STEDELIJK MUSEUM

VAN GOGH MUSEUM

RIJKS MUSEUM

#PACCIN2019
The safe, most innovative & sustainable museum crate in the world

SINCE 1994

www.turtlebox.com
PACCIN is proud to host our first European Preparators Conference here in Amsterdam. For over twenty-five years our organization has provided valuable resources of technical skills and knowledge for hands-on collections care and art handling professionals in North America. We are excited to have this opportunity to share this year’s Prep Con with our European community of museum professionals and art service companies.

Our goal is to share with you the knowledge and expertise from speakers who are respected in their specialized professions and to collectively translate this knowledge into practical solutions for the future. The underlining objective is to help establish the importance of professionalizing the field of art preparation on an international level.

PACCIN could not have provided this conference without the enormous support of our organizing partners from the Stedelijk Museum, Rijksmuseum, and Van Gogh Museum. It has been a pleasure and honor to work with these wonderful institutions who have opened their museums up to us and who have shared our passion in what this conference represents.

We would also like to thank our commercial sponsors who have supported this conference with their generous donations. Without their support we could not provide all the resources that this conference requires. On behalf of PACCIN and our museum partners, I would like to thank you for joining us as an attendee. I hope these three days of the Preparators Conference provides everything you expected and more. The information provided will be invaluable to anyone in our profession and the opportunity to gather together with your professional colleagues should prove rewarding too.

Regards,
Mark Wamaling,
Chair, PACCIN
#paccin2019
**Locations**

April 11  **P**  Q–park Museumplein, Paulus Potterstraat 1, Amsterdam (excursions)

April 11  **1**  Stedelijk Museum, Museumplein 10, Amsterdam (registration)

April 11  **3**  Van Gogh Museum, Museumplein 6, Amsterdam (social event)

April 12  **1**  Stedelijk Museum, Museumplein 10, Amsterdam

April 13  **2**  Rijksmuseum, Museumstraat 1, Amsterdam
Conference times

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>April 11</td>
<td>9.00 am – 4.30 pm</td>
<td>Excursions</td>
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<tr>
<td>April 11</td>
<td>3.00 pm – 5.30 pm</td>
<td>Registration Stedelijk Museum</td>
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<tr>
<td>April 11</td>
<td>7.30 pm – 9.30 pm</td>
<td>Social event Van Gogh Museum</td>
</tr>
<tr>
<td>April 12</td>
<td>8.00 am – 5.00 pm</td>
<td>Conference Stedelijk Museum</td>
</tr>
<tr>
<td>April 13</td>
<td>9.00 am – 5.00 pm</td>
<td>Conference Rijksmuseum</td>
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Opening hours museums

- Stedelijk Museum Amsterdam
  10.00 am – 6.00 pm, Fridays 10.00 am – 10.00 pm
- Van Gogh Museum
  9.00 am – 6.00 pm, Fridays 9.00 am – 9.00 pm
- Rijksmuseum (galleries) 9.00 am – 5.00 pm

Registration

Please register at the registration desk in the Atrium to obtain your conference badge and your conference bag. Please wear your conference badge at all times during the conference. In all breaks you will find a conference assistant at the registration desk to answer your queries.

We recommend you pick up your badge and bag on Thursday between 3.00 pm and 5.30 pm in the Stedelijk Museum, after which you will then be eligible for a complimentary visit to the galleries. We recommend you to take advantage of this opportunity because we expect it will be very busy the morning of the conference.

In case you registered for the excursions, you will be given the opportunity to obtain your conference badge and conference bag at the pick-up point (Q-park Museumplein).

Museum admittance

Your conference badge gives you free admittance to the museum galleries during the conference days. It is not permitted to bring any food or drinks into the museums.

WiFi

Free WiFi is available in each museum.
### Option 1  
**Visit to the Northern Netherlands**

The *Kolleksjesintrum Fryslân* is the result of a unique form of collaboration between five Frisian museum institutions and a modern, sustainable depot. The building was financed by the province of Friesland to preserve the collections of five provincial institutions (*Fries Museum*, *Tresoar*, *Fries Scheepvaart Museum*, *Natuurmuseum Fryslân*, and *Frysk Lânbo Museum*). The depot center is an example of sustainable construction and use according to the Danish model; a model where climate control, not structural components, is the determining factor. It is an example of the cooperation between five institutions within a single building.

The *Ir. D.F. Woudagemaal* is the largest steam-driven pumping station in the world still in operation. The Woudagemaal was opened by Queen Wilhelmina in 1920 and served to pump excess water from Friesland into the Zuiderzee, which would later become the IJsselmeer. If extremely high water occurs, the historic steam pumping station is still used to discharge surplus water into the IJsselmeer. Since 1998 the Woudagemaal has been counted among the ten UNESCO World Heritage Sites in the Netherlands.

### Option 2  
**Visit to Amsterdam**

The collection center of the *EYE Film Museum* is a building for film preservation, restoration, and research. In addition, it includes a small cinema where, for in-
stance, restoration projects are discussed, but which can also be used for press events. The film collection is vulnerable and necessitates specific requirements for conservation. A part of the collection is even frozen in a so-called “sub-zero depot.” This primarily consists of color negatives and masters, 70 mm color copies, and some black-and-white negatives. Films that are somewhat less fragile are kept in a refrigerated depot with regulated humidity. The paper archives are also stored under constant humidity and temperature.

The Amsterdam Museum is dedicated to the past and present of Amsterdam. The depot of the Amsterdam Museum is a modern structure built in 2009. The museum’s highly varied art collection (paintings, textiles, glass, paper, etc.) is preserved and managed within this building. Research on art objects also takes place there, where they undergo restoration and are readied for internal and external transport.

The Stedelijk Museum is the destination in Amsterdam for contemporary and modern art. Its depot is designed in such a way that the aging process of the stored artworks is kept to a minimum through modern techniques. Paintings, sculptures, paper posters, wooden furniture, and metal art objects all have different demands with regard to environmental factors such as humidity, temperature, and daylight. These aspects ensure that the building has in fact become a high-tech fireproof vault.

