforced, the fabric most similar to the original is selected. Sometimes synthetics are used, but always with increased problems of electrostatic charge and soiling. If the fabric must be overlaid to consolidate the surface, silk crêpeline is used -- manufactured only by Gillier Frères, 19, rue Littré, 69009 Lyon. Crêpeline is ordered "raw" by the atelier, water sized, and dyed to match the textile to be conserved.

For exhibit mounts, the atelier uses formaldehyde-free plywood as a base -- Aluminum honeycomb panels would be preferable, but the atelier doesn't have the equipment to cut them. The plywood base is wrapped with mylar, then wrapped with acid- and starch-free thin cotton batting. The finish for the panel usually is silk satin custom-dyed as a background for the textile to be exhibited. The textile is basted to the background at the edges or within the textile as required. Adhesive mounting (or reinforcing) is not used to avoid problems of reversibility, adhesive deterioration, and increased electrostatic charge and soiling. The atelier realizes that sewing is an intervention that is not always easily reversible, but sewing seems the best choice among current options.

The atelier's furniture and storage units are constructed of pH neutral wood, waxed. Drawers are lined with acid- and starch-

free cotton canvas.

July 24-25

ABEGG-SIFTUNG (ABEGG FOUNDATION)

Host: Dr. H.C. Mechtild Flury-Lemberg, Curator of the
Textile Department

July 24: Berne

Tour of the old portion of Berne and review of restoration of main façade and central portal of the Münster. The cathedral was constructed of a soft local green sandstone that weathers easily. Portions of the facade are being replace in the same stone; original sculptures in central portal have been removed to the Berne Historical Museum and replaced with copies in stone.

Visit to the Kunstmuseum Bern to see the extensive collection of paintings by Ferdinand Hodler and Paul Klee.

July 25: Abegg Foundation

The foundation was created in the mid-1960's by Werner Abegg, a Swiss textile manufacturer, to receive and expand Abegg's collection of textiles, costumes and religious vestments, to receive his collection of decorative arts, and to enhance the work of textile conservation. In 1963, Dr. Flury-Lemberg joined Mr. Abegg as curator of his textile collection. By 1967, a textile conservation workshop was established within the foundation's museum at Riggisberg, where Dr. Flury-Lemberg works with a team of apprentice conservators on textiles in the collections of the Abegg Foundation as well as other museums.

Reviewing the collections and the conservation work of the Abegg Foudation complemented my visit of July 20 to the Musée Historiques des Tissus. Mme. Schoeffer-Masson of the Atelier de Restauration had trained in the Abegg Foundation's workshop and the techniques and workshop in Lyon are modeled on those of the Abegg Foundation.

My visit began with a discussion of the methodology of textile conservation -- using traditional techniques of water washing

and sewing. In general terms, textile conservation at the Abegg Foundation begins with washing in distilled water and non-ionic detergent. Textiles are then dried flat on glass, with warp and weft re-arranged perpendicularly; no pressure, heat or suction are used in drying or flattening. If further conservation work is required, all work is accomplished with natural fiber materials (silk, cotton or wool), on supports as required (supports are similar to those described for the Musée Historique des Tissus). Flat textiles to be exhibited are mounted in direct contact with glass; pile textiles are mounted with a space between the textile and the glass. From Dr. Flury-Lemberg's experience, textiles on exhibit remain cleanest when mounted in contact with glass: Ambient dirt is deposited on the cold glass in preference to the warm textile; with a space between textile and glass, dirt settles onto the textile.

These techniques differ greatly from techniques using adhesives and plastics. From Dr. Flury-Lemberg's experience, adhesive conservation or mounting techniques are neither stable nor reversible, and establish a plasticized layer behind the face of the original textile which can cause considerable damage because of differential expansion. As well, mounting exhibit textiles under plastics has two effects: dirt between the textile and plastic is deposited on the textile as well as the plastic, and the electrostatic nature of plexiglas draws dirt through the mounting material toward the plexiglas and deposits the dirt within the textile, an effect that usually is irreversible.

The Foundation's apprentice program is a three-year resident program for women who have completed previous training in tailoring, weaving, embroidery, etc., but who have no university training. Dr. Flury-Lemberg emphasizes the craft aspect of conservation work and finds that training in the scientific methods that usually accompany university conservation training inhibits conservators who must work with their hands. Dr. Flury-Lemberg finds that theory often complicates spontaneous respect and courage for traditional conservation techniques.

Dr. Flury-Lemberg's book, *Textile Conservation and Research* was published by the Abegg Foundation in 1988 and summarizes 30-plus years of textile work, and is a comprehensive collection of case studies that have relevance to other areas of conservation. Dr. Flury-Lemberg believes the decision of no intervention is disrespectful of an object requiring care, and that the results of no intervention -- usually disastrous, in Dr. Flury-Lemberg's experience -- are also the responsibility of the conservator.

