News from the Working Group

Christa Hofmann

Our Interim Meeting in Paris in June attracted a large and diverse audience of over 180 conservators and conservation scientists. Thanks to the authors and poster presenters, the programme was vivid and thought provoking. We were lucky to finish the presentations before the French National Library was closed because of the rise of the Seine. French conservation institutions offered interesting tours on the third day. Two institutions, the conservation studio at the Louvre Museum and the conservation studios at the French National Library that had to cancel their tours because of the high water present their facilities in this newsletter. Valérie Lee introduces us to the paper and book conservation programme at the National Institute of Patrimony (INP) in Paris. In an ongoing cooperation, many presentations of our meeting will be published in the journal Restaurator. I thank all authors, all partners and all members of the organising team above all Valentine Dubard and Isabelle Bonnard for making the interim meeting possible and fruitful.

After the Interim Meeting is before the Triennial Conference: the local Danish committee of which Marie Vest is part is busy organising the Conference in Copenhagen in September 2017. The abstracts for oral presentations have been reviewed. The abstracts for posters are under review in November and December. I can tell that we have received very good contributions and will be able to put together an interesting programme for our Working Group. Besides our business meeting we are planning to get together one evening as a group to give us more time to meet and share. Please plan to join us in Copenhagen and to celebrate the 50th anniversary of ICOM-CC. Our directory board is developing creative ideas how to celebrate.

The team of coordinator and the assistant coordinators will change in September 2017. Marie Vest and I will not stand for another term as assistant coordinator and as coordinator. The increasing demands in both our institutions do not allow us to continue. We are sure that an excellent coordinator, that will choose a team of assistant coordinators, will stand for election. We are currently searching for candidates. Valentine Dubard and Paul Garside will provide continuity as assistant coordinators. The election of the coordinator will be by electronic vote to give all of you the possibility to participate.

The Interim Meeting showed us that the group of people interested in our activities is much larger than our membership. Please invite your colleagues, conservators and conservation scientists, to join the Working Group and to share the benefits of being an ICOM-CC member.
The conservation studio of the Drawings and Prints Department of the Louvre Museum

Valentine Dubard

The Drawings and Prints Department of the Louvre Museum is with the department of Egyptian Antiquities the only one to employ conservators in its staff. Twenty years ago, André Le Prat established the conservation studio under the Director of the Drawings and Prints Department Françoise Viatte. The functions have not changed since, although the activities are growing year by year. A conservator leads the studio and is in charge of the free-lance conservators. In 2016, more than 40 conservators worked in the studio on projects with various lengths.

Once or twice, a month a conservation meeting takes place, which involves the curators’ team. Conservation projects are introduced with the purpose to define their orientation and the desired level of conservation. Works in progress are presented. The projects are both defined by the current loans or sponsorships obtained for an exhibition or a publication, and by the need to move forward in the safeguard of the collections. Some conservation projects are defined as emergencies, as the artwork is in such a state that it neither can be available for consultation nor be transported. Others are conducted in order to allow the mounting of drawings, for instance the loose sheets of drawings or for artworks kept between wood-pulp cardboards, which have aged badly.

The studio is divided into a space that can be alternatively dedicated to the conservation of either large format artworks or the collection of pastels and a space where the conservation of small and medium formats artworks occurs. Adjacent rooms include a storage area that can store the works on hold, and a room for conservation equipment. The conservation treatments carried out in the studio must meet the needs of the department. Three key features are prominent: to keep or ensure the durability of the artworks, to allow consultation of the artworks and to allow their exhibition. This implies to ensure an easy handling and artworks’ safety. Among the most common jobs are the unmounting from previous supports, the removal of hinges and adhesives, conservation of mechanical damage (folds, tears, and holes) and mounting of drawings between high quality cardboard made for conservation. The choice of the presentation of the drawings depends on the need of researchers and consultants to view drawings recto and verso. This possibility requires to make the reverse accessible, but also to make margins around the drawings in order to preserve them from a direct contact with the hands of the researcher. The present work on the pastel collection aims at an exhibition in 2018. The pastel collection is overall in good condition. It is however necessary to open frames to check the state of pastels, eventual dust, and the state of the frame itself including spacers, stretcher and the frame’s back. A close collaboration with the framing and gilding conservation studio of the Louvre Museum allowed developing a frame within the frame, made of stainless steel and cherry wood. It is a dustproof frame, which allows adding a laminated UV glass with anti-glare, in order to double the old glass or to replace the modern glass if the previous one was lost. The suspension pitons are positioned on the internal frame. Doing so, the old frame, often heavily pierced by successive exhibitions, no longer carries the weight of the glass and the pastel.