7:30 – 9:30 pm Drinks at the Van Gogh Museum
**FRIDAY – APRIL 12 – 2019**  
**LOCATION**  

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<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>8:00 am</td>
<td>Registration and coffee</td>
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<tr>
<td>9:00 am</td>
<td>Welcome and introduction</td>
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<tr>
<td></td>
<td><em>Mark Wamaling</em> PACCIN Chair and Principal, Phrageli Consulting LLC, Hyattsville (USA)</td>
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<tr>
<td></td>
<td><em>Marc Bongaarts</em> Head of Collection Care Technicians, Stedelijk Museum Amsterdam, Amsterdam (NL)</td>
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<tr>
<td></td>
<td><em>Julia Latané</em> PACCIN Programs Chair and Head of Art Preparation and Installation, Los Angeles County Museum of Art (LACMA), (USA).</td>
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<tr>
<td></td>
<td><em>Wim Hoeben</em> Head of Collections Management, Rijksmuseum, Amsterdam (NL)</td>
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<tr>
<td>10:00 am</td>
<td>“The art of positioning” – APT-25 art positioning tool</td>
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<td></td>
<td><em>Paul Reimert</em> Managing Director, Bacron BV, Heeten, (NL)</td>
</tr>
<tr>
<td>10:15 am</td>
<td>Break</td>
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<tr>
<td>10:45 am</td>
<td>Special Exhibitions, Footsteps, Beats per Minute and Construction Work: Art Objects in Motion – The Need of Vibration Reduction Methods</td>
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<td></td>
<td><em>Dr.-Ing. Kerstin Kracht</em> CEO Vibrationsmanagement GmbH (i. G.), Hagenow (DE)</td>
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<tr>
<td>11:20 am</td>
<td>Smart Storage Makes a Difference</td>
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<td></td>
<td><em>Jasper Hunnekens</em> Global Manager – Museums and Collections, Bruynzeel Storage Systems, Nijmegen Area (NL)</td>
</tr>
<tr>
<td>11:40 am</td>
<td>When No becomes Yes, Packing and Transporting fragile paintings by airfreight</td>
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<td></td>
<td><em>Marc Bongaarts</em> Head of Collection Care Technicians, Stedelijk Museum Amsterdam, Amsterdam (NL) and <em>Michel Magendans</em> Director, Sebert Shock and Vibration Technology, Bergschenhoek (NL)</td>
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### FRIDAY – APRIL 12 – 2019
### LOCATION 1 STEDELUJK MUSEUM AMSTERDAM

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
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<tbody>
<tr>
<td>12:00 pm</td>
<td><strong>Lunch</strong></td>
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</table>
| 1:00 pm | **Investigations into the Design, Configuration and Performance Characteristics of Multi Pack, Lay-Flat Pastel Crates**  
By: Mark Slattery (Senior Art Handling Technician) and Lynne Harrison (Conservator, National Gallery London) |
| 1:20 pm | **Transport of a Mayan Stela**                                                                     
By: Rita Gomez (Senior Lead Preparator, J Paul Getty Museum, Los Angeles) |
| 1:40 pm | **Level It: An Experiment in Empowerment, Education, and Community Building**                     
By: Alexa Anderson and Jes Gettler (Co-Directors, Level It: Women’s Art Handlers Network, Seattle) |
| 1:50 pm | **Dream Teams: Towards a New Equity in Hiring**                                                   
By: Justin Limoges (Chief Preparator and Exhibition Designer) and Crow Cianciola (Fabricator, The Contemporary Jewish Museum, San Francisco) |
| 2:00 pm | **The Broad Diversity Apprenticeship Program**                                                    |
| 2:05 pm | **Panel Discussion on Diversity, Equity, and Inclusion in our Field**                            
By: Julia Latané (Head of Art Preparation and Installation, LACMA), Hanaiya Abudu (Preparator Apprentice, The Broad Diversity Apprenticeship Program), Paul Nguyen (Art Handler/Fabricator, Andrea Bower Studio, Los Angeles), Alexa Anderson (Co-Founder and Co-Director, Level It Network), Justin Limoges (Chief Preparator and Exhibition Designer, The Contemporary Jewish Museum) |
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<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Speaker</th>
<th>Affiliation</th>
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<tbody>
<tr>
<td>3:00 pm</td>
<td>Break</td>
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<tr>
<td>3:30 pm</td>
<td>Installing Richard Serra</td>
<td>David Vogt</td>
<td>Lead Art Handler, Fondation Beyeler, Riehen (CH)</td>
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<tr>
<td>4:00 pm</td>
<td>Quick Tips:</td>
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<td></td>
<td>Quick Tips in the Handling and Storage of Tapestries</td>
<td>Mike Mitchell</td>
<td>Lead Preparator, J Paul Getty Museum, Los Angeles (USA)</td>
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<td></td>
<td>Introducing the TC1000</td>
<td>Daniel Wheeler</td>
<td>Senior Art Preparator, LACMA, Los Angeles (USA)</td>
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<td></td>
<td>Easy access deck plates for microclimate cases</td>
<td>Kevin Marshall</td>
<td>Head of the Preparations Department, J Paul Getty Museum, Los Angeles (USA)</td>
</tr>
<tr>
<td>4:15 pm</td>
<td>The Barberini Tapestries: Weaving Innovation and Collaboration</td>
<td>Joey Capadona</td>
<td>Chief Preparator, Jordan Schnitzer Museum of Art, Eugene (USA)</td>
</tr>
<tr>
<td>4:45 pm</td>
<td>Closing remarks</td>
<td>Mark Wamaling</td>
<td>PACCIN Chair and Principal, Phrageli Consulting LLC, Hyattsville (USA)</td>
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**SUNDAY – APRIL 13 – 2019**  
**LOCATION**  

