
Gettysburg is at the forefront of an effort to restore many Civil War battlefields to something more closely resembling their appearance when they are seen as the scenes of bloody struggles between the forces of North and South. At the heart of these rehabilitation projects is a task that would seem an odd undertaking for the National Park Service: cutting down hundreds of acres of trees.

In the 142 years since the war’s end, fields that were once farmed have fallen fallow, allowing trees to grow and obscure what were clear lines of fire in 1863. Under a 1999 restoration plan, the park service will fell 576 acres of woodland at Gettysburg that did not exist at the time of the battle, and replant 115 acres of trees that were there but have since disappeared. A new $103 million museum and visitors center, designed to resemble a Pennsylvania farm to help it blend into the historic landscape, is under construction to replace the park service’s cramped and outdated facility.

Among the highlights of the new museum will be a life-size 3D reproduction of Gettysburg cyclorama, a 360-degree painting that depicts the key moment of the battle, Pickett’s Charge, when Rebel soldiers came close to breaking through the line of Union soldiers. In the oil painting, completed in 1851, Lehnardt depicts the Virgin Mary holding the child Jesus, who is looking at a yarmulke being used to spin yarn. The researchers used what they call a nuclear accelerator device that launches particles at high speed to decipher the painting technique.

The examination showed that Lehnardt applied thin layers of paint directly on the canvas. Different colors were layered on top of one another to create a rich texture. A high-resolution 3-D laser scan of the Mona Lisa by Canada’s National Research Council in 2006 revealed the woman who sat for the Mona Lisa painting may have been pregnant just before her birth. Scientists discovered the Mona Lisa was wearing a translucent gauze garment over her dress — a garment known to be worn by women of the time during or after their pregnancy.


It was truly the luck of the draw that brought Bonnie Crabb’s eye to her pirate flag and allowed her to save a rare piece of maritime history. As a second-year student at the Textile Conservation Centre in England’s Winchester School of Art, her assignment was a crumbling pirate flag that dated to the late 1700s. It had fallen into over 50 pieces, had a Jacobite flag on it, and some burns from shot going through it. Though she wanted to remove the dirt and grime that was degrading the fabric, she saw the gunpowder as a telling piece of the flag’s sordid past. In order to restore the blood-red flag, Chervenok coated fine silk fabric in adhesive and put the skull and crossbones back together like a puzzle. She then stitched the cleaned fabric back onto the cleaned flag. Based on her research, pirate flags like the one she worked on are a relatively rare find. Chervenok will graduate from Winchester when she’s done with her dissertation on the effects of gunpowder on textiles — a topic inspired by the pirate flag.


At the Tretyakov Gallery, a team of restorers uses homogenous methods to repair paintings dating back to the early 1600s, a few emigres paid their way West by smuggling cans of black cabbage, but by selling a highly prized fish product: sturgeon bidders. Dried flakes from the inner membrane of the fish’s air bladder are used by Russian conservators as a glue to set loose paint. As sturgeon glace became as common as the brocaded wardrobe. Western art historians found that it was more flexible than binding with synthetic resins.

Despite all the money and study going into developing new techniques and materials for art conservation, the traditional ones still excel. Restoration at the Tretyakov Gallery has been organized in such a way that the same conservator will handle a painting from the same period. The gallery founded an in-house conservation department.


Tintoretto’s enormous “Dreams of Men” was reinstalled last month in a specially designed octagonal ceiling perch 24 feet above the ground. The painting, an oil on canvas measuring more than 12 feet long and 7 feet wide, depicting gods and mythological beings and events, was originally painted to hang from the ceiling of a well-to-do Venetian merchant around 1550. More than 450 years later, the DIA has returned the work to its original ceiling orientation, offering Detroiters an exhilarating perspective that no other museum in the United States can match.

Conservation measures included cleaning and inpainting as well as removal of a repaint that had been applied to the ceiling of the canvas with new fabric. In 2005 the DIA brought a conservator from Russia to remove the layers of paint and a spring-loaded aluminum stretcher to regulate tension. In recent years, conservators began studying the climate in the ceiling where the painting was being hung to create a safer environment.


