'IF ONLY I HAD KNOWN
LOOKING BACK, MOVING FORWARD'

IADA - International Symposium
Amsterdam

14 - 16 May 2014
### Wednesday, 14 May 2014: Lectures (KNAW, Kloveniersburgwal 29)

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### Thursday, 15 May 2014: Lectures (KNAW, Kloveniersburgwal 29)

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**Welcome:** Drs. Maren Engelhard, director  
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### Friday, 16 May 2014: Workshops (Amsterdam, The Hague)

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**100 Years of Mounting: Traditions and Recent Developments in the Mounting of Works of Art on Paper and Photographs in the Rijksmuseum**  
**Lecturers:** Idelette van Leeuwen, Peter Poldervaart, Martijn Jürgens and Dionysia Christoforou  
**Location:** Rijksmuseum Amsterdam, Hobbeemastraat 22  
**Time:** 9.30-12.00 and 13.30-16.00

If Only the Stedelijk Museum Had Known—Looking Back at the Poster Collection Conservation History  
**Lecturers:** Monica Marchesi and Tessa Rietveldt  
**Location:** Stedelijk Museum Amsterdam  
**Time:** 10.00-12.00

**Articheck—A Condition Checking App**  
**Lecturer:** Annika Erikson (UK, CEO, Articheck)  
**Location:** Hobbeemastraat 22  
**Time:** 10.00-12.00 and 14.00-16.00

**Faded Colour Photographs in Art Collections—Material and Practice**  
**Lecturer:** Clara van Waldhausen  
**Location:** Fotorestauratie Atelier VOF, Van Dierenstraat 410-412  
**Time:** 11.00-13.00 and 14.00-16.00

**Mass Decacidification, Book Conservation, Form and Content: Digital Reproductions and Boxing—Strategic Policies Reassessed**  
**Lecturers:** Henk Porck, Constant Lern, Gabriëlle Beentjes and Paulien Rings  
**Location:** Koninklijke Bibliotheek, The Hague  
**Time:** 10.00-12.00 and 13.00-15.00

**Light, Lux, Luxhours, LED and Low Level Risk: Moving Forward to New Exhibition Strategies to Manage the Risk of Discolouration**  
**Lecturer:** Agnes Brokerhof  
**Location:** RCE  
**Time:** 10.00-12.00 and 14.00-16.00

**The Paper History Collection**  
**Lecturer:** Henk Porck  
**Location:** Koninklijke Bibliotheek, The Hague  
**Time:** 15.15-16.45

**Discover Amsterdam—The Guided Book and Paper Tour**  
**Location:** KNAW, Kloveniersburgwal 26  
**Time:** 10.00-12.00
These are my principles: 
Reversibility and minimal intervention in paper conservation

At some unknown moment in history, only a few generations after Adam and Eve were created, one of Adam’s early descendants called Moses successfully implemented the first consequential set of ten deontological principles: clear-cut ethical rules that are to be followed in every case.

Later on, British philosopher John Stuart Mill wrote a book on ethics titled *Utilitarianism*. In this work, Mill suggested that the ethical validity of an action should not be judged by its agreement with a given set of rules, but rather by its short- and long-term consequences. In doing so, he paved the way for a sort of moral relativism that had little to do with age-old deontological ethics.

Deontological principles have the important advantage that they require little or no reflection on the side of the individual applying them: perhaps for this reason they have been, and still are, very popular.

In conservation, the principles of reversibility and minimal intervention are deontological in nature, as are the urge to respect the authenticity of the object or to exhaustively document the treatment process. The ethical framework of many conservators relies on principles like these, which thus acquire a paramount relevance in the conservation world.

On the other hand, utilitarian or relativist ethics have also been suggested as valid guidelines in the conservation decision-making process. In this talk, the validity of these principles and approaches will be examined, assessing its relevance to actual practice in paper conservation.

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Looking back

Looking forward (sort of)
The object interlinked:
Conservation decisions at the National Library of Sweden

Conservation as a discipline has its roots in both the natural and social sciences but there has been a tendency to focus on technical matters rather than cultural values. Despite this, the practice of the conservator in an institution, within a cultural heritage context, is interlinked with the organisation, with laws and regulations and with other professionals.

Decisions made by conservators are contextually complex, extending beyond the object into tradition, resources, skills and expectations of the future. The conservator is not a neutral agent able to take measures that do not change the inherited meaning in the treated object. Instead, the conservator is an active agent, making choices that affect other levels of the organisation. This presentation aims to discuss the object and its conservation as part of an institution.

The National Library of Sweden, Kungliga Biblioteket, has been a legal depository library since 1661. Its collections encompass all documents printed and published in Sweden as well as large collections of early prints, maps, photographs, manuscripts, audio visual media and other special collections. The collections are an essential part of the Swedish cultural heritage, meant to be preserved for future generations but also for the use of staff and scholars on a daily basis.

This leads to different - and sometimes conflicting - interests in relation to the objects, such as the perspective of the conservator in comparison with the special collections librarian, the reading room staff or the researcher.

By drawing on practical examples, the talk will focus on this complex network showing how the best conservation intentions can fail if the conservator is working in isolation from other activities in the library, and also how earlier decision made by librarians have to be incorporated in the conservation process. Although sound in a conservation perspective, a dismounting of different types of material, a distributed storage solution of photographs or a rebinding of a manuscript, can counteract other interests. A scholar might have her focus on the completeness of a heterogeneous collection while the special collection librarian has her focus on categories of order to facilitate access.

To find solutions that can incorporate all these different perspectives is a great challenge but also an essential factor for conservation decisions to be successful.

