
Articles You May Have Missed

“No longer a Lady in Waiting: Manship Fountain Restored at Addison, \$30 Million Museum Project Continues,” *Andover Townsman*, 1/14/2010

When the Addison Gallery of American Art reopens this fall, Venus, goddess of love and beauty, will be waiting to welcome patrons. Carved in 1927 by American sculptor Paul Manship, Venus sits atop a marble fountain in the museum’s entryway rotunda.

Thanks to a painstaking restoration process, water now flows over Venus — the first time the fountain has worked properly since the museum opened in 1931. The Addison closed in June 2008 for a \$30 million renovation and expansion project. That summer, the Manship fountain, titled *Venus Anadyomene*, was disassembled and sent to the lab of the Williamstown Art Conservation Center, where it underwent 200 hours of cleaning, structural repairs, and restoration. Through the restoration process, a new updated plumbing system was installed within the fountain that controls flow and also balances the water’s acid levels, to combat erosion.

“Angels to Wing Their Way back to Saint-Enfant-Jésus Church,” *The Montreal Gazette*, 01/18/2010

Saint-Enfant-Jésus’s sculpted angels, which have been stored in the basement of Mary Queen of the World Cathedral-Basilica for 30 years, will be returning to the corner of St. Dominique St. and St. Joseph Blvd. via Quebec City. The angels will be delivered to the Centre de conservation du Québec. Saint-Enfant-Jésus, which celebrated its 150th anniversary in 2008, is the oldest church in Plateau Mont-Royal. The facade’s wedding-cake design, facing Lahaie Park and visible from St. Lawrence Blvd., is architecturally unique among Quebec churches.

In 1909, Saint-Enfant-Jésus added two angels to its facade. The ornaments, representing angels with the star of Bethlehem and the Last Judgment, were the work of Olindo Gratton. The statues are carved in wood and covered with copper. The disadvantage of this technique is water seeps in between sheets of copper and the wood starts to rot. If everything happens on schedule, the restoration work will take seven months.

“Restored Orca Mural Will Greet Vancouver Olympic Commuters,” *Vancouver Sun* 1/18/2010

A weathered 7,200-square-foot orca mural on the side of the Old Continental Residence at the north end of the Granville Street bridge is getting a makeover.

A rededication ceremony was held Monday at the mural by the Wyland Foundation, a non-profit organization that promotes, art, science, and conservation. Vancouver’s mural, which greets downtown commuters each day, was originally painted by renowned muralist Robert Wyland, the foundation’s creator, in 1994 and features orcas breaching the water. He volunteered to repaint the mural in an effort to raise awareness towards environmental conservation during the Olympics.

Steve Creech, the foundation’s special projects director, said the restoration effort has been “massive.” There are about 70 layers of paint that need to be chipped away, and the surface needs to be refinished in many areas. “He’s kind of

like the Terminator of art so we're just going for it," in time to finish for the Olympics, Creech said of Wyland, who owns the Guinness record for the world's largest mural.

"Rodin Museum Will Reinstall *The Thinker* Following Facade Conservation and Restoration," *Artdaily.org*, 1/18/2010

Auguste Rodin's *The Thinker*, one of the artist's most famous works and a familiar fixture of Philadelphia's Rodin Museum, will be reinstalled on its pedestal outside the Museum's entrance on the Benjamin Franklin Parkway on Wednesday, January 13th. It has been on display in the Philadelphia Museum of Art's Great Stair Hall, while the Rodin Museum's limestone façade, known as the Meudon Monument, underwent restoration.

Modeled after the 18th-century façade of the Château d'Issy, which Rodin had installed at his estate at Meudon, France, the structure was cleaned to remove the layer of vehicular grime and pollution that had accumulated on its surface during the past 80 years. Its façade was also repointed and its stone repaired where necessary.

The large French wrought-iron gate and transom, fashioned in Paris in 1926-7 after the gates at the Château d'Issy, designed around 1700, were removed for cleaning, restoration, and coating. During the course of the renovation, the monument's pediment, roof and flashing system were repaired and two flights of limestone steps leading to the Museum entrance were replaced using new stone quarried in France.

"Angel Frieze Returns to Davenport Library," *Quad City Times*, 01/19/2010

Davenport's old Carnegie library fell to the wrecking ball long ago, but a cherished piece of that building has returned home. A 105-year-old frieze, cast from an original sculpture of cherubs by the Italian artist Donatello, has been cleaned up and reinstalled at the downtown Davenport Public Library's special collections area.

