



Wishbook 2020



PAVM

Patrons of the Arts in the
Vatican Museums

To Promote, Restore, Conserve
The Artistic Patrimony of the Vatican Museums

FRONT COVER AND ON THE RIGHT

Oddi Altarpiece undergoing restoration by Paolo Violini

Photo taken by Alessandro Prinzivalle

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LETTER FROM THE PRESIDENT OF THE GOVERNATORATE OF THE VATICAN CITY STATE

HIS EMINENCE CARDINAL GIUSEPPE BERTELLO

PRESIDENT OF THE GOVERNATORATE OF THE VATICAN CITY STATE

Dear Patrons and Friends,

The year 2020 marks the 500th anniversary of the death of Raphael Sanzio. It is nearly impossible to envision the Vatican Museums without thinking of this well-known Renaissance master. Additionally, it is impossible to think of Raphael without recalling one of his greatest patrons, Pope Julius II.

In the following pages, we wish to honor the memory of Raphael Sanzio and highlight the noble legacy of the Patrons of the Arts in the Vatican Museums. The PAVM organization promotes, restores, and conserves the works of this Renaissance master which abound in the Vatican Museums and Apostolic Palace.

I would like to take advantage of this opportunity to thank our Patrons for their generous financial support throughout the years. Also, I would like you to consider taking part in furthering this incredible Patron legacy by supporting and contributing to our long-term conservation needs. It will help us ensure that these masterpieces of Raphael, and of many other artists, will be accessible for future generations.



PROMOTE



THE YEAR OF RAPHAEL AND THE VATICAN

A QUINCENTENNIAL RELATIONSHIP OF BEAUTY AND PATRONAGE

BARBARA JATTA

DIRECTOR OF THE VATICAN MUSEUMS

We are celebrating half a millennium which has passed since the death of Raphael Sanzio da Urbino, the great protagonist of beauty, harmony, taste, and creative inspiration for generations of painters, sculptors, artists, decorators, architects, and artists. Raphael is a universal artist who furnished Western civilization with some of its highest forms of beauty.

The Pope's Museums are privileged to be the depository of the most important pictorial cycles of this great artist. The legacy Raphael left to the Vatican Museums' collection cannot be overstated. When Michelangelo painted the Sistine Chapel ceiling, Raphael commenced his Vatican career in the adjacent papal apartments of Pope Julius II. Here the Urbinese artist and his workshop frescoed 16 densely populated scenes of Roman and early Church history, as well as the iconic gathering of ancient philosophers in the *School of Athens*. In addition to the papal apartments, he frescoed, under the patronage of Pope Julius II and Pope Leo X, what we now call the Raphael Rooms. We must also recall the powerful and unforgettable altarpieces in the Vatican Pinacoteca Gallery: the youthful *Oddi Altarpiece*, the highly refined *Madonna di Foligno*, and the splendid *Transfiguration*, his last work. Then again, the *Predella* of the *Baglioni Altarpiece* depicting the theological virtues—Faith, Hope, and Charity—and the famous *Logge* also come to mind as they have been for centuries the goal and pinnacle for those making the 'Grand Tour'. The Sistine Chapel was always identified with Michelangelo and with those great artists of the 15th century who decorated its walls with frescoes. Nonetheless, it is Raphael who completed the theological and catechetical iconography of that universal space with the realization of the cartoons for the tapestries—woven in the workshop of Pieter van Aelst in Brussels—depicting scenes

in the lives of Saints Peter and Paul, the patrons of the Eternal City and the Church of Rome. The great Pope Leo X, who commissioned the tapestries, inaugurated them in the presence of Raphael on the Feast of Saint Stephen in 1519 which was just a few months before the artist's premature death. Since Raphael and so many of his works are connected with the Vatican Museums, it is only fitting that we duly celebrate this quincentennial year with initiatives and events to mark the occasion such as several restorations, an international academic conference, special research projects, publications, and exhibitions.

Wishbook 2020 is a tribute to the exceptional relationship of beauty and restoration that the Patrons of the Arts in the Vatican Museums have established with this Renaissance master. Allow me to share with you some initiatives to promote the Year of Raphael in the Vatican Museums and draw attention to the bond between the Vatican Museums and this outstanding Renaissance artist.

Restoration of the Frescoes of the *Room of Constantine*

The Vatican Museums are currently restoring the frescoes in the Room of Constantine. This grand room is the fourth and largest of the Raphael Rooms. Medici Pope Leo X commissioned Raphael to fresco this great hall in 1519 and it was completed by the artist's disciple Giulio Romano and other collaborators due to the artist's sudden death in April of 1520.

The lengthy and complex restoration—sustained by the Patrons of the Arts thanks to a bequest made by the late Eileen Carlson—will soon enter its final phase. The conclusion of the West wall and its corresponding ceiling area is nearly complete and the scaffolding that covers the walls of the first three episodes in the life of the emperor—the *Vision of the Cross*, the *Battle of Ponte Milvio* and the *Baptism of Constantine*—will be dismantled for viewing during the Year of Raphael. The final phase of restoration will recommence at the end of the quincentenary.





Exhibition of Raphael's Tapestries in the Sistine Chapel

February 17 - 23, 2020; Sistine Chapel

With this very special exhibit, the Vatican Museums will reconfigure the Sistine Chapel to resemble the same appearance it had during the Pontificate of Pope Leo X (1513-1521), when all ten of Raphael's tapestries were displayed on major liturgical feast days. Hung on the lower part of the walls, these tapestries, which feature scenes from the lives of Saints Peter and Paul, complete the visual catechesis of the Chapel, showing how the Gospel message reaches Rome from Jerusalem.

Exhibition of Perugino's *Decemviri* Altarpiece

February 7 - May, 2020; Room XVII Pinacoteca Gallery

A fruitful collaboration with the National Gallery of Umbria in Perugia is making it possible to reunite the panel by Pietro Perugino that portrays the Madonna and Child with Saints Lawrence, Ludwig of Toulouse, Hercolanus, and Constance—which originally comes from the *Palazzo dei Priori* chapel in Perugia, and is now conserved in the Vatican—with its own *cymatium* (upper part) located in Umbria and depicts Christ in the tomb. In 1798 Napoleonic troops stole this painting and brought it to Paris. After the emperor's defeat, it was returned to the Vatican. The *cymatium* and the original frame, now in Perugia, will be displayed together with the painting in the temporary exhibition hall of the Pinacoteca Gallery. This initiative focuses on Raphael's great master, Perugino, in order to highlight his influence on Raphael's first artistic phase.

Vatican Museums Conference on the Pictorial and Architectural Works of Raphael

April 20 - 22, 2020; Vatican Museums

Taking into consideration Raphael's key role in the development of the Vatican's artistic patrimony and the central part he plays in defining the new aesthetic canon of the Renaissance, plans are well underway for an International Academic Conference. It will focus on Raphael's architectural, decorative, and painting work. The Vatican Museums will host a cadre of world-class researchers and historians



to present the restorations that have taken place in recent decades (frescoes, mobile paintings, and tapestries) in order to recognize the fundamental role that the Patrons of the Arts in the Vatican Museums have played in their renovation.

Exhibition of the Historical Photographs taken of Raphael's Works

May 28 - September 27, 2020; Temporary Exhibit Room XVII Pinacoteca Gallery

By displaying a selection of photographs from the 19th century and the beginning of the 20th, the Vatican Museums seek to pay tribute to Raphael through the lense of historical photography. The exhibition will be held in Room XVII of the Vatican Pinacoteca Gallery, it will include both the historical positive and negative photos from the Vatican Photographic Library. The photos feature the works of Raphael that prominent photographers of those times captured. This historical and documentary exhibition will be completed with a large polaroid of Raphael's *Transfiguration*, in the same size as the original painting.

Peter & Paul, Patron Saints of Rome: An Homage from the Holy Father to the Raphael Celebration

End of September 2020 - January 6, 2021; Room XVII Pinacoteca Gallery

By the will of Pope Francis, the two Raphael works portraying Saints Peter and Paul, patrons of Rome, now located in the Apostolic Palace (thus only visible to a select few during private audiences with the Pope), will be revealed to the Vatican Museums' public on the occasion of the quincentennial celebration of Raphael. Their conservation status requires restoration work in order to bring back the original colors. This will be carried out prior to the exhibition of these lesser-known paintings in the Pinacoteca Gallery in the fall of 2020.

Improvements and Enhancements to Room VIII of Pinacoteca Gallery

April 2020; Room VIII Pinacoteca Gallery

Room VIII of the Vatican's Pinacoteca Gallery can also be called the Great Hall of Raphael as it exhibits some of the most prominent works of the artist. There we can admire his altarpieces - the *Oddi Altarpiece*, the *Madonna di Foligno*, and the *Transfiguration* -, and many of the tapestries he designed. In the Year of Raphael celebration, these paintings will undergo a general revision before showcasing them to the Museums' public. The soon to be finished cleaning of the *Oddi Altarpiece* is already showing a transformation. Ancient gold wooden frames, used to surround these masterpieces centuries ago, were found in storage boxes in *Santa Maria di Galeria* warehouse in Rome. These frames will be restored and used for the new exhibition. The entire Great Hall of Raphael will also be equipped with a new lighting system of the most modern and advanced technology in order to better showcase the universal beauty of Raphael's famous paintings and tapestries.

A Final Thank You to our Patrons

For more than 36 years, the Patrons of the Arts in the Vatican Museums helped us carry out our mission of promoting, restoring, and conserving the universal patrimony of art, history, and faith, entrusted to the care of the Vatican Museums. I am certain that this quincentennial celebration will draw the special attention of many who cherish the universal beauty brought forth by the brush of this Renaissance master. I also wish to thank all those who are helping us underwrite the events of the Year of Raphael, and all those patrons who, throughout our history, have been instrumental in helping us promote, restore, and conserve the works of this Renaissance and Vatican master.



YEAR OF RAPHAEL EVENTS

In honoring Raphael Sanzio, five hundred years after his death, the Vatican Museums will be hosting special exhibitions, lectures, and a conference on his works and those of his teachers, workshop, and followers present in the collection of the Vatican Museums. The following events will focus on the mark left by the artist on the Vatican's artistic legacy, and will be held throughout the year of 2020 in various locations in the Vatican Museums.

Exhibition of Raphael's Tapestries in the Sistine Chapel

by Alessandra Rodolfo - February 17 - 23, 2020

Exhibition of Perugino's *Decemviri* Altarpiece

by Barbara Jatta and Marco Pierini - February 7 - May, 2020

International Conference of *Raphael in the Vatican*

by Barbara Jatta and Guido Cornini - April 20 - 22, 2020

Exhibition of the Historical Photographs taken of Raphael's Works

by Paola di Giammaria - May 28 - September 27, 2020

Peter & Paul, Patron Saints of Rome: An Homage from the Holy Father to the Raphael Celebration

by Guido Cornini - End of September 2020 - January 6, 2021



RESTORE



RESTORING RAPHAEL WITH THE PATRONS OF THE ARTS

ROMINA COMETTI

PAVM PROJECT RESTORATION MANAGER

The Patrons of the Arts in the Vatican Museums have been committed and involved in the conservation and restoration of Raphael's works. The generosity of the Patrons has funded, most notably, the frescoes of the Raphael Rooms and the Raphael tapestries. The following pages recount the legacy of the Patrons in regard to the restoration of Raphael's major artworks.

The Vatican displays the largest collection of artworks ever completed by Raphael. The gradual evolution of this pupil of Perugino is made evident in a side by side display in the Pinacoteca Gallery. The *Oddi Altarpiece* (1502-1504) is an early work of Raphael's compared to the more mature style of painting as seen in Raphael's *Madonna di Foligno* (1511-12) and *Transfiguration* (1518-1520). Whereas the Raphael Rooms (1508-1522) and the *Second Loggia* (1517-1519) display the time when Raphael painted the frescoes on the walls and ceiling during the height of his artistic career.

Visitors travel back in time upon their visit to the Vatican Museums. They look at artworks that are centuries old and view them in their original context such as the four rooms that display Raphael's intelligence and artistic ability. However, most visitors overlook the connection between the frescoes completed in the Raphael Rooms and the Patrons of the Arts in the Vatican Museums. In fact, to date, three of the four rooms have been completely restored thanks to the interest, enthusiasm, and generosity of the Patrons of the Arts in the Vatican Museums. They graciously provided the funds for scientific research and the restoration itself.

The history of this connection with American benefactors dates back to the early 1980s. Patrons from California and Texas sponsored two frescoes – the *Battle of Ostia* and the *Fire of Borgo*. The restoration work consisted of a simple and delicate



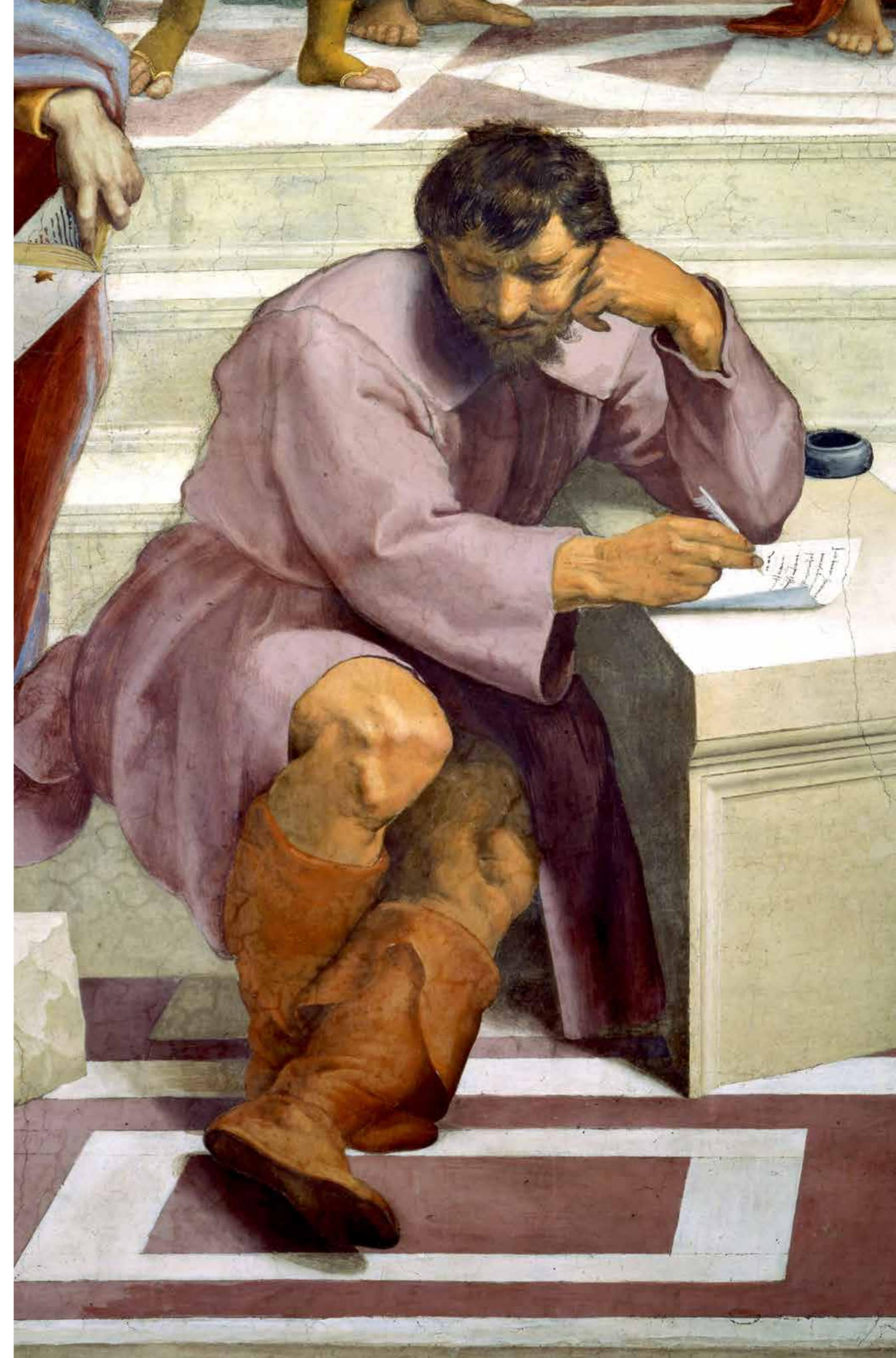


cleaning, but it provided an extensive study that helped restorers refine their technical skills. The Patrons proceeded in 1995 with the restoration of the first room completed by Raphael (*Room of the Signature*, 1511) and it was unveiled during the Jubilee of 2000. The restoration was sponsored by Mrs. Florence B. D'Urso and Mrs. Kathy Gaisham from the New York Chapter of the Patrons of the Arts in the Vatican Museums.

In 1512, right before the full completion of the Sistine ceiling, Raphael secretly entered the Chapel. Michelangelo preferred to paint in private and work in solitude. Nevertheless, Raphael managed to sneak a glimpse of the frescoes on the ceiling, and was in complete awe of Michelangelo's paintings. Upon return to the *Room of the Signature*, he dismantled a portion of the wall and made a whole new layer of fresco. Raphael decided to include Michelangelo's portrait among the excellent and notable academics and philosophers that are part of the *School of Athens* representing him as the philosopher Heraclitus.

The *Room of Heliodorus* was the third Raphael project to be adopted by a Patron. It was adopted in 2004/2005 by Mrs. Florence B. D'Urso. In this room, Raphael displays his mature style and technique. The *Room of Heliodorus* reflects the influence of Michelangelo on Raphael and his workshop. Michelangelo's incorporation of powerful anatomy and dynamic figures captivated Raphael.

I have wonderful personal memories of the restoration of the *Room of Heliodorus*. I was hired only a few weeks before the completion of the *Liberation of Saint Peter*, the lyrical night scene that is above the window of the room. I witnessed the tireless and slow work of Paolo Violini who was in charge of this restoration. I remember asking him if the amount of tedious work exhausted him. He answered, "My dear, I cannot allow myself to make mistakes. I cannot risk ruining a single brushstroke, even the smallest one. This is Raphael."