In *Textile Conservation and Research*, Dr. Flury-Lemberg quotes other preservation disciplines to illustrate this point and her perspective on conservation in general.

The "temptation to secure authenticity by accepting the condition of a work of art as once given and researched" is great . . . there have been interventions throughout the centuries, and particularly in our own and in the 19th century, which ran counter to the essence of the relevant building, which did not enrich it but were then detrimental to it. One must look to "rehabilitating the hierarchy of values."

"The uncompromising preservation of the article's substance is certainly not the most important, still less the exclusive aim of restoration. Over and above the substance, we are dealing with a 'work of art' which demands an overall view. In the final analysis, everything must be subordinated to this principle."

(From "The Problem of Authenticity": Alfred A. Schmid in *ZAK*, 1985 Vol 1, pp 3-6; as quoted in *Textile Conservation and Research*.)

July 30-August 10

JEUNESSE ET PATRIMOINE

Host: Bernadette Gradis, General Secretary, Jeunesse et Patrimoine

Jeunesse et Patrimoine is a not-for-profit organization devoted to increasing awareness of cultural heritage among young adults throughout the world. Jeunesse et Patrimoine has ties to the International Council on Monuments and Sites and to the de la Culture, and sponsors, among other activities, a preservation training session at St-Antoine-l'Abbaye in the department of Isère. St-Antoine is the site of a major abbey that flourished between the fourteenth century and the French Revolution, after which the abbey was abandoned.

The 1990 training session was organized around four workshops -- stone carving, woodworking, ornamental plaster, and wall painting restoration -- each headed by a master craftsman. The

trainees attend the workshops in rotation so that in two weeks, the 35 or so trainees spent equal time in each workshop. Manual training is supplemented with lectures by two architectes en chef des monuments historiques -- Didier Repellin and Jean-Louis Taupin -- who present the theory and methodology of preservation practice in France and in other countries. Lectures by the architectes en chef are alternated with presentations by the trainees on aspects of preservation in their home countries. For this year's session, trainees attended from the United States, western Europe (France, Belgium, Spain, Britain) Eastern Europe (Poland, Romania, Georgia, Estonia, Russia) and Brazil. Backgrounds vary -- from college students to practicing architects -- but the common thread is an interest in French architecture and the French system of historic preservation. In addition to workshops and lectures, the program includes field trips to visit other workshops, such as the mosaic workshop at St-Romain-en-Gal, current projects of the architectes en chef, and a trip to Geneva, Switzerland to visit restoration sites.

A word on the practical side of the training session: What remains of the Abbaye St-Antoine is owned by the town -- the church, the large abbey residence and the abbey workshops, storerooms, etc. -- which is restoring the church with the help of the central and regional governments and foundation grants, and is seeking new uses for the other buildings. Most of abbey residence is recently occupied by the Communauté, a religious organization that provides food and housing for the trainees. The workshops are in the church -- for wall painting restoration -- and in the former abbey workshops for the other trades.

Some aspects of the St-Antoine program merit further elaboration.

Wall painting restoration: This workshop is under the direction of Fabrice Moulinier, a French conservator of wallpaintings trained in Italy and France. Under M. Moulinier's direction, the trainees participate in the restoration of a chapel at the church of St-Antoine. The chapel was decorated with frescoes in the fourteenth century, redecorated over thin plaster in the seventeenth century and painted white over a thin plaster in the nineteenth century. Restoration work comprises removing the nineteenth century coating; repairing, inpainting and consolidating the seventeenth century decor; and attempting to evaluate the condition of the fourteenth century decor without destroying the subsequent seventeenth century layer. (A project

is being discussed to restore the seventeenth century decor and remove it, to restore the fourteenth century decor and remove it for installation elsewhere, and to reinstall the seventeenth century decor in the chapel. The project is feasible, but the question is funding.)

To parallel the manual work, M. Moulinier described for the trainees his views of wallpainting conservation theory and practice. Paramount in M. Moulinier's work is the rule that wallpainting conservation work is reversible -- watercolors for inpainting, acrylic resins for consolidating -- and that conservation work enhances the readability of wallpainting but does not attempt to complete or interpret what remains of the original painting.

Excessive or fluctuating moisture is the chief reason for wallpainting degradation, and moisture problems must be eliminated before restoration will be practical: water problems that result from leaking roofs, rising damp, and condensation on windows and wall surfaces above wallpaintings. Roof problems must be referred to a preservation architect but for other sources of moisture, the conservator and the architect should collaborate.