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
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<tbody>
<tr>
<td>9:00 am</td>
<td>Registration and coffee</td>
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<tr>
<td>9:30 am</td>
<td>Welcome and introduction</td>
</tr>
<tr>
<td></td>
<td><strong>Julia Latané</strong> PACCIN Programs Chair and Head of Art</td>
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<tr>
<td></td>
<td>Preparation and Installation, LACMA, Los Angeles (USA)</td>
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<tr>
<td></td>
<td><strong>Kees van den Meiracker</strong> Head of Collections and Preservation,</td>
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<td></td>
<td>Van Gogh Museum, Amsterdam (NL)</td>
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<tr>
<td>9:40 am</td>
<td>Building the House: A Moderated Group Discussion on</td>
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<td></td>
<td><strong>Museum Team and Project Management</strong></td>
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<td></td>
<td><strong>Kurt A. Christian</strong> Philadelphia Museum of Art (moderator)</td>
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<td></td>
<td><strong>Julia Latané</strong> LACMA;</td>
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<td><strong>Kevin Marshall</strong> J Paul Getty Museum;</td>
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<td></td>
<td><strong>Brent Powell</strong> Independent Consultant;</td>
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<td><strong>Marc Bongaarts</strong> Stedelijk Museum Amsterdam;</td>
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<td></td>
<td><strong>Mark Slattery</strong> National Gallery of London;</td>
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<td><strong>Wim Hoeben</strong> Rijksmuseum;</td>
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<td></td>
<td><strong>Kees van den Meiracker</strong> Van Gogh Museum</td>
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<tr>
<td>10:40 am</td>
<td>Break</td>
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<tr>
<td>11:10 am</td>
<td>Quick Tips/Prep stories:</td>
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<tr>
<td></td>
<td><strong>Don’t let the hard work stop you from having fun</strong></td>
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<td></td>
<td><strong>Gary Cullen</strong> Director of Technical Services, and</td>
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<td></td>
<td><strong>Jonathan Schwartz</strong> CEO, Atelier 4, New York (USA)</td>
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<tr>
<td></td>
<td><strong>Handling Memory/Challenge to Success</strong></td>
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<td></td>
<td><strong>Brent Powell</strong> Independent Consultant &amp; Training Specialist, New</td>
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<td></td>
<td>York (USA)</td>
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<td></td>
<td><strong>Managing Big Happenings in a Growing Non-Profit Museum</strong></td>
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<td></td>
<td><strong>Ian Larson</strong> Chief of Art Services &amp; Installation at the Mint</td>
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<td></td>
<td>Museum of Art, Charlotte (USA)</td>
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<td></td>
<td><strong>A to Z of art techs</strong></td>
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<td></td>
<td><strong>Sarah Titheridge</strong> Director, ArtTechSpace, London (UK)</td>
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<tr>
<td>Time</td>
<td>Session</td>
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<tr>
<td>11:30 am</td>
<td>Trialing the use of sonic tomography as an analytical technique for assessing the internal condition of large-scale wooden sculptures</td>
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<td><strong>Maxwell Malden</strong> Sculpture Conservator, and <strong>Hans Thompson</strong>, Objects and Decorative Surface Conservator, Orbis Conservation, London (UK)</td>
</tr>
<tr>
<td>12:00 pm</td>
<td>Lunch</td>
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<tr>
<td>1:00 pm</td>
<td>Fading Colors and the necessity of a new high-quality LED-museum lighting system in relation to future loans</td>
</tr>
<tr>
<td></td>
<td><strong>Kees van den Meiracker</strong> Head of Collections and Preservation, Van Gogh Museum, Amsterdam (NL)</td>
</tr>
<tr>
<td>1:30 pm</td>
<td>Building a Sustainable Storage Facility – Collectiecentrum Leeuwarden</td>
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<td></td>
<td><strong>Cindy Zalm</strong> Head of Collection Management, Nationaal Museum voor Wereldculturen, Leiden (NL)</td>
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<tr>
<td>2:00 pm</td>
<td>Quick Tips/Who we are stories:</td>
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<td></td>
<td><strong>From Theatre to Exhibitions</strong></td>
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<td></td>
<td><strong>Katelyn Melkert</strong> Fabrication Coordinator, Museum of Anthropology, Vancouver (CA)</td>
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<td><strong>Exhibiting Stereographs: Balancing Affordability, Interactivity, and Preservation</strong></td>
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<td><strong>Emily W Phoenix</strong> Chief Object Preparator, George Eastman Museum, Rochester (USA)</td>
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<td><strong>The Plastic Identification Tool</strong></td>
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<td><strong>Suzan de Groot</strong> and <strong>Carien van Aubel</strong> SBMK – The Foundation for the Conservation of Contemporary Art (NL)</td>
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<td>Time</td>
<td>Session</td>
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<tr>
<td>2:25 pm</td>
<td>Primarily Speaking, Kept in Translation</td>
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<tr>
<td>2:45 pm</td>
<td>Break</td>
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<tr>
<td>3:15 pm</td>
<td>Out of Gauge – working with oversized artwork</td>
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<tr>
<td>3:45 pm</td>
<td>Bell Museum Diorama Relocation</td>
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<tr>
<td>4:15 pm</td>
<td>Quick Tips:</td>
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<tr>
<td></td>
<td>Going Up and Coming Down Again: Crate and Pallet</td>
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<td></td>
<td>Movement Training is For Everyone!</td>
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<td>Magnetic storage braces</td>
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<tr>
<td>4:30 pm</td>
<td>Road Signs: A Suggested Best Practices Toolkit for the Preservation, Restoration and Operation of Museum Automobiles</td>
</tr>
<tr>
<td>5:00 pm</td>
<td>Closing remarks</td>
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ABSTRACTS AND BIO'S

#PACCIN2019
Hanaiya (Nya) Abudu (US)

Panel on Diversity, Equity, and Inclusion in our Field

Hanaiya (Nya) Abudu was born and raised in Los Angeles, California. She studied Broadcasting, Telecommunications & Mass Media at Temple University in Philadelphia. In 2018 she got accepted as an art handler apprentice in the Diversity Apprenticeship Program at The Broad. Nya has worked on installations for exhibits at among others the Museum of Latin American Art, California African American Museum, and The Broad, and fabricated pieces that are on display at the Los Angeles Public Library, Disney, and Discovery Cube.

Alexa Anderson (US)
Jes Gettler (US)

Level It: An Experiment in Empowerment, Education, and Community Building
Level It provides training opportunities for women-identified art handlers and fabricators. Through our hands-on technical workshops and events we build a foundation for others to gain experience, confidence, recognition, and an expanded professional and personal community. During the presentation we will share our experience of engaging our personal platforms to open space for others and will briefly discuss influential organizations and movements working to evolve our industry currently.

Alexa is also a panelist: Panel on Diversity, Equity, and Inclusion in our Field

Alexa Anderson is currently a Preparator at the Seattle Art Museum. She has worked with the Donald Judd Foundation, New York, Henry Art Gallery, Seattle, Allison & Ross Fine Art Services, and Roy McMakin Studio, Big Leaf Mfg., & Domestic Furniture.

Jes Gettler is the Exhibition Designer/Lead Preparator at the Henry Art Gallery, Seattle. Previously, she was a Project Manager at Artech, co-owned and operated the Phoenix-based exhibition design, installation, and fabrication company Argo, and was the Head Preparator at the Scottsdale Museum of Contemporary Art.
The Plastic Identification Tool

The Plastic Identification Tool (PIT), developed during the two-year (April 2017–April 2019) Project Plastics, arose from the need of museums to inventory plastics in their collections. The tool comprises a web-based flow-chart and a reference kit with various plastic samples and enables users to identify a large part of the plastics in their collections. Additionally, the tool provides information needed for taking appropriate measures for preventive conservation and monitoring. The method was developed in collaboration with conservators and curators in The Netherlands. To make it user-friendly and applicable to existing art collections, training sessions were held to teach the use of the online digital tool and reference kit. These results were used to further customize and improve the tool.

Carien van Aubel (NL)

Suzan de Groot (NL)

Carien van Aubel (NL)

Suzan de Groot (NL)

Carien completed her postgraduate training in conservation at the University of Amsterdam, specializing in modern and contemporary art, focusing on the identification of plastics used in artworks. Here she developed a method for identifying plastics in museum collections without the use of analytical techniques. Carien is junior researcher on ‘Project Plastic’, a collaboration between the Cultural Heritage Agency of the Netherlands (RCE) and the Netherlands Institute for Conservation, Art and Science (NICAS). She works as a freelance conservator in The Netherlands and the United Kingdom and is also part of the team of Julia Nagle Conservation in London.

