VENICE IN PERIL FUND

NEWSLETTER WINTER 2016/17

Reflecting on 50 years of conservation projects since the 1966 'Acqua Grande'

The launch of Venice in Peril Fund was a direct result of the disastrous flooding of the city in November 1966, currently being commemorated with a exhibitions and events taking place in Venice. From the very beginning, our founder Ashley Clarke, aided by Francesco Valcanover, then Venice's fine arts superintendent, emphasized the importance of conservation skills, their teaching and transmission. It is even possible to say that the floods in both Florence and Venice had a significant impact on the overall approach to conservation outside Italy on heritage organizations such as our own National Trust. Michael Hall's article in the current newsletter underlines the significance of new approaches, entailing rescue and recovery rather than drastic reconstruction. Alongside this professional activity by the Fund in the city itself, there was a sense, from the outset, that everyone involved with Venice in Peril had something to contribute and that our achievements could be enhanced by the goodwill and ingenuity of our supporters.

Looking back over forty-five years of our archives, I've been struck by just how important this collective effort by movers and shakers on Venice's behalf has been in shaping what is by now an impressive record of achievement throughout the city, keeping the reality of its ongoing problems vivid in the consciousness of our friends, patrons and well-wishers here in the UK. Anything with a Venetian nuance or inflection, it seems, can be turned to account on the Fund's behalf and this impulse has been all to the good.

Several of these initiatives - Pizza Express's Veneziana Fund is surely the best-known example - continue generously to sustain our work. However there are many other activities which have kept the impetus alive. Opera, for instance - an archetypal Venetian art form, after all - proved an obvious draw, with special performances of Marcantonio Cesti's 'Orontea' at the Riverside Studios, Johann Strauss's 'A Night In Venice' at the Coliseum and 'Tosca' in a Wiltshire garden where 'because English weather is never reliable, both the opera and the seated dinner will be protected by awnings'. Artists and gallerists, authors and publishers have always been especially generous, travel companies too, as they have donated percentages of profits or sponsored our events. Alta Macadam's excellent 'Blue Guide' to Venice promoted our work through successive editions. Similar kindness came from JG Links, Richard Goy and Jonathan Del Mar who made us a beneficiary of his 'Indicatore Anagrafico' street guide to the city.

The effort, ingenuity and occasional eccentricity of individual supporters' initiatives is striking. Stalwart runners coursed the Venice Marathon, sturdy oarsmen rowed skiffs and sculls and even a sandalo named for Ashley Clarke, on the Thames and across the lagoon, while Chelsea Football Club (long before Roman Abramovich or 'The Special One') launched its 'Canaletto's' restaurant at Stamford Bridge with a money-spinning party for the Fund. Venice remains as fragile and imperilled as ever, but spirited moves like all these help to keep her heart beating.

For the range and diversity of the Fund's work in and around the city over almost half a century, have a look at some of our less familiar projects described overleaf.

JONATHAN KEATES
Chairman of Venice in Peril Fund

See the back page for details of our spring events in 2017

Can you help save a Venetian ceiling panel by Giorgio Vasari?

Would you like to contribute to our appeal for £25,000 towards the purchase of the final panel of Giorgio Vasari's ceiling painted in 1541-2 for the Ca' Corner Spinelli?

The ceiling describes the Triumph of the Virtues in compartmental panels and represents a significant moment when Mannerism's influence reached Venice. This last panel shows the figure of Hope with Noah, who exemplifies the Virtue, waiting for the dove who brings back an olive branch from dry land after 40 days of floods.

Venice in Peril Fund will match the figure raised by you with the aim of reaching a total of £50,000.

Vasari described how he constructed the ceiling in his Ricordanze. It was later dismantled and single panels were acquired by collectors. Now, this panel has come up for sale at Christie's London and an appeal for £400,000 has been launched in Venice with the Italian Ministry of Culture making the major contribution and James Ivory is fronting an appeal for Venetian Heritage Inc.

