

# THE LEVANTINE FOUNDATION

Preserving Cultural Heritage in the Near East



in partnership with  
**Supreme Council of Antiquities, The National Library & Archives of Egypt  
Leiden University**



## Museology & Conservation Training Programme Cairo



The 2012 Training Programme has been generously supported by  
The Sawiris Foundation for Social Development

# **Museology & Conservation**

7<sup>th</sup> - 22nd November 2012

## **Symposium Programme**

The Supreme Council of Antiquities  
National Library & Archives of Egypt  
Leiden University

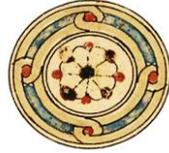
The 2012 Conservation Training Programme has been made possible by  
a generous grant from the Sawiris Foundation for Social Development



مؤسسة ساويرس للتنمية الإجتماعية  
Sawiris Foundation For Social Development

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## Forward

The problem that arise with manuscripts and works on paper and parchment are increasingly causing concern for the conservator. In many cases the scribe, book-binder or a restorer may have used diverse materials in many combinations which may be deteriorating at different rate and for varying reasons. Ethical considerations can present the conservator with a minefield of decision-making, taking into account the requirements of the curator, librarian or the overall preservation policy. Storage, handling and display can also become very complex when handling objects of delicate and unstable materials. All these issues taken together cover new ground in the conservation and museology profession and offer opportunity for research, ongoing learning and exchange of knowledge between art historians, scholars, conservators and curators.

The Levantine Foundation Conservation Training Programmes reflect this and also illustrates the importance of historical knowledge for conservators and international collaboration between several different professions in order to reach the right conclusions.

Elizabeth Sobczynski  
London, November 2012

## **Acknowledgments**

The Levantine Foundation wishes to acknowledge those individuals who offered their encouragement, advice and expertise throughout all phases of this project. We are particularly grateful to General Dr. Eng. Mohamed El Shekha, The Supreme Council of Antiquities and Dr. Abdel Wahed El- Nabawy, The National Library and Archives for their support of this undertaking from the outset.

We are particularly grateful to the Sawiris Foundation for Social Development for their generous financial support. We are indebted to Prof. Gannet El Samalouty and Ms. Rosa Abdelmalek who assisted in all aspects of training programme organisation.

The motivation to hold a symposium of this type at The Supreme Council, the National Library & Archives of Egypt was to encourage the delegates to interact directly with the works of art under discussion. To make this idea a reality, we benefited greatly from the expertise of the institutions' staff notably Dr. Eng. Mervat Salib and Dr. Abla Abd el Salam, The Supreme Council of Antiquities and Mrs. Mona Abdo, The National library and Archives who graciously offered to host the event offering us space and the facilities. We owe them a debt of gratitude for their support and invaluable assistance.

The scholars and experts, Dr. Matt Immerzeel, Dr. Luitgard Mols and Karin Scheper of Leiden University, Mr. Piers Townshend of Tate Gallery in London; Mr. Eneko Fraile and Mr. Paul Hepworth who conserved numerous international collections of manuscripts and works of art are to be thanked for taking time to come to Cairo to offer their expertise where it will make a remarkable difference. I feel fortunate to welcome them there.

Finally, my heartfelt thanks to Fr. Bigoul el Souriany, Deir al-Surian for coordinating the 2012 Programme in Egypt, Dr. Khalil Nougaim, Executive Director, The Levantine Foundation and Dr. Mat Immerzeel, The Levantine Foundation Advisory Board, for their help and counsel in structuring the training programme.