Attempts have been made at controlling rising damp in stone walls. In the 1950s and 1960s, a common technique used holes drilled at the base of walls approximately one foot into the wall to attract interior moisture to the hole rather than to the wall surface. Sometimes the holes were fitted with terracotta tubes to enhance the capillarity of the stone and to more selectively draw water to the tubes and away from wall surfaces. The technique was variously successful: Either water was conducted out of walls through tubes -- though often only for a short period of time -- or holes and tubes had no effect on rising damp, but without predictable efficacy.

To increase the positive results of such expensive work, subsequent efforts focused on reversing the capillarity of stone walls. In electrical terms, water follows a natural electrical potential from a positive charge at the bottom of a wall to a negative charge at the top. Theoretically, if the polarity could be reversed, water would not rise through the stone. Early attempts at inducing a reverse polarity utilized thin copper sheets imbedded in the stone at the base and top of the moisture problem. Such systems were initially successful, but rapid deterioration of the copper sheets inhibited current

induction and effectiveness decreased proportionately. Current technology utilizes thin carbon rods set into the wall with conductive resins.

For consolidating wallpaintings that have become detached from their substrate, three systems predominate: caseinate of lime, the "English" system, and hydraulic lime-resin consolidation.

In the caseinate of lime system, a casein-lime mixture is introduced behind delaminating surfaces to act as a glue and filler. The problems with this system are usually threefold: The organic casein often can result in staining or organic growth, the materials are difficult to control, and the lime seldom carbonates so its use as a structural support is greatly reduced.

The "English" system involves removing the wallpainting, replastering the substrate and reinstalling the wallpainting. The disadvantage of this technique is the potential for damaging the wallpainting.

M. Moulinier uses the hydraulic lime-resin system, and treats large voids with hydraulic lime (selecting lime that is the most hydraulic and the least alkaline) in a mixture with acrylic resin added as a plasticizer and brick dust or volcanic sand as an aggregate. Smaller voids are treated with an acrylic resin-water-alcohol mixture, in which the alcohol acts as a surfactant. For large and small voids, the painting surface is consolidated first and covered with japanese paper. Test pours are conducted with water to see where the consolidant mixtures will go. Final pours with consolidants are made, and maintained under safe pressure for 24 hours to ensure adhesion. Small holes are maintained for adding more consolidant if voids persist.

For consolidating painting surfaces, vinyl resins should be avoided because of acidity, aging and non-reversibility due to cross-linking. M. Moulinier recommends acrylic resins in solvent solution. Solvents can be selected to make consolidants high or low penetrating, depending on the extent of consolidation desirable.

Removing wallpaintings is the most aggressive conservation treatment, both for the painted surface itself and because, when the painting is removed from its original site, it loses significance as a wallpainting. Removal as a conservation

technique must be carefully considered -- and is probably appropriate only in three situations: when a wall must be removed or rebuilt, when a painting must be removed as part of archeological salvage, and when layered wallpaintings must be detached to reveal all layers. But in no case should a painting be removed if there isn't adequate funding to reinstall the painting on a new support.

Current practice includes three methods of removal, which M. Moulinier characterized as bad, good and crazy, but in more technical terminology are known as strappo, stacco and stacco a massello. Strappo is the technique of removing only the painted surface. Stacco is the technique of removing the painting plus the plaster substrate. Stacco a massello is the technique of removing the painting, plaster and supporting wall.

All wallpainting removal work should begin with cleaning and consolidating the painted surface. Then the painted surface is covered with cotton canvas, using an adhesive that is not soluble in the same solvent as the painting consolidant -- preferably animal or acrylic glues, never vinyl. Then the cotton canvas is covered with burlap canvas. In preparing animal glues for adhering canvas, add acetic acid to make the glue more fluid and a wetting agent such as ox gall, plus a fungicide/ bacteriocide (but not formal because it can modify the glues's reversibility). Apply glues hot. In selecting modern synthetic materials, adhere canvas with Acryloid B67 which is soluble in alcohol and mineral spirits, because you probably have used Acryloid B72 (soluble in xylen, acetone, etc.) as the painting consolidant.

After the painting has been cleaned, consolidated and canvas-reinforced, the removal techniques proceed as follows.

Strappo: Rip off canvas and retrieve the portions of painting that may adhere.

