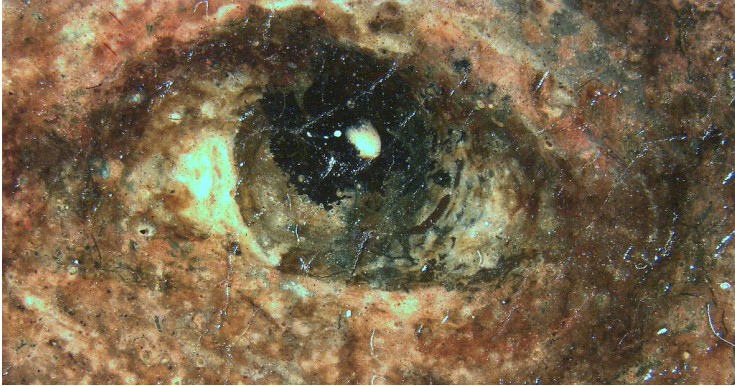


The Courtauld



42nd Annual

GERRY HEDLEY

STUDENT SYMPOSIUM

June 2024

42nd Annual Gerry Hedley Student Symposium

4th June, 2024

Hosted by The Courtauld Institute of Art,
MA Conservation of Easel Paintings Department,
London, UK

This yearly day-long event is held in memory of Gerry Hedley, a pioneer in art conservation and an inspiration to generations of students. The symposium is an opportunity for final-year students and interns to share their research with peers, professionals, and the wider field of art conservation.

This year, talks are anticipated from both paintings and paper conservators.

Students from conservation programmes at the Hamilton Kerr Institute (University of Cambridge), Northumbria University, and The Courtauld will present original research on a range of topics including scientific investigations, conservation ethics and international differences in training, as well as technical examinations of world-class artworks from the Renaissance to the 19th century.

The Gerry Hedley Annual Symposium is organised annually in partnership with the The Courtauld, the Hamilton Kerr Institute, and Northumbria University.

This year it is organised by the Department of Easel Paintings Conservation and the Research Forum at The Courtauld, and generously supported by Tru Vue.

*Image credit: Megan Buchanan-Smith (top), Sophia Boosalis (middle), Talia Ratnavale (bottom).

Schedule

9:00-9:45 — **Registration and Coffee**

10:00-10:10 — Introduction and Address by Professor
Aviva Burnstock

10:10-10:30 — Talia Ratnavale

10:30-10:50 — Rebekka Katajisto

10:50-11:10 — Louisa Stark

11:10-11:30 — Megan Buchanan-Smith

11:30-11:40 — **Question period for speakers 1-4**

11:40-12:00 — María José Navas Espinal

12:00-12:20 — Catherine Dussault

12:20-12:40 — Elisabeth Subal

12:40-13:00 — Joanna Hulin

13:00-13:10 — **Question period for speakers 5-8**

13:10-14:40 — **Lunch (1h 30min)**

14:40-14:45 — Introduction of Speakers 9-12

14:45-15:05 — Jay Evans-Wheeler

15:05-15:25 — Alexandra Earl

15:25-15:45 — Briega Thomas

15:45-16:05 — Cecilia Wareborn

16:05-16:15 — **Question period for speakers 9-12**

16:15-16:35 — Sophia Boosalis

16:35-16:55 — Leina Taylor

16:55-17:15 — Grace An

17:15-17:25 — **Question period for speakers 13-15**

17:25-17:30 — Final Address

17:30-19:30 — **Drinks Reception**

Speakers and Topics

- Talia Ratnavale** — ‘A Practical Evaluation of ‘Pigment Pickup’ and Dirt Removal During the Surface Cleaning of A Range of Acrylic Paint Films with a Variety of Free-Liquids’6
- Rebekka Katajisto** — ‘*The Annunciation* by Hendrick van Balen: Technical Study and Treatment of a 17th-century Painting on Stone’7
- Louisa Stark** — ‘An Exploration of the Role of the Easel Painting Conservator in Relation to Picture Frame Conservation Today’8
- Megan Buchanan-Smith** — ‘A Mysterious Coachman: A Comparative Analysis of the Materials and Techniques Used in a Set of Eighteenth-Century Servant Portraits at Erddig’9
- María José Navas Espinal** — ‘Pigments – Binders – Alligatoring! The Study of Ageing Factors (light, moisture, heat) on Binding Materials using Madder & Alizarin Crimson Lake Forming ‘Bitumen Craquelure’ in Oil Painting’ 10
- Catherine Dussault** — ‘David Morier: a Survey of the Materials and Techniques of a Series of British Military Portraits of Regimental Costume, Conducted From a Review of Modern Conservation Documentation’ 11
- Elisabeth Subal** — ‘Evaluating Four Selected Micro-Imaging Techniques for the Examination of Paint Surfaces: a Comparative Study’12