Elizabeth Sobczynski  
Chief Executive  
The Levantine Foundation



## Course Schedule

### Week 1

### Wednesday, 7 – Thursday, 8 November

TIME	GROUP A	GROUP B
10:00–13:00	<b>Tutor: Dr. Luitgard Mols</b> Inventorising Manuscripts: the importance and practice of art-historical and textual features and their documentation	<b>Tutor: Dr. Mat Immerzeel</b> History of illuminated manuscripts: Late Antique and Christian manuscripts
13:00–14:00	<i>Lunch break</i>	
14:00–17:00	<b>Tutor: Dr. Mat Immerzeel</b> History of illuminated manuscripts: Late Antique and Christian manuscripts	<b>Tutor: Dr. Luitgard Mols</b> Inventorising Manuscripts: the importance and practice of art-historical and textual features and their documentation

TIME	GROUP A	GROUP B
10:00–13:00	<b>Tutor: Dr. Luitgard Mols</b> The Beauty of Manuscripts: the different stages in the preparation of an exhibition	<b>Tutor: Dr. Mat Immerzeel</b> Coptic Art
13:00–14:00	<i>Lunch break</i>	
14:00–17:00	Continuation from the morning	<b>Tutor: Dr. Mat Immerzeel</b> Excursion to Old Cairo (Churches of Al Muallaqa – Abu Serga – St. Barbara)

**No Lectures**

**Friday, 9 November - Saturday, 10 November**

## Week 2

**Sunday, 11 November—Thursday, 15 November**

<b>Islamic Manuscript Conservation &amp; Preservation</b> Introduction to general characteristics of Islamic manuscripts, documentation, book structure, materials, and best conservation practice		
<b>TIME</b>	<b>GROUP A</b>	<b>GROUP B</b>
10:00–13:00	<b>Tutor: Ms. Karin Scheper</b>	<b>Tutor: Mr. Paul Hepworth</b>
13:00–14:00	<i>Lunch break</i>	
14:00–17:00	<b>Tutor: Mr. Paul Hepworth</b>	<b>Tutor: Ms. Karin Scheper</b>

**No Lectures**

**Friday, 16 November—Saturday, 17 November**

### **Week 3**

**Sunday, 18 November - Thursday, 22 November**

<b>Conservation of paper: manuscripts, archives and art on paper.</b> <b>Housing and display</b> Preservation and Conservation: Conservation ethics, introduction to Eastern & Western paper, diagnostics and condition reports, a selected conservation treatments, housing, mounting and display		
<b>TIME</b>	<b>GROUP A</b>	<b>GROUP B</b>
10:00–13:00	<b>Tutors: Ms. Elizabeth Sobczynski, Mr. Piers Townshend, and Mr. Eneko Fraile</b>	
13:00–14:00	<i>Lunch break</i>	
14:00–17:00	<b>Tutors: Elizabeth Sobczynski and Eneko Fraile</b>	<b>Tutors: Elizabeth Sobczynski and Piers Townshend,</b>

**No Lectures**

**Friday, 23 November—Saturday, 24 November**

**Sunday, 25 November**  
**Closing and Award Ceremony**  
Sofitel Hotel  
Maadi

**7<sup>th</sup> – 8th November**  
**Tutors: Dr. Luit Mols and Dr. Mat Immerzeel**

TIME	7 NOVEMBER		TIME	8 NOVEMBER	
	GROUP A	GROUP B		GROUP A	GROUP B
10:00–11:00  break 11:00–11:15  11:15–13:00	<b>Luit Mols</b> In this daylong session three different topics will be addressed: a basic textual and formal analysis of manuscripts, an analysis of illumination and miniatures in manuscripts and an analysis of book-bindings. After an explanation of the three different inventory forms we'll discuss each of them using specific examples. Then the participants will work in groups on a variety of specimens using the specific inventory-forms.	<b>Dr. Mat Immerzeel</b> History of manuscripts beginning with papyrus, giving examples from the limited number that survive, continuing to parchment then paper manuscripts as that material spread from the Arabic world to Europe. Stylistic developments will be traced from the earliest known Coptic manuscripts to the introduction of the printed book.	10:00–13:00  break 11:00–11:15	<b>Luit Mols</b> After a discussion of the different stages towards an exhibition, the participants will work in different groups towards the preparation of a small imaginary exhibition of manuscripts. We'll focus on themes, angles, object information and theme texts, the display of the objects and the design chosen to enhance the display	<b>Dr. Mat Immerzeel</b> Coptic Art, an interactive lecture and discussion
13:00–14:00	<i>lunch break</i>		13:00–14:00	<i>lunch break</i>	
14:00–15:30  break 15:30–15:45  15:45–17:00	<b>Dr. Mat Immerzeel</b> History of manuscripts beginning with papyrus, giving examples from the limited number that survive, continuing to parchment then paper manuscripts as that material spread from the Arabic world to Europe. Stylistic developments will be traced from the earliest known Coptic manuscripts to the introduction of the printed book.	<b>Luit Mols</b> In this daylong session three different topics will be addressed: a basic textual and formal analysis of manuscripts, analysis of illumination and miniatures in manuscripts and analysis of book-bindings. The participants will work in groups on a variety of specimens using the specific inventory forms.	14:00–17:00  break 15:30–15:45	<b>Dr. Mat Immerzeel</b> Study visit to the Old Cairo including Churches of Al Muallaqa, Abu Serga and St. Barbara	<b>Luit Mols</b> After a discussion of the different stages towards an exhibition, the participants will work in different groups towards the preparation of a small imaginary exhibition of manuscripts. We'll focus on themes, angles, object information and theme texts, the display of the objects and the design chosen to enhance the display

