
Articles You May Have Missed

For the future, Bhatnagar has advised Lok Sabha Speaker Meira Kumar to consider providing glass casings for the paintings. He has also offered to hold a one-day workshop for training the staff in their upkeep. One aspect, which has been overlooked while conceiving the idea, is that the entire corridor is not adequately lighted and, therefore, the effect of the paintings is also lost. Bhatnagar, however, is not in favour of spotlighting the paintings, because it would compromise their life. A diffused lighting, according to him, would do.

“Virtual Restoration of Cluny,” *Le Monde*, 09/09/2010

The Benedictine abbey of Cluny was founded 1,100 years ago this year: it was perhaps the most important center of monastic life in the Middle Ages, the mother house from which radiated a far-reaching reform of the Benedictine order.

At its height the community had the largest church in the western world, 187 meters long, with five naves, a multiple choir, large and small transepts, three hundred chapels, seven bell towers, a building eventually surpassed only by the new St. Peter's in Rome.

In 1791, the abbey's community had dwindled from the 400 monks living there in the Middle Ages to only twelve monks, who were expelled by order of the French Revolution. The abbey's precious objects were sold, and most of the buildings were reduced to rubble: the vast, fortress-like church had to be detonated with a mine, and the demolition lasted some twenty-five years. The French government has spent three years restoring the convent building to its 18th-century state and laying out a way for visitors to envision that grand church.

“LA Artists Draw Battle Lines to Save City's Legacy of Murals,” *Boston Globe*, 09/19/2010

At one time hosting an estimated 1,500 pieces of wall art, Los Angeles is the nation's mural capital, but that's a fading distinction thanks to prolific graffiti taggers, a legal morass over classifying the artworks as illegal signs, and neglect.

Spawned in the '70s on the city's eastside, LA's murals form a kaleidoscope of color and imagery in a city known for bland urban sprawl. Most of

the murals — some 1,100 — are located on private property, while 400, created as part of the city's mural program that ended in 2006 in a municipal budget crunch, are mostly on public land.

The exact number of lost murals is hard to determine. From a sample of 105 city-sponsored works, 60 percent had vanished. Murals are disappearing with increasing frequency since the mural program, which included maintenance, died.

Murals are often targeted by vandals because the city does not regularly remove tags from murals so the spray-paint scrawls remain indefinitely. Blank walls are easier to clean and are whitewashed by city workers within days. In the case of private property, the city requires the owner to remove the graffiti or face a fine. Sometimes, the owner removes the mural, too, to avoid repeated citations.

About 60 murals face removal or daily fines under the city sign code because they do not conform to size and location rules governing signs. But a proposed ordinance would change that by issuing permits for murals and requiring them to be protected with an anti-graffiti coating.

“School's Historic Artwork Restoration gets National Trust Grant, One of Three Awarded Locally,” *Pasadena Star News*, 09/15/2010

Since 1933, sculptor Donal Hord's bas-relief sculpture, *Civilian Conservation Corps Workers*, has been shuffled around the South Pasadena Middle School campus, most recently attached to an outside wall on the auditorium.

The panel became such a part of the scenery at the 1928-vintage school that when the auditorium was painted, the cast-stone carving was painted over with it. Later, when everyone realized a work of art had been covered up, the surface was sandblasted.

“Not a good idea,” said Lori Fuller Rusch, an art historian and president of the PTA's Arts + Architecture Restoration Committee. Now the PTA has received an \$8,000 National Trust for Historic Preservation matching grant to restore the Works Progress Administration artwork and start what Rusch hopes will be restoration of several historic artworks on campus.

“Restoration Brings more Power to Parliament Paintings,” *Financial Express (India)*, 09/06/2010

The 58 historic paintings adorning the walls of the outer circular corridor of Parliament House have acquired a fresh lease of life following a massive restoration exercise. The paintings unfold major landmarks of the 5,000-year history of India.

The painstaking job has been executed by a known authority in the field, IK Bhatnagar, a retired professor and head of the Department of Conservation of the National Museum Institute of History of Art, Conservation and Museology, and his five assistants.

It took Bhatnagar and his team seven months to remove dust from the surface, sharpen outlines of drawings and shine them. This was followed up with a chemical treatment, which leaves a transparent film over the paintings.

He traced the damage to four sources. The first came from splashes of whitewash, which were only made worse by the labourers, who, while wiping them off, ended up damaging the paintings more. A number of paintings had splashes of water. There were scratches left by furniture moved carelessly through the corridor while several paintings bore marks of human vandalism.

