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Velkommen til Oslo!

‘From Generation to Generation – Sharing Knowledge, Connecting People’ is certainly a current topic in the field of conservation. More than 200 participants from over 28 countries are registered to take part in discussing this vital topic.

I remember having dinner with a seasoned conservator and a post program student. The young conservator was talking about a project she was working on, surveying a collection and doing minimal treatments. Long story short, the older conservator had worked on that same collection many years ago and even remembered one particular binding. It was interesting to hear the exchange between the two generations and realize that the young conservator reinvented the wheel, because she didn’t know that someone else had already worked on this collection.

At that moment it occurred to me that there can be this immense loss of information between generations.

When speaking with my older colleagues I am always surprised how much I don’t know about them. They are telling these exceptionally interesting and often funny stories, and there are hundreds of these stories. Knowledge and experience will get lost, if we don’t share it and pass it on.

How do we share and pass on knowledge? 2017 marks the 60th anniversary of the founding of the German association ADA, which 10 years later became the international body IADA. What better opportunity to reflect on this past years and explore how knowledge and experience are transferred from one generation to another today? This year’s symposium will, we hope, give an overview of different teaching traditions as well as new initiatives and training models that recently emerged. The role played by new platforms, such as digital meeting points and social media, and the importance of academic writing will also form part of the discussion. A discussion that we hope will continue beyond the lecture theatre. Don’t think that you don’t have any important stories or knowledge to share. Yes, you do! Don’t underestimate yourself and how much you know!

I hope that this symposium will encourage you to share your knowledge and experience through publishing, teaching, speaking and/or presenting. Ensure that your knowledge is shared and passed on for future generations. Even the smallest contribution can make a huge difference. As long as your stories are stored and can be found by colleagues and future generations your experience lives on.

SO, LET’S CONNECT AND SHARE!

I am very much looking forward to meeting you and I can’t wait to hear the stories we’re sharing here in Oslo!

Renate Mesmer, President of IADA
Imprint

Publisher

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# Content

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sponsors</td>
<td>inside front cover</td>
</tr>
<tr>
<td>Renate Mesmer: Velkommen til Oslo!</td>
<td>1</td>
</tr>
<tr>
<td>Imprint</td>
<td>2</td>
</tr>
<tr>
<td>Content</td>
<td>3</td>
</tr>
<tr>
<td>Program: Tuesday 2 – Wednesday 3 May 2017</td>
<td>5</td>
</tr>
<tr>
<td>Abstracts</td>
<td></td>
</tr>
<tr>
<td>Program: Thursday, 4 May 2017</td>
<td>33</td>
</tr>
<tr>
<td>Posters: Tuesday – Thursday</td>
<td>57</td>
</tr>
<tr>
<td>Interview</td>
<td>75</td>
</tr>
<tr>
<td>Tours: Friday, 5 May 2017</td>
<td>77</td>
</tr>
<tr>
<td>Index of names</td>
<td>82</td>
</tr>
<tr>
<td>Vendors</td>
<td>inside back cover</td>
</tr>
<tr>
<td>Map of Olso</td>
<td>back cover</td>
</tr>
</tbody>
</table>
Program

Wednesday

12:00 – 13:00  Lunch break

13:00 – 13:30  Internship Experiences
  > Practice makes perfect: Four interns, four perspectives

13:30 – 14:50  Lectures (15 min)
  > David Dornig (UK): West Dean College – The evolution of book conservation in a private college in the UK, and challenges for the future
  > Martha Romero and Luis Enríquez (MX): Book conservation education in Mexico – Seminar of book conservation at the national school of conservation
  > Sara Mazzarino (IT): An overview of conservation training in Italy – Evaluating the input of old and new generations of conservators

14:50 – 15:30  Coffee Break

15:30 – 17:10  Lectures (20 min)
  > Thea Winther and Johanna Fries-Markiewicz (SW): Transferring knowledge – Generation shift in a National Archive
  > Gabriëlle Beentjes and Edith Greuter (NL): Caring for knowledge sharing – The Dutch ‘Kennisplatform Conservering’
  > Alexandra Walker et al. (UK): Like, comment, share – Analysing the benefits of social media-led engagement for conservators
  > Helen Lindsay (UK): Conservation writing and research as a social activity – Finding the right conversation

18:00 – 20:00  Evening Reception

National Library, Henrik Ibsens gate 110, Oslo
For over forty years, the paper conservation lab at the Legion of Honor has provided training opportunities for an international group of over sixty conservators. At the same time, these interns and fellows have brought up-to-date conservation information to the resident Legion conservators. This philosophy of mutual education is at the core of the program’s success, as is the idea that success will be greater if there are high expectations from students and mentors.

Important tenets of our program include:

- Concentrated treatment experience. An internship is the ideal time for focused expansion of treatment skills.
- Works conserved should be important. Confidence soars when interns are trusted to work on important objects rather than ones of lesser value in study collections.
- Connections with staff members. Interns are included in meetings and interactions with curators, registrars, technicians, development staff, etc.
- Outreach. Interns are expected to represent conservation in museum forums including tours, lectures, blogs, and social media.
- Professional Publication and Presentation. Interns are encouraged to present at conservation conferences.
- Lab legacy. Every intern is required to make a lab improvement that is useful for future lab denizens. This legacy is a way to honour our alumni.
- Conservation should be fun. We’re not in this for the money.

The two authors represent a training span of close to forty years and will describe the synergy that takes place when old school combines with new school, when new capabilities in analytical, digital, and preventive methodologies merge with long established treatment and connoisseurship skills.

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Debra Evans*1, Anisha Gupta2

Old School Meets New School
Fundamentals of a Successful Training Partnership

Fig 1: The authors as sheriffs policing ‘Bouquets to Art’
(© Victoria Binder)

Fig 2: Sharing in-painting wisdom
(© Victoria Binder)
Cultural heritage of enormous intellectual, artistic and historical value survives in the form of Islamic manuscripts, millions of which are held in diverse collections scattered from North Africa to Indonesia. Although conservation needs for this material are pressing, opportunities for training conservators of Islamic manuscripts are almost non-existent in the developing world.

This paper presents a new curriculum model for providing training opportunities to the individuals who work on this material (Fig 1). The model, to be seen at http://hepworthscheper.com/curriculum-design-for-conservators-of-islamic-manuscripts.html, was developed with partial support from The International Islamic University of Malaysia and The Islamic Manuscript Association. The paper will give an overview of how the curriculum model was designed to meet the challenges of providing high quality, focused and affordable conservation education in the developing world. Based on a comprehensive list of the knowledge areas and skills that Islamic manuscript conservators need, these are organized in a way which allows for innovative delivery, either as a total program or in modular units. Special features of the model, such as suggested assignments, outcomes and assessment strategies, will also be introduced.

The model’s inherent flexibility allows individuals dealing with very different collections to be engaged in education that is directly applicable and relevant to them (Fig 2). The role that these individuals can then play in changing the conservation landscape in their own countries will be discussed. Finally, the potential utility of this model for conservation training in other manuscript traditions – Armenian, Ethiopic and Coptic, for example – will be touched on.

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3 International Islamic University of Malaysia, Kuala Lumpur, Malaysia

Fig 1: The authors teaching from the curriculum at the International Islamic University of Malaysia, 2014 (© Paul Hepworth)

Fig 2: A class using the curriculum being conducted in Erbil, Iraq, 2012 (© Paul Hepworth)
Remarks
In 1960 the Harvard Art Museums acquired a 19th century anonymous Persian album comprised of sketches, designs, finished drawings, manuscript pages, and miscellany. The album had never been closely studied, despite the fact that it is one of the richest resources of its kind known today from the Qajar period. The 57 folios hold 140 varied works on paper, arranged singly and in groups. Many of drawings were used by artists to make objects in different media, such as lacquered pen boxes and mirror cases – a significant number of the drawings bear signs of being used as models such as pricking, pouncing and rubbing.

This proposed presentation for IADA will focus on what has been learned through the shared study of the album by a conservator, curators, scientists and graduate students and will particularly focus on the critical nature of hands-on practice and teaching with real objects in order to gain and disseminate information. The album was part of a graduate-level seminar last year and it will be exhibited next year at the Museums. The seminar was intensively object-based. The author co-taught and led sessions on media and paper. The author also co-led a session in the Materials Lab, a purpose built space for hands-on practice. The graduate students all tried pricking, pouncing and pulling counterproofs as a way to understand transfer processes more fully.

This presentation will also focus on these varied methods of transfer and direct ties to some lacquer works which bear signs of having been pricked or pounced. Finally, focus will be on the unusual papers in the album. Most of the papers are European and the watermarks are not well-known. These papers provide much needed information about the album, in terms of groupings, dates and areas of origin.

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Before ‘book conservation’, bookbinders carried out restoration treatments applying their understanding of appropriate historic methods and materials to repair and return volumes to use.

From the middle ages, the craft was taught through apprenticeship: years of rigorous workshop-based training. In the UK this system essentially died out by the 1970s as academic, college-based education became prioritised alongside the professionalization of conservation. Newly-graduated conservators typically fully take apart and rebind only one book during their training and lack in-depth grounding in bookbinding theory and practice. As the last apprentice-trained binders retire and pass away, there is danger of losing high-level skills and techniques.

To address this, a group of charities and commercial binderies led by the Royal Collection Trust are funding a pilot for a new five-year apprenticeship scheme based in the Royal Bindery, Windsor Castle. It aims to revive the proven model of passing knowledge to new generations through practical work (Fig 1). Combined with structured teaching geared to vocational qualifications, it will use the best of tradition to provide solid foundations for modern conservation methods moving into the future (Fig 2).

The first apprentices began in October 2016. This paper will discuss the syllabus and theory behind it, as well as reflect on experience gained during recruitment and the initial six months. The programme, consisting of a two-year foundation course followed by three years developing specialisms, will be thoroughly documented with the hope of creating a template for other schemes.
Practice makes perfect. But what should you perfect exactly? We ask so much of the upcoming conservators that one or two internships can never train enough to gain all the necessary skills. Choosing right studio or the right project can therefore be overwhelming.

MA candidates and conservators who recently graduated have been asked by the ‘IADA Students’ group to share their experience in this series of short lectures, and maybe inspire and reassure fellow students as well as supervisors, and help them make a choice. It might not be the best choice, but it might turn out to be exactly the right one!

Alice Woodward* is in her final year at Northumbria University (Newcastle Upon Tyne, UK) studying for a Masters in paper conservation. Prior to the course she volunteered at several heritage organisations in New Delhi, and has recently undertaken placements at the Victoria and Albert Museum, the Royal Museums Greenwich, and at Jane Mc-Ausland Paper Conservation in Suffolk. Alice will talk about her experiences at the V&A (Fig 1) and how the writing of an article has helped her throughout her internship.

Elisabeth Randell* is an MA conservation Candidate at Camberwell College of Arts in London. After her bachelor in Fine Art with a minor in Art History at Queens University in Kingston, she achieved an advanced diploma in Applied Museum Studies at Algonquin College, Ottawa. She moved to Europe to undertake several internships and contracts and finally returned to university in order to complete an MA in conservation of fine art on paper. Elisabeth will talk about her experiences as an intern at both Windsor Castle and the Chester Beatty Library with a special focus on the importance of inspiring enthusiasm!