Suzan de Groot

studied analytical chemistry at the Hogeschool van Amsterdam and graduated in 1996. Since then, she has been employed by the Cultural Heritage Agency of the Netherlands (RCE) and her precursors. She specializes in the identification and degradation of organic materials using Fourier Transform Infrared Spectroscopy (FTIR) and Raman spectroscopy. She has dedicated her specialism to researching paintings, but since 2012 de Groot focuses on research into plastics in cultural heritage and in modern and contemporary art objects. Since 2014 she is project manager of the Plastics project at the RCE and she recently became an affiliated researcher at the University of Amsterdam.
When No becomes Yes, Packing and Transporting fragile paintings by airfreight

Nearly every collection contains objects so fragile, moving or shipping them put them at risk of damage. In the Museums database these objects are selected for “no traveling” and/or “no airfreight”. Sometimes conservators and collection care specialists are overruled and “No” becomes “Yes”. In this presentation, Marc Bongaarts and Michel Magendans will explain what preparations can be made to reduce the risk of damage using different systems to absorb shocks and vibration during transport. For the last 8 years, Marc Bongaarts and Michel Magendans have been working together to reduce the effects of shock and vibration on artwork during transportation.

Marc is also a panelist: Building the House: A Moderated Group Discussion on Museum Team and Project Management
Luke Boehnke (US)

Bell Museum Diorama Relocation
The University of Minnesota’s Bell Museum of Natural History has a long history of preserving, researching, and displaying the plant and wildlife of Minnesota. The museum was designed to showcase sixteen large-scale dioramas, and several smaller dioramas. The recent move of the museum included the relocation of several dioramas. Due to the size of the murals and constraints of the existing building the best option was to move the mural walls in three parts. While moving the foreground material was part of the overall scope of the project, this presentation will focus on the relocation and conservation of the murals.

Luke Boehnke is the principal of Wolf Magritte LLC, located in Missoula, Montana. Wolf Magritte specializes in design, fabrication, and rigging for difficult and/or large-scale art and artifact installations. Luke received his MFA from the School of the Art Institute of Chicago. He has taught metal fabrication studio courses for the School of the Art Institute of Chicago, and art rigging courses for the Campbell Center, the Metropolitan Museum of Art, and the Whitney Museum of American Art.

Tjerk Busstra (NL)

Primarily Speaking, Kept in Translation
Two laserdisc players, a 386 computer with custom color-generating software and a timecode syncing unit, all connected to one black box switching and sending 8 separate synced streams to 8 monitors. Future tech from the ’80s in Gary Hill’s video installation Primarily Speaking (1981–1983). How does one properly preserve and translate such a complex and aging video installation for the future? What is the essence of the media art installation? And is the equipment a vital part of it? In this presentation, I will outline my approach, including research, translation, and replacement, to these questions.

Tjerk Busstra works at the Stedelijk Museum Amsterdam as an Audiovisual Art Handler. His position consists of installing and maintaining digital and time-based media art in exhibitions, and to preserve these artworks. Tjerk completed his studies in Information Technology and Digital Video Design at HKU University of the Arts Utrecht. In 2013 he joined the audiovisual art handler department of the Stedelijk Museum were he currently specializes in the handling and preservation of digital video and software–based works.
**Joey Capadona (US)**

**The Barberini Tapestries: Weaving Innovation and Collaboration**

In 2017 the Jordan Schnitzer Museum of Art (JSMA) at the University of Oregon was the first institution to host the complete set of 17th century Barberini Tapestries in the US. Due to the 16’ height of the tapestries, they were displayed in the largest of our permanent collections galleries. A lack of storage space required creating a “room within a room” and strategically concealing objects that could not be transported or stored in the vault. The prep staff of the JSMA created a transformative environment with the installation of The Barberini Tapestries: Woven Monuments of Baroque Rome.

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**Kurt A. Christian (US)**

**Moderator: Building the House: A Moderated Group Discussion on Museum Team and Project Management**

This panel will address topics such as organizational charts, staff structure and hierarchy, responsibilities, calendar and schedules, budget, communication, training, professional development, staff retention, personnel challenges, etc. Participants include Preparation and Technician Managers from major institutions in the U.S. and Europe. The work of preparation and technician teams in museums require collaboration across and within departments as well as with artists, colleagues from other institutions, fine arts shippers, and customs brokers. We will highlight collaboration and innovations developed by the participants.

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**Joey Capadona** is an installation artist and is currently the Chief Preparator and Exhibition Designer at the Jordan Schnitzer Museum of Art at the University of Oregon. Prior to his formal education in fine arts, he worked in the production department with a commercial design company. As an artist, he understands that the viewers’ experience of an exhibition is as essential as the work being displayed, and emphasizes this perspective with every installation.

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**Kurt Christian** is the Collections Manager at the Philadelphia Museum of Art where he manages the museum’s collection storage facility and the art technicians working under the office of the registrar. He has over twenty years’ experience working with museum collections and exhibitions, including the Carnegie Museum of Art, Saint Louis Art Museum, and the Whitney Museum of American Art. Kurt has lead teams in several large collection moves and numerous exhibition installations. He is currently PACCIN’s Advisory Chair.
**Crow Cianciola (US)**

**Justin Limoges (US)**

**Dream Teams: Towards a New Equity in Hiring**

Many museums have begun the work of addressing equity and inclusion in relation to their creative and administrative staffs, which we expand into the world of exhibition production. This realm represents a vast and under-discussed labor pool, particularly when it comes to ideas of workforce equity with regard to gender, race, age, and class. In our capacities as hiring managers/supervisors at three different institutions, we have successfully altered the demographics and work cultures to better reflect the communities they exist in. Our presentation will share what we have learned so far, highlighting areas of progress and newfound complexity.

**Justin is also a panelist: Panel on Diversity, Equity, and Inclusion in our Field**

**Crow Cianciola** has worked in the building trades for twenty years doing residential construction, sculptural and museum fabrication, architectural restoration, and woodworking. Crow is an artist with a master’s degree in Media Studies and Visual Critical Studies. Drawing on queer theory and critical race theory, they examine the visuality of cultural narratives. They have been a Museum Preparator for over ten years in the Bay Area. Crow became the lead fabricator at the Contemporary Jewish Museum (San Francisco) in 2015.

**Justin Limoges** is currently the Chief Preparator and Exhibition Designer at the Contemporary Jewish Museum in San Francisco. Prior to that, he was Head of Installation at the Wattis Institute for Contemporary Arts, and Chief Preparator at the Yerba Buena Center for the Arts. He has been a visiting lecturer in exhibition design at California College of the Arts and San Francisco State University. Justin has been actively engaged in various aspects of equity work for the last 10 years.
Gary Cullen (US)
Jonathan Schwartz (US)

“Don’t let the hard work stop you from having fun”
Gary Cullen and Jonathan Schwartz will speak about the moment where their paths intersect: both coming from a similar background with different paths, yet a strong sense of loyalty to the cause, each other, and creating a livelihood that does not make them puke their guts out at the end of the day. The presentation will be composed of quick anecdotes and humorous tales recounted with a backdrop of images and sound. We will present how we came together and how we are evolving with the industry.

Gary Cullen works as Atelier 4’s Director of Technical Services, where he trains new technicians in the specialized handling of antique and fine art objects. He moved to New York to pursue an MFA in painting from The Pratt Institute. Gary started working at Atelier 4 as a local technician in 2006. He won the NYC Art Handling Olympics in 2010 with teammates Jonathan Schwartz, Mike Recken, Tomasz Nazarko, and Mike Egan.