The wide collection of preparatory cartoons preserved in the Drawings and Prints Department allowed the workshop to acquire over the years a recognized experience and to develop effective solutions for the preservation and exhibition of cartoons still rolled up as they entered the collections or glued on canvas in the 19th century. The Drawings and Prints Department does not allow an album to be exhibited. Either the artwork unmounted from the album, or the loan is not granted. Over time, some drawings have been stored outside their original place, sometimes because they were folded in the album, sometimes because the materials of the album or its condition did not fit with the aim of conserving the drawing. The choice of the conservation treatment is the result of
compromises. If letting the drawings in albums could seem preferable, it is not always the case. Some false albums were modified to allow good conditions for preservation: the yellowed and brittle album pages were replaced by two sheets of paper: a thin weight paper (background) and a Japanese paper on which the artwork is fixed, that could be easily removed for exhibition purpose. It is a way to preserve the artworks historical context. Collecting the experience of many conservators and allow exchanges between them is one of the studio’s strong points. On the other hand, maintaining a working team for the entire collection with a high fluctuation of conservators is its main challenge. A solution was found in establishing written protocols, such as for the preparation of adhesives or for adding false margins. The workshop provides the conservators with material that is the subject of ongoing research as well as with a database to document interventions consistently.

Room shared by the conservation of large formats and pastels, © Valentine Dubard.

The Conservation studios in the Conservation Department at the French National Library

Isabelle Bonnard

14 Departments of Collections hold the collections of the French National Library, Bibliothèque nationale de France, BnF. These works of cultural heritage consist of printed books, manuscripts, journals and newspapers as well as prints, drawings, maps, photographs, disks, movies, digital objects and fine art. The Department of Conservation has the general mission to assure the conservation-restoration of all the collections in the French National Library. The teams of conservation studios on four sites, at Richelieu, at François Mitterrand, at Bussy-Saint-Georges and Sablé-sur-Sarthe share this task with external providers. On occasion of the Interim Meeting of the Working Group Graphic Documents that took place at the French National Library in June, we planned a tour through the conservation studios at Richelieu and François Mitterrand. Unfortunately, due to the dangerous rise of the Seine the tours had to be cancelled. In this newsletter, I want to share short presentations from the heads of service at the different sites of the Conservation Department.
The conservation studio at the site Richelieu

This unit is the remote heir of the historic main workshop located in the Richelieu building. Currently it is in a temporary location at François Mitterand and the unit will go back to Richelieu when the ongoing refurbishment is completed. Two twin workshops are both competent in parchment, paper and early bindings. The trend of the last years is to focus on items conserved for exhibition purpose or items prepared to be handled safely during digitization (in the associated workshop next-door). Among the special skills of the studio are the conservation of medieval and Renaissance bindings, of cloth bindings, Arabic books, parchment (from charters to illuminated manuscripts), papers (occidental and oriental papers – tracing paper) and new bindings for valuable manuscripts (among them, handwritten original scrolls and music sheets) as well as problematic iron gall ink, marbled papers and gilding. At the following link an example of the restoration of sealed charters realized by these workshops can be found:

http://www.bnf.fr/fr/professionnels/anx_pro_videos/a.video_images_cire_traites_rois.html