Joanna Hulin — ‘A Preliminary Investigation into the Materials and Structures Used in Nineteenth-Century Western Playing Cards’.....	13
Jay Evans-Wheeler — ‘Is the duty of care a duty to care?’.....	14
Alexandra Earl — ‘A Technical Investigation into the Materials and Methods of Evelyn De Morgan’.....	15
Briege Thomas — ‘The Tacit Nature of Inpainting: Comparing Portable Spectrophotometry and Colorimetry with Human Colour Perception’.....	16
Cecilia Wareborn — ‘The Portrayal of Patronage in Eighteenth-Century Britain: A Technical Study of Two Landscapes Attributed to William Bell’.....	17
Sophia Boosalis — ‘Evaluating the Effects of Alkaline Reagents for Varnish Removal: Case Study’.....	18
Leina Taylor — ‘The Preservation of Advanced Manual Skills in British and Japanese Conservation Training Programmes and Practices’.....	19
Grace An — ‘Adorations: A Technical Examination of Jacopo del Sellaio’s <i>Virgin Adoring the Child</i> and its Reconstructions’.....	20

Talia Ratnavale

'A Practical Evaluation of 'Pigment Pickup' and Dirt Removal During the Surface Cleaning of A Range of Acrylic Paint Films with a Variety of Free-Liquids'

Talia Ratnavale is a final-year student in the Postgraduate Diploma in the Conservation of Easel Paintings Programme at the Courtauld Institute of Art. With undergraduate degrees in both chemistry and anthropology, Talia is passionate about interdisciplinary research and hopes to continue such activities throughout the course of her career. Talia has a particular interest in Post-Painterly Abstraction and Color Field artworks.

Abstract

Building upon the research of Ormsby et al. in 2010 and 2016, this study involves the systematic testing of free-liquids on a selection of artificially soiled acrylic emulsion paint films. A range of cleaning systems which had already demonstrated suitability for their use on acrylic paint films were systematically trialled across an expanded range of sample types. Selected cleaning systems included adjusted waters, 'surfactant-chelating' solutions, and some high surfactant-containing Water-in-Oil microemulsions. Across the two brand lines and two pigment types selected, no overall trends in cleaning system performance were discerned. Instead, pigment sensitivity was found to be largely brand-dependent, while the degree of dirt removal varied by each type of sample (rather than by cleaning system). It was suggested that differences in the nature of the soiling layers and the

surface characteristics of the paint films were responsible for these observed variations.

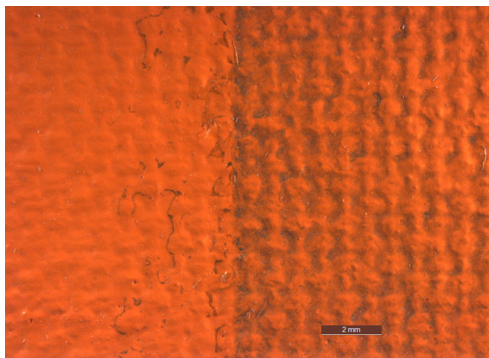


Image courtesy of Talia Ratnavale

Rebekka Katajisto

'*The Annunciation* by Hendrick van Balen: Technical Study and Treatment of a 17th-century Painting on Stone'

Rebekka Katajisto is a final-year student at the Hamilton Kerr Institute, University of Cambridge. She has a BA in Art History (University of Warwick) and a MA in Principles of Conservation (UCL). Her current research interests lie in Medieval paintings, with her dissertations exploring a 15th century Sieneese cassone painting and a 15th century English rood screen.

Rebekka has gained experience interning at Simon Bobak Conservation, Fine Art Restoration Company, Exeter College (Oxford) and the Ashmolean Museum. She has also managed ICON paintings group's social media accounts and event marketing as a committee member throughout her studies.