Jonathan Schwartz is President and CEO of Atelier 4. With a BA in anthropology, history, and studio arts from Sarah Lawrence College, he started to work as a cross-country truck driver and art handler for a small Los Angeles based firm in 1987. Two years later Jonathan formed Atelier 4 as a New York packing and shipping company serving the contemporary art scene. After nearly three decades, A4 is bringing its brand of independent best practices to other regions.
Paul Embleton (UK)

Out of Gauge: Working with Oversized Artwork
Out of Gauge is an introduction to working with large scale artworks in all capacities. With the complex challenges and increased expectations associated with the movement and exhibition of works in modern times, we look at how advancements and solutions in complementary industries such as engineering and international freight can contribute and enhance processes in fine art logistics and long-term asset management/preservation.

Paul is an art logistics specialist with 20+ years of experience in managing exhibitions and installations internationally. Starting his career at the peak of YBA era London, he has close working relationships with many notable contemporary artists and galleries. As Director at MTEC, Paul continues to work closely with studios and institutions as studios a consultant, with a specialism in oversized artworks.

Rita Gomez (US)

Transport of a Mayan Stela
In February 2017, the packing team at the JPGM was presented with the task to transport a 960 lb. 97.5” height Mayan limestone with clay ‘Stela with Queen Ix Mutal Ahaw’ from the de Young Museum for exhibition at two venues. The challenge was to construct an interior crate to keep the object rigid, maintain even pressure with regard to its delicate surface, and mitigate the highest percentage of events from external shock and vibration to the object during transport. A scanned 3-dimensional image of the object, reverse engineered to create a negative contoured foam support was incorporated. Performance of the transit, crates, and object was recorded.

Rita Gomez is a Senior Lead Preparator at the J. Paul Getty Museum, specializing in Packing and Crating. Rita has lent her expertise to many projects including developing packing techniques for Tutankhamen’s Tomb at the Valley of the Kings in Luxor, Egypt and Saint Catherine’s Monastery on the Sinai Peninsula in Saint Catherine, Egypt. She has presented at several conferences on Packing and Crating techniques for PACCIN, ARCS (Association of Registrars and Collection Specialists), and AIC (American Institute of Conservation).
Jennifer Gutowski (US)

Magnetic Storage Braces
Living in an area of the world that is affected by earthquakes, our museum needs to make sure all the works in the collection are secure in the galleries as well as in storage. We found ourselves brainstorming a way to secure a particular work in the collection which was stored as a stack of large cardboard sheets with delicate edges. The solution was to fabricate braces containing rare earth magnets that would allow them to be placed variably around the piece without touching it yet be there in case of movement by an earthquake. We have since applied these braces for use with other items because they can be positioned anywhere on our metal shelves.

Jennifer Gutowski has been a preparator for almost 30 years. In 1991, she worked alongside 2000 other people assisting Christo and Jean Claude with the Umbrellas project. It was here she realized how much she enjoyed helping artists bring their vision to the public. Afterward, Gutowski found work in college museums and local galleries until she joined the Museum of Contemporary Art in Chicago where she worked for 14 years. Gutowski is currently working as the Lead Preparator at the Broad Museum in Los Angeles.

Wim Hoeben (NL)

The Rough Journey of Vermeer’s Milkmaid through the United States during WWII
In May 1939 Vermeer’s famous Milkmaid (c. 1657–1658) was loaned to the New York World’s Fair with a number of other paintings. The threat of war in Europe made an extension of residence in the United States the safest option for art but the reality was different. An ill-advised plan for a tour through the United States resulted in a dramatic journey of fourteen thousand miles that would end in 1946.

Wim is also a panelist: Building the House: A Moderated Group Discussion on Museum Team and Project Management

Wim Hoeben studied museology and art history at Leiden University. He has been working in the Rijksmuseum since 1985 in different functions, most recently as head of Art Handling and Preventive Conservation. He is involved in the realization of the Dutch Collection Centre (Collectie Centrum Nederland, CCNL) which will open in Amersfoort in 2020.
Investigations into the Design, Configuration and Performance Characteristics of Multi-Pack, Lay-Flat Pastel Crates

The National Gallery have collaborated on two traveling exhibitions featuring pastel works by Hilaire-Germain-Edgar Degas. Back in 1996, we developed our own multi-pack, lay-flat case design. The design was to prove itself. Twenty years later, we had a second opportunity to adopt and adapt our pastel case design with a second major exhibition. But, there was still scope for improvement. We will illustrate three aspects influencing our design: How inter-institutional collaboration bears fruit; how technical development is an incremental process that requires careful planning and monitoring; how collaborative effort across three museum disciplines can realize a common goal.

Mark is also a panelist: Building the House: A Moderated Group Discussion on Museum Team and Project Management

Lynne Harrison joined the Conservation Department of the National Gallery, London in 2012, where her practice focuses on the structural conservation of the Old Master paintings collection. Lynne also leads and advocates the Conservation Department’s preventive activities across the Gallery, promoting the primary responsibility of every department for collections care. She is Chair of the Gallery’s Preventative Conservation Working Group. Lynne completed her conservation training at the Courtauld Institute of Art, London in 1995.

Mark Slattery has worked in the art logistics industry for over thirty years. At the National Gallery since 1992, he devotes much of his time working as lead technician on the exhibition program. He has worked on hundreds of shows ranging from Bill Viola to Leonardo da Vinci. Mark has been active in developing the professional standing of the Art Handler, and he has contributed talks and papers on the subject in the UK, Italy and the US.
Jasper Hunnekens (NL)

Smart Storage makes a difference
The increasing need to reduce the physical footprint of storage facilities and with that the increased use of space-saving storage equipment comes with a price. For example, more movements of the collection and increased risk of shocks and vibrations. This session provides practical guidelines for reducing these risks while designing the layout within a collection storage facility as well as providing an overview of current and future developments in storage equipment that help minimize vibrations.

Jasper Hunnekens is Global Manager Museum & Collections at the Bruynzeel Storage Systems Group, where he is responsible for the segment strategy and product assortment for collection storage. With a background in engineering, he started his career at Bruynzeel Storage Systems and completed an MBA at Tias Business School in 2013. Hunnekens has developed a particular interest in the combination of process management and state of the art technological innovations involved in preserving artifacts.

Kerstin Kracht (DE)

Special Exhibitions, Footsteps, Beats per Minute and Construction Work: Art Objects in Motion – The Need of Vibration Reduction Methods
This presentation gives an introduction to vibration basics, a topic which still seems to be a mystery in the field of the protection of cultural heritage. Terms and definitions like amplitude, frequency, g and RMS-values will be clarified. Live vibration measurements during a dance performance will shed light on the dynamic load of the floor, pedestal, object as well as paintings. But how could the excitation of the art objects be reduced? The case study “The optimized travel of Fresh Widow (1920) by Marcel Duchamp from Schwerin to Stuttgart” will show an all-round carefree package regarding shocks and vibrations.