Femke Dijkhuis* has an MA in Book and Paper conservation from the University of Amsterdam. As a postgraduate she worked as an intern in several private practices and institutions such as Teylers Museum, The Notarial Archives of Malta, Het Stedelijk Museum Amsterdam en Das Kupferstich-

Fig 1: A Tom Smith & Company Christmas cracker (1927) before conservation, with a damaged orange gelatin film and misshapen ends (© Alice Woodward/Victoria and Albert Museum, London)
kabinett (Berlin). She currently works as a trainee in paper conservation at the Jewish Museum in Berlin. Femke will talk about her internship at the Kupferstichkabinett and about what not having a set plan has brought her.

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Tabitha Austin* moved from her native city, New Orleans, to pursue an MA in Paper Conservation at Camberwell College of the Arts in London. Besides advancing her practical ability and theoretical understanding of Conservation, Tabitha is especially interested in cultural heritage in relation to social justice. Tabitha will share her experiences as an intern in Twee Riviere, Two Rivers, a tiny village, cut off from transportation, nestled in the Langkloof of the Eastern Cape in South Africa (Fig 2).

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Fig 2: The Langkloof, Eastern Cape in South Africa
(© Tabitha Austin)
This paper will reflect on over 40 years’ delivery of conservation training at West Dean College, and look to future challenges. From the establishment of the College as the product of an eccentric, wealthy and visionary patron of the arts, and its initial adoption of restoration courses in collaboration with the antiques trade, the College has evolved to educate conservators of collections-based material, with academic validation provided by one of the UK’s established universities. The paper will focus on the development of the Book Conservation course, reflecting on the initial aim to provide a mid-career internship for established practitioners, and its transition to the provision of Postgraduate and MA education. Over a period of 28 years I have witnessed the significant developments and been involved in the debates at first hand.

The challenges at West Dean College reflect many of those in the conservation profession. With the College a focal point for the meeting of visiting professionals and alumni, and the dissemination of ideas and knowledge, we are constantly aware of the challenges involved in providing the practical excellence we have come to regard as our traditional strength, the adoption of new technologies, and the provision of the transferrable skills our students need to enter the conservation profession. The College now also faces the prospect of an uncertain political future in the UK which may challenge our longstanding and mutually beneficial relationship with the rest of Europe. In this environment the ability to reflect and adapt is vital.

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Remarks
For a decade, the National Library of Ireland (NLI) has hosted graduate interns in its Conservation Department. The paid annual internship, co-funded by the Irish Heritage Council, is part of a scheme which runs in five of Ireland’s national cultural institutions. This scheme has a European context, as there are no conservation courses in Ireland and so many interns come from across Europe (Fig 1). The aims of the scheme include:

- promoting conservation standards within Ireland;
- wringing new research and skills into the conservation departments from the new intern/conservators;
- safeguarding Irish heritage through necessary conservation works;
- offering opportunities in Ireland for newly qualified Irish conservators.

Interns have conserved hundreds of artefacts at the NLI, gaining vital hands-on practical skills as well as honing treatment decision-making. These treatments range from low intervention to undertaking in-depth and often innovative work (Fig 2). Each intern has contributed to preservation projects, gaining a more holistic understanding of how a large collection is accessed and cared for. They have published and shared their work, gaining confidence in communication skills and raising the profile of conservation as a whole.

During an internship, it is not just the intern who learns. This talk will also explore the impact of the internships on the host department and the conservation profession in Ireland and across Europe. The internships underline the significance of collaboration, cross-generational skills-sharing and international networks - all hallmarks of the conservation profession in the 21st century.
Remarks
Martha Romero*1, Luis Enríquez2

Book Conservation Education in Mexico
Seminar of Book Conservation at the National School of Conservation

Book conservation education was not introduced in Mexico until 1999. Until then, book conservation treatments were carried out by paper conservators who did not know to consider the binding structure. This resulted in significant losses in the historic evidence of material and construction.

In order to address the need for professional book conservators, the National School of Conservation (NSC) in Mexico, incorporated bookbinding and basic conservation of books workshops into the bachelors degree program (Fig 1). Thanks to its success, the Seminar of Book Conservation was established the following year, in 2000. Both workshops were included in the Seminar and have since involved additional teachers from different disciplines. The classes were offered at different libraries from the beginning, as there was no room within the school for the Seminar. This practice has created the need at libraries to hire collection care conservators, and as a result some of the ex-students are now working in different institutions around the country (Fig 2). In addition, for the last five years the Seminar runs an online Diploma programme in order to solve the need for wider education in book conservation in Mexico and Latin America.

This presentation, which introduces the history of book conservation education in Mexico, will focus on how and why the Seminar was established, the conditions in which it started, the problems it faced and how they were solved, its social impact in Mexico and Latin America and how the Seminar has contributed to the conservation field at large.

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Italian book and paper conservators are witnessing epochal changes in the way the profession is regulated by law and in the way knowledge is passed on to the students. The legislation approved in Italy in the last 15 years defined the role and responsibilities of a conservator as well as the education path to follow and the institutions allowed to provide the necessary training. As a result, accredited universities, art academies and public institutions are offering highly specialized training courses where, in different ways, academic subjects are taught alongside arts and craftsmanship based knowledge. Each of those categories of institution forges training programmes according to their traditional field of expertise and the characteristics of their functioning structure.

Such a varied panorama of training programmes raises questions regarding the professional characteristics of the conservators involved in educational activities and, consequently, the type of skills and competencies students may develop. This paper analyses how conservation teaching programmes evolved in Italy as well as how current international trends and ethics are combined with traditional technical knowledge, focusing on the role new and old generations of conservators/restorers may have in the training of emerging professionals. The analysis highlights that students graduating from different training programmes have diversified professional skills and, sometimes, a confused methodology of work caused by the overlapping of old and new conservation training styles.

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The Swedish National Archives is one of Sweden’s oldest public authorities, and has carried out conservation work in a systematic manner since the beginning of the 20th century. During the last decade, the conservation department has gone through major changes. The studio has been relocated, several employees of the conservation department (conservators, bookbinders and conservation scientists) have retired, and an extensive re-organisation has been completed. In addition, developments in the digitisation of collections have had an impact on the archives’ activity today leading to demands for new standards and routines.

Now that several new staff members have been recruited, the department is faced with the challenge of how to transform the knowledge and practices of the past into a platform for new developments. To increase the possibility of expanding on past knowledge, it was decided that a series of interviews of key former employees, both conservators and conservation scientists should be performed, following an interview method inspired by oral history projects.

The studio and lab with their assemblage of literature, documents, equipment, reference materials and objects are themselves an overwhelming source of information on the work that has been performed over the years (Figs 1 and 2). These interviews are one way to facilitate access to the methodologies of past conservation, bookbinding, and research activities and are a means of finding an entry point and navigable path through this wealth of institutional history.

In this presentation experiences, difficulties, reflections and conclusions of the project will be presented and discussed.

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2 National Archives, Stockholm, Sweden
Since December 2015, the National Archives of the Netherlands facilitates several ‘Knowledge Platforms’, most of them dealing with developments related to digital archives. One of the platforms, however, is devoted to the ‘classical’ field of paper conservation (Fig 1). The aim of the Platform is to provide a central, digital meeting point for everyone concerned with the conservation and restoration of paper, books and photographic materials. Although digital, it is anticipated that non-virtual meetings will be organised by the participants, and that the Platform will be used as a means to help people find each other (Fig 2). It is hoped that the developing community will consist not only of conservators, but also collection keepers, archivists, building professionals, conservation scientists, etc. to stimulate a holistic view on the care for paper documents.

The presentation will report on how we started the Platform, what we did to try and engage people in participating, the results so far, the effects, and the ultimate goals.

Edith Greuter, one of the first conservators to use the Platform extensively, will tell about her experiences with this way of knowledge sharing.

For an impression of the Platform, please take a look at https://informatie2020.pleio.nl/groups/profile/41371102/kennisplatform-conservering.

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Edith Greuter, Erfgoed Leiden en Omstreken
Like, Comment, Share
Analysing the Benefits of Social Media-Led Engagement for Conservators

Until recently, sharing our projects with a wider audience was restricted to time- and labour-intensive activities: studio tours, lectures, and journal articles. In 2016 the Bodleian Library’s Conservation and Collection Care department enthusiastically launched Twitter and Instagram accounts in order to address this (Fig 1). Millions of images are produced by our profession and it can be difficult to share these with a wider audience; but who do we want to reach and why?

Through Instagram and Twitter we are able to share photos, videos and small pieces of information in a less formal capacity than is suitable for published journals or blogs: for example, a video of a Chinese book being sewn, or a macro photograph of mould on books, or the sound of thread being pulled through beeswax. An added benefit is that these formats allow us to transmit a sense of the materiality of the objects we work with and the tactile nature of our work to audiences who may only infrequently see a rare book or manuscript in a gallery behind glass, and may never have the opportunity handle one (Fig 2).

We have been investigating how best to link this social media content with the more academic output produced for the Bodleian’s webpages, and still maintain an engaging dialogue with both heritage professionals and the public. This paper will discuss how using social media has encouraged visits to the official webpages where our in-depth conservation case studies are published; as well as opened up channels of communication with a wider, non-specialised audience.

In order to quantify the success and the outcomes of our social media project, we have been tracking the number of new followers and analysing their demographics order to gain a clearer picture of which aspects of our work capture the public’s imagination and find out who is interested in us. We consider the benefits that this can bring to our department directly, but also more widely how this can help advocacy of our profession.

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2 Bodleian Libraries, Oxford, United Kingdom
Conservation Writing and Research as a Social Activity
Finding the Right Conversation

Traditional platforms of communication such as conference papers and journal articles are customarily used by conservators to disseminate research findings. When research outcomes lead to technical innovations in conservation practice the use of face-to-face instruction via training workshops is particularly valuable. These methods reflect the multi-disciplinary character of both remedial and preventive conservation but can be cumbersome and lengthy.

This paper provides a framework of the means by which conservators receive information and develop research questions and suggests that there is an increasingly socialised element to research occurring in many professions, including conservation. Studies on the behaviour and psychology of researchers (scientific, cultural, historical, technical) show that engagement and long-term influence is most effective when the work is seen as a conversation within a community rather than a solo activity conducted in isolation until publication.

The proposition that research and scholarly writing is a social endeavour is not a suggestion to an author to spend their days on Facebook and Twitter but to engage with the community they are writing for; to discuss subjects, develop ideas and participate in a conversation with their peers at every stage in the process (Figs 1 and 2). Using a combination of case studies and theoretical analysis from ‘behavioural research’ this paper proposes ways in which conservators can reflect on their approach to sharing information and aim to make the process of writing about conservation more open, accessible and interactive.