**11<sup>th</sup> – 14<sup>th</sup> November**  
**Tutors: Ms. Karin Scheper and Mr. Paul Hepworth**

Morning sessions will be joined, in the afternoons Group A and Group B will share the large lab, Group A will be with Scheper; Group B will be with Hepworth.

TIME	11 NOVEMBER	12 NOVEMBER	13 NOVEMBER	14 NOVEMBER	15 NOVEMBER
10:00–11:00 break 11:00–11:15 11:15–13:00	Introductory session (interactive class): · General characteristics of Islamic manuscripts · materials, structure · difference from other structures in the region.	Interactive class: Problems of deterioration and damage, illustrated with lots of images, followed by possible treatments.	Interactive class: Treatment options depending on context, illustrated with images and case studies with task for the students to provide conservation proposal. Students will write a conservation proposal for several different objects.	Practical class: finish mock-up: · Paper choice covering · Inner joints and doublure If time permits: Practice/discuss conservation techniques on the mock-up	t.b.c.: possibly a visit to the Coptic or other Museum.
13:00–14:00	<i>lunch break</i>				
14:00–15:30 break 15:30–15:45 15:45–17:00	Practical class: mock-up Islamic binding, one gathering with actual text leaves. · Folding of gatherings · Link-stitch sewing · Lining	Practical class: large-scale mock-up endband with discussion of primary and secondary sewing. · Endband on mock-up ms. · Time permitting, start paring leather for covering.	Practical class: continue work on mock-up: · Cutting boards, also for flap · Leather paring for spine and fore-edge flap · Board attachment	Treatment documentation and designing surveys for various conservation purposes, including an introduction to vocabulary used. Students will design forms for conservation reports and damage surveys.	

**11<sup>th</sup> – 14<sup>th</sup> November**  
**Tutors: Elizabeth Sobczynski, Eneko Fraile, Piers Townshend**

Tutors may switch groups A and B if they were separate for the first part of the afternoon.

TIME	18 NOVEMBER	19 NOVEMBER	20 NOVEMBER	21 NOVEMBER	22 NOVEMBER
10:00–11:00	Conservation Ethics: retaining historical evidence, “Do Not Harm” approach and up to date conservation techniques. Cost-benefit-risk analysis.	An overview of conservation treatments. Planning of work.  Instructions for dry cleaning of paper.	An overview of Eastern and Western paper: its making and its use.	A seminar on conservation and restoration as practiced in Egypt.  Complexity of treating objects on transparent paper: Ethical issues Limitations for intervention Solutions – Housing	Vacuum packing of books and paper items.  Mounting and framing of works on paper.  Housing and display.
11:00–11:15	<i>break (time may vary)</i>				
11:15–13:00	“The Perils of Paper: How to Prevent Damage to Collections	Introduction to consolidation of the paint layer. An overview of methods for backing removal.	Removal of pressure-sensitive tapes from paper. Techniques for paper repair: infilling of gaps and losses. Lining of degraded or damaged items.	Removal of creases and planar distortions from paper: Pressing Tension Friction Humidification methods: setting up humidification chambers (practical exercise)	Completion of conservation treatment and condition reports.
13:00–14:00	<i>lunch break</i>				