Kerstin Kracht is the CEO of Dr. Kracht Vibrations-management, Engineering Company of Vibration Technology GmbH based in the Metropolitan Region Hamburg, Germany. After her studies in Industrial Engineering and Physical Engineering, she has held several positions as Lecturer and Assistant Professor at Technical University Berlin, University of Applied Sciences Berlin, and University of Applied Sciences Hamburg.
**Ian Larson (US)**

Managing Big Happenings in a Growing Non-Profit Museum

This presentation will start with a short introduction about the Mint Museum and my role as Chief of Art Services & Installation. More specifically, I will focus on showing the method we have developed for a streamlined moveable and repurpose-able wall system. We designed the system during a year when we had multiple large changing exhibitions, three of which opened in successive months, and I will highlight the role that these walls play in our exhibition design and installation needs.

Ian Larson is the Chief of Art Services & Installation at the Mint Museum of Art, Charlotte, North Carolina. He has a background in Fine Arts (Painting and Sculpture) and completed a BFA from the University of Central Florida and MFA from the Slade School of Art in London. Larson began working as Preparator in London and relocated to Los Angeles in 2011 where he worked as Lead Art Handler and Crater for USArt.

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**Julia Latané (US)**

Panel Discussion on Diversity, Equity and Inclusion in our Field

The most innovative teams are made up of people from a wide range of backgrounds, where each team member feels seen, heard, respected, and valued. This panel discussion focuses on creating inclusive work environments and increasing representation of diverse communities in our field, using practical, nuts and bolts approaches developed by art handlers. Panelists speak from a variety of perspectives including art handler, hiring manager, department head, and inclusion officer, and will talk about systemic biases and what works against them.

Julia is also a panelist: Building the House: A Moderated Group Discussion on Museum Team and Project Management

Julia Latané became Head of Art Preparation and Installation at the Los Angeles County Museum of Art (LACMA) in 2018, where she oversees sixteen art preparators. She was previously Head Preparator at The Broad and the Autry museums. Julia authored The Broad’s Diversity Apprenticeship Program which launched in 2017, and regularly speaks at conferences and workshops on creating equitable and inclusive workplaces and on the technical aspects of being an art handler. She currently serves as the PACCIN Programs Chair.
Trialing the Use of Sonic Tomography as an Analytical Technique for Assessing the Internal Condition of Large-Scale Wooden Sculptures

Determining the structural integrity of the interior of large-scale timber sculptures is a difficult, if not impossible task for the conservator. We have trialed several methods and compared them with the results of using a PiCUS sonic tomograph to “scan” the interior of the severely decayed timber of a collection of nineteenth-century ships figureheads. The results indicated that one of the figureheads was so badly degraded internally, that the choice was made to cut her into two halves. This allowed for an exciting opportunity to confirm the results of sonic tomography in accurately rendering the internal structure of a wooden object.

Maxwell Malden (UK)
Hans Thompson (UK)

Maxwell Malden
is a sculpture conservator specializing in large scale stone and wood objects. Before completing his postgraduate training in conservation studies, he was studio fabricator to Philip King and an art installation technician in the UK. He has project managed touring exhibitions using his experience of both conservation and installation. Maxwell has worked throughout Europe and is based in London at Orbis Conservation.

Hans Thompson
is an object and decorative surface conservator. He has a particular interest in contemporary sculpture. Hans regularly works with artists in their fabrication process in an advisory role, researching material compatibility when diverse ranges of materials are required. He has worked with major institutions and private clients throughout the UK. Hans is based in London at Orbis Conservation.
**Kevin Marshall (US)**

**Easy access deck plates for microclimate cases**
A microclimate case requires a stable and narrow range of relative humidity control. An inexpensive and effective method of assuring an appropriate environment for sensitive and highly reactive objects is to provide a passive microclimate. The art environment must be sufficiently sealed so the buffer will not be overcome by air exchanged with the outside environment, resulting in a loss of microclimate control. Using the “Beckson” screw out deck plate, with its integral mounting ring and removable insert, creates a seal and closure and provides easy access to the buffering material without compromising the case seal or display area.

**Kees van den Meiracker (NL)**

**Fading Colors and the Necessity of a New High-Quality LED-Museum Lighting System**
The Van Gogh Museum had, until recently no lighting policy. The light levels were based on the generally accepted maximum light levels for oil paintings: 150 lux. It is well known that Van Gogh paintings were continually changing in color due to light exposure and we wanted a lighting strategy for the next thirty years. Under the leadership of the Head of Collection Management and Restoration, the Light Team was formed in 2014. This team, after thorough research and with the help of external lighting architect Henk van der Geest and Agnes Brokerhof formulated the light policy of the museum.

**Kevin and Kees are also panelists: Building the House: A Moderated Group Discussion on Museum Team and Project Management**

**Kevin Marshall** has served as the Head of the Preparation Department for the J. Paul Getty Museum with a staff of 23 since 2011. Previous positions include Lead Preparator at the Getty Villa where he managed the collection move and oversaw exhibition installations and Lead Preparator for the pack and move of the permanent collections to the Getty Center. He holds an MFA degree in Printmaking from Texas Christian University. Kevin currently serves on the PACCIN Advisory Board.

**Kees van den Meiracker** is Head of Collections and Preservation at the Van Gogh Museum Amsterdam. He is an anthropologist specializing in collection management. The collection management and restoration department of the Van Gogh Museum is responsible for all the processes involved in the collection. Through research and innovation Kees and his team attempt to reduce the tension between collection care and exhibitions. They often work in cooperation with the University of Amsterdam and several multinationals.
Katelyn Melkert (CA)

From Theatre to Exhibitions
In this presentation, I will give a brief description of my career in Theatre/Live Entertainment and how I landed in the Museum world. I’ll also talk a little bit about the transition, citing differences and similarities, including materials and processes I have been able to transfer over.

Kate Melkert is Fabrication Coordinator at the Museum of Anthropology at the University of British Columbia, Canada. Since graduating from Vancouver’s Capilano College, Theatre Arts – Technical Production program in 2010, she has freelanced with a number of local theatres and entertainment companies in Vancouver. Kate started to work in the museum sector in 2011. Working with designers, curators and artists has inspired her creative and critical thinking.

Mike Mitchell (US)

Quick tips in the Handling and Storage of Tapestries
This presentation will focus on discussing practical tips and techniques for the safe handling and storage of tapestries, with an overview of supplies, tools and in-house developed systems used to aid in the efficient rolling and moving of large-scale tapestries.

Mike Mitchell is currently the Lead Preparator for Installations at the J. Paul Getty Museum, overseeing all permanent and temporary exhibitions at the Getty Center. He has more than 30 years of professional experience working in various museums, galleries, colleges, and art institutions. Over this time Mike has developed a broad understanding of exhibitions and collection care with experience in budget development, project estimating, gallery security, showcase design, fabrication, and material selection, purchasing, art handling, crating and storage.
**Paul Nguyen (US)**

Panel Discussion on Diversity, Equity, and Inclusion in our Field

Paul Nguyen currently works as an artist's assistant for Andrea Bowers. During and after college, he gained experience in art handling and installation and worked for several artists, galleries, and museums in Los Angeles. Paul moved to New York and worked as a Preparator at 303 Gallery and Matthew Marks Gallery, for which he traveled throughout the US and Europe to manage the installation of art fair exhibitions.