* Accredited Conservator-Restorer, Freelance Collections Care Specialist.
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### Thursday, 4 May 2017

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>09:00 – 10:40</td>
<td>Lectures (20 min)</td>
</tr>
<tr>
<td></td>
<td>&gt; Irene Brückle et al. (DE, CH): Old techniques in view of modern values – Schweidler-style print repair methods</td>
</tr>
<tr>
<td></td>
<td>&gt; Maria Luisa Russo (DE): Strength and weakness – Approaches to structural characteristics of paper artefacts</td>
</tr>
<tr>
<td></td>
<td>&gt; Amelia Rampton and Joanna Kosek (UK): Lamination – A brief history of an invasive ‘preservation’ process</td>
</tr>
<tr>
<td></td>
<td>&gt; Maren Dümmler and Christina Bosch (DE): Trials and tribulations – Outdated methods vs. new techniques as well as copying and false conclusions in examples of seal restoration</td>
</tr>
<tr>
<td>10:40 – 11:20</td>
<td>Coffee break</td>
</tr>
<tr>
<td>11:20 – 12:20</td>
<td>Lectures (15 min)</td>
</tr>
<tr>
<td></td>
<td>&gt; Terje Grontoft et al. (AT, NO): Paper degradation due to organic acids – Aging studies and MEMORI risk assessment</td>
</tr>
<tr>
<td></td>
<td>&gt; Ekaterina Pasnak (NO): To wash or not wash? Calcium and iron content in paper after washing with chelating agents (EDTA, DTPA) and reducing bleaches (sodium dithionite and sodium borohydride)</td>
</tr>
<tr>
<td></td>
<td>&gt; Daria Keynan (USA): Leaving less trace – The use of gels and adjusted waters in paper conservation</td>
</tr>
<tr>
<td>12:20 – 13:20</td>
<td>Lunch Break</td>
</tr>
<tr>
<td>13:20 – 14:20</td>
<td>Poster Session (60 min)</td>
</tr>
<tr>
<td>14:20 – 15:15</td>
<td>Lectures (20 min)</td>
</tr>
<tr>
<td></td>
<td>&gt; Emmanuelle Largeteau and Clara de la Peña McTigue (UK): ‘Should a spot of Mildew appear’ – Conservation of two of John Russell’s pastels</td>
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<td></td>
<td>&gt; Dionysia Christoforou et al. (NL): Hercules Segers’ ‘printed paintings’ – A multidisciplinary research on his technique and materials</td>
</tr>
<tr>
<td>15:15 – 16:00</td>
<td>Coffee Break</td>
</tr>
<tr>
<td>16:00 – 16:50</td>
<td>Lectures (20 min)</td>
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<td>&gt; Kari Greve and Nina Hesselberg-Wang (NO): Fluffy matter – Hairy questions: Lithographic prints on unknown material</td>
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<td>&gt; Salvador Muñoz-Viñas et al. (ES): Unsticking xerographic prints from PVC – New materials, new problems, new uncertainties</td>
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<td>16:50 – 17:10</td>
<td>Closing Remarks</td>
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Early repairs encountered on old master prints require consideration from several perspectives. Custodians and conservators share a concern over the aesthetic value of past repairs that tended to strive for unobtrusiveness, if not invisibility, and often achieved such to a remarkable degree. Custodians are also concerned with the monetary impact of such restorations. Conservators consider the historical value of repairs – especially when associated with prominent objects and when well done – and their impact on preservation issues. Re-examining historical repairs is also important in modern practice where connoisseurship and procedural knowledge concerning treatment technique may gradually erode if not given enough attention or if not understood as integral to scientific conservation and education.

We evaluate the evidence of ‘invisible repairs’ first documented by Max Schweidler in 1938 by 1) examining 15th – 20th century samples, grading their varying degrees of success depending on the type of paper treated (Fig 1); and 2) by recreating the method(s) used via mock ups (Fig 2). From this we extract principles and procedural aspects that can be used when teaching modern repair techniques, especially the handling of tools and paper. Placing these principals and procedural aspects in a modern context allows us to consider current ethical codes bound by the scientific concern for the material integrity, preservation and function of cultural objects. A comparison is made between these dry methods and other approaches such as leaf casting.

Finally, this study is key to answering the still controversial question: what does so-called invisibility of intervention mean to us today? We argue that this concept requires a differentiated discussion in modern conservation science and diagnostics.

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Irene Brückle*, Olivier Masson², Selina Dieter¹, Georg J. Dietz³

Old Techniques in View of Modern Values
Schweidler-Style Print Repair Methods

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Fig 1: Historic inserts (purple) in the manner documented by Max Schweidler: Albrecht Dürer, Rustic Couple, engraving, ca. 1487, private collection, 109x77mm, transmitted light, detail of upper section (© O. Masson)

Fig 2: Recreation of Schweidler repair method: shaping an insert paper on top of a loss area in another paper protected by polyester film (© Studiengang, Staatliche Akademie der Bildenden Künste Stuttgart, M. Röhrle)
One of the most common concerns in paper conservation is ‘weakness’. Preservation and conservation activities traditionally concentrate on strengthening weak parts of the artefact, or on reducing their impact on the overall status of the item. Various elements influence the strength or weakness of an artefact when considering books and works of art on paper: the paper structure itself, ageing, damage, use or some combination of all these elements. Approaches to weakness in paper artefacts have significantly changed in the last decades, mostly due to changes in conservation training and education.

Those have led to a better understanding of the different kind of ‘weaknesses’ that can be found in an object, and to a higher level of awareness in decision-making, limiting treatments that could induce radical changes in the artefact’s structure. Weakness, in the sense of specific fragility, is not necessarily a threat, or something we should address at any price with our treatment. However, the absence of this understanding has led in the past to invasive treatments in the name of ‘strengthening the item’, i.e. limp paper bindings.

In this presentation we will address the following topics:

- weakness as a threat: the ‘reinforcement’ approach;
- weakness as specific fragility, one of the characteristics of the object;
- issues and changes in training and decision-making.

The talk will present the issues in a diachronic perspective, through practical examples gathered during several years of experience in Italy and in international projects.

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In the 1930s, lamination was introduced as a way of protecting highly acidic and brittle papers that were stored in libraries and archives. Starting with fragile and damaged objects of little historical value, it was soon applied to large collections including valuable items such as unique documents, drawings, or manuscripts. With energetic marketing of materials and equipment, and the translation of early instruction manuals into languages other than English, lamination spread to many parts of the world. During the 1970s, the practice of lamination was brought to an end in some major collections, where attention was drawn to the limitations in reversibility and other serious drawbacks. But recognition of the issues and problems proved limited within the library and archive community and lamination has continued to be used as a preservation method around the world to this day.

This paper examines issues related to the spread of lamination theory and practice as well as the political, economic, social and technological factors influencing the use of this method. It points to the role management and professional bodies play in change and continuity of conservation practice.

Amelia Rampton*1, Joanna Kosek*2

Lamination
A Brief History of an Invasive ‘Preservation’ Process

Fig 1: Laminated book at the National Archive in Caracas, Venezuela (© Ramon Sanchez)

Fig 2: The Barrow laminator on display at the National Archive in New Delhi (© Joanna Kosek)

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Maren Dümmel*1, Christina Bosch2
 Trials and Tribulations
 Outdated Methods vs. New Techniques as Well as Copying and False Conclusions in Examples of Seal Restoration

While performing research for a master thesis and doing daily conservation practice, it became clear that quoted texts in specialist literature could be quite an issue. Often passages are unthinkingly quoted without questioning their practicality. As it is difficult to discover and refute these errors, it is important to always ask: does this make sense and can it actually work?

Because of our interest in seal conservation, we started looking into recipes for seal wax and production techniques and discovered some faulty descriptions. Besides some articles that seem to be quoted without being questioned, there are numerous approaches towards seal conservation that needed to be examined for their current applicability. The natural resin dammar for example is often added to the wax used for restoration work, as in most historical recipes seal wax is described as a composition of wax and resin. In recent tests however, no traces of resin were found in old waxes. Does it therefore still make sense to add resin to restoration wax?

Through extensive literature research and conversations with other conservators we collected recipes for seal wax as well as descriptions of different conservation techniques and tested these for their suitability. The result is a report about the contemporary approach to seal conservation with recipes and material lists.

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Fig 1: Restoration method of unknown origin (© Maren Dümmel)

Fig 2: Full reconstruction of the seal (© Maren Dümmel)
It is well known that inorganic pollutant gases can damage paper at annual doses that occur indoor. The damage risk from exposure to organic acidic vapours has been less well known. The paper degradation caused by exposure to acidic volatiles was investigated in detail in the EU MEMORI project, to generate scientifically based practical guidelines for conservation.

Ten different types of paper were aged at ambient and accelerated conditions, at different temperatures and in the presence and absence of various concentrations of acetic and formic acid. Kinetic studies of the cellulose degradation allowed for a precise estimation of half-life degrees of polymerization (DP) of paper. The rate of cellulose chain scission was proportional to the concentration of the acidic volatiles. Risk levels for paper damage due to exposure to acetic and formic acid were determined. The concept of half-life DP was used as a measure, which describes the average time needed to split every cellulose chain once. The risk, or ‘damage’, levels were in addition expressed as a ‘traffic light warning’, with ‘green’ indicating that ‘no significant change was likely within 30 years’.

For typical indoor conditions (T = 20°C and RH = 50%) it was found that concentration levels of more than 3000 µg m⁻³ formic acid, were likely to reduce the DP of cotton linters to half of the original value or more in 30 years. Higher concentrations and/or longer exposure times to formic or acetic acid would be needed to damage historical rag paper, lignin free chemical pulp and lignin free book paper.

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Remarks
What better way of sharing knowledge than through a workshop where ideas can be tested practically? In April 2014 the Oslo paper conservation group organized a workshop with the author on washing paper using chelating agents and reducing bleaches (Fig 1). The author has empirically devised a method published in the conference post-prints ‘Mould on Books and Graphic Art’ https://www.academia.edu/16346907/Reduction_of_Foxing_Spots_through_Chetating_Agents_and_Reducing_Bleaches.

In the workshop, samples of early 19th century paper showing various foxing spots were washed with calcium bicarbonate, chelating agents (EDTA and DTPA) at pH 6 and 8 in combination with two reducing bleaches, sodium dithionite and sodium borohydride. This method was very successful in reducing various foxing spots. To determine the effect of these chemicals on calcium and iron content in papers and the reversibility of the colour of the paper and the foxing spots, samples were tested with portable XRF to establish the amount of Ca and Fe before and after treatment, and were aged naturally for a year in New Delhi. Samples were then brought to Norway, photographed in direct natural and UV lights, and then compared with reference samples (Fig 2).

Results showed that a wash with calcium bicarbonate, followed by 0,1M EDTA at pH 6 in combination with sodium dithionate and subsequent deacidification with calcium hydroxide and propionate reduced Fe content by ca. 70 % and kept Ca at the same level as the reference. The remaining iron in paper, which was reduced to Fe$^{2+}$ and became invisible to the naked eye, did change to a reddish pinpoint in the oxidizing conditions of India. Use of EDTA at higher pH8 significantly reduced calcium content by as much as 30%. Paper colour however was not changed. No fungal contamination was noticed after ageing in any of the tested samples. All changes were minimal, and the samples were sent for another year of ageing. They came back in February 2017 for final testing.

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Ekaterina Pasnak*

To Wash or not to Wash?

