
Annual Meeting Abstracts, continued

will be presented. Aqueous polymeric emulsion stabilizers (Pemulen and Xanthan Gum) will be discussed. An inverted phase (water in oil) conventional emulsion will be contrasted with microemulsions using both silicone solvents and mineral spirits as the continuous phase. Silicone-based polymeric emulsion stabilizers will be presented as versatile, non-surfactant based water in oil emulsification systems.

Products:

Xanthan Gum Clear
Germaben II

from The Personal Formulator at <http://www.personalformulator.com>

Cyclomethicone (D5)

From ChemistryStore.com at <http://www.chemistrystore.com>

Working with Communities: A New Resource for Collaboration

Landis Smith and Martina Dawley

In response to an expressed need in the field, a new resource for collaborative work between museums and communities is being offered online. Developed over the course of three years of critical discourse among artists, conservators, curators, scholars, and other museum professionals, the guidelines present principles and practical considerations for collaborations between Native American communities and museums.

Sponsored by the Indian Arts Research Center at the School for Advanced Research (SAR) in Santa Fe, New Mexico, and with additional support from the National Museum of the American Indian (NMAI), the focus of the guidelines is Native communities and collections, but can be broadly applied to other communities as well.

The website is comprised of two parts: The first part is intended for communities that are considering working with museums. The second part, still in development but scheduled for launching next fall, is geared toward conservators and other museum professionals interested in, or currently engaging in, collaborative work with Native American, or other communities. An overview of both parts will be offered.

Articles You May Have Missed

“How to Preserve Human Specimens in the Conservation Lab,” *Creators Project.org*, 08/09/2016

Down in the basement of the Mütter Museum in Philadelphia, known worldwide as a treasure trove of medical history, there’s a “bone room,” with racks upon racks of human remains: a wet lab full of brains, hearts, and fetuses floating in glass jars, and a conservation lab filled with tools that help keep this unusual collection intact for generations to come.

It’s also where you’ll find George Grigonis, Collections Technician and Conservator, and the lab’s head problem-solver for the past six years—

A Brief History of the Mission San Xavier del Bac and its Preservation

Robert W. Vint

The mission church of the Native American village of Wa:k (or Bac, as rendered by Spanish conquistadores) was established in 1692 by the Italian Jesuit explorer-priest Eusebio Francisco Kino, whose life’s work was evangelizing the northern frontier of New Spain. He dedicated this particular church to his own patron saint, Francis Xavier. Yet the church standing today in the Sonoran desert south of Tucson was begun in 1783, nearly a century later, by Franciscan missionaries -- followers of St. Francis of Assisi. Still, the Franciscans retained the church’s original dedication to the Jesuit, San Xavier.

Robert Vint, architect for the preservation of Mission San Xavier del Bac, will elucidate this and other ironies and mysteries including the enigmatic unfinished tower, as he presents a history of both the centuries-old church and the quarter-century long campaign to preserve San Xavier for future generations. He will touch upon the philosophy and technology of preservation being practiced at the oldest structure of European design and cultural origin within the state of Arizona -- noting that construction of the edifice was only made possible by the people of Wa:k, who raised its walls and laid its roof vaults. It is thus every bit as much a Native American monument as it is a Spanish Colonial one.

originally as a volunteer, then as part of the staff.

To better display the 139 human skulls that make up the collection of Joseph Hyrtl, a 19th century Austrian anatomist who used them to debunk phrenology, Grigonis designed new mounts to replace the old ones made of brass and wood. In front of a display holding skeletons prepared in the early 1800s, Grigonis explains that, whenever possible, the articulations were maintained by leaving the cartilage and the connective tissue in the joint areas, and letting it dry. Over time, though, the tissues and bones can shift and require adjustments.

“If we need to reposition some of these, it’s a simple matter of rehydrating the connective tissue,” Grigonis explains. “We rehydrate it, and then we can reshape it and reposition it—and then let it air dry.” The rehydration process involves temperature-controlled baths, vacuum chambers, and ethanol solutions.