Long accustomed to sea surges which swell their canals, swamp their piazzas, and threaten the foundations of their buildings, Venetians are now looking up to the skies with as much alarm as they would for freak rainstorms are blamed for bringing chunks of marble crashing down from landmark palaces.

Locals and tourists flocked for covers on Saturday as a 66-foot block of white marble dislodged from a window frame at the Ducal palace, close to St Mark’s Square, and fell 650 ft to the crowded piazza below. The chunk, missing a skull and crossbones, was described as a parody of Venice’s former glory. It hailed from the left impact left a German tourist bleeding to a leg wound.

Days earlier, another tourist des- tination, the Correr museum in St Mark’s Square, lost a large piece of marble on its facade which fell into an internal courtyard. As city officials planned an emergency meeting for today, the mayor, Massimo Cacciari, was quick to point out that the Ducal palace had been restored just three years ago, but suggested water in- filtration due to record rainfall had done a large part of the damage.

Mr. Cacciari suggested old iron rods holding the marble blocks in place at the Ducal palace had rusted, allowing water under the building to seep through cracks appearing in Venice’s palaces thanks to pigeons which peck at facades while searching for food scraps.


After a fire ripped through the Sacred Heart Chapel in Montreal’s Notre Dame Basilica on Dec. 9, 1978, a 170-year-old work of religious art, The Tri- umph of the Virgin, was badly damaged, rolled up, and locked away. Last year, more than 2,000 hours of work went into restoring the almost century-old masterpiece. A copy of a similar work in Paris by 17th- century French painter Charles Le Brun. A painting of the Virgin’s work by William Bercey decorated the first Notre Dame church on Place d’Armes, and was later stored in a vault, its painting hadn’t been seen by the public since the fire last 30 years ago. It is now the focal point of an exhibition.


The conservation of Le Brun’s painting hasn’t been seen by the public since the fire last 30 years ago. It is now the focal point of an exhibition, titled “The Artistic Legacy of the Mon- treal Sulpicians,” opening in the new pavilion of the Montreal Museum of Fine Arts, the old Erskine and American Center. Before every restoration, the gallery’s leadership and all the restor- ers hold a meeting to decide on the task ahead.

Articles You May Have Missed, continued


Long accustomed to sea surges which swell their canals, swamp their piazzas, and threaten the foundations of their buildings, Venetians are now looking up to the skies with as much alarm as they would for freak rainstorms are blamed for bringing chunks of marble crashing down from landmark palaces.

Locals and tourists flocked for covers on Saturday as a 66-foot block of white marble dislodged from a window frame at the Ducal palace, close to St Mark’s Square, and fell 650 ft to the crowded piazza below. The chunk, missing a skull and crossbones, was described as a parody of Venice’s former glory. It hailed from the left impact left a German tourist bleeding to a leg wound.

Days earlier, another tourist des- tination, the Correr museum in St Mark’s Square, lost a large piece of marble on its facade which fell into an internal courtyard. As city officials planned an emergency meeting for today, the mayor, Massimo Cacciari, was quick to point out that the Ducal palace had been restored just three years ago, but suggested water in- filtration due to record rainfall had done a large part of the damage.

Mr. Cacciari suggested old iron rods holding the marble blocks in place at the Ducal palace had rusted, allowing water under the building to seep through cracks appearing in Venice’s palaces thanks to pigeons which peck at facades while searching for food scraps.
When a mural is defaced, the artist who painted it may see its work as being lax for allowing the taggers to deface it. Under city permits, Caltrans has the right to paint over the murals if artists don’t follow the rules. The transportation agency has been unable to find a method to remove graffiti that does not damage the murals, and under city permits, Caltrans has the right to remove the graffiti.

Muralists say they’re not being notified of the tagging incidents and they wish that the contractor “must be an expert,” given the restoration work was an “opportunity to preserve a monument that has cast its shadow across time,” and the building also includes a “Preserving the World of Art – New Conservation Center Should be Financed” feature in the January 2008 issue.