Rusch said the panel will be “properly lit” and rehung in the lobby with an information plaque when restoration is finished in about six months. Temple City Mayor Fernando Vizcarra said the grant will “get us started on establishing a historic preservation entity in the city” for the first time.

“Restoring Roosevelt’s Head,” *Allentown Examiner*, 09/16/2010

The Fund for Roosevelt is acting to conserve and preserve a significant piece of the borough’s history — the sculpture of Franklin Delano Roosevelt.

The bust, which was created by Roosevelt resident Jonathan Shahn in the 1960s, is being restored under the direction of the artist and the Fund for Roosevelt, a nonprofit organization that helped to raise money for the project.

Vandals spray-painted graffiti on the memorial that serves as the town’s centerpiece in 2008. For resident Tom Curry, the incident brought to light how 45 years had taken a toll on the sculpture’s bronze bust and granite veneer pedestal. Seeing an urgent need for the monument’s conservation and preservation, he sought support for a restoration project from the Fund for Roosevelt.

The fund agreed to help raise money for restoring the bust’s original patina and repairing and weatherizing the granite pedestal. By 2008 the concrete pedestal had cracked, allowing water inside, which pushed the stone facing away. Weather conditions had also compromised the patina of the bust. The graffiti had also destroyed the original gold leaf on the monument.

Curry met with a couple of conservation companies and found Aegis Restauro, of Belle Meade. Aegis Restauro started on-site repairs Sept. 1 under the direction of the Fund for Roosevelt in consultation with monument creator Jonathan Shahn. “Our greatest concern and riskiest part of this project was the removal of the granite veneer,” Curry said. “I am happy to report the panels were removed without a problem. The bronze conservation is under way, and its patina is looking wonderful.”

When complete, the granite pedestal will be polished and weather-tight. The bronze sculpture finish will be protected with a wax, and the engraving will be gold-leaf gilded.

“Shoe of Discord: Archeologists and Officials Divided over Care of Ancient Artifact,” *ArmeniaNow.com*, 10/12/2010

Armenian archeologists are worried about the future of the world’s oldest (5,500-year-old) leather shoe, found in a cave in Armenian province Vayots Dzor in 2008.

It has not been fully examined yet; conservation issues of the shoe are not settled, and specialists are indignant that government officials take no steps to preserve it.

The shoe which is now displayed at the Yerevan History Museum, was found during the excavations in a cave conditionally called Areni-1 which is part of The Arpa River Valley Monument. Inside the cave where the oldest shoe and other important artifacts, including a winery, were found.

Now, however, hard feelings, perhaps bruised egos, and apparent carelessness by the Ministry of Culture delay the possibility of exposing even more significant treasures discovered in Areni that would arguably serve to put Armenia in the world spotlight.

The expedition has discovered that 39 caves in the cave complex of Vayots Dzor were once populated. Besides the shoe, well-preserved wooden, bone and leather objects, a clothing item, even human soft tissues and human body remnants were found in Areni.

“The Improvisational Remedies of an Art Healer,” *New York Times*, 10/25/2010

Eleonora Nagy remembers the first time she got a close look at “Untitled,” a 1966 sculpture by the artist Paul Thek. One of a series of works known as “meat pieces,” it looked like a fresh limb fragment that had gone bad. With its bizarre hyper-realistic details — a shiny tongue of material that oozes from the innards, hairs that seem to grow through the surrounding yellow-tinted plexiglass case — the sculpture was meant to shock and repulse the viewer.

But Ms. Nagy, an art conservator, was less interested in the overall impression of the piece and more in its condition. After four and a half decades, “Untitled” had gone bad — very bad.

A fluffy white substance seemed to be growing, like mold, in one area.

Outside the case, the hairs had lost their color. Above all, the surface of the “meat” was cracking and peeling.

The sculpture seemed to have a core of plaster, the “hairs” were certainly monofilament nylon, and there was evidence that polyurethane resin and Day-Glo paint had been applied. But it was unclear what the “meat” itself, including the cracked fleshlike surface, consisted of.

Ms. Nagy sent a few tiny samples off to the Harvard Art Museums who determined it was beeswax. Analysis of other samples determined that what earlier conservators thought might be mold was palmitic acid, which evaporated from the beeswax over time and crystallized in the enclosed space of the vitrine.