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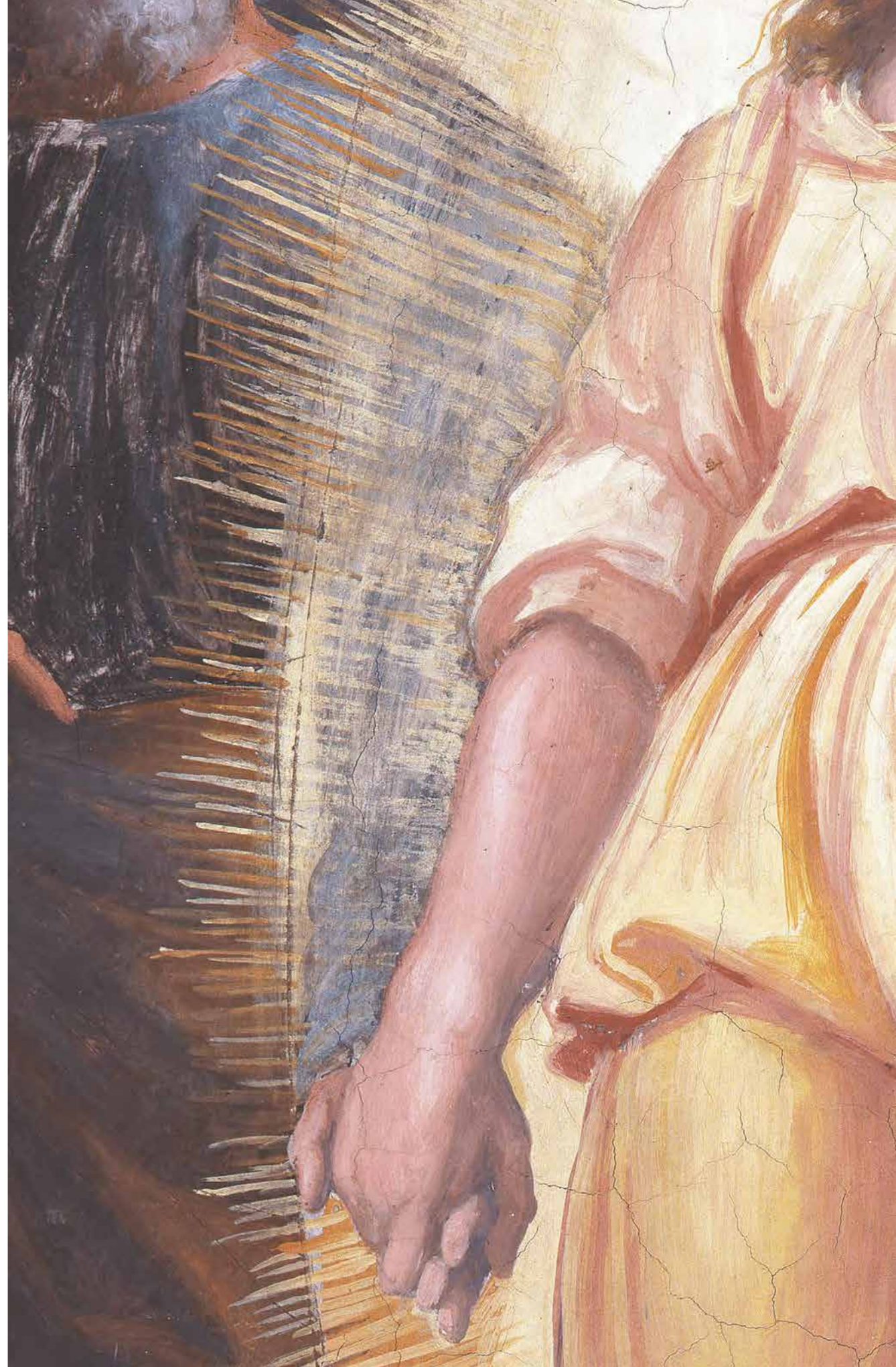
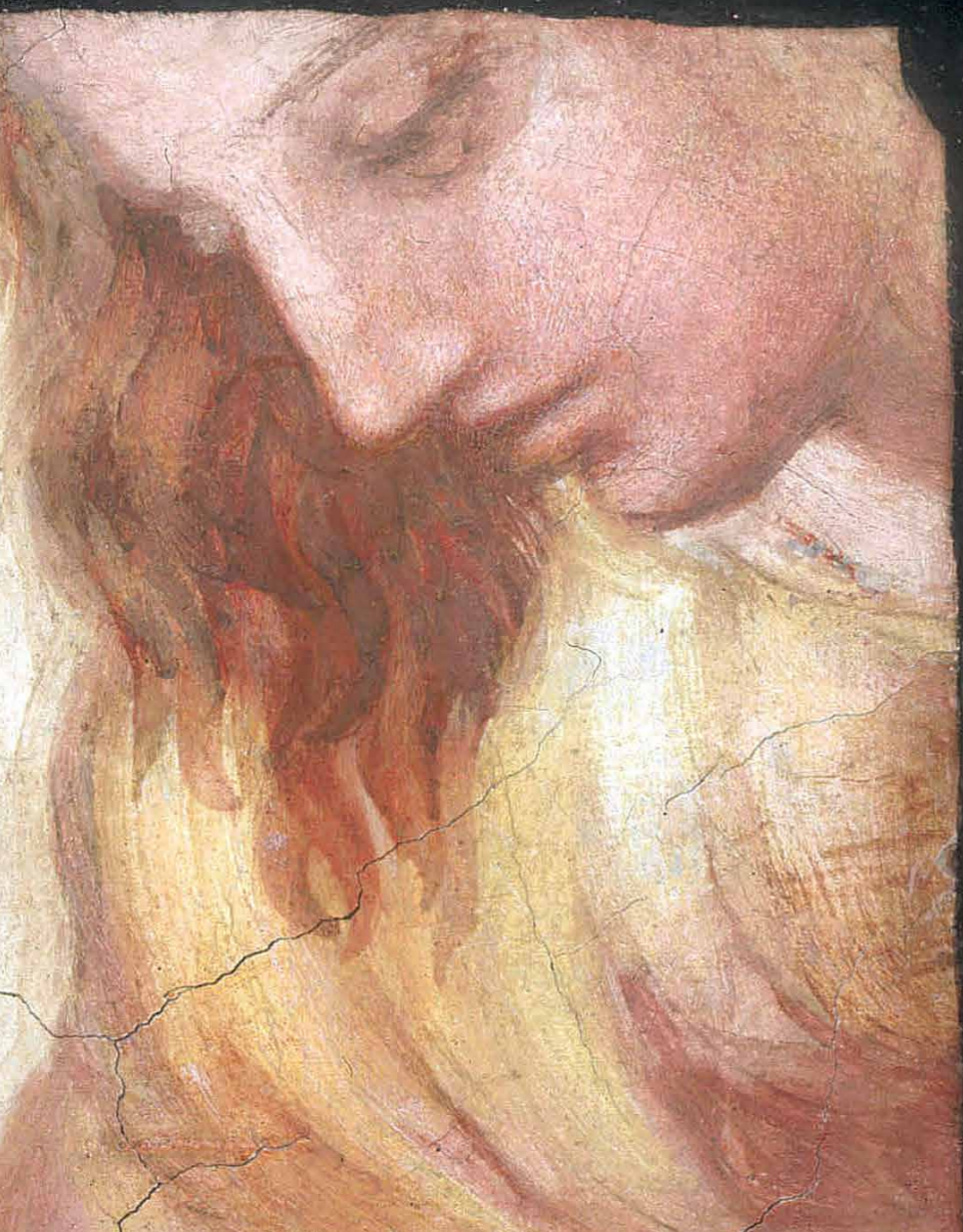
This is why slow work will never make me tired. I take care of it like it is one of the most fragile and precious creatures on the Earth. As a restorer, I have the duty to preserve this treasure for centuries to come... and because of our Patrons we are able to do so... for the future and future generations. Restoration is a true act of love and love can make you tired, but it is the only thing that endures time..."

Needless to say, I'm in awe by the restorers' work and grateful that I have the opportunity to be in proximity to the process. Additionally, I'm grateful that my profession allows me to share these once in a lifetime experiences with our Patrons. I love seeing their reaction when they climb up on the scaffolding to be a few centimeters away from the brush strokes that were painted by the genius minds of the past. Our Patrons are part of this Renaissance experience because their contributions to preserve the past creates a longevity for the future of art.



In 2015, the fourth and largest of the Raphael Rooms, the *Room of Constantine*, underwent restoration. Our incredibly generous donors from New York, Eileen and Robert Carlson, left a sizable bequest to support the needs of the Vatican Museums. A portion of this bequest was allocated to fund the restoration and the project is supervised by Fabio Piacentini.

The *Room of Constantine* is constituted by four walls that are painted mainly by the workshop of Raphael. The walls represent four major events from Emperor Constantine's life: the *Vision of the Cross*, the *Battle of Ponte Milvio*, the *Baptism of Constantine*, and the *Donation of Rome*. Raphael started the *Room of Constantine* in 1518/1519 and worked until his sudden death in 1520. His students and pupils finished the room without him and among them was the well-known painter Giulio Romano. These artists followed the indication of their late master with their own yet never too different technique to create a powerful representation of the life events from the first Christian Emperor.



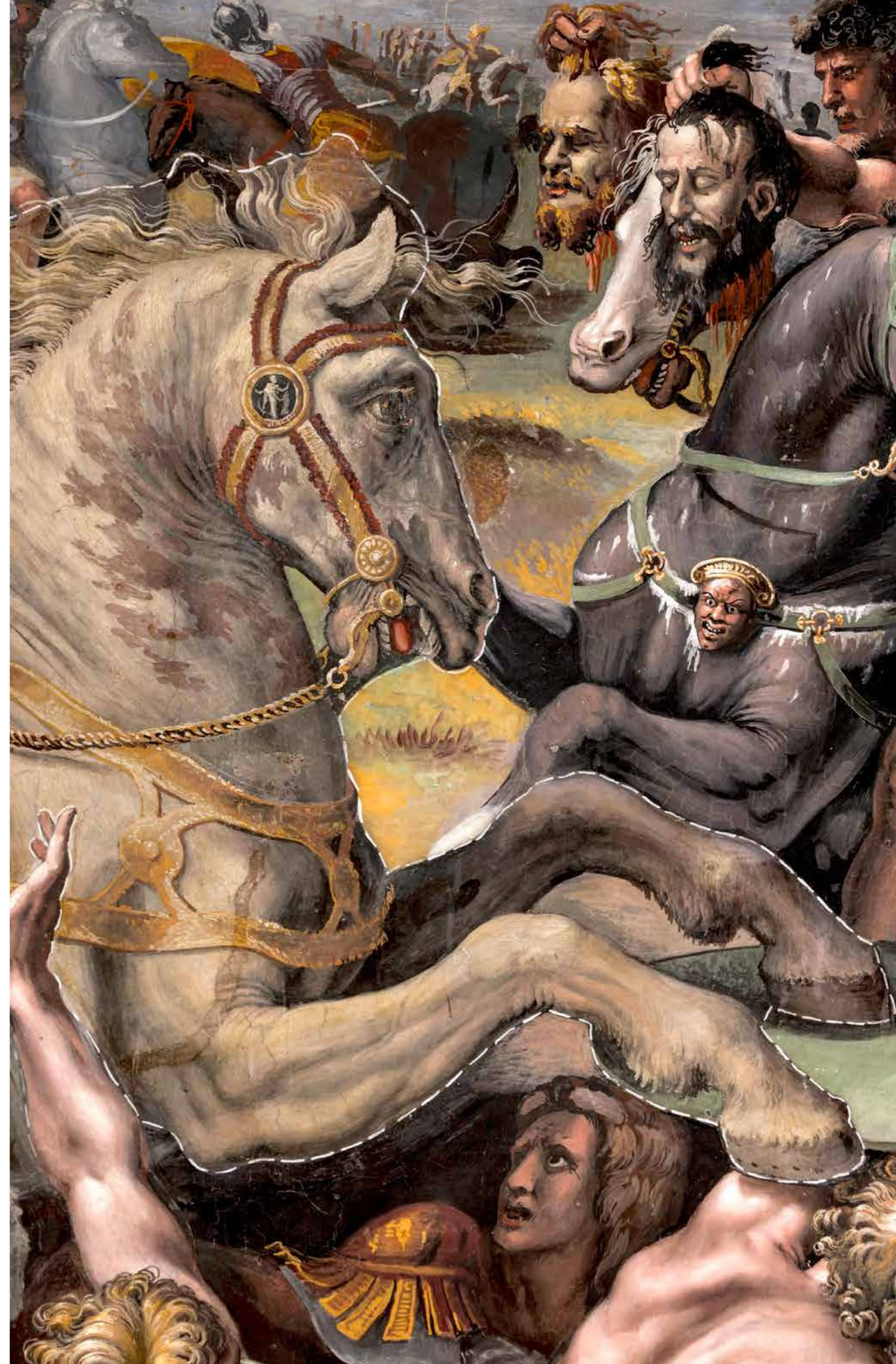
The restoration of the *Room of Constantine* has resulted in exciting discoveries and discussions. A brand new technique to record the before and after of the restoration process was adopted. The Vatican Museums Scientific Restoration Laboratory, supervised by Professor Ulderico Santamaria, created a new photographic quilting technique. The entire wall was divided into one meter square portions and several photographs were taken in extremely high resolution (approx 1 GB).

The restoration laboratory examined these images to observe the rendering of pigments and brushstrokes to record specific details. The small squares are then assembled together like a puzzle and a clear presentation of the entire fresco is revealed. These photographs are used by the laboratory to produce a comparative analysis that records the state of the project before and after the restoration. Additionally, this photographic technique has helped confirm that two figures in the *Room of Constantine* were previously completed with a technique that is different from fresco.

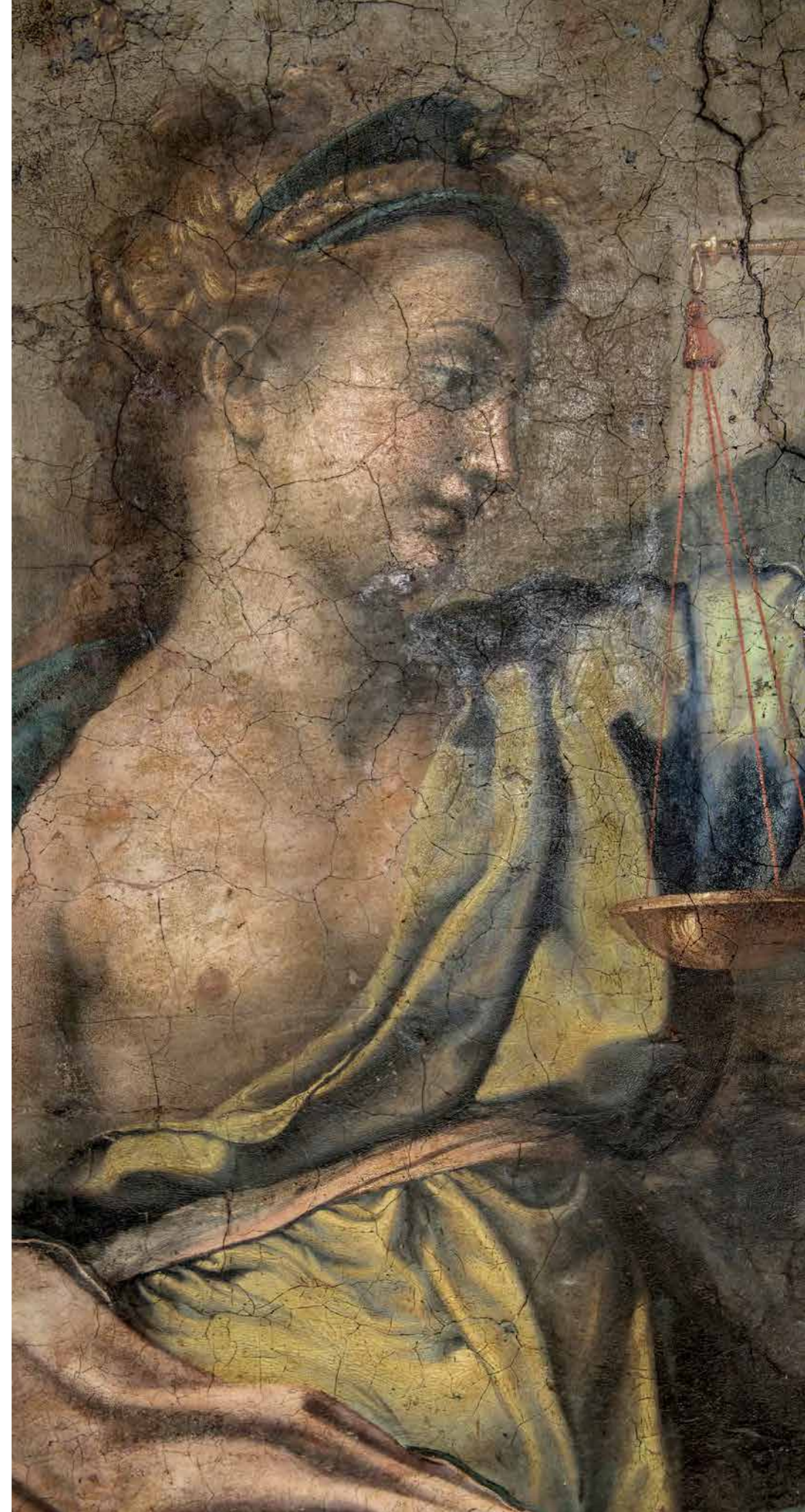
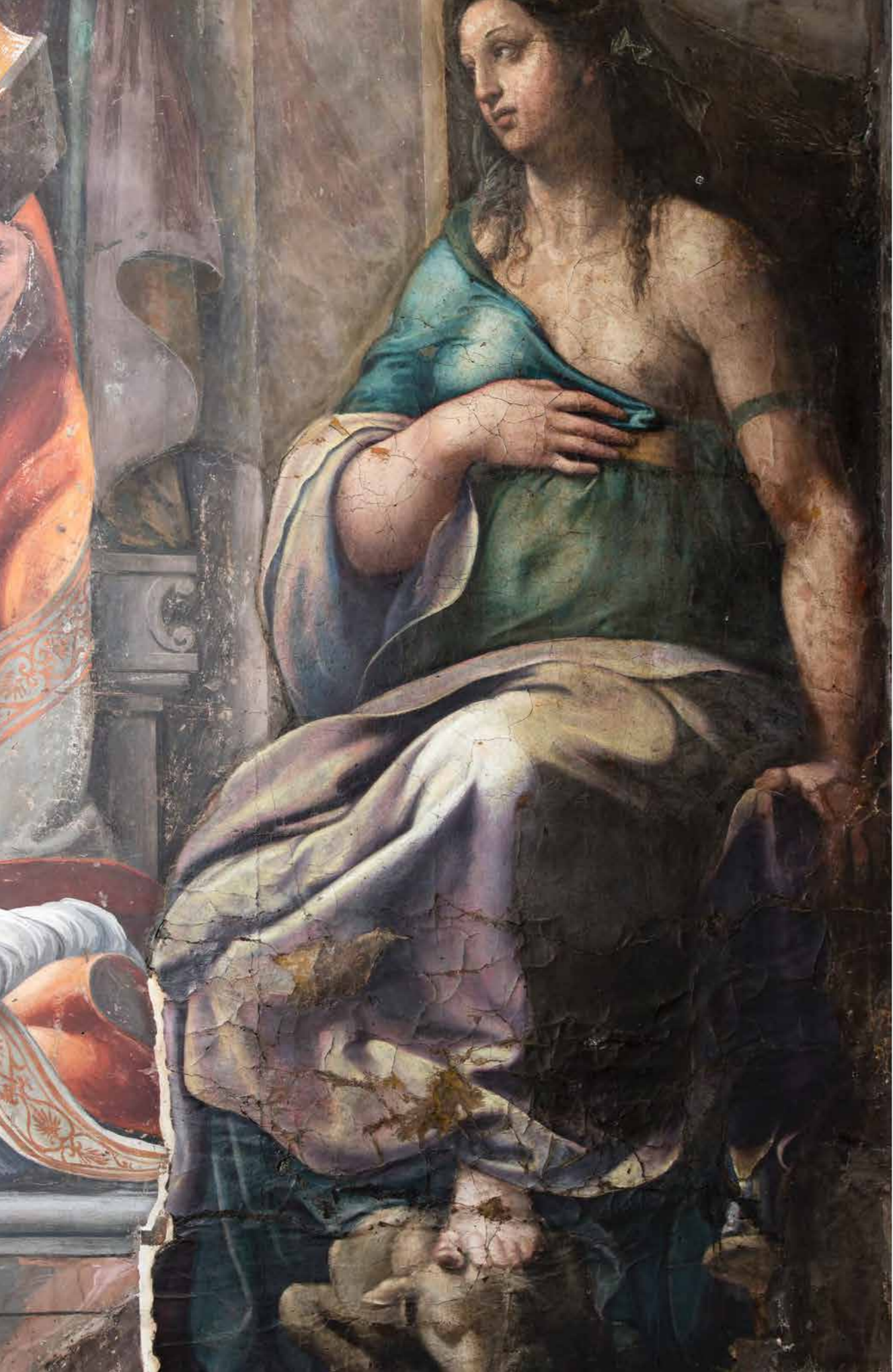
Two allegorical females are located on two different walls in the *Room of Constantine*. On the east wall, the figure *Comitas*, the Latin name for the virtue of kindness and courtesy, stands to the right of the portrait of Pope Clement I (whose face has the features of Pope Leo X) and wears a blue dress. On the south wall, to the left of the portrait of Pope Urban I, is the figure *Iustitia*, the Latin name for the virtue of justice, and she stares at the scales in her hand. *Iustitia* is in better condition compared to *Comitas* as the latter was highly damaged possibly by a fire lit in the *Room of Constantine* by the troops of Charles V during the Sack of Rome. The two women are of higher quality in style and technique than the surrounding frescoes. These two distinctive figures were previously attributed to Raphael's workshop, but the ongoing restoration is providing additional information about the true identity of the artist.













I have fond memories of the restoration in the *Room of Constantine*. I was able to stand on the scaffolding with Professor Antonio Paolucci, the previous Director of the Vatican Museums, Fabio Piacentini, Head Restorer, and Patrons during the beginning of the restoration on the wall of the *Vision of the Cross*. Fabio pointed to the infinite amount of small details decorated by Raphael and his workshop that are virtually not visible from below, like the soldiers that are painted behind the main subjects. I remember the smile on Fabio's face when he showed our Patrons the cloud in the shape of a lion in the *Battle of Ponte Milvio* that is above Constantine who is defeating Massenzio. The Patrons enjoy engaging with our restorers, like Fabio, and a bond is created between them as they experience the fruits of their donation and understand that the hands of our restorers are the extension of the Patrons' generosity.