The conservation studio “Technical Service” at the site François Mitterand

This section was created when the Library opened its new site in 1996. In 20 years, the organization of the section has changed many times. Now, it clusters four workshops, among them two dedicated to conservation. The Atelier de restauration, reliure, dorure (studio of hand bookbinding, gilding and the conservation of printed books) provides a large range of treatments for printed book collections, from common to rare ones, from the 15th to the 20th century. The conservation process is classified from minor and short to major and long repairs. As for the bookbinding itself, there are two major possibilities: re-casing-in and new binding, after possible paper repairs of the text block. Besides, in collaboration with curators, some programs on specific collections are established (conservation of ancient wax cylinders, revolutionary printed posters...), and sometimes conservation treatments are made for partner libraries. The Atelier de restauration des documents graphiques et des maquettes (conservation studio of graphic documents and theatre models), created in 2004, and has worked for more than a decade, first with the Performing Art Department of the BnF. During this period, the laboratory has specialized in documents specific of the performing art paper collection: gouache sketches, 3D set models and masks. The laboratory has developed treatments, mounting techniques, and long-term storage solutions for these unusual objects. Otherwise, there are two more workshops
in the section: one produces customized packages for documents; it has a cutting table allowing the making, in large quantities, of customized boxes made out of permanent cardboard. The workshop also makes light equipment for items intended for the open shelves. At last, a workshop prepares items for in-house exhibitions (mounting, framing, making of display structures). Under the following link projects of the conservation of textile parts present on bindings and on graphic documents (Cécile Brossard, restaurateur des ateliers du Service Restauration), Lucile Dessennes, restaurateur des ateliers du Service technique) can be assessed:
http://www.bnf.fr/fr/professionnels/anx_journees_pro_2013/a.journee_conservation_2013.html#S HDC__Attribute_BlocArticle8BnF

The Technical Centre of the French National Library (CTBnF) at the site Bussy-Saint-Georges

The architect Dominique Perrault like the site François Mitterand planned the 9027 m2 large buildings. The studios opened in 1996. The centre is divided into functional units where documents are stored or treated. The mission of the CTBnF is the conservation and preservation of printed documents, journals, newspapers and manuscripts, audio-visual documents and the storage of collections that are rarely or never communicated. 62 people work at the centre: in conservation, digitization and the laboratory. Rooms are dedicated to cleaning, disinfection and anoxia treatment. The digitization team works for example on a program to digitise 19th century newspapers that can be consulted at the site www.gallica.fr
At the following link, an example of a conservation project of the centre can be seen:
http://www.bnf.fr/fr/professionnels/anx_pro_videos/a.video_sacre_napoleon.html

The preservation centre of Sablé-sur-Sarthe, a local branch of the French National Library

© Alain Goustard/BnF
The book conservation studio
The paper conservation studio
The preservation centre is located inside a heritage building, the castle of *Sablé-sur-Sarthe* (230km west of Paris), as part of the BnF’s Conservation Department. The activities focus on preservation and restoration of documents from the BnF’s own collections.

Preventive conservation is organized around four core areas:

- Papers are deacidified at this unique deacidification plant in France. This service is open to external collections. Here is a presentation of the activity of deacidification by Alain Lefèvre, the person in charge of the sector chemistry:
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- Cataloguing which consists in a precise description of the content and format of any document. Produced metadata are then linked to the digitized document file, enabling research into the BnF’s catalogue.

- Digitization, introduced in 2005, with twelve scanning machines of different sizes and technologies. Any type of document can be digitized, especially large A0 size ones (84.1 x 118.9cm). A phase called ‘postproduction’ follows, which consists in referencing all digitized images of a document and link them with the corresponding metadata.