Early on, a decision had been made not to repair the cracks cosmetically. With the right amount of resin in place — enough to bind the materials but not ooze out and be visible — the peeling edges could be flattened and brought together.

“Our purpose was actually not making it beautiful again,” she said. “We think it’s much better to be honest. The original impact that he wanted is here. Even when it was all in bits and pieces, even then people went ‘ewwww.’ So it worked, even then. But we were really concerned about the actual stability of the piece.”

“South Pasadena Comes Together to Save Historic Gage Sculpture,” *San Jose Mercury News*, 10/28/2010

Thanks to the efforts of local officials and preservations (sic), a 1930s-era stone casting by artist Merrell Gage won’t be forgotten. Broken into pieces during a library renovation, *The Children’s Hour* survived a 2009 fire that destroyed the city yard, where the sculpture was moved for safe-keeping.

Now, the 850-pound casting depicting a father reading to his three daughters is waiting to be restored and hoisted onto an exterior wall at the South Pasadena Library, where it hung inside, above the children’s room, until it was broken during the 1982 renovation.

Until 2009, the casting, which includes a line from poet Henry Wadsworth Longfellow - “Comes a pause in the day’s occupations, that is known as the Children’s Hour” - was planted in pieces in the ground near the library on Oxley Street. It continued to deteriorate

until the library launched an exterior beautification project that year.

“Merrell Gage was a significant artist, especially in Southern California, and made it specifically for the library,” said Donna Williams of the Williams Art Conservation. “It really is an integral part of the building in that regard.”

“Chartwell’s Winter Conservation Work Begins,” *BBC News*, 11/02/2010

Every winter, many of Kent’s stately homes close to the public, and behind the scenes vital cleaning and restoration work begins.

At Chartwell, Sir Winston Churchill’s home, a team is repairing the damage from light and temperature changes plus a season’s worth of visitors. The National Trust’s conservators will be working on picture frames, textiles, glassware, and ceramics.

The house, near Westerham, will re-open to the public in March 2011. The National Trust at Chartwell near Westerham said: “The team take great care in ensuring that the much loved art and historic objects stay in the best condition possible for generations to come.”

During the winter months Judith Wetherall, a specialist conservator, will be working on the frame on the famous portrait of Lady Churchill by Chandor.

Some of Sir Winston’s uniforms including his iconic Siren Suit, and Lady Churchill’s robes will be remounted, providing better support for the textiles in preparation for the house re-opening to the public next spring.

“Missing Piece of 16th-century Mural Recreated Virtually,” *The Art Newspaper*, 11/03/2010

Light projection technology developed for theatrical performances and rock concerts is being used to “virtually reintegrate” a lost sequence of a German 16th-century mural.

The adaptation of this technology for conservation purposes is the brainchild of Michaela Janke, a student at the Institute of Conservation Sciences at the Cologne U. of Applied Sciences. A team of conservators, led by Dr Nicole Riedl from the University of Applied Sciences and Art in Hildesheim, began work on the mural at the Brömserhof Museum in Rüdeshheim am Rhein in 2007.

The ancestral hall and chapel of the former stately home turned musical instrument museum contains a series of secco paintings (paintings on dry plaster) by Hans Ritter, a student of Lucas Cranach the Elder, that were damaged during the second world war.

Janke knew that a watercolour copy of the missing sequence made in 1898 by German artist and restorer Gustav Ballin was held in the Rüdeshheim municipal archive. “I wanted to show Ballin’s historic copies of the murals, not a 21st-century reconstruction,” said Janke, adding: “I first thought of slide-projection, but the curvature of the vault would make this extremely difficult.”

She contacted software and hardware companies Coolux GmbH and Burmester Event und Medientechnik, which created a digital picture file of the 19th-century watercolour. A grid pattern was then projected onto the 1.5 sq. m area that was missing its decoration and the digital image was manipulated using specially developed software to allow for the curvature of the wall.

A UV filter can be put in front of the light source to avoid possible light damage to the paintings,” said Janke. “It also helps the spectator clearly distinguish between the original and the newly restored areas. It’s not an attempt to mislead the spectator into thinking that the mural is completely original.”

“Art Believed Destroyed by Nazis Found in Berlin,” *Yahoo! News*, 11/08/2010

Nearly a dozen sculptures considered by the Nazis to be “degenerate” artwork and believed to have been lost or destroyed after World War II have been unearthed during construction near Berlin’s city hall.