Three of the walls in this room are completed. The fourth wall and the ceiling are still in progress, and will be completed by the end of 2022. Nonetheless, the *Room of Constantine* will be temporarily reopened this spring in time for the 500th anniversary of Raphael's death. It will be one of the many events the Vatican Museums will host to celebrate the quincentenary.





A BRIEF HISTORY OF THE RESTORATION OF THE RAPHAEL ROOMS

The 400 year-old conservation history of the frescoes in the Raphael Rooms offers us a glimpse into the rich history of restoration in the Vatican Museums. Restoration approaches evolved upon the creation of new tools, techniques, and standards. Throughout the years, restorers worked with great patience and care when they faced challenges from previous damages. Natural deterioration of the original materials affected the static architectural structure, and the restorers needed to make adjustments. Additionally, restorers proceeded with both awe and caution as they paid close attention to Raphael's distinctive brushstrokes.

The first restorations, perhaps made by painter Sebastiano del Piombo, were performed to repair the damage caused by the *Lanzichenecchi* during the Sack of Rome in 1527. These soldiers lit fires inside the *Stanze* to keep warm, and incised graffiti onto the frescoed walls! During the 17th century, painters such as Giovanni Guerra (1592 ca.) and Simone Laghi (1600 ca.) were in charge of the maintenance of the paintings such as filling in cracks and touching up spots of paint.

At the beginning of the 18th century, painter Carlo Maratta and his collaborators introduced and applied a new technical preservation concept to Raphael's frescoes. Maratta was convinced that the most important task of the restorer consisted of cleaning instead of repainting the original. He felt that it was necessary to remove what was extraneous to the original work of art, such as the prior interventions to the work completed by the "painters-restorers".

In the past, restoration was entrusted to "painters-restorers" who took care of the artworks. They were mostly painters appointed to take care of the artworks and

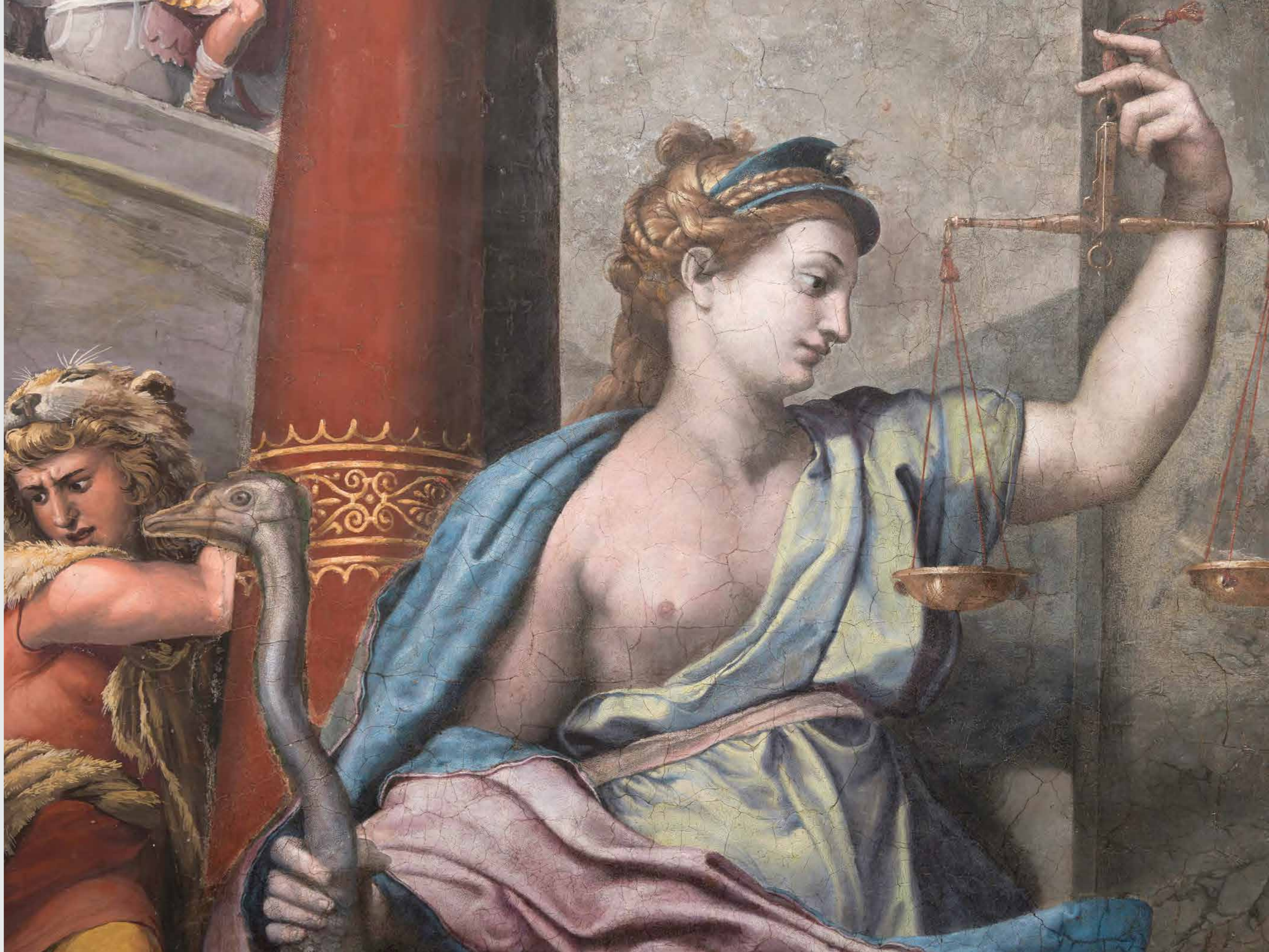
mend damages. Restorers did not exist yet. Maratta used greek wine and white cloths, which created alarm and criticism within the artistic entourage of the Pope, who himself tried to resolve the issue in favor of Maratta. Following Maratta's efforts, restorers started to study the surface in-depth in the 1800s.

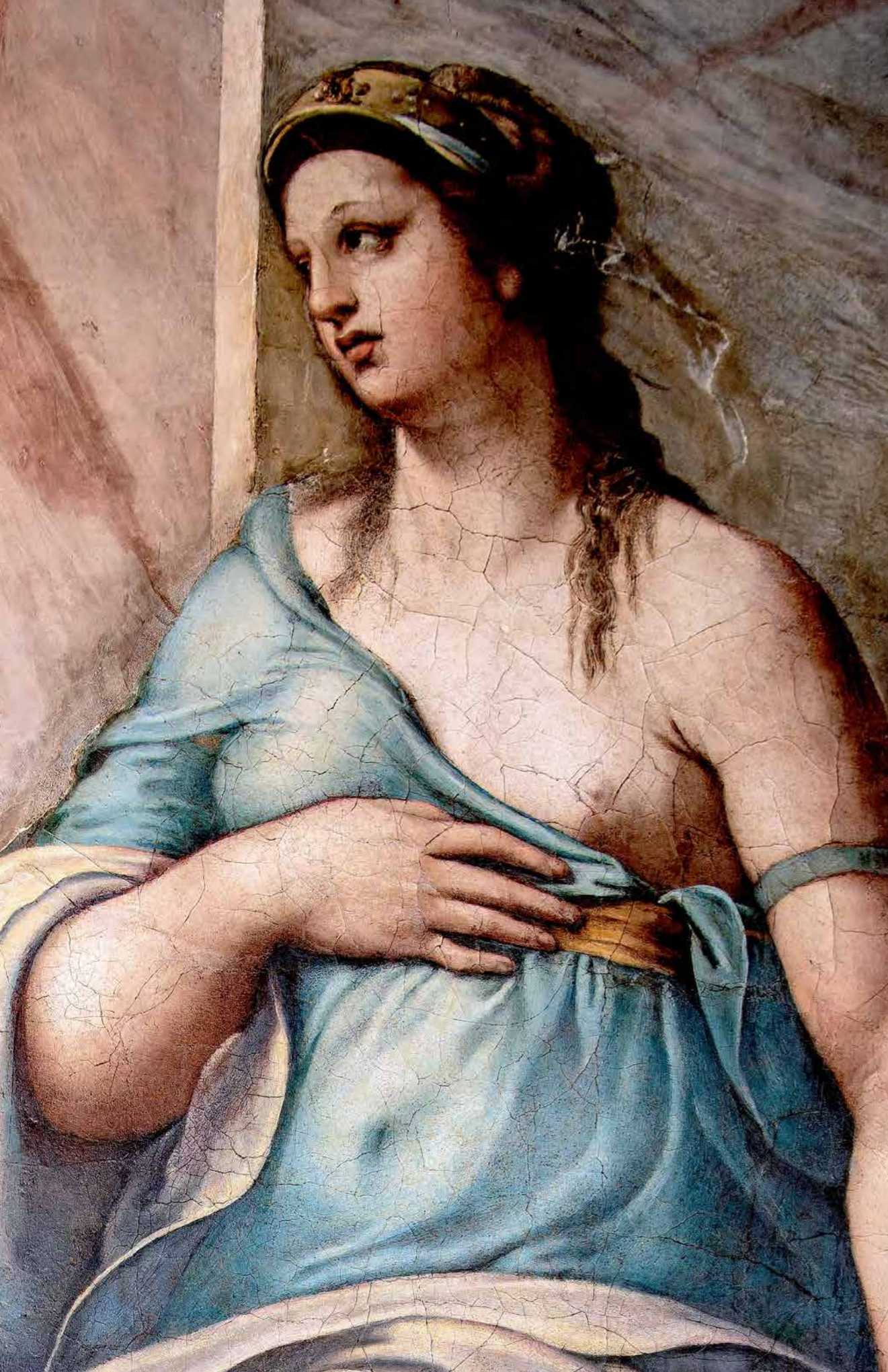
Interest in past restoration techniques grew and restorers also adopted new documenting approaches to record the before and after conditions of restoration projects. In the 1800s, Filippo Agricola and Ludovico Seitz continued to monitor the preservation of Raphael's frescoes and paid particular attention to preserving the original artwork. In 1923, Biagio Biagetti, the first Director of the Vatican Museums, founded the first restoration laboratory in the museums and initiated a modern approach to conservative restoration, following Carlo Maratta's steps.

The restorers' standards were approved by the laboratories and written down in the conservation and restoration bylaws. These bylaws guaranteed the preservation of the original works instead of aesthetic perfection. Restorers did not attempt to reconstruct what was missing. Restoration work must be visible so that interventions from the past will be evident to restorers and scholars in the future. Also, any pictorial reintegration must be performed with a different reversible media (i.e. watercolors or restoration colors for frescoes and oils).

When restorers find gaps, fissures, and similar damages or when the color is partially missing, they repair the surface of the fresco using plaster. In order to reintegrate the missing design, restorers use the stippling technique called *puntinato* to tint the damaged area to a limited degree to reveal the intervention when viewed close up. *Puntinato* reduces the eye's perception of damage from far away which is a great solution to mask the abrasions and scratches that marked the Raphael Rooms. Presently, all of the Vatican Museums Restoration Laboratories (Painting, Marble and Plaster, Metal and Ceramic, Polimatheric, Tapestry and Fabrics, Paper, and Mosaics) take advantage of the Scientific Research Laboratory which tests







pigments, uses ultra-violet and infra-red analysis, and conducts false color exams. Photographic documentation completes these series of studies and has become an essential and necessary way to study the artwork that is in need of restoration. The work of the Vatican Museums' restorers is fascinating and the results at times are incredible. Their dedication and patience is truly admirable. Needless to say, we could not be more grateful for them and we are pleased that we have the opportunity to share their work with our Patrons. Some of our Patrons' fondest memories have been climbing on the scaffolding to be a few centimeters away from a restoration or asking questions to one of the restorers down in the laboratories. The Patrons and restorers are part of the tradition and legacy that is embedded in the Vatican Museums.

RESTORING RAPHAEL THE ROOMS IN VATICAN

1980-1994 **Room of the Fire of Borgo** (Guidi - Rossi De Gasperis; Chief Restorer Colalucci)

1995-1999 Room of the Signature

- 1995-1996 **School of Athens** (Guidi - Rossi De Gasperis- Violini; Chief Restorer Colalucci)
- 1996-1997 **Parnassus** (Rossi De Gasperis -Violini; Chief Restorer De Luca)
- 1997-1998 **Disputation of the Holy Sacrament** (Violini -Baldelli-Piacentini; Chief Restorer De Luca)
- 1998-1999 **Justice, Ceiling and Podium** (Violini - Baldelli - Piacentini - Zarelli - Cimino)

2012 Room of Heliodorus

- 2002-2004 **Ceiling** (Violini - Baldelli - Zarelli; Chief Restorer De Luca)
- 2005-2006 **Liberation of St. Peter** (Violini; Chief Restorer De Luca)
- 2007-2008 **Expulsion of Heliodorus** (Violini; Chief Restorer De Luca)
- 2009-2010 **Mass at Bolsena** (Violini - Piacentini; Chief Restorer De Luca)
- 2011-2012 **Meeting between St. Leo the Great and Attila** (Violini - Piacentini; Chief Restorer Putska)

2014-2021 **Hall of Constantine** (Piacentini; Chief Restorer Putska/Persegati)



THE RAPHAEL TAPESTRIES

The Vatican's collection of the Raphael-designed tapestries is also connected to the Patrons. At the beginning of the 1990s, the Patrons were attracted to the precious collection of tapestries completed in the factory of Pieter van Aelst between 1516 and 1521. These tapestries were based on Raphael's cartoons (still preserved in the Victoria and Albert Museum in London) that were commissioned by Pope Leo X to decorate the sidewalls of the Sistine Chapel.

At the tapestry workshop of Pieter van Aelst, the cartoons were cut into 90 cm wide pieces and fixed directly on to the back of the tapestries in order to guide the work of the weavers. As a result of these copying methods, each tapestry is a mirror image of its cartoon. Gold and silver threads, as well as new methods of optic effects, were incorporated into the tapestry. It is worth taking the time to look at the individual strands to appreciate the detail of the weavers' work.

In 1987, the Homeland Foundation, affiliated with the New York Chapter of the Patrons of the Arts in the Vatican Museums, pledged to restore the first tapestry, the Healing of the Lame Man. In 1998, the Texas Chapter (under the leadership of James M. Augur, John R. Ford, and Reuben Martine) pledged the Sacrifice of Lystra which was restored between 1998 and 2005. Soon after, the Canada Chapter (under the leadership of Paul and Carol Hill) adopted the tapestry of Saint Paul in Prison which was restored between 2001 and 2006.

The UK Chapter later pledged (under the leadership of Sir Thomas Farmer) the Preaching of Saint Paul in Athens completed between 2006 and 2014. Five years ago, the Michigan Chapter (under the leadership of John and Kristan Hale) adopted the Blinding of Elymas, this tapestry is currently under restoration and will be completed in 2020.



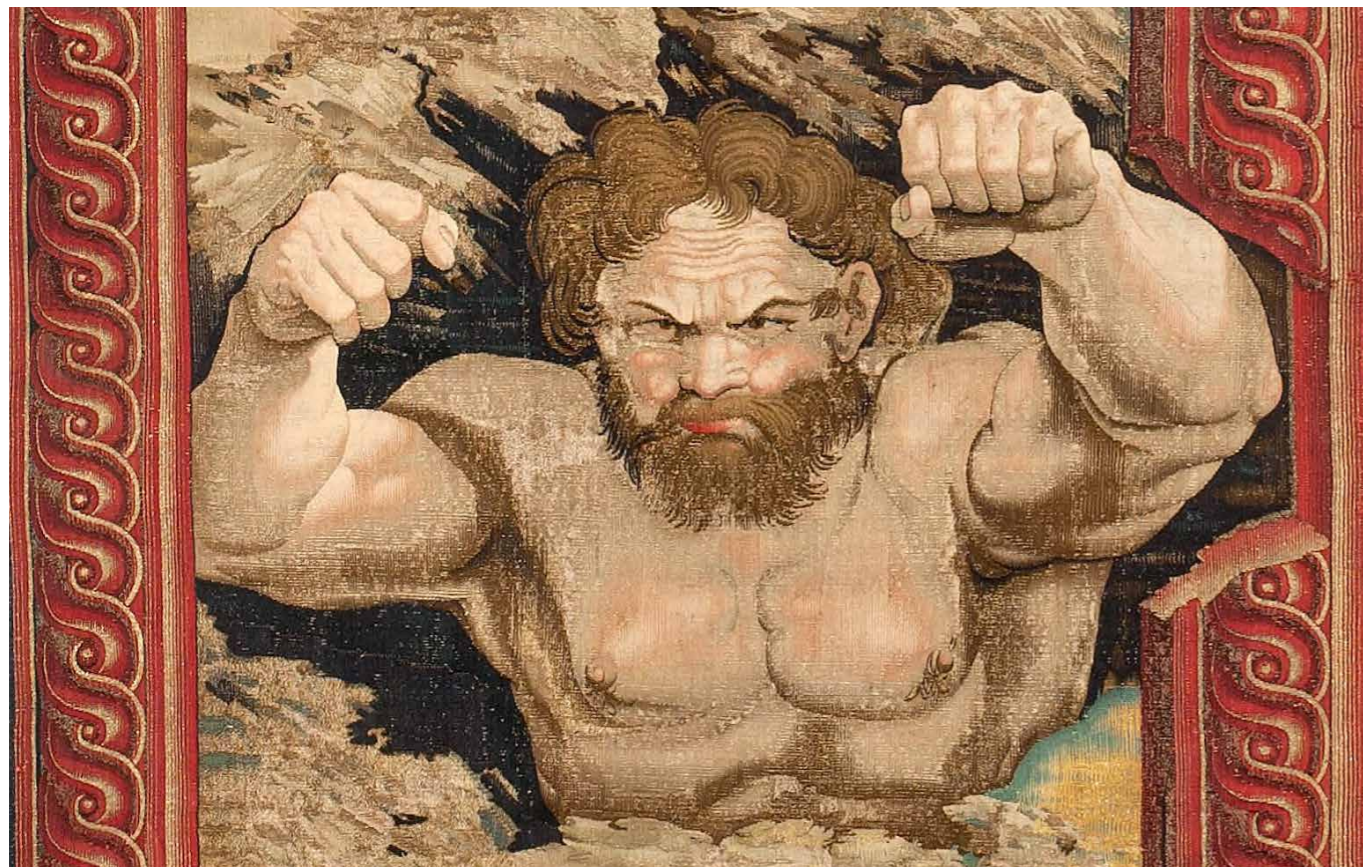


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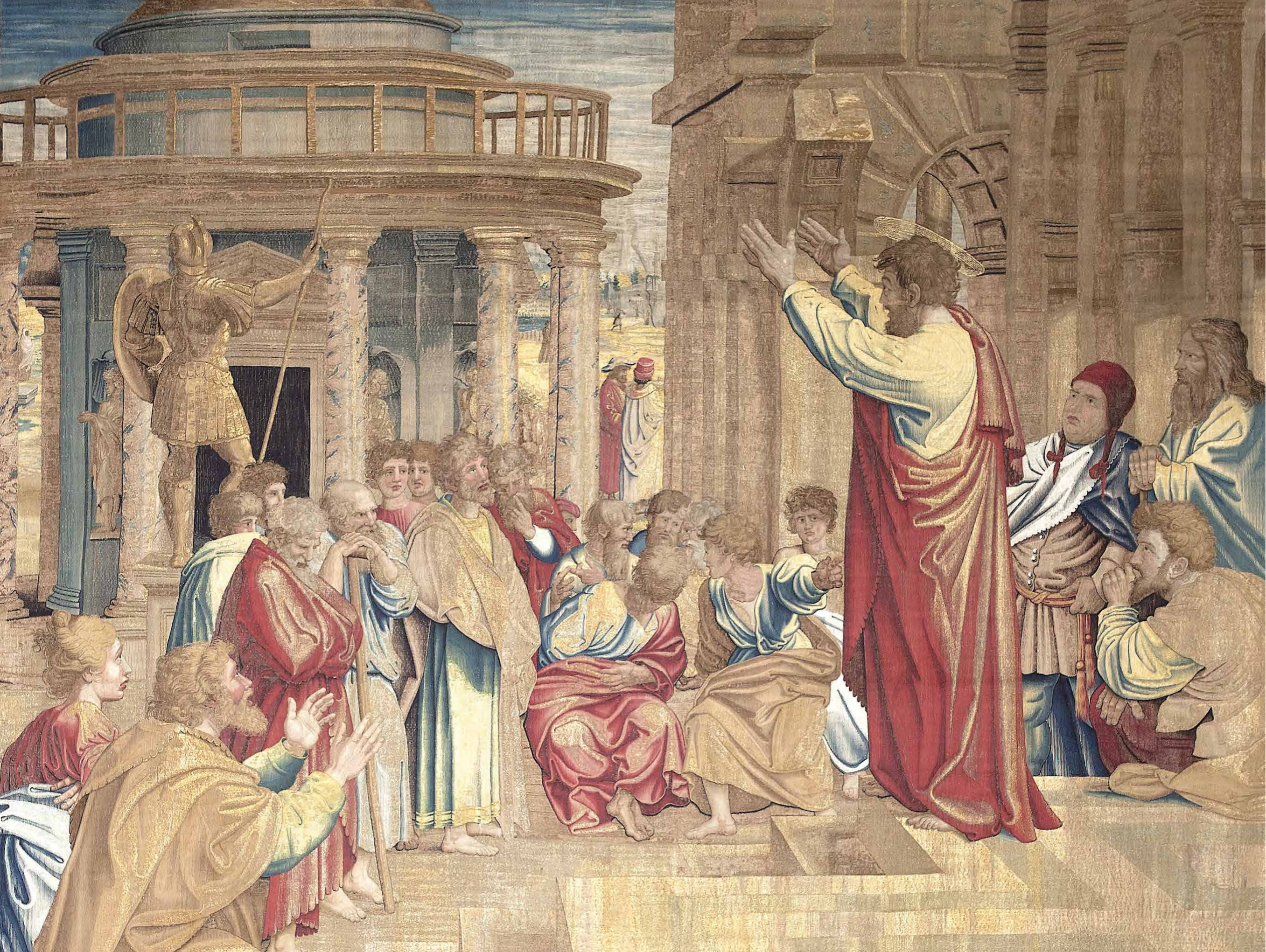


The Blinding of Elymas has a devastating history linked to the Sack of Rome. It was cut in half and burned by the troops of Charles V to extract the gold and silver from the fibers. The first half of the tapestry was completely torched, but the invaders left the second half undisturbed because they were unable to extract a significant amount of precious metals from it. Restorers created a colored drawing on fabric to represent the missing half in the 1970s.