When the museum was razed in 1966, the plaster reproduction found a new home at the Blackhawk Hotel in downtown Davenport. As restoration

work began on the hotel this fall, developers Restoration St. Louis decided to donate the valuable piece of art back to the library. Although it is a reproduction, it still is a legitimate and important work of art, said Nicole Grabow, a specialist with the Midwest Art Conservation Center in Minneapolis who traveled twice to Davenport to assist in the moving and reinstallation project.

The plaster reproduction, made in 1904, had to be moved in six sections, each about 4 feet wide and weighing about 100 pounds. After it was cleaned, it was reinstalled using the same mounting method used previously, consisting of 4-by-4 pieces of wood mounted to the wall and a metal shelf for support.

"Leonardo da Vinci's Bones to be Dug up by Italian Scientists," *The London Times*, 01/24/2010

Scientists seeking permission to exhume the remains of Leonardo da Vinci plan to reconstruct his face to discover whether his masterpiece, the Mona Lisa, is a disguised self-portrait.

A team from Italy's National Committee for Cultural Heritage has asked to open the tomb in which the Renaissance painter and polymath is believed to lie at Amboise castle, in the Loire valley, where he died in 1519, aged 67. Silvano Vincenti, head of the Italian team, said its first step would be to verify that the remains are Leonardo's. They will use carbon dating and compare DNA samples from the bones and teeth to those of several male descendants buried in Bologna, central Italy.

Bone tests could tell whether Leonardo died of syphilis and could also establish whether he suffered from lead poisoning, as did many fellow-painters of the time. However, the plans have provoked criticism from Leonardo scholars who regard the notion of a self-portrait as a myth and who believe his remains should be left alone.

"Edinburgh College of Art Reveals Mystery Behind Cast of an Unknown Criminal," *Artdaily.org*, 1/25/2010

For generations, the cast of an unknown criminal dubbed with the mock Latin title of 'Smugglerius', has been used in the teaching of anatomical drawing at Edinburgh College of Art with no

real knowledge of its provenance. Dating from 1854, Smugglerius is a copy of an original écorché – a figure with the skin and fat removed to expose the muscles and tendons - made in 1776 at Royal Academy of Art in London.

This earlier cast, now lost, was moulded from the body of a hanged criminal by the sculptor Agostino Carlini, following its dissection by William Hunter, the famous anatomist. The College cast, which retains the stunning detail of the original, was made by a little known 'moulder and figure maker' called William Pink.

In 2008, The Heritage Lottery Fund (HLF) awarded a grant of £498,500 for the conservation and restoration of Edinburgh College of Art's 200-year-old Cast Collection, and as part of this, Smugglerius has been restored to its former glory.

"Picasso Painting Ripped After Visitor Bumps Into Museum Exhibit," *Bloomberg.com*, 01/25/2010

A Picasso painting, worth more than \$130 million by some estimates, was gouged on Friday at New York's Metropolitan Museum of Art when a museumgoer fell into the artwork, leaving a six-inch gash.

The 1904-1905 painting, "The Actor," depicting a graceful, gaunt male figure in a dusty pink costume on stage, was hung in a second-floor gallery among a display of early Picasso artworks. The Picasso has been removed from the gallery and taken to the museum's conservation studio for "assessment and treatment," the statement said. Because the tear occurred in the lower portion of the canvas, the repair is expected to be "unobtrusive," according to the museum.

"Despite Assurances, Met Finds Artworks Aren't Restored Overnight," *The New York Times*, 01/27/2010

After a museumgoer's trip and fall opened a rip in a century-old Picasso painting last week at the Metropolitan Museum of Art, officials there assured the public that conservators would be able to fix the work quickly, in time for a major Picasso show in April. But two other rare mishaps at the Met in recent years have provided hard lessons about the difficulty of making broken master-

pieces whole again and of predicting when they will go back on view. In 2002 a 15th-century marble statue by the Venetian sculptor Tullio Lombardo crashed to the floor and broke into hundreds of pieces when part of its dense plywood base buckled. Nearly six years later an Andrea della Robbia terra-cotta relief from the same period shattered after falling from a shelf above a doorway. Neither piece is back on view.