Abstract

In the early 16th century, a novel artistic trend emerged as artists opted for stone as a support for traditional easel painting in lieu of

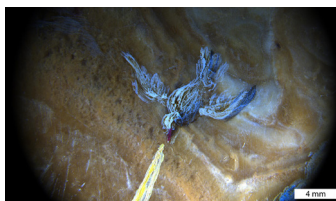


Image courtesy of Rebekka Katajisto

more common materials such as canvas or panel. Among these painters was the Flemish artist Hendrick van Balen (1575-1632). *The Annunciation* (The Phoebus Foundation) arrived at the Hamilton Kerr Institute for treatment and analysis. The cleaning revealed the natural patterns of the stone, which Van Balen strategically incorporated into the composition.

The treatment presented unusual challenges due to the lack of resources regarding paintings on stone supports. Treatment had to proceed amidst some degree of uncertainty, without definitive identification of the stone and its associated material properties and sensitivities. The research sparked further discussions concerning the display of the painting.

This presentation aims to contribute to the expanding discourse surrounding paintings on stone by sharing technical analysis and art-historical research findings on *The Annunciation*. Additionally, it addresses the challenges encountered during treatment and the methods employed to resolve them.

Louisa Stark

An Exploration of the Role of the Easel Painting Conservator in Relation to Picture Frame Conservation Today

Louisa Stark is in her final year of the MA in Conservation of Fine Art (Easel Paintings) programme at Northumbria University. During her degree she has completed conservation placements at the Laing Gallery, the Guildhall Art Gallery, the Auckland Project and Fine Art Restoration Company. She has a foundation diploma in Fine Art Painting from Central Saint Martins and a joint BA in Fine Art and History of Art from Goldsmiths. Before returning to further education, she worked in the not-for-profit sector supporting authors and screenwriters through rights and licensing.

Abstract

Attitudes to frames have undergone many changes throughout art history. Although a separate discipline, various overlaps between paintings and their frames exist aesthetically, practically and in terms of conservation work undertaken; indeed, picture and frame are inextricably linked. Using case studies, this talk will explore some of the types of issues relating to picture frames that could be encountered by the easel painting conservator

today which are pertinent to their work, and to the conservation treatment and ongoing preventative conservation of the artwork as a whole.



Image courtesy of Louisa Stark

Megan Buchanan-Smith

A Mysterious Coachman: A Comparative Analysis of the Materials and Techniques Used in a Set of Eighteenth-Century Servant Portraits at Erddig

Megan Buchanan-Smith is in her final year of the Postgraduate Diploma in the Conservation of Easel Paintings at The Courtauld. She has undertaken conservation work with public and private institutions including Rachel Howells Conservation, English Heritage, and the Palace of Westminster.

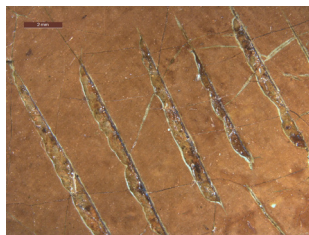
Megan has a BA in History from the University of Exeter and an MSt in Art History from Oxford. Her main research interests are in eighteenth and nineteenth century British art with a particular focus on depictions of race and on popular/artisan art. Her masters thesis considered portrayals of women and enslaved people in graphic satire and Romantic art [1770-1850]. She is interested in the role of the conservator in recovering overlooked voices and perspectives.

Abstract

This presentation outlines the results of a technical art-historical analysis of seven eighteenth-century servant portraits from Erddig Hall near Wrexham. Six are attributed to the Welsh artisan painter John Walters of Denbigh; the origin of the seventh—a portrait of a person of colour entitled *A Young Coachman*—remains unclear. The investigation augments understanding of Walters's studio practice and offers fresh insights into the *Coachman*—its origins, physical history, and relationship to the six Walters portraits.

This is a rare study of works by an artisan artist, broadening knowledge of artistic practice in the period beyond that of metropolitan Academicians. The project also recognises the importance of the *Coachman*; as a representation of a person of colour, it holds significance as discussions concerning race and decolonisation are ongoing in the heritage sector.

Image courtesy of
Megan Buchanan-Smith and the National Trust



María José Navas Espinal

Pigments – Binders – Alligating! The Study of Ageing Factors (light, moisture, heat) on Binding Materials using Madder & Alizarin Crimson Lake Forming 'Bitumen Craquelure' in Oil Painting

María José Navas Espinal is a final-year MA student in Conservation of Easel Paintings at Northumbria University. From Colombia, María José did her MLitt in History of Photography at the University of St. Andrews. During her BA at Drew University, she double majored in Studio Arts and Art History and minored in Arts Administration & Museology, and Photography. Her pursuit of conservation started during her time at SACI in Florence. She has had the opportunity to intern and volunteer in multiple places in multiple countries. In the UK, Fine Art Restoration Co, Auckland Castle, and Christie's Impressionist & Modern Art department. In USA, The Conservation Labs (SC) and the United Methodist Archives and History Center (NJ). Lastly in Colombia at Museum of La Tertulia.

