
Articles You May Have Missed

“A Splash of Photo History Comes to Light,” *New York Times*, 05/21/2007

The George Eastman House in Rochester, New York, one of the world’s leading photography museums, has received two Edward Steichen autochromes. They are among the few surviving masterpieces from the earliest days of color photography.

They were taken by Steichen, probably in Buffalo, and are thought to be portraits of Charlotte Spaulding, a friend and student who became his luminous subject for the portraits. As far as anyone knows, the photographs were never displayed and were kept in a cupboard or closet for decades. Because the photographs had sat for so long out of the light, their colors remained particularly vivid.

Autochromes are positive images, made using a complex process in which tiny dyed grains of potato starch were spread across a piece of glass and light was passed through them to a photo-sensitive plate. Unlike most other antique prints, autochromes are usually displayed with a light source behind them, allowing their colors, which are dim in regular light, to shine through the semi-transparent glass or to reflect onto a mirror. But prolonged exposure to light can wash out the images.

After Eastman House displays the pictures they will be returned to storage. (The pictures will be exhibited on a light table sometime in October, although a date has not been set.)

“Murals, a Floor-to-Ceiling Fantasy,” *Los Angeles Times*, 05/31/2007

In the design empire of Los Angeles, where Modern is king and where clean lines and empty spaces have come to define so many castles, it’s something of a surprise to see a resurgence of frescoes, murals, and other painterly effects.

Today, that fantasy isn’t bound by Tuscan landscapes, trompe l’oeil, and other traditional works that may make Modernists cringe. Artists are delivering bold, abstract statements and unconventional color. The result is not so much the revival of an old art form but the reinvention of it.

Painter Darren Waterston believes the origins of wall murals here can be traced to the movie industry’s penchant for storytelling and the desire to give spaces a pictorial narrative. The

movie colony routinely hired the same scenic painters who worked on movie theaters and set designs to create picturesque imagery in homes.

Anthony Heinsbergen, whose commissions included Los Angeles City Hall, the nearby Biltmore hotel, and virtually every movie theater downtown, carried the highest profile. In the 1930s, filmmaker Dudley Murphy offered an exiled David Alfaro Siqueiros sanctuary in Hollywood, and in return Murphy received a hand-painted fresco for his Pacific Palisades backyard. Frescoes tend to last longer and retain their vibrancy better than some other techniques, but they can be expensive — upward of \$25,000 for a small wall.

“World War II Glider Restoration,” *WLUC-TV* (Michigan), 06/10/2007

A World War II glider that was discovered in Dickinson County, MI three years ago is well on its way to being restored to its original glory. Recovered from the Vernon Anderson Farm in Felch, the CG4A Glider is now in two different states. Part of the fuselage, the nose section and the center section is down in Wausau, WI. The other half of the glider—the wings and tail end—are being restored in the dry building next to the Cornish Pump in Iron Mountain, MI.

“There are only four fully-restored gliders in the world that we’re aware of, so we’ll be the fifth,” said project director Ken Sovey. “This is very unique.” Volunteers will reconstruct the glider with 2,000 pages of plans. The fuselage should be completed in the next two to three years and the entire glider in five years.

“Huge Project to Restore Italian Palace’s Glory,” *The Guardian*, 06/11/2007

For more than half a century, one of the world’s biggest and most historically important gardens was left to degenerate into a wilderness.

The Reggia di Venaria Reale outside Turin is said to have provided Louis XIV with the inspiration for his palace at Versailles. But, by the end of the 1990s, the 80 hectares (200 acres) of land surrounding it had become little more than a wasteland. The geometric paths that criss-crossed the grounds were overgrown. The flower beds were lost under weeds. As for the vast, 250-metre-

long fish pond, it had long since dried up and was barely discernible.

But yesterday, after eight years of painstaking work and a budget of €25m (£17m), 25 hectares of the reconstructed gardens were reopened to the public. The restoration of the grounds is just one aspect of the 200m project to restore the complex. It is planned to reopen parts of the palace, or reggia, itself in September, but the entire scheme is not expected to be completed until 2011.

The Reggia di Venaria Reale was built as a summer residence and hunting lodge for the ruling family of the vanished duchy of Savoy and was begun in 1659. Like Versailles, part of its purpose was to inspire awe: the main building alone is bigger than Buckingham Palace.