- Conservation: Documents are taken care of in two workshops, whether they are bound or flat (prints, engravings, posters, maps...), if necessary before or after their digitization. Different degrees of processes are implemented depending on the curator’s objective: maintenance, which consists in stopping deterioration to allow communication or digitization of the document; initial processing or implementation of a preservation mounting; conservation, when the document is considered in a too poor shape to be kept on the long term.

Here is a project of the conservation of large size bindings realized by the book conservation studio:

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Sablé’s preservation centre has developed specific skills in the digitisation of large formats and workflows including conservation, deacidification, cataloguing and digitisation.

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Valérie Lee

Paper and book conservation: two common materials, paper and parchment

Historically paper and parchment have been the main writing substrates used in Europe, and have been employed to create a variety of works such as manuscripts, books, drawings, engravings and wallpapers. All of these items are conserved by students of the Book and Paper conservation department of the National Institute of Patrimony (INP), in Paris. Admitted on a competitive basis, students follow a five-year training programme to acquire the theoretical, scientific and practical basis necessary for the conservation of cultural artefacts. This training leads to a Master’s degree in conservation-restoration.

One department and two specialities: paper conservation and book conservation

A book block may be of paper or parchment, but the structure of a book can vary according to time or geographical origin. In addition to its composition, the physical opening and closing of the book creates specific conservation issues, the understanding of which requires years of experience. In order to train high-level professionals, the Book and Paper department offers students from the competitive entry a choice between specialising in book or paper conservation.

After entering the specialty, students receive a common education on the conservation of paper and parchment, which corresponds to about 40% of their yearly course volume. The remaining 60% is separated in a specific book or paper conservation education. Thus, all graduates of the department can conserve engravings, manuscripts on paper or parchment, posters, albums and drawings with simple techniques such as graphite or watercolour. However, paper conservation students treat complex techniques such as pastels and gouches, while students specialising in book conservation conserve illuminated, handwritten or printed books.

The daily interaction between the two specialities is epitomised by the workshop plan. The two specialities have their own spaces, tailored for those particular restoration works. In the book conservation studio, wooden tables were set out to work on leather and book structure (Figure 1). In the paper conservation studio, tables that allow the use of water and the handling of large-scale works such as wallpapers were chosen (Figure 2). The wet room, for preparing adhesives or for the aqueous cleaning of paper, and the conservation materials store are used in common by both specialities. Both of these areas are accessible from either of the workshops through sliding doors. Students and their teachers can easily move from one place to another. Exchange between the two specialities is constant and allows particularly rich and constructive knowledge sharing.

The teaching program of the Book and Paper conservation department

From the beginning of their first year, students start to practice conservation treatments. They begin to recognise changes in objects in order to establish condition reports and diagnoses. Then they learn to handle paper correctly, without marks or creases. After that come the basic techniques of paper conservation: dust removal, mending, infilling, flattening. Engravings are an ideal teaching aid in the first year: the printing inks are stable to water-based treatments and allow the students to safely learn how to treat paper artefacts. In the first year students also begin to work on books bound in leather, from the sixteenth to the eighteenth century.

The second year places importance on the knowledge of parchment and its restoration. In addition, students in the book conservation start to treat flexible bindings covered with parchment, whilst the paper conservation students work on wallpapers whose printing techniques are more sensitive than those of engravings.
On entering the third year, students are able to carry out simple conservation treatments independently. A three-month placement in a museum or private conservation studios allows them to gain greater skill and speed in their treatments. On their return to the INP, they use their new skills to restore works that are more complex. Students of the paper conservation specialty are introduced to the conservation of old drawings from the seventeenth to the nineteenth century with various media such as chalk, charcoal, pastel and iron gall ink. Book conservation students focus on the conservation of works of the eight to the fifteenth century with complex composite structures and wooden boards, furnished with clasps, and covered with leather or textile. Interaction with other departments at the INP, such as the textile, furniture or metal conservation departments, allows the students to gain knowledge of these different materials.