Abstract

The term 'alligating' within conservation literature has caused some confusion over the years, as any craquelure resembling alligating has been associated with non-drying agents like bitumen and asphalt, which can cause the paint layer to be "irreversibly" damaged.

This research aims to determine if alligating can occur without asphalt or bitumen in the paint mixture. The project explores this phenomenon by the artificial ageing of red lake pigments, beginning with the hypothesis that low-drying quality pigments, such as madder, combined with various binders, can produce similar effects.



Image courtesy of María José Navas Espinal

Catherine Dussault

David Morier: a Survey of the Materials and Techniques of a Series of British Military Portraits of Regimental Costume, Conducted From a Review of Modern Conservation Documentation

Catherine Dussault received a Bachelor of Science in Biology from Northeastern University prior to her enrollment in the Courtauld Institute of Art's Conservation of Easel Paintings postgraduate programme, from which she is set to graduate in July 2024. Merging her dual passions for science and art in the field of cultural heritage preservation, Catherine aims to focus her research and practice on the links between materiality and meaning, highlighting art of the early twentieth century. In addition to her academic experience, she has participated in internships and projects with the Williamstown & Atlanta Art Conservation Center, the Houses of Parliament, and Oxford University, as well as fulfilling a studio assistant position under contemporary painter Hana Shahnava.

Abstract

Data drawn from conservation-specific archival materials was used for comparative analysis in the compilation of a survey regarding the materials and techniques of artist David Morier (1705-1770) in his creation of an extensive series of military portraiture detailing costumes of the British army in the mid-eighteenth century. Materials reviewed included written and photographic documentation compiled by students of the Courtauld Institute of Art between 2006-2023. Avenues of investigation using data from these reports highlighted questions around workshop practice, period convention, and attribution, as well as conservation treatment history. By the nature of the methods used, this project also served as an appraisal of the potential function of a conservation documentation archive in furthering art historical and technical knowledge.

David Morier, *'Private 6th In-niskilling Dragoons, 1751'*, c. 1751-60, oil on canvas, 50.9 x 40.4 cm, Royal Collections Trust (RCIN 401504)



Elisabeth Subal

Evaluating Four Selected Micro-Imaging Techniques for the Examination of Paint Surfaces: a Comparative Study

Elisabeth is a final year student in the Conservation of Easel Paintings degree at The Courtauld Institute of Art. Prior to coming to London, she graduated from Humboldt University in Berlin, where she completed a Bachelor's degree in art history and cultural studies, specialising in visual depictions of the concept of the Other in cartographic representations. Throughout the three-year postgraduate course, she has completed internships at Ebury Street Conservation, Atelier Gerhard Walde in Vienna, and participated in in-situ projects at the Houses of Parliament and the University of Oxford. Elisabeth is passionate about the reconnection of cultural heritage preservation with issues of social and environmental justice and has a strong interest in the conservation of contemporary art and the relation between concept, materiality and artistic process. After the completion of her studies, she will be joining Julia Nagle Conservation in the role of graduate intern.

Abstract

This talk will share the results of a comparative study on four micro-imaging techniques, highlighting their strengths and weaknesses in analysing the composition and condition of painted surfaces and surface coatings before, throughout, and after their removal. The project collated and evaluated existing research on widely used techniques like light microscopy, secondary electron microscopy and HIROX digital microscopy, while also generating new findings on the novel technique of Confocal Fluorescence Laser Scanning Microscopy. By considering factors such as sample preparation, user expertise, time investment, and accessibility, the study shifts the focus from evaluating the effectiveness of cleaning tests onto a comparative analysis of the capabilities and limitations of the imaging techniques utilised. It aims to enhance understanding of the varied areas of application of micro-imaging techniques in paintings conservation and showcase the promising potential of a new technique.



Image courtesy of Elisabeth Subal

Joanna Hulin

A Preliminary Investigation into the Materials and Structures Used in Nineteenth-Century Western Playing Cards'

Joanna Hulin is a final year MA student at Northumbria University, specialising in the conservation of works of art on paper, with a BA (Hons) in Fine Art from Falmouth University. Joanna has previously worked as a paper and photography conservation technician at the Tate Galleries and has interned at the Bodleian Libraries, Durham University, and the Royal Berkshire Archives as part of her studies.