“Marty Gives Film Restoration a Fillip,” *The Financial Express*, 06/10/2007

The need to step up efforts to save endangered films has never been greater. Martin Scorsese has given the mission a global thrust. One key development on the sidelines of the recently concluded 60th Cannes Film Festival was the formal launch of the World Cinema Foundation (WCF) under the chairmanship of filmmaker Martin Scorsese. The most interesting aspect of the initiative, aimed at the preservation and restoration of the world’s film heritage, is that it involves the active participation of leading filmmakers from every continent of the world.

“Paintings from New Orleans Spared by the Storm,” *Omaha World-Herald*, 06/10/2007

John Bullard, the director of the New Orleans Museum of Art, was on vacation in Maine when Hurricane Katrina hit in August 2005. The day after Katrina, his museum overlooked only a giant lake. Half of the museum’s sculpture garden was submerged. Cracks in the museum’s foundation gurgled water.

Workers agreed to live in the museum with their families during the hurricane, sleeping in offices and protecting the collections. From Maine, Bullard hired a private security team, which finagled its way back into the closed city and rode flat-bottomed motor boats through the flooded streets to the museum. What they found was shockingly encouraging.

Apart from a few damaged items, the vast majority of its renowned collection was fine. All told, the museum suffered only about \$5 million in damage. But the worst was yet to come. By the time it reopened in December, the museum’s monthly attendance had dipped from 12,000 to 5,000.

To make budget, the museum laid off 85 of its 100 employees. To raise money and awareness, the museum sent its top works to New York for an exhibit at the Wildenstein & Co. gallery. At the same time in Omaha, Joslyn Art Museum director Brooks Joyner worked out a deal to bring the show of the New Orleans Museum of Art’s top works to Nebraska.

In return for displaying works by Monet, Picasso, Pollock and more, the Joslyn agreed to give the New Orleans museum \$100,000. A private conservator in New York offered to donate his time to repair special works from the museum’s collection. He targeted one of the most important works in the collection, Edgar Degas’ *Portrait of Estelle Musson De Gas*, which had not left New Orleans in the forty years the museum has owned her.

“Fountains of Rome May Dry up after Builders Sever Pipe,” *The London Times*, 06/13/2007

For 2,000 years the Trevi Fountain in Rome has provided a constant influx of fresh water for one of the most fabled sites in the city. Now, with summer around the corner, the supply has dried up — and it has nothing to do with global warming.

Water engineers blame the reduction to a trickle on damage to underground conduits caused by work on a suburban garage. The builders say that they were assured that no archeological remains lay beneath the site.

The severing of the Aqua Virgo has highlighted the remarkable extent to which Rome depends on engineering from two millennia ago. Its absence has also dried up fountains in the Villa Borghese Gardens, the main park in Rome, as well as on Piazza Colonna in front of Palazzo Chigi, the Prime Minister’s residence, and at the Pantheon.

Unlike many other Roman water supplies, which were carried above ground, the Aqua Virgo ran largely in

conduits beneath the surface and thus survived the neglect of the Middle Ages, when many Roman overground aqueducts collapsed.

Officials said that work on the underground garage at a villa in the suburb of Parioli had ruptured the pipes carrying the water. Workers, apparently not realising the consequences, had blocked the conduits with cement and rubble.

“Henry Ford Museum Carousel,” *The Carousel News and Trader*, 06/16/2007

The carousel in Greenfield Village was built about 1913 by the Herschell-Spillman Company in North Tonawanda, NY. During the early 1900s, Herschell-Spillman made more carousels than any other American factory. The Henry Ford Museum purchased the carousel in 1973.

The carousel has 40 hand-carved animals: eight of the animals are stationary and 32 are jumpers, animals that move up and down when the carousel is in operation. The carousel also includes two stationary chariots, one rocking chariot, and a lovers tub.

By the time the Henry Ford Museum and Greenfield Village purchased the carousel it had been through decades of operation and was in dire need of restoration. Local carousel restorer Tony Orlando was contracted to work on the carousel figures over 30 years ago and again recently in a new restoration program.

Two or three figures are being removed from the carousel each year so that they can be given a complete and historically-correct restoration. The museum’s philosophy is to preserve the figures in their original color schemes so whenever possible, Tony is revealing traces of original paint and recording the colors using a Munsell Color chart. Old layers of paint are painstakingly scraped away to reveal the original paint and if found to be intact, the animal is sealed for protection and repainted in the same colors.