Johanna Fries Markiewicz

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A shelf with documents stored in an old type of folders in the National Library of Sweden

Collection of Incunabula stored in new clamshell-boxes, made visible by showing a photo of the spine on the box
Elmer Eusman

Unintended Consequences in Conservation

The speaker looks back on almost 30 years of studying and working in the conservation field and presents a number of cases that provided great anxiety at the time or give pause upon reflection today. The cases range from unintended immediate physical damage and chemical modifications, to unexpected long-term changes that have an impact on the use of collection items.

He recounts his experience as a conservation student, damaging a 16th century Albrecht Dürer print, through a momentary lapse in attention. The second case recalls his experience with light bleaching a 19th century drawing by Joseph Keppler, an action that created unanticipated chemical changes in the paper. The third topic delves into mechanical paper splitting and unexpected long-term effects of this technique on 19th century US newspapers.

While certain risks associated with this process were understood and expected, others were not and should perhaps have been anticipated.

The speaker ends with an observation made by using Russell-effect photography and wonders whether the widespread use of the mat window as storage container should receive closer scrutiny lest this technique unintentionally creates an environment that will give rise to a higher oxidation rate within the confines of the window.

And finally there’ll be a brief reflection on whether these examples serve as representative bumps in the conservation professionals’ career paths and whether these unintended consequences are the collateral damage required for the advancement and success of the field.

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Learning from the past means learning from mistakes: sometimes it’s our fault, sometimes we just experience mistakes made by others.

The examples presented are mostly from the Oriental Collection of the Biblioteca Nazionale dei Lincei e Corsiniana, in Rome. These Arabic books - from different countries and centuries – share one common trait: they have been repaired following a philosophy that produces a functional and aesthetically pleasing result ignoring or sacrificing most elements that a modern conservator should value, such as saving the decorated parts of the original cover while discarding the rest of the structure.

Sometimes we can try to rescue some information – for example from the holes in the folds of the quires we can infer the kind of sewing applied – but the majority of them is lost forever. And, what is worse, we lost the elements that will help us to understand the structures and techniques used.

It’s obviously that every treatment has a cost, since is impossible to operate without losing something, but we have to reduce such losses at minimum.

In the end, what is the aim of conservation? Are we just filling holes without knowing why?

Conservators have a preferential point of view that is precluded even to the best scholars: we can see what is hidden under the surface, understanding the meaning of a knot or a hole. Shouldn’t we feel an obligation to produce a testimony and a study of the ancient structures, materials and techniques along with the duty of lengthening the life of the items?

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Looking back: A conservation project from the 70s: Biblioteca dell’Accademia Nazionale dei Lincei e Corsiniana, Rome, Ms. 320

Moving forward: to preserve, conserve, restore, report, study and spread knowledge
A tight fit?
Changing opinion on Islamic bookbinding structures

Both the bookbinding tradition from the Islamic world and Europe can be linked to the earlier development of the Coptic codex in the Middle East. However, the Islamic book structure can be easily distinguished from that of Western books. It seems fair to state that the creation of Islamic books shows little change with regard to technical aspects of the book, while the Western tradition can be typified by major changes in the construction of the book, resulting in a large variety of structures, materials and forms.

The characteristics of the predominant Islamic book are a flat and tight spine; the textblock is sewn using a link-stitch structure, and the boards are flush with the textblock. Many Islamic bindings were made with a protective envelope-shaped flap attached to the back board. As the sewing does not involve the use of sewing supports, the board attachment was made using the spine-lining, the covering material, and in some cases additional inner joints. Naturally, the joints are vulnerable to wear and tear.

Although this predominant structure seems straightforward, it appears (from relevant literature) that the composition is easily misinterpreted and its functionality misunderstood. Consequently, the link-stitch sewing on two stations only is disqualified and the tight back and board attachment are thought to be inadequate. As a result, interventive treatment frequently involved the alteration – meant as ‘improvement’ – of the structure, such as the introduction of the hollow spine.

When I first started treating Islamic manuscripts, in the Leiden University Library (UBL) Collections, I relied on the available literature suggesting the manuscript’s weaknesses and proposing the change in structure. However, while working on the manuscripts it seemed that such major interferences were not at all required. Quite the opposite, the Islamic manuscript structure is quite sufficient in itself, and to adapt the structure is to introduce new risks to the materials. Moreover, it forever obstructs a thorough study of the materiality.

This presentation explains how ‘Western techniques’ are inappropriate in the conservation of Islamic binding structures, and why it is necessary to understand the specific characteristics of the Islamic bookbinding tradition when decisions concerning the conservation of these objects have to be taken. This shift in opinion is based on more or less ten years of practical experience with the conservation of the UBL Oriental collections, and the study I subsequently undertook in order to improve my understanding of the Islamic manuscript structures; this study will result in a Ph.D. thesis on the technique of Islamic bookbinding.

But the additional lesson learned is that: to be aware of our sometimes misleading perception and not to rely too heavily on our inclination to follow leading opinions. This is essential to conservation practitioners. In the field of codicology or book archaeology, it appears there still is a need for book conservators to add to the framework of knowledge.

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2001 after treatment: the structure was changed into a hollow spine (Or. 8907)

2011 after treatment: the manuscript’s structure remains unchanged (Or. 179)
Gilt leather in distress: Tensioning systems of gilt-leather wall hangings

Gilt leather wall hangings have a long tradition in the Netherlands, dating back to the 16th century. Their popularity reached its peak in the 17th and 18th century and they adorned many of the wealthy merchants' houses of the Dutch Republic. After 1750, painted and printed paper- and textiles wall coverings gained ground and the industry of gilt leather manufacture dwindled. A small revival took place in the manufacture of gilt leathers at the end of the 19th century.