14:00–15:30	<p>Practical session:</p> <p>Distribution of works for conservation. Assessment and documentation procedure.</p>	<p>Practical session:</p> <p>Dry cleaning of paper. Consolidation of flaking paint layer.</p>	<p>Practical session:</p> <p>Removal of pressure-sensitive tapes from paper.</p>	<p>Practical session:</p> <p>Evaluation of different methods and their suitability for individual objects</p>	<p>End of the course show:</p> <p>Setting up a display of each groups' work.</p>
break 15:30-15:45	<p>Evaluation of various conservation report forms. Generating conservation reports: identification and description of the object, its condition and treatment proposal.</p>	<p>Removal of undesirable linings and backings.</p>	<p>Methods of paper repair: pulp based and patching infill techniques. Learning about ways of supporting weak paper.</p>	<p>Humidification and treatment of planar distortions and creases</p>	<p>Discussion and evaluation of students' conservation work</p>
15:45–17:00					

## Biographies



**Mr Eneko Fraile** was awarded a Painting Conservation degree from the University of Granada (Spain) and a Masters degree in the Conservation of Works of Art on Paper from the University of Northumbria (UK). For the past decade he has worked for private and public institutions such as Museum Conservation Services (Cambridge, UK), the Conservation Department of the British Library, and the Tate Gallery. He is currently based in Brussels, working at Nicolas Lemmens Studio, where he is responsible for the paper conservation department.



**Mr Paul Hepworth** graduated with an Advanced Certificate in the Conservation of Historic and Artistic Works and an MA in art history from the Conservation Center, Institute of Fine Arts, New York University. His training focused on the conservation of textiles and paper from Islamic cultures. He worked for three years as a manuscript conservator at the Walters Art Museum, Baltimore, Maryland where he had special responsibility for its collection of Islamic manuscripts. Subsequently, for more than five years he has been in private practice in Turkey providing conservation services to museums, cultural institutions and collectors. He is a founding member of the Islamic Manuscript Association and has served on its Conservation Sub-Committee and Steering Committee since its inception. The results of his treatment work and research have been presented at professional meetings and published. Prior to becoming a conservator, he was an educator of science and mathematics for many years. As a conservator he has continued to teach approaches to conservation in programmes in Turkey, Algeria, Iraq and Egypt.



**Dr Mat Immerzeel** is a professor at the Faculty of Art, Leiden University, specialising in Christian Art in the Middle East and Director of the University's Paul van Moorsel Centre. His recent research projects include 'The Formation of a Communal Christian Identity among West Syrian Christians' (NWO), 'Identity and Migration: Christian Minorities in the Middle East and in Diaspora' (EURYI). Dr Immerzeel has recently published a book entitled *Identity Puzzles. Medieval Christian Art in Syria and Lebanon*, Leuven 2009: Peeters Publishers (Orientalia Lovanensia Analecta 184). His previous publications include: 'The Stuccoes of Deir al-Surian: a *Wafq* of the Takritans in Fustat' in M. Immerzeel and J. van der Vliet (eds), *Coptic Studies on the Threshold of a New Millennium, Proceedings of the Seventh International Congress of Coptic Studies Leiden, 27 August - 2 September 2000*, Leuven 2004: Peeters Publishers, 1303-1320 (Orientalia Lovanensia Analecta 133). Dr Immerzeel is on the editorial boards of the journals *Essays on Christian Art and Culture in the Middle East* (Leiden University) and *Eastern Christian Art* (Peeters Publishers).