Sparing the details, the main takeaway is the following: Rather than giving up on these shriveled up specimens and throwing them out—as many institutions do—the Mütter has found a way to save them.

“Showtime at the Musée d’Orsay: Watching Varnish Dry,” *The New York Times*, 08/15/2016

Visitors gather in silence to gawk at the paint whisperers — small teams of conservators poised on scaffolding and encased in two glass cubes. From these makeshift stages, they swipe away centuries-old dark grime on precious works — from Gustave Courbet’s enormous oil painting of his crowded studio to Auguste-Barthélemy Glaize’s violent battle of a stone-throwing female revolt against Roman invaders, “The Women of Gaul.”

Ordinarily such a delicate task is carried out in the tranquillity of a laboratory. But the once mysterious craft is increasingly turning into a high-end reality show — long-running spectacles that appeal to donors who lavish money on makeovers, but trouble some conservators accustomed to quiet and absolute concentration.

Many art conservators are evolving into museum ambassadors —

the subject of in-house blogs, videos and special lectures.

The Musée d'Orsay, meanwhile, is carrying out a series of public restoration projects, with 150,000 euros raised in a crowdfunding appeal, to rejuvenate the Courbet masterpiece "The Artist's Studio." The Courbet restoration has proved so successful with donors that the museum is exploring its reserves for other works in need of repair.

Crédit Agricole, a French bank that had never contributed to art restoration before, donated 450,000 euros to repair three Academy style works. Nathalie Mourlon, who leads business development at Crédit Agricole d'Ile-de-France, said the makeover had a particular appeal.

"What we liked about it enormously is that the process is visible," she said. "It makes the works more accessible to the public."

"Lost Heritage: Massive Quake Deals Blow to Italy's Art Treasures," *Associated Press, 08/29/2016*

Last week's quake and several powerful aftershocks dealt the latest blow to Italy's long-deteriorating abundance of art and architecture.

Even without nature's fury, monumental fountains, churches and ancient Roman ruins were already vulnerable to car exhaust fumes, vandalism and other human-inflicted damage.

Italy's most urgent priorities are to ensure shelter for those needing a safe roof after Wednesday's temblor and to keep digging for any more victims' bodies. But the stricken region's cultural heritage of medieval paintings, sculptures, bell towers and other monuments is vitally entwined with inhabitants' daily lives and intrinsic to Italy's international reputation as a treasure trove of art.

Hardest hit was the medieval town of Amatrice, where collapsing houses claimed 229 of the nearly 300 lives taken in the quake. Art historian Alia Englen spent the better part of three years studying every monument and church in Amatrice, aided by the retired director of the town's museum who perished in the quake. In an interview with *La Stampa* daily, Englen said Amatrice's 115 churches contained around 3,500 artistically significant pieces.

Italy chronically underspends on caring for its immense array of artworks, medieval, Renaissance and Baroque palazzi and ancient Roman ruins and often turns to corporate sponsors to help fund restorations. But these sponsors, ranging from Italian fashion houses to Japanese textile companies, typically favor associations with the most internationally prestigious monuments, such as Rome's Colosseum or Trevi Fountain.

"Revealed: A Lost Ontario Art Treasure," *Toronto Star, 08/28/2016*

Hidden from view for more than a century, a lost Ontario art treasure is finally being revealed. Back in 1912, a massive four-panel mural of stylized maple leaves painted on the ceiling of the legislative chamber at Queen's Park by Gustav Hahn in 1893 was covered by layers of horse hair, canvas and white paint.

At that time, large acoustic baffles were glued and nailed into the Art Nouveau paintings to muffle the din, after MPPs complained they could barely hear one another on the floor of the assembly. The 7.5 cm-thick padding has absorbed the sound of every debate in the House since the year the Titanic sank. But gravity was starting to take its toll on the sagging, primitive insulation, and fears were growing that a six-sided, 12-square-metre panel might eventually collapse on MPPs, pages and legislative staff.

Jelena Bajcetic, director of the precinct properties' branch, notes that the horse hair and canvas padding actually helped preserve Hahn's mural — notwithstanding the damage caused by hefty nails and fish glue. Bajcetic says that with the help of a heritage architect and an art conservationist, the acoustic panels were safely removed and nail holes in the oak tongue-and-groove boards were repaired.