Art historians have spent years tracking down the missing pieces and all but one small corner panel has now been found. The central panel showing 'Charity' is on permanent loan to the Accademia from the Brera in Milan. 'Patience' and 'Justice' and two corner panels with putti were acquired by the Accademia in 1987 and a further putto panel was spotted by Luisa Vertova and acquired in 2002. Another section which may have been an integral part of the 'Hope' panel and depicts its opposite 'Despair', exemplified by the Suicide of Judas is in the Casa Vasari in Arezzo. Negotiations to arrange its loan to the Accademia are taking place.

In 2013 Venice in Peril Fund along with other of the Venice committees and donors contributed to the purchase of the panel showing the figure of Faith.

If the appeal is successful the Accademia will be able to achieve its long held ambition to reassemble this wonderful and important Venetian ceiling – devised and painted by a Tuscan artist.

'Hope' 1541-2 by Giorgio Vasari Photo ©Accademia Galleries, Venice.

Venice in Peril Fund's support of stonework conservation was its earliest focus. Here Michael Hall looks at how that evolved through the recollections of some of those who played a part.

Early Days

Although Venice in Peril Fund wasn't founded until 1971, its history goes back five years earlier, to the terrible events of 4 November 1966. In one catastrophic day, the Arno flooded, inundating Florence, killing over 100 people and causing devastating damage to buildings, works of art and archives. Simultaneously, Venice was engulfed by the worst flood in living memory, thanks to an unusually high tide and a fierce scirocco following days of rain that had swollen the rivers feeding the lagoon. Not surprisingly, the attention of the world's press – and the efforts of the international rescue operation – focused at first on Florence, where flooding was an unexpected event. Even though the centre of Venice was submerged under almost unprecedented levels of water, most people were used to the idea that it flooded. Yet Florence's devastation was on the whole swiftly healed, whereas the problems dramatically revealed by the inundation of Venice are with us still.

The Italian government's international appeal for emergency help was met in England by the foundation in 1967 of the Italian Art and Archives Rescue Fund (IAARF), under the leadership of Sir Ashley Clarke. As the rescue operation in Florence began to wind down around 1970, the committee's attentions focused more on Venice, thanks in part, as Frances Clarke recalls, to a steady courtship by the energetic Soprintendente of Venice's museums, Franceso Valcanover (who died in August this year at the age of 90). And so in 1971, Venice in Peril was founded, endowed with the remaining funds from the IAARF.

Its first major project was the restoration of the church of the Madonna dell'Orto, following a suggestion by the then director of the Victoria and Albert Museum, Sir John Pope-Hennessy. It was thanks also to him that Kenneth Hempel, the head of conservation at the V&A, and a specialist in stone, had been drafted in to help in Florence. Mr Hempel was consulted about how to approach the restoration of the sculpture of St Christopher over the main portal at Madonna dell'Orto. Having spent time inspecting the city, and grasping the long-term damage that had been done to its stone by nearly a century of neglect and industrial pollution from the mainland, Mr Hempel remarked gloomily to Sir Ashley, 'Venice doesn't need a conservator, it needs an army of them.'

As a result of these early discussions, the Fund from the start focused on architectural conservation, in contrast to the efforts in Florence, where paintings and archives were the priority. It was also clear from early on that Venice's needs demanded the provision of conservators trained to deal with the city's long-term needs and so a close collaborative approach developed between Ashley Clarke and the two Soprintendenze responsible for museums and monuments, with Mr Hempel making immediate moves to recruit assistants in Venice. Among them was Giulia Musumeci, who had just finished at the Liceo Artistico which adjoined the Accademia delle Belle Arti. Sent to the Ca' d'Oro for an interview, Miss Musumeci had been watching a man in overalls 'throwing mud at a statue' for some time before it was explained to her that this was the English 'professore' who wanted to interview her. Despite the language barrier, Miss Musumeci was recruited onto a training session in sculpture conservation, acquitting herself so well that with a British Council scholarship she was sent for further training in the V&A's conservation department. It was an experience that changed her life in more than professional terms – she married Kenneth Hempel in 1976.