The terra-cotta and bronze statues were found during a dig to lay down a new subway line. They belonged to a collection of 15,000 works condemned by Hitler’s regime for containing “deviant” sexual elements, anti-nationalistic themes, or criticizing Nazi ideology.

The sculptures mainly depict women — a woman holding grapes, a mother and her child, a full-figured woman stretching — the other three are of males.

Construction workers found the art on the site of an office building that burned down in the summer of 1944,

Museum Director Matthias Wemhoff told reporters Monday. The fire started in the roof, burning the building from the top down. “Each floor fell onto the next and everything that couldn’t be burnt collected at the bottom in the basement,” including the sculptures, he said.

Otto Freundlich, whose large, elongated 1925 terra-cotta statue of a man’s head was left partially standing, was murdered in the concentration camp Lublin-Maidanek in 1943. Naum Slutzky, a member of the Bauhaus school, fled to England in 1933, where he taught art and lived until his death in 1965. His work *Female Bust*, was originally a glinting bronze, but has been left only partially restored to reflect the damage of time and fire.

“Caring for Paintings,” *Malaysia Star*, 11/13/2010

Priya Khanna could well be called a “surgeon” — except it’s not people but works of art that she works on. Give this New Delhi-based art restorer mouldy paintings, shattered Ming vases, damaged murals, weather-beaten sculptures, broken glassware, or musty ceramics, and watch her breathe new life into them.

Working from her studio — Art-Life Restoration Studio — with a team of about 15 staffers, Priya, 43, belongs to a growing tribe of art restorers in India’s exponentially expanding art market, currently valued at US\$500mil (RM1.5bil).

Art restoration in India, according to the expert, has a great future despite the current acute shortage of professional and efficient restorers. “More and more art galleries are coming up, which has fueled a demand for people like us,” says Priya who has been a professional restorer for 15 years.

The expert has just finished her toughest assignment yet — the restoration of over 300 paintings and works of art at the Taj Mahal Hotel in Mumbai. The hotel suffered massive damages during the three-day terror attacks on the city a couple of years ago and art restoration was a pivotal part of the hotel’s US\$50mil makeover.

For 10 months, Priya’s team of five restorers would work for hours daily in a makeshift studio they had constructed within the hotel.

“Albrecht Dürer’s Adam and Eve Returns to Public Display at the Prado Museum,” *Art Daily*, 11/24/2010

The Museum is once again displaying the magnificent pair of paintings of Adam and Eve (1507) by Albrecht Dürer, following two years of restoration to their pictorial surfaces and supports.

The work on the two panels has benefited from the participation of a team of international experts, jointly co-ordinated by the Prado and the Getty Foundation in Los Angeles. The latter institution funded the restoration of the delicate panels on which the two paintings are executed, leading to the development of an ingenious technical solution in order to stabilise them.

Adam and Eve are mounted on a metal structure specially designed to allow both the front and back of each work to be seen. In an adjoining gallery (Room 55b) the restoration of the two panels is explained in detail through several text and image panels that include images of reflectographs and x-rays of the works.

Over the course of their history, the paint surfaces of the two panels have undergone successive restorations that accumulated, one on top of the other, and finally concealed Dürer’s original intentions and his exceptionally refined technical skills.

These old restorations also affected the panels, particularly that of Adam, which had vertical cracks on the surface that produced distortions and bulging, in turn causing shadows and irregularities on the pictorial surface and thus negatively affecting the forms of Dürer’s composition.

“Another Collapse at Pompeii Renews Calls for Better Care,” *The New York Times*, 11/30/2010

Less than a month after Pompeii’s so-called House of Gladiators collapsed into rubble, portions of a garden wall at the nearby House of the Moralist fell down on Tuesday, prompting new calls to better safeguard the city buried by an eruption of Mount Vesuvius in 79 A.D.

*It seems that you are ill adjusted to what is going on in the world around you now.
But what if it’s the world, not you.
The stars suggest you’re saner than you feel.*

Antonio Varone, Pompeii’s director of excavations, said the house – which actually consists of two adjacent abodes that belonged to two families – was in no danger. The wall, which bordered an unexcavated area and was shored up earlier this year, had been completely rebuilt after the United States bombing of the Naples area in World War II, according to the culture ministry. Mr. Varone told the news agency ANSA that the wall had most likely succumbed to the “incredible, incessant torrential rains” that have washed over central Italy in recent days.