Calcium and Iron Content in Paper after Washing with Chelating Agents (EDTA, DTPA) and Reducing Bleaching Agents (Sodium Dithionite and Sodium Borohydride)

Fig 1: Workshop participants at the National Museum, Oslo (April 2014). Bleaching at the suction table with sodium borohydride in alcohol followed by chelating agent wash (and rinsing in between) (© Ekaterina Pasnak)

Fig 2: Samples under UV light. Left sample: Left to right: treated with sodium-dithionite and 0,1M EDTA at pH 6; untreated reference; washed with high pH chelating agent, bleached with sodium borohydride (© Ekaterina Pasnak)
In the last several years, developments in the field of conservation have introduced us to working with gels and adjusted aqueous solutions. Both of these advancements have significantly broadened the scope of treatments that can now be carried out with works of art on paper.

While the theoretical framework for these techniques is becoming better known, few paper conservators have made the transition to incorporate them into their daily practice. This paper proposes to show examples of treatments carried out using agarose gels and pH and conductivity adjusted waters (separately or in combination) in order to illustrate the large range of treatments that can be safely executed. At the core of these treatments is the understanding that working in a more targeted and less invasive manner can bring about satisfactory results, while minimizing undesirable changes in the treated object (Figs 1 and 2).

Working with modern and contemporary art on paper often involves unusual materials and material combinations, or working with well-known materials employed in non-traditional ways. As a result, many of the conservation treatments used in the past cannot be safely and effectively applied to these works. Using case studies, this paper will juxtapose common treatment approaches with newly available techniques in order to demonstrate the range of possibilities now available.

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Daria Keynan*
Leaving Less Trace
The Use of Gels and Adjusted Waters in Paper Conservation

Fig 1: Red stain on a Robert Longo charcoal drawing on paper solidly mounted to a synthetic board (before treatment) (© Daria Keynan)
Fig 2: The same charcoal drawing after treatment (© Daria Keynan)
The portraits of Mr and Mrs William Pierrepont (Fig 1) by the 18th century artist John Russell have recently undergone conservation treatment at the National Maritime Museum, London. Part of a discrete, but outstanding collection planned for display in the newly restored Queen’s House, the two pastels are on paper pasted on canvas and mounted on a wooden strainer. Unfortunately, both portraits showed disfiguring mould growth spread on the surface (Fig 2).

Minimising the extensive mould damage without disturbing the powdery media required a deeper understanding of the making of the portraits. Russell’s published treatise provided a starting point, and closer technical examination not only revealed the artist’s masterful techniques, it also helped us distinguish a series of earlier treatment campaigns. Russell also used to paste printed directions on the verso of the framed pastel describing how to care for his works, including mould removal. This rare coexistence of the artist’s documentation and his pastels offer a unique perspective into Russell’s work.

Throughout the project we consulted many pastel experts, who generously provided expertise on innovative mould removal techniques. In house, interdisciplinary dialogue with colleagues from other disciplines helped us to devise new methods to minimise warping and canvas vibration, and to protect the portraits in their original frames. The delicate and high-standard treatment shared by a team of paper conservators wouldn’t have been as successful without a referral to the historical and material evidence, a flexible approach to the ongoing treatment and the value of rich collaborations.

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Hercules Segers is one of the most intriguing Dutch painters and printmakers of the 17th Century. His printmaking oeuvre consists of 182 impressions of 53 known etchings (Fig 1). His imaginary landscapes were highly appreciated by art lovers and have influenced many artists after him, including Rembrandt. The execution and appearance of his prints are unique; the results of experiments with various etching techniques, colour inks and supports, like fabric (Fig 2). In 1973, the art historian E. Haverkamp-Begemann carried out research on the artist’s prints and compiled a comprehensive oeuvre catalogue. Still, many questions about his use of materials and printing methods remained unanswered. Between 2013 and 2016, a team of art historians, paper conservators, scientists and experts in material and printing techniques took advantage of the progress made in imaging and analytical techniques to carry out a new research project aiming at answering these questions.

Transmitted X-ray radiography was carried out to identify the watermarks present and establish a timeline of his working practice. Fiber analysis identified linen and cotton fabric supports and the earliest recorded use of oriental paper for printing in Europe. XRF analysis answered questions regarding the printing media. Examination with microscopy and computer visualisation techniques showed the different use of etching techniques including printing from two plates. The research resulted in two exhibitions in Amsterdam and New York and a new oeuvre catalogue of his prints and paintings. This presentation will discuss the methodology, some of the results and the limitations of this multidisciplinary research, drawing comparisons to the research done in the past.

Fig 1: Mountain Landscape with a crest and a forked tree: first version (© Rijksmuseum Amsterdam)

Fig 2: Mountain landscape with a crest and a forked tree: first version, counterproof on fabric (© Rijksmuseum Amsterdam)
The Norwegian artist Erik Werenskiold made a lithographic print in 1936 on a very peculiar material (Fig 1). It appears fluffy and is formed as a nonwoven felt. It is not paper, though the fibres resemble cotton. Erik Werenskiold’s friend and neighbour, the polar explorer Fridtjof Nansen, who also dabbled in the arts, printed several of his polar motifs on the same material in the 1920’s. As far as we know, no other artist has used the fluffy felt.

A common trait for all the Norwegian lithographs on this material is that over time they develop an orange-brown discoloration, distributed unevenly over the surface, sometimes in stripes. The fibres are highly hygroscopic and swell to a fluffy state in contact with moisture (Fig 2).

Our exploration of the fluffy matter and the search for a possible treatment to remove its discoloration has taken us on a long journey with lots of blind alleys. In our talk we would like to discuss the experimental approach, the analytical methods and the hands-on-treatment applied to this unknown material.

We still have many questions and fewer answers, and we will therefore present our paper as a story with an open ending and in the hope that some colleagues might have useful suggestions as to the nature of the mysterious fluff.

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Fig 1: Erik Werenskiold, lithographic print, 1936
(© Nina Hesselberg-Wang)

Fig 2: Detail of print under wet treatment, showing the swelling fibres and the migration of discoloration (© Nina Hesselberg-Wang)
In the second half of the 20th century, a number of innovative graphic and printing techniques were developed: direct and transfer thermal printing, xerography, inkjet printing, and dot matrix printing became popular techniques in offices, homes and art workshops. These techniques, however, were not designed to be long-lasting. Nowadays, conservators are beginning to face a range of problems with artefacts made with these techniques.

A widespread example of these types of problems is the so-called ‘blocking’ that affects xerographic prints. These prints can stick to adjacent materials when kept in normal conditions. This problem can be especially intense when the xerographies are kept in PVC enclosures. The contact between these materials can alter the texture of the print, and furthermore, when the xerography is pulled out of the sleeve, and regardless of how carefully manipulated, some parts of the xerographic ink may remain stuck to the PVC layer, thus producing the so-called ‘vinyl offset’ (Fig 1).

The available literature suggests that the problem is related not to PVC itself, but to some of its additives. A number of experiments and analysis have been carried out in order to better understand this problem, and how to deal with it. As a result, a set of practical tests have been carried out in order to assess whether or not the PVC can be unstuck from the xerographies, and how to better do it (Fig 2). Different techniques have been attempted to this end, including local, lineal and full heating at different temperatures, local and total application of liquid solvents of different polarities, application of solvent vapour, and a combination of some of the above. The results suggest that solvent vapours produce the best results in most cases. However, they also show that some degree of uncertainty exists – to a great extent, this is due to the variations inherent to the industrial production of both the xerographies and the PVC.

Indeed, this uncertainty can be seen as a trait of paper conservation. Paradoxically, it is in itself a kind of valuable knowledge that we do need to pass to fellow conservators, and perhaps (only perhaps) to future generations.

Fig 1: An example of vinyl offset: part of the ink of this colour xerography remains stuck to the adjacent PCV layer (© S. Muñoz-Viñas, Sara Ruiz, and Ester Antón-García)

Fig 2: Three samples showing the results of different techniques to unstick an artistic black-and-white xerography from its PVC envelope (© S. Muñoz-Viñas, Sara Ruiz, and Ester Antón-García)
> Marco Fagiolo (IT): A parchment fragment of Digestum Vetus – Philological, codicological and chemical-physics analysis
> Lana Linda Fiskovic (UK): Carbopol gel as a carrier for oxidizing agents in discoloured lead white conversion treatment
> Marina Gariani (IT): Analysis and research on Hanji paper – Application the Hanji paper for the conservation of Raffaello Morghen engraving series ‘Aurora’
> Ségolène Girard (FR): BEVA371 ‘similicuir’ – Investigation on the uses of BEVA371 as repair material for leather bindings
> Edith Greuter (NL): The Leiden charter project – Developing a systematic approach for the conservation of thousands of charters
> Esra Keles, Hatice K. Ergüven, Oznur Ozden and Busra Sahan (TR): First Turkish Printing House ‘Darü’l-tibaati’l Amire’ – Highlighting the printing techniques and materials by using incunabula in Turkey
> Manon Lavaut Gomez and Ludivine Leroy-Banti (FR): Die-cutting machines – Their use in conservation treatments
> Eve Menei (FR): Conservation of a palm leaves manuscript – Discover a world, connect people and share information
> Giulia Oretti, Carlotta Frangi and Maela Brevi (IT): Set model collection at the Brera Academy – An interscholastic conservation project
> Stefania Pandozy, Flavia Serena di Lapigio and Stefania Passerini (IT): Sharing Conservation – Several approaches to the conservation of paper in the Ethnological Museum
> Anne Peel, Emma Chan, Gry Landro and Magdalena Godzimirski (NO): Moving the Munch Museum paper collection – From Tøyen to Bjørvika
> Katrin Pietsch (NL): The conservation project Ed van der Elsken – A newly developed method to conserve moulded colour slides
> Julia Poirier (IR): Yasha – Adapting a traditional Japanese paper dyeing technique to the conservation of parchment and Islamic paper
> Thomas P. Sakmar, Karina Aberg and Manija Kazmi et al. (USA): Extraction and analysis of DNA from Renaissance prepared paper
> Karin Scheper and Paul Hepworth (NL): A common vocabulary for a specific field of conservation – Terminology for conservators of Islamic manuscripts
> Talitha Wachtelborn (UK): Sion College Collection – An example of conservation practice then and now
This work aims to give an idea of how to study a historical period and perform scientific analysis by obtaining information from a fragment of a manuscript codex found in the antiques market that has been the object of a BA degree’s thesis (Fig 1). The first part of the work concerns the external description of the manuscript such as assuming a date, its provenance, the mise-en-page, analysis of script and ornamentation. Later I described the inside for reconstructing the historical tradition of the text (the Justinian’s Digest) and its philological analysis with the transcription for the possible variants. The second part of the work focuses on the scientific analysis in the laboratory. Using chemical analysis, I have been able to identify the pigments used by the copyist for the paragraph marks. Physical analysis allowed me to identify the text that had been erased (Fig 2).

Finally, I compiled the cataloguing description according to Italian national standards for the description of manuscripts. The results of the work are to be considered experimental, as the artefact does not allow a comprehensive analysis of what would be the complete codex. The difficulties encountered during this research mainly concerned the ornamentation, due to the lack of literature on this specific topic, as scholars tend to favour the study of miniatures. Ornamentations are an important part of the manuscript, not only because it is conceived with the transcription of the text, but also because it shows the original peculiarities in its construction which can suggest important elements for dating or for the purposes of reconstruction of the piece.