Returning to Venice, she embarked on helping with the cleaning and restoration of the St Christopher at the Madonna dell'Orto. It could hardly have been a more different setting from the conservation studios of the V&A – the life-size Istrian stone figure was worked on in situ over its doorway. 'The scaffolding was primitive', recalls Mrs Hempel with a shudder: 'just poles really, and the only thing stopping us falling off was a cane fence.' To help with repairing the weighty raised left arm of the figure Ken Hempel was allowed to make a 10 day trip to Venice bringing with him the stainless steel dowel needed. After the statue had been gently spray-washed to remove the worst encrustation of salt and dirt, Mrs Hempel settled down to close cleaning using ultra-sound, manipulating an object like a flat spatula a few millimetres over the surface of the statue, but never touching it.

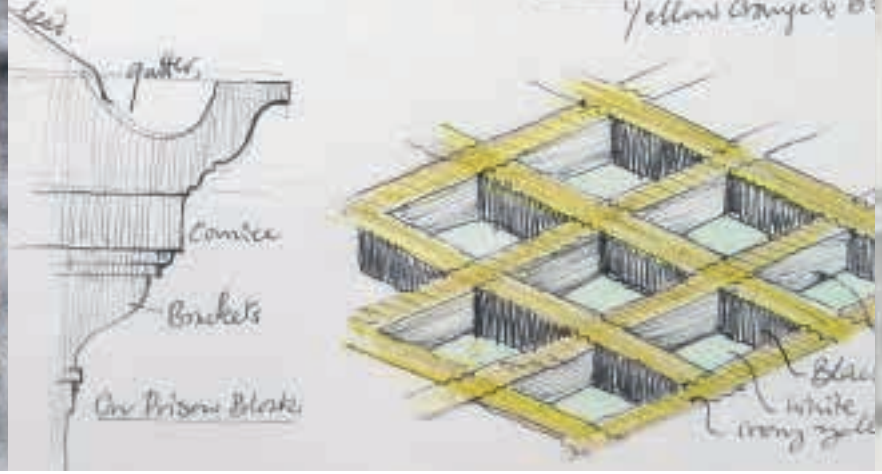
This laborious technique was novel in Venice. As Mrs Hempel recalls, 'stone conservation in the city was mostly by architects, whose concern was structural issues: their idea of restoration was to cut out damaged sculpture and replace it with copies.' Changing such practices required not only technical knowledge, but also diplomacy and patience in collaborating with the Italian authorities who were responsible for the monuments – and Venice in Peril Fund was only one of many organisations offering to help them, under the overall umbrella of UNESCO. Having two sympathetic Soprintendenti in Francesco Valcanover (for museums) and the architect Renato Padoan (for monuments) was essential, but, as Mrs Hempel says, 'I think it was really important that Sir Ashley was a diplomat.'

The challenges facing museum-trained conservators adapting to large-scale building conservation became evident when in 1972 Venice in Peril funded the three-year conservation of the Loggetta in the Piazza San Marco and Mrs Hempel recalls, 'we had to speed up the process'. As she describes it, the exteriors of buildings in Venice have three main conservation issues: 'the bottom gets wet in the acqua alta. The middle is dirty as it catches the pollution, and the top gets eroded.' The works had to be carefully time-tabled – cleaning with water isn't possible in winter, because of the threat of damage from frost, and the application of consolidants and protective coats can be done only in warm dry weather.

Mrs Hempel was faced with some complex project management, since tools and materials had to be ordered from all over Europe, 'which meant I had to deal with Italian customs and excise. I explained that many of these tools were gifts, but customs and excise needed authorisation from Rome to waive import tax. It was very time consuming. In the end Sir Ashley helped to negotiate a solution – we paid the tax and were later reimbursed by the state.'