Abstract

This talk will focus mainly on the technical study of historic playing cards. Said to have originated in China and subsequently found in Europe by the end of the fourteenth century, playing cards and the games played with them have a fascinating history. Predominantly consisting of several layers of a diverse range of papers pasted together, playing cards are extremely versatile in both their construction and appearance. With new advances in papermaking and printmaking technology in the nineteenth century, the manufacture of playing cards developed rapidly over this period, with significant changes made to their materials, internal structure, and the printing processes used for their designs. In this talk I will discuss the creation of card using traditional papermaking methods, the technical examination and analysis of a selection of original playing cards from this period using X-ray Fluorescence and Fourier Transform Infrared Spectroscopy,

and the implications these may have for the future preservation and conservation treatment of such objects.

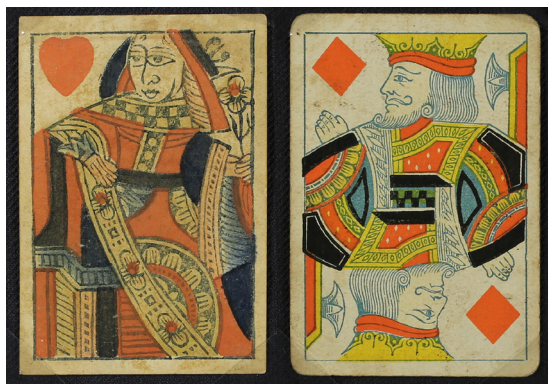


Image courtesy of
Joanna Hulin

Jay Evans-Wheeler

Is the duty of care a duty to care?

Jay is a retired mining professional with qualifications in geology, accounting, corporate governance and law.

She has recently completed an MA in Preventive Conservation at Northumbria, and is currently completing her MA in Conservation of Fine Art.

Abstract

All conservators, professional or student, care deeply about their work and its results and implications. They both know and believe they have a duty of care.

But what is meant by a 'duty of care'?

By the use of a case study, this paper will set out the differences between the moral duty of caring and the legal concept of duty of care.

Image courtesy of Jay Evans-Wheeler



Alexandra Earl

A Technical Investigation into the Materials and Methods of Evelyn De Morgan

Alexandra Earl is in her final year of studying the Conservation of Easel Paintings at The Courtauld Institute of Art. Whilst completing a Bachelor's degree in Art History and Master's degree in Technical Art History, she has provided public presentations on the relationships between poetry and art during the Renaissance and Romanticism era. Alexandra has interned as a Paintings Conservator at Southampton City Art Gallery, Oxford University, The Houses of Parliament and Tate Britain. Her passion and interest in Pre-Raphaelitism stemmed from her studies of Victorian literature and by replicating Pre-Raphaelite paintings and drawings. Through internships and studying at The Courtauld, Alexandra has investigated nineteenth-century British painting practice by examining and conserving artworks, including those by Evelyn De Morgan, Dante Gabriel Rossetti and J. M. W. Turner.

Abstract

The following talk explores Evelyn De Morgan's (1855-1919) materials and techniques employed during her career between 1890 and 1919. A close technical examination and art historical analysis of two paintings, *Queen Eleanor and the Fair Rosamund* (1901-02) and *In Memoriam* (1890-1919), illustrate how De Morgan's practice was influenced by her Pre-Raphaelite contemporaries as well as driven by her artistic training and own idiosyncratic methods. New primary material, coupled with the first in-depth scientific analysis of her paintings and palette, has enabled De Morgan's oeuvre to be better understood – thus contributing to the expanding recognition of De Morgan as an artist in her own right.



Image courtesy of Alexandra Earl and The De Morgan Foundation

Briege Thomas

The Tacit Nature of Inpainting: Comparing Portable Spectrophotometry and Colorimetry with Human Colour Perception

The talk will compare objective methods of colour matching, including the use of a portable spectrophotometer, with the human perception of colour. The nature of colour matching as a tacit skill, something we instinctively perform without being able to articulate how, will be presented and discussed. The visual disruption associated with changes in lighting or observer, known as metamerism, can be a consequence of inpainting treatment often undetectable by human vision. Accurate colour matching is therefore an essential part of this process. Results will be presented from practical colour matching experiments and will aim to question the role of instrument-based colour matching systems in conservation treatments today.