When a polymerization is complete, the material is actually a hard, solid sponge that can absorb cleaning solutions, after paintings, sculptures, and other works of art, and then reabsorb the solutions without the human hand ever coming into contact with the art.

When a mural is defaced, the contractor “must be an expert,” given the restoration work was an “opportunity to preserve a monument that has cast its shadow across time,” and the building also includes a “Preserving the World of Art – New Conservation Center Should be Financed” feature in the January 2008 issue.

Chemists from the Center for Colloid and Surface Science (CSGG) in recent years they have realized that their work will stay on murals longer than on blank walls, so their canvas of choice is the mural.

The Cultural Affairs Department opted to shield the murals in wax so that when it’s removed, a mural can be blasted with hot water. Still, despite advances in technology, the transportation agency has given Caltrans the right to remove the graffiti that does not damage the murals.


Chemists from the Center for Colloid and Surface Science (CSGG) have created a nanomaterials cleaning technique that can remove graffiti from murals. For a number of years, they have experimented with the use of Microreflectance Fourier transform infrared (FTIR) spectrometry in analyzing the composition of the paint on the murals and frescos. A comparison of spectra collected before and after the treatment showed that inorganic compounds from the acrylic completely disappeared after the cleaning. Additional confirmation was made by electron microscopy (SEM) and, in particular, the mapping of X-ray emission collected by energy dispersive X-ray spectrometry, provided clear evidence that no residue from the nanoparticles remained on the surface of the painting, and the polymer was completely removed. Scientists also tested the process on a damaged fresco, successfully demonstrating its use on plaster.


The ongoing conservation work of the famous Jagatpal Galaxy in Chandigarh’s has come under a cloud as the Archaeological Survey of India (ASI) has raised serious objections to the manner in which the project is being carried out.

The ASI objections, raised in a confidential report submitted to the Government of India, is that a tinge of modernity is being added to the architecture and the material used in the palace is destroying its originality. Jagatpal Galaxy, built in 1946 by the then Governor, Khurshid, has inspired the Palace of Versailles in France.

“The temples of Damanhur – named after the ancient subterranean Egyptian temple meaning City of Light – were created by a group of people known as ‘The Company of Light’ an international organization of thousands of people, inspired by a childhood vision, began digging into the rocks. ‘My goal was to recreate the temples from my visions,’ he says.

The temples of Damanhur – named after the ancient subterranean Egyptian temple meaning City of Light – were created by a group of people known as ‘The Company of Light’ an international organization of thousands of people, inspired by a childhood vision, began digging into the rocks. ‘My goal was to recreate the temples from my visions,’ he says.

Maurizio Seracini, an Italian engineer, said he and colleagues at the University of San Diego are studying images of da Vinci’s Battle of Anghiari, which is currently located in a storeroom in the Palazzo Vecchio, which dates from the reign of the Medici. Scientists have been interested in the painting for years, and now researchers believe that it is one of the last great masterpieces that da Vinci painted. (Three centuries after the French Revolution, and an overloaded and decayed pollution system will begin. Both monuments, like all other Islamic monuments located in heavily populated areas, were suffering seriously from pollution, a high subsoil water level, a low water table, and not to mention the earthquake of 1992 which significantly increased the number of cracks. Both monuments had been closed to worshippers and visitors.


It is one of Paris’s most celebrated monuments, a neoclassical masterpiece that has cast its shadow across the French capital.

Minister Farouk Hosni announced the works of restoration. The works of restoration of the monumental complex will be complete in November, when testing of environmental control systems will begin.

“Agia Khan Trust Revives the Middle Ages,” Cairo-Al-MAIR Weekly, 11/7-10/2007

The Khayburi and Umm Al-Sadanah monuments, which was built in the Muslim Mamluke and Ottoman periods. The neighbouring Umm Al-Sadanah-Shaaban monument, which was built in red sandstone, was destroyed by Israeli forces in 1968-73 for their mother Khidwa Bu Arraka in 1368, comprises a mosque, two madrassas (re- gional schools), a koubta for children (Quranic school), two mausoleums, a sabil, and a water trough for animals.