“The Long and Winding ‘Road’,” *The Boston Globe*, 06/20/2007

Jim Canary was nervous. In the morning, the conservator would be flying to Boston with his steady travel companion, the fragile, \$2.43 million scroll on which Beat icon Jack Kerouac ham-

Susanne Friend, column editor

mered out “On the Road.” The scroll, yellowing and mounted on two Plexiglas spools, went on display last week for the first time in Lowell, Mass., Kerouac’s hometown, as part of an exhibition at the Boott Cotton Mills Museum celebrating the 50th anniversary of the book’s publication. But before coming to Boston, the scroll would have to get through a photo shoot for Vanity Fair.

That’s how Canary found himself just north of Indianapolis earlier last week, delivering the delicate document to millionaire Colts owner Jim Irsay, who bought the scroll in 2001 and loves photo ops with it.

Kerouac made the scroll by taping together rolls of art tracing paper so he could work without interruption on the book, which chronicles his travels with road buddy Neal Cassady. When the scroll went up for auction, Canary realized it would be too expensive for the university’s rare books library in Bloomington to purchase. Then after the sale, Irsay called looking for assistance. In return, Canary says, Irsay has given generously to the library.

While in his possession, the scroll stays in a special box in a climate-controlled vault at the library. Irsay doesn’t operate by the same rules. Press opportunities have created some memorable moments. For one article, Irsay decided he wanted to pose with the scroll wrapped around his body. For another, he choreographed a scene in which he held a pair of scissors to the paper and Canary simulated a punch to the jaw.

“That’s where my Buddhism comes in,” says Canary. “Some conservators would have walked off. I talked to him about it.”

“Home Fit for a Queen after Grand Makeover,” *Evening News*, Scotland, 07/20/2007

Like an aging Hollywood starlet, East Lothian stately castle Lennoxlove House has undergone a massive nip and tuck, emerging looking glossier and, in some rooms, more modern than ever.

To complete the transformation, the once private abode of the Duke and Duchess of Hamilton is now available to rent, if you can afford the £7000 starting price. For the first time, paying guests with a big enough bank balance can now take over the entire 700-year-old Len-

noxlove House and estate, taking up residence in 11 bedroom suites. Without the extensive refurbishment and rebirth as a commercial operation, the grand home of Scotland's premier peer - the duke is the Queen's representative in Scotland - may well have crumbled. Dry rot had gnawed away upper areas of the grand home before conservation architect Alison Smith arrived on the scene last year to start work.

The refurbished house will open to the public for just three days a week - a requirement set down by financial backer Historic Scotland as part of its £524,000 grant. It will close its doors for the remaining days for corporate guests and wealthy private individuals. All will have the chance to gaze on one of Scotland's best private art collections featuring works by van Dyke, Raeburn, and Kneller; antiquities and curios including the famous death mask and a sapphire ring belonging to Mary, Queen of Scots; a selection of garter robes, among them one that belonged to the Duke of Lennox, discovered six years ago.

“Buffalo Bill: Lockport Woman Completing Restoration on 1878 Billboard,” *Lockport-Union Sun & Journal*, 07/22/2007

Buffalo Bill is coming alive in the Town of Lockport. Laura Schell, a member of Buffalo State College's prestigious Art Conservation program, began restoring the unique 1878 billboard which promotes a “Buffalo Bill” Cody stage show which took place in Jamestown 129 years ago.

The paper conservator, who is working at her home, hopes to have the job completed in the fall. The billboard was discovered by workers beneath the crumbling brick facade of a former hotel on Pine Street in Jamestown in 2002. Construction workers were tearing down the brick facade of an old building that was right down the street from the Lucille Ball museum.

Schell was contacted for emergency removal in June 2002. “As the bricks came down, they could start seeing faces. They could see Buffalo and stopped all work,” Schell said. “They’ve got witnesses saying they saw pieces of it blowing down the street. By the time I got there it was really in rough shape.

Pieces were falling off the wall.” “It is thought to be one of the oldest, if not the oldest existing billboards in the states. It’s a very rare artifact.”

“Painting Meets its Femme Fatale,” *BBC News*, 07/21/2007

A woman who says she was so overcome with passion for a valuable painting on display in France, has been charged with criminal damage after kissing it.

The immaculate white canvas so attracted Sam Rindy she smudged it with her lipstick, saying later she had wanted to make it even more beautiful. The 3x2m (9x6-foot) painting by US artist Cy Twombly is valued at more than \$2m (£970,000). Ms Rindy, herself an artist, is due to appear in court on 16 August.