More than seven years later an immense conservation research project has grown up around the sculpture, but the marble is still probably three years from re-emerging, said Ian Wardropper, chairman of the Met's department of European sculpture and decorative arts. It has also been conducted in a kind of seclusion unusual for the museum, one that in combination with the long delay has fed occasional speculation that the statue might be beyond repair.

Conservators have also used recently developed laser-mapping technology to create a three-dimensional "virtual Adam" that is being used to piece the work back together and also to allow engineers to determine the places within the sculpture that will undergo the most stress when it is standing again. The restoration will eventually be the subject of an entire exhibition, he said, and the sculpture will be the centerpiece of a new gallery devoted to the Venetian Renaissance.

"Restoration of National Gallery's 18th-Century Scagliola Table Top," *ArtDaily.org*, 02/01/2010

In 1902, Lady Geraldine Dowager Countess of Milltown gifted to the National Gallery of Ireland the contents of Russborough, Co. Wicklow, in memory of her husband, Edward Nugent, 6th Earl of Milltown (1835-1890). The gift was so extensive and varied - it included paintings, furniture, sculpture, mirrors, silver, and objets d'art - that it was necessary to construct a new building (The Milltown Wing) to accommodate the collection.

Included in the Milltown Gift were three eighteenth-century scagliola console table-tops, the largest of which is currently on loan to Russborough, and now in need of conservation. To this end the National Gallery of Ireland has commissioned two conservators, Chiara Mar-

tinelli and Francesca Toso of the Opificio delle Pietre Dure in Florence, who have the specialist expertise in the restoration of this medium.

Scagliola is an artificial ornamental marble. Used as a substitute for real marble it is created by way of a complex process which uses pulverized selenite, mixed with glue and pigments. The technique was refined in the mid-eighteenth century by Enrico Hugford, Abbot of the Vallombrosan Monastery of Santa Reparata, near Florence. The scagliola table-top and its original base will return to public view when the house reopens in the spring.

"Imaging Method for Eye Disease Used to Eye Art Forgeries," *PhysOrg.com*, 02/03/2010

Scientists in Poland are describing how a medical imaging technique has taken on a second life in revealing forgery of an artist's signature and changes in inscriptions on paintings that are hundreds of years old.

A report on the technique, called optical coherence tomography (OCT), is in ACS' Accounts of Chemical Research. The scientists describe how OCT, used to produce three-dimensional images of the layers of the retina of the eye, overcomes those difficulties.

They used OCT to analyze two oil paintings from the 18th and 19th centuries. In one, *Saint Leonard of Porto Maurizio*, OCT revealed evidence that the inscription "St. Leonard" was added approximately fifty years after completion of the painting. In the other, *Portrait of an unknown woman*, OCT found evidence of the possible of forgery of the artist's signature.

"Shakespeare Garden Bust to Receive Full Conservation Treatment," *San Francisco Sentinel*, 02/04/2010

Director of Cultural Affairs Luis R. Cancel is pleased to announce a new partnership between the San Francisco Arts Commission, Senior Conservator Katharine Untch of ARG Conservation Services, and the Foundation of the American Institute for Conservation of Historic and Artistic Works to present a national pilot workshop for mid-career conservators on Outdoor Sculpture Conservation.

In the fall of 2009, FAIC received \$202,243 in funding from the National Endowment for the Humanities to develop a curriculum for a national series of workshops over the next two years. Slated for this summer in San Francisco, the first pilot workshop will focus on the City's public monuments, particularly those in Golden Gate Park.

Hands-on treatments will include cleaning of the bronze bust of George Bullock's Shakespeare, located in the Shakespeare Garden. Cleaning tests during the workshop will culminate in full conservation treatment of the rest of the monument at a later date. The workshop will also include the participation of local conservation experts from the Fine Arts Museums of San Francisco and the San Francisco Museum of Modern Art.

"Gallery Staff 'Stamped on Rats'," *BBC News*, 02/04/2010

Staff at the National Portrait Gallery dealt with unwanted visitors by stamping on their heads, according to previously unseen documents. The visitors in question were rats which infested the central London gallery in the 1940s.

The records are part of a new online archive of papers belonging to the gallery's first director, Sir George Scharf, revealed this week. Last month the National Cataloguing Programme for Archives gave the gallery a £17,909 grant to publish Sir George's papers.

