

Area reference	Object number	Object name or title
11		Stairs from ground to 1st floor corridor Sael/canal room, 14 steps
Object category		provenance
Stairs		built in this house

Date	Orientation in space	material type 1	material type 2
1600-1700		wood (hard)	
construction		material type 3	material type 4
		finish	material type 5:



original function	current function	frequency of use
use	infrequent use	Visitors cannot use these stairs. Closed off since 2002. Only brides use these stairs.

display method	storage methode

previous treatment	maintenance	overall condition
	sporadic vacuum cleaning	stable presentable

description of damage:

2 turning points visible. Abrasion top step from 31-20 mm, 1st step 31-18/20 mm, 3rd step 31-16 mm (turning point).

visible damage 1
abrasion

visible damage 2
deformation

visible damage 3

visible damage 4

visible damage 5

visible damage 6:

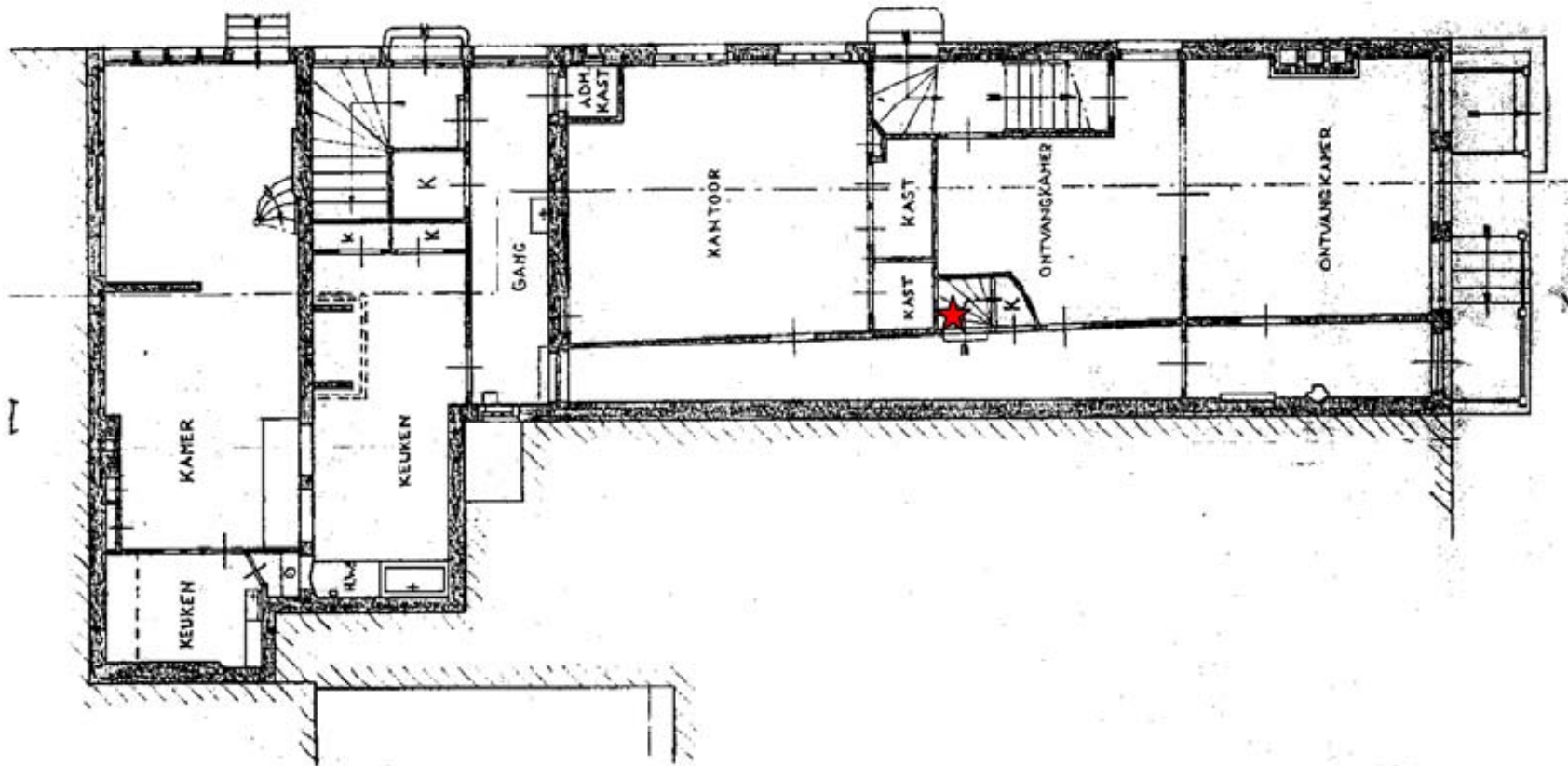
visible damage 7:

visible damage 8:

damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
PF 3/8 frequent use					

comments
In 2002 they were closed to the public and were taken out of the normal museum routing, because of the extensive abrasion of the steps. These stairs have since only been in use during weddings, and only by the bride.

most recent assessment:	assessor:
8/14/2006	GCI/ICN



Location of the stairs on the ground floor

Area reference	Object number	Object name or title
12		White Italian marble and black Belgium hard stone tiled floor.
Object category		provenance
Floors		Built in this house.