Supporting Italian Conservators and ICCROM

At the same time Francesco Valcanover, Renato Padoan and Ashley Clarke moved to recruit more conservators with Sir Ashley interviewing and selecting students to work under Mrs Hempel. Frustratingly in the early days they could only commit to staying a few months. On the next project the construction of an elaborate wooden chalet scaffold enclosing the Porta della Carta, meant that work could continue through the winter months and the next group of conservators was recruited on the basis of staying to see



the project through. Over the next three years five Italian students were part of the team working on the Porta della Carta, of whom Silvia Magnani and Lucia Bassotto went on to work for the Soprintendenza. Silvia retired recently and Lucia is still working there.

Through the range of projects undertaken by the Soprintendenze and the international committees Venice became an open air laboratory for the study of stonework conservation techniques and Sir Ashley hoped that a permanent centre might be established. This never came about but the commitment to training conservators continued and the Fund contributed to the international effort by supporting the stone conservation course run by the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), a body established in Rome 1959 as a UNESCO initiative. The course, which took place in Venice every other year from 1976 to 2009 is completely international in outlook with over 74 countries participating. The two facades of the Church of S. Maria Formosa, one overlooking the canal and the other on the Campo looking north, provided practical worksites with different challenges for the courses in 1995 and 1997.

Above: Sketchbook drawings by Rory Young done in 1980 when he was studying at the European Centre for Training Craftsmen in the Conservation of Architectural Heritage on the island of San Servolo, Venice.
1.Drawing notes made during a forging demonstratio.
2. Marble floor design similar to those at the Scuola dei Carmini repaired by stone masonry students at San Servolo.
3. View of buildings across the canal from Basilica di S. Giovanni e Paolo. All ©Rory Young.

Supporting British Conservators – San Servolo

In addition, from 1980, the Fund began to provide bursaries for students to undertake courses at the European Centre for Training Craftsmen in the Conservation of the Architectural Heritage, which, as a result of a Council of Europe initiative in the European Architectural Year of 1975, came to be established, by 1980, in the converted buildings of a former asylum on the island of San Servolo in the lagoon. Run by a German architect, Wolf Dietrich Elbert, it attracted students from all over Europe for its three-month courses, which ranged from work in stone, plaster or metal to woodcarving and furniture restoration.

Among the first students to benefit from a Venice in Peril Fund bursary was the sculptor and conservator Jane Rickards, who arrived at San Servolo in 1985 to study stone and plaster conservation. 'Before I went to Venice I'd learned on the job, so I wanted to have some professional teaching – I realised I needed to up my game. I owe so much to Venice in Peril.' She remembers with particular pleasure the opportunity to learn skills that Venetian craftsmen had inherited. 'We were taught by Mario Fogliata, the last person in Venice working in a traditional way with marmorino, which incorporates pigment in the lime mix so you can imitate marble. He was an absolute hero of all the students. He showed us how to model acanthus leaves – it was his signature, he said, as leaves are foglia in Italian. He was very critical of our attempts, telling us to be less lumpy and more elegant.'

By the time that Miss Rickards was studying at San Servolo there had been a major swing in stone conservation away from resin consolidation and acrylic shelter coats, as developed in museum conservation studios, towards traditional plaster and lime. One of the leaders in this development in England is the sculptor and conservator Rory Young, who went to San Servolo in 1980 on a bursary from the Council of Europe, eager to discuss the traditional practices he had been learning about during work on the medieval sculpture on the Wells Cathedral's west front. He found a sympathetic ear in Mr Elbert, whom Mr Young remembers as 'a very romantic and passionate type, and very interested in plaster techniques – unlike most German conservators, whose emphasis was on chemical consolidants'.

San Servolo was an important place for young European conservators to pool ideas and question each other's approaches. A later student on a Venice in Peril Fund bursary for stone conservation, Ursula Falconer, remembers being surprised by the professionalism of conservators from Germany and France: 'we were the beginnings of the rise of middle-class craftsmen in England, who believed in the revival of traditional craftsmanship, and were used to earning practically nothing. They were all pretty well off, and the Germans in particular were terrifyingly competitive.'