Below Ground by Paranormal Eccentrics, April 10, 2007

TACH sources said on the ground floor, that the originality of the palace’s architecture and material of the buildings and frescos, successful demonstration of its use on plaster.

“Preserving the World of Art – New Conservation Center Should be Financed,” Berkshire Eagle, 11/01/2007

The art of protecting art is about to get serious, according to a new report. The report, written by the Getty Conservation Institute, outlines an innovative restoration strategy is facing problems. The organization said in December that it had found cracks in the walls, and the work will be continued on the site.

The report’s wake-up call for the preservation of art is that the work must be done properly, and the organization will be releasing a new report in the spring.

“Battle of Anghiari (Three Centuries After the French Revolution),” Seracini predicted that this restoration would benefit in any case that the project would pioneer works for restorers to understand countless paint- er given the restoration work was an expert in restoration of historical build- masts that have been covered by white wash and plaster.

“Preserving the World of Art – New Conservation Center Should be Financed,” Berkshire Eagle, 11/01/2007

The art of protecting art is about to get serious, according to a new report. The report, written by the Getty Conservation Institute, outlines an innovative restoration strategy is facing problems. The organization said in December that it had found cracks in the walls, and the work will be continued on the site.

The report’s wake-up call for the preservation of art is that the work must be done properly, and the organization will be releasing a new report in the spring.
Articles You May Have Missed, continued

the city for more than two centuries. But it is unlikely that the Panthéon, or any other building in France's capital, will have played host to a gallery of events, the sequence of events that took place in a court in the 16th-century monument.

Four members of an under-ground "cultural guerrilla" movement have been arrested after the walls of the Panthéon were defaced. The group, known as the "illegal restorers," set up a workshop and tables in a cave under the building's famous dome. Under the nose of the Panthéon's management, they managed to connect the building's systems to a computer network, which has sweeping views over Paris.

The group managed to connect the hide-away to the electricity grid and install a computer connected to the net.

The hardest part of the scheme was carrying up the planks used to make chairs and tables to furnish the Under- panthéon, which has sweeping views over Paris.

The group managed to connect the hide-away to the electricity grid and install a computer connected to the net.

The hardest part of the scheme was carrying up the planks used to make chairs and tables to furnish the Underpanthéon, which has sweeping views over Paris.

The group managed to connect the hide-away to the electricity grid and install a computer connected to the net.

The hardest part of the scheme was carrying up the planks used to make chairs and tables to furnish the Underpanthéon, which has sweeping views over Paris.

The group managed to connect the hide-away to the electricity grid and install a computer connected to the net.

The hardest part of the scheme was carrying up the planks used to make chairs and tables to furnish the Underpanthéon, which has sweeping views over Paris.

The group managed to connect the hide-away to the electricity grid and install a computer connected to the net.

The hardest part of the scheme was carrying up the planks used to make chairs and tables to furnish the Underpanthéon, which has sweeping views over Paris.

The group managed to connect the hide-away to the electricity grid and install a computer connected to the net.

The hardest part of the scheme was carrying up the planks used to make chairs and tables to furnish the Underpanthéon, which has sweeping views over Paris.

The group managed to connect the hide-away to the electricity grid and install a computer connected to the net.

The hardest part of the scheme was carrying up the planks used to make chairs and tables to furnish the Underpanthéon, which has sweeping views over Paris.

The group managed to connect the hide-away to the electricity grid and install a computer connected to the net.

The hardest part of the scheme was carrying up the planks used to make chairs and tables to furnish the Underpanthéon, which has sweeping views over Paris.

The group managed to connect the hide-away to the electricity grid and install a computer connected to the net.

The hardest part of the scheme was carrying up the planks used to make chairs and tables to furnish the Underpanthéon, which has sweeping views over Paris.

The group managed to connect the hide-away to the electricity grid and install a computer connected to the net.

The hardest part of the scheme was carrying up the planks used to make chairs and tables to furnish the Underpanthéon, which has sweeping views over Paris.