Renewed interest in the nineteen seventies led to a surge in restoration of the wall hangings. In twenty years time about fifteen gilt leather wall hangings were restored at the government’s expense, mostly executed by the same firm.

The firm made use of an elastic textile material (Lycra®) to stretch the leather and fix it to the wall. After about thirty years of service the elasticity of the material has deteriorated and the leather has started to sag and deform.

This presentation is about the lessons learnt from the failures and successes of the previous tensioning system as seen in three case studies; two of which were extensively restored in the seventies. And is also about the development of a more durable, flexible construction made from wood and aluminium for the wall hangings.

The ability to remove the wall hangings in case of a disaster is incorporated, as well as ideas for the insulation of the leather to thermal changes. Physical properties of the leather treated in the seventies with a backing of a polyester fabric are compared with less invasively treated leather. The attention has shifted from the leather side to the painted side of the wall hangings and from the acclimatization of the room to the acclimatization of the hanging itself.

The ultimate solution is still to be found, but more awareness and sharing of ideas resulted in opting for a European Joint Program Initiative, where scientists, art-historians and conservator-restorers from five different countries will join forces.

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Reviewing the 'Utrecht Hanging System' mounting for parchment charters

The Cologne City Archives is one of the largest communal archives north of the Alps. More than 60,000 mediaeval and early modern parchment and paper charters are part of its collection. Most charters have been flattened and were mounted in the so-called 'Utrecht Hanging System' in the 1970's.

Every charter was individually placed in a polyester sleeve and clamped in place using a plastic strip fixed with screws. Seals were secured with plastic rounds attached to the sleeve either with a self-adhesive strip or a welded seam. They were stored side by side in steel hanging cabinets. The primary advantage lay in easier access: the charters were secured by the polyester sleeve and could be seen from both sides. Another advantage was the reduction of required storage space.

The mounting in the 'Utrecht Hanging System' was meant to be an improvement. Actually, the charters faced rougher handling than before. In order to find the required charter they were moved around the cabinets like clothes on hangers with the fragile wax seals bumping into each other. In addition, the polyester sleeves provided a false sense of security: damage was easily caused by waving the polyester sleeves around to see the back.

After the collapse of the Cologne City Archives in 2009, the small and medium-sized charters, only lightly damaged, were temporary placed horizontally in cardboard boxes. Apart from concrete dust, some other forms of damage is discernible on the wax seals and parchment. This has been mainly caused by the sharp-edge plastic rounds placed around the seals and by the tapes used. Considering this, the charters have to be quickly removed from their current housing and treated.

The goal of the project is to remove the old mounting and to clean, stabilize, re-mount and store as many of the 60,000 charters as possible before finishing the reconstruction of the Cologne City Archives building.

To achieve this goal, a treatment process was developed allowing surface dry-cleaning and mounting of about 600 charters a month. An appropriate mounting and storage solution was chosen after an intensive research phase and exchanges with other conservators. The solution fits the needs of the Cologne City Archives in terms of feasibility, long term preservation, digitization, costs, handling, etc.

The experience of the Cologne City Archives with this project can be easily taken as an example and adapted to similar situations. Since spring 2012 around 20,000 charters have already been surface dry cleaned.

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Previous mounting: the 'Utrecht Hanging System': charter hanging between polyester film

Current mounting system: Charter horizontally mounted on corrugated boards
István Kecskeméti

Crepeline lining:
A harmful conservation method from 1970’s

During 1970’s a lining method was used for molded, water- or fire damaged documents in the Finnish National Archives: the so called ‘silking’. Crepeline, a loosely woven silk fabric, was applied as backing support for damaged objects with formaldehyde hardened commercial ‘Hernia’ starch paste.

In 2008-2009, a condition survey of collections of the National Archives revealed, that many of the crepeline fabric had started to yellow and deteriorate. It was regarded a serious risk for the preservation of these collections. In 2012, when the treatment process was under planning, our conservators noticed that the crepelin fabric has become very fragile and does not support the damaged paper physically any more.

As many of the crepeline treated volumes belong to the eldest and most valuable parts of our collections (11,000 volumes of taxation documents from 1530-1630 and 1630-1809), a method of removing the old harmful treatment was needed. Also these documents are to be digitized.

Some lined pages without text were still existing and used for testing. As the Hernia starch paste contains formaldehyde it's water solubility decreased seriously over time. While it was still possible to remove the fabric in a water bath, the sticky starch paste remained. An amylase treatment proved to be effective and fast for removing the paste. First treatments of long rolled documents belonging to our Sami-collection (suggested this year as a Unesco World Heritage) and molded taxation documents proved to be successful.

We consider digitization as one of the strongest preservation methods since it necessarily involves conservation treatment, rehousing and limitation of handling of the original, while allowing for maximal access to the digital substitute.

However, volumes exceeding a thickness of 12 cm need to be unbound for digitization, as our scanner does not allow thicker bindings. We decided to start with the thick non-digitised crepeline-lined taxation volumes from 1630-1809. Due to their crepeline lining they are in need of conservation and also for this reason require unbinding. Also, the linings need to be removed before digitisation to improve the readability of text. After digitisation the sheets will not be rebound, but will be stored horizontally in boxes. Full access is guaranteed through the use of digital substitutes.

Several treatments have been carried out on the collection of taxation documents during previous centuries. The covers of earlier taxation documents 1530-1630 were removed as they contained medieval catholic manuscripts, which were donated to the National Library of Finland. The books have been unbound for microfilming and conservation treatments during 1960-70’s and again in the 2010’s. The value of these archival bindings is low and it is actually the sheets with information that are to be preserved. The crepeline lining was done with the best knowledge of that time, and we only can hope that solutions made today will survive in time.