Staff at the Collection Lambert museum in the southern French city of Avignon alerted police after the incident on Thursday afternoon, and she was arrested as she was walking out. “A red stain remained on the canvas... This red stain is testimony to this moment, to the power of art.” Speaking to French news agency AFP, she said the artist had “left this white” for her.

“Graffiti House Good Soldiers, Bad Artists New Scribblings Revealed,” *The Free Lance-Star*, 7/23/2007

While removing paint from the walls of Brandy Station's Graffiti House in Culpeper County this weekend, conservation technician Kirsten Travers uncovered a horse with a neck that would seem more appropriate attached to a brontosaurus.

Travers is working under a \$15,000 Virginia Department of Human Resources grant the Brandy Station Foundation received earlier this month. The matching grant, according to Della Edrington of the BSF, will allow the foundation to bring in experts such as Travers to determine what restoration works need to be done to save both the Graffiti House and the dozens of charcoal and graphite scribblings on its inside walls.

That graffiti, which includes the names, military units and hometowns of a number of the soldiers who were housed there when the structure was used as a field hospital, is a part of Civil War and

Culpeper County history that the BSF desperately wants to preserve.

“Floods Threaten Ancient and Historic Sites,” *Guardian Unlimited*, 07/27/2007

Rain was falling remorselessly on Silbury Hill, seeping down into the core of the most enigmatic prehistoric monument in Europe. The entire hill near Avebury in Wiltshire is artificial, built around 4,500 years ago by stupendous human effort with an estimated 35m baskets of chalk.

The engineering contractors Skanska, who were carrying out structural repairs for English Heritage, pulled its miners off the hill on Monday, fearing that the 40-year-old tunnel in which they were working might collapse.

Silbury's purpose - observatory, ritual platform, or simply awe-inspiring demonstration of power and wealth - is still guesswork. No original chamber or passage has ever been detected. The site is wreathed in folklore of treasure hoards, which have attracted centuries of treasure-hunters.

In floods five years ago, a chasm opened at the top of the hill, where a poorly filled 200-year-old shaft collapsed, and water poured down into the structure, seeping into voids left by generations of later diggers, including the tunnels from a major excavation in the 1960s.

The plan, now left in chaos by the weather, was to empty those tunnels completely of their previous loose fill, and then pack them solidly again with chalk. Instead rain is still seeping into the mound, from the summit where the earlier domed repair has already partly washed away, causing damage which can't even be fully assessed until the rain stops.

“A Painting with a Contested Past in the Nazi Era Makes its Way to NYC,” *The Boston Globe*, 07/27/2007

Berlin Street Scene by Ernst Ludwig Kirchner is now on display at the Neue Galerie museum. A garish painting of Berlin streetwalkers on the prowl, the subject of a bitter restitution case from the Nazi era, went on display at the museum that bought it for \$38.1 million in frenzied bidding.

Until recently, this modernist masterpiece had hung in Berlin's Bruecke Museum, acquired in the early 1980s from private German owners. But last summer, the Berlin government returned it to the London heir of Jewish art collector Alfred Hess, whose widow had sold off the works during the 1930s after the family shoe business was expropriated by the Nazis.

Berlin city officials said restitution was an act of historical justice in line with other hand-overs of art lost by Jewish owners to confiscation, theft, or forced sale during the Nazi period and World War II. But German critics contended that the Hess family's decision to sell the painting in the 1930s resulted from their financial troubles during the Depression -- not actions by the Nazis. They said ownership of other works held by German museums could now be threatened under the expanded interpretation of what constitutes Nazi-confiscated art.

“Compliment Machine Gives Artful Praise,” *Los Angeles Times*, 07/28/2007

A woman pushing a stroller across the street in the 92-degree heat is met with aggressive honks from hurried drivers. One of her sandals is chafing her heel and her baby has spit his pacifier onto the pavement. But things are just about to look up. A 5-foot-high red-and-white-striped box dings as she walks by, and a disembodied voice says: “You have changed for the better.” At first, the look on her face is bewilderment. Then, slowly, it changes to a smile.

The box, known as the Compliment Machine, is part of SiteProjects DC, a collection of outdoor exhibits by 16 artists along six blocks of 14th Street Northwest. Of all the installations, the machine has been the biggest success - and has garnered attention for its creator, Tom Greaves. Inside the wooden box is an iPod Nano with 100 recorded compliments that play at random.

Greaves recorded the compliments in a flat, unaffected tone and allowed varying amounts of dead air after the recordings so that passersby wouldn't know when to expect the next compliment. “You are awesome,” the machine says, following up quickly with, “You are a great driver.” (That one was lost on

a confused man riding his bike past an adjacent construction site.) “People are drawn to your positive energy.” “You have a nice voice.”