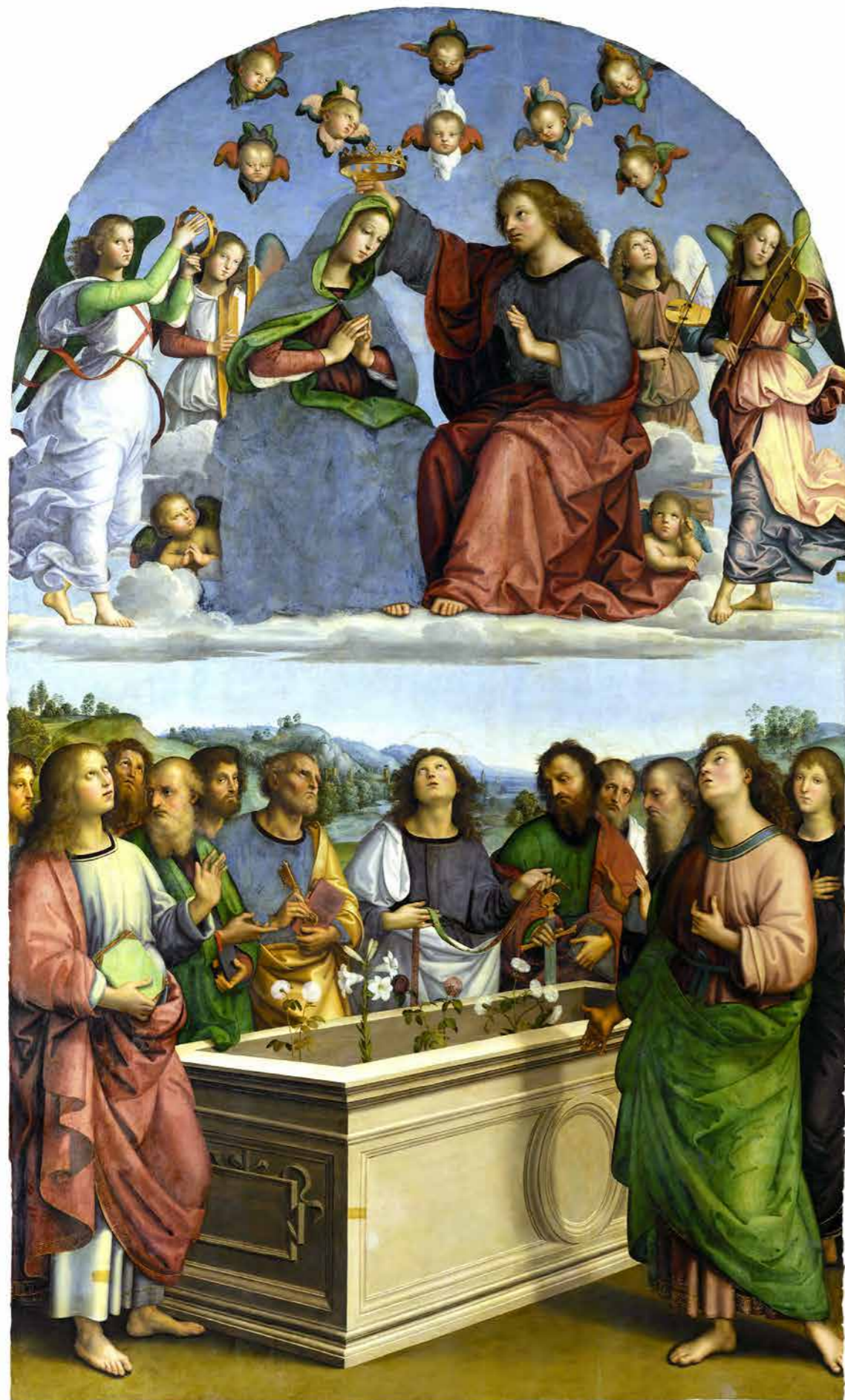
On February 17th, 2020 all of these tapestries returned to their original environment, the Sistine Chapel. They were exhibited in the following order: under the scenes from the life of Moses are the tapestries from the life of Saint Peter (Miraculous Draught, Charge to Peter, the Healing of the Paralytic, and the Death of Ananias and, in addition the Stoning of Saint Stephen which belongs to the Stories of the life of Saint Paul); under the narratives from the life of Christ are the tapestries from the life of St. Paul (the Conversion of Saul, the Blinding of Elymas, the Sacrifice of Lystra, and the Saint Paul Preaching in Athens). Upon the return of the tapestries, the Sistine Chapel will look similar to the time they were hung in 1519 with the exception of The Last Judgement scene.











THE ODDI ALTARPIECE

A new connection between Raphael and the Patrons of the Arts in the Vatican Museums is linked to the Gusmano family from Florida. They recently sponsored the restoration of Raphael's the *Crowning of the Virgin* which is also known as the *Oddi Altarpiece*. The name "Oddi" refers to the *Oddi Chapel* located in the Church of San Francesco al Prato in the city of Perugia. The altarpiece was displayed in the chapel for almost three hundred years until it was confiscated by Napoleon in 1797 during his conquest of the Italian peninsula. At the Louvre in Paris the painting was transferred from wood, its original support, to canvas. The diplomatic efforts of Antonio Canova, an artist himself, returned Raphael's altarpiece to the Vatican in 1815. Canova navigated the tension of the political grounds between Pope Pius VII, whom he served as secretary, and Napoleon in order to return many of the confiscated works to his patria. Upon the return of the *Oddi Altarpiece*, Pope Pius VII decided to relocate it to the new Vatican art gallery which would become the Pinacoteca Gallery, where visitors can find the painting today.

The *Oddi Altarpiece* unfolds from the bottom to the top. The apostles rush to Virgin Mary's coffin but, to their surprise, they find it empty and filled with white lilies and red roses. The painted flowers that sprout out of stone allude to the Annunciation. In the above scene, the apostles contemplate the heavenly vision of the Madonna who rises, body and soul, into heaven.

The altarpiece is an early work of Raphael and the style is influenced by his mentor, Perugino. The color palette of the altarpiece is strikingly reminiscent of Perugino. The canvas is filled with rich hues of scarlet and indigo that resemble the regional landscape of their homelands. However, by separating the altarpiece into two sections, Raphael's own style becomes more visible. The top section, with Christ crowning the Virgin, was completed prior to the lower section. The figures above



are more rigid and reminiscent of Perugino's style while the apostles below are captured in a variety of poses. These features distinguish Raphael's hand from Perugino's.

Currently, the altarpiece is undergoing restoration. It is in the careful hands of Paolo Violini who was able to revive the colors of the altarpiece. The varnishes used during the first and second prior restorations darkened the original pigments. The painted surface accumulated a thick layer that subdued the colors on the altarpiece. The use of new techniques and research performed in the Vatican created an incredible transformation. The lapis lazuli color of the mantle of the Virgin Mary now casts a vibrant glow. The restorers recovered Raphael's original deep blue color. Together, the innovative minds of the Vatican Museums' restorers and the generous contributions of our Patrons helped restore the colorful complexion of the *Oddi Altarpiece*.

The Patrons of the Arts in the Vatican Museums are now more than ever a vital part of Raphael's legacy in the Museums of the Popes. Our Patrons have distinguished themselves by their generous commitment restoring his works and will continue to do so. We will be looking to them in the years to come to help us with the future restoration of the master's works, such as his frescoes in the *Third Loggia* and the *Room of the Fire of Borgo*. As we celebrate the quincentenary of Raphael, my own gratitude goes out to both our Patrons and our restorers as they are an integral part of our threefold mission of promoting, preserving, and conserving the vast collection of the Vatican Museums.





HOLY STAIRS RECOGNITION

The Year of Raphael will also mark the completion of another major restoration undertaken by the generosity of the Patrons of the Arts in the Vatican Museums: the restoration of the Holy Stairs frescoes by Paul Bril and his school.

Throughout the organization's history, the generosity of the Patrons has extended beyond the walls of the Vatican. The largesse of the Patrons teamed up with the experts of the Vatican restoration laboratories to aid the frescoes and paintings found in one of its neighboring major basilicas and other holy sites in Rome. Such is the case with the frescoes' restoration at the Sanctuary of the Holy Stairs or *Scala Santa* located across the street from the Basilica of St. John Lateran. The walls and vaults of the *Scala Santa* were frescoed by a team of artists, and the renowned Flemish artist Paul Bril.

About sixty years after Raphael's death, Paul Bril came to Rome to help his fellow brother, artist Matthijs. Just as Pope Julius II was the first great papal patron of Raphael, Pope Sixtus V became Paul Bril's principal patron. The 16th century pope wanted to preserve the important relics inside the sanctuary, and to express the essentials of the faith through detailed paintings. Bril was part of a papal team that specialized in landscape painting, and he became known for his decorative designs in the Basilica di Santa Maria Maggiore, the Vatican Palace, and eventually the luminous frescoes of the Holy Stairs.

Millions of pilgrims ascended the Holy Stairs on their knees, and continue to do so today. During their climb, worshipers are able to connect with the sacred by looking at the frescoes that exemplify a visual catechism and express the essentials of the faith through an abundance of vivid, colorful images that describe key events in the Old and New Testaments. Nevertheless, the illustrative frescoes, that were

meant to instruct the faithful, needed restoration in order to recover the visual lessons the artist wanted to convey. Over the centuries, candle smoke, pollution, and overpainting made the frescoes nearly indiscernible. The paintings were so dark, hidden behind layers of grime, dust, and dirt that pilgrims could barely distinguish figures from the passion of Christ.

Today faithful and visitors are able to clearly observe the moving scenes from Christ's passion and other biblical episodes from Salvation history. Upon their upward gaze, they witness a dazzling centerpiece of Christ on the cross together with God the Father and the Holy Spirit. Once pilgrims ascend the stairs, they are welcomed by restored frescoes that are bathed in a rich palette of vibrant colors that feature the Doctors of the Church, musician angels with lutes and bucolic landscapes. Long-lost details emerged from the restoration of the late mannerist frescoes which are now illuminated by the installation of modern LED lighting. The result is a dramatic recuperation of the brilliant chromatics alongside the integrity of the plasterwork and decorative elements in these staircases.

On behalf of the millions of pilgrims and visitors that will benefit from the beauty of these rediscovered frescoes and the restored adjacent chapels, I wish to thank the Patrons who made the Holy Stairs frescoes restoration a reality. We are especially indebted to the generosity of Leslie Negley and the Brown Foundation, Sir Michael and Lady Dorothy Hintze, Chiu Chi and Mei Wen and sons, John and Virginia Gildea, Sugiono Wiyono Sugialam, Michel and H el ene David-Weill, Simon Grenfell, Robin and Rupert Hambro, William and Judith Bollinger, Michael and Helen Danson, Oliver Pawle, The Russell Berrie Foundation, The Galileo Foundation, as well as the UK and Asia PAVM chapters.





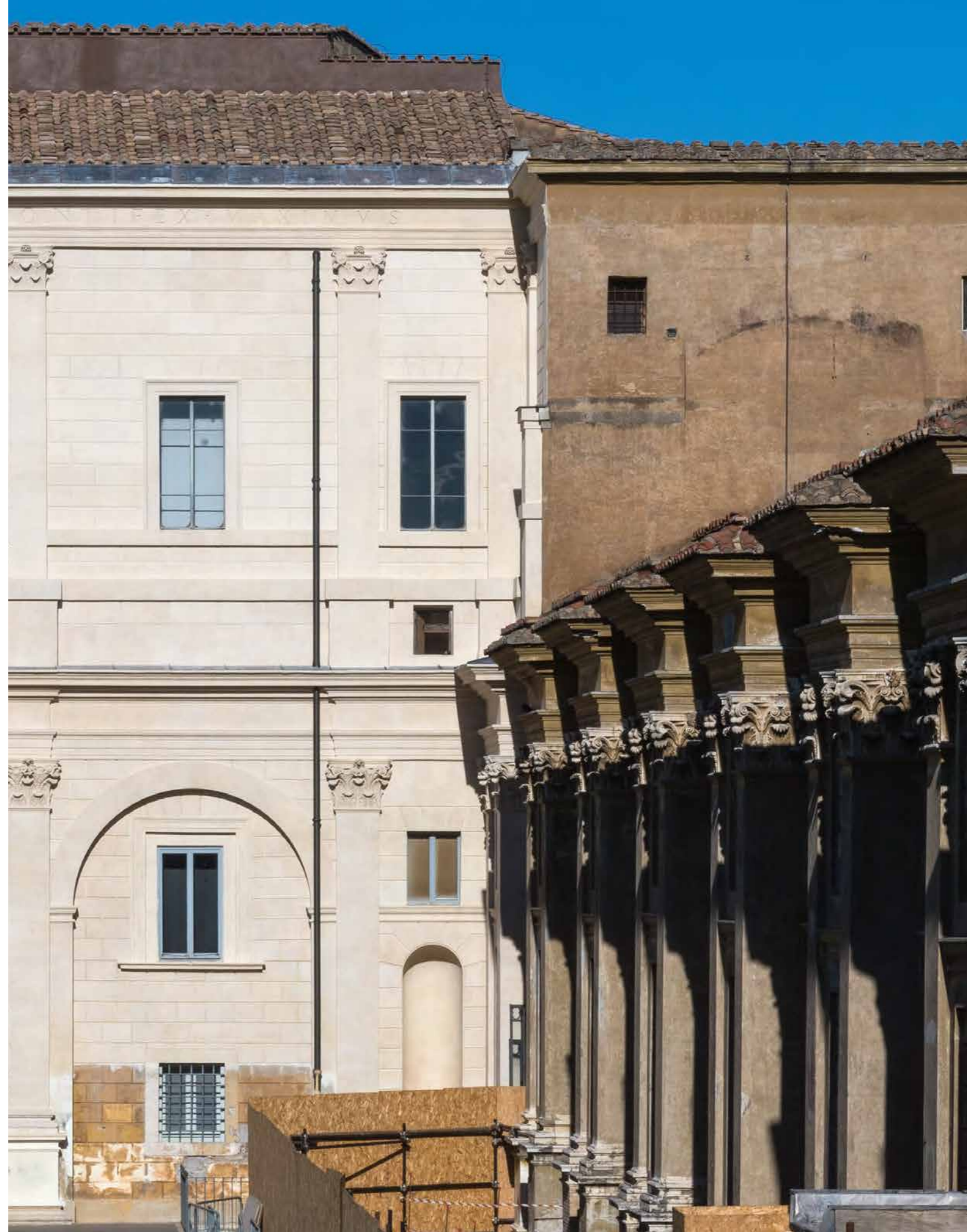
BRAMANTE COURTYARD RESTORATION UPDATE

Raphael's legacy in the Vatican would not have been possible without Donato Bramante. Called upon by his fellow Urbino countryman and distant relative, the young and talented Raphael was summoned to the Vatican upon Bramante's recommendation to Pope Julius. Bramante and Raphael worked together on the architectural design of the church of St. Eligio degli Orefici in Rome before they both secured the position of Architectural Commissioner of the new St. Peter's Basilica, where Raphael took over following Bramante's death in 1514. Bramante was entrusted with St. Peter's Basilica after he exhibited his promising talents in the Bramante Courtyard.

At the commission of Pope Julius II, the Bramante Courtyard —also known as the Belvedere Courtyard (now the lower level) and the Pinecone Courtyard (the upper level)— was designed by Bramante in 1505 as an extravagant multi-level plaza within the Vatican. Pope Julius entrusted Bramante to create a theatrical space with a dramatic facade that would integrate nature, provide access to the most beloved antique statues, and offer a serene walk throughout the rest of the palace. The courtyard would also provide a direct route from the Vatican Palace to the Villa Belvedere. Bramante's collaboration with the Pope established a universal architectural language that stages the splendor of Rome in a Christian setting. The courtyard served as a template for the rest of the architecture in the Papal Palace.

The goal of the Patrons of the Arts in the Vatican Museums and the restorers is to bring the upper Courtyard back to its original state. Upon tackling the monumental task of restoring the courtyard, restorers took the time to conduct detailed scientific research to understand Bramante's designs. The funds from the Patrons allowed the team of restorers to conduct an extensive investigation on all aspects of the courtyard — the definitive color of the travertine, the health of the ground surface, and the structural soundness of the dome.