Stacco: Use a mallet and wood block to create microfissures in the painted layer and to densify the plaster beyond. Painted surface adhered to canvas is then rolled, from bottom up, onto a tube, rolled with the painted surfaces exposed to the exterior. (This technique works well for small paintings of 5 to 6 square meters and is much more difficult for large paintings.) When painting is removed from wall, unroll face down and sand to create smooth surface. Consolidate back surface with the same consolidant used to consolidate painted

surface. Attach excess edges of canvas to stretchers and apply new mortar to the back surface -- often lime caseinate with acrylic plasticizer. Apply polyester canvas as reinforcement to fresh mortar layer and install new support to back -- M. Moulinier recommends honeycomb panels with fiberglass surfaces -- adhered with the same acrylic glue used in the new mortar layer. Assemble the layers with an intervention layer between the mortar and the honeycomb layer so that the new support can be removed without disturbing the mortar. As an intervention layer, M. Moulinier recommends paper laminated to synthetic fabric, or a thin layer of expanded polystyrene. When new support is completed, reverse the painting and remove the canvas from the painted surface with alcohol or mineral spirits.

Strappo a massello: This technique was not discussed in depth, but involves the complete or partial removal of a wall with painting intact.

During the time at St-Antoine, I made two day trips, one with Jean-Louis Taupin and one with the trainee group.

M. Taupin is architecte en chef des monuments historiques for the département of Isère, which includes the city of Grenoble. One of M. Taupin's current projects is restoration of Grenoble's Cathédrale Notre-Dame and the adjacent Eglise St-Hughes. The project comprises removing a romanesque-style façade in concrete added in 1885 to the cathedral, devising a new façade for the cathedral, removing a building in front of the adjacent Eglise St-Hughes, devising a new courtyard and façade for Eglise St-Hughes, and restoring the archbishop's residence as the new home for a regional museum. The project is under a very compressed schedule because the façade work is part of a new tramway project due for completion in December, 1990.

The trainee trip included a visit to the archbishop's residence at Belley (Ain) recently restored by M. Taupin as a cultural center, and to two sites in Geneva: Villa Bartholoni -- a villa on Lac Lemman decorated in a Pompeian style -- and the archeological museum beneath the cathedral.

September 3-28

Didier Repellin, Architecte en chef des Monuments Historiques

Didier Repellin is partner in a practice call Archi-Euro Conseil, a five-way partnership of two architectes en chef des monuments historiques and three architects who work on new building designs. In addition to the partners, the staff includes four draftspersons, two architects from Cambodia who work with Didier on the restoration of a Napoleon III pavilion in Cambodia, an assistant who prepares estimates, contracts and some drawings, and an assistant who is in charge of the offices's computer drafting station. The clerical staff includes a receptionist, two secretaries and a bookkeeper.

After discussion with Didier, I was assigned to two projects: Eglise St-Paul, and Chateau Chavaniac-Lafayette.

Eglise St-Paul is a church in Vieux Lyon that was begun in the eleventh or twelfth century as part of a large abbey complex. The church and the complex were continuously modified until, by the early nineteenth century, only Eglise St-Paul remained. Most of the fabric of the church is comprised of merovingian and romanesque elements, but the church also includes a romanesque-style octagonal cupola rebuilt above the transept crossing in the late nineteenth century, and gothic towers and main façade rebuilt in the early twentieth century. The interior is nearly completely late nineteenth and early twentieth century.

The current project at Eglise St-Paul includes some re-roofing, cleaning and repair of exterior masonry, removing a twentieth century heating plant attached to the exterior of the nave, and refurbishing two courtyards adjacent to the church: one to the rear and one to the side. My work included correcting and completing exterior elevations that had been begun by a student draftsperson during the preceding summer.

My time at Didier Repellin's office also included a day visit to Château Chavaniac-Lafayette (Haute-Loire) -- with Didier Repellin, the conservateur régional des monuments historiques, a consulting landscape architect, and Tim Marshall, deputy administrator of Central Park in New York. The design team met with the president and staff of Lafayette Memorial, Inc., an American not-for-profit corporation that owns and operates the château as a house museum/hotel. As discussed in Appendix A of this report, the museum has a fine collection and the château and site have good potential, but the administration of Lafayette Memorial, Inc. does not seem to have strong development goals for their resources, and the possibilities of a strong project seem confounded by a weak client.

The current project at Chavaniac-Lafayette is for grounds work - with the French landscape architect collaborating with Tim Marshall on a preliminary landscape study. Work on the château exterior and interior and on buildings adjacent to the château may be undertaken later.

October 8-26

Host: Jacques Moulin, Architecte en chef des Monuments Historiques

Jacques Moulin has a solo preservation and new construction practice, assisted by three architect-draftspersons, a secretary, and three part-time historian-researchers.

After discussion with Jacques, I was assigned to his project at Château de Chamerolles at Chilleurs-aux-Bois (Loiret). The château is a much modified château-fort from the early renaissance period. The château was purchased by the Conseil Départemental of Loiret in 1987, when Jacques Moulin began planning the château's restoration and re-use.