His work covers the first 38 years of the gallery from 1857 - with notes and drawings of portraits, places and people, including Winston Churchill as a baby. They detail how workers tackled the rat population which occasionally infested the gallery in the 1940s.

According to the records, 34 rats were captured and killed between 1940 and 1946, with the staff's boots being the main weapon of choice.

"A Puzzle for the Ages," *Buffalo News*, 02/05/2010

A fourth-century clay amphora painstakingly restored at Buffalo State College for the past four years is finally on its way back home to Utah. While the 3-foot-tall, two-handed storage jar has

proved to be one of the art conservation department's toughest assignments, the southern Italian pottery piece was still no match for the renowned Buffalo State program.

The amphora came to Buffalo State from the Utah Museum of Fine Arts in 2006. "It was partially assembled and partially restored, but not according to standards that we would expect," said James Hamm, a professor of painting conservation and interim director of the Buffalo State department.

After researching and analyzing the ancient clay piece, there was the slow, delicate task of disassembling it. Solvents were used to loosen the old adhesive that had held the poorly reconstructed storage jar together for as long as 100 years.

"Tile by Tile, A Mural Is Saved," *The New York Times* 2/25/2010

At the end of a subway line in downtown Pittsburgh, the artist Romare Bearden filled a wall with ceramic scenery. Loosely based on memories of his childhood years at his grandparents' boardinghouse in Pittsburgh, his 1980s tile mural showed canoeists and ships on rivers snaking around steel mill smokestacks and crowds of soldiers and factory workers.

The set of 780 tiles, 60 feet long, was cemented onto concrete walls three feet thick. When the terminal was slated for demolition a few years ago, the mosaic was appraised for \$15 million and deemed worthy of reinstallation somewhere. But no one was quite sure how to get it down. "It's the first one we've encountered that's bonded directly to a thick concrete wall," said Robert G. Lodge, the president of McKay Lodge Conservation Laboratory in Oberlin, Ohio.

On a \$1 million budget, the company has been dismantling and restoring the Bearden tiles to hang in a new station next year. Mr. Lodge devised a plan to separate the tiles after taping an identification number onto each front. With diamond-coated saw blades his crews sliced between and behind each ceramic sheet. Freeing them required chain saws and circular saw blades up to 36 inches wide, powered by hydraulics.

When the new subway walls are ready, McKay Lodge will fit the cleaned

tiles into a portable aluminum frame so that the whole landscape can be popped back out someday if that station ends up obsolete too.

"Celebrated Art of Haiti is Buried under Rubble," *The Guardian*, 02/15/2010

Outside the Musee Galerie d'Art Nader, perched on a hillside overlooking Port-au-Prince, a sign greeted visitors. "On top of the town, top in the arts," it boasted. Inside, the walls were plastered with thousands of paintings recording nearly a century of Haitian history.

Now the three-story art gallery is gone, reduced to a dusty heap of rubble and torn canvases. The human cost of Haiti's worst earthquake in more than 200 years – at least 150,000 lives lost – has been well documented. But the disaster also struck a knockout blow to the heart of Haiti's vibrant arts community. Several galleries were destroyed and thousands of paintings lost under the rubble of flattened government buildings and art museums.

The Cathédrale Sainte-Trinité, built in the early 1920s, was almost completely destroyed, taking with it a series of celebrated 1950s murals depicting scenes from the life of Christ. A painting by Guillaume Guillon Lethière, the 18th-century French neoclassical painter, is thought to have been destroyed when the presidential palace collapsed. Nowhere was the destruction greater than at the Musee Galerie d'Art Nader, Haiti's largest private collection of Haitian and Caribbean art.

"For New Wing, MFA Rolls out a Masterpiece," *The Boston Globe*, 02/19/2010

After 10 years of effort and more than \$500 million in fund-raising, the Museum of Fine Arts installed the first painting in its new Art of the Americas Wing yesterday, and it's no ordinary work.

Thomas Sully's 19th-century masterpiece *The Passage of the Delaware* is just the kind of painting the MFA hasn't been able to display properly in the past. Why? It's simply one of the largest in the museum's collection. At 17 feet by 12 feet and weighing 1,000 pounds, the painting has been too big to put in a gallery.