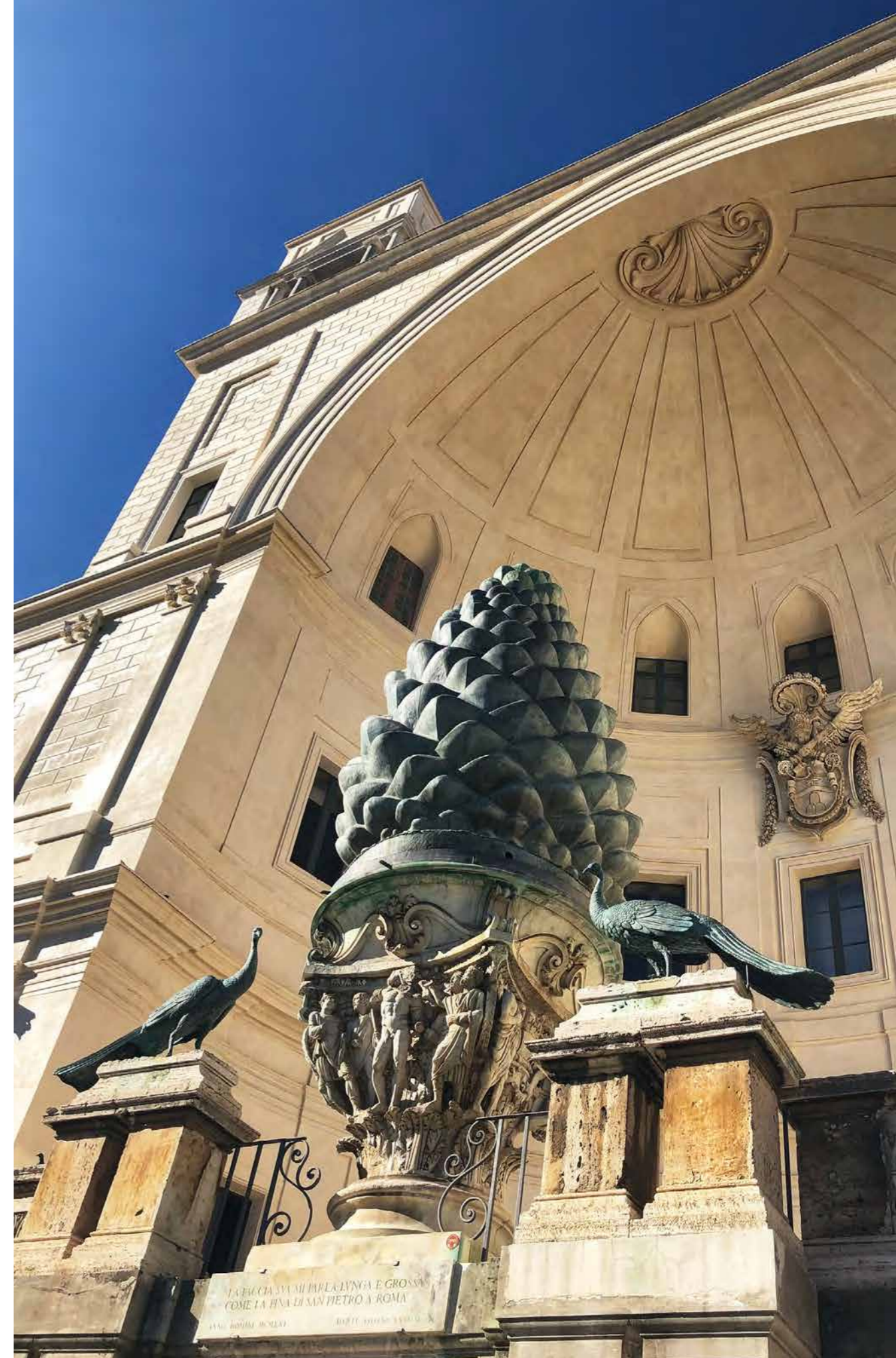




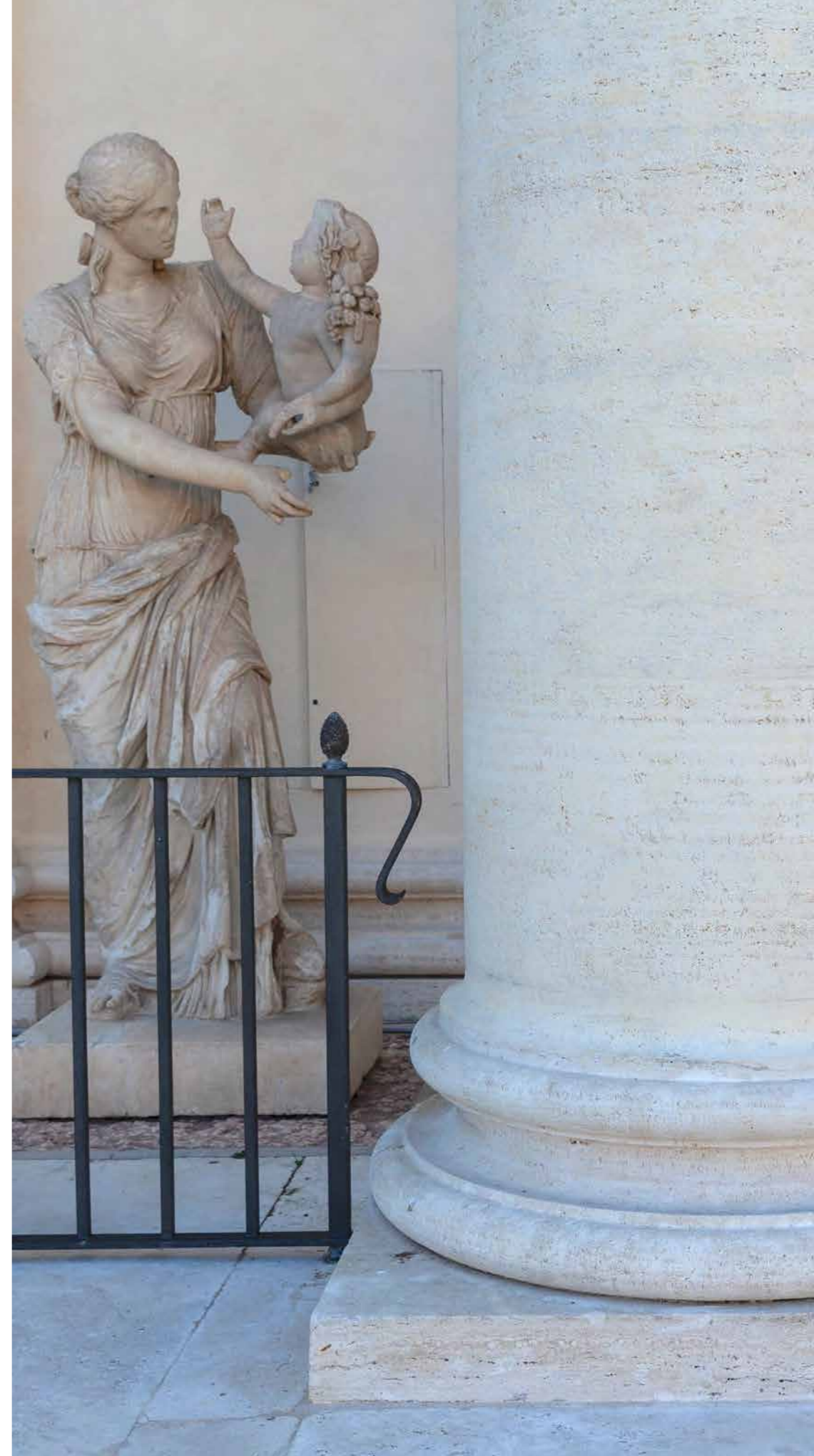
To date, restorers have removed the residue of previous treatments as well as layers of damaged plaster, reconstructed missing elements of the wall's architectural moldings, re-tilted the roof, and reclaimed the drainage lines. The North and South walls of the courtyard are completed, and the West wall is well underway. During the initial field study of the West wall, funded by the Christian financial company *Thrivent*, the history of the courtyard was revealed. Restorers found that before the West side of the courtyard became a definitive wall, it was an open-air *loggia* in the 16th century. By the 17th century, the *loggia* was filled in with brick to compose the wall itself. It was upon this new surface that four centuries of paint coats were applied, almost always in varying shades from the original. The restoration process helps uncover enlightening discoveries that shape our understanding of the Bramante Courtyard.

Most recently the restoration of the courtyard's emblematic pinecone is now underway. This unique restoration will give researchers and restorers an opportunity to explore the insides of this ancient bronze cast. It will be a great chance to have an up-close experience with a piece of architecture that is rich in history.

Meanwhile, the restoration of the West wall is under construction and will be completed during the Year of Raphael, enabling visitors to view three of the four walls finished by the end of 2020. The West entrance to the courtyard will no longer be obstructed by scaffolding and visitors will be able to imagine the almost completed project. After the initial pilot test, restoration work will begin on the last wall- the East wall - in 2021, and will finish that same year. The East wall is perhaps the most delicate and intricate of the four phase restoration as it foresees the removal of the roof which was not part of Bramante's original plan. In fact, if one faces the *nicchione* facade of the North wall, at the far right hand corner of the second floor, they can see traces of a magnificent archway that opens to a prominent terrace, offering an incredible open-air passageway with exceptional views of the Belvedere Courtyard below. The remaining touches of a new illumination, drainage,







and security system will be completed in spring of 2022. The Bramante Courtyard restoration is the largest undertaken by the Patrons of the Arts in their thirty-seven-year history! As this 2020 Wishbook goes to print, we are still in need of 2.6M Euro to complete the 7.7M Euro project. We are still seeking funding for the new lighting, drainage, and vigilance system that will complete the project.

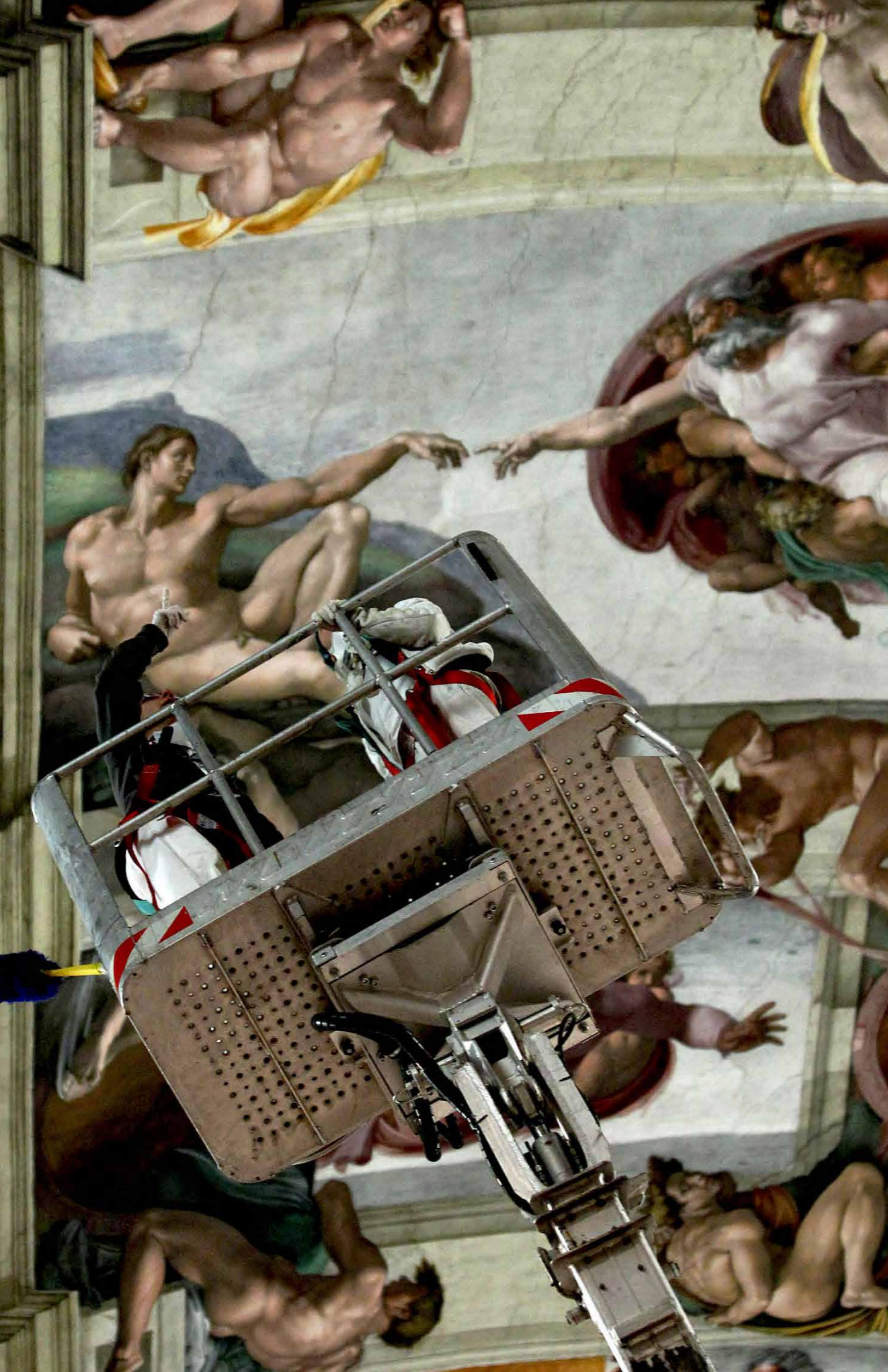
We hope you or your chapter will consider making a major contribution to this colossal restoration project. Donors who make major gifts of \$50,000 or more will be recognized on a marble commemoration plaque that will be embedded within the wall of the Bramante Courtyard in a conspicuous location. The Vatican Museums would like to extend its sincerest gratitude to the many chapters and individual donors who have generously contributed to this project.

BRAMANTE COURTYARD SPONSORS

We are especially indebted to the generosity of:

Georg and Emily von Opel	Eileen and Robert Carlson
Putra and Imelda Masagung	Thrivent Financial
Bruce and Diane Halle	California Chapter
Kayo Nishimoto	New York Chapter
Joe and Elsa Behney	Northwest Chapter
Gene Ceccotti	Canada Chapter
Donna D'Urso	Texas Chapter
Mark Villamar and Ester Milsted	Illinois Chapter
Gregory Oussani	New England Chapter
Mark and Lisa Stewart	Washington D.C. Chapter
Teresa Claugus	
Tom and Debra Mauro	
John and Jennifer Ruddy	
Paul and Carol Hill	
Bill and Maureen Shenkman	
Kathleen Grimes and Ersin Ozerdinc	
Duane and Karen Haley	
Bernadette Cordaro and Carter Boyd	
Mark and Nancy Kozak	
Joseph and Joann Toomy	
Michelle Miles	
Tony and Ann Fuselier	
Michael R. Vales and Denice L. Derbes	
Tracey Eden Family	

CONSERVE



LONG-TERM CONSERVATION

IMPROVING OUR GALLERIES AND LABORATORIES

FATHER KEVIN LIXEY L.C.

PAVM INTERNATIONAL DIRECTOR

The year 1983 marked the beginning of the celebrated restoration of the Sistine Chapel and was the start of a series of restoration projects in the Vatican Museums mostly funded by our Patrons. Throughout the last 37 years of our history, the primary focus of our mission has been restoration. Singular restoration projects are highly appealing, very tangible, relatively affordable, and immensely satisfying with their stunning before and after images that accompany the process. How many people in the world can boast: "I funded the restoration of that Titian painting in the Vatican Museums!?"

Nevertheless, the Patrons are not strangers to funding projects which go beyond what we would consider normal restorations. The Patrons of the Arts in the Vatican Museums have restored hundreds of works in a variety of different materials. Several Chapters have also collaborated in the restoration of monumental galleries, such as Frankino Foundation (Ohio Chapter) with the Gallery of the Candelabra or California with the Gallery of the Maps.

Most recently, the present restoration of the Bramante Courtyard comes to mind as an example of teamwork and collaboration that goes beyond the normal idea of restoration. This €7.7M, large-scale, historic architecture restoration is the most ambitious Patrons' project to date. Present financial support for the Bramante Courtyard comes from all over the world (nine regional Chapters and counting) as the Patrons have collectively secured over €5.5M for this multi-year restoration. Even though this restoration's primary focus concerns the historical architecture, which composes one of the most magnificent courtyards of the Renaissance, the project also includes a new lighting system and other "deferred maintenance" such

as roof and drainage improvements. These external improvements, both structural and aesthetic, enhance the internal conditions for long-term conservation as they are the supporting walls for several of our museums' galleries such as Braccio Nuovo and Chiaramonti. In this sense, it is a hybrid of restoration and long-term conservation, which is a symbol of a new era for the Patrons.

Why long-term conservation? Why now?

Although not as immediately attractive as restoration, long-term conservation goes hand in hand with a museum of antiquities. What "preventive medicine" is for the world of healthcare, "long-term conservation" is for the world of museums. Just as preventive medicine seeks to create the optimal conditions for health and thus avoid disease and deterioration, long-term conservation seeks to provide the optimal conditions or environments for conserving ancient artifacts and masterpieces for as long as possible – especially those objects which have been recently restored. It is "preventive" restoration.

There is a new trend in philanthropy, evidenced by books like *From Generosity to Justice: A New Gospel of Wealth* by Darren Walker, that encourages charitable foundations to focus on getting to the root causes of the problems they are trying to alleviate, and not simply administering "palliative care." Applying this same approach to the philanthropic giving of our Patrons leads us down the path of conservation rather than exclusively pursuing restoration. As stewards of a five hundred-year-old museum, it is no wonder that within our threefold mission of promoting, restoring and conserving, our focus is directed to its long-term conservation needs. Indeed, it can even appear counterproductive to restore another painting or artifact, if these works are returned to an environment that is not ideal for their long-term conservation.







Over the years we have dedicated time and resources to restoring the *contents* of the Vatican Museums its paintings, frescoes, tapestries, and statues— we would now like to focus some of our best attention and energy on upgrading the five hundred-year-old *container*.

Now, as we begin our 37th year, we see a new era for both restoration and long-term conservations. As restoration developed over the years, the approaches to painting, marble, and other materials became more “conservative”. It is the reason why we need to be more “determined” in our idea of long-term conservation.

We should be proud of our past achievements as we direct our gaze to the future as we strive to create, perfect, and maintain the optimal conditions for the works entrusted to our care.

Some major challenges of a 500 year old and highly visited museum

How much of the Vatican Museums’ galleries are in an “optimal state”? Before answering, it is important to keep in mind the history of the Vatican Museums and when and how it became the fifth largest museum in the world. Several contemporary museums originate from a moderately sized private collection of art that was gradually amassed in someone’s fine home that eventually “goes public” and displayed in a completely new, spacious, state-of-the-art complex, complete with the finest air quality, temperature, and humidity controls, and perhaps even earthquake and wildfire protection.

Compare this to our reality: we have a papal Renaissance apartment erected on top of an older medieval papal apartment that was adjacent to a large papal chapel. Then call in artists such as Michelangelo and Raphael, and while they are frescoing the palaces’ interior surfaces, have architect Bramante design

dual, two-story corridors –which happen to be longer than two football fields– to connect the newly decorated papal apartments with a hilltop summer villa that was decorated with an abundance of Greek and Roman antiquities. Now you have somewhat of an idea of the complicated origins of the Vatican Museums. No state-of-the-art air conditioning system exists here other than windows and open porticoes.

As I try to give the reader a historical perspective, it is necessary to note the more recent phase in our museums five century existence, which developed rapidly since the Great Jubilee of 2000, experienced a huge upsurge in tourism.

The Vatican is unique when compared to major world museums. Many of the masterpieces visitors see were made to be displayed in the Renaissance palace and villa that constitute the Museums. Visitor numbers are at an all-time high with more than six million people in 2019. This is a dramatic increase from the record number of visitors for the Great Jubilee, which was 2.5 million. Consequently, the centuries-old walls of the Museums struggle to run astride the increasing demands the twenty-first century places upon them in terms of the immense visitors' foot traffic and the bacteria they bring with them, the environmental pollutants of Rome, and the ever-climbing summer temperatures.

The noteworthy rise in massive tourism has harmful effects. The present situation is somewhat akin to an archeological dig in that once something from antiquity is exposed from the Earth. While it is now visible, it is now more vulnerable because oxygen and light negatively impact the artifact. While a museum makes its treasures available to the public, it also makes them more vulnerable.





Present state of affairs and immediate major conservation needs

Do the Vatican Museums' Galleries provide the "optimal" conditions for conservation? First of all, it needs to be noted that the Vatican Museums have a Conservation Office managed by Vittoria Cimino. Cimino's team develops strategies to lower the risk threshold and improve the quality of the historical artistic and archaeological patrimony of the Vatican Museums; prevents or slows the processes of deterioration of the works of art through the monitoring of their surrounding environment; adopts programmatic plans for care and ordinary maintenance such as monitoring environmental variables and the detection of critical factors, especially the measurement of visitor flow.

Consider the optimal state to be an environment where we can control and purify the temperature, the humidity, and natural light. Less than a quarter of our Museums' galleries are "optimal" environments. Optimally controlled states include "galleries" like the Sistine Chapel, the Raphael Hall of the Pinacoteca where Raphael's *Transfiguration* altarpiece and some of his tapestries are displayed, and the recently reopened Ethnological Museum "Anima Mundi". The majority of the galleries, however, lack climate control and "optimal" lighting systems. Thus, the works they hold, many of which are restored by the Patrons, are subject to damage in a multitude of forms, such as paintings on wooden panels where swelling and cracking due to humidity can occur. Additionally, state-of-the-art lighting would prevent the dulling of tapestry fibers.