Abstract

Briege Thomas is a final year MA student at Northumbria University, studying the Conservation of Fine Art (Easel Paintings). Following successful completion of her BA in Fine Art at the University of Leeds, Briege has undergone placements at Auckland Castle and the Spanish Gallery in Bishop Auckland, Co. Durham, and the Laing Art Gallery, Newcastle-upon-Tyne in the painting conservation department. A background in the fine arts has contributed to her interest in colour perception, and its continued application to the field of Easel Paintings conservation.

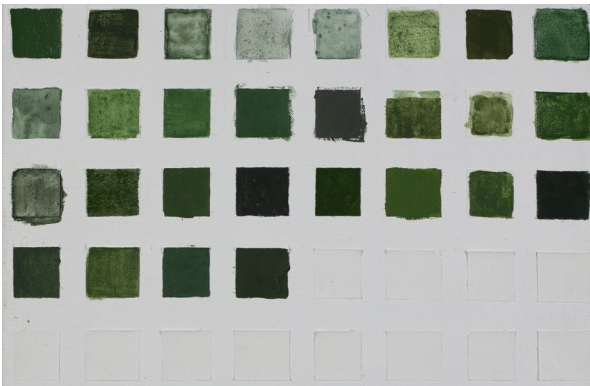


Image courtesy of
Briege Thomas

Cecilia Wareborn

The Portrayal of Patronage in Eighteenth-Century Britain: A Technical Study of Two Landscapes Attributed to William Bell

Cecilia Wareborn is a final-year MA Conservation of Fine Art student, specialising in easel paintings at Northumbria University. Cecilia has had a continued interest in eighteenth-century art since her undergraduate dissertation, which involved mapping artist networks in prerevolution Paris through the study of portraiture. Since completing her bachelor's degree in art history and French, she has interned at the Musée d'Orsay, worked as an assistant to an art dealer and as a docent at an international auction house. During her studies in conservation, Cecilia has volunteered in studios at the Guildhall Art Gallery, Laing Art Gallery, and Auckland Castle. Her current investigation into the attribution of two works in the National Trust collection has further enhanced her interests in the forensic examination of art and its growing demand in the global art market.

Abstract

Through technical examination and art historical research, this study explores the disputed attribution of two views of Seaton Delaval in the National Trust Collection. The two oil paintings were first exhibited at the Royal Academy in 1775 and are attributed to the portraitist William Bell (ca. 1735-1794). The public display and depiction of the English country estate illuminates the growing significance of the Royal Academy exhibitions for both artists and patrons in the late eighteenth century. The recent conservation and the first technical investigation of these works importantly sheds light on provincial artists of the era, thereby offsetting the London-centric narrative which currently dominates the study of eighteenth-century British art.

North View of Seaton Delaval Hall, attributed to William Bell, 1774-1775. Image courtesy of Rory Johnson.



Sophia Boosalis

Evaluating the Effects of Alkaline Reagents for Varnish Removal: Case Study

Sophia Boosalis is a final year student in the Conservation of Easel Paintings at The Courtauld Institute of Art. She completed a bachelor's degree in the History of Art at the Courtauld. She has interned as a painting conservator at the University of Oxford's Ashmolean Museum, The Royal Museums Greenwich, and Studio Redivivus in The Hague. She will be joining the Nelson-Atkins Museum of Art in Kansas City as the Kress Fellow in Painting Conservation.

Abstract

This talk explores the surface effects of alkaline reagents after varnish removal on a 17th-century test painting with an aged natural resin varnish. Following the research published in 1992 by Tom Learner and Aviva Burnstock, this project expands and reassesses the research on alkaline reagents by using new methods of low vacuum electron microscopy and 'modern' cleaning methods. A fragment of a late 17th century painting was selected for its uniformity in paint structure and naturally aged natural resin varnish layers. The test painting was characterised using technical photography, light microscopy, and cross-section analysis. Following surface cleaning, ammonium hydroxide and triethanolamine were applied using cotton swabs, polysaccharide gels, resin soap gels and Evolon Cr. Varnish residues were evaluated before and after cleaning using a Stereo Microscope, along with a Secondary Electron Microscope and Faro Edge Laser at the Natural History Museum. In addition, a rating system was used to compare the effectiveness of each reagent and vehicle at removing the natural resin varnish layers. Overall, this study found that Xanthan gum with ammonium hydroxide was the best method for thinning the varnish without damaging the paint surface. Yet, the pH value for total varnish removal was identical to the other application methods for applying ammonia hydroxide (pH 11).