“These atmospheric phenomena are so unusual that they’ve even surpassed the protection that we have set into place,” he said. Pompeii officials were monitoring the areas most at risk.

Demands that the Italian government take better care of its fragile archaeological sites grew after the collapse in early November of the Schola Armarum, whose walls were decorated with frescoes of military themes. Political opponents of the government have called for the resignation of the culture minister, Sandro Bondi, and a confidence vote is expected in December.

“Back When Theater Was Simply Unrolled,” *The New York Times*, 12/02/2010

Victorian theatergoers packed halls to watch canvases roll past. Entrepreneurs would ship paintings of exotic scenery hundreds of feet long to theaters nationwide, and stagehands, as if anticipating animated movies, would slowly reveal section after section of the “moving panoramas.” Pianists supplied uplifting music, and actors’ voice-overs explained the plot.

One of the more successful productions, “Moving Panorama of Pilgrim’s Progress,” started making the rounds in 1851. Artists as prominent as Frederic Edwin Church and Jasper Cropsey had designed the images, based on John Bunyan’s 1678 didactic Christian allegory about a family confronting angels and demons at the edges of abysses and castle walls.

By the 1860s, however, Bunyan’s somewhat ponderous tale of journeys through the “slough of despond” and “valley of humiliation” had gone out of fashion, and a theater owner in Maine let crates of the rolled-up muslin molder

in storage. The Dyer Library and Saco Museum in Saco, Me., inherited them in 1896 and rediscovered them a century later.

For the last year, restorers at the Williamstown Art Conservation Center in Massachusetts have been working on about 800 feet of fabric stretched out in the hallway and driveway. The restorers sometimes wore socks to avoid leaving footprints while removing dust, creases and signs of water damage known in the trade as tide lines. Lower portions of the paintings have been left slightly scraped, as evidence of countless unrollings.

“Rock Art Vandalized,” *Mesquite Local News*, 12/05/2010

Three prehistoric rock art panels were vandalized with graffiti recently at Red Rock Canyon National Conservation Area. Both pictographs and petroglyphs were severely damaged.

The damaged rock art panels vary in size from three feet by six feet to eight feet by nine feet. Several panels were completely covered with maroon spray paint. The rock art (mainly pictographs) is probably late prehistoric to historic and was made by the known prehistoric archaeological cultures that lived in the area (Virgin Anasazi, ancestral Paiute, Lower Coloradoan River groups).

It also is likely that the pictographs date to the contact period after the late 1820s, and was made by Southern Paiutes, as there is some evidence in the surrounding area that pictographs may have been made more recently than much of the petroglyphs. These are highly abstract pictograph designs, including a few smears that were made with fingers dipped in pigment.

Restoration of the site is estimated to cost approximately \$10,000. “This is the most severe damage to archeological resources we’ve seen in Red Rock for several years,” said Mark Boatwright, Archeologist for the BLM’s Red Rock/Sloan Field Office.

“Westminster Abbey to get Million Pound Makeover in time for the Royal Wedding,” *The Telegraph*, 12/05/2010

Westminster Abbey, the wedding venue for Prince William and Kate Middleton, is to undergo a major conservation programme to restore its most precious works of art.

The Abbey is to receive a grant from an American bank to conserve more than 10 of its important treasures. Among the artefacts to be restored is the Cosmati Pavement, the medieval tile mosaic in front of the High Altar where Prince William and Miss Middleton are expected to take their vows. A 14th-century portrait of King Richard II, which hangs on a pillar by the Great West Door, will also be restored. Painted on wooden panels circa 1398, it depicts the king enthroned in coronation robes, and is the earliest known contemporary painted portrait of an English sovereign.

Other key pieces that will be restored include a painting of Queen Elizabeth I dating from 1594; Queen Mary II's wooden coronation chair made in 1689; and the Liber Regalis, and a 14th-century manuscript describing how a coronation is carried out, which was made for the crowning of Ann of Bohemia, the consort queen of Richard II, and has provided the basis for the order of service for all subsequent coronations.

The grant, which is thought to be in the region of £1 million, is one of the largest ever donations received by the Abbey. It is the first grant of its kind by Bank of America Merrill Lynch, which has established an inaugural art conservation programme to provide funding for the restoration of important works of art around the world.