Date	Orientation in space	material type 1	material type 2
166?		marble	stone
construction		material type 3	material type 4
On the wooden floor is a bed of crushed shells of app. 3 cm thick (sometimes calcium mortar was used as well), upon which the tiles are laid. The tiles have an uneven thickness and have a curved under side (thicker in the center).		shells	wood (soft)
		finish	material type 5:
		none	



original function	current function	frequency of use
use and display	use and display	Every day by all visitors

display method	storage methode
Almost fully accessible to public - furniture positioned alongside the walls.	

previous treatment	maintenance	overall condition
In 2000 local restorations of loose and cracked/broken tiles.	Vacuum cleaning one a week. If necessary (c. once per month) damp cleaning with mild, biodegradable soap (Ecover). Expectation of restoration once a century.	stable presentable

description of damage:

Chipping of edges, loss of corners. Some previous restorations, cracks, fractures through tiles (NB: natural veins can be mistaken for cracks). Deformation of floor - slanting towards the alley. Some stains. Compression of shell bed causing stress.

visible damage 1
chip

visible damage 2
loss

visible damage 3
crack

visible damage 4
deformation

visible damage 5
staining

visible damage 6:
scratch

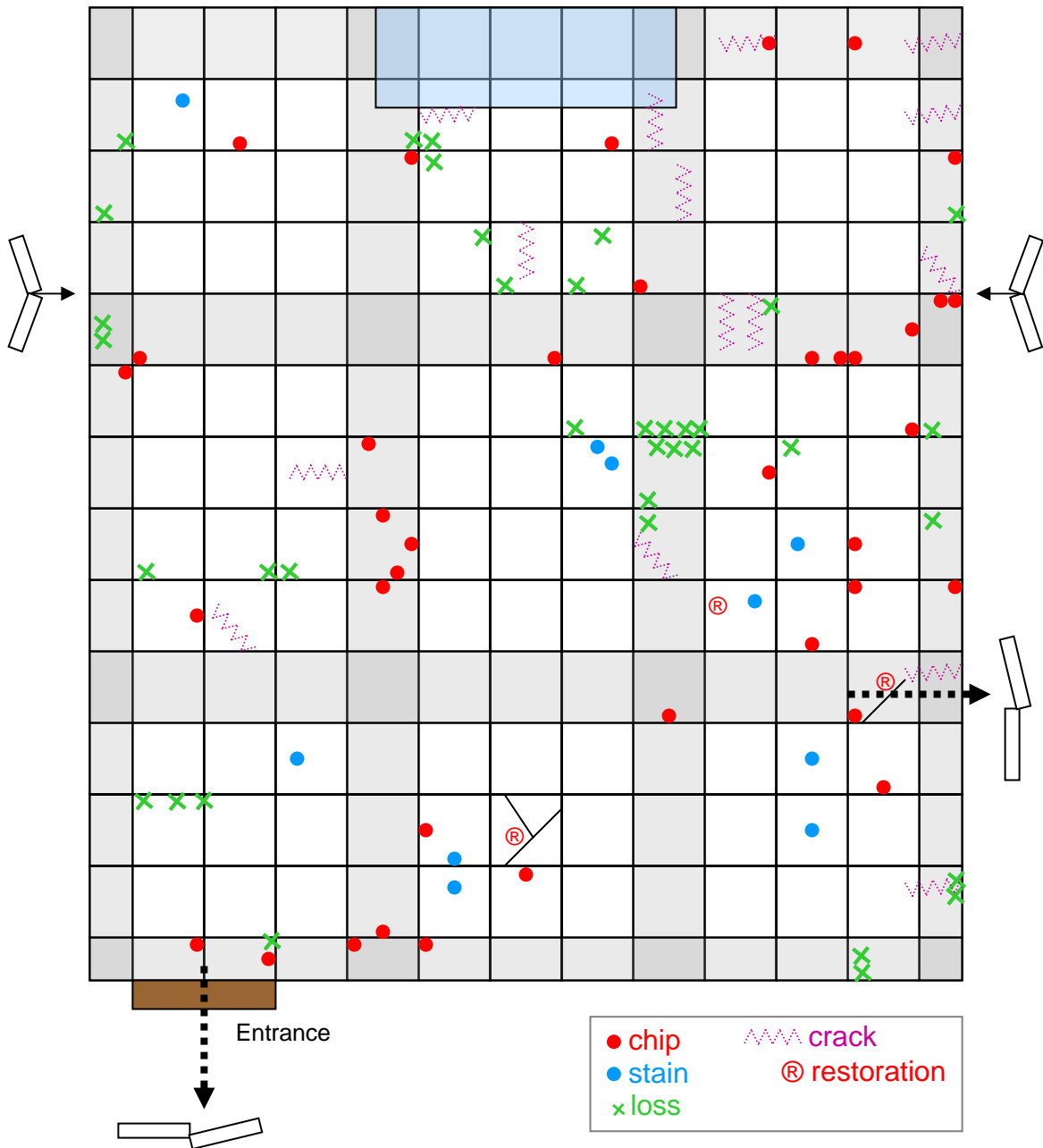
visible damage 7:

visible damage 8:

damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
PF 3/8 frequent use	PF 3/2 continous vibration	PF 3/9 inherent stress	W 2/5 spillage	Cont 2/3 cleaning spills	

comments	most recent assessment:	assessor:
Floor has been interfered with during installation of central heating. Floor moves when people walk over it, but its flexible construction is made to deal with this. Maintenance of shell bed is important to prevent damage.	8/14/2006	GCI/ICN

# The stone floor in the sael



Area reference	Object number	Object name or title
12		Doors to built in cupboard
Object category		provenance
Furniture		built in this room

Date	Orientation in space	material type 1	material type 2
1600-1700	SE	wood (hard)	
construction		material type 3	material type 4
oak wood with veneer of nut wood.			
		finish	material type 5:
		wax	



original function	current function	frequency of use
display, storage	display, no longer storage	no use anymore. Up until recently used for storage.

display method	storage methode

previous treatment	maintenance	overall condition
Treated with oil?		stable presentable

description of damage:

Groves (1-2 mm deep) at bottom turning point of doors. Doors do not close properly - slightly displaced because of building slanting. Some water stains at bottom of right architraaf. Small cracks in between panels. Small areas of damage in capitals.

visible damage 1
abrasion

visible damage 2
displacement

visible damage 3
staining

visible damage 4
crack

visible damage 5

visible damage 6:

visible damage 7:

visible damage 8:

damage caused by 1	damage caused by 2	damage caused by 3
PF 3/9 inherent stress	PF 3/5 abrasion	PF 3/8 frequent use

damage caused by 4
Cont 2/3 cleaning spills

damage caused by 5

damage caused by 6:

comments

most recent assessment:
8/14/2006

assessor:
GCI/ICN

Area reference	Object number	Object name or title			
14		Wooden floor			
Object category		provenance			
Floors		built in house			
Date	Orientation in space	material type 1	material type 2		
		wood (soft)			
construction		material type 3	material type 4		
Floor boards were probably 35 mm thick, connected with 'springs' ('mes en groef verbinding'): both boards have grooves and are connected using hard wood springs (oak).					
		finish	material type 5:		
		Along edges of floor are some remains of wax? Dirt has been trapped in these remains. Rest of finish is completely worn.			
original function		current function		frequency of use	
use		use		Extensive - corridor used for entrance and exit of both canal room and sael.	
display method		storage methode			
previous treatment		maintenance		overall condition	
Splits between floor planks are filled with strips. 2006 one floorboard was lifted to inspect built-up of dirt underneath and possibility if it being a source of moths. No insects were found.		Vacuum cleaning		unstable presentable	
description of damage:				visible damage 1	visible damage 4
Wood is abraded, floor is slanting towards alley. Space between planks. Wood is splintering at edges, near springs. Remains of old wax? along edges where people do not walk.				deformation	staining
				visible damage 2	visible damage 5
				abrasion	soiling
				visible damage 3	visible damage 6:
				chip	
damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
PF 3/5 abrasion	PF 3/8 frequent use	PF 3/9 inherent stress			
comments				most recent assessment:	assessor:
When replacing or repairing floor parts in the past, the springs were mechanically broken and may now be missing.				8/14/2006	GCI/ICN



# Objects

Area reference	Object number	Object name or title
15	Br 53	cabinet on stand

Object category	provenance
Furniture	Loan from Rijksmuseum, entered house in 1956. Black & white photos exist.