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Fig 1: Recto of manuscript (© Marco Fagiolo)  
Fig 2: Thermographic analysis (© Marco Fagiolo)
Carbopol Gel as a Carrier for Oxidizing Agents in Discoloured Lead White Conversion Treatment

Case Study of Contemporary Materials

The discoloured lead white conversion approach on 19th century Chinese botanical gouache paintings on paper from the Kew Archives, Library and Arts department, was intended to improve the accuracy of the original appearance of botanical specimens.

Carbopol EZ-2 gel was used as a poultice media – i.e. the carrier for the oxidizing agents hydrogen peroxide and sodium perborate, which were used to convert the lead sulphide into lead sulphate (Fig 1). The properties of new synthetic thickeners like Carbopol for aqueous treatments, which minimise the wetting of the paper support and accompanying media, are especially useful when it is important to restrict the movement of moisture into papers that are particularly sensitive to water or any solution.

The Carbopol gel solutions with adjusted viscosity, regulated pH (with NaOH) and mixed with oxidizing agents were tested on saturated paper samples before being applied on the objects. After conducting spot testing of each solution, the removal and clearance of the gel in order to neutralise the silicone solvent was performed with distilled water and IMS 1:1.

The use of Carbopol gel EZ-2 as a carrier for oxidizing agents proved efficient for the conversion reaction (Fig 2). The time required for the conversion reaction has to be taken in consideration, because in cases of delicate paper substrates, the length of exposure to solutions may cause risks of tide lines and localised expansion or cockling. It is important to remove the residues and neutralise the areas and to make sure that the pH of the paper will remain stable.

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Fig 1: Lead white discolouration, detail (© L.L. Fiskovic)

Fig 2: Object after the treatment (© L.L. Fiskovic)
Marina Gariani*

Analysis and Research on Hanji Paper

Application of Hanji Paper for the Conservation of Raffaello Morghen’s Engraving Series ‘Aurora’

This thesis project aims to research the manufacturing methods and composition of Hanji paper, conduct a literature review, perform a diagnostic analysis carried out on different samples of Hanji paper and compare results of the analysis to samples of Japanese Kozo paper. The analyses were performed to detect the chemical components and the morphological structure of Hanji paper. First, a visual analysis was carried out under stereomicroscope and then the morphology and the chemical component were observed with SEM EDS (Fig 1), Raman, and FTIR in Milan at the ICVBC (Institute for the preservation and promotion of cultural heritage), CNR (National Research Council).

The Hanji paper was then used during the conservation treatments of the engraving series named ‘Aurora’, made by Raffaello Morghen in the eighteenth century and kept at the Cabinet of Prints and Drawings at the Fine Arts Academy of Brera (Milan, Italy). The prints were affected mainly by mechanical damages such as tears, losses and remarkable deformation of the paper support. The Hanji paper was applied during different stages of the conservation treatments (Fig 2). The available samples were chosen according to the characteristics of the manufacturing method, weight and thickness and on the basis of a series of preliminary tests carried out on similar materials.

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Fig 1: Observation of the morphology and the chemical components of the paper with SEM EDS (© Marina Gariani)

Fig 2: Filling a loss with Hanji paper n°1401 (© Marina Gariani)
Bookbinding being still related to an ancient craft, traditional techniques are often systematically applied during conservation treatments. However, some methods currently in use for bookbinding repairs do not always match conservation ethics.

The use of leather for repairs has been questioned these past few years as the traceability of tanning and dying agents has proven hard to find, and the procedure invasive, usually involving the removal of large parts of the original leather. Consolidating leather with paper is difficult to standardize, as the diversity of papers available and the thickness of the repair depends on various factors. Also, the use of a large amount of starch paste hardens each layer. Leather can be very fragile due to extreme paring processes, and paper layers can form a stiff shell that will break after only a few uses. We conducted double-fold endurance tests, which have shown that Japanese paper repair samples, made of two sheets adhered together with starch paste and covered with acrylic paint, break with an average of a hundred double-folds only.

Over the years, BEVA 371, an acrylate solution originally created for canvas lining in painting conservation, has been used with great success on leather in ethnological collections. Since 1986, objects from the MNHN (National Museum of Natural History, Paris) and the CCI (Canadian Conservation Institute) that underwent this treatment, have shown no sign of alteration. Films of BEVA 371 are generally melted directly into cracks and losses of leather, while adding some pigments at the same time. The process proves to be hard to control, involving heat, dripping, and an uneven application.

The following experiment was conducted with the intent to create ready-to-use, grained, and coloured films of BEVA 371, matching original leathers in shape and thickness (Fig 1). The addition of phenolic microballoon fillers and natural earth pigments allows the BEVA 371 to be adhered onto the leather with paste, making it entirely reversible. The BEVA 371 synthetic leather can easily be applied from the front, avoiding the lifting of the original leather and loss of precious elements. Samples of BEVA 371 synthetic leather were submitted to the double-fold endurance test with an average of two thousand double-folds before rupture (Fig 2). Pulling tests showed that the material can hold up to two kilograms, then breaks instead of the adhered part as seen with leather repairs, avoiding the damage of original leather.

This material offers several interesting alternatives to other methods still in use today in book conservation.

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The wish to digitize, conserve and rehouse 10,000 parchment charters asked for a systematic approach. Important criteria for the digitization were a clear view of the text and the wax seals. These criteria were met by cleaning and flattening the parchment and cleaning and repairing the wax seals if needed. The old vertically placed envelope storage was undesirable and was to be replaced. Due to the fact that this project would take many years, a systematic and consistent work method needed to be developed.

Many lessons were learned from a pilot project covering the restoration and storage of approximately 60 charters from the oldest part of the Leiden city archive. A new acid free method of storage was chosen and a different archive was selected, because of the many exceptions and restoration procedures needed in the pilot archive. Soon after starting the work on this new archive a possible systematic approach became clear.

An efficient documentation method with coloured paper strips attached to the old envelops, each indicating a different process, was developed (Fig 1). Describing the different processes was necessary for future reference. Four laminated A4 instruction cards (Fig 2) were designed for the instruction of interns and conservation technicians.

The restoration of parchment and wax seals and the overall flattening of the charters were only to be done by a trained and experienced conservator restorer.

This poster will discuss the methods of documentation and treatment, handy solutions for a consistent workflow and experiences with a Museology student from the Reinwardt Academie, Amsterdam.

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Fig 1: Treatment documentation with coloured strips of paper  
(© Edith Greuter)  

Fig 2: The four laminated instruction cards  
(© Edith Greuter)
The invention of the printing press played a very important role in cultural development. The printing press reached the Islamic world 274 years after Gutenberg’s invention in Europe. The first printing house to publish Turkish-Islamic books in the Ottoman Empire was established by Ibrahim Müteferrika in 1727, who became both the first Muslim printer and the first printer to work with movable type in the Ottoman-Arabic language. In 14 years the press published 17 books totalling 12,500 copies on history, geography, astronomy, translation and especially secular subjects. The Süleymaniye Manuscripts Library has 16 of those books totalling 279 volumes published by Müteferrika’s press during that period.

In this study, the first printing techniques and materials in Turkey have been investigated through a survey of the Turkish Incunabula in the library collections. In order to gather information, the paper and ink have been examined under stereomicroscope, and instrumental analyses such as XRF and RAMAN have been performed. The study found that the papers were burnished and sized (Fig 1), ornaments were added and lines were ruled after printing. The illustrations and the maps were coloured by hands (Fig 2), using water soluble inks, which revealed that traditional materials and techniques peculiar to manuscripts were used for the first printed books in the period of transition from the age of manuscripts to the age of printing.


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Fig 1: The trace of brush and shiny surface of sized paper (© Süleymaniye Manuscript Library)

Fig 2: Hand coloured illustration of earth from Katip Çelebi’s Cihannüma (© Süleymaniye Manuscript Library)
Over the past few decades, the French National Archives have seen an increasing number of digitization projects. The Conservation workshop has had to determine how to treat highly damaged documents, often dealing with numerous losses that are very time consuming to infill by hand. The large amount of documents requiring treatment within short deadlines compelled us to find alternative solutions to continue producing high-quality work.

Die-cutting machines are tools originally designed for people interested in paper crafts. Initially, those machines cut a limited and pre-defined number of shapes. Gradually, the machines evolved to enable more elaborate shapes to be cut, as they can now be found equipped with a scanner.

The cutting machine with scanner can help conservators in some of their tasks. The losses in the documents can be transferred onto tracing paper or polyester film, scanned and the infills cut to the exact shape of the loss. If necessary, margins can be added according to need (Fig 1). The die-cutting machine can also be used to cut small enclosures or other items by drawing them on a computer. The shapes can then be saved in the machine and further customized if necessary.

The two blades included can cut various materials: any paper from 10g.m⁻², cardboard, parchment, leather, canvas, polyester film, non-woven polyester or foam. The cutting mat provided has a maximum dimension of 30 x 60 cm, which enables to work on large areas. Each use takes only a few minutes, and various options are included, such as adjusting the pieces in an order to optimize paper usage or adjusting the blade pressure and depth of cut for each type of paper. The touch screen on the machine enables the user to work easily and quickly with no computer needed (Fig 2).

This new kind of tool helps conservators meet the same deadlines while providing a more aesthetically satisfying treatment and producing the high amount of work needed for digitization projects.

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Palm leaves used to be a popular writing support in most parts of East Asia long before Christ. While their use is no longer common today, thousands of manuscripts, books or single pieces made of palm leaves are preserved in libraries throughout the world.

This paper focuses on the conservation of nine palm leaf manuscripts originally bound together, hidden amongst pieces of papyrus at a local French museum, the Musée savoisien in Chambéry. This was a fantastic opportunity to discover this form of book and look for information about their manufacturing process and the ways in which they were used.

The conservation treatment included dealing with dusty surfaces, severe distortions, fragile edges and broken pieces (Fig 1). For mounting the individual palm leaves, we needed to keep in mind its original book-form. The mounting system therefore had to refrain from causing further damage to the item while still allowing it to be read and exhibited (Fig 2).

This project benefitted from various enriching encounters ranging from a traditional Malaysian writer (met at the last IADA congress in Berlin!) to several scholars in France and India who helped us better understand these pieces. We were fortunate as well to receive the help of several specialists in Indian languages and texts who discovered on the palm leaves, a rare text from the 19th century written within a Tamil Catholic community.

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Conservation of a Palm Leaf Manuscript
Discover a World, Connect People and Share Information

Fig 1: Bunch of palm leaves before treatment (© E. Menei)
Fig 2: Final mounting for two pieces (© E. Menei)
The School of Scenography of the Academy of Fine Arts of Brera in Milan, founded in 1923, holds a remarkable set model collection, which documents teaching practices from the 1940s to the present day. The models were built by students for exams or by teachers for educational purposes, using different materials.

This unique set model collection, one of the few existing examples in Italy, is still on display in the classrooms of the Academy, where it continues to be studied (Fig 1). The models are permanently exposed to deterioration as the classrooms are crowded and lack environmental control.