**Dr Luit Mols** trained as an Arabist at Leiden University) and a historian of Islamic art at Oxford University before completing a PhD on Mamluk metalwork in religious architecture at Leiden University. Over the years (1995-2003) she has taught Eastern art at Leiden University and worked as a project-member of ENCCAP and SYNCAS involved in the preservation and conservation of Christian and Islamic art in Egypt and Syria. The organisation's goal was to establish small museums in monasteries and to teach documentation skills to curators and restorers alike. Since 1993 she has worked at various museums and libraries (the Ashmolean Museum in Oxford, the Rijksmuseum in Amsterdam, the Wereldmuseum in Rotterdam and the Department of Eastern Manuscripts at the University Library, Leiden amongst others).

In 2007 she has set up a research company (Sabel) and in this capacity works as a guest curator for museums working with both temporary and long-term exhibitions, teaches Islamic art and ornament, develops documentation projects with students and undertakes research and writes articles and catalogues on the material culture of the Middle East.



After graduating in book and paper conservation in 1995, **Ms Karin Scheper** began work in the Municipal Archives in Amsterdam and after two years continued her conservation work at a private workshop in the same city, focusing on book conservation. In 2000 she established the conservation workshop in Leiden University Library (UBL) which until then had had neither a conservation studio nor a preservation programme. She was responsible for setting up the workshop and organizing conservation and preservation activities for the library's Special Collections. Over the years, several large conservation projects were funded and the workshop is now busy with differentiated specialists working on a broad range of material, not simply that in the Special Collections.

Karin has specialized in the conservation of Middle Eastern manuscripts from the Oriental Collections. Apart from having an active role in COMSt (Comparative Oriental Manuscript Studies), in the Conservation and Preservation team and being an active member of TIMA (The Islamic Manuscript Association), she has published on the subject and is currently working on a large survey in order to gain specialised knowledge of the structure of these manuscripts.

She has taught on the bi-annual evening course in book conservation in Amsterdam and The Hague for more than ten years and is a guest teacher for the students of Book Science at Leiden University.



**Ms Elizabeth Sobczynski, ACR** is a conservator, specialising in art and manuscripts on paper and related materials. She works as consultant for the foremost British collections including the British Council, the Government Art Collection, the Henry Moore Foundation, the Imperial War Museum, the Balcarres Heritage Trust, Tate Britain and Tate Modern. Over the years she has been involved in numerous prestigious conservation and preservation programmes and collection surveys including one on University College London's NHS Trust and, most recently, the conservation survey of the Coptic, Syriac, and Arabic collection from the Deir al Surian Library, Egypt.

In 2003, Ms Sobczynski founded the Levantine Foundation, a charity registered in England and Egypt, dedicated to the preservation of cultural heritage in the Near East. Since then, she has been Chief Executive of the Foundation and director of Deir al-Surian Library Conservation Project. In 2008, she extended her activities in the region, establishing collaboration with Museum & Art Advisory, LLC and the Coptic Museum in Cairo. She set up an international Board of Advisors from Europe, Egypt and USA to develop a training project for museum professionals in Egypt and the Near East. In 2010 she masterminded the 1<sup>st</sup> Training Programme for Museum Professionals in Cairo in partnership with the Supreme Council of Antiquities and The National Library & Archives of Egypt.

Ms Sobczynski has published numerous articles and lectured on the subject of preservation and conservation of art and manuscripts in Egypt, Great Britain, Netherlands and Poland. As board member of the Institute of Paper Conservation Executive Committee, she has advised on education and organised numerous seminars and international meetings, including the hugely successful international conference at the Art Institute of Chicago, Chicago, USA 'The Art and Science of Conserving Coloured Media on Paper'.

Ms Sobczynski was nominated for the Plowden Gold Medal for her contributions to the conservation profession in 2007.

**Email:** [es.aicp@btinternet.com](mailto:es.aicp@btinternet.com)



**Mr Piers Townshend** is an accredited paper conservator working at the Tate, which he joined in 1980. While the paper studio is based at Tate Britain it also services all the other Tate galleries, conserving a variety of prints, drawings and watercolours, as well as digital prints and photos. His particular interests include the treatment of screenprints, the fixing of soluble inks and the display of pictures in anoxic frames in order to avoid the fading and discolouration caused by light.