Initial efforts at reviving the ruined site were concentrated on structural repairs to the château buildings and moats, and creating a renaissance garden adjacent to the château. Nothing of the château's original garden remained, and the new garden was created from historical models. Following the initial stabilization and garden work, the second phase includes restoring roofing and exterior masonry, both brickwork and ornamental stonework. The third phase comprises restoration of interiors. This work includes modern interiors in service spaces, restoration of existing historic interiors and re-creation of missing historic interiors. My assignment included general work on seven rooms in the north and west wings of the château -- rooms from the early renaissance through the early nineteenth century -- and specific work on visitor facilities and the eighteenth century reception room.

October 29

Departure for the United States.

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APPENDIX A

CHATEAU CHAVANIANAC-LAFAYETTE

An Initial Analysis

Prepared for

Didier Repellin
Architecte-en-chef des Monuments Historiques

by

John Robbins

September, 1990

A Brief History and Introduction

The central figure of this story is Michel-Louis-Christophe-Roch-Gilbert du Motier de La Fayette, born at château Chavaniac-Lafayette on September 6, 1757. Upon the death of his father, Lafayette assumed the title marquis de Lafayette at the age of two, and in the next 74 years vigorously pursued public service in France and the New World.

Lafayette's exploits in the United States, and his approbation, exile and rehabilitation in France are well-chronicled. By 1824, his place in American and French history was solid and during his tour of the United States he took his place in the pantheon of American revolutionary heroes -- by then, a lone survivor of a brilliant era.

Between campaigns in the United States and service in Paris, and at times of public favor and disfavor, Lafayette's favorite retreats were Chavaniac and the home of his wife in the Val de Marne at La Grange.

The château descended in the Lafayette family until it was purchased by the Scottish industrialist John Moffat in 1917 as a site to memorialize, at the close of the Great War, the association of France, Great Britain and the United States throughout the eighteenth, nineteenth and early twentieth

centuries. The Lafayette Memorial and its offspring, the Lafayette Preventorium, were founded "to preserve the Château as a War memorial and a Museum . . . and to add to this work the care of children." Throughout the late nineteen-teens and early twenties, the château was renovated, interior and exterior, and Preventorium buildings constructed throughout the estate.

John Moffat died in 1966, and management passed to the Comité du Mémorial. By this time, the need for the Preventorium had diminished and the property of the Lafayette Preventorium was merged with the Lafayette Memorial.

In the following sections, I present my observations of the site, vis-à-vis management, use and the château, and conclude with some recommendations of where, and perhaps how, to proceed from here.

Management

Since Lafayette-Memorial is incorporated in the United States, I want to describe the usual structure of a not-for-profit organization that has the operation of an historic site as its chief objective, and to draw some comparisons with the current organization of Lafayette Memorial. The core of the usual organization is a board of directors (or trustees, depending on the terms used in the articles of incorporation) who have the legal responsibility for guiding the corporation's assets towards their chartered purpose. Board members usually are not paid salaries, but may receive an honorarium for serving on the board, may receive expenses only, or may receive nothing. The board elects its own chair and is self-governing within the laws that govern not-for-profit corporations, and meets at established intervals to review policy, large expenditures and corporate personnel. The board itself usually hires only one person -- an executive director -- who is then responsible for the day-to-day management of the corporation's mission, property and paid personnel. The executive director, in turn, is authorized by the board to hire a staff. For an operation the size of Chavaniac-Lafayette, the basic on-site staff probably would include the executive director, a curator, a chief of maintenance and clerical help. Depending on short-term programs or objectives, the executive director may have a business manager during periods of fund raising or capital expenditure. The curator is responsible for conserving and exhibiting the

collection and interpreting the site and collection to visitors. The curator may have assistants during periods of cataloging or conserving the collection or when exhibits are being prepared, and interpreters or guides during the visitor season. Staff for other foundations enterprises, such as the current hotel business, also would come under the executive director. The chief of maintenance is responsible for both buildings and grounds, with a staff that changes seasonally.

From what we saw at Chavaniac-Lafayette, a not-for-profit corporation exists and there may be a sort of board. The day-to-day management of the site seems to be the work of three women and two men who comprise the buildings, grounds and interpretive staff. From what we were told, Lafayette Memorial has no endowment and operates on user fees and gifts. The organization has a recent arrangement with a New York fund raiser, Douglas Bogart, but was not precise about its fund raising goals. From what we understand, Lafayette Memorial probably has no Americans on its board, nor any membership association.

Use

The site includes three components: The landscaped grounds including prominent water features, former Preventorium buildings built in the first half of the twentieth century (including a dining room on the ground floor of the château), and the château proper. The Preventorium buildings are empty or used as storage or maintenance facilities, except for the dining room which is furnished. The château is furnished as a museum and residence and seems to be substantially in the same condition as left by John Moffat.