Forger Back at Work - and This Time It's All above Board,” *The Guardian*, 07/30/2007

Britain's most notorious living art forger, Robert Thwaites, also known as Prisoner XA5833, is back at work. Ten months ago, Thwaites was jailed for two years for audacious frauds that stunned and embarrassed the art world.

Desperate for money, the jobbing artist created paintings and passed them off as the work of John Anster Fitzgerald (circa 1823-1906), who conjured visions of a fairyland full of menacing spirits. After exposure and conviction, Thwaites, 55, went down in disgrace although even the judge hailed his “remarkably talented” work.

Released on licence but under strict supervision, he is painting once more in the style of Fitzgerald. But, older, thinner, and greyer, he said he now hoped to use his skills and the additional notoriety to create a legitimate career.

His first painting was faked and sold so Thwaites could pay private school fees of £54,000. Another painting, which did not sell, was conceived to raise cash for his brother, Brian, who is seriously ill and uses a wheelchair.

“I knew it was wrong but I wasn't scared,” said Thwaites. “Just because I got caught doesn't mean I failed. I procured for my son the best education money can buy.” His latest Fitzgerald-style painting, *The Release*, is painted on hardboard, so there can be no dispute about its origins.

“Baghdad Museum Reopens to Staff,” *The Art Newspaper*, 08/02/2007

The Baghdad Museum, which has been sealed with concrete, is to be reopened to staff. Shortly before antiquities head Donny George went into exile last August, he had all the entrances to the building blocked, because of the deteriorating security situation in Baghdad.

Dr. George admitted that this could have created environmental problems, but he felt it was too dangerous to protect the museum with just locked doors. Dr. Abbas al-Hussainy, the new director of the state board of antiquities,

told *The Art Newspaper* last month that he is now “very worried about underground water.” Ivories and cuneiform tablets would be particularly vulnerable. There are also concerns that rats may have multiplied in the museum over the past year.

After facing the dilemma of having to balance security and environmental risks, Dr. Abbas has decided that the building should be reopened to staff. In the current security situation, there is no immediate prospect of the museum being open to visitors. The Italian government recently provided a massive steel security door for the Baghdad museum. Last month a gap was breached in the wall and the new door was cemented into place. Beyond the security door there are two further locked doors, which have not been entered, so conditions inside the stores remain unknown.

“Hidden van Gogh Found at MFA,” *The Boston Globe*, 08/04/2007

For years, art scholars pondered a mystery: Did Vincent van Gogh create a painting that matches a sketch in Amsterdam's Van Gogh Museum? Now a conservator at the Museum of Fine Arts has discovered the lost painting, but museum-goers will never be able to see it:

The painting lies underneath another van Gogh long on display at the MFA. The Dutch master created the lost painting, *Wild Vegetation*, in 1889, during his stay at an asylum near Saint-Remy, France. The hidden work was found by chance when conservator Meta Chavannes X-rayed the MFA's painting, *The Ravine*, about a year ago as part of a research project.

By chance, Chavannes, who is Dutch, was heading home to Amsterdam to visit family. She made an appointment with Louis van Tilborgh, a curator at the Van Gogh Museum. He immediately recognized the image as being similar to a drawing in the museum's collection. A report on their discovery is being published this week in *The Burlington Magazine*.

“Uffizi Expansion Goes Ahead Despite Florentine Opposition,” *The Independent*, 08/10/2007

The plan to add a huge new modernist portico to Florence's Uffizi Gallery, the most controversial building

project of recent times in Italy, is to go ahead. After nine years of bitter argument and despite the rage of Florentines including the opera and film director Franco Zeffirelli, the dramatic and imposing new portico at the side of Italy's most famous art museum was given approval this week.

Its designer is Arata Isozaki, the celebrated avant garde architect from Kyushu. His solution was simple, bold, and arresting: a huge cantilevered canopy fanning out from the gallery, supported by slim rectangular pilasters. There was no attempt to integrate the new work with the Renaissance original: the contrast between old and modern was deliberately stark.

The last large modern building to be erected in Florence is the station, which dates from 1935. But the reaction of conservatives was ferocious. Oriana Fallaci, the Florentine journalist and novelist, called the design "absolutely indecent and unheard of," and threatened to return to Florence from her home in New York "and tear it to pieces with my bare hands."