Date	Orientation in space	material type 1	material type 2
1600-1650	SW	wood (hard)	paint (oil)

construction	material type 3	material type 4
Cabinet made from oak with ebonised veneer. Textile lining in top compartment. 2 parts - top (17th C) and bottom (19th C) - do not originally belong together. All drawers are fixed (glued) in place, after theft of top left drawer (replaced with replica).	textile (animal)	
	finish	material type 5:
	wax	



original function	current function	frequency of use
decorative	decorative	n.a.

display method	storage methode
open, with doors open	n.a.

previous treatment	maintenance	overall condition
Drawers are fixed using screws after top left hand panel was stolen. Stolen panel was reconstructed. At bottom some unsympathetic repairs with nails. Previous condition report 1994 does not mention paint loss.	Cabinet is dusted regularly by one designated member of staff, using soft brush and museum vacuum cleaner. Frequency is approximately every 6 weeks or when needed.	stable presentable

## description of damage:

Oak wood shrunk, veneer extends for several mm. Minor cracks in oak wood and veneer. Small area of paint loss in right door, inside (possibly corresponding with joint between planks). Dents and scratch marks on bol feet. Dust deposition.

visible damage 1
crack

visible damage 2
flaking/delaminating

visible damage 3
abrasion

visible damage 4
dust

visible damage 5
loss

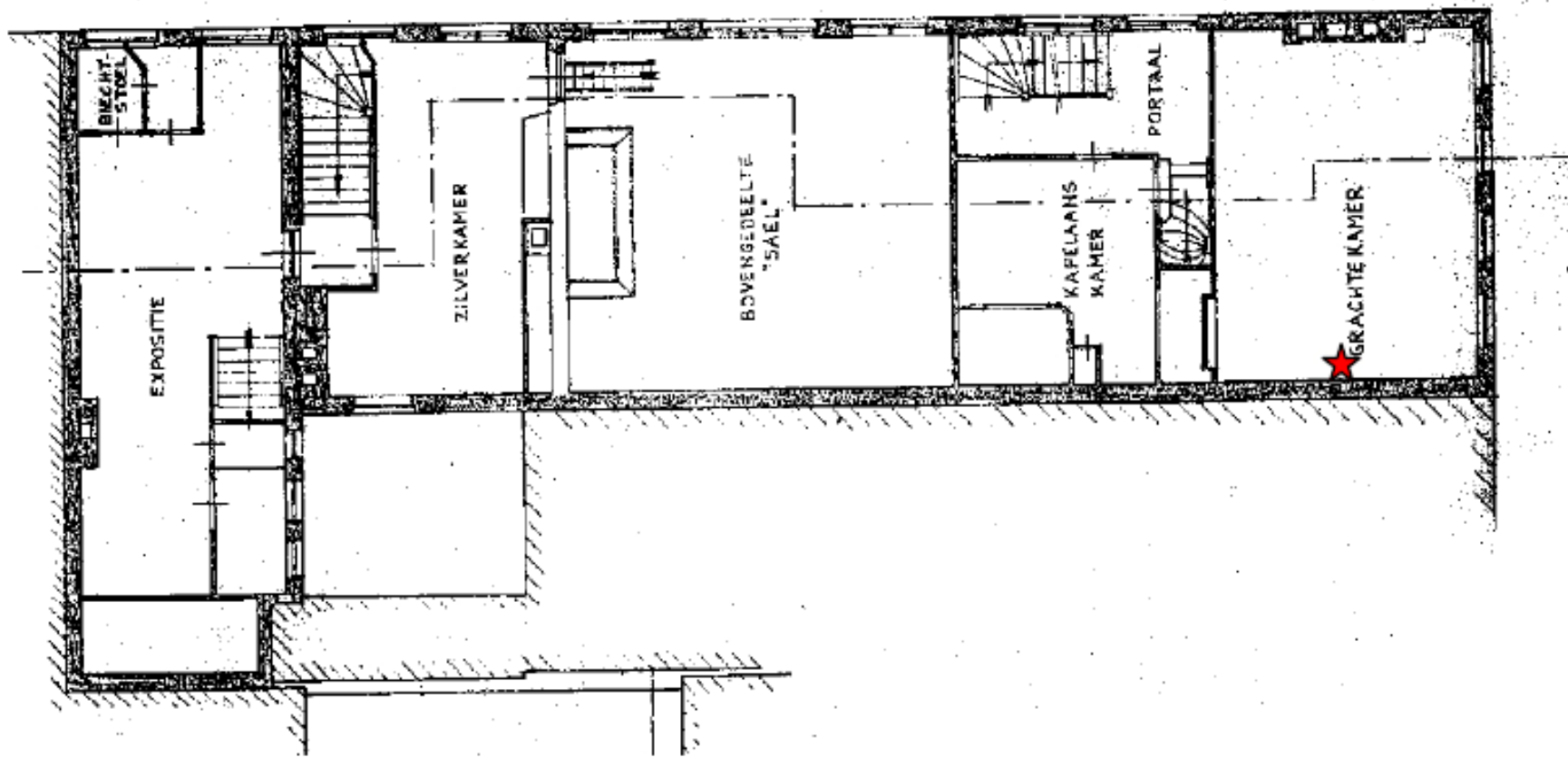
visible damage 6:
dent

visible damage 7:

visible damage 8:

damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
RH 3/1 incorrect high/low	PF 3/3 handling	PF 3/9 inherent stress	Cont 3/1 dust		

comments	most recent assessment:	assessor:
The canal room is the first room in the tour and is noticeable more dusty then the rest of the house.	8/14/2006	GCI/ICN



Location of cabinet in Canal Room

## Condition Report

Object	CABINET	Registration number	BR. 53
Technique	OIL ON PANEL	Owner	RYKSMUSEUM
Artist	FRANS FRANCK	Location	CANAL Room
Title	THE LOST SON	Category	A B C D
Date/signature		Report by	
Dimensions		Date	18 APRIL 1994

### Provenance

ART CABINET : - INSIDE DOORS  
- 8 DRAWERS  
- MIDDLE DOOR + BOTTOM PANEL  
(TOP PANEL NOT PAINTED)  
- INSIDE LID

### Information about the artist

Address

Third party

Comments with regard to conservation/restoration

Literature

Inventory number

Concept - materials

Technical information

Material history / previous treatments

AUG 2006 : SMALL WOODEN COMPONENTS (A COLUMN) ARE FIXED WITH BONE GLUE

Ethical guidelines

	Owner	Artist	Conservator	Comments
Preventive conservation				
Remedial conservation				
Restoration				
(part) copy				
Destruction				

Comments

MARCH 1996 - OCTOBER 1996 : CABINET ON DISPLAY IN RÝKJAMUSEUM  
SUMMER 1999 - NOVEMBER 2000 : IN STORAGE AT RÝKJAMUSEUM

Comments

CABINET !

Registration number NM 4190

Report by

Date

18 APRIL 1994

Condition Good / reasonable / average / badConservation Direct / < 2 years / < 5 years / > 5 years / not necessaryRestoration Very desirable / desirable / not necessary

Research Art historic / material technical / .....

Conservation Min \_\_\_\_\_ Max \_\_\_\_\_ hours

Restoration Min \_\_\_\_\_ Max \_\_\_\_\_ hours

## COMMENTS

IN 3<sup>rd</sup> PANEL (FROM THE LEFT) : SMALL AREA OF PAINT LOSS  
 VARNISH ON ALL PANELS IS IRREGULAR AND YELLOWED  
 DUSTY

Handling

Subject to

Handling Yes / no / after treatmentExposition Yes / no / after treatmentLoan / transport Yes / no / after treatment

Instruction for care

Touching

Dust

Up straight / laying down

Temperature

Hanging / standing

Relative Humidity

Light

Planning of the work

Treatment not necessary

Not yet treated

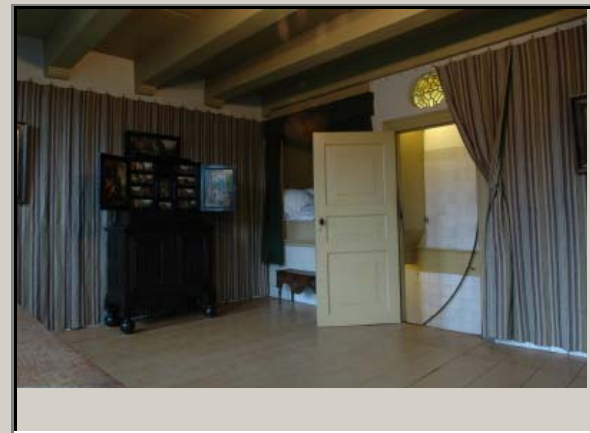
In treatment since date


Treatment finished, date

Next check ...

Code | 3 | 5 | 2 |

Area reference	Object number	Object name or title			
15		curtains alcove and windows, reconstructions			
Object category		provenance			
Textile					
Date	Orientation in space	material type 1	material type 2		
2001		textile (animal)			
construction		material type 3	material type 4		
		finish	material type 5:		
original function		current function		frequency of use	
insulation and blocking direct sun light		decorative			
display method		storage methode			
open					
previous treatment		maintenance		overall condition	
description of damage:		visible damage 1	visible damage 4	visible damage 7:	
in this area adult moths are flying around					
		visible damage 2	visible damage 5	visible damage 8:	
		visible damage 3	visible damage 6:		
damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
comments			most recent assessment:	assessor:	
live adult moths are flying around, probably nesting in the woolen curtains.					