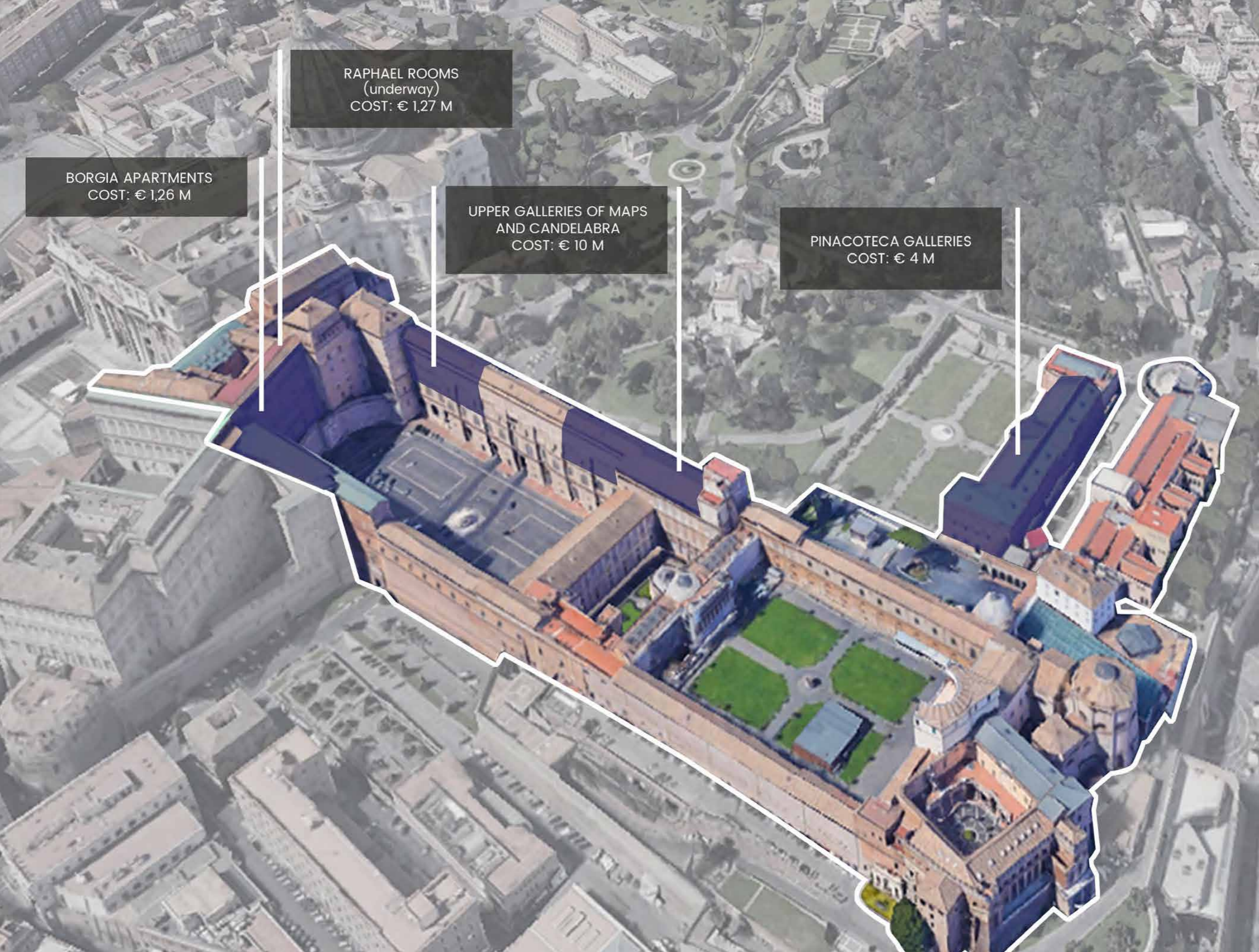
Individual works in a microclimate frame is an immediate solution. The frame encasement itself is transformed into an enclosed environment by lining the interior of the frame with impermeable materials and sealing the painting between glass and backboard. The frame preserves the work in environment with ideal temperature and humidity. The downside is that the glass covering of the microclimate system inhibits the viewer from having direct contact with the work

of art. The frame even creates glares that inhibit the viewer from enjoying the work in its original state. The long-term conservation must also be sustainable. Thus our approach needs to always take into consideration three overarching concerns: the conservation of the works of art themselves, the safety and well-being of the people who visit and work in the museums, and the sustainable energy source. A master plan of long-term conservation cannot focus exclusively on the works themselves, but needs to take into consideration the overall experience of the visitor and their safety. It is a growing concern amongst major museums that struggle with the flow of visitor traffic and space. What efficient energy and water sources are available for air conditioning and air purification?

Given the extensive nature of these projects, they will demand not only significant financial resources, but also a considerable amount of time. It is difficult because the museums cannot simply be closed to the public for a couple of years for large-scale internal improvements. The approach will require small amounts of workdone outside of visitation hours to avoid interfering daily tours.

Based on the input from the Museums Direction, and especially the Conservation Office, I provided a list of the top four most urgent and pressing major conservation needs of the Vatican Museums: the completion of air climate control in the Raphael Rooms (estimated cost €1.270.000,00); air climate control and a new lighting system in the Pinacoteca Gallery (estimated cost €4.000.000,00); air climate control and illumination of Borgia Apartments (estimated cost €1.260.000,00); air climate control and pedestrian flow improvements in the Upper Galleries of the Maps, Candelabra and Tapestries (estimated cost €10.000.000,00).





RAPHAEL ROOMS
(underway)
COST: € 1,27 M

BORGIA APARTMENTS
COST: € 1,26 M

UPPER GALLERIES OF MAPS
AND CANDELABRA
COST: € 10 M

PINACOTECA GALLERIES
COST: € 4 M



A PLAN FOR FUNDING OUR LONG-TERM CONSERVATION NEEDS

Equipping 1,744,000 square feet of a five hundred-year-old building is quite a herculean task. It will require several years and millions of dollars. It will also require a new focus. The list on the previous page includes the most urgent and pressing major conservation needs of the Vatican Museums laid out by the Conservation Office. How does the Patrons' Office plan on meeting these new long-term conservation needs?

Again, a quick review of the historical development of the Patrons might be enlightening. We began as a sort of "friends of the museums" group that developed from a few cities in the United States to a world-wide network of supporters. The PAVM central office was only recently relocated from the Apostolic Palace to a beautiful new office space adjacent to the Vatican Museums Administration offices. Our central office has grown over the years to now be equipped with a staff of four full-time employees, and four temporary employees, our Fellows. Together we are tasked with overseeing and coordinating the worldwide Patrons' network. Our annual membership donors and major donors fund about 70% of the Vatican Museums' annual restoration budget.

In addition to the smaller scaled restoration projects, we are also challenged with the task of spearheading periodic capital campaigns for major restorations and improvements, such as the Bramante Courtyard. We also look beyond the immediate network of Patrons for other donors and sources of funding. Thus, over the years, the Patrons' Vatican Office has developed, *de facto*, into the "fundraising" or "development" office of the Vatican Museums. However, when compared to other major museums, our central Vatican Office would be considered "understaffed" with only eight employees (0.7% of the Vatican Museum personnel)!



Organizational improvements and additional personnel would help us grow. In addition to these structural improvements, there are three key areas to focus on: major gifts, bequests, and endowments. We plan on centering our attention on these three areas to increase the revenue for the long-term conservation projects mentioned earlier.

Major Gifts

Annual membership has been at the base of our giving tree and has sustained numerous works consistently throughout the years. Alongside membership giving, the Patrons of the Arts in the Vatican Museums have been blessed with several major donors and foundations which funded several larger scale projects. We believe major donors and foundations will play an emerging role in our long-term conservation plan. In fact, we believe that our potential has been left untapped because our projects are not large enough to attract the attention of major foundations and donors.

During the Year of Raphael, Cardinal Giuseppe Bertello and Dr. Barbara Jatta are inviting some of our most recent major donors to come to the Vatican for our first ever "Director Circle" meeting. Monsignor Paolo Nicolini, Deputy Director for the Administrative-Management Sectors, and Dr. Jatta would like to discuss our present needs, concerns, and dreams with our major donors to receive their valuable input on the long-term conservation needs of the Vatican Museums.





Bequests

Pope Julius II was a man of great vision and he supported the cultivation of the arts. He was able to see the potential in great artists like Raphael, and was vital to these artists' success. Just as every great artist relied upon the vital support of their patrons, the future state of conservation of the Vatican Museums depends on our Patrons.

Many readers of this Wishbook have faithfully supported us year after year. Have you considered how you can continue to play a role in the conservation of our treasures for many years to come? Have you thought about securing the future of the Vatican Museums through your legacy? Now is the time, if you have not already, to consider making a lasting impact on the Vatican Museums for generations to come. By making plans for tomorrow, you are securing the future conservation of the Museums today.



The approximately €11M bequest from the late Eileen Evers Carlson facilitated several monumental restoration projects of great importance to the Vatican Museums. The Carlson bequest impacted and raised awareness among our Patrons and friends about unique giving opportunities. Other patrons and friends have reached out to our office to discuss their plans and legacy gifts or how to make the Vatican Museums a beneficiary of their estate plans.

Endowments

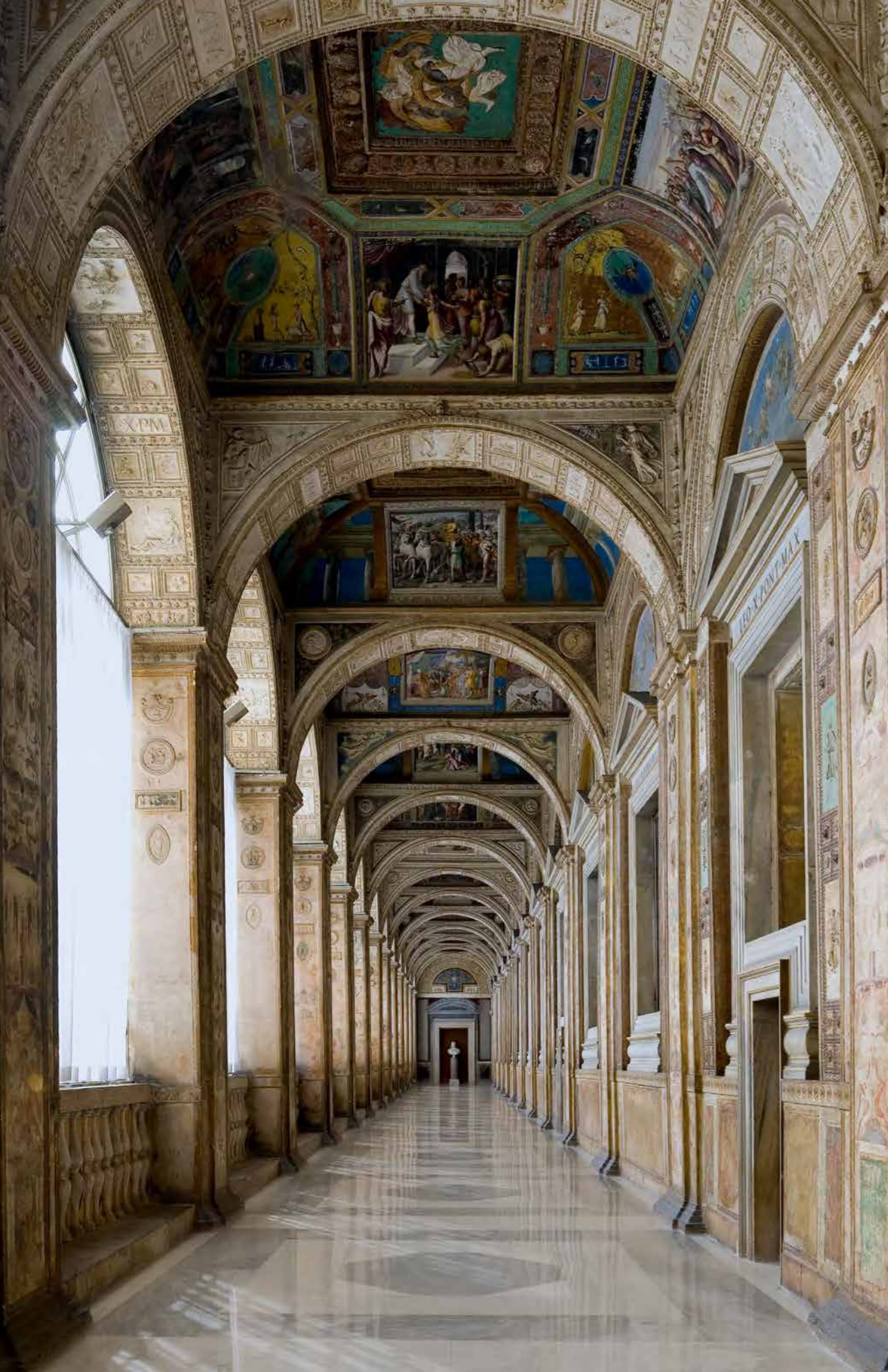
Endowments are a common and standard praxis for almost every museum and university, however they are new to the Vatican Museums. When we speak of endowments, we are usually referring to a university or museum using a certain corpus, perhaps a bequest gift or other sizeable donation, to create a corpus that will generate funding from the interest it produces.

Endowments are often created specifically for a precise chair or position (i.e. a Fellowship, Director position, Marble Restoration Laboratory, Curator) and have certain naming rights associated with their giving. Over time, endowments can grow exponentially and help an institution sustain its operation or future capital improvements for generations to come.

Although it may come as a surprise, the Vatican Museums have no such endowments. I am working actively with some of our Patrons to remedy this situation. Of course, endowments that generate funding for entire departments are massive, and we need to make this scalable so we plan to start with more simple needs like endowing one of our Fellowships, or a certain field (such as technology or social communications within our PAVM office). Then we can gradually expand to include endowing the International Director's position, or the chair of the head of one of our donor's favorite restoration laboratories, etc. The appeal of endowments is that they are gifts that perpetuate themselves. Therefore, a donor's legacy gift can continue to support and sustain the Museums for generations to come.

In the "Giving Opportunities" Section you can find more practical information about making a major gift, bequest, or endowing a position or certain fund. There is also room to be creative when tailoring a gift opportunity that suits the specific needs of our donors and Museums.





Conclusion

The destructive fire of the Notre-Dame Cathedral last year prompts us to reflect on how fragile and vulnerable artistic heritage can be to the ravages of time and the elements. Regrettably, the loss of great works also reveals that more can be accomplished to avoid such tragedies, there is a demand for ongoing maintenance and more attention should be paid to the less attractive aspects of conservation.

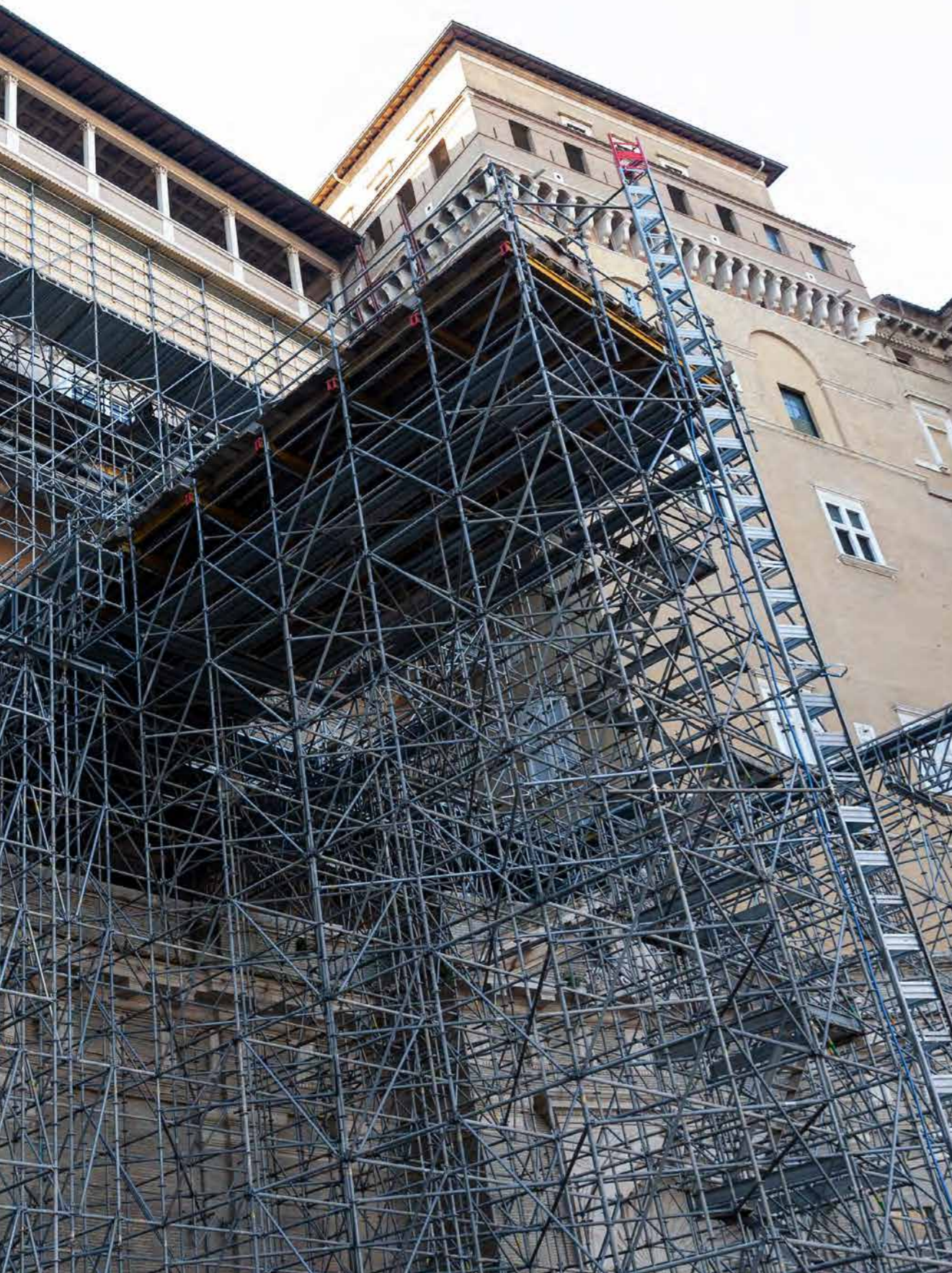
The time is ripe for us to shift our focus to the long-term conservation of the countless projects restored by the Patrons, in addition to the entire collection of the Vatican Museums. In particular, we are asking our existing Patrons and new friends to help us bring state-of-the-art technology along with climate control, lighting, and other flow improvements within the confines of centuries-old buildings structures. This is definitely a challenge, but I know our Patrons can rise to the occasion in writing this new page in our history.

Together we are embarking on a very exciting and promising new chapter in the Patrons' history of long-term conservation that will allow future generations to enjoy the beauty of the Vatican Museums thanks to your generosity and foresight.

TOP FOUR MOST URGENT MAJOR LONG-TERM CONSERVATION NEEDS

Long-term and sustainable conservation takes into consideration three overarching concerns: the conservation of the works of art themselves; the safety and well-being of the people who visit and work in the museums; and an efficient and sustainable energy source. In addition to funding, any future improvements to the Vatican Museums are shaped by these three essential and determining factors. Based on the input from the Conservation Office and Museums Direction, here are four of the most urgent long-term conservation improvements that need to be funded over the next five years. The order of these needs is based on importance as well as immediate feasibility.





AIR CLIMATE CONTROL IN THE RAPHAEL ROOMS

ESTIMATED COST FOR COMPLETION €1.270.000,00

Approximately 25,000 individuals pass through the Raphael Rooms on any given day during the peak tourist seasons. The suite of rooms known as Raphael Rooms are part of the private apartments of Pope Julius II and his successors. The rooms are situated on the second floor of the Apostolic Palace, directly above the Borgia Apartments. These magnificent rooms constitute four chambers of resplendent frescoes and painted ceilings created by Raphael and his workshop: the *Room of Constantine*, the *Room of Heliodorus*, the *Room of the Fire of Borgo*, and the *Room of the Signature*. The *Room of the Signature* is perhaps the most well-known because of the *School of Athens* fresco that displays the gathering of Greek philosophers and scholars in conversation with one another.

