The intellectual shift from restoration to conservation was a *fait accompli* by the end of the nineteenth century. Most European academics viewed restoration as a backward romantic practice and conservation as the modern way of preserving monuments. But restorations remained widespread in practice. Academics and intellectuals published critiques in newspapers denouncing architects who engaged in restorations. But their efforts came to little avail, as public opinion did not follow elite judgment. Georg Gottfried Dehio (1850-1932) took a more pro-active approach, arguing that historians should wrest control over preservation work from architects and manage them as subordinates. Preservation practice, as he saw it, required a historical mindset that was conceptually at odds with the architect’s creativity and desire to beautify the built environment. He lobbied German provincial governments to establish regulatory bureaucracies and to set up educational programs to teach citizens the value of preservation. Dehio was born in Reval (now Tallinn, Estonia) as part of a German ethnic minority that formed the cultural, commercial and political elites of the Russian Empire’s Baltic provinces. While many Baltic Germans studied in St. Petersburg, Dehio’s cultural affinities led him to the University of Munich, where he completed a Ph.D. in History in 1872, a year after Germany’s unification. He became interested in art and architecture after visiting Italy in 1876-77, and became professor of art history at the University of Königsberg in 1883. His conception of German art and architecture as the autonomous and cohesive product of the nation led him to embark on a survey to document Germany’s monuments, which was eventually sponsored by the Imperial Reserve, and employed other influential preservationists trained as art historians such as Cornelius Gurlitt, Hugo Loersch and Adolf von Oechelhaeuser. Dehio’s influential *Handbook of German Monuments*, divided the German Empire’s territory into five working areas. The first volume, dedicated to Central Germany, appeared in 1901, and subsequent volumes appeared between 1905 and 1912. Even after the German Empire was broken up after WWI and WWII, Dehio’s *Handbook* has been continuously updated by various societies invested in German heritage working its former territories, including Poland. Dehio taught in Strasbourg from 1892, and then in Tübingen after France regained Alsace in World War I. His three-volume *History of German Art* was published in 1919-26.

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