As for the acoustics, Deller admits she has her fingers crossed for the return of MPPs from their summer break on Sept. 12. "Sound technology has improved a lot since 1912," she says, noting that there have been consultations with a sound engineer and in-house experts at the legislature's broadcasting and recording department.

"Facelift Begins on State Museum's 'Mona Lisa'," *PennLive.com, 08/30/2016*

The Mammal Hall at the State Museum of Pennsylvania in Harrisburg is one of the most memorable and recognizable rooms in the Harrisburg Capitol Complex. Many people remember visiting here as a child and, for families across Pennsylvania, it has become a multigenerational reflection point.

"This is our Mona Lisa," said Beth Hager, the museum's acting director. "This is what everyone gravitates toward." Today the circular hall is split nearly in half by a white modular wall. Behind the wall a small team of experts are at work, carefully removing the taxidermy specimens that are the center of each exhibit.

As part of a \$680,000 renovation of the exhibit that began recently and will continue into 2017, each specimen will be packaged and shipped to New Jersey, specifically to the studio of George Dante, a master taxidermist in West Patterson. There, Dante will check each animal for cracks or other splits — the animals are original to the exhibit, which opened in 1968 — then repaint and groom them before shipping them back to Harrisburg.

While Dante is working with the animals, another part of the team, led by Stephen Quinn will work on the other elements of the displays — the trees and bushes which compose the display, as well as the murals which provide the background for each setting. Quinn is a former artist with the American Museum of Natural History in New York.

"Archaeologists Restore Second Temple Flooring from Waqf's Trash," *Haaretz, 09/06/2016*

Sections of floor tiling from the Second Temple courtyard have been restored by archaeologists, using fragments found in debris removed from the Temple Mount.

The team believes the regally decorated tiles adorned porticos atop the Temple Mount during the reign of Roman vassal King Herod in Jerusalem, from 37 to 4 BCE. Zachi Dvira, co-founder and director of the project said it was the first time archaeologists have restored a part of the Second Temple complex.

Among the many finds are

some 600 colored floor tile pieces, of which about 100 have been dated with near-certainty to the Second Temple period. The tiles were made of polished multicolored stone perfectly cut in a variety of geometric shapes. The flooring has been dated partly on the basis of the types of stones from which they were made.

Most were imported from Rome, Asia Minor, Tunisia and Egypt. A key characteristic of Herodian tiles is that they were sized to correspond to the Roman foot.

The tiles were restored by Frankie Snyder, an expert in ancient Roman and Herodian style flooring, who came to the Temple Mount project as a volunteer in 2007. So far the team has restored seven potential designs of the “majestic flooring” of the mount, Snyder said. The patterns were made up largely of squares, triangles, and star-shaped forms. The restored tiles will be shown publicly for the first time on Thursday, at the 17th Annual City of David Archaeological Conference.

“400-Year-Old Shakespeare Portrait may be Cleaned for the First Time,”
Newsweek, 09/06/2016

The only portrait of William Shakespeare believed to have been drawn from life may be cleaned for the first time in 400 years.

The painting is attributed to the artist John Taylor and named after a previous owner, the Duke of Chandos. It was the first work donated to the National Portrait Gallery in London after its formation in 1856.

The Chandos portrait portrays the playwright as having thick, long black hair — albeit with a receding hairline. He is also depicted sporting a gold hooped earring on his left ear.

Experts believe that any conservation treatment done to the famous Chandos portrait, dated between 1600 and 1610, could alter the image that has become synonymous with the Bard.

The Times reports the portrait has undergone several changes since it was originally painted, including the lengthening of Shakespeare’s hair. These later additions could be lost in renovation work, although this could indeed offer a more realistic likeness of the Romeo and Juliet playwright.

“The original restored works can look very different. You could get a dramatic revelation,” said Chris Bill of the Fine Art Restoration Company. However, the National Portrait Gallery stated it was still considering conservation work on the art work and will not make a final decision until the summer of 2017.