The grounds are used as an historic setting for the château, with some interpretive devices -- flags and sculpture in the rose garden -- to evoke the connection between Lafayette and the American revolutionary era. As well, parts of the site are available for cultural events such as concerts, or are leased to a trout fishing association, to a potter who operates a faïencerie, to the town which operates a miniature golf course, and to farmers who rent agricultural land.

The Preventorium buildings house the visitor facilities -- reception, toilets, exhibits -- and facilities as pumps and water treatment for the landscape water features.

The château proper is operated as a house museum intended to interpret the history of the marquis de Lafayette and French-American relations, but also includes exhibits of memorabilia related to Lafayette and World War I and an informal hotel. The museum portions of the château are open to the public on guided tours. The operation of the hotel was not clear to me except that there are twelve rooms available and that the rates charged are accepted as "gifts."

Château

I want to focus on the château because it is the most significant historical resource. The grounds are pleasant but not significantly historic, and the buildings that remain of the Preventorium are interesting in the history of international philanthropy, but are not a significant to the Lafayette theme or to the Lafayette Memorial's chartered mission.

The exterior and interior do not represent strict history, but rather the vision of John Moffat and his collaborator, Mrs Astor-Chandler. Exterior modifications were completed by Moffat probably by the 1930s, and the interior decor seems contemporary with the exterior. Neither the exterior nor interior seems an attempt to restore the château to a period, but both seem rather an attempt, especially on the interior, to use architecture, decorative arts and history to evoke an Anglo-American-French common patriotism. At Chavaniac-Lafayette, the "museum" is not accurate to an interpretive period, such as the time of Lafayette's childhood and youth, but the emotional effect is greater because the experience at a museum like Chavaniac can be manipulative in ways that are not possibly in a more strictly historical museum. The "memorial museum" is its own type, not to be confused with period rooms in museums throughout the United States and Europe which have no particular emotional or social history content, nor confused with house museums that are faithful to period accuracy to the exclusion of artistic and emotional effect.

But what comprises the "museum" at Chavaniac-Lafayette? In my view, the museum includes the building exterior in total, all rooms on the ground floor except the Preventorium dining room and the kitchen, all rooms on the second floor except the existing exhibit rooms and some of the "hotel" rooms that are either redundant or not interesting in a decorative arts sense,

and rooms on the upper floor that have some decorative arts value. Certainly the primary resources are the ground floor memorabilia rooms, stairhall, the salon and Lafayette's birthroom, but these are not enough to create the strong emotional atmosphere that characterizes a memorial museum, so the best of the remaining rooms must be included as well.

During our day on-site it seemed that the building itself is in good condition, except, perhaps, for some portions of the roof not observable. Some exterior features -- windows, shutters, screen porches, etc. -- are in need of substantial maintenance, but nothing more significant is obvious. The interior, however, is different: Though maintenance in a housekeeping sense has been excellent, there are some major areas of conservation and restoration to be considered. Finishes on walls and ceilings of most of the rooms on the ground, second and third floors are deteriorated; all significant furniture needs conservation or restoration; and decorative arts throughout the château -- especially those that would be considered part of the essential museum collection -- need care. If one remembers that the building, furnishings and decorative arts are, ensemble, the Lafayette Memorial's basic resource, then the urgency of project is evident.

Recommendations

I hope to propose recommendations that are both appropriate and practical, which is difficult when the mission and goals of the Lafayette Memorial are so vague, but my thoughts may help to focus the owner's attentions.

The single constant in my plan for the whole site is use of the château proper as a house museum. The three themes that inspired the Lafayette Memorial -- Lafayette, Anglo-American-French cooperation, and Great War memorial -- plus the existing museum collection are substantial and interesting enough for an excellent museum, and I would reserve most of the ground and second floors exclusively for museum use. I will elaborate further on the museum, but first I want to discuss the balance of the site.

Existing uses of the grounds -- park plus concessions for fishing, faïance and miniature golf plus rental of agricultural land -- seem compatible with museum use of the château as long as the concession and rental uses are not visible from within

the park. I will leave the landscape design to the landscape architects, except for one comment: I would not propose a restoration of an historic scene (though it does merit study) but would rather create the most beautiful park for the least effort, conserving all good existing features as a base for elaborating and perfecting. In any scheme, the existing pump/pool complex should be used for concessions and storage, but made more decorative; they are a little sad looking now.

Parking, except for delivery access, etc., should be excluded from the courtyard between the château and the Preventorium buildings, and the courtyard should be made more pleasant -- but not necessarily part of the château park.