An interscholastic project, started in 2014 involving the Paper Conservation-Restoration School and the Scenography School, focuses on cataloguing the models, gathering information on their history from the previous and current professors, treating the items that suffered damage (Fig 2) and storing them in custom display cases.

In parallel with the project, three Conservation-Restoration students have treated some of the most precious models of the collection, which were in poor condition, developing new intervention procedures, testing compatible products and consulting different professional figures.

The project is based on the cooperation of students and professors of both Schools, who work together, exchanging information and sharing expertise, in order to raise awareness of the historical and artistic value of the collection, learn how to take care of it and assess the risks, and eventually promote and enhance it as cultural heritage.

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Set Model Collection at the Brera Academy
An Interscholastic Conservation Project

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Fig 1: Set models on display in one of the classrooms (© Giulia Oretti)

Fig 2: A student working on a stage machinery model (© Isabella Fumagalli)
For 15 years, the conservation laboratory of ethnological materials has been dedicated to the conservation of an important ethnographic collection located in the Vatican Museums, consisting of more than 80,000 objects of spiritual and cultural value (Fig 1). The conservators who work on these objects come from all over the world and specialise in various materials. They are always in contact with other conservators and museum specialists as well as organising conferences to share knowledge and understanding of artistic expression in different cultures. Paper conservators at the Ethnological conservation laboratory have had the opportunity to conserve and restore important collections of artworks on paper or paper and silk coming from oriental countries. These conservators have been dedicated to the conservation of these beautiful works, trying to use traditional techniques, but also sharing the experience with other international conservators, trying to find new approaches to conservation, and experimenting with new techniques.

Some conservation cases, where paper was also combined with other materials, will be explained: Asian paintings and calligraphy scrolls, screens, armours and sacred Buddhist texts, Chinese paintings, as well as African photographs and Oceanic tapa, which is a beaten bark cloth similar to paper (Fig 2). Every year the Direction of the Vatican Museums gives students from all over the world the opportunity to do six months internships that are an important way to transmit our knowledge and conservation experiences to the new generation. Over the years, the conservators become more aware of their responsibility to communicate with experts, but also with the indigenous communities that have to be involved in the conservation decisions.

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Since 1963 the Munch Museum has been located at Tøyen, in the eastern part of Oslo, but in 2019 it will move to a new location in Bjørvika, the harbour area of Oslo. The paper collection, which is due to be relocated with the rest of the collection, includes prints, drawings, sketchbooks, photographs, notes, letters, and other materials on paper.

Moving a collection of this scale is a project most conservators are unlikely to be engaged in more than once in their careers. A great deal of planning and preparation is necessary, involving a multi-disciplinary team, and communicating with external companies some of which do not have a conservation background. In 2012, the first project plan was established involving the joint efforts of conservators, registrars and other members of the museum team. As a first stage, this exercise helped the museum to reorganise and update the registration of the collection.

The conservation department’s preparation for the move was then divided into a three-phased project. The first phase involved condition checking the collection, with the aim to identify objects in need of conservation and special preventive packing (Fig 1) to ensure safe handling and preparation for transport, and advising on transport and associated risks. In the second phase, following conservation, custom-made packing solutions for vulnerable objects was designed and constructed (Fig 2). The final phase is still ahead of us and will consist of packing and preparing the artworks for transport and permanent storage in the new museum.

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Moving the Munch Museum
Paper Collection
From Tøyen to Bjørvika

Fig 1: Storage conditions before the move
(© The Munch Museum/Rena Li)

Fig 2: Custom-made box for storing sketchbook
(© The Munch Museum/Rena Li)
At the end of 2015 the Nederlands Fotomuseum started to find sponsors for its biggest conservation project to date. It might be even the biggest project in the history of photographic conservation in the country.

The goals are to clean, preserve and digitize the whole collection of colour slides made by Dutch photographer Ed van der Elsken. His colour slides total 45 000 and are part of the heritage collection of the Nederlands Fotomuseum. They offer an important visual history of the 50s, 60s, 70s and 80s in the Netherlands.

Together with all of his photographic material, Ed van der Elsken kept the slides in his small and moist dike house, where already during his lifetime mould started to grow on the photographs. After arrival in the museum, the slides have been stored in a low temperature climate in an attempt to at least slow down the mould growth as much as possible. The means and a treatment method to clean the material haven’t been accessible yet.

More often it has been necessary to clean single slides, because they had to be digitized or made otherwise accessible. A method to remove the mould and disinfect the last spores deeply grown into the emulsion has been developed and refined in the course of many years (Fig 1).

In the summer of 2015 there was an opportunity to treat around 700 slides in one round. Based on theoretical drafts, the workflow for cleaning and digitization has been further improved. It was possible to clean many more slides simultaneously after that pilot, making it worthwhile to formulate a project schedule for the whole archive (Fig 2).

By the summer of 2016 more than half of the needed budget had been collected, which enabled the project to start in October 2016. The fund raising continued until the end of 2016, with the hope of collecting enough money to complete the whole archive. The conservation work will be carried out by a young photograph conservator who will firstly be trained in the method by the conservator who developed the treatment.

This presentation introduces the method used in this project with a special emphasis on the mass treatment necessary for collections like this. We believe it to be valuable to share the development so far because of the lack of published treatment methods for similar conservation problems, whereas the issue of mould growth on photographic material is an ongoing and widespread one.

Katrin Pietsch

The Ed van der Elsken Conservation Project
A Newly Developed Method to Conserve Moulded Colour Slides

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Fig 1: 6x6 colour slide before (left) and after (right) treatment; courtesy of Ed van der Elsken (© Nederlands Fotomuseum)

Fig 2: Photograph conservator Katrin Pietsch during cleaning of a group of slides (© Fred Ernst)
This presentation addresses the adaptation of yasha, a traditional Japanese dye extracted from alder cones (Fig 2), to the conservation of parchment and Islamic paper at the Chester Beatty Library. Traditionally yasha has been used in Japanese scroll mounting studios to tone white papers a light shade of brown. It has been used for its pH neutral and lightfast characteristics. This presentation will describe the preparation of the dye and consider the advantages of the method of preparation which allows the fast production of large amounts of dyed paper with tonal variations, allowing for the dye to be kept and re-used. The variety and evenness of tones obtained from yasha with the layering technique of application is ideal for the repair of Islamic paper and parchment (Fig 1). The colour scale of the paper from light to dark yellow/brown can be used selectively.

The results of the research on colour gradation as determined by the type of cone, application and fixing method will guide conservators when informing their decisions.

Finally, potential areas of further research and interest will be considered alongside presentation of the successful adaptation of the traditional Japanese dye on the conservation of parchment and Islamic paper material at the Chester Beatty Library.
Extraction and Analysis of DNA from Renaissance Prepared Paper

We report the results of a multidisciplinary technical and scientific research study designed to analyse samples of ‘prepared’ paper with the aim of testing the hypothesis that biological material, including ancient DNA, can be extracted from 500-year old Renaissance artworks such as written folios and metalpoint drawings.

We have initiated a human subjects protocol to collect saliva samples that can be used to fabricate ‘prepared’ paper samples according to Renaissance methods. We then developed methods to extract DNA from homogeneous samples of the paper. Using quantitative real-time PCR (polymerase chain reaction), we have measured the sensitivity of the extraction methods and determined whether the DNA that is extracted is suitable for DNA sequencing.

We report here preliminary results that provide a basis for developing a minimally-invasive method to analyse Renaissance-era art works, such as metalpoint drawings, on prepared paper.

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Fig 1: © Sakmar, Laboratory of Chemical Biology & Signal Transduction, The Rockefeller University

Fig 2: © Sakmar, Laboratory of Chemical Biology & Signal Transduction, The Rockefeller University
A common language is prerequisite to sharing knowledge and discussing developments. The field of book and paper conservation has certainly benefited from an increase of the usage of the English language and the development of several terminologies for books, prints and drawings. However, not every specialism has benefitted from a clear vocabulary. Conservators of Islamic manuscripts are in need of a common terminology that facilitates communication between themselves or with other scholars.

They deal with several problems. Terms originated from the various languages within the Islamic world and can be vague; other words have no equivalent in English (or other Western languages), simply because these objects have structural characteristics and components unique to the tradition. Beyond translation issues, there is also the deeper problem of core concepts which are defined poorly and used confusingly.

Young conservators trained outside of Western conservation programmes sometimes lack even rudimentary terminology with which to describe what they see in the manuscripts when they conduct condition surveys and treatments. Additionally, Western terms sometimes get applied inappropriately to this different tradition, giving misleading or even incorrect impressions about how the manuscripts were constructed. That in turn may lead to faulty treatment approaches when active conservation is undertaken.

Terminology thus appears to be crucial to the development of the profession. The authors of this paper have worked with important Islamic manuscript collections in the West, and are involved in educating conservators in developing countries; in these different settings they encountered the pressing need for common, appropriate and accurate terminology. They developed an illustrated glossary, specifically designed to describe material aspects of manuscripts from the Islamic world (Figs 1 and 2). They will introduce and present this project, explaining its functionality and further potential. The glossary of hyperlinked terms in English with associated images is accessible at http://www.hepworthscheper.com/terminology.html.

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Fig 1: Screenshot of the lemma ‘Split’ in the category ‘Conservation’ (© Karin Scheper)

Fig 2: Screenshot of the category ‘Parts and Positions’ opening page (© Karin Scheper)
The Sion College Collection, comprising theological books dating from 1500-1850, came to Lambeth Palace in 1996. Many of the books have survived the Great Fire of London, two world wars, and a period when the library was used as a smoking room.

These conditions, alongside the financial constraints of the library, led to complex conservation and binding decisions today. Vellum bindings which did not have much damage to the cover, but whose supports were broken, were completely relined with new parchment or silk. Hard new parchment slips were applied to lace on the textblock. Yapp edges were pressed to extend the shrunken cover and protect the fore-edge. These repairs created bindings that do not stay closed and collect a significant amount of dirt. The textblock of these bindings was often not repaired and damage is frequently extensive.

Several bindings have been rebound with library buckram, which today is not considered appropriate to 16th and 17th century books. These books have cloth hinges and are overcast, despite their small size. These cost-effective bindings are clearly of their time. However, such heavy-handed bindings render the books virtually unable to be opened and used.

A conservation project commenced September 2014 based on less interventive approaches, conserving as much original material as possible while maintaining access for the public. The focus is on surface cleaning and paper repair, boxing, Japanese tissue hinge repairs, rebacking if a previous reback has failed, and rebinding only in extraordinary circumstances.

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Last summer IADA posted a call for proposals under the header “interview your conservation role model”. Inspired by the theme of this year’s symposium From Generation to Generation […] we asked students to send in a proposal for an interview with a conservation professional that is especially important to them. The aim of the project was to introduce students to the practice of collecting oral history in a playful and inspiring way. We were fortunate to have the guidance of Rebecca Rushfield of the Oral History Project of the Foundation of the American Institute for Conservation (FAIC) who helped Alice Evans, a London based student in book conservation at Camberwell College of Arts prepare and process an interview with Jeff Peachey. You’ll soon get to read the full interview, for now Alice has written a short teaser:

‘Oral history projects are a brilliant way of collecting real life accounts and stories in very personal ways. Their more informal nature, which is often a two-way conversation between interviewer and interviewee, means that there is a lot of opportunity for the development of an organic flow in the dialogue, which enables fascinating and unique accounts to be captured.