In this case, the preservation of valuable taxation books is a co-operation of conservation and digitization.

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Looking back: Crepeline lined manuscript

Moving forward: Two sheets after treatments ready for digitization
Clara de la Pena Mc Tigue

Van de Velde Drawings: A History of Interventions

In the 17th century the Willem Van de Veldes, father and son, worked together as marine draftsmen for the Dutch government and the English Court, leaving one of the largest legacies of drawings from the Dutch Golden Age. They would go out to sea and draw the progress of live battles, produce drafts for paintings, and even create seascapes and boats from imagination.

The National Maritime Museum holds the largest collection of drawings by the artists (over 1400) and in 2011 was awarded a grant by the Esmée Fairbairn Foundation to research and treat this valuable collection. These complex works of art combine papers and materials used by the artists with later backings, repairs and additions. The van de Veldes themselves corrected their own drawings during their working process by adding and cutting over earlier designs. Soon after, 18th century individuals adjusted or reworked the position of ships in battle scenes, and some paper infills can possibly be traced two centuries back.

It is however conservators in the 20th century which might have left a deeper mark in these artworks. Under the assumption of stabilising the drawings, many layers of material history, such as original or 19th century collectors’ backings or historic repairs have been subsequently removed. Amongst other examples, overall conservation treatments have in time had an adverse impact on the integrity of supports or inherently degrading iron-gall inks.

Examining and fully understanding the history of these drawings, as well as evaluating the success or damage of decades of conservation treatments and trends, has largely influenced the way conservators at the National Maritime Museum have approached conservation and preservation decisions today.

The current project focused mainly on improving mounting and rehousing methods used in the past decades, preserving as a priority the relevant layers of history and additions in the drawings, and preparing them adequately for future display. The conclusions of this project are largely based on an in-depth conservation survey, visual and scientific analysis and photography through collaboration with UK major institutions and comparative research of collections with significant holdings in the UK and the Netherlands. Furthermore, findings were disseminated through a one day Seminar and a conservation display in the Queen’s House.

In a wider context, with cultural institutions in Europe facing financial constraints, the van de Velde project is an example of how external fundraising can become a feasible alternative to address long term collections care. Furthermore, integrated museum databases and collaborative projects between institutions in the future will surely provide exciting opportunities to further share and explore the van de Veldes’ graphic legacy.

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Willem van de Velde the Elder, 1673, The battle of the Texel. Detail showing the complexity of original repairs and later additions. (PAJ2533)

Willem van de Velde the Younger, about 1665, Portrait of a Dutch frigate. Damage (distortions, gloss) caused by the artists’ transfer technique (PAG6205)
Assessing the risk of iron migration: Feedback on a new colourimetric test

The conservation of papers containing iron gall inks raises specific difficulties, even when the latter are in good condition. Iron gall inks are sensitive to water and when an inappropriate conservation treatment is applied, some brown halo may appear around the ink line. These halos are usually subtle but they are always accompanied by a migration of iron which is detrimental to the paper's condition. Documents in good condition may therefore be damaged by an inappropriate aqueous treatment.

As solubility tests performed by paper conservators are not very reliable, an alternative tool was proposed by Jacobi and her Dutch colleagues in 2011. This tool aims to optimize the procedure of mending tears in inked areas by testing the act of mending itself. The mending procedure is applied on a paper impregnated with Bathophenanthroline, an indicator for iron(II) ions, and stamped with an iron gall ink.

Migrations of iron out of the ink line are visually assessed with the occurrence of pink halos. As this test is particularly sensitive, a mending treatment that induces no substantial pink halo can be implemented with confidence on originals.

This presentation gives feedback on the use of the test for other types of aqueous treatments. Several treatments were performed using the Bathophenanthroline impregnated paper. The results were evaluated and compared with the examination of original manuscripts also subjected to the same treatments.

This approach allowed us to identify humidity levels that can safely be used on originals. It also showed that this test is not appropriate for all types of aqueous treatments. In particular, it leads to some misinterpretation when evaluating immersion treatments.
Oil paintings on paper supports: Considerations on treatments applied from the past until the present

Several types of works using oil media on paper supports, such as paintings, sketches, studies, etc., are included in museum collections worldwide. These works present evidence of damage that has been associated with the presence of the oil medium in the paint and its effect on the paper support. In the past, such works have usually been treated in the same way as oil paintings on canvas, mainly by painting conservators.

During the last few decades, with the development of the specialisations in the conservation profession, the treatment of this type of work became a grey area between paper and painting conservators. Nevertheless, the conservation of oil paintings on paper supports proves to be a really complex matter. A combination of paper and painting conservation disciplines is regarded as essential for their treatment, since the layers overlaying the paper support correspond to those of oil painting on canvas present similar problems and require analogous interventions.

However, the fact that the ground layer is often omitted results in a dynamic interaction between the painting layer and the support. The absence of the ground layer increases the absorption of the materials applied, especially oil, into the paper support, causing optical, chemical and mechanical alterations. The paper support may also react to conservation treatments aimed at having a direct stabilising effect on the condition of the painting layers and the preparation layers, if present. At the same time, treatments aiming to enhance the chemical or mechanical stability of the support could have a detrimental effect on the consistency of the paint layers. Thus, any conservation approach raises a lot of issues.

The applicability of the methodologies and materials used both in paper and painting conservation for the treatment of this type of work are debatable. Although materials and techniques typically used in paper conservation could not provide adequate treatment results in some cases, there is no authoritative publication on the effects of the materials broadly used in the conservation of oil paintings on canvas to the cellulosic support.