The painting will not be entirely new to many museumgoers. Until 1998, it hung in a cavernous second-floor passageway near an escalator. Then, over 14 months starting in January 2007, it underwent a meticulous restoration process by conservator Charlotte Ameringer. The MFA also found the picture's original frame, which had been in storage for more than a century, and restored it, covering the worn bronze paint with gold leaf and building new ornamental corners to replicate the original.

"Pierre Soulages Mural finds new Home in Ohio," *Pittsburgh Post-Gazette*, 02/22/2010

The Pierre Soulages mural, in the lobby of Downtown's One Oliver Plaza since 1968, wasn't destroyed as some observers feared might happen, but its new home isn't in Pittsburgh.

The Butler Institute of American Art in Youngstown, Ohio, accepted the ceramic tile mural as a gift from the owners of One Oliver Plaza, which permitted its new tenant, the law firm K&L Gates, to remodel the lobby. That meant the removal last year of two large, abstract murals created for the building -- the Soulages and another by Virgil Cantini, which went to the University of Pittsburgh's Posvar Hall.

The mural, 20 feet long and 14 feet high with bold black and blue diagonal swaths on a mottled white ground, was painstakingly removed over a 10-day period last summer by Michigan tile restoration expert Larry Mobley. Now undergoing conservation -- some of its 294 tiles didn't easily come off and are being restored -- it will be installed in a 29-foot-square room designed and built especially to house it at one of the Butler's two satellite locations, the Trumbull Branch in suburban Howland east of Warren.

"Getty, Disney Partner on Study of Animation Cel Artwork," *Los Angeles Times*, 02/24/2010

The Getty Conservation Institute said Wednesday that it is partnering with a division of Disney to study the deterioration that can occur in plastics -- specifically, the kind used in animation cels.

The study will be conducted as a partnership between the Getty Institute and the Disney Animation Research Library. Tom Learner, a senior scientist at the Getty, said in an interview that the research will take place at both locations, with some of the cels traveling to the Getty for in-depth analysis. He said the study, which is likely to take three years to complete, is intended to explore the reasons why certain cels are deteriorating and to possibly come up with ways to slow the deterioration process.

The Getty said the initial phase of research will involve an assessment of the best methods for the identification of the actual plastics used in the cels, and for monitoring the condition of cels made with cellulose nitrate and acetate. The new collaboration is part of the Getty's "Preservation of Plastics" project that was initiated to study signs of deterioration in plastic objects in museum collections.

"Lasers Lift Dirt of Ages from Artworks," *BBC News*, 02/26/2010

Physicists have applied the same laser techniques commonly used for tattoo removal to clean several famous works of art, including wall paintings. It has now been successfully applied to the wall paintings of the Sagrestia Vecchia and the Cappella del Manto in Santa Maria della Scala, Siena, Italy.

The results are described in the journal of the American Chemical Society. A team led by Dr. Salvatore Siano at the Applied Physics Institute-CNR in Florence, Italy, studied the results on several works of art. Wall paintings are the most recent application, and were a real test of the developing method. Dr. Siano said, "if you compare it with mechanical means, the laser is able to distinguish what must be removed in a way that is much more selective than traditional techniques."

The difficulty is in choosing the right laser and sometimes, if it doesn't exist, having to build it. Problems have had to be overcome. Discoloration of stone and metal after laser cleaning slowed the spread of the technique. The team says this has been addressed with a new generation laser and careful selection of the parameters set.

"Painting in a Damp Church is the Missing Half of a Masterpiece," *The Times*, 03/01/2010

Art historians identified a previously unknown masterpiece by the greatest early 16th-century Flemish artist, Quentin Metsys, in Holy Trinity, the parish church of Bradford-on-Avon in Wiltshire.

Metsys produced a series of religious paintings, of which the Bradford Christ has been identified as one of the earliest and finest. Painstaking detective work has revealed that the painting is one half of a picture that once included the Virgin Mary, sawn in half more than 100 years ago by a greedy art dealer hoping to double his money. Experts were able temporarily to reunite the two halves at the National Gallery where the painting was taken for further study.

Although the two pieces have since been separated, art historians hope that one day they will be restored as a complete picture. The Virgin, now in the Fitzwilliam collection of Lady Juliet Tadgell, had been heavily and rather poorly restored. It had been cut down to a more regular shape and the boards had been chamfered to make it appear to be a stand-alone picture.

Apart from the damage done by the separation, the Bradford Christ was in untouched condition, having escaped clumsy restoration, though the heavy varnish had turned brown. The painting had been hanging in Holy Trinity since being given to the church by Colonel Goff, a local landowner, in the 1940s.