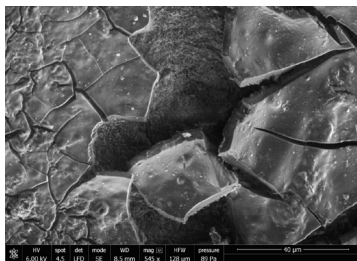


Image courtesy of Sophia Boosalis

Leina Taylor

The Preservation of Advanced Manual Skills in British and Japanese Conservation Training Programmes and Practices

Leina Taylor is a student on the Conservation of Fine Art MA at Northumbria University, specialising in Works of Art on Paper. She has completed an undergraduate degree in Fine Art from Newcastle University and interned at the Hirayama Studio for the Conservation of East Asian Art at the British Museum and with private conservator Piers Townshend. Coming from a mixed Japanese-British background, Leina holds a strong interest in the adaptation and transference of traditional skills, knowledge, and materials in conservation practices in the East and West, as well as a desire to pursue further training in the conservation and care of Japanese paintings and prints.

Abstract

An increasing concern in the UK and global West is the potential decline and loss of advanced manual skills in conservation due to the reduction in practice and treatment performed in many heritage institutions and academic training programmes. Procedures in Japan can offer an insightful contrast to the global West in the preservation and utilization of traditional practices, maintained by generations of conservators, and protected under government legislations. Using results from a series of semi-structured interviews with practitioners in both the UK and Japan, this talk will focus on the examination of different frameworks in which skills are being preserved, utilized, or underused in these regions, in addition to the cultural and historic influences that shape current protocols and methodologies within the profession.

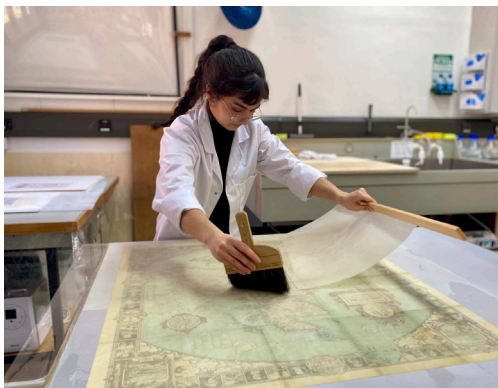


Image courtesy of Leina Taylor

Grace An

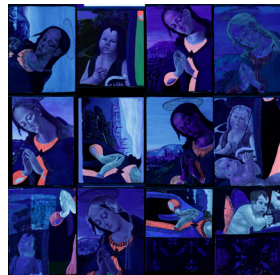
Adorations: A Technical Examination of Jacopo del Sellaio's *Virgin Adoring the Child* and its Reconstructions

Grace An is a final-year student in the Conservation of Easel Paintings at the Hamilton Kerr Institute, University of Cambridge. She holds a BA in Art History from Boston College and an MA in the History of Photography from the Université de Paris Cité Sorbonne. Prior to conservation, she interned and worked for various galleries and auction houses in the US and Europe, including Jeffrey Deitch and Christie's. She has a particular interest in 20th c. art and has undertaken internships with Julia Nagle in London and Modern Art Conservation in New York. In September, she will be joining the Detroit Institute of Arts as the Andrew W. Mellon Fellow in Paintings Conservation.

Abstract

At the Hamilton Kerr Institute, an essential part of every student's first year is making a set of historical painting reconstructions spanning from the Early Renaissance in Italy to the Dutch Golden Age. For cohorts starting between 2000 and 2014, their first reconstruction was of 15th c. Florentine painter Jacopo del Sellaio's *Virgin Adoring the Child* held at the Fitzwilliam Museum, Cambridge. With Cennino Cennini as their guide, six generations of students have attempted to use period materials and techniques to recreate as accurate a copy as possible. But just how faithful are these reconstructions; and how useful are they as didactic tools? This set of homogenous works provides the perfect starting point for examination of reconstructions as a practice. Armed with art historical expectations and a suite of standard analytic techniques—including cross sections and multi-spectral imaging—this paper attempts to address the benefits of and questions raised by the making of reconstructions in the field of conservation.

12 reconstructions of the *Virgin Adoring the Child* by Jacopo del Sellaio, various HKI students, tempera on panel, 2000-2014, UV illumination. ©Hamilton Kerr Institute.