**Emily W. Phoenix (US)**

Exhibiting Stereographs: Balancing Affordability, Interactivity, and Preservation

Reproducing the immersive, three-dimensional experience of viewing nineteenth and early twentieth-century stereographs for an exhibition, without compromising their safety, can be challenging. In the past, the 3D effect of stereoscopic images has been treated as incidental to the image itself in exhibitions and publications. However, there seems to be a growing appreciation among curators for the deliberate use of the 3D effect and providing an interactive viewing experience for visitors. This presentation will describe a method of displaying stereographs in exhibitions using a stereoscope that is both economical and flexible to new interpretations and applications.
**Brent Powell (US)**

**Handling Memory/Challenge to Success**
The presentation will cover highlights and challenges within my career. I will focus on training programs I attended and developed for mentoring my staff as well as other handlers in their professional development.

**Brent is also a panelist: Building the House: A Moderated Group Discussion on Museum Team and Project Management**

**Brent Powell’s career in the collection care profession began in 1984.** Outside of employment, he has been twice former chairman of PACCIN, presented at and organized professional development workshops, sessions, webinars on packing/crating, storage and art handling within the United States, Australia, Malaysia and China. Presently, he is an Independent Consultant and writing his second publication regarding Collection Care methodology.

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**Paul Reimert (NL)**

**“The art of positioning” – APT-25 art positioning tool**
The positioning system is a tool with which a work of art can be placed exactly in the right position in a simple and highly reliable manner. The APT-25 eliminates measurement errors and ensures minimal transport movements of a work of art. Artworks with a maximum width of 2.5 meters can be hung with the APT-25 very accurately and at any desired height, this enables every employee to hang a perfect level of art without measuring errors. The system is powered by a 24 Volt Lithium battery pack and enables the user to place a work of art at any location controlled by a tablet.

**Bacron BV is a company focused on supplying aluminum construction profiles used for making machine frames, robot guards, enclosures, transport carts, work tables, etc.** Bacron BV was founded in 2008 by Paul Reimert. In June 2017 they signed a cooperation agreement with Theo Schriijver for the development of a positioning system for the simple hanging of artworks in museums. Schriijver has years of experience in museums and has gained inspiration for the development of the art positioning tool.
Jerry Smith (US)

Road Signs: A Preservation, Restoration, and Operation of Museum Vehicles Suggested Best Practices Toolkit

Motor vehicles are present within many museum collections, but the preservation and collections care planning issues surrounding these cultural artifacts can prove quite different from other types of objects. Museum staff working with vehicles often contend with unique challenges. In spite of the complexity of museum vehicle care, there is a lack of field-wide published standards to assist museum professionals working with these compelling objects. Through research at multiple museums and private collections in the United States, I have created a comprehensive set of Suggested Best Practices and Guidelines to help with motor vehicle collections management, handling, and curatorial decision-making.

Going Up and Coming Down Together: Crate and Pallet Movement Training is For Everyone!

In preparation for a move, the Los Angeles County Museum of Art (LACMA) hired a team of collections management technicians to pack the museum’s permanent collection. In an effort to train technicians to safely move crates, pallets, and other heavy objects, we developed a comprehensive illustrated training manual and half-day hands-on course. The program received positive feedback from registrars on how the training contributed to a greater sense of personal safety during everyday registration work, as well as to be alert for unsafe practices while on courier trips.

Jerry Smith is a Senior Collections Management Technician at the Los Angeles County Museum of Art (LACMA) and has an MA in Museum Studies from the University of Washington. He has worked as an art handler for Ship Art Denver and Assistant Registrar at America’s Car Museum in Tacoma. With a background in archaeology and a love for collections and registration work, Jerry has studied, handled and cared for a wide variety of material culture, including automobiles and fine art.
Sarah Titheridge (UK)

A to Z of Art Technicians
This quick tip goes from A to Z through the alphabet with each slide illustrating the appropriate art technical area for the appropriate letter showcasing who we are and the diverse work we do as art technical professionals.

After many years as an art technician, Sarah Titheridge realized that there had to be a better way to connect people in the industry. She created ArtTechSpace.com – an online community of art technicians and their employers. It is an active community of people who make art happen: art technicians/art handlers/museum technicians/fabricators/conservators/etc. We post jobs, source freelance staff, run events and provide a place to find technical information, products, and services.

David Vogt

Installing Richard Serra
This talk is about the installation of 3 to 4 Richard Serra sculptures from the BRANCUSI SERRA exhibition at the Fondation Beyeler 2011. First, we gathered information about the size and weight of sculptures, consulted our civil engineer and met on site. Six months before the opening we had the main meeting with the artist, his entourage, our civil engineer and the Fondation Beyeler Team.
This was followed by preparations on the museum floors, façade and the weight sustaining arrangements of the concrete structure. Furthermore, I will show in detail how one of the sculptures was installed.

David Vogt is one of two Lead Art Handlers at the Fondation Beyeler, Riehen, Switzerland. After completing his degree to become an architectural draftsman, David co–owned a business in the outdoor tourism industry and worked as an artist’s assistant. In 2004 he started as an Installer at the Fondation Beyeler. He enjoys working with curators and civil engineers when heavy and big sculptures or objects have to be moved and placed.
Introducing the TC-1000
This quick tip introduces a revolutionary new product, guaranteed to help make your workplace greener and cleaner! This is a video presentation of the TC-1000, a sustainable, washable, and reusable, padded table cover. Contained in the video are step-by-step instructions on how to create and use this product in your institution. Constructed from 100% archival materials, the TC1000 is simple to construct and when implemented into your workspace will provide you with a table cover that is snag free, secure to the table and padded for a gentler surface. Create yours today!

Daniel Wheeler is a Senior Preparator at the Los Angeles County Museum of Art (LACMA). He has been working in the art preparation and installation field for over thirteen years. Daniel started his career at various local art shipping companies and then moved into museum preparation at The Armand Hammer Museum and the Guggenheim Hermitage. At LACMA he has worked on countless exhibitions, from contemporary art to ancient antiquities. After work, Daniel spends his time on digital illustration and animation.

Building a Sustainable Storage Facility: Collectiecentrum Leeuwarden and Collectiecentrum Nederland
This lecture shows recent developments in storage buildings for museums in the Netherlands. I will illustrate a shift towards more accessible and sustainable storage. Lessons learned in applying the so-called Denmark model will be shared while discussing the case study of the Frisian collection center and the Collection Centre Nederland (currently under construction). Those lessons will cover the areas of optimization of design, climate control, building and construction, and sustainability. The benefits of an integrated team will be discussed as well as the development of using detailed data considering the collection needs during the initial phase of the process.