Use of the Preventorium buildings depends on the desires and future management by the Lafayette Memorial, but uses discussed -- restoration ateliers, hotel, conference/education center -- all seem compatible with the resources available. The visitor reception area to orient visitors and to direct people to the various potential activities probably is best housed in the Preventorium buildings, but should be more obvious from the main entry. I think that attempts at museum-type exhibits in the Preventorium will always be second-thought and ill-advised.

Regardless of future uses of the entire château complex, there are some pressing immediate needs. Chief among these is museum collections management. The collection should be cataloged and evaluated immediately. This is no small task, but essential to the Lafayette Memorial's mission. For this a full-time executive director and a curator are needed, with assistants to complete the task on a reasonable schedule. My advice would be to separate the contents of the château into four categories: items that are Lafayette- and Great War-related, objects of high value, objects of medium value, and junk. Only when objects in the first two categories are established, and the objects in the fourth category discarded or sold, can the site be managed properly. The items in the third category -- medium value -- are those that might be used to fill-in exhibits or put to other Lafayette Memorial uses.

After the collection may be considered safe, then the tasks of operation may be undertaken. First to be completed are planning studies: a master plan, and sub-studies for the grounds, the château, the museum collections, and the Preventorium buildings. The role of an executive director and a curator in these studies cannot be emphasized too strongly.

The master plan should summarize choices for use and management, and the work required to accommodate new uses -- including preservation work. The sub-study for the grounds is the work of the landscape architects. The sub-study for the château should be an historic structure report that documents as completely as possible the archeological and social history and physical development of the site and the château, that evaluates the proposed uses and changes required, and that outlines a preservation program. The museum collections sub-study would summarize the results of cataloging, propose conservation work required -- short and long-term -- and provide a furnishings plan. (Both the château and museum collections sub-studies should include detection systems for fire and security). For the Preventorium buildings, the sub-studies can be brief descriptions of proposed uses and work required to accommodate new uses.

APPENDIX B

Text of a paper presented to the Paris chapter of Friends of Vieilles Maisons Françaises on October 18, 1990.

To turn philosophical for a brief moment -- What is the ideal of historic preservation? Like most professions -- medicine, law, teaching -- the paradoxical ideal is that the profession doesn't exist: That the need simply isn't there. For historic preservation, this means that protecting significant and enduring aspects of our architectural heritage would be spontaneous, nearly instinctual. But we are not Doctor Pangloss, and this is not the best of all possible worlds. Especially since the eighteenth century, the world is evidently more complicated than such an ideal, and preservation is not an instinct, but an effort -- and, as the work of Friends of Vieilles Maisons Françaises clearly shows, historic preservation as we near the end of the twentieth century is a considerable effort.

Well, how did all of the hard work of preservation begin? The brilliant flash that signalled the start of the industrial age at the beginning of the nineteenth century produced technological wonders, but also engendered an awareness and a nostalgia for the pre-industrial age that was soon to be left behind. From this sudden understanding that history and culture were about to be superseded, if not lost, was born the notion of restoration as a way of capturing our heritage. I'm using the term restoration in a broad nineteenth century sense -- where significant alterations of an historic site were acceptable methods of preserving their historicity or, indeed, "creating" history. In this sense of restoration, real historic sites or structures often served as mere skeletons for elaborate new "historical" inventions. Examples of old-style restorations from the nineteenth and twentieth centuries exist throughout the western world, from Williamsburg in the United States to Pierrefonds in France to Chester in England. In time, however, the theory and methodology of how we deal with our architectural heritage has evolved, and by the mid-twentieth century, the notion of restoration ran parallel with a new idea of preservation. The more modern notion of preservation developed in tandem with advances in museum practices and, quite frankly, with rising environmental awareness throughout the industrialized nations. Preservationists became the Green

Party for historic sites and structures, with a principal objective of conservation rather than restoration. Of course old-style restoration and its advocates persist, but I will venture to say that the majority of the young generation of professionals practices preservation rather than restoration.

This being said, can I more precisely define preservation? Without too elaborate an explanation, I'll propose simply that preservation is a sensitive and comprehensive approach to historic sites and structures: an approach that comprises protection, conservation, restoration, maintenance and management as essential components of a preservation program.

I will assume that protection, conservation and restoration of historic sites and structures are familiar to all of you, so I wish to address my comments this evening to maintenance and management -- and to propose a challenge to Friends of Vieilles Maisons Françaises.