In this presentation, historic materials and interventions still used for the treatment of oil paintings on paper are recorded and evaluated to provide a basis for the development of a recommended conservation approach for this type of work in the future.

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Lessons learnt from a 1980 restoration of a 19th century papier-mâché anatomical model of a life-size horse by Dr. Auzoux

Auzoux’s firm, operating in France from 1825-1980, was famous for the production of papier-mâché anatomical, zoological, physiological and botanical models. The different layers that cover the papier-mâché core form the beautiful illusion of skin, subcutaneous tissue, muscles, and other anatomical details. They are produced with pigmented fish glue, applied in a refined and delicate way.

Auzoux made his first horse in 1844. The University of Wageningen (the Netherlands) bought a model of a large horse in 1879. After years of neglect the horse was thoroughly repaired and retouched in 1980-1982 and is still used in the training program of veterinarian anatomy. No written documentation of the restoration was found. In 2012 conservation scientists from the Cultural Heritage Agency of the Netherlands and the authors, a paper conservator in training and a paper conservator, worked together to understand the stratification of the layers and to define the difference between the original and restoration layers. The authors also worked to retrace the treatments that had been carried out during the restoration in 1980.

This case study shows a brilliant example of the Zeitgeist of the 1980s in conservation and why the materials used weren’t the best choice.

The treatments have both undesired and desired outcomes. The treatments aren’t reversible so they can’t be removed if necessary.

On the other hand the horse might have been lost without the extensive restoration and the finishing coating of PVAc helped in preserving the horse. The retouches seem shiny and new as if they were done yesterday instead of thirty years ago. Also it’s a perfect example why documentation of conservation treatments is so important.

There are two options for the future of the horse. The first option is that the horse will be exhibited in a glass case in the main hall of the University with the climate difficulties that come with it. The second option is the horse will be placed in the University Library’s storage facility and once a year, based on a pictorial and written manual, it will be carefully disassembled during an anatomical lecture. Awareness of the pedagogical value of the horse is important in this decision.

The coating of PVAc has practically plasticized the horse so using it only once a year wouldn’t damage the horse and will increase the appreciation and the awareness of the value of the horse. In this situation it is the conservator-restorer’s plea to continue the original use of the horse in the lecture hall, instead of the traditional approach of exhibiting it in a glass case.

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The restored horse and its team of the 1980ties (unknown)

The horse in the depot of the University library of Wageningen (RNA-restauratie)
John Slavin

Paul Klee:

A case study in how localized treatment can affect the dimensional stability of paper

The localized treatment of discolouration on a very degraded charcoal drawing by Paul Klee led to sheet undulations that were difficult to address. The cleaning of mat burn discolouration and the elimination of sheet distortions are the two areas of treatment investigated.

An outline of the treatment will be supplemented with comparable treatment scenarios and background research to provide a comprehensive picture of the rationale behind the treatment decisions made. Underpinning this case study is the awareness that complex or difficult treatment protocols should not be improvised as you go, step by step, without anticipating all potential consequences. Problems could result which may not be manageable and could place the integrity of the object at risk.

A treatment protocol for selective cleaning of discolouration was employed consistently on numerous works of art on paper in the past as shown in examples of paintings by David Milne, drawings by John Ruskin and a print by Alberto Giacometti. The reduction/removal of discreet areas of discolouration and staining is done locally so that sensitive media and paper characteristics are not adversely affected. However, small area cleaning procedures using water and bleaches on a suction table can lead to deformations that can be easy to remove or very problematic. A double-sided gouache painting by Milne and a drawing on coloured paper by Ruskin illustrate some typical dimensional changes that occur during treatment. In the case of the Klee drawing, these changes were difficult to stabilize due to a number of features of the sheet: non-uniform deterioration, localized tissue repair and reinforcement, previous conservation interventions, and loss of fibre integration in the sheet matrix.

Like any other profession, paper conservators must always be mindful of the resources we have at our disposal for assisting with treatment scenarios that might be beyond our expertise. Consultation with peers is one of those options available which, in this case, led to a satisfactory resolution to a difficult treatment.

A more holistic approach in planning selective aqueous cleaning treatments is proposed that includes a risk profile of paper characteristics that elevate the potential for alteration of surface texture and dimensional alterations. Once all possible outcomes are evaluated, individual treatment operations can be modified or eliminated, and expectations can be monitored during treatment so the best outcome can be attained with the least risk. A recent treatment of a Josef Beuys pencil drawing illustrates how this paper description profile moderated localized aqueous cleaning decisions.
Marion Verborg

Roy Lichtenstein’s Screenprint on Plastic 'Sandwich and Soda' 1964:
Removal of Tapes from the Ink Layer

This project focuses on the technical study and conservation treatment of two impressions of Roy Lichtenstein's blue and red ink screenprint on clear plastic, *Sandwich and Soda*, 1964, owned by the Harvard Art Museums. Those prints are part of the portfolio X + X (Ten Works by Ten Painters), published by The Wadsworth Atheneum, Hartford, Connecticut.

The prints were acquired by the Museums in the late 1960s, in a condition with two different pressure-sensitive tapes directly attached to the printing inks, namely Magic tape® and Filmoplast®-like tape. These tapes had served as hinging methods in the past. Subsequently, in 1990s, there had been an attempt to remove these tapes using unknown solvents, causing visible damages on the ink. These unfortunate mishaps obviously stemmed from the lack of understanding of the chemical compositions of the printing inks and the plastic support. In this context came the importance of scientific analysis that enabled us to understand the materials and condition of artworks better and helped us find safer treatment solutions.

