

Foreword

The eighth number of the *ECR - Conservation and Restoration Studies Journal* is published in a transitional period and is a double number that includes articles received in 2016 and 2017. Throughout this period, several changes have occurred both in the line of research of Study and Conservation of Heritage, to which the journal is connected, and in the educational project of the School of Arts as a whole.

The current issue, which includes six articles and a different structure from the usual one, also aims to signal the preparation of a new phase to be completed during 2018.

From Brazil we have an original input of Ronaldo Silva on "*Risk Assessment applied to Movable Industrial Heritage*" whereby the author debates several risk assessment methods applied to the conservation of a historical machine from the collection of the Federal University of Minas Gerais, placing the movable industrial heritage within the conservation and restoration concerns.

With the article entitled "*Museums Storage Conservation Conditions - National and International Survey*", Maria Fernando Gomes provides us significant data about the visible and visitable storages of a significative number of national and international museums, within her doctoral research and registering the last collaboration of Luís Casanovas, who passed away in December 2014.

Catarina Pereira and her co-authors with the article "*Retouching Glass Plate Negatives. What do old manuals say?*" with a historical framework, based in documental sources, highlights the methods and materials used by Portuguese traditional photographers in the retouch of glass plate negatives, attempting at the light of this information to analyse the art of photography within the artistic scenery.

The analytical techniques allow us, nowadays, to document old restoration treatments made on artworks and the paper of Andrea Teixeira entitled "*Old oil impregnations applied on the reverse of painting on canvas. The scientific study of the materials found in a Portuguese painting*" gives us detailed information on the several restorations carried out on the reverse of the support of an 18th century painting belonging to de S. Francis Order, in Oporto. With this article the authors provide a pertinent study towards the identification of this practice in the restoration of Portuguese canvas painting.

The inspiration of the Francesco de Cremona Renaissance architecture model is discussed by José Ferrão Afonso and Guilhermina Cadeco in a work that intersects the interdisciplinary view of Art History and Archaeology. Both authors examine and scrutinize two historical buildings of Vila do Conde city, namely the Bells Tower of the Matrice Church and the *Town Hall*.

Finally, in an article that seeks to draw attention to the set of reliquary busts from the Convent of Madre de Deus integrated in the collection of the National Tile Museum, Diana

Cunha elucidates us about the conservation and restoration intervention carried out on four reliquary busts, from a set of forty-five, dating between the 16th and 17th centuries. The author emphasizes the relevance of the technical study of these case studies, crucial to confirm its production according with the artistic treatises of their time.

As usual, at the end readers can find the Reviews and News sections.

The Conservation and Restoration Studies editorial board hopes to have contributed to the enhancement of the scientific area of conservation and restoration with these eight issues of this first cycle, now closed, and intends to continue its edition in the framework of CITAR's new guidelines. We would like to express our gratitude to all authors, readers and collaborators for their contribution since 2009 until the present moment.

Eduarda Vieira

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