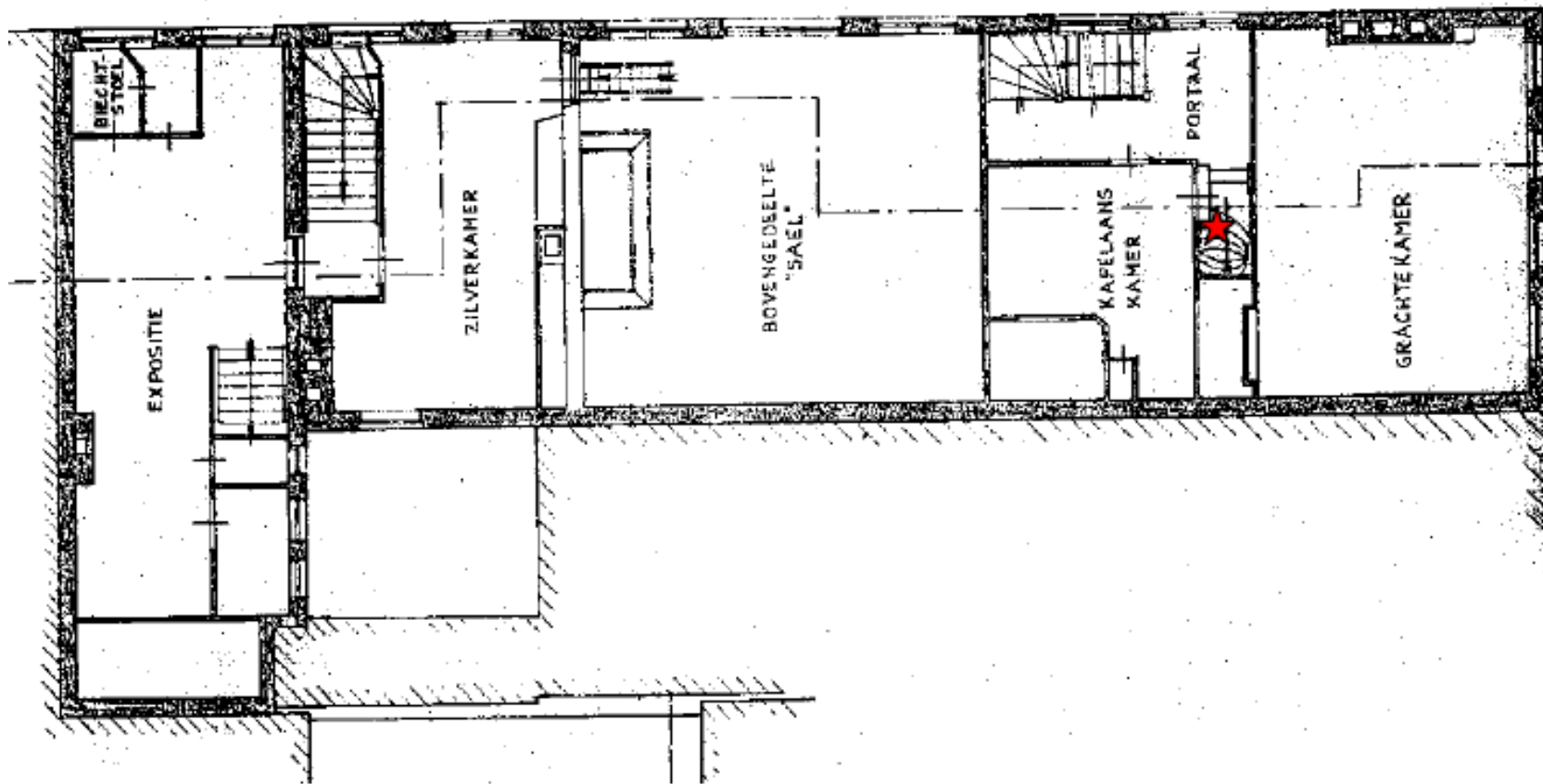
Area reference	Object number	Object name or title				
15		Decoratively painted wooden floor, with small tiles area underneath stove.				
Object category		provenance				
Floors						
Date	Orientation in space	material type 1	material type 2			
		wood (soft)	paint (other)			
construction		material type 3	material type 4			
		ceramic (glazed)				
		finish	material type 5:			
original function		current function		frequency of use		
display method		storage methode				
previous treatment		maintenance		overall condition		
Floor was repainted in 2001						
description of damage:				visible damage 1	visible damage 4	visible damage 7:
				visible damage 2	visible damage 5	visible damage 8:
				visible damage 3	visible damage 6:	
damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:	
comments				most recent assessment:	assessor:	
Wooden surface 27 m2, tiled surface 1 m2.						