The school on San Servolo closed in 2007 (many of its activities have been transferred to a new centre for conservation at Villa Fabris in Thiene). One strand of the Fund's support of young conservators has continued however with the annual bursary for two young graduates of the City and Guilds of London Art School, who spend three months with the Benedictines at S. Giorgio Maggiore doing conservation maintenance. The school also organises an annual stonework conservation study trip to Venice which the Fund plays a part in. It has also supported the Istituto Veneto per I Beni Culturali under Renzo Ravagnan (see VIPF Newsletter Summer 2016).

What started as an international expression of solidarity and support for Venice, became a catalyst for the development of conservation methods in the city providing young conservators from all over the world with sometimes life-changing opportunities to learn.

By such means, the 'army' of conservators that Kenneth Hempel and Sir Ashley Clarke yearningly contemplated half a century ago has slowly been brought into being.

MICHAEL HALL

Antiphonary conserved: Cristoforo Cortese's illuminations

Thanks to a generous donation, the exquisite illuminations of the *Antiphonary from Advent to Easter Saturday,* painted by the gifted miniaturist Cristoforo Cortese, have now been restored. This large choir-book, made for San Salvador in the Merceria, remained in the church's sacristy until 1898, when it was displayed in an exhibition, but all trace of the volume was lost at the time of the First World War.

For the whole of the twentieth century this precious manuscript suffered neglect, both deliberate and inadvertent. For a while it vanished without trace, only to re-emerge on the art market in the 1920s. By that point, unfortunately, it had lost about fifty of its precious pages. Recognised and seized by the Soprintendenza, the Antiphonary became part of the collection of the Museo Diocesano in the cloister of Sant'Apollonia behind San Marco. Sadly, however, the environmental conditions of this museum proved unsuitable for the storage of the manuscript; the gold leaf began to lift and other pigments decayed. The recent transfer of the codex to the new premises of the Archivio Storico Patriarcale in the former Seminario adjoining Santa Maria della Salute finally allowed conservation work to begin.

In September 2016, the director of the Archivio Patriarcale, Don Diego Sartorelli, kindly invited two Venice in Peril Fund Trustees to see the results of the restoration, undertaken by specialist conservator Gaia Petrelli. The binding of the book presented huge challenges, because the book can longer be opened fully. The parchment sheets, stitched together and glued into the spine, have been rebound several times, but it was wisely decided to keep the book intact rather than to dismember it into separate sheets.

Enlarged photographic images of the illuminated initials during the restoration reveal the consummate skill of Cortese, as well as the

expertise of the restorer. Active in both Bologna and Venice, the artist was not only a superb colourist, but also showed remarkable ability as a draughtsman. The fine hatching of the faces and hair, only visible in enlarged details, shows the subtlety of his modelling of forms. He used gold in a variety of ways, whether in liquid form, as a laminate, or as a powdery glitter on hair and draperies.

The delicacy and refinement of the ornament shows that Cortese knew the work of other illuminators, as far afield as Florence and Burgundy. The naturalistic plants and flowers grow from swirling tendrils, from which strange beasts emerge – such as the centaur with a leering face on its backside visible at the bottom of the first page (see illustration).

Because of the difficulty in opening the page-spreads of the manuscript, the Archivio Patriarcale hopes – if fairly modest funding can be found – to commission a set of digital high-resolution photographs. This would to allow visitors to see the whole volume, including the finest details of Cortese's draughtsmanship. The digital copy would also make it easier for the curators to identify the missing pages, now dispersed in manuscript collections all over the world. This is a manuscript of captivating beauty, truly deserving of conservation.

DEBORAH HOWARD

Would you like to support the convservation of a manuscript? See details further on in the Newsletter.