The fourth year gives all students the opportunity for a six-month internship in a foreign museum. The choice of the host country varies from year to year. It is primarily guided by the interests of the student for a certain type of collection. The remaining four months are dedicated to the conservation of modern and contemporary works. Indeed, contemporary art offers complex conservation challenges that can only be addressed with strong ethical and technical knowledge.

One teacher for a maximum of six students supervises each conservation practice class. This low number provides a particularly effective knowledge transfer from the teacher to his students. The workshop space is shared by several courses and several years, so the exchanges of expertise are constant. During the practice class, time is regularly devoted to the common reading of conservation-restoration related articles and reference books. Intellectual curiosity is thus encouraged to allow continual progress. Furthermore, each year a couple of foreign students are welcomed to INP. This is a valuable opportunity to discover other conservation techniques. In 2015, for example, the department received trainees from three continents, Europe, Africa and Asia.

Throughout these four years, and in addition to this practical teaching, renowned specialists give theoretical courses on the history of paper, parchment and leather. In addition, students are taught about the physical and chemical properties of these materials. Finally, practical classes such as engraving, historic bookbinding processes or manufacture of parchment, help to develop manual dexterity and the understanding of deterioration due to manufacturing materials or their implementation by artists and artisans.

**Privileged partnerships with museums and libraries**

The artworks that serve to practice conservation treatments come from national museums or libraries. They are selected by the teachers to match the level of students thus allowing appropriate treatments. Over the years, special partnerships have been established with particular institutions, for example the Museum of Decorative Arts or the Public Library of Orleans, who lend high quality artefacts to INP.

In addition, first, second and third year students have the privilege to work within museum collections in several conservation-restoration projects. These projects, with a duration ranging from five to ten days, allow them to address the issues of mass treatments and help to build teamwork skills. It is also an opportunity to interact with collection managers of an institution on a daily basis. For example, two conservation projects were recently held in Strasbourg. The first, at the Contemporary Art Museum, was to rehouse drawings of the nineteenth century collection (Figure 3) and the second, at the Alsatian Museum, was to prepare an exhibition of a Jewish genizah (depository buried objects, religious books and graphic materials) with works dating from the fifteenth to the nineteenth century.

**Studies in conservation techniques developed by students in their fifth year**

The fifth and final year of the program is dedicated to the study and treatment of a work or group of artefacts. This is an opportunity for students to work with museum research laboratories. These
collaborations often result in the development of advanced conservation techniques that will then be used by professionals. Thus, in partnership with the Louis Lumière school, an ink jet printing technique on Japanese paper has been adapted to the infilling of missing parts on drawings. It has been used successfully to restore an eighteenth century wallpaper belonging to the Museum of Decorative Arts. Another example is the partnership with the laboratory of INP for the restoration of a medieval manuscript on parchment dating from the eleventh century and belonging to the Library of Orleans. In order to relax and flatten parchment sheets while preserving highly sensitive iron gall ink, a method of humidification using Silica gel M® conditioning was developed with very satisfactory results (Figure 4).

The future prospects for the Book and Paper conservation department at INP

Rebuilt in 2014, the INP conservation school offers a privileged setting for learning book and paper conservation treatments. Every year, the book and paper conservation studio welcomes twenty speakers and students. Each year, graduates obtain work contracts abroad. The fact that applications from foreign students have tripled this year is a promising sign for the future of the Book and Paper department. This success is the result of a team effort and all those who, with competence and generosity, contribute to the success of this training should be warmly thanked.

Fig 1: the Book conservation studio ©-INP
Figure 2: the Paper conservation studio ©-INP

Figure 3: the restoration project at the Museum of Modern Art of Strasbourg ©-INP

Figure 4: Restoration of a book of poems from the eleventh century (Library of Orleans) ©-INP
Irene Brückle

In 2015, the program was 25 years in existence. We celebrated with a large gathering of alumni, teachers and friends, distributed a newly published brochure that informs about the profession, the program, and its friends group (the brochure can be downloaded from our home page) and reflected on its history and current activities, which shall be briefly reviewed here.