‘Science Proves a Bird Didn’t Shit on Edvard Munch’s “The Scream”,’
Hyperallergic, 09/07/2015

At least one longstanding mystery that has apparently plagued art history may be laid to rest: white splatters that grace the canvas of the earliest and most famous of Edvard Munch’s “The Scream” paintings are not dried bird droppings.

According to a devoted team of researchers from the Universities of Antwerp and Oslo as well as Oslo’s Nasjonalmuseet who analyzed the work, the markings are really wax — dribble from an accidentally tipped candle rather than that from a passing, pooping pigeon.

They recently published their findings online, in a short study titled “Solving a Cold Case: the Bird Droppings Mystery.” As Munch often painted en plein air, some art historians have believed that many of his works reveal traces of bird droppings.

The researchers remained skeptical of such conclusions, noting that the white spots by the painted figure’s right shoulder look nothing like bird waste; the museum’s Paintings Conservator Thierry Ford also noted that dried bird poop usually corrodes while the mysterious substance lies on top of the paint, and parts that have flaked off in the past left no damage.

This May, the team began examining the painting — primarily to study Munch’s techniques, but, as cultural heritage scientist Dr. Geert Van der Snickt very rightly said, “it would have been a mistake not to exploit the passage of the Antwerp state-of-the-art equipment to try and settle the long standing bird droppings dispute.”

“Exciting Major Art World Discovery of Lost Magritte Painting Comes to Light,”
ArtDaily.org, 09/09/2016

An extraordinary art world mystery relating to a missing painting by

René Magritte (1898 – 1967) is inching closer to being solved due to an exciting recent discovery in Norwich.

La Condition Humaine of 1935, in the collection of Norfolk Museums Service, was painted over a quarter of an earlier painting by Magritte entitled La Pose Enchantée which is only known from an old black and white photograph. The last reference to La Pose Enchantée, a large painting of two female nudes, was in 1932, after which it completely disappeared.

What happened to the missing painting is now, however, slowly coming to light in a remarkable series of events. Magritte must have decided to cut the painting into quarters, and then painted four completely different paintings over the top.

The explanation for the disappearance of La Pose Enchantée came to light in 2013 when two paintings were discovered to have been part of the missing canvas, one in the collection of the Museum of Modern Art (The Portrait) in New York and the other in the Moderna Museet (The Red Model) in Stockholm.

Two, however, still remained lost. That is until now when the third, the lower-right quarter, emerged in Norwich. Conservator Alice Tavares da Silva, discovered that the edges of the painting are, unusually for Magritte, painted over and round the stretcher with what appeared to be form and colour unrelated to the composition painted on the front.

Further research led her to a report from conservators at MoMA which revealed striking similarities. Dr. Giorgia Bottinelli, Curator of Historic Art, Norwich Castle Museum & Art Gallery, concluded: “The mystery of the whereabouts of Magritte’s La Pose enchantée has almost been solved. All we need to discover now is where the fourth and final, upper-right hand quarter is. Then this exciting art world jigsaw puzzle will be complete”.

“MIT, Georgia Tech Researchers Use Terahertz Imaging to Read Books without Opening Them,”
Tech Times, 09/10/2016

Researchers from the Massachusetts Institute of Technology (MIT) and their colleagues over at the Georgia Institute of Technology are

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devising an imaging system that will allow the reading of closed books.

In a study published in the journal *Nature Communications*, the researchers detailed the prototype system they have designed, which has so far been tested on a stack of papers.

Though still in the prototype stage, New York's Metropolitan Museum has shown interest in the technology, which can be used to examine the contents of antique books without damaging the object.

According to the researchers, the imaging system can also be used for analyzing materials in thin layers, like coatings on pharmaceuticals or machine parts. Barmak Heshmat, corresponding author for the study, said the imaging system they devised is "actually kind of scary" because it can be used to get through letter certification on websites like captchas.

The imaging system relies on terahertz radiation, an electromagnetic radiation band between infrared and microwave light. It's commonly used for security screening as different chemicals absorb different terahertz radiation frequencies at varying degrees, resulting in distinct frequency signatures.