Cindy Zalm is an art historian specialized in the process of creation and materiality during her studies at the University of Amsterdam. She worked for ten years in the Collection Department of the Amsterdam Museum where she developed a new collection center. After working as a consultant with Crown Fine Art, Cindy became Head of Collection Management at the National Museum of World Cultures (NMVW) in 2017, where they are developing a plan for one new combined storage facility.
What to do with the transport crates after they’ve been used?

Studio Hamerhaai re-uses museum transport crates for their furniture and robots designs.

The Rijksmuseum was re-opened after 10 years of renovation. The art was returned in the museum, a lot of transport crates were of no use anymore. So what to do with those crates? Throw them away? No. Studio Hamerhaai, a Dutch design studio known for their up cycling designs, knew just what to do with it. They designed the Rijkswachters: wooden robots made from the transport crates of the Rijksmuseum. On the back you find a code. And you can discover which piece of art they protected when they were a transport crate.

On the conference stage you see a collaboration of Studio Hamerhaai and painter Annemiek van Duin: a XXL Rijksmeester. That’s a Rijkswachter, hand painted with an art piece of the Rijksmuseum. Studio Hamerhaai already made an army of more than 10,000 robots, and are not planning on stopping soon. And they are branching out: tables and chairs made from the museum crates are finding their way into the conference rooms, entree halls and living rooms of companies and homes.

www.studiohamerhaai.nl
www.rijkswachters.nl
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#PACCIN2019
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- Dorine de Bruijne, Public Program, Stedelijk Museum Amsterdam, Amsterdam (NL)
FOOD
AND
DRINKS

#PACCIN2019
NEAR MUSEUM SQUARE

**Café de Spuyt**  Drinks
Korte Leidsedwarsstraat 86  
Open: 4 PM – 3 AM  
An authentic pub. They have more than 100 different kinds of beer.

**Restaurant Le 4 Stagioni**  Dinner
Johannes Verhulststraat 32 / corner Jacob Obrechtstraat  
Open: 5 PM – 11 PM  
The interior of this former butcher’s shop is completely covered with blue-and-white tiles. They serve great pizza’s!

**Whiskycafé L&B**  Drinks
Korte Leidsedwarsstraat 82-84  
(near Leidseplein)  
Open: 8 PM – 3 AM  
L&B is renowned for its many whiskies, the extensive snack list, among which the famous saté prepared according to a secret recipe, and for its old-fashioned conviviality.

**Café Restaurant Panini**  Breakfast – Lunch – Dinner – Drinks
Vijzelgracht 3–5  
Open: 9.30 AM – 11 AM  
Nice panini and good coffee. Also take away.

**Café Wildschut**  Lunch – Drinks – Dinner
Roelof Hartplein 1-3  
Open: 9 AM – 2 AM  
Grand café with a relaxed atmosphere and good food

**Cannibale Royale Ruysdael**  Lunch – Dinner
Ruysdaelkade 149  
Open: 10 AM – 1 AM  
Brasserie specializing in meat, with a good beer selection.
## Food and Drinks Near Museum Square

<table>
<thead>
<tr>
<th>Restaurant</th>
<th>Type</th>
<th>Address</th>
<th>Hours</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Taj</strong></td>
<td>Lunch – Dinner</td>
<td>Marie Heinekenplein 1</td>
<td>16 PM – 23 PM</td>
<td>Indian food (very nice biryanis).</td>
</tr>
<tr>
<td><strong>Pho 91</strong></td>
<td>Dinner</td>
<td>Albert Cuypstraat 91HS</td>
<td>17.30 PM – 22 PM</td>
<td>Vietnamese food (pho and bun) in small café setting.</td>
</tr>
<tr>
<td><strong>Restaurant AN</strong></td>
<td>Dinner</td>
<td>Weteringschans 76</td>
<td>18 PM – 22 PM</td>
<td>Japanese food (best dumplings in town).</td>
</tr>
<tr>
<td><strong>Pastis</strong></td>
<td>Drinks – Dinner</td>
<td>1e Constantijn Huygensstraat 15</td>
<td>15 (17) – 22.30 PM</td>
<td>Small cosy French bistro with great food.</td>
</tr>
<tr>
<td>Restaurant</td>
<td>Type</td>
<td>Address</td>
<td>Hours</td>
<td>Description</td>
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<tr>
<td>Brouwerij de Prael</td>
<td>Drinks - Dinner</td>
<td>Oudezijds Voorburgwal 30</td>
<td>Brewery open: 9 AM – 5 PM; Shop open: 12 AM – 7 PM; Tasting room: 12 AM – 12 PM</td>
<td>This noteworthy brewery employs more than 60 people facing obstacles in the job market. They make excellent beers (all organic) and show excellent hostmanship. You can also tour the brewery!</td>
</tr>
<tr>
<td>Café Schiller</td>
<td>Drinks - Dinner</td>
<td>Rembrandtplein 24 A</td>
<td>Open 2 PM (4 PM) – 1 AM (3 AM); Dinner 6 PM – 10 PM</td>
<td>Classic café-restaurant where artists would meet. Beautiful Jugendstil interior. Excellent food.</td>
</tr>
<tr>
<td>Caffè Toscanini</td>
<td>Drinks - Dinner</td>
<td>Lindengracht 75</td>
<td>Open: 6 PM – 10.30 PM</td>
<td>Tiny Italian restaurant in the Jordaan quarter. Everything is home–made.</td>
</tr>
<tr>
<td>Kapitein Zeppos</td>
<td>Lunch - Drinks - Dinner</td>
<td>Gebed Zonder End 5</td>
<td>Open: 12 AM – 1 AM</td>
<td>Small bar/restaurant hidden between Nes, Grimburgwal and Oudezijds Voorburgwal. They serve Flemish/French cuisine in a Mediterranean atmosphere.</td>
</tr>
<tr>
<td>Café In de Wildeman</td>
<td>Drinks</td>
<td>Kolksteeg 3</td>
<td>Open: 12 AM – 1 AM</td>
<td>A beer tasting bar located in a former distillery. They serve 18 beers on draft and 250 on bottle, mostly Dutch and Belgian. A must–do for beer lovers!</td>
</tr>
</tbody>
</table>
### Sie Joe Indonesian Restaurant
**Lunch – Early dinner**
Gravenstraat 24 A  
Open: 11 AM – 7 PM  
Thursday until 8 PM  
Very small but very nice and authentic Indonesian restaurant. Situated in one of the small streets behind the Nieuwe Kerk.

### Café Bern
**Dinner**
Nieuwmarkt 9  
Open: 4 PM – 1 AM  
Kitchen: 6 – 11 PM  
Also at Nieuwmarkt, this is a nice little cheese fondue restaurant. Reservation is recommended.

### Na Siam
**Dinner**
Kerkstraat 332  
Open: 5.30 PM  
Very good Thai food in a Dutch café style setting.

### Hannekes Boom
**Lunch – Drinks – Dinner**
Dijksgracht 4  
Open: 11 AM – 1 AM/3 AM  
Large outdoor beer bar, somewhat alternative, directly on the waterfront, with a great view and good food.
#PACCIN2019

RIJKS MUSEUM

Van Gogh Museum
Amsterdam