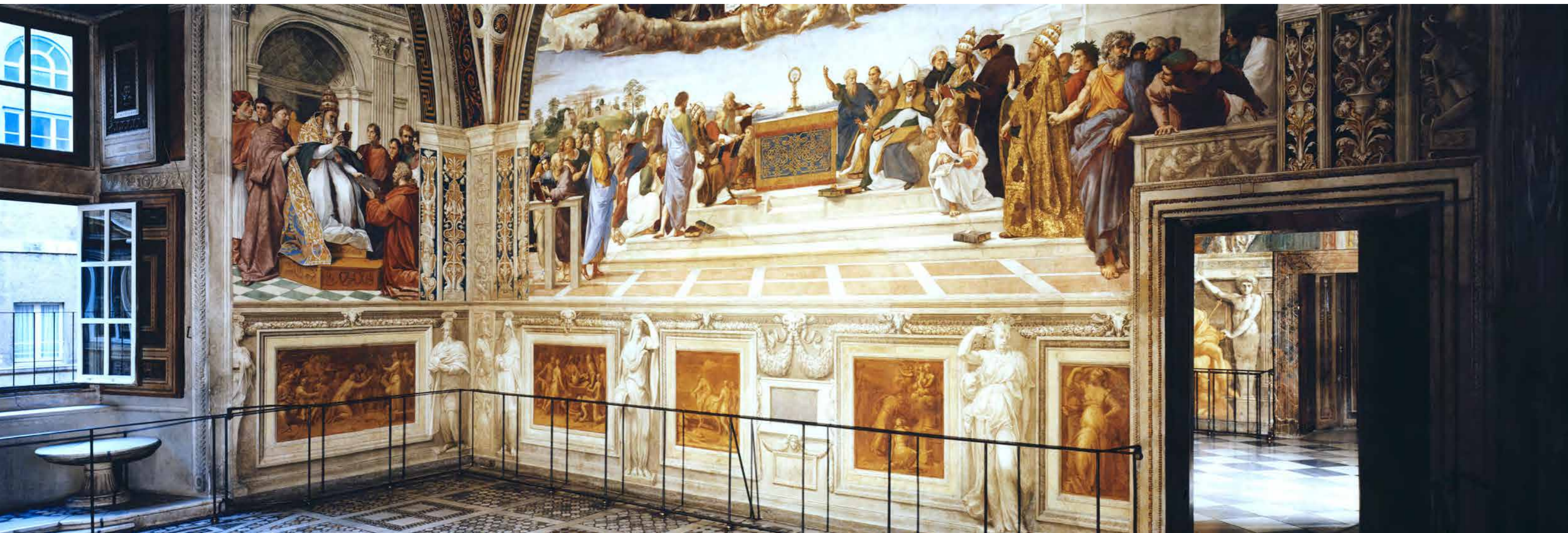
Despite the number of bodies passing through these spaces, the Raphael Rooms lack climate control. The only form of ventilation for each of these rooms comes from the large windows that are left open. The natural air is an issue because it carries pollutants and airborne bacteria into the galleries from the city of Rome.

The absence of ventilation also exacerbates the presence of pathogens, breath and sweat from the daily visitors which contributes into the space. In the Sistine Chapel, it was calculated that over 2,000 tons of water vapor are emitted from the bodies of visitors per day. The Raphael Rooms receive a similar and monumental degree of damage. Each room is quite small therefore the humidity and organic pathogens catalyze the damages to the frescoes. The need for climate control is exigent since our Patrons have restored the vast majority of the frescoes on the walls of these rooms.

The recent project to install climate control in these rooms began in the fall of 2019. One of the greatest challenges has been determining where and how air conditioning units can be installed amongst the five hundred-year-old frescoed walls and cosmatesque flooring. To begin this work, scaffolding was erected on the outside of the building. When standing inside the Vatican, in the Belvedere parking lot, a massive tower of scaffolding rises up five palace floors. The complexities of installing HVAC piping and machinery in an ancient edifice are evident. Thanks

to the bequest of Eileen Carlson, we have the funding to begin this work, and air conditioning in the Raphael Rooms is underway. Additionally, the Museums are brokering a donation from the purveyor that was contracted for this project.

We are still looking for Patrons' support with this project since the estimated cost for completion upon print is €1.270.000,00.



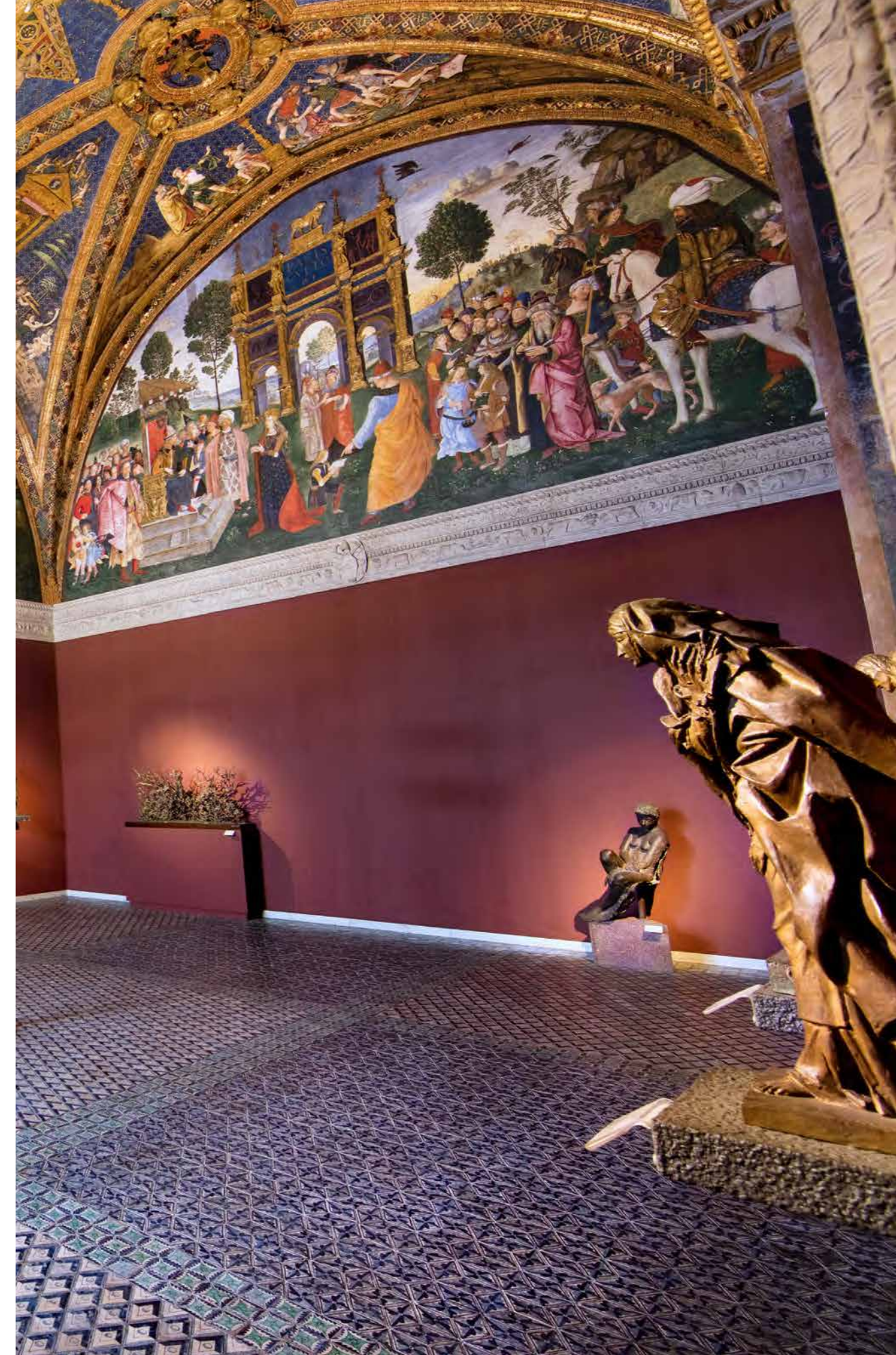
AIR CLIMATE CONTROL AND LIGHTING SYSTEM OF BORGIA APARTMENTS

ESTIMATED COST €1.260.000,00

In the year 1492, as Christopher Columbus was sailing from Spain on his first voyage to discover the New World, Spanish Pope Alexander VI commissioned Pinturicchio to decorate the Papal Apartments in the Apostolic Palace. The Borgia Apartments occupy the entire first floor of the Apostolic Palace that now forms part of the Vatican Museums.

Generous contributions from our Florida, Michigan, Philadelphia, and Canada Chapter enabled the restoration of the frescoes and embellishments in the Borgia Apartments. In order to sustain the health of the precious artwork on the walls and to ensure that they may be appreciated for generations, it is imperative to maintain proper lighting and climate control in the Apartments.

Similar to the Raphael Rooms, installing HVAC piping and ductwork will be equally challenging in the Borgia Apartments. Based on the price of the improvements to the Raphael Rooms, we anticipate the cost for furnishing the smaller Borgia Apartments with a new climatization system to be around €1.260.000,00.





AIR CLIMATE CONTROL AND A NEW LIGHTING SYSTEM IN THE PINACOTECA GALLERY

ESTIMATED COST €4.000.000,00

The Pinacoteca Gallery of the Vatican Museums contains hundreds of paintings, including masterpieces of Giotto, Carlo Crivelli, Leonardo da Vinci, and Caravaggio. It is most famous for being the home of Raphael's *Transfiguration*. Unfortunately, the building of the Pinacoteca Gallery, designed more than eighty years ago, is not equipped with indoor climate control and lacks a quality lighting system. The paintings on wood panels are subject to swelling and our restorers are often forced to intervene. Once these works are restored and placed back, their return to the laboratories is only a matter of time. In the Pinacoteca Gallery only the Raphael Hall is properly air conditioned unless the artworks are encased in microclimate frames.

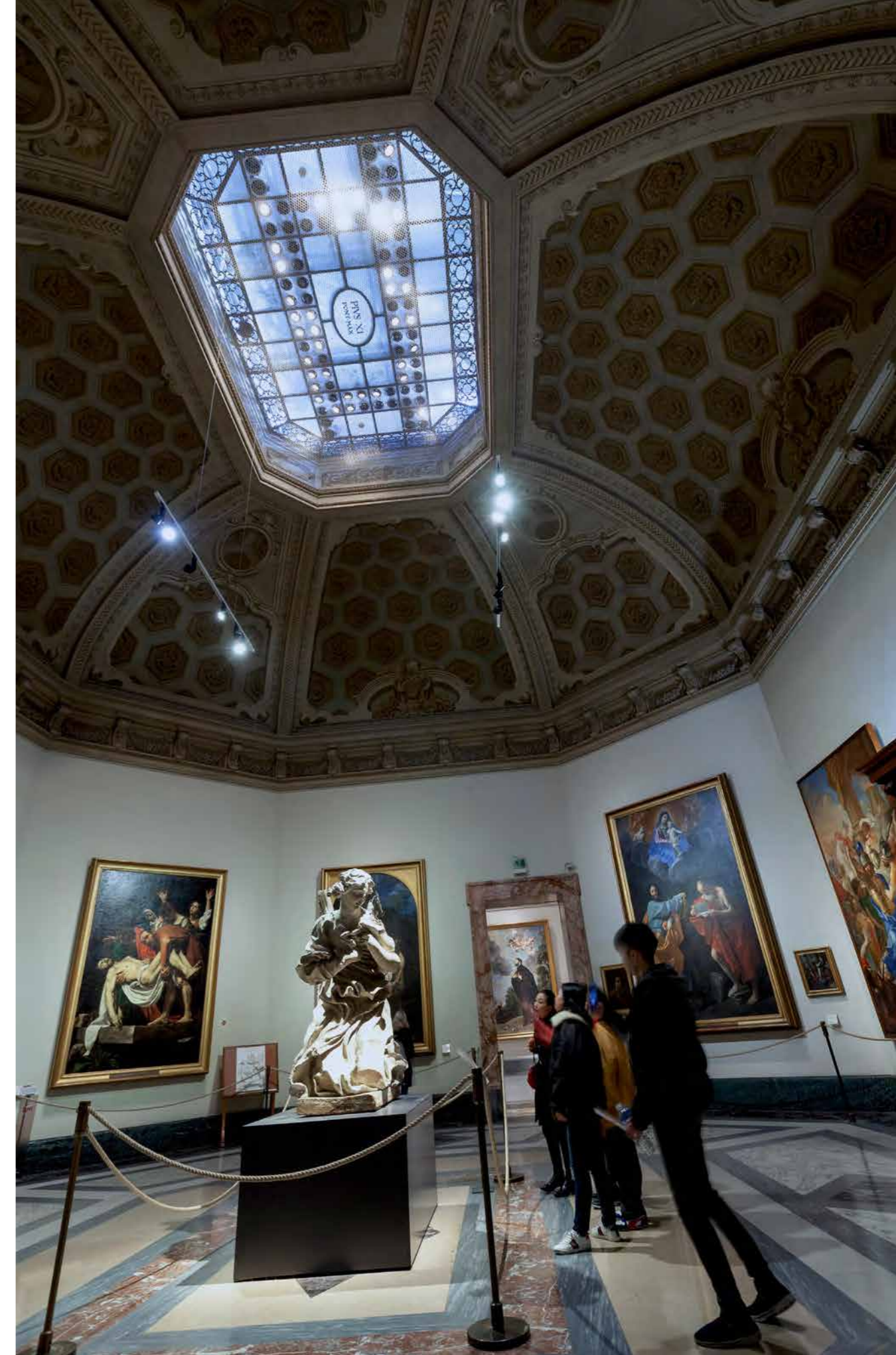
The other works are displayed in rooms where they are exposed to humidity, pollen, bacteria, and many other pollutants from the open windows. In recent summers, some portable air-conditioning units have been located in the galleries, but this serves as a kind gesture to alleviate the tourists from the sweltering summer heat. The air-conditioning units do not provide an optimal state of long-term conservation for the masterpieces in the Pinacoteca Gallery. Recent painting restorations include a microclimate environment to prevent artworks from uncontrolled factors.

The lighting system in the gallery leaves much to be desired with its less than state-of-the-art technology. The high ceilings make improvements challenging. Steps to improve the Raphael Hall are now underway. Part of the funding from the "Year of Raphael" Patrons will partially underwrite the installation of a new lighting system



for Raphael's tapestries and *Transfiguration* painting. We are estimating that a new lighting system throughout the Pinacoteca Gallery will cost over €1.270.000,00.

It has become absolutely necessary and urgent to ensure that the Pinacoteca Gallery in the Vatican Museums has acceptable environmental conditions and improved lighting. Provisions need to be made for the design and construction work for a climate control system, which will be contracted using top international firms.





AIR CONDITIONING, FLOW IMPROVEMENTS, AND SUSTAINABILITY STUDY IN THE UPPER GALLERIES OF THE MAPS, CANDELABRA AND TAPESTRIES

ESTIMATED COST €10.000.000,00

The Galleries of the Candelabra, Tapestries, and Maps constitute what is known as the Vatican Museums' "Upper Galleries". The extensive route connects these galleries into the single most travelled path of our six million annual visitors as it leads directly into the Sistine Chapel. Amongst this long corridor, only the Gallery of the Tapestries has air conditioning. Due to the constant presence of visitors, pollutants from the open windows in the neighboring galleries during the summer months infiltrate into the Gallery of the Tapestries. They harm the extremely delicate fabrics. Other galleries experience a similar issue and are directly exposed to these same pollutants from the outdoor air.

The volume of this extensive 300 meter-long corridor makes improvements a difficult feat since it is the central artery of the Museums. It is filled with thousands of daily visitors, and lacks an emergency exit path in case of evacuation. The installation of emergency exits via a staircase and exit doors into the Bramante Courtyard is a needed precaution measure along with these climate control improvements.

These developments will require comprehensive feasibility and sustainability studies in order to determine the specific plan for securing the optimal conditions of these galleries. This is included in the overall estimated cost of this project which is approximately €10M.

THE LEGACY OF THE BEQUEST FROM ROBERT AND EILEEN CARLSON

In the 1990s New York Patrons Robert and Eileen Carlson decided to bequeath their estate to the Patrons of the Arts in the Vatican Museums. A few decades later, the Patrons of the Arts in the Vatican Museums received a momentous bequest of almost eleven million euros from the late Eileen Evers Carlson, which has facilitated several monumental restoration projects of great importance to the Vatican Museums, such as the restoration of the frescoes in the Room of Constantine. In preparation for the Year of Raphael, and thanks to the Eileen Carlson bequest, work is also underway on the installation of an air conditioning system in the Raphael Rooms. In addition to the projects related to Raphael, part of Carlson's bequest has been allocated to the restoration of the Bramante Courtyard, the Holy Stairs frescoes, the *Sala Ducale* restoration in the Apostolic Palace, and the Vatican Gardens. Future projects that will be partially funded by this bequest include a new lighting and air climatization system for the galleries of the Pinacoteca Gallery, and for the Upper Galleries. The Carlson Estate was an unsolicited gift which benefitted the Museums in many ways. We are equipped to receive bequests and will use these gifts when needed in the Museums. It has also been a meaningful way to raise awareness among our Patrons and friends about the different ways people can support our mission. Since then, other Patrons and friends have reached out to our office to discuss their plans to make a legacy gift or make the Vatican Museums a beneficiary of their estate plans.

In this Year of Raphael, we wish to express our gratitude to our Patrons Robert and Eileen Carlson who had the generosity and foresight to include the Vatican Museums in their estate planning. Their bequest builds upon the legacy of Pope Julius II and his patronage of the Vatican artists Raphael, Michelangelo, and Bramante.



GIVING OPPORTUNITIES



BECOME A YEAR OF RAPHAEL PATRON

Continue to build upon the legacy of Pope Julius II by helping to underwrite the various exhibitions and conferences on the Master's works during 2020, the Year of Raphael. Any gift ranging from \$5,000-25,000 will make you a Year of Raphael Patron.

Your generosity will facilitate a series of exhibitions that display the restorations of Raphael's works made possible by the Patrons; the altarpiece of Raphael's teacher Perugino, the lesser-known paintings of Saints Peter and Paul, and the hanging of the Raphael tapestries in their original location in the Sistine Chapel, an extremely rare event that will not be repeated for decades.

Become a Year of Raphael Patron by selecting one of the following sponsorships:

RAPHAEL	\$ 25,000.00
PERUGINO	\$ 15,000.00
GIULIO ROMANO	\$ 5,000.00

International Conference of <i>Raphael in the Vatican</i>	€ 60.000,00
Improvements and Enhancements to Room VIII of Pinacoteca Gallery	€ 150.000,00
Exhibition of Raphael's Tapestries in the Sistine Chapel	€ 15.000,00
Exhibition of Perugino's Decemviri Altarpiece	€ 17.000,00
Exhibition of the Photographic Works of Raphael: "The Diffusion and Digitization of the Master's Images"	€ 15.000,00
TOTAL COST OF THE RAPHAEL EVENTS	€ 257.000,00



If you would like to become a Year of Raphael Patron, contact Romina Cometti at:
romina.cometti@patrons.va

Your check should be made payable to Patrons of the Arts in the Vatican Museums and sent to Denise Molitsky at:

North American Office, Patrons of the Arts in the Vatican Museums
 835 North Rush Street - Chicago, IL 60611
 (651) 560-6119, denise.pavm@gmail.com

Year of Raphael Patrons will be recognized on the PAVM website www.patronsvaticanmuseums.org and at the Raphael Conference to be held in the Vatican Museums in the spring of 2020.





SUPPORT THE BRAMANTE COURTYARD

The Bramante Courtyard restoration is the largest restoration project ever undertaken by our Patrons. The overall estimated cost, including a new lighting and security system, is €7.7M

As we go to print, we are still in need of €2.6M to fund the completion of phase three and all of phase four, the West and East walls respectively.

We hope you and your chapter might consider making a major contribution to this colossal restoration project. Major gifts of \$50,000 and higher will be recognized on a marble commemoration plaque that will be embedded within the wall in a conspicuous location. Many chapters are making major contributions so that their chapter will be recognized for generations to come as a key benefactor in this monumental milestone accomplishment in the history of the Patrons.

For tax deduction purposes in the U.S.A. we encourage you to make individual or corporate gifts through the North American Service Office or through your local chapter. For further inquiry, please contact our staff at donor.relations@patrons.va.

SPONSOR A FELLOWSHIP

TWELVE-MONTH PATRONS' OFFICE FELLOWSHIP

TOTAL COST: €34.000,00

As the Patrons of the Arts continues to grow and expand, so do the number of projects, events, and patron visits. In order to keep up with this increased activity, our Vatican office has created four one-year Fellowship positions, renewable for several years upon decision of the director of the Patrons Office and the Direction of the Vatican Museums. The opportunity to provide these Fellowships rests on the generosity of our Patrons community. Since its commencement in 2010, these special positions have become a crucial part of our Vatican office operations. In contrast to the short periods of volunteer work provided by our interns, the longevity and commitment required by one or more Fellowships afford the office an essential level of continuity and, in turn, a more comprehensive work experience for the Fellow. The Patrons of the Arts in the Vatican Museums offers this opportunity to recent graduates and beginning professionals in several areas. Our Fellowship program provides the opportunity to learn about the operations of a non-profit art organization and to work in collaboration with competent museum professionals.