Making a material difference: 50 years of conservation supported by you

How well do you know your Venice in Peril Fund projects? Spread across the city in museums, churches and further afield in the lagoon are projects that supporters past and present have taken to their hearts. Individuals have funded projects in memory of loved ones, corporate sponsors where a connection has been made and generous legacies have enabled requests for help from the city to be answered. Here are a few for you to seek out. *Buona caccia!*

'Every civilised person owes a debt to Venice; I have only sought in the smallest way to repay this debt'

Ashley Clarke on being made a Cavaliere di San Marco in March 1979. If you feel the same please help us to continue this work.

CHURCH OF S. NICOLO DEI MENDICOLI

San Nicolò dei Mendicoli is a much-loved parish church in what was a poorer area of Venice. It was close to Sir Ashley Clarke's heart over many years, during which almost every part of it was restored in a series of collaborative projects with the Italian State, the New Zealand committee, the parishioners and a variety of conservation students. With its richly decorated interior, its paintings, gilded figures and the iconostasis dividing the nave from the sanctuary, it nonetheless retains the numinous atmosphere of its ancient foundation which is felt immediately on entering the church.

Photo ©Cameraphoto Arte, Venice

GABRIEL BELLA AND THE QUERINI STAMPALIA

Gabriel Bella's action-packed scenes of Venetian festivals, ceremonies and customs are among one of the delights of a visit to the Querini Stampalia Foundation whose founder left specific and generous wishes for public access to his collection and library.

In 1978 the three daughters of Mrs Clive Pearson chose to commemorate their mother who was a regular visitor to Venice by funding the conservation of 14 of Bella's 67 paintings which were in Giovanni Querini's collection by 1844. They were painted probably in the 1770s for the Giustinian family.

The Foundation will be the subject of a talk on May 17, 2017 organised with the British-Italian Society.

'Dance Festival in Campiello' (detail)
©Fondazione Querini Stampalia

CAPITALS OF THE DUCAL PALACE

The variety of lively figures and realistic detail of thirteen of the 14th-15th century capitals from the ground floor colonnade of the Palazzo Ducale was revealed by the 1994-6 stonework conservation. Much darkened by sulphation they had been removed to its museum in the 1880s. In the 1990s their conservation was proposed by the Director, Umberto Franzoi. Peter Boizot founder of Pizza Express was closely involved. By 1996 contributions from sales of the Veneziana pizza had reached £500,000.

Photo ©Sarah Quill

CHURCH OF SAN ZULIAN

An incredibly generous £250,000 gift from Stanley Seeger's Sutton Place Heritage Trust made possible the restoration of Sansovino's church of San Zulian between 1989-96. First its facade was restored, then the chapel of the Confraternity of the Holy Sacrament, the High Altar and the 1764 organ by Venetian organ maker Gaetano Callido.

The facade project extended knowledge of the challenges faced by stonework conservators in Venice. Gerolamo Campagna's expressive marble relief showing the Dead Christ, or Pietà, (late 16th century) provides the focus for prayer in the Chapel of the Holy Sacrament.

Photo ©Cameraphoto Arte, Venice

Two exhibitions at the Cini Foundation, San Giorgio Maggiore: *Paolo Venini and his Furnace* and *Mindful Hands: The Illuminated Masterpieces of the Fondazione Giorgio Cini*

Two outstanding exhibitions opened in September at the Giorgio Cini Foundation on the island of San Giorgio Maggiore, both continuing until 8 January 2017. In 2012 *Le Stanze del Vetro (Rooms for Glass),* a long-term cultural project, was launched by the Cini Foundation and Pentagram Stiftung to focus on the history of glass and exhibit the art of Venetian glassmaking in the 20th and 21st centuries, in rooms specially designed for the purpose. Their current show, *Paolo Venini and his Furnace,* curated by Marino Barovier, displays the work of twentieth-century artists who designed pieces for the glassware company of Paolo Venini (1895–1959).