“Family on a Mission,” *Arizona Daily Star*, 12/5/2010

Vincent Morales turns to expert counsel when he has a question about his work on the restoration of historic Mission San Xavier del Bac: his father, Daniel. Daniel knows where to go when he has a question: his father, Sonny. Sonny, in turn, got his mission knowledge from - yup - his late father, Apolino. Apolino, well, he learned some things from his own padre, Ernesto.

Five generations of the Morales family have worked on stabilization and restoration of the 213-year-old mission southwest of Tucson. “We go way back,” says Daniel, who oversees the family’s business - Morales Restoration and Builders Inc.

From early stabilization work by Ernesto and Apolino in the 1940s and continuing toils by Sonny in the 1950s, the building has been shored up and beautified by many a Morales hand.

“There is so much historical knowledge about the mission contained within that family, and it really benefits the work,” says Vern Lamplot, executive director of the Patronato San Xavier.

The Patronato was formed in 1978 to promote and raise funds for conservation of the mission. The group has employed the Morales crew in recent decades for extensive work - including renovation of the mission’s west tower and removal of water-trapping cement plaster applied during earlier renovations. The plaster is being replaced with a lime-and-cactus-juice-mortar like that used by the original builders.

Historians trace the beginnings of San Xavier to 1700, when a Jesuit missionary, Father Eusebio Kino, began the foundations of a church that was never built. Work on the current church, built to replace an earlier nearby structure, began in 1783 and was completed in 1797.

“Saving San Sebastian Church,” *Philippine Daily Inquirer*, 12/06/2010

Bring a refrigerator magnet with you when you join the “S.O.S.” (Save Our San Sebastian Church) walking tour. Part of the fun is being able to slap the magnet onto portions of the church that have been painted to look like stone.

That’s because the Minor Basilica of San Sebastian is the only prefabricated all-steel church in the Philippines, and, according to some sources, in Asia.

Unfortunately, the biggest scandal in the making is the fact that the all-steel structure is rusting away.

Run by the Order of the Augustinian Recollects, or the Recoletos, the church is the first Philippine shrine to Our Lady of Mt. Carmel. Three previous churches made of masonry were destroyed by earthquakes from the 1600s to the 1800s. In 1880, Spanish engineer Genaro Palacios rallied the friars to use a very modern (at the time) solution: steel.

Termite-proof and earthquake-proof, prefabricated parts were shipped from Europe and erected in Manila. “The church is a great mix of art and technology, of devotion and profession, of Europe and Asia,” says architectural conservator Tina Paterno.

That the church is still standing is a testament to engineered steel’s ability to withstand strong forces. However, it’s succumbing to another force of nature.

Seeping water has caused panels to warp, rivets to pop off, paint to deteriorate, and rust to form. Most alarming and dangerous is that all the surface rusting could indicate the likely rusting of the church’s hidden internal structural supports.

The order has long noticed the church’s condition. Recollect Fr. Rene Paglinawan had attended a conservation talk given by Paterno, and invited her to see their church in 2008.

Paterno assembled a conservation team that has already begun the first phase of its restoration: investigation and assessment of the problem. “Our team has found over 50 leaks and many puddles of water inside the church,” she says. “During a recent storm, they detected one meter of water inside a column. What can possibly be more corrosive to an all-steel church?”

“Award for 18th Century Droitwich Wall Paintings Work,” *BBC News*, 12/06/2010

An 18th-century Worcestershire house has won a national award for the conservation of wall paintings. The honour relates to the 1710 Sir James Thornhill paintings, which adorn the main staircase at Hanbury Hall in Droitwich. Icon awarded its Pilgrim Trust Award for Conservation to the Perry Lithgow Partnership over the paintings.

The large pieces of art depict the Greek god Achilles. Hanbury’s conservation work included cleaning the surface of the wall paintings, consolidating cracks, repairing previous restoration work, and restoring areas of flaking paint.

Sir James Thornhill, who was commissioned by Hanbury Hall’s builder, Thomas Vernon, also painted the dome of St Paul’s Cathedral and the Painted Hall at Greenwich.

The Conservation Awards were launched in 1991, are supported by Icon, and are sponsored by The Pilgrim Trust, Digital Preservation Coalition and the Anna Plowden Trust. Since 2005, the awards have also been generously supported by Sir Paul McCartney, the National Trust said.

Your best work is a product of joyful creativity. But when that doesn't happen, a deadline will do.

(not always. Ed.)