Area reference	Object number	Object name or title	
16		Stairs to canal room, 10 steps, with iron hand rail.	
Object category		provenance	
Stairs		Floor was originally on same level as chaplain's room, but was lowered to create more spacious living quarters	
Date	Orientation in space	material type 1	material type 2
before 1663	NW	wood (hard)	
construction		material type 3	material type 4
Stucco walls, tiled 2 m2.			
		finish	material type 5:



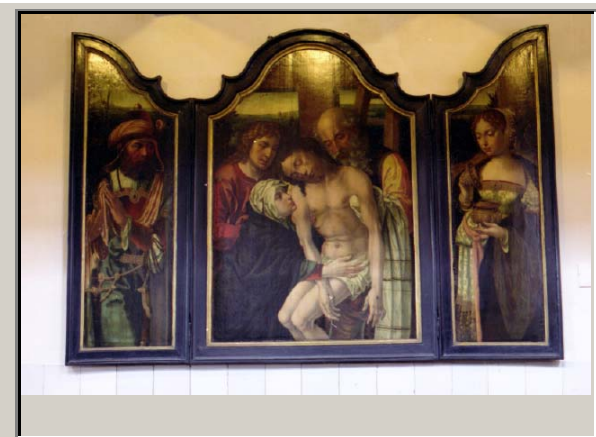
original function	current function	frequency of use
use	extensive use	Extensive use by all visitors. Entrance and exit of canal room.
display method	storage methode	
previous treatment	maintenance	overall condition
original steps, 2006 repair of joint in large step by wood conservator	vacuum cleaned	stable presentable

description of damage: Abrasion of steps, especially in the middle part towards the front of the step. Abrasion 2nd step from 62-52 mm, 6th step 64-58 mm, top 2 steps both 3 mm loss.	visible damage 1	visible damage 4	visible damage 7:		
	abrasion				
	visible damage 2	visible damage 5	visible damage 8:		
	deformation				
	visible damage 3	visible damage 6:			
damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
PF 3/8 frequent use					
comments			most recent assessment:	assessor:	
It is unclear if the 2 steps to the chaplain's room were ever part of the museum routing in the past but they have not been used for some time now, as this room is closed off for visitation.			8/14/2006	GCI/ICN	



Location of the stairs on the first floor

Area reference	Object number	Object name or title	
19	AK 0111	Descent from the cross (studio Pieter Coecke van Aelst)	
Object category		provenance	
Painting		bought in 1891, and ever since in church.	
Date	Orientation in space	material type 1	material type 2
c. 1535	SW	wood (hard)	paint (oil)
construction		material type 3	material type 4
Triptych. Oak wood panels. In main part 3 planks are visible. Wooden frame with gilding.			
		finish	material type 5:
		Synthetic varnish	