The architect now expects building work to start in the autumn, and for the structure to be completion by 2011. But the project's opponents will not give up without a fight.

"Inglewood's Famed History of Transportation Mural makes a Bold Comeback," *Los Angeles Times*, 08/11/2007

Sixty-seven years after it was installed in Inglewood, with great fanfare, and six years after it was removed for restoration, in deplorable condition, Helen Lundeberg's massive WPA mural *The History of Transportation* has a new home. The 60-panel, 240-foot-long artwork runs along a curved wall in the new Grevillea Art Park, close to Inglewood City Hall and High School.

This is quite a comeback for the mural, which was badly battered and disfigured before it underwent treatment at Sculpture Conservation Studio in West Los Angeles. Made of petrachrome, a terrazzo-like material composed of crushed rock embedded in tinted mortar, the artwork was built to last. But two panels were destroyed by wayward vehicles; others were cracked, and buried under layers of graffiti.

Lundeberg, a Los Angeles-

based artist who died in 1999, at 91, was commissioned to make the mural by the Work Projects Administration's Federal Art Project. She designed the panoramic view of the evolution of transportation -- from Native Americans on foot to passengers boarding a DC-3 aircraft -- for the entrance to Centinela Park (now Edward Vincent Jr. Park).

Conservation began in 2003 and was finished in a couple of years. Then came the challenges and inevitable delays in installing the work exactly as it was in 1940. Finally on view again, the softly colored parade of people walking and riding into the future can be seen up close with surfaces cleaned, cracks filled, and the two missing panels replaced by facsimiles in colored cement.

"Getty Museum to Give Back Forty Works of Art to Italy," *Agenzia Giornalistica Italiana*, 08/13/2007

The deal to return forty works of art was made by the minister of Cultural Activities, Francesco Rutelli, and the general director of the J. Getty Museum, Michael Brand. The agreement includes the following points: - The Getty transfers 40 objects to Italy, including the Cult Statue of a Goddess. Technicians from Italy and the Getty Museum will decide on a timeframe for the transfer of the objects in the coming months, with the exception of the statue which will stay in the Getty until the end of 2010.

The parties agree to refer further discussions on the statue of a young victorious athlete to the legal steps in progress in Pesaro. Italy and the Getty agree on a broad cultural collaboration that will include loans of important works of art, joint exhibitions, research and conservation, and restoration projects. Both parties "are pleased that, after long and difficult negotiations, an agreement was reached and now proceed to a new relation of collaboration".

"Next Restoration: The Sarcophagus of the Married Couple," *RomaOne.It*, 08/14/2007

Housed in the Etruscan Museum of Villa Giulia and originally from Cerveteri, the masterpiece in terracotta is the next goal after the restoration of the Hercules of Veio. Discovered in a tomb of the necropolis of Banditaccia of Cerveteri and dating from around the 6th-5th century

B.C., *the Sarcophagus of the Married Couple* is one of the principal attractions of the museum and one of the most famous examples of Etruscan plastic arts. Witness to a love that has lasted more than two millennia, the cover of the sarcophagus represents a life-size couple reclining on a dining couch in an attitude of tender affection. The conservation is to be sponsored by the Federazione Italiana Tabaccai.

"Restoration Proposed for the 'Casiceddhre di Noha'," *Edil One*, 08/22/2007

The so-called "Casiceddhre," or houses of the dwarves, are miniature buildings in polychromed Lecce stone. They are of significant historic, artistic, and cultural importance and may be found in Noha, near the baroque city of Lecce in Puglia, Italy.

The tiny buildings constitute the faithful reproduction in miniature of sixteenth century palaces. Rich in architectural detail, they are considered a rarity among scholars and historians. Cracks in the paving surrounding them and in the building below as well as weeds and roots from nearby pine trees are threatening the tiny buildings. It is not known who constructed these little architectural gems.

"British Library Uncovers Missing Constable," *The Guardian*, 08/24/2007

A lost sketch by John Constable, never recorded in the catalogues of his work, has tumbled with a cascade of other drawings and letters from volumes which the British Library has owned for almost a century. The library has only just appreciated the scale of its bequest from John Platt, a wealthy textile manufacturer who became a serious art collector, who died in 1902, leaving many of his magnificently bound volumes to the British Museum.

The delicate little pencil drawing of Hyam Church in the artist's native Suffolk, bought from his grandson 50 years after his death, has been hidden among the pages of one of the books ever since. The Constable, some of the other drawings and documents, and some of the volumes themselves, will now go on display in the library's Treasures gallery.