For the purposes of imaging, terahertz radiation is preferred over X-rays, for instance, because it features frequency profiles that can differentiate between blank paper and ink.

"Modern Technology Unlocks Secrets of a Damaged Biblical Scroll," *The New York Times*, 09/21/2016

Nearly half a century ago, archaeologists found a charred ancient scroll in the ark of a synagogue on the western shore of the Dead Sea. The lump of carbonized parchment could not be opened or read. Its curators did nothing but conserve it, hoping that new technology might one day emerge to make the scroll legible.

Just such a technology has now been perfected by computer scientists at the University of Kentucky. Working with biblical scholars in Jerusalem, they have used a computer to unfurl a digital image of the scroll which turns out to hold a fragment identical to the Masoretic text of the Hebrew Bible and, at nearly 2,000 years old, is the earliest instance of the text.

The experts say this new method may make it possible to read other ancient scrolls, including several Dead Sea scrolls and about 300 carbonized ones from Herculaneum, which were destroyed by the volcanic eruption of Mount Vesuvius in A.D. 79.

The feat of recovering the text was made possible by software programs developed by W. Brent Seales, a computer scientist at the University of Kentucky who has been working for the last 13 years on ways to read the text inside an ancient scroll.

He has since developed a method, called virtual unwrapping, to model the surface of an ancient scroll in the form of a mesh of tiny triangles. Each triangle can be resized by the computer until the virtual surface makes the best fit to the internal structure of the scroll, as revealed by the scanning method.

The blobs of ink are assigned to their right place on the structure, and the computer then unfolds the whole 3-D structure into a 2-D sheet. The suite of software programs, called Volume Cartography, will become open source when Dr. Seales's current government grant ends.

"Italy's Art Historians, Firefighters and Special Police Scramble to Rescue Quake-Stricken Amatrice's Heritage," *PRI*, 09/22/2016

More than 290 people died after a disastrous 6.2-magnitude earthquake hit the three villages of Amatrice, Accumoli and Arquata del Tronto on Aug. 24. "Three quarters of the town is not there anymore," Amatrice Mayor Sergio Pirozzi said.

Thousands of residents are still homeless. The focus is now on helping the survivors — and on rebuilding the city.

At the same time, though, a special rescue effort is underway to recover Amatrice's cultural heritage: the centuries-old paintings, art and religious objects in the town's damaged or collapsed churches, libraries and museums.

"In Amatrice, a lot of buildings came down — really came down. Churches: they have no roofs anymore," says Maria Elisabetta Prunas, a conservation specialist with the Institute for Conservation and Restoration,

a technical branch of Italy's culture ministry that deals with restoration and conservation of works of art and cultural heritage. "That's why we're working here and trying to rescue all the historical artifacts that we can find and the paintings and all that means culture for us."

The task is enormous. The earthquake hit a town that's famous for its "cento chiese": 100 churches filled with frescoes, mosaics and sculptures. The town museum, which contained collections of sacred art from the Middle Ages and early Renaissance period, was also badly damaged.

"'Botched' Repair to China's Great Wall Provokes Outrage," *The New York Times*, 09/22/2016

Chinese preservationists, internet users and media commentators have been incensed this week after pictures showed that officials repaired part of the Great Wall in northeast China by slapping a white substance on top of the crumbling, weathered stones.

A once unkempt, haunting 700-year-old stretch of the wall now looks like a cement skateboarding lane dumped in the wilderness. "This was vandalism done in the name of preservation," said Liu Fusheng, a park officer from the county who first raised an outcry about the work.

The repairs to the 1.2-mile section of the wall were undertaken two years ago but came to wide attention only on Wednesday, after a local newspaper, *The Huashang Morning News*, described what had been done. In an interview, Dong Yaohui, a vice chairman of the China Great Wall Society and an expert on preserving the wall, said, "Our principle in repairing the Great Wall is to minimize interference. It's not important whether you used lime or cement. Repairing it like this has wiped out all the culture and history."