Prof. Dr. Gerhard Banik founded the program in 1990 in a collaboration with a Baden-Württemberg state conservation program headed by Prof. Dr. Hartmut Weber, then leading state Archives director. Gerhard Banik led several major research projects, which set a new standard for the scientific basis of evaluating conservation treatment methods. Prominently among them ranged research on iron gall ink corrosion and treatment; the development of the Albertina-Kompresse, the patented ready-made amylase poultice; the efficacy of mass deacidification methods, and the consolidation of friable paint by ultrasonic misting. The scientific basis set as a requirement for conservation methods provided also a teaching tool of research participation that would guide students towards a career of professional participation in the scientific advancement of conservation. A European Commission research grant (2002–2005) allowed Gerhard Banik in collaboration with Irene Brückle, then faculty at the Art Conservation Department at Buffalo State College in Buffalo, NY, to develop the first paper conservation textbook, *Paper and Water: A Guide for Conservators* (Elsevier, 2011, and the enlarged German translation *Papier und Wasser: Ein Handbuch für Restauratoren, Konservierungswissenschaftler und Papiermacher*, Siegl, 2015).

In 2008, Irene Brückle became head of the program, arriving from the position as head conservator at the Kupferstichkabinett, Staatliche Museen zu Berlin, which she held since 2005, and with 14 years prior graduate paper conservation teaching experience from the USA. She intensified the focus on her specialty, treatment of works of art and associated collections and processes of decision-making as a scientific basis for conservation activity. Today, the permanent faculty includes Prof. Dr. Irene Brückle, Dr. Andrea Pataki-Hundt, and digital media expert Mario Röhrle. Current activities at the program are listed below.

In 2012, the Bologna Process took effect: The transition towards a BA-/MA-system stimulated a major educational reorganization of the program, which made it possible to reformulate teaching in response to a growing focus on systematic treatment methodology and practice in balance with an increased range of theoretical subjects as a dual professional knowledge requirement. At the same time, course synergies were developed with the parallel conservation programs (paintings, objects, wall painting, the MA- electronic media preservation program, and associated archeometric laboratory) and the guest lecture program was novelized. Today, three years BA studies are devoted to teaching a sound basis and sophisticated work standards in all standard procedures. This prepares successful BA graduates for their MA studies. All Stuttgart BA graduates continue in the MA program. It is believed that MA studies must be required to add the necessary key qualifications for responsible professional work while encouraging specialization as a needed tool for the development of the excellence in the profession.

The program has 73 graduates. All but 5 are earning their living in conservation; 34 are permanently employed in public institutions, 7 are in temporary positions there. Within this group, 24 work in museums, 9 in archives, 5 in libraries, 4 went into full-time teaching or research, and 10 are in permanent employment in London, Amsterdam, Vienna, Berne und Zurich; 25 graduates work privately and 4 are employed in private firms.
The teaching focus lies on systematic thinking and skill acquisition in all of the stages of decision-making required in conservation. Increased attention is given to the development of sophisticated skills the significance of which is in danger of becoming highly underrated. All conservation processes are made explicable as part of professional reasoning, from the global concept of preserving and treating cultural objects to the technical details of physical and chemical processes involved. We find it is key to show students that all of conservation is based on scientific reasoning, that every choice can be explained based on a guiding principle, and that no professional principle is meaningful if it is not accompanied by a fine-tuned practice. Practice is therefore given the required attention including one-to-one advice throughout the BA and in the MA, which is made possible by a low student-teacher ratio still key to learning expert skills in conservation. The preparation of course materials and diverse teaching strategies makes for an efficient learning situation. Focus topics are repeatedly from different vantage points during the course of studies to strengthen important competencies. In the MA, we increase the diversity of problem solving as topics of higher complexity are covered and independence increases. This is intended to develop the students’ sound critical judgement informed by constant risk-minimizing thinking that also must avoid a fixation on predetermined outcomes, and a continued refinement of manual skills that significantly impacts invasive treatment outcome. Students give six inter-faculty talks during their BA as well as informal presentations; three written works focus on an intensive object-related project (BA thesis), a graduate research project and the more extensive MA thesis research. All of the BA- and MA- or (until 2013 diploma) projects and resulting publications can be viewed on our website.