In this study, the plastic support, printing inks (red and blue) and pressure-sensitive tapes (carrier and adhesive) were analyzed using GC-MS, FTIR, Raman Spectrometry and LDI-MS (Laser Desorption Ionization Mass Spectrometry). The plastic support was identified as polystyrene; the blue pigment is PB15 (phthalocyanine blue), the red ink sample contains chrome red, PR63, and barium sulfate; the binder of the inks, both red and blue, is made of polystyrenes; the carrier and adhesive components of the Filmoplast®-like tape was identified as cellulosic material and the office tape as PVA.

These results led us to a appropriate and successful treatment method to remove the tapes safely and reduce the adhesive residues.

On one copy, it was possible to remove the Filmoplast-like tape carrier by first applying warm water with a very small brush; this softened the tape carrier, allowing it to be removed with tweezers without affecting the ink. Cellulose powder was then scattered on top of the sticky residual adhesive, and the resulting mixture could be pushed away with the silicone tip of a Colour Shaper modelling tool without scratching the surface or removing ink. The tip of the Colour Shaper modelling tool had been cut to obtain the most convenient shape to work on the adhesive residues removal. The same treatment (without the application of warm water to the tape carrier) was carried out on the acrylic-based office tape on the other copy with great success.

Based on this experience, the paper conservator's role as an educator has to be reinforced. While working with private clients, framers, art handlers, museum’s staff, it is important to remind basic behaviour and what are the museum’s quality materials we want to see used on artworks. Furthermore, collegiality was of importance for this project, combining skills from scientists, curators and conservators from varied fields.

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![Filmoplast®-like tape on the back of the print, on the ink layer (detail)](image1)

![Print “Sandwich and Soda”, 1964, R. Lichtenstein, after the removal of the tape](image2)
In the collection of the Department of Prints and Drawings of the Louvre Museum, works of art on paper are traditionally stored in a way offering easy access to their recto and their verso as well, in order to allow the study of drawings and inscriptions, if any.

1968: Since 1968, when the Reading Room opened, inserting the drawings inside a sheet of paper (inlay) has been considered to be the best suitable solution to protect the edges of the artifacts and permit their handling without risk.

At that time, most drawings were mounted on inlays. The process consisted in attaching the edges of the drawing with thick paste to a window made of laid paper cut at right angles. This solution was satisfactory from a mechanical point of view but the rigid laid paper has yellowed significantly and suffered distortion. The thickness of the paste and of the paper without beveled edges has contributed to some bulging visible on the recto, on the edges of the drawing. Moreover the paste used has turned hardly reversible.

1990: Since the nineties, new methods have been worked out to limit these disadvantages while maintaining the inlay as a standard: various western and Japanese papers have been used and a technique for fixing the drawing has been developed in order to avoid excess thickness on the edges and allow reversibility.

2009-2013: Recurring problems of cockling are encountered while overviewing the inlays created over the last twenty years. The shade of the inlays does not always match the colour of the works of art. In 2009, the Department of Prints and Drawings of the Louvre Museum has intended to launch a research: is the insertion of drawings in inlays to be reconsidered?

This method has insufficiencies but also advantages and is well adapted for the purpose of the collection. The working group is currently considering the use of various Western, Japanese and Korean papers which are under evaluation. Several methods for fixing are also being implemented. The purpose is to be able to use a wide range of possibilities adapted to the various kinds of drawings of the collection.
Conservation work is often carried out by a team of conservation professionals who are required to collaborate in order to complete a certain conservation project. These individuals often have different degrees of knowledge, experience and dexterity, varying personal backgrounds, and different personalities, ideologies, and ethics. This can be fruitful and creative.

Yet in circumstances where individuals exhibit undeveloped emotional intelligence (E.I.), unconscious psychological behaviours can compromise how the team works due to negative interdependence. Relationships suffer and the conservation project is transformed into a power struggle. This, unless addressed, can lead to team disruption, incorrect decision making and mistakes during the actual conservation treatment.

These can be overcome by effective leadership and the growth of E.I.: a proactive leader sets clear goals for each team member and establishes a common vision for all; gives guidance and positive feedback; acknowledges talents and achievements; and promotes a synergistic environment where team members contribute.

Cooperative learning and sharing of knowledge work towards group publications and problem solving discussions. This allows for assessment meetings where members of the team reflect on team work skills and deal with arising conflicts. The offering of constructive criticism and peer motivation together with casual social gatherings away from the work environment can strengthen group identity, promote creative collaboration, positive interdependence, personal communication and bonding.

Here the interest lies beyond the mere management of group dynamics. Interpersonal relationship disruption mechanisms are identified and the importance of E.I. in teamwork alongside knowledge and practical skills is emphasized.

Lydia-Chara Pavlopoulou*

‘Les Fleurs du Mal’

In the Field of conservation team work

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Acidification, auto-catalytic, bleeding, blooming, brittleness, cockling, corrosion, damage, decay, discoloration, depolymerisation, embrittlement, fading, foxing, fungi, fracture, harmful, loss, oxidation, pollution, scratching, serious, staining, urgent, yellowing - Adhesive, alkaline, analysis, cleaning, digitization, encapsulation, filtration, guidelines, preserving, protection, repair, safe, stabilization, standards, treatment. This is the prevailing language of conservation science talking about risks and their solutions.

These words convey an ultimately powerful message of decay and how to fight it in a language that everybody understands. And conservation science has been successful by speaking it. Looking back at the success stories of conservation of the last decades, a general pattern emerges. After prophesying doom, conservation professionals come to rescue. Given examples or hints of a specific damage, scientists are stimulated to investigate and consequently emphasize worst case scenarios and their solutions.