"Arrests Rock Drouot," *Art and Auction Magazine*, 03/01/2010

Drouot, the celebrated central-Paris auction house, is facing one of the biggest crises in its 158-year history: Eight of its commissionaires (agents responsible for the storage and transport of artworks) have been charged with criminal association and organized theft, and auctioneer Eric Caudron has been arrested for collusion in the sale of stolen goods.

The raids were the culmination of a six-month investigation by France's Office Central de Lutte contre le Trafic des Biens Culturels prompted by the disappearance during an estate inventory of a seascape attributed to Gustave Courbet worth an estimated \$75,000-\$145,000.

The commissionaires are an integral part of Drouot's business, but have had a dodgy reputation for decades. They have been known to pilfer auction items they handle or alter them — by, say, drawing a crack on a vase or removing a door from a wardrobe — only to buy the "damaged" goods themselves at a bargain price and then put them up in original condition at a later Drouot sale.

Until now, auctioneers and Drouot habitués have turned a blind eye to these practices; when crossed or challenged, the commissionaires have been known to "accidentally" break or lose items. But the police's highly publicized descent on Drouot has made such willful ignorance impossible.

France's state-appointed auction watchdog, the Conseil des Ventes, took the strongest measures at its disposal by suspending auctioneer Caudron and reminding Drouot that it was legally obligated to guarantee "secure" and "honorable" service to its clients.

"Art Restorer Conserves Hidden Treasures in Seminary," *Macau Daily Times*, 03/03/2010

Professional painter and art restorer, Cristina Mio, has conserved the paintings of Saint Joseph Seminary. The restoration project, commissioned by Instituto Cultural, involved 41 paintings, five wooden sculptures and a map in the art collection of Saint Joseph Seminary.

As well as the paintings brought by missionaries from Europe in the 18th and 19th century, Cristina Mio and her group also treated other artifacts of great historical significance. One of them is a chart of a religious congregation. This chart has removable name tags that facilitate amendments as missionaries came and went.

Another unique work is a painting of *Nossa Senhora de Guia* — a very important patron saint in Macau. Some of these paintings were very badly damaged by dirt and termites, and the oils were becoming dust. They required very complicated procedures of re-backing the canvas and stabilizing the oils. Filling in the missing parts also required techniques that only those who have acquired authentic skill in the European painting tradition can handle. This restoration project was commissioned with the in-

tion of a establishing a museum that holds the art collection of St. Joseph Seminary.

“DNA Clues Hunted in ’90 Art Theft,”
Boston Globe 03/04/2010

On the eve of the 20th anniversary of the theft of masterpieces from the Isabella Stewart Gardner Museum, the FBI is resubmitting evidence taken from the crime scene for DNA analysis in hope of gaining a long-sought break in the case. Because of advances in DNA analysis since the 1990 robbery, the lead agent in the case, Geoffrey Kelly, decided to send evidence to the FBI’s scientific laboratory in Quantico, Va.

The heist, which included three Rembrandts and a Vermeer, remains the world’s largest art theft in dollar value. Kelly said he could not disclose the type of evidence to be reviewed, but others familiar with the case said it would probably include long strips of duct tape used to tie up the museum’s two night watchmen, whom the thieves overpowered to get access to the artwork.

Huge strides in DNA analysis in the two decades since the crime could mean a different outcome this time. Kelly acknowledged that, despite having pursued countless tips over the last two decades, investigators have received no verifiable leads on the artwork’s whereabouts or even how the theft took place.

“Episcopal Cathedral Celebrates Restoration, Return of Copy of Painting,”
Dallas Morning News, 03/03/2010

After 18 months of painstaking restoration, a 19th-century reproduction of Spanish painter Bartolomé Murillo’s *The Holy Family* was reinstalled Tuesday in St. Matthew’s Cathedral in Old East Dallas.

The 6-foot-by-8-foot oil painting, purchased in 1873 by a New York woman traveling through Europe, was a fixture at the Episcopal church for more than 70 years until it was taken down to be cleaned. Murillo’s 1620 painting, also known as *The Virgin of Seville*, is part of the Louvre’s collection in Paris.