Preparing for my interview with book conservator Jeff Peachey, I drafted a series of questions first focusing on his training and career which would allow me to draw a broad picture around his practice. Followed by more specific questions directed at the parts of Jeff’s career I was particularly interested to find out more about - his tool making, the development of his book slotting machine, and his interests in historical bookbinding.

The process of conducting the trans-Atlantic conversation with Jeff involved arranging a Skype interview, which felt more nerve wracking than preparing for a real life conversation. But this video call allowed for some really exciting opportunities as Jeff was able to talk to me from his conservation studio and could give me a live tour of his space and show me the specific tools he talked about. So despite my initial nerves it was a really relaxed and enjoyable chat.

Overall the opportunity has been really inspiring. Our conversation reminded me of the importance of craft, and re-inspired my own desire to better understand the tools and historic techniques that have shaped book conservation. Like other crafts, conservation relies on the passing down of skills and knowledge directly from individual to individual, and having this discussion about understanding hand tools and learning of conservation skills within the context of this oral history project and this symposium particularly emphasized this for me.

At the end of our conversation I summed up the main theme that our conversation kept returning to as ‘know your tools’, much to Jeff’s amusement. I have really enjoyed this experience, which not only allowed me to meet Jeff and experience creating an oral history, but also provided me with an opportunity to reflect on the craft conservation comes from.’

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Credits picture: Alice Evans in the conservation studio of Camberwell College of Arts. © Alice Evans
FRIDAY, 5 MAY 2017

Workshops, Visits & Tours

Thanks to our colleagues in Oslo, we are able to offer a great variety of activities such as tours, visits and workshops in and around Oslo. These will be held in English. You can download the programme at http://www.iada-home.org/en/news/iada-symposium-oslo-2017.html.

1 The Use of a Multi-Spectrum Comparator in the Analysis of Historical Documents

The VSC 6000© video spectral comparator is a comprehensive, high resolution digital imaging system designed for the examination of forensic documents and used by forensic scientists and detectives worldwide. A few years ago one of these systems found its way into the conservation studio of The National Library of Norway. Here, it is frequently used to study details of library documents, manuscripts and images. The visual spectral comparator allows for fast multispectral illumination and is a valuable tool in the study of colors, inks and paper fibers. On can easily capture, enlarge and enhance pictures of details that help to identify prints from originals or reveal clear differences between seemingly identical inks. The conservation staff of the National Library is happy to introduce you to the VSC and demonstrate its use.

Led by: Conservators at the National Library
Location: The National Library of Norway
Time: 1.5 hours per session
10:00 – 11:30
12:30 – 14:00
Language: English
Participants: 2 x 15
Price: FREE

2 Identification of Photographic Materials

This full day workshop focuses on the identification, preservation and conservation of photographic and digital materials and offers a theoretical as well as a practical approach. The workshop will discuss the identification of photographic techniques and materials, degradation phenomena and the prevention of degradation as well as storage and exhibition practice.

Led by: Jens Gold
Location: Preus Museum, Horten
Time: full day (7 hours)
09:00 – 16:00
Language: English
Participants: 16
Price: 700 NOK (EUR 75,00 ca.)
NB: Lunch and travel expenses to and from the location are not included. IADA will organize a bus (EUR 45,00 pp).

3 How to make your own woodcut – inspired by Edvard Munch

As an introduction to this workshop, the conservators of the Munch Museum will show you some of Edvard Munch’s woodcuts. Subsequently you’ll be given a short course in the woodcutting print technique in which you will have the opportunity to make your own woodcut on Hahnemühle paper.

Led by: Marianne Karlsen
Location: The Munch Museum
Time: 3 hours
09:00 – 12:00
13:00 – 16:00
Language: English
Participants: 2 x 15
Price: 200 NOK (EUR 22,00 ca.)

4 Riksarkivet. The National Archives of Norway

The National Archives (Riksarkivet) preserves the archival records of state institutions of Norway. There are more than 125,000 meters of documents kept in the National Archives and the amount increases with approximately 4000 meters each year. – The oldest complete document dates from 1189 A.D. This guided tour includes a visit to the repository and the conservation department.

Time: 1.5 hours
10:00 – 11:30
Language: English
Participants: 10
Price: Free

© Nasjonbiblioteket
© Jens Gold © Riksarkivet
© Munchmuseet
© Riksarkivet
5 The University of Oslo, Papyrus Collection

The University of Oslo owns the largest collection of papyrus in the Nordic Countries. It contains approx. 2,200 papyri from the third century B.C. to the Arab conquest of Egypt in the seventh century A.D. as well as some Greek, Coptic, Demotic, Latin and Old-Egyptian (The Book of the Dead) papyri. The conservation department of the University cooperates with the conservation department of the National Library in the documentation and conservation of the collection.

- Led by: Federico Aurora and Chiara Palandri
- Location: University Library Oslo
- Time: 1 hour per session
  - 10:00 – 11:00
  - 12:00 – 13:00
- Language: English
- Participants: 2 x 20
- Price: FREE

6 The National Gallery - The Study Room

The Study Room in The National Gallery offers visitors the opportunity to view drawings and prints that are not currently on exhibition. The collection of the National Library was founded in 1877, and today contains 50,000 works of art on paper. During this visit you will get a closer look at some of the highlights from the collection: Dürer, Rembrandt, van Gogh, Munch, and other Norwegian artists.

- Led by: Meyfrid Tveit
- Time: 1 hour per session
  - 10:00 – 11:00
  - 13:00 – 14:00
- Participants: 2 x 15
- Price: FREE

7 Museum of Decorative Arts and Design

The Museum of Decorative Arts and Design is one of four museum buildings and several storage buildings under the name of the National Museum of Art, Architecture and Design. The museum currently prepares to move its collection out of three of its exhibition buildings as well as the objects in storage to the newly build museum in Oslo’s harbor. This offers a unique opportunity to have a look at a gold leather tapestry that is currently in the conservation studio where it is prepared for transport. The conservators will tell you everything about the conservation treatment.

- Led by: Kathrin Guthmann
- Time: 1 hour per session
  - 09:00 – 10:00
  - 11:00 – 12:00
- Language: German
- Participants: 2 x 15
- Price: FREE

8 The Book Collection of the Armed Force Museums

The library of the Norwegian Armed Forces Museum specializes in Norwegian military history. We have around 100,000 books from the 17th century to the present day, in addition to a wealth of special collections.

The Norwegian Armed Forces have an exciting and for many relatively unknown cultural heritage, of which our historical libraries are good examples. The opportunity to acquire an education has always been an important aspect of recruitment to the armed forces: some of our most insightful volumes are the students’ own notebooks from various military schools from the beginning of the 19th century. During this tour we wish to present you some examples from these notebooks with insightful and beautiful illustrations of which the picture below is an example.

- Led by: Mette Guderud and Unni Berge
- Time: 1 hour
  - 10:00 – 11:00
- Language: English
- Participants: 15
- Price: FREE

9 The Archaeological Excavations in Oslo’s City Center

There is a lot of development down by the old harbor of Oslo: The Opera House, the Barcode-buildings, the Deichmanske Library, the National Museum and the Munch Museum, to name but a few. As the building proceeds, archaeologists from the Norwegian Maritime Museum carry out archaeological excavations to document what is hidden in the ground. The shovels and crabs breathing in their necks. So far, they have excavated many ships of different sizes and a lot of ceramics. There will be an excavation in progress during the symposium in May, but the archaeologist can’t promise us an exciting discovery or scoop. What they can do is show and tell us where and how they work and what they have found so far. This tour will either be held at the excavation site or at the Museum where we can see how they conserve the ship fragments and document them as parts of small ship models. Take care to bring your outdoor shoes!

- Led by: Marja-Liisa Petrelius Grue
- Location: to be decided
- Time: 1 hour
  - 13:00 – 14:00
- Language: English
- Participants: 15
- Price: FREE

10 Noble Peace Center

Unfortunately, the Nobel Peace Center is no longer on the program. The Center can be visited, of course, can be visited on ones own accord. Open from Sunday till Monday, from 10:00 till 18:00 with daily guided tours in English at 14:00 and 15:00.
11 Bogstad Gård estate

Bogstad Gård is an historic, decorated manor and former estate located in the borough of Vestre Aker in Oslo. The estate goes back to the 17th century, but the manor was commissioned in 1785 by Peder Anker, a unionist and Norway’s first Prime Minister after the union of Norway and Sweden in 1814. The property has been owned by the Oslo municipality since 1954. The manor house is kept by the Bogstad Foundation in cooperation with the Norwegian Museum of Cultural History and is open to the public as a museum. Built in the style of Classicist architecture, it is a typical for the period. The 18th century decorated interior is partly unthought.

> Led by: Ida Lützow-Holm
> Time: 1 hour
10:00 – 11:00
> Language: English
> Participants: 30
> Price: 100 NOK (EUR 11,00 ca.)

12 The Viking Ship Museum

The Viking Ship Museum (Norwegian: Vikingskipshuset på Bygdøy) is located on the peninsula Bygdøy in the Oslofjord. It is part of the Museum of Cultural History of the University of Oslo and was especially built to house archeological finds such as three Viking ships. Two of them, the Gokstad and Oseberg, are the best preserved Viking ships in the world. Built around 890 AD, at the height of the Viking period, the Gokstad is an impressive, fast and flexible ship that was suitable for voyages on the high seas.

> Led by: conservators and curator
> Time: 1 hour
10:00 – 11:00
> Language: English
> Participants: 10 -20 people
> Price: 1250 NOK (EUR 140,00 ca.) per group or 50 NOK (EUR 5,50 ca.) per person when the group is bigger than 10 people

13 Kistefos Museum

The Industrial Museum at the Kistefos-Museum is a joint designation for the historical-industrial collection at Kistefos. The collection consists of buildings, machines and various tools and objects, all of which are used to tell stories about the work situation and the social life of those who worked and lived either on or near the factory area of the Kistefos Pulp Mill. The Kistefos pulp mill was a factory for the production of mechanically produced wood pulp founded in 1889. The waterfall Kistelfossen in the river Randselva provided a perfect location for the mill as a power source and a continuous water supply for the production of pulp.

> Led by: to be confirmed
> Time: full day tour
09:00 – 16:00
> Participants: 30
> Price: 35 NOK (EUR 4,00 ca.)

14 Akershus Castle

Built in medieval times around 1300 and rebuilt to a renaissance castle in the first half of the 17th century, Akershus Castle is a walk through Norwegian history from the 14th century until the present day.

> Led by: A host at the Akershus Castle
> Time: 1 hour
11:00 – 12:00
> Language: English
> Participants: 40
> Price: 50 NOK (EUR 5,50 ca.)

15 Henie Onstad Kunstsenter

A Museum of modern and contemporary art at Høvikodden. The museum hosts temporary exhibitions as well as the Henie Onstad collection, which includes works by Kurt Schwitters, Picasso, Matisse, Beuys, Christo and famous Norwegian artists.