Acid paper, ink corrosion, air pollution... Policy makers tend to hear and reward researchers with most dramatic findings. This is the auto-catalytic power of fear.

But with time our fears are fading. The limited repertoire of grand decay problems is getting exhausted, while implied catastrophes of decay prove less dramatic than predicted.

Moreover, we begin to learn how large-scale conservation measures impact not only collections but affect people and organizations around them. In a time of constrained budgets, the allocation of resources to specific conservation measures will impact other relevant collection functions.

Being part of a conservation professionals community in a fast changing world of paper heritage, we believe re-thinking the role of conservation absolutely necessary. Instead of perpetuating scenarios of decay, we should learn to identify and manage real risks to heritage and acquire the skills to influence decision-making on a management level as consultants.

Equally, we should capitalize our unique knowledge of materials and making, being 'explicateurs' of our increasingly silent collections. Clarifying subtle traces, while giving guidance how to preserve them with care. Generally to take the role of scholars and convey to the world a multitude of values intrinsic to our physical heritage collections.

We believe this is the language we need to learn.

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Prophecy of decay: This image of Peter Waters (chief of rest. departm. of the Library of Congress) crumbling a book has been an icon of paper conservation

Moving forward: Conservators in search of traces that enable us to reveal and communicate the tangible biography of an artefact
Interactive Workshops

On Friday, 16 May 2014, leading Dutch conservation studios in Amsterdam and The Hague invite you to visit and share your thoughts and experiences about specific topics. Those topics are based on real cases with a challenging conservation history, which require defining or reconsidering strategic decision making. The following workshops are organised by:

Amsterdam: Cultural Heritage Agency of the Netherlands (RCE)

**Light, Lux, Luxhours, LED and Low Level Risk—Moving Forward to New Exhibition Strategies to Manage the Risk of Discolouration**

The magical figure of 50 lux was once introduced as the lowest level at which we can still distinguish colours, hence the least risky light intensity for vulnerable documents and works of art. Yet for older eyes it is often not enough to properly see and appreciate the objects. At the same time 50 lux is not safe at all, if exposure is long enough it causes discolourations just as much as any other intensity. Because it is the energy dose, or the light dose in lux-hours, that determines damage.

Shall we let go of the established 50 lux rule? How then do we design acceptable exhibition lighting? How do we use knowledge about light dose and damage relationships to develop a light plan for exhibition? Is LED lighting safe? Also for chrome yellow?

In this workshop we will discuss the latest knowledge and developments in exhibition lighting and practice defining lighting specifications.

**Lecturer:** Agnes Brokerhof, Senior Conservation Scientist  
**Location:** RCE, Hobbeimastraat 22  
**Time:** 10:00-12:00 and 14:00-16:00

**Amsterdam: City Archives**

**Burnt but not Lost—Manuscripts Preserved at the City Archives of Amsterdam**

During the night of 12 to 13 October 1762, a big fire destroyed the Amsterdam Town Hall (now Royal Palace). Stored archives at the city hall were seriously affected by the flames. Nowadays the City Archives of Amsterdam preserves thousands of damaged documents from this fire. The majority cannot be accessed by researchers because of the high risk that burnt pieces of paper get lost even through careful handling.

Over the centuries, several attempts have been made to conserve the documents in order to make them available to the public. On the basis of original objects we provide an overview of different treatments. In several case studies we are looking back and explain what went wrong but we will also look forward and tell you about our new project.

**Lecturer:** Cristina Duran, Jochem Kamps, Femke Dijkhuis, and Janien Kemp  
**Location:** City Archives Amsterdam, Vijzelstraat 32  
**Time:** 10:00-12:00 and 14:00-16:00

**Amsterdam: Rijksmuseum**

**100 Years of Mounting: Traditions and Recent Developments in the Mounting of Works of Art on Paper and Photographs in the Rijksmuseum**

The print room of the Rijksmuseum houses more than 900,000 works of art on paper and photographs. The collection shows an overview of approximately 100 years of development and fashions in the mounting of the works. In the workshop examples from the collection will be shown and the reasons behind the different approaches through the time are explained by the present and former staff of the paper conservation studio.

Advantages and disadvantages of the different methods and recent choices made by the print room curators and conservators are discussed with the participants. Finally, the conservators of the Rijksmuseum will demonstrate some of the methods used for master drawings, traditional and modern prints and photographs at the present time.
If Only the Stedelijk Museum Had Known—Looking Back at the Poster Collection Conservation History

From the 1950’s onwards, the poster collection of the Stedelijk Museum Amsterdam was stored hanging vertically. The main reason was lack of space. The biggest drawback of this storage method was that posters’ edges were easily damaged. In the 1960’s the museum asked advice from the Centraal Laboratorium voor Onderzoek van Voorwerpen van Kunst en Wetenschap (CL), at that time the Dutch Central Institution for the Conservation and Preservation of Cultural Heritage.

The CL advised the museum to strengthen the posters’ edges by applying a certain type of pressure sensitive tape onto the verso. This tape was created for the packaging industry and it was never intended for conservation purposes. The museum followed the advice and with a huge investment of money and time it applied, as a measure of preventive conservation, the tape on thousands of posters.

In the meantime the composition of the tape was altered without notice from the manufacturer. The change was intended as an improvement for the packaging industry. Unfortunately, the new adhesive over time started to change colour and to migrate into the paper fibers. In its final stage a brown staining is visible at the front. In order to remove the tape from the posters a conservation treatment was devised. This uses heavy chemicals that presumably weaken the paper of the posters and poses major risks to the health and the environment.