Mary Adams Bulkley of New York purchased the copy of *The Holy Family* at the urging of her daughter while they traveled in Europe, said Barry Pound, a member of St. Matthew’s. She

paid \$10,000 for the reproduction, done by French artist Ernestine Huet.

Stashka Star of Dallas, who restored *The Holy Family*, said the painting had blisters, tears and a deep, long horizontal crack. At some point, a painter, untrained in restoration work, had glued the canvas to a Masonite board, among other damaging techniques.

“New Art Restoration Technology Wows the World,” *Business Weekly*, 03/08/2010

The Hamilton Kerr Institute has joined forces with Cambridgeshire company, SmartDrive to provide revolutionary technology which will enable art restorers, curators, gallery visitors, and web-users to view masterpieces in a way never seen before.

The innovative tool to image artwork resulted from a partnership between art conservators at the Hamilton Kerr Institute (HKI), a research department of The Fitzwilliam Museum, and SmartDrive, which specializes in precise motor control systems. The aim of the joint venture was to use tools that SmartDrive had developed for science and technology applications to create a scanning system to guide art conservation.

The result, SatScan, is capable of revealing hidden layers of paint, as Chris Titmus, imaging consultant at HKI, explained: “The information SatScan provides guides the restoration process and enriches the history of the work. It can also help with authentication by revealing details that may show consistency with a certain artist.” High-resolution digital images in visible light, infrared and ultraviolet parts of the spectrum are used to visualize under-drawings or to examine previous re-touching.

“Rijksmuseum Launches Ambitious Restoration Program,” *Artdaily.org*, 03/12/2010

The Rijksmuseum is today launching an ambitious restoration program at Tefaf Maastricht. Masterpieces specially selected from the Rijksmuseum’s collection will undergo an intensive restoration process to ensure that they shine like never before by the time the museum’s main building re-opens in 2013.

The pieces in question include *Woman in Blue Reading A Letter* by Vermeer, Six burial figures from the T’ang Dynasty, a mahogany period room from 1748 called *The Beuning room*, and the silver table ornament by Jamnitzer which is one of the absolute highlights of the museum’s collection of European silversmithery. The Rijksmuseum is seeking sponsors for each of these projects.

“Blog Follows Restoration of Van Gogh Artwork,” *The Independent*, 03/13/2010

A new blog will allow art lovers to follow the restoration, step by step, of Dutch post impressionist painter Vincent van Gogh’s famous *The Bedroom*, the Van Gogh Museum said Thursday. “It is the first time we have rendered each step of a restoration accessible to the public in this way,” the museum’s director Axel Ruger said.

The blog, www.vangoghmuseum.com/bedroomsecrets, will have weekly updates of the restoration work with pictures and video. Van Gogh painted the canvas in Arles, France, where he lived in 1888 and 1889 in the well-known “Yellow House” which he shared for a while with fellow painter Paul Gauguin.

The painting was damaged during the artist’s lifetime due to damp conditions in his studio, said the museum. “To stop the paint flaking off, Van Gogh pasted newspapers over the canvas and wanted to have his brother Theo reline the work with an additional canvas to reinforce it.” The painting was extensively restored in 1930.

“See Why Conservation is Costly,” *The Art Newspaper*, 03/17/2010

Recognizing the public’s desire to watch conservation in action, the Fondation Beyeler will open a new, glass-fronted conservation studio later this month as part of its restoration and technical and scholarly investigation of Matisse’s *Acanthes*—a large format papier découpé or paper cut-out.

The three-year *Acanthes* project, which launched in 2009, is an interdisciplinary exploration of the 1953 cut-out, combining art historical research with the expertise of conservators to

learn more about Matisse's method and devise the best course of action for the work's restoration.

The project is a collaboration between the Beyeler Fondation and Nationale Suisse, with cooperation from the Matisse Archives in Paris, the Hochschule der Künste in Bern, and institutions with paper cut-outs including the Museum of Modern Art in New York.

Although Acanthes suffers from problems typically associated with works on paper, it is in remarkably good condition, with only minor discoloration located mainly on the edges. The studio opens on 30 March and the public can follow the project's progress online at www.beyeler.com/acanthes.

"Watts Towers May Get LACMA as a Guardian," *Los Angeles Times*, 04/07/2010

The Los Angeles County Museum of Art is interested in stepping into the breach as curator and conservator of the Watts Towers starting this summer as a severe budget crisis saps the city of Los Angeles' ability to continue those functions.