Research, cooperations and projects feature faculty focus interests and involves cooperations with universities (e.g. University of Natural Resources and Life Sciences, Vienna), individuals (Dan Kirby, Milton, USA) and other institutional partners (e.g. Austrian National Library, Vienna; Walters Art Gallery, Baltimore, USA; National Centre of Manuscripts, Tbilisi, Georgia; Universität Stuttgart, Hochschule für Bildende Künste Dresden). Cooperation projects typically concern some aspect of a larger project and covers a pending preservation or treatment issue. It often involves testing and development of methods or materials in support and in preparation of projects located at external institutions and makes use of the research instrumentation and research expertise of the programme.

Focus research topics accordingly evolve to some extent through the fruitful cooperation with external partners, and seek to incorporate student interests and to involve students in ongoing research; included are focus areas of faculty expertise and research interests. These currently include (see also website links Brückle, Pataki-Hundt, Röhrle as well as links to BA and MA theses): bleaching treatment, approaches to treatment and storage of fine art on paper including large-scale objects, paper technology and documentation, retouching, conservation history (Brückle); parchment technology and instrumental analysis, consolidation of friable media, the preservation and treatment of illuminated manuscripts and books, adhesives and overall or local treatment options for the preservation of iron gall ink documents (Pataki-Hundt), methods and systematics of digital documentation (Röhrle).

The program is supported by the friends group “Förderverein Papierrestaurierung Stuttgart” (http://www.foerderverein-papierrestaurierung.de/) that features professional development courses on special conservation topics. Upcoming courses are preservation and identification of architectural plans and multi-institutional project planning in conservation, 29.–30. Sept. 2016 (sold out); historic “invisible” repair methods in the style of Schweidler, March 2017 (details t.b.a.); preservation of large-scale works on paper, two days, Sept. 2017, details t.b.a.), as well as general interest courses (e.g. annual one-day courses on artistic printing techniques) and talks on conservation-related topics announced on the website and membership/interested friends email.
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http://www.papierrestaurierung.abk-stuttgart.de/; in 2017, it will be moved under http://www.abk-
stuttgart.de/studium/studienangebote/konservierung-und-restaurierung.html:

16th Seminar on the Care and Conservation of Manuscripts,
Copenhagen 13th – 15th April 2016

Conference report

Anna Magdalena Linkskog-Midtgaard

The 16th seminar on the care and conservation of manuscripts was held in Copenhagen 13th -15th of
April this year, and was attended by some 220 conservators, manuscript researchers, curators and
scientists.

Wednesday April 13th had three sessions; the first one about local subjects in relation to the hosting
Arnamagnæan collection and manuscripts in Icelandic and Latin. The second session concentrated on
digitization and the use and communication of digitized materials in databases and online sites. The
third session mainly related to materials from locations that are more exotic. This last session gave us
insight in some of the problems conservators experience when dealing with cultural heritage in
developing countries, and the challenges posed by climate, lack of resources and education, as well
as political instability. To conclude the day there was a reception at the University where we could
mingle and exchange views on the talks of the day.

Thursday April 14th had, due to the multitude of talks to parallel sessions to choose between. All
these sessions brought the attention to various ways of treating historical manuscripts with practical
conservation, or how to interpret manuscripts using various scientific methods. The third session was
a single event and the talks where about recent research of manuscripts from a natural sciences
point of view, either with the use of recent technology, such as MSI, or newly developed technology
such as biomolecular codicology. Thursday night ended with a lovely buffet dinner at the Monk’s
cellar at the University’s main campus. Again, there were many opportunities to meet and talk with
colleagues from many different countries and institutions. This is one of the best things with the C&C
seminar, it is so relatively small that one can get to talk to many people, renewing friendships and
having time to make new friends.