Venini established his furnace at Murano in 1925, and became a leading figure in the design and production of modern Venetian glass. More than 300 exhibits, elegantly displayed, include Venini's works alongside those of other artists and designers in glass with whom he was associated, including Tyra Lundgren, Gio Ponti, Ken Scott and Tobia Scarpa. It is particularly interesting to see works by Charles Lin Tissot, the enigmatic American designer (1904–1994) who in the 1950s learned from Venini the *zanfirico* (caneworking) technique, in which fine filigree canes are stretched and twisted to form delicate lattice patterns.

Mindful Hands: The Illuminated Masterpieces of the Fondazione Giorgio Cini presents priceless miniatures and illuminated manuscripts from the collection of the Giorgio Cini Foundation, now preserved on the island of San Giorgio Maggiore. In 1939 Count Vittorio Cini (1885–1977) purchased a collection of manuscripts from the Libreria Antiquaria Hoepli of Milan, consisting of illuminated leaves and cuttings of initials taken mainly from liturgical choir books (antiphonaries, missals, psalters and hymnals), ranging from the twelfth to the sixteenth centuries. After the death of his son Giorgio in an air crash in 1949, Cini created a foundation in his memory, and in 1962 bequeathed to it his valuable collection of miniatures, ensuring that the treasures would be conserved in perpetuity at San Giorgio Maggiore.

The Cini collection of miniatures is unique in Italy, and represents the principal regional Italian schools of manuscript illumination. Now, for the first time, more than 120 illuminated pages and cuttings, created by pre-eminent illuminators and craftsmen, are on display to the public, proving the success of the foundation's practice of holding a series of major exhibitions to showcase its own remarkable collections, hitherto almost unknown to the wider public. Curated by Massimo Medica and Federica Toniolo, the exhibition is installed in the Sala del Convitto; and an integral part of the itinerary is a section with multimedia installations, the result of a collaboration with Adam Lowe's Madrid-based Factum Arte, which specializes in digital techniques applied to the conservation, reproduction and interpretation of works of art.

SARAH QUILL

Image: Frate Girolamo da Milano, 'Communion of the Apostles'. Cutting from a temporal gradual in an initial C.

MUSEO ORIENTALE

Have you visited the Museo Orientale at Ca'Pesaro near San Stae? Its important collections, assembled by Prince Henry II Bourbon, Count Bardi, on his travels through Asia in 1887-9, came close to being broken up by an Austrian antique dealer. They were saved for Italy after the First World War in compensation for war damages.

An 18th century 12 panel Chinese screen of lacquered wood with mother of pearl inlays and gilding was restored in 2006 through VIPF with the generosity of Orient Express and John Eskenazi. The detail shown here gives only a hint of its richness.

Photo ©Museo Orientale

A RESTORATION FOR VENETIANS: THE SAN GIOBBE HOUSE

To show that a vernacular house can be made habitable to modern standards at relatively low cost, yet keep its historic features, Venice in Peril Fund collaborated with the government authorities and the Municipality on an exemplary conversion of a publicly owned house in the parish of San Giobbe to create three low-cost public housing flats.

The Fund provided the incentive for this restoration and paid for the survey of the pilot scheme while the Municipality financed the actual restoration work. A team of architects, some from IUAV university, recorded the project in detail and published the book, 'Un Restauro per Venezia' providing an example of good practice that it hoped would influence future restorations of this kind in Venice.

The conversion of the San Giobbe house was carried out by the firm Pasqualucci and completed in 2005.

Parallel to this initiative the Fund organised a housing symposium in the Istituto Veneto to address the issue of housing for locals, which has become an increasingly pressing concern.

Photo © Vittorio Pavan

LAZZARETTO NUOVO

From the 15th-18th centuries the island of the Lazzaretto Nuovo accommodated merchants and their goods for a quarantine period before they entered the city of Venice. The Jean Barthelemy Foundation, which continues its support of VIPF, here paid for the conservation of merchants' graffiti inside the huge warehouse. Managed by the Archeology Soprintendenza with the voluntary organisation Archeoclub it is a base for archaeological study in the lagoon.