Olga Garay, executive director of L.A.'s Department of Cultural Affairs, met with two top museum officials, LACMA President Melody Kanschat and general counsel Fredric Goldstein, over enlisting the museum's know-how and fundraising connections on behalf of a national historic landmark that's owned by the state and operated and maintained by the city.

Under the plan, LACMA would contribute its expertise and direct the conservation work. It would still be up to the city to pay for manpower and materials. Garay hopes to draw on the Getty's conservation expertise; the Getty has also granted the Department of Cultural Affairs \$156,000 to research an exhibition on the role the Watts Towers Arts Center and the Municipal Art Gallery played in nurturing Los Angeles artists during the 1960s and 1970s.

The towers, topping out at just under 100 feet high, were created single-handedly by Simon Rodia, an uneducated Italian immigrant stonemason who built them in his spare time from 1921 to 1954. He created the framework of steel, wire and concrete and ornamented the three

main spires and their 14 surrounding sculptural elements with colorful bits of broken glass, pottery, and seashells.

"Zoffany's The Last Supper to be Restored," *The Hindu*, 03/19/2010

A 10x12 feet canvas depicting The Last Supper that took German neoclassical painter Johann Zoffany six weeks to paint, will take a team of six conservators five months to tend to the many damages it has suffered in the 223 years since its creation.

Two previous restoration efforts have adversely affected the painting. Renate Kant, a Singapore-based German conservation expert approached to lead the project, said that almost 50% of the work has been de-restoration.

The painting was presented to the St. John's parish on June 24, 1787, for the consecration of the first church built by the British. "It created quite a stir in those days, as Zoffany had modeled the faces of Jesus and some of the apostles on some controversial members of the Calcutta Society, which was not a favorable comment," Ms. Kant said.

While she describes the tropical climate of Kolkata as "a kiss of death" for the painting, she felt it has suffered far more due to vandalism and negligence. A team of conservators from the Indian National Trust for Art and Cultural Heritage (INTACH) is working to reverse the damage. The project is also aimed at training conservators in India according to current international standards and ethics in art preservation.

"Nero's Golden Palace Suffers Roof Collapse," *CBC News*, 03/30/2010

A ceiling portion of Nero's Golden Palace in Rome collapsed Tuesday. A large portion of the roof crumbled and caused a section of the garden over it to fall straight into the first century A.D. palace. Also known as the Domus Aurea, the residence garnered its name from its extravagant materials, including extensive gold leaf, marble and ivory, as well as ceilings decorated with semi-precious jewels and sumptuous frescoes.

Not long after Nero's death the Golden Palace was stripped of its finery and, eventually, filled in and built over.

Over time, archeologists and restorers uncovered parts of the original residence. The now-underground palace has naturally faced a myriad of structural problems over the years and was closed to the public in the late 1970s because of worries about its soundness.

Though reopened 1999, it has closed regularly for further restoration, including in 2005 after masonry crumbled and a significant amount of water began seeping inside. Tuesday's collapse occurred during a period of repairs on the ancient palace and following a season of heavy rain.

"After Repairs, a Picasso Returns," *New York Times*, 04/20/2010

The Actor, the Metropolitan Museum of Art's rare Rose Period Picasso is back on display, now safely behind Plexiglas. It's virtually impossible to tell that a woman accidentally fell into the canvas, causing a six-inch vertical tear. Three months of work had gone into getting the 105-year-old *The Actor* as near to its original state as possible, made more complicated by the presence of another painting on the back of the canvas.

The painting dates from a period in Picasso's life when he was particularly poor, and he often employed canvases that had already been used. X-rays taken at the museum revealed a landscape with a large figure that might have been a female nude. The bold, swirling brushstrokes and palette were definitely not Picasso's. Rather the colors were in keeping with the work of Symbolist painters in Barcelona who appear in caricatures by Picasso.

Lucy Belloli, a conservator at the Met, began restoration by adhering flakes of paint on the tear and then a slow and careful realignment of the painting. For six weeks "The Actor" lay face down, with varying weights on it to counteract the "memory" of the damage. Once the canvas seemed stabilized, she placed a clear Mylar patch on the back. "We didn't want to hide any part of the other painting," she said.

Ms. Belloli used three layers to carefully retouch the area: a synthetic gesso over which she applied gouache and finally a pigment-and-synthetic resin that resembles the original oil paint.