Friday April 15th also started out with two parallel sessions dealing with conservation matters and
how to apply new techniques on old manuscripts while still keeping them historically as intact as
possible. There is always a problem with two sessions at the same time, as one has to make a choice,
but luckily one can arrange with friends and colleagues, later compare, and discuss the various talks.
The four last talks after lunch on Friday, all dealt with surveying or conserving historical manuscripts
and in a way also concluded what this seminar is all about, the care and conservation of manuscripts.
It is important for conservators, manuscript researchers, curators and scientists to meet like this and
be able to discuss and talk across the boundaries of our various fields. The more understanding we
have of our different viewpoints the better we can reconcile differences and ensure that the written
cultural heritage all over the world is well taken care of.
Denmark to have one national library

Marie Vest

On 1 January 2017, the Danish Minister for Culture will merge Denmark’s two largest national and research libraries – the State and University Library and the Royal Library into a single organization called the National Library of Denmark. The current director of the State and University Library, Svend Larsen, will be the head of the new library, which will retain its physical locations in Aarhus and Copenhagen.

In the future, Danes will have a single access point to digitalized newspapers, radio and TV programs, Hans Christian Andersen’s original manuscripts and Søren Kierkegaard’s love letters, and the preservation of the cultural heritage will be strengthened by joining forces. At the same time, the merger of the State and University Library and the Royal Library will future-proof the services to the University of Copenhagen and Aarhus University at the highest level. It is a natural consequence of the thorough digitalization that has characterized research libraries over the last decade.

Largely, the two libraries take care of the same tasks when they provide services for research and education in the universities in Aarhus and Copenhagen. As the country’s two national libraries, there are also a large number of areas, where the two libraries will benefit from carrying out tasks jointly. Legal deposit for newspapers, radio and TV programs is carried out at the State and University Library and for monographies, journals and ephemera it is carried out in the Royal Library.

Svend Larsen, Director of the State and University Library, was appointed Director of the Royal Library on 15 September 2016 to head the merger and will then become Director of the new, national library on 1 January 2017.

In 2016, 220-full-time equivalents are employed in the State and University Library and 413 full-time equivalents in the Royal Library. Among other things, the combining of the two libraries takes place in connection with the retirement of Erland Kolding Nielsen, who has been the Director of the Royal Library for more than 30 years, on 1 February 2017.
Announcement

IADA Symposium - OSLO 2017
From Generation to Generation - Sharing Knowledge, Connecting People

We are delighted to invite you to the next IADA Symposium "From Generation to Generation - Sharing Knowledge, Connecting People" to be held from May 3rd-5th 2017 in Oslo (Norway) at the Oslo Konserthus.

2017 will be the 60th anniversary of the founding of the German association called ADA, which 10 years later became the international body named IADA. We would like to take this opportunity to show how knowledge and experience are shared and transferred from one generation to another, and highlight the importance of preserving and publishing knowledge. In 60 years much has changed in the field; new technologies have been established and traditional techniques have been augmented. Since it is paramount for all to stay up-to-date, we will make sharing and preserving everything from the latest advances to the history of conservation the key topic at this symposium.

This year, with a special student call for contributions, we also hope that the Symposium will be a place of exchange with young professionals and students, who will have the opportunity to present their internship, apprenticeship or traineeship experiences.

The registration should start in November, with a preliminary programme made available on the IADA website. For more information, please visit our website: http://www.iada-home.org/, or send an email to info@iada-home.org. Please note, that the conference will be held in English only.

We look forward to seeing you in Oslo in May 2017!

The IADA Board