Map



Places to eat

Frequency Cafe — Common Room Floor 3

Zone 1. Caravan Kings Cross
Granary Square Brasserie
Dishoom Kings Cross
Happy Face Pizza Kings Cross-
Floor 3

Zone 2. LEON
Prezzo Italian
German Gymnasium
Nando's
McDonalds
Five guys
KFC
Pret A Manger

Zone 3. Pizza Union
Honest Burger
Franco Manca
Mildreds Kings Cross (vegan)
Meathouse London
Mediterraneo Kings Cross
Dim Sum Duck
Tia Rosa
Sen Viet

Zone 4. Indian Veg (vegetarian)
Domino's Pizza Islington
Liman Restaurant
Mangia Bene

Zone 5. Pizza Express
Thyme Bar and Grill
Albertini Restaurant
GA KingsX Bar & Kitchen
LEON
Choppaluna
Thenga Cafe (vegan)
Casa Tua

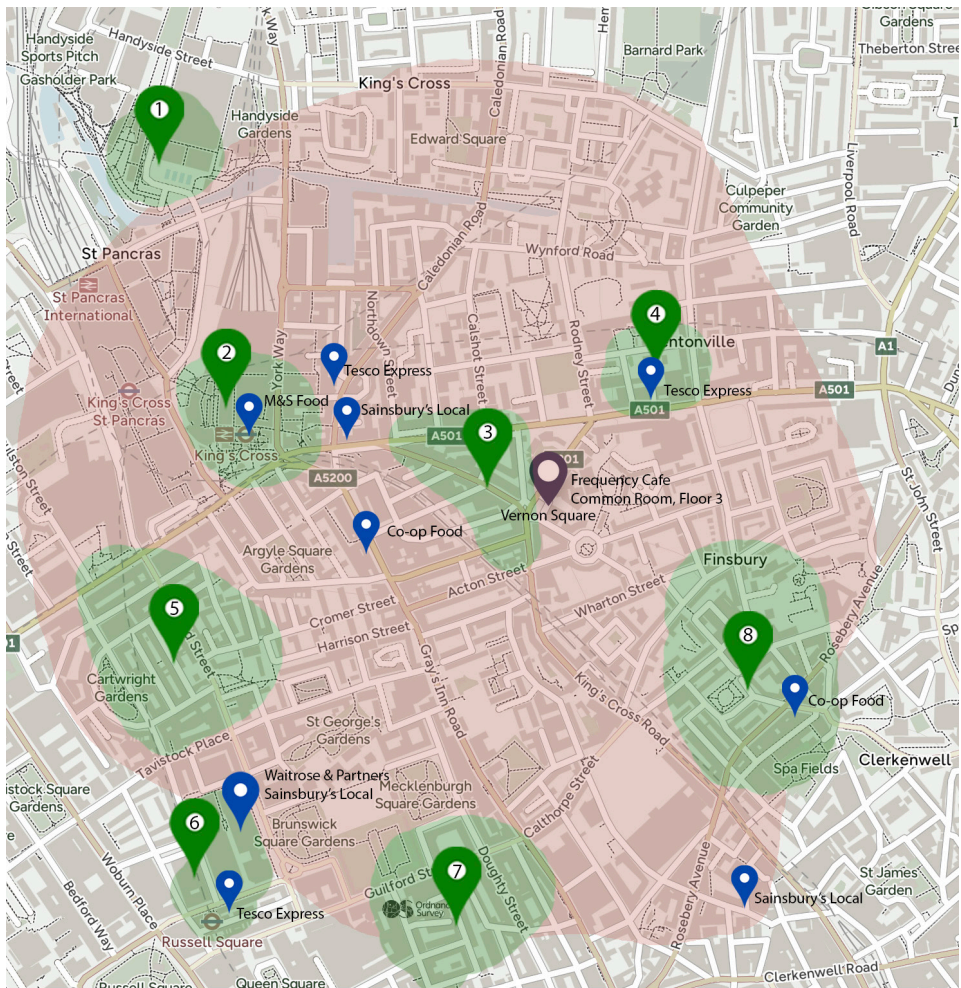
Zone 6. LEON
Gourmet Burger Kitchen
Franco Manca
Wasabi
Itsu
Nostimo
Pret A Manger

Zone 7. Salaam Namaste
Ciao Bella
Honey & Co. Bloomsbury
La Fromagerie
Banh Mi Aha!

Zone 8. Morito
Shawarma Bar
Pizza Pilgrims
Santore
Morchella
Johnny Schnitzel



Supermarkets



 Within a 15 minute walk