He said the society, a government-sponsored organization, had been investigating damage along the entire Great Wall in the hope of spurring more action and stronger rules to preserve it. "There's serious damage on many parts of the Great Wall," he said.

Cultural preservation officials responsible for that part of the wall

defended their efforts. They said that the section was in danger of falling down, that the higher authorities approved their plans and that, like emergency dental work, beauty was not their priority.

“See How Art Treasures are Restored at Kanazawa Studio,” *Japan Times*,

Ishikawa Prefecture is inviting visitors to view a studio where cultural assets are restored in a bid to draw public attention to the skill of art repair, the first such attempt by a local government in Japan.

Ishikawa is known for traditional urushi lacquerware known as Wajima-nuri and is currently the only local government that manages such a facility, although the national museums in Tokyo, Kyoto, Nara, and Fukuoka have their own.

Visitors are allowed to observe conservators anytime while the studio is open. Viewed through a window, they work in a room with fixed temperature and humidity. “We want people to come by anytime and recognize the work here,” said Kiyoe Takashima, 61-year-old deputy director of the studio.

As many as 100 people are currently visiting every day. The studio also restores contemporary artworks. Takashima says contemporary artworks are as valuable as historical assets and should be handed down to future generations. Since paints and adhesives containing chemical materials are used in some modern artworks, conservators are learning new techniques to deal with them. The studio has also helped train new conservators, Takashima said.

“Getty Conservation Institute Begins Restoration of Louis Kahn’s Salk Institute,” *The Architect’s Newspaper*, 09/26/2016

The Getty Conservation Institute (GCI) announced this morning that after three years of research, construction is currently underway on a series of architectural conservation efforts aimed at restoring the luster of Louis Kahn’s seminal Southern California work, the Salk Institute of Biological Studies in La Jolla, California.

The GCI is providing research and funding to enact necessary site repairs

and develop a long-term conservation management plan at the 51-year old complex, widely considered to be one of Kahn’s masterworks.

The complex is designed as a series of laboratories and offices overlooking a central courtyard facing the Pacific Ocean; its buildings are articulated in monolithic concrete walls and outfitted with custom-made teak windows.

The Institute’s beachside locale has resulted in extensive deterioration and a “non-uniform appearance” of those distinctive teak elements, which number 203 in total. Research conducted by the GCI team discovered that the window walls were suffering from particular forms of deterioration resulting from the presence of a fungal biofilm growing on the frames, exposure to the elements, and the detrimental effects of prior maintenance efforts.

The windows also suffer from moisture infiltration resulting from a lack of flashing and weather stripping and, additionally, the outright failure of weather sealants. Now that research has concluded, construction has begun and the project is due to finish in the spring of 2017.

“WPA-Era Courthouse Murals Undergo Restoration,” *Enid News*, 09/26/2016

Murals painted by a Works Progress Administration artist in 1935 and 1936 in Garfield County Court House underwent professional restoration and cleaning over the weekend.

The murals depict life in this area from the time Indians lived off the land through the Cherokee Strip Land Run of 1893. Ruth Munro Augur was awarded the contract for the murals in 1934 through WPA’s Federal Art Project.

A committee was formed to raise funds for the restoration and cleaning by Denver-based Western Center for the Conservation of Fine Arts’ Carmen Bria Jr., Camilla Van Vooren and Hays Shoop. Bria said there was some graffiti to repair, as well as some water damage and abrasions to some of the murals.

“Basically, it’s grime removal, maybe some varnish, some inpainting and minor repairs. There are no major issues. The canvas is adhered to the wall,

which is a common thing,” he said. “In this case, they are well adhered. For public murals, in a very public building that is not a museum, they’re in great shape. It should be a fun weekend.”

“Prison Sentence over Smashing of Shrines in Timbuktu: 9 Years,” *The New York Times*, 09/27/2016

Judges at the International Criminal Court ordered a radical Islamist on Tuesday to serve nine years in prison for his role in demolishing historic Muslim shrines in Timbuktu, Mali, in the court’s first prosecution of the destruction of cultural heritage as a war crime.