To return for a moment to our ideal -- back to historic preservation in the best of all possible worlds: An excellent illustration is the private home whose owner spontaneously and conscientiously loves and cares for a portion of our cultural heritage, and enjoys the special ambiance that an historic site can offer. But our heritage is often more complicated than a single owner can handle -- when the subject for preservation is a city or a very large object -- and the work must be assigned to specialists who are capable of, for example, repairing a canal or replacing deteriorated ornamental metalwork. Or at times, the bit of heritage is so significant or rare that national or international control and intervention are necessary.

When the responsibility for our architectural heritage becomes a public undertaking, we also assume responsibility for the quality of our care. And during my time in France, I have returned frequently to the same question: The historic sites of France certainly are worthy of the finest care, but is the care currently provided comparable to the quality of the monuments?

From my experiences in France, notions of protection and restoration and some aspects of architectural conservation are well understood. But beyond these aspects of preservation, there are weaknesses that would benefit from the attention of Friends of Vieilles Maisons Françaises. Two critical components of preservation -- maintenance and management -- are of great

concern to the new generation of preservationists in France. Preservation practice is maturing, and some fundamental changes are needed in France to avoid the current cycle of restoration, deterioration, restoration, deterioration . . . ad infinitum.

Now, I would be very foolish to lecture a French audience on the French system of government -- I know that you take ample opportunities to discuss that topic -- but I will say that Friends of Vieilles Maisons Françaises is in a advantageous position to affect, in very basic ways, historic preservation policy throughout France.

So what do I propose? From my perspective -- and please remember that by the admission of architectes en chef des monuments historiques, I am probably the only person to have experienced nearly the full range of preservation practice in France -- centralized management of historic site maintenance and administration for historic sites and structures in public ownership cannot be effective as the number and types of sites (and the historic preservation budgets) continue to grow. Alternative management methods must be devised. And here I see the participation of Friends of Vieilles Maisons Françaises.

For maintenance of historic buildings and landscapes, policies and means must be devised so that preservation is a day-by-day undertaking, and not twenty-year cycles of big-budget restoration.

For administration of historic buildings and landscapes, the basic documents are master plans and historic structure reports and the basic on-site staff are a competent patron and a curator.

I see two possibilities for a leadership role by Friends of Vieilles Maisons Françaises in effecting these fundamental changes -- for Friends to undertake a study of maintenance and administration of historic sites and structures, or for Friends to support model maintenance work and a model administrative staff at a particular historic site or structure.

In the course of an evening's presentation, I don't want to delve more specifically than this, except to emphasize again the increasing importance of maintenance and administration as we carry preceding centuries into the twenty-first. And I encourage Friends of Vieilles Maisons Françaises to be the avant-garde of subtle but extremely important change. Long-term

preservation, maintenance and use of publicly-owned historic sites is an urgent question in France, and I simply suggest that Friends of Vieilles Maisons Françaises -- so innovative in concept as a preservation support organization -- extend their innovative spirit to the way historic preservation is practiced in France.

End of sermon, but not the end of my remarks.

This is my first and last opportunity to meet and address you, so it is my sole chance to thank you for being your Richard Morris Hunt Fellow for 1990. As you know, this is the first year for the fellowship and, as one might expect, at times the program has been spectacular, at times very difficult. The fellowship program, both in the US and in France, deserves close study before the next laureate might begin an experience similar to mine, but that is for discussion at another time. For now, I'd like to express my appreciation to Michèle le Menestrel and Marie-Sol de La Tour d'Auvergne for undertaking the fellowship, and to Simone Monneron, a fine lady who took four American birds under her very generous wing.

And to reflect back for a moment, we'd like to thank Jean Pierre Aubry for the circus scene of stuffing the four of us and our enormous baggage into a small car at Charles DeGaulle airport on April 26, now long ago.

Merci beaucoup, Mesdames et Messieurs. Please wish us good fortune on our return, for we wish the same to those we leave behind.

Merci, et au revoir.

APPENDIX C

FELLOWSHIP EXPENSES AND FUNDING

This list summarizes expenses and funding for our family of four -- two adults and children aged two and five -- for approximately six months in France (including a one-week trip to Italy and a two-week trip to England). Some expenses such as lodging, telephone, and miscellaneous expenses will not vary according to the number of people. Transportation expenses to and from Europe can be divided equally among the four of us; transportation within Europe can be divided between the two adults. Food costs are more difficult to judge, but I would estimate 40 percent for each adult and 20 percent total for the children.

Expenses

Lodging	7,100.00
Food	7,560.00
Transportation	5,170.00
Telephone	270.00
Miscellaneous expenses (Visa applications, postage, museum entrance fees, photography, office supplies, household expenses, etc.)	760.00
Total	\$21,470.00

Funding

Source	Amount	Percentage
Fellowship funds	15,000.00	70%
Personal funds	6,470.00	30%
Total	\$21,470.00	100%