A visit to the Lazzaretto Nuovo is an opportunity to experience the silence and expanse of the Venetian lagoon landscape, counterpart to the city itself.

Photo ©Lazzaretto Nuovo

CAPPELLA GRIMANI, S. FRANCESCO DELLA VIGNA

When Sir Ashley Clarke died in 1994 Venice in Peril Fund was just embarking on the project to secure Palladio's façade of S. Francesco della Vigna which had become detached from the body of the church behind built by Sansovino.

In a generous gesture of commemoration VIPF's sister international committees, funded the conservation of the altar and altarpiece, with the Adoration of the Magi by Franco Battista, in the 1537 Grimani Chapel (first in the lefthand aisle).

Without the different collaborations between private committees on projects of joint interest, or where funds can be pooled, many restorations in Venice would never happen.

Photo ©John Millerchip

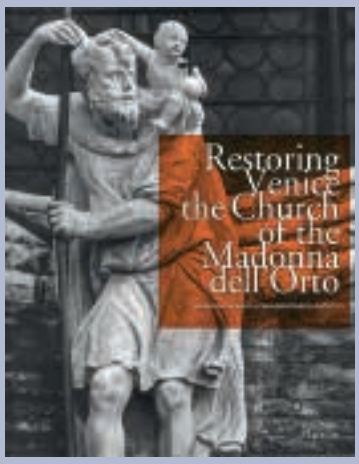
We are looking for a sponsor for our newsletter and lecture series - please contact us if you are interested.

WOULD YOU LIKE TO SUPPORT THE CONSERVATION OF A MANUSCRIPT?

Following the conservation of the Cortese Antiphonary in 2016, the Archivio Patriarcale has asked Venice in Peril Fund if its supporters would be interested in financing the conservation of three further manuscripts and two single illuminated initials.

The biggest challenge will be the conservation of a Kyriale - a collection of Gregorian chant settings from the church of S. Angelo Raffaele which is costed at approximately €10,000. The parchment pages are rotted and stuck together and the illuminated initials are in poor condition. The project could reveal more than is visible now.

The conservation of the single initials will cost about €1000 each.



Book: *Restoring Venice – Church of the Madonna dell'Orto*

To mark 50 years since the 1966 floods a new edition of 'Restoring Venice, the Church of the Madonna dell'Orto' has been published. It describes each stage of the restoration of the building and conservation of its paintings by Tintoretto and includes new colour photographs. One of the first restorations to be completed through the collaboration of the city heritage authorities with funding from the Italian government and the British supporters of the Italian Art and Archives Rescue Fund forerunner of Venice in Peril Fund.

You can order via our online shop at www.veniceinperil.org or by telephone 020 7736 6891. It costs £25 plus £2.50 p+p (UK) or £5 p+p (Europe).

Spring Events 2016

20 FEBRUARY

Lecture: **Professor Paul Hills,** Professor Emeritus at the Courtauld Institute
'Giovanni Bellini and Divine Proportion'

20 MARCH

To be confirmed

Both events at the Society of Antiquaries, Burlington House, Piccadilly, W1J 0BE.
Doors open 6.30, lecture begins at 6.45pm.

SAVE THE DATE
25 APRIL

12th Annual Kirker Lecture: **Robin Lane Fox,** Emeritus Fellow of New College, Oxford and weekly gardening columnist of the *Financial Times.* His latest book is *Augustine: Conversions and Confessions.*
'Gardens in the Veneto' at the Royal Geographical Society, 1 Kensington Gore, London SW7 2AR.
Doors open 6pm, lecture begins 7pm. Tickets sold in aid of Venice in Peril Fund £20.

If you would like to know more about our projects or how you can donate please contact us at

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Cover: Gabriel Bella 'Young Brides going by Gondola to visit relations in the convents' (detail) Fondazione Querini Stampalia