> Led by: A guide at the museum
> Time: 50 minutes
11:15 – 12:05
> Participants: 25
> Price: 100 NOK (EUR 11,00 ca.)

16 Norsk Folkemuseum

The Norsk Folkemuseum shows how people lived in Norway from 1500 to the present day. It is Norway’s largest museum of cultural history with 160 buildings in its Open-Air Museum representing different regions in Norway, different time periods as well as differences between urban and rural communities and social classes. Permanent indoor exhibitions include folk art, folk costumes, toys and Sami culture. – This guided tour will focus on “Bunads”, the Norwegian folk dress. Bunads are clothes with historical elements used today only for festive occasions. After the tour you are free to explore the rest of the museum.

> Led by: A host at the museum
> Time: 1 – 1,5 hours
11:00 – 12:30
> Language: English
> Participants: minimal 30
> Price: 90 NOK (EUR 10,00 ca.)

17 Ferry Boat Trip / Oslofjord Sightseeing

A guided sightseeing tour on board an old two-master across the Oslofjord! Need we say more…

> Led by: to be confirmed
> Time: 3 hours
> Participants: minimal 30
> Price:
  - 30 participants: 600 NOK per person (EUR 65 ca.)
  - 60 participants: 300 NOK per person (EUR 33 ca.)
> NB: You have to bring your own food and beverages!
**18 How logistics and leadership influence the results of drying water damaged books.**

Disasters – large or small – happen regularly and pose a threat to our cultural heritage. Sharing knowledge and connecting people is essential in minimizing the loss of value. This workshop will provide an overview of the impact of logistics and leadership on the process of recovery after a disaster. How does one bring structure and quality management into a situation that is not an everyday occurrence? In this workshop the emphasis is on a practical approach. Participants are asked to work on case studies.

This workshop is organized by docuSAVE, a Swiss company specialized in the rescue, securing, drying and recovery of all kinds of water or fire damaged documents, works of art and cultural heritage, photographs, video magnetic tapes and similar sensitive materials damaged by water or fire.

- Led by: Giuliano Mordasini and Jakob Kristoffersen
- Location: National Museum for Architecture
- Time: full day 09:00 – 15:00
- Language: English
- Participants: 20
- Price: FREE
- NB: Lunch is not included in this workshop.

**19 Microfading testing**

This workshop will present a technique of microfading (MFT), that allows for a non-destructive evaluation of the light fastness of materials and can be used to directly assess light stability of heritage objects. This information can be used to develop display and lighting policies tailored to a specific object in a library or archive. The method is particularly suited to investigate materials such as manuscripts and paper-based artefacts. Following a short introduction to the technique and accelerated ageing in general, participants will be familiarized with a new MFT instrument and perform light-ageing tests on a reference material (Blue Wool Standard) and historical artefacts. Participants are encouraged to bring their own samples.

- Led by: Tomasz Lojewski (conservation scientist)
- Location: The National Library of Norway
- Time: 2 hours 09:00 – 11:00 13:00 – 15:00
- Language: English
- Participants: 8
- Price: 200 NOK (EUR 22,00 ca.)

**Extra: City Sightseeing Oslo**

City Sightseeing Oslo generously offers the participants of IADA Oslo 2017 a 50 % discount on their 24-hour ticket. More information on how to obtain this discount will be offered at registration.
<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aberg, Karina</td>
<td>71</td>
</tr>
<tr>
<td>Antón-García, Ester</td>
<td>54</td>
</tr>
<tr>
<td>Aurora, Federico</td>
<td>78</td>
</tr>
<tr>
<td>Austin, Tabitha</td>
<td>15</td>
</tr>
<tr>
<td>Barkashli, Mandana</td>
<td>8</td>
</tr>
<tr>
<td>Beentjes, Gabriëlle</td>
<td>26</td>
</tr>
<tr>
<td>Berge, Unni</td>
<td>78</td>
</tr>
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<td>Bosch, Christina</td>
<td>40</td>
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<td>Brevi, Maela</td>
<td>66</td>
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<td>Brueckle, Irene</td>
<td>34</td>
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<td>68</td>
</tr>
<tr>
<td>Christoforou, Dionysia</td>
<td>50</td>
</tr>
<tr>
<td>Dieter, Selina</td>
<td>34</td>
</tr>
<tr>
<td>Dietz, Georg J.</td>
<td>34</td>
</tr>
<tr>
<td>Dijkhuis, Femke</td>
<td>14, 15</td>
</tr>
<tr>
<td>Dorning, David</td>
<td>16</td>
</tr>
<tr>
<td>Dümmler, Maren</td>
<td>40</td>
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<td>Enriquez, Luis</td>
<td>20</td>
</tr>
<tr>
<td>Erdmann, Robert</td>
<td>50</td>
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<td>Ergüven, Hatice K.</td>
<td>63</td>
</tr>
<tr>
<td>Evans, Alice</td>
<td>75</td>
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<td>Evans, Debra</td>
<td>6</td>
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<td>Fagiolo, Marco</td>
<td>58</td>
</tr>
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<td>Fiskovic, Lana Linda</td>
<td>59</td>
</tr>
<tr>
<td>Frangi, Carlotta</td>
<td>66</td>
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<td>Fries-Markiewicz, Johanna</td>
<td>24</td>
</tr>
<tr>
<td>Fuchs, Robert</td>
<td>57</td>
</tr>
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<td>Gariani, Marina</td>
<td>60</td>
</tr>
<tr>
<td>Giovannini, Andrea</td>
<td>5</td>
</tr>
<tr>
<td>Girard, Ségolène</td>
<td>61</td>
</tr>
<tr>
<td>Godzimirská, Magdalena</td>
<td>69</td>
</tr>
<tr>
<td>Gold, Jens</td>
<td>77</td>
</tr>
<tr>
<td>Greuter, Edith</td>
<td>26, 62</td>
</tr>
<tr>
<td>Greve, Kari</td>
<td>52</td>
</tr>
<tr>
<td>Grunтов, Terje</td>
<td>42</td>
</tr>
<tr>
<td>Guderud, Mette</td>
<td>78</td>
</tr>
<tr>
<td>Gupta, Anisha</td>
<td>6</td>
</tr>
<tr>
<td>Guthmann, Kathrin</td>
<td>78</td>
</tr>
<tr>
<td>Hepworth, Paul</td>
<td>8, 72</td>
</tr>
<tr>
<td>Hesselberg-Wang, Nina</td>
<td>52</td>
</tr>
<tr>
<td>Hinterding, Erik</td>
<td>50</td>
</tr>
<tr>
<td>Honey, Andrew</td>
<td>28</td>
</tr>
<tr>
<td>Jeong, Myung-Joon</td>
<td>82</td>
</tr>
<tr>
<td>Karlser, Marianne</td>
<td>42</td>
</tr>
<tr>
<td>Kazmi, Manija</td>
<td>77</td>
</tr>
<tr>
<td>Keles, Esra</td>
<td>71</td>
</tr>
<tr>
<td>Kelly, Beatrice</td>
<td>63</td>
</tr>
<tr>
<td>Keynan, Daria</td>
<td>18</td>
</tr>
<tr>
<td>Knipe, Penley</td>
<td>46</td>
</tr>
<tr>
<td>Kosek, Joanna</td>
<td>10</td>
</tr>
<tr>
<td>Kristoffersen, Jakob</td>
<td>38</td>
</tr>
<tr>
<td>Landro, Gry</td>
<td>80</td>
</tr>
<tr>
<td>di Lapigio, Flavia Serena</td>
<td>68</td>
</tr>
<tr>
<td>Largetea, Emmanuelle</td>
<td>67</td>
</tr>
<tr>
<td>Lavaut Gomez, Manon</td>
<td>48</td>
</tr>
<tr>
<td>Leeflang, Huigen</td>
<td>64</td>
</tr>
<tr>
<td>van Leeuwen, Idelette</td>
<td>50</td>
</tr>
<tr>
<td>Leroy-Banti, Ludivine</td>
<td>50</td>
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<td>Lindsay, Helen</td>
<td>64</td>
</tr>
<tr>
<td>Lojewski, Tomasz</td>
<td>30</td>
</tr>
<tr>
<td>Lützow-Holm, Ida</td>
<td>80</td>
</tr>
<tr>
<td>Masson, Olivier</td>
<td>79</td>
</tr>
<tr>
<td>Mazzarino, Sara</td>
<td>34</td>
</tr>
<tr>
<td>McLees, Fiona</td>
<td>22</td>
</tr>
<tr>
<td>Menci, Eve</td>
<td>28</td>
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<td>Mesmer, Renate</td>
<td>65</td>
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<td>Muñoz-Viñas, Salvador</td>
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<td>54</td>
</tr>
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<td>O’Connor, Louise</td>
<td>5</td>
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<tr>
<td>Oretti, Giulia</td>
<td>18</td>
</tr>
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<td>Ozden, Oznur</td>
<td>66</td>
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<td>Palandri, Chiara</td>
<td>63</td>
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<td>Pandozy, Stefania</td>
<td>14</td>
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<td>Pasnak, Ekaterina</td>
<td>20</td>
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<td>Passerini, Stefania</td>
<td>54</td>
</tr>
<tr>
<td>Peel, Anne</td>
<td>63</td>
</tr>
<tr>
<td>de La Peña McTigue, Clara</td>
<td>36</td>
</tr>
<tr>
<td>Petelius Grue, Marja-Lisa</td>
<td>71</td>
</tr>
<tr>
<td>Pietsch, Katrin</td>
<td>70</td>
</tr>
<tr>
<td>Poirier, Julia</td>
<td>42</td>
</tr>
<tr>
<td>Potthast, Antje</td>
<td>12</td>
</tr>
<tr>
<td>Räder, Philippa</td>
<td>38</td>
</tr>
<tr>
<td>Rampton, Amelia</td>
<td>14</td>
</tr>
<tr>
<td>Randell, Elisabeth</td>
<td>20</td>
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<td>Romero, Martha</td>
<td>54</td>
</tr>
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<td>Ruiz, Sara</td>
<td>36</td>
</tr>
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<td>Russo, Maria Luisa</td>
<td>71</td>
</tr>
<tr>
<td>Sahan, Busra</td>
<td>63</td>
</tr>
<tr>
<td>Sakmar, Thomas</td>
<td>8, 72</td>
</tr>
<tr>
<td>Scheper, Karin</td>
<td>50</td>
</tr>
<tr>
<td>Stijnman, Ad</td>
<td>78</td>
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<td>Tveit, Møyfrid</td>
<td>73</td>
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<tr>
<td>Wachtelborn, Talitha</td>
<td>28</td>
</tr>
<tr>
<td>Walker, Alexandra</td>
<td>50</td>
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<td>24</td>
</tr>
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<td>14</td>
</tr>
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<td>Woodward, Alice</td>
<td>14</td>
</tr>
</tbody>
</table>
Wednesday 3 May – Friday 5 May

Symposium venue: Konserthus / Concert Hall
Munkedamsveien 14

Evening reception (Weds. 18:00): Nationalbibliotheket / National Library
Henrik Ibsens gate 110