The Fellows help the Patrons of the Arts handle its duties, they function as reliable members of the team by taking on mid to long-term responsibilities, and assist with a variety of events, Patron visits, and daily interactions.

Sponsorship from our Patrons ensures that the high standards of service to our Patrons will be met. Fellowships are hired by the International Director of the Patrons of the Arts, and can be named after the sponsoring chapter. The cost to support a single Fellowship includes a monthly stipend for the Fellow as well as administrative costs and insurance fees.





NORTH AMERICAN OFFICE FELLOWSHIP

TOTAL COST: €18,000.00

The Patrons of the Arts in the Vatican Museums has upheld a particularly strong presence in North America and has recently established an office space in Chicago which is a resource center for Chapter leadership and individual Patrons. In light of this, the Patrons of the Arts is offering the possibility of supporting a North American Service Office Fellowship. This part-time fellowship has been created for the purposes of aiding the new North American Service Office (NASO) and assisting our Chapter leaders.

The Patrons will be most keen to consider applicants with an academic and/or professional background in nonprofits, communications, business administration, IT management, and public policy.

The Fellow will be hired by the International Director of the Patrons of the Arts in conjunction with the North American Office Coordinator, Denise Molitsky. Funding for the NASO Fellowship includes the Fellow's stipend as well as some administrative costs.

MAKE A BEQUEST TO THE VATICAN MUSEUMS

This year's Wishbook focuses on the beautiful artistic legacy Raphael Sanzio left to the Museums and to the world. We acknowledge that Raphael's patrons, Popes Julius II and Leo X, played a key role in funding his legacy. The Patrons have continued to build upon this tradition of artistic patronage. As evidenced in this Wishbook, the bequest of the Robert and Eileen Carlson estate has been a wonderful and monumental way to support our mission.

Have you ever thought about your own legacy? Or how you could make a positive and lasting impact with the gift of a bequest in the world of restoration and conservation amongst the Vatican Museums collection? Would you like to explore how to sustain the work of the Patrons office or a particular restoration laboratory for years to come? We welcome the opportunity to discuss these options with you.

The PAVM is now accepting bequests. We are also in the process of establishing a "Legacy Circle" of Patrons and friends who would like to commit to making the Vatican Museums a part of their estate plans. If you would like to be one of the founding members of this PAVM "Legacy Circle", we would like to discuss and support your decision. We believe your generosity towards the future of the Vatican Museums is something to acknowledge and celebrate.

MOST COMMON TYPES OF BEQUESTS

- Cash Bequest: A Patron chapter receives a specific dollar amount from one's estate.
- Bequest of Property: A Patron chapter receives specific assets, such as securities, real estate, or tangible personal property (for example, works of art or antiques).
- Residuary Bequest: A Patron chapter receives all or a percentage of the remainder of your estate after the payment of any specific bequests and expenses.





HOW TO MAKE A BEQUEST

A gift to the PAVM will support projects that contribute to the promotion, restoration, and conservation of the artistic patrimony of the Vatican Museums.

For Donations Inside the United States

If you are affiliated with a particular local Patrons Chapter that is a 501c3 you can make your gift directly to that chapter and they will issue you a tax receipt letter for your tax purposes. Otherwise, you can make a U.S. tax deductible donation in cash or stock directly to the PAVM North American Office.

Please make checks payable to:

PAVM - North American Services Office and send to:

Denise Molitsky
Patrons of the Arts in the Vatican Museums
North American Services Office
835 North Rush Street
Chicago, IL 60611 USA
Tel: (651) 560-6119

For Donations outside the United States

Please make all checks payable to:

Patrons of the Arts in the Vatican Museums and send to:

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www.patronsvaticanmuseums.org

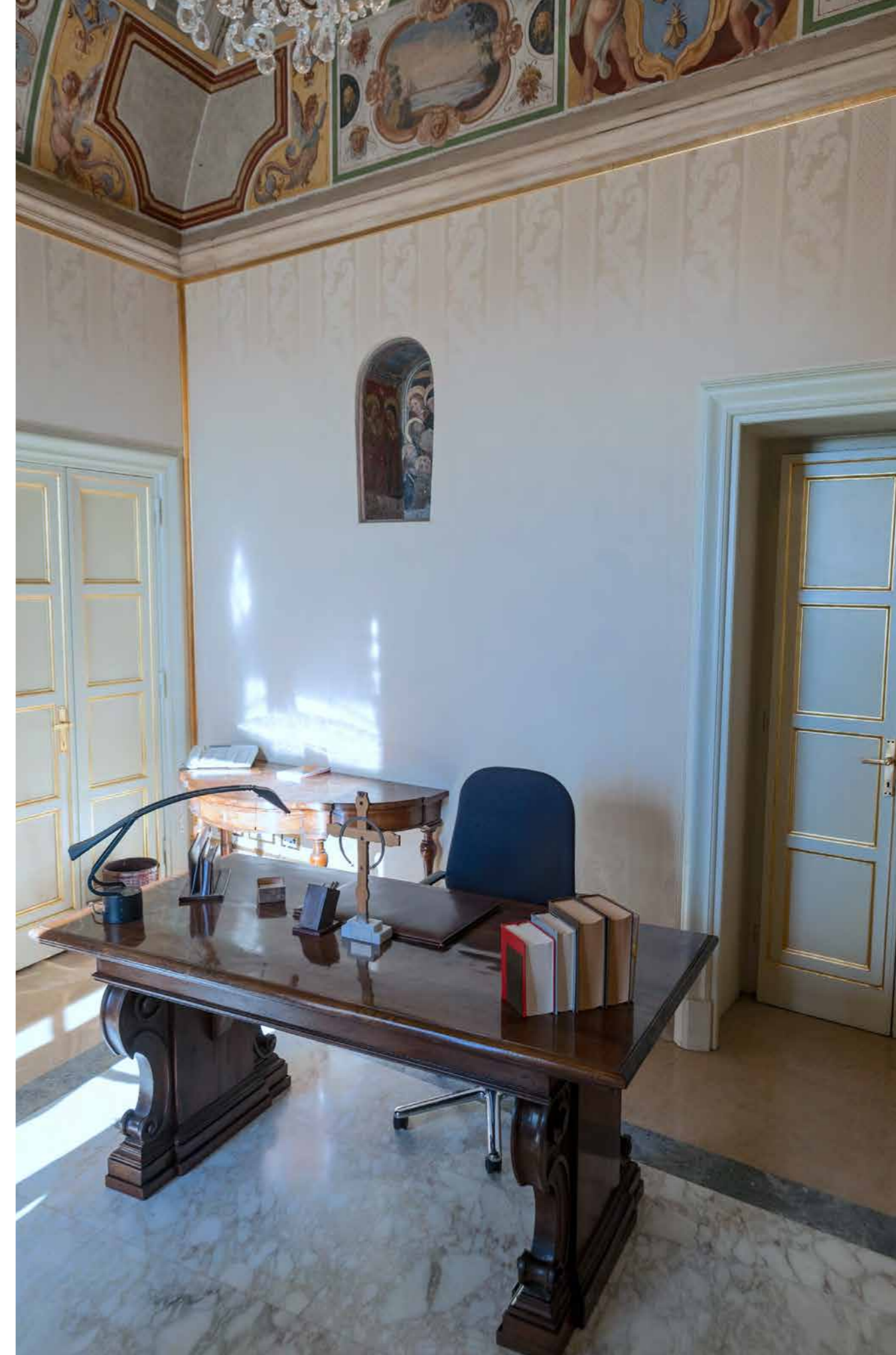
FUND AN ENDOWMENT

Although it may come as a surprise, the Vatican Museums has no endowment funding. We would welcome major gifts to remedy this and start an endowment for long-term conservation needs. Recently, we established an account in the United States to receive endowment gifts and are now in position to accept them. We also have a plethora of endowment opportunities that could be funded with your support that include name recognition.

Listed below, are just some of the many possibilities that endowment funding could directly support, based on a 5% return:

- PAVM Total Annual Budget with a gift of \$20M
- PAVM Vatican Office with a gift of \$10M
- PAVM International Director Chair with a gift of \$5M
- Vatican Museums Director Chair with a gift of \$7M
- Restoration Manager Chair with a gift of \$2M
- Donor Relations Fellowship with a gift of \$1M
- Technology Grant with a gift of \$850,000
- Annual "Directors Circle Meeting" with a gift of \$500,000
- Part-time NASO Fellowship with a gift of \$250,000

Gift opportunities that suit the specific needs of our donors, as well as those of our museums, can be tailored to their preferences. By endowing a chair or position, you provide us with a legacy gift that will continue to support and sustain our institution for generations to come. Together we are embarking on a very exciting and promising new chapter in the Patrons history of long-term conservation that promises a bright future for the Vatican Museums. Future generations will enjoy the fruits of your generosity and foresight. If you are interested in knowing more about our endowments, please contact the PAVM International Director at donor_relations@patrons.va.





HOW TO MAKE A GIFT

A gift to the Patrons of the Arts in the Vatican Museums will support projects that contribute to the promotion, restoration, and conservation of the artistic patrimony of the Vatican Museums.

For Donations inside the United States

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Patrons of the Arts in the Vatican Museums, and send to:

The Patrons Office
Vatican Museums
V-00120 Vatican City State
Phone +39 06 698-81814
donor.relations@patrons.va
www.patronsvaticanmuseums.org

WISHBOOK 2019 ADOPTED PROJECTS

- Chiaramonti Gallery Wall XIV - Washington D.C. Chapter
- Statue of Old Fisherman - Minnesota Chapter
- Gold Necklaces from the Regolini Galassi Tomb - Cartier (Italian and International Chapter)
- Celestial Globe - New England Chapter
- Madonna of the Childbirth - Liana Marabini (Principality of Monaco)
- Christus Patiens Crucifix - Michael Charles (Canada Chapter)
- Coronation of the Virgin with Angels and Saints - Bernadette Cordaro and Carter Boyd (Louisiana Chapter)
- Enthroned Madonna and Child - David and Claudia Brown (Canada Chapter)
- Saints Paola and Eustochium - John and Paula Kelly (Minnesota Chapter)
- Stories of the Passion of Christ - New England Chapter
- Icons from the Tower of John XXIII - Michael and Janet Feeley (California Chapter)
- Triptych of the Madonna and Child with Saints - New York Chapter
- Apse of the Church of St. Pellegrino - Donna Weiner (Northwest Chapter)
- Crivelli Madonna and Child - New England Chapter
- Madonna and Child with Annunciation and Saints - Minnesota Chapter
- Noli Me Tangere Tapestry - Texas Chapter
- Plaster Cast of the Bust of Pope Pius VII - Mark and Nancy Kozak (New York Chapter)
- Two works from the Workshop of Canova - New England Chapter
- Portrait of Pope Clement IX - Edmund and Sarah Pezalla (New England Chapter)
- Embroidery Drawings for Papal Vestments - Gary Tigges (Texas Chapter)
- Clair de Lune - Olessia Kantor (Italian and International Chapter)
- Two Jousting Shields - Minnesota Chapter
- Drawing of the Pontifical Army Tabella - Joseph and Arnold Vincent Pacetti (Texas Chapter)
- Swiss Guard Uniform - Donna Weiner (Northwest Chapter)
- Procession of Pope Pius IX - The Wenk Family Foundation (Ohio Chapter)
- Funeral Procession of Pope Pius VII - Peter and Arlene Merani (New York Chapter)
- Coronation of the Virgin Oddi Altarpiece - Charles and Karmita Gusmano (Michigan Chapter)



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IMAGE REFERENCE LIST

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A special thank you to the following offices for their "behind the scenes" work that allows the Patrons of the Arts to proceed with our mission— to promote, restore, and conserve the artistic patrimony of the Vatican Museums. In particular we would like to thank the Scientific and Administrative Offices, Secretary of the Director, Secretary of the Direction, Office for Conservation, Historical Archive Secretary of the Departments, Secretary of the Restoration Laboratories, Web and Multimedia Office, Events Coordination Office, Editorial Office, Press Office, Logistic Coordination Office, Compatibility and Budget Office, Technological Support Office, Contracts Services Office, Personnel Office, Relations and Services with the Public Office, and Museum Guard Coordination Office.

We would also like to thank the restorers who helped make the Year of Raphael a reality. We appreciate their commitment to the restoration of Raphael's works. In particular, we would like to thank Head Restorer Fabio Piacentini and his team for their restoration work in the Room of Constantine. Additionally, we extend our gratitude to Head Restorer Paolo Violini for his work on the *Oddi Altarpiece* and his team who restored the frescoes of the Holy Stairs this year.

IMAGE REFERENCE LIST

Cover and Pg. 1: Raphael, Oddi Altarpiece, Pinacoteca Gallery, Vatican Museums. Image of Oddi Altarpiece undergoing restoration by Paolo Violini.

Pg. 4 Image of His Eminence Cardinal Giuseppe Bertello and Dr. Barbara Jatta.

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Pg. 13 Above: Workshop of Raphael, Baptism of Constantine, Room of Constantine, Vatican Museums.

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Pg. 16/17 Image of Raphael tapestries displayed in the Sistine Chapel.

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Pg. 23 Raphael, Madonna di Foligno, Pinacoteca Gallery, Vatican Museums.

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Pg. 30/31 Raphael, Fire of Borgo, Room of the Fire of Borgo, Vatican Museums.

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Pg. 48/49 Raphael, Battle of Ponte Milvio, Room of Constantine, Vatican Museums. Image of the restoration methodology.

Pg. 50/51 Raphael, Battle of Ponte Milvio, Room of Constantine, Vatican Museums. Image of the restoration methodology.

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Pg. 54 Raphael, Comitas, Room of Constantine, Vatican Museums. Details of the painting before the restoration commenced.

Pg. 55 Raphael, Iusticia, Room of Constantine, Vatican Museums. Details of the painting before the restoration commenced.

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Pg. 60 Raphael, Room of Constantine, Vatican Museums. Image of Professor Ulderico Santamaria performing scientific research on the fresco.

Pg. 63. Raphael, Room of Constantine, Vatican Museums. Detail of the technique called puntinato.

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Pg. 68 Tapestry and Textile Restoration Laboratory. Image of a restorer fixing a tapestry.

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Pg. 72/73 Raphael, Blinding of Elymas, Pinacoteca Gallery, Vatican Museums.

Pg. 74 Above: Tapestry and Textile Restoration Laboratory. Image of a restorer fixing a tapestry.

Below: Raphael, St. Paul in Prison.

Pg. 76/77 Tapestry and Textile Restoration Laboratory. Image of restorers washing a tapestry.

Pg. 78/79 Raphael, St. Paul Preaching in Athens, Pinacoteca Gallery, Vatican Museums.

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Pg. 82 Raphael, Oddi Altarpiece, Pinacoteca Gallery, Vatican Museums.

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Pg. 87 Painting Restoration Laboratory, Vatican Museums. Image of Romina Commeti, Patron of the Arts in the Vatican Museums Project Manager, next to Raphael's Oddi Altarpiece.

Pg. 88 Holy Stairs. Image of the frescoes on the vault of St. Lawrence Chapel.

Pg. 91 Holy Stairs Restoration Team starting from top left: Stefania Negro, Antonella Oaaa, Chiara Munzi, Francesco Sonni, Francesca Forniti,

Francesca Cencia, Federica Marini Recchia, Carine Heiniger, Head Restorer Paolo Violini, Laura Ugolini, Filippo Leopardi, Chief Restorer Francesca Persegati

Pg. 92 Raphael, School of Athens, Room of the Signature, Vatican Museums. Detail of Bramante portraying Euclid.

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Pg. 96 Bramante Courtyard. Image of the ongoing restoration on the Nicchione wall.

Pg. 97 Bramante Courtyard. Detail of the Nicchione wall corner of the East wall which shows the ancient entrance from the right side of the original terrace.

Pg. 98/99 Bramante Courtyard. Image of Braccio Nuovo wing, corner of West wall, with scaffolding.

Pg. 101 Bramante Courtyard. Image of pinecone.

Pg. 102/103 Bramante Courtyard. Image of the restoration of the Nicchione and East wall.

Pg. 104 Bramante Courtyard, West wall. Image of ongoing restoration.

Pg. 105 Bramante Courtyard, Braccio Nuovo wing. Image of a sculpture.

Pg. 110 Sistine Chapel, Vatican Museums. Image of restorers providing maintenance to the ceiling.

Pg. 113 Statue of Heracles, Sala Rotunda, Vatican Museums. Image of a restorer providing maintence to the statue.

Pg. 114/115 Raphael Hall, Pinacoteca Gallery, Vatican Museums.

Pg. 116 Image of the staircase in the main entrance of the Vatican Museums.

Pg. 119 Image of Father Kevin Lixey LC.

Pg. 120 Above: Raphael Hall, Pinacoteca Gallery, Vatican Museums.

Below: Image of the unveiling of the new Ethnological Museum with Holy Father Francis, His Eminence Cardinal Bertello, Father Nicola Mapelli, and Dr. Barbara Jatta (October 18th 2019).

Pg. 123 Above: Braccio Nuovo wing, Vatican Museums. Image of Vittoria Cimino and Dr. Barbara Jatta at the conference titled "Preventive Conservation in Major Museums" (October 12th 2018).

Below: Agesardo, Atenodoro, Polidoro, Laocoon, Octagonal Courtyard, Vatican Museums. Image of periodical maintenance.

Pg. 124/125 An aerial map of the Vatican Museums

Pg. 126 Above: San Damaso Courtyard. Apostolic Palace.

Below: Gallery of Braccio Nuovo wing. Image of maintenance workers in the Gallery.

Pg. 129 Above: Braccio Nuovo wing, Vatican Museums. Image of His Eminence Cardinal Giuseppe Bertello, Vittoria Cimino, and Dr. Barbara Jatta at the conference titled "Preventive Conservation in Major Museums" (October 12th 2018).

Below: Image of Holy Father Francis with Monsignor Paolo Nicolini and Father Nicola Mapelli during the unveiling of Anima Mundi (October 18th 2019).

Pg. 130 Above: Raphael, Mass of Bolsena, Room of Heliodorus, Vatican Museums.

Below: Sistine Chapel, Vatican Museums. Image of maintenance being applied to the frescoes in the Sistine Chapel.

Pg. 133 Perugino, Delivery of the Keys, Sistine Chapel, Vatican Museums.

Pg. 134 Raphael, Second Loggia (overview), Apostolic Palace, Vatican City State.

Pg. 137 Chiaramonti Gallery. Image of periodical statue dusting.

Pg. 138 Bramante Courtyard. Image of the scaffolding for the new air conditioning in the Raphael Rooms and Borgia Apartments.

Pg. 140/141 Raphael, Disputation of the Blessed Sacrament, Room of the Segnatura, Vatican Museums. Photo by Alain Fleischer

Pg. 143 Pinturicchio, Room of the Saints, Borgia Apartments, Vatican Museums.

Pg. 144 Pinacoteca Gallery, Room XIII, Vatican Museums.

Pg. 144/145 Pinacoteca Gallery, Room XII, Vatican Museums.

Pg. 149 Pinacoteca Gallery, Room XII, Vatican Museums.

Pg. 150 Gallery of the Candelabra, Vatican Museums.

Pg. 153 Raphael, Donation of Rome, Room of Constantine, Vatican Museums.

Pg. 156 Raphael, Expulsion of Heliodorus, Room of Heliodorus, Vatican Museums. Detail of Pope Julius II.

Pg. 159 Above: Image of Dr. Barbara Jatta.

Below: Image of a lecture in Braccia Nuovo wing.

Pg. 160 Bramante Courtyard, Vatican Museums.

Pg. 163 Bramante Staircase. Image of Chiara Lorenzetti, Sophia Bevacqua, and Aubrey del Rio.

Pg. 164 Castel Gandolfo. Image from the Chapter Leaders Meeting (Fall 2018).

Pg. 167 Ducal Hall, Apostolic Palace, Vatican City.

Pg. 171 Castel Gandolfo. Image of the Holy Father's studio.

Pg. 172 Image of the outside deck of the Patrons' Office.

Pg. 175 Image of Wishbook 2019.



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