According to a sampling overview made in 2006, 52% on a total of 20,000 posters have tape around the edges. This is in retrospect an unfortunate example of how a ‘preventive’ mass treatment can have disastrous effects on a collection.

The paper conservators of the Stedelijk Museum will provide a guided tour in the new museum repository that opened in 2011. During the visit the participants can have a look at the various storage rooms with different climate zones, at the poster collection, at posters with all the damages caused by the tape, at posters with the tape already removed and at the vertical storage system with Melinex sleeves.

Artcheck uses the latest technology to bring together the elements needed to make a great condition report—detailed notes, images and diagrams, organised in a clear and meaningful way. Delegates will be invited to bring their iPhones, iPads, iPad Mini or iPods. The app can be downloaded for free from the app store beforehand. A brief introductory presentation will be followed by a demonstration of how to use Artcheck. The participants will apply the tool directly on real objects.

Artcheck’s digital Condition Reports will act as a passport for art. Editing and filtering data, adding notes and translating to multiple languages at each stage and re-examination are possible. Time can be saved by copying the last report to avoid inserting of repetitive information such as exhibition title, media, artist and dimensions for a group of any size. Notes can be dictated with a voice recorder that converts your notes into text, or reads them back as a voice recording later, allowing the next conservator to keep their eyes on the artwork as they hear your notes. Reports can be grouped, shared for free via the app, PDF or CSV file, imported or exported to your collection management system or database.

Amsterdam: Ateliergebouw

Artcheck—A Condition Checking App
Amsterdam: Fotorestauratie Atelier VOF

Faded Colour Photographs in Art Collections—Material and Practice

Chromogenic photographs in art collections before 1990 often exhibit fading in the form of discolouration of the image to magenta and sometimes to a yellow/green. These photographs are often thought of as too fragile to exhibit or too faded to portray the meaning as the artist intended. As a result, some museums have chosen to make photograph reproductions of the image. This may be done with the artist’s consent or without. The reproduction replaces the original during exhibitions and when printed in exhibition/collection catalogues.

The workshops aim to provide background information on the preservation policies surrounding black and white (silver-based) and colour photographs and through a number of case studies discuss preservation policies that involve the making of reproductions of the image. This may be done with the artist’s consent or without. The reproduction replaces the original during exhibitions and when printed in exhibition/collection catalogues.

The Hague: Koninklijke Bibliotheek

Mass Deacidification, Book Conservation, Digitisation and Boxing—Strategic Policies Reassessed

Koninklijke Bibliotheek (KB), located in The Hague, invites you to partake in a workshop on the following four topics:

- **Mass Deacidification:** Conservation policy with regard to application of mass deacidification methods has changed in the course of time. Which factors influenced the arguments pro and con mass deacidification?
  
  **Lecturer:** Dr. Henk Porck, conservation scientist at KB

- **Book Conservation:** Restoration of books requires historical knowledge to recognise its meaningful features and enable restoration whilst taking these features into account. This subject will be explored using examples of more and less successful restorations of a specific binding type.
  
  **Lecturer:** Constant Lem, book conservator at KB

- **Form and Content:** Digital reproductions often present a 2-dimensional representation of the physical object. In this session, it will be discussed how important 3-dimensionality of an object is for our understanding of its meaning. Several archival documents will serve as examples.
  
  **Lecturer:** Gabriëlle Beentjes, senior conservation consultant at the National Archives of the Netherlands

- **Boxing:** An important part of conservation consists of protecting the object from external influences by boxing it. Sometimes, however, the box itself appears to pose a threat to the object. Focus of this session is the question when and how objects could be best boxed.
  
  **Lecturer:** Paulien Rings, book and paper conservator at KB

All sessions will take approximately an hour and will consist of more discussion than presentation. You are very welcome to bring case studies to be discussed during the sessions.

**Location:** Koninklijke Bibliotheek, The Hague, Prins Willem-Alexanderhof 5  
**Time:** 10:00-12:00 and 13:00-15:00

The Hague: Koninklijke Bibliotheek

The Paper History Collection

Interested colleagues are invited to attend a presentation of original materials from the Collection of Paper History of the National Library (Koninklijke Bibliotheek, KB). This is a leading collection worldwide, documenting the history of paper making, and displays various applications of paper, for instance in relation to the bookbinding trade. Among the broad range of paper-historical items present in the collection, there are unique series of ancient and modern decorated papers, produced by different manual and mechanised techniques.
The presentation includes several objects which illustrate the interconnection that exists between paper history and paper conservation. Examples are shown of the 18th-century experiments of Jacob Christian Schäffer to produce paper from different plant sources without the use of rags. The paper samples resulting from Schäffer’s trials are bound in a few very rare books, which are kept in the collection.

Lecturer: Dr. Henk Porck, conservation scientist at KB
Location: Koninklijke Bibliotheek, The Hague, Prins Willem-Alexanderhof 5
Time: 15:15-16:45
Participants: max. 15

Events

Discover Amsterdam—The Guided Book and Paper Tour

Walk through Amsterdam and learn about special places which tell the rich history of Amsterdam’s artists, printers, book makers and publishing houses. This tour is designed by the book and paper conservation students of the University of Amsterdam. Together you will discover where Rembrandt lived and worked, where Maria Sybilla Merian sold her famous drawings and prints, where Willem and Joan Blaeu printed their famous world atlas, visit the church where van Gogh regularly attended the service, and much more.

Guides: Students UVA Amsterdam
Location: KNAW, Kloveniersburgwal 26
Time: 10:00-12:00

City Archives—Evening Reception

On the evening of Wednesday, 14 May all delegates are invited to attend the evening reception at the City Archives of Amsterdam.

Location: City Archives, Vijzelstraat 32
Time: 18:00
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