The judges said that Ahmad al-Faqi al-Mahdi, a member of a jihadist group linked to Al Qaeda, had committed a war crime in the summer of 2012 when he organized the smashing of the revered shrines, which were built centuries ago above the tombs of venerated Muslim holy men and scholars.

Mr. Mahdi, who was born in Mali around 1975, stood and listened to a translation in Arabic as the presiding judge, Raul Cano Pangalangan, read out the sentence in English. The session was broadcast from the court, in The Hague.

All nine of the smashed shrines — modest structures of mud and stones, each about the size of a large room — have since been rebuilt over the tombs, with foreign donors paying for the restoration. The disfigured door of an age-old local mosque has also been repaired.

All but one of the structures were part of the Timbuktu world heritage site recognized by Unesco. The case comes amid growing concern about the fate of many cultural and religious monuments in the Middle East and North Africa.

“The Queen’s House at Greenwich Reopens after £3m Restoration,” *The Guardian*, 10/04/2016

For true authenticity, Anne of Denmark’s beautiful white house in Greenwich, which reopens after a £3m restoration, should really have a stream of traffic running through it.

When, 400 years ago, the queen commissioned a brilliant young architect called Inigo Jones to build her the first

purely classical house in England, a shockingly modern creation instead of the warren of red brick buildings of the Tudor palace down by the riverside, the only minor inconvenience was that the main road, now a colonnaded walkway, ran right through it.

Jones's solution was to build the house as the grandest bridge in England over the road, which was enclosed in 10ft walls to protect the royal privacy.

The house, now part of the Royal Museums Greenwich complex, reopens with a dazzling art collection including many pictures that originally hung there returning on loan, among them a huge painting by Orazio Gentileschi from the Royal Collection, which Henrietta Maria and Charles I commissioned for the house in the 17th century.

Norcia, Al Via Restauro Per 48 Opere D'arte Danneggiate Dal Sisma," *Travelnstop.com*, 10/11/2016

Forty-eight works kept in the church of San Pellegrino, in the homonymous village of Norcia, badly damaged by the earthquake of August 24 and currently unusable, have been recovered and transported to the storage facilities of the Holy Nail, near Spoleto, where the first steps of conservation and restoration will be initiated.

These are sculptures, paintings, processional banners, furnishings and vestments that were inside the church and sacristy. The works were extracted from the rubble by technicians of the Superintendence of Archaeology, Fine Arts and Landscape in Umbria along with teams of firefighters and with the cooperation of the carabinieri of the Cultural Heritage Protection Command.

Meanwhile the Ministry of Cultural Heritage and Activities and Tourism (MIBACT) has revealed that, thanks to the collaboration between the municipality and the Superintendence, the Museum of Castellina di Norcia has begun restoration on archaeological finds damaged by falling within the museum showcases.

The restoration was carried out in collaboration with the director of the Museum, restorers and technicians of the Superintendence in an on-site emergency response and will be completed this week.

"Selldorf Architects Chosen to Upgrade and Expand The Frick Collection," *The Architect's Newspaper*, 10/20/2016

New York-based Selldorf Architects will be helming The Frick Collection's enhancement of its existing home, the Beaux Arts style Henry Clay Frick House in Manhattan's Upper East Side.

The Frick's efforts to expand have previously not gone smoothly. The museum faced outcry when it planned to remove a garden and add six stories to its east wing. Those plans were abandoned but the Frick, saying it still faced a shortage of exhibition space, vowed to find other ways to expand.

A press release announced that the new enhancements will include a suite of rooms on the second floor of the historic house for use as exhibition galleries, the creation of a new gallery for the presentation of special exhibitions on the main floor, educational and public programming spaces and the establishment of state-of-the-art conservation spaces.

"Restored and Ravishing: The Magnificent Ghent Altarpiece Gives up its Centuries-Old Mysteries," *The Guardian*, 10/12/2016

With the Ghent Altarpiece restoration one-third complete, the discoveries are astonishing, casting light on a touching story of fraternal love and admiration.