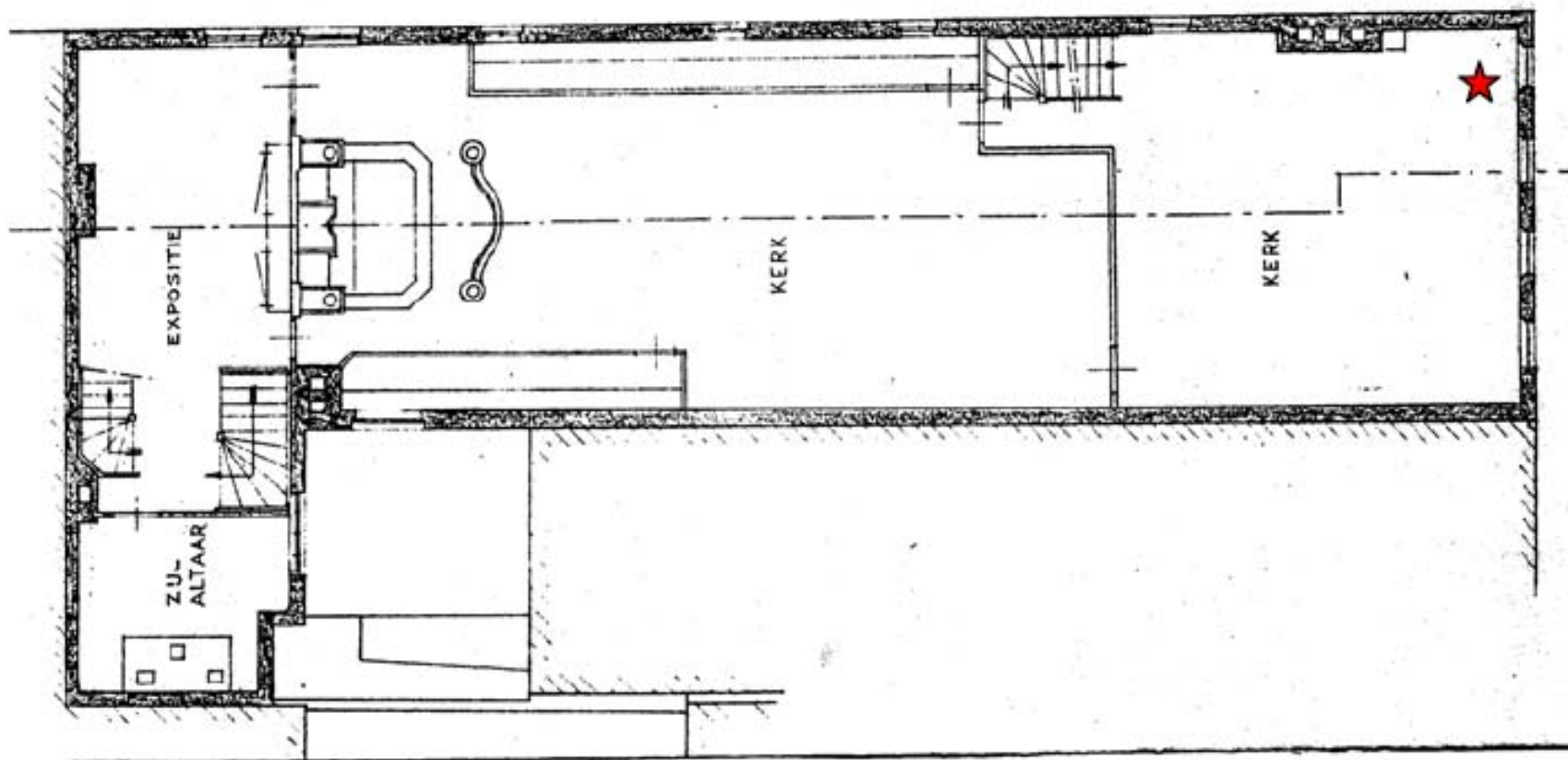


original function	current function	frequency of use
display	display	n.a.
display method	storage methode	
open	n.a.	
previous treatment	maintenance	overall condition
1982 paint fixated. 1994 treatment mentions bad fixation of paint - facing was applied and varnish removed.	Frame is dusted regularly by one designated member of staff, using dust cloth. Painting not dusted.	stable presentable

description of damage:		visible damage 1	visible damage 4	visible damage 7:	
Dust in varnish. Under raking light finger print can be seen in area of wound. Panels shrunk (old damage). Minor loss of gilding from frame.		dust	loss		
		visible damage 2	visible damage 5	visible damage 8:	
		staining			
		visible damage 3	visible damage 6:		
		crack			
damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
PF 3/9 inherent stress	PF 2/4 use	Cont 3/1 dust	Cont 2/4 object treatment		
comments			most recent assessment:	assessor:	
			8/14/2006	GCI/ICN	

Area reference	Object number	Object name or title			
19	Br 2	St. Paul (with sword)			
Object category		provenance			
Sculpture		From the 'Pool', another hidden church. In 1888 moved to this house and is added to the collection immediately after WWII. C. 1950 placed			
Date	Orientation in space	material type 1	material type 2		
c. 1740	SE	wood (other)	paint (other)		
construction		material type 3	material type 4		
Statue is hollowed out from the back. Grounded and painted all over. Consists of several parts (e.g. arms, hands). Nail visible at the front on the right hand side.		stucco/plaster			
		finish	material type 5:		
original function		current function		frequency of use	
Altar piece (pair with St. Peter)		display		n.a.	
display method		storage methode			
Open, free standing on a wooden base.		n.a.			
previous treatment		maintenance		overall condition	
Records show that St. Peter was cleaned in 1989, most likely St. Paul was too. In 2002 small repairs are carried out, such as fixing the sword. Paint is fixed on both statues.		Statue is dusted regularly by one designated member of staff, using soft brush and museum vacuum cleaner. Frequency is approximately every 6 weeks or when needed. Statue previously dusted with cloth - small fibers and hairs are caught in cracks.		stable presentable	
description of damage:		visible damage 1	visible damage 4	visible damage 7:	
Wood severely cracked, loss of paint and some ground layer, loss of wood in base, dust deposition (in folds), staining on lower part, old repairs using infills in different colour, evidence of woodborers' activity (inactive), abