Before the late fifteenth century, art and architecture were not considered irreplaceable in the way we do today. Late medieval artists manipulated or even substituted decayed ancient works with new replicas without ever being accused of committing forgery. Only written texts were suspected of falsification and inauthenticity. By the renaissance, however, the broad availability of cheap woodcut reproductions of artworks, made it possible for audiences to notice discrepancies between the documented original state of an artwork, and its subsequent alterations. The woodcut, and later the engraving, enabled the emergence and broad dissemination of the practice of documentation. Sebastiano Serlio was the first to take a survey documentary approach to the measured drawings of ancient buildings and to make them widely available in print as *Tutte l’opere d’architettura, et prospetiva* (1537–75), the treatise on architecture for which he is best known. Documentation offered a benchmark against which to identify subsequent alterations. It therefore made the manipulation of art and architecture subject to suspicion, and oversight possible. As a result, the medieval practice of substitution slowly waned. Instead, artworks and buildings began being treated as relics, not to be improperly touched. Preservation began to emerge in this context as a discourse on how old art and architecture should be properly handled, and what the limits of acceptable aesthetic change should be. Sebastiano Serlio was born in 1475 in Bologna, Italy. He studied as a painter and practiced in Pesaro before moving to Rome in 1514. There, he met architect and painter Baldassare Peruzzi, who was a major influence on Serlio’s interest in Roman ruins. By 1528 he had moved to Venice, where he began work on his treatise, published as a series of books between 1537 and 1547 (with the exception of Book VI, on domestic architecture, only published in 1966). Book III, *On Antiquities*, was richly illustrated with measured drawings of extant ancient buildings and their details, as well as conjectural drawings of disappeared structures pieced together from descriptions in ancient texts. The book fed a growing interest among Europe’s cultured elites in Rome’s ancient civilization. He traveled to France in 1541 and gained the patronage of the sister of King Francis I, Marguerite of Navarre. He designed a number of buildings at Fontainebleau, as well as the Chateau of Ancy-le-Franc in Burgundy (c. 1541-50). After the deaths of his royal patrons, Serlio moved to Lyon in 1550, and died there around 1554. Serlio’s survey approach to documentation influenced architects across Europe to emulate the practice. In Rome, Cassiano dal Pozzo (1588-1657) was among the most ambitious. He employed young draftsmen to measure antiquities for his *Museum Chartaceum* (Paper Museum), a collection of drawings classified according to types of objects, which filled twenty-three books. Such surveys prefigured modern inventories of historic monuments.

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