"The surprises begin with the frame itself," says Bart Devolder, onsite co-ordinator of the project. On the frame is a famous inscription, discovered in an 1823 restoration, that some believed it to be a 16th century addition, perhaps even a forgery.

"Our restoration confirmed that the inscription was original," says Devolder. The words name the donors, give the date of completion and describe the altarpiece as having been begun by Hubert van Eyck, and finished by his brother, Jan, who is "second in art" – as in second-best – to Hubert. The inscription was almost certainly added by Jan and his self-categorisation as "second in art" was probably more about brotherly love and humility than any objective ranking of artistic greatness.

The timeline of the work's creation has also been something of a mystery. Was the altarpiece painted in several phases, over nearly a decade, rather than between 1426 and 1432 as is commonly thought?

Devolder believes he has the answer: "Two panels, one from the painting of Eve and one from the panel of the hermits, were dendrochronologically tested and shown to have come from the same tree trunk." This points overwhelmingly to the shorter timespan.

But the most shocking of these new discoveries is how much of Jan's painting has been covered up for centuries. "We estimate that 70% of the exterior wing panels contain overpainting," says Devolder.

The fact that such a wealth of information has been revealed by the restoration of just one-third of the altarpiece is making many wonder what might be further revealed. Funding for the project has already been increased. The Ghent Altarpiece, it seems, has only just begun to give up its mysteries.

"Resurrecting Vasari's 'The Last Supper'," *The Wall Street Journal*, 10/30/2016

In November 1966, torrential rains sent the Arno River pouring over its banks and damaging or destroying thousands of paintings, frescoes and manuscripts. One victim was "The Last Supper," by Giorgio Vasari.

Vasari's work remained submerged under a viscous mix of flood water, sewage and oil for more than 12 hours, causing the wood to warp and the paint to peel. Now, exactly 50 years after the devastating flood, Vasari's rendering of Christ's last supper will return home to Santa Croce after a painstaking restoration funded by the Getty Foundation and fashion house Prada.

Its unveiling, on Nov. 4, marks the last major flood-damaged work to be restored to public viewing. For decades, it was kept in storage, laid horizontally because of its fragility. "It was considered impossible to restore," says Marco Ciatti, head of the Opificio delle Pietre Dure.

AYMHM, continued

The painting was also covered with a thin crust of dried paper, attached by volunteers after the flood to keep the paint from sagging off the wet wood. When a new team of conservators undertook the project in 2009, they X-rayed the work to understand where the cracks were.

Originally, they feared they would have to separate the painting from the panel and reapply it to a new layer of wood. But after the conservators began to carefully peel the paper away from the painting's surface, using tweezers, they found the work in better condition than they expected. They managed to reattach the original gesso using surgical needles.

“LAPD Investigating Boyle Heights Vandalism as Possible Hate Crimes Sparked by Gentrification Fight,” *Los Angeles Times*, 11/03/2016

The Los Angeles Police Department is treating three acts of vandalism in the last month targeting art galleries in Boyle Heights, including graffiti at one gallery that attacked “white art,” as possible hate crimes.

The probe comes amid a debate in the predominantly Latino Eastside neighborhood over the growing art scene there and whether it's part of a gentrification that some activists fear will push working-class families out.

Galleries have been popping up in the area over the last few years as some artists get priced out of downtown's Arts District and other areas. “We don't know who actually did [the vandalism], but because it actually made a reference to anti-white art or anti-white, it's basically saying that it's a hate crime based on that,” Det. John Parra of the LAPD's Hollenbeck station said of a vulgar curse against “white art” that in one of the incidents was spray-painted on the Nicodim Gallery.

Boyle Heights has become a flashpoint as Los Angeles undergoes a wave of gentrification fueled by rising home prices and a renewed interest in urban neighborhoods by many. It's already transformed once-working-class communities such as Echo Park and Highland Park.

But some in Boyle Heights — for decades the heart of L.A.'s Mexican American community — have vowed to fight the change.

Membership, continued

A small but interesting fact, courtesy of The New Yorker review of Paul Simon's music:

“Mother and Child Reunion” was named for a chicken-and-egg entrée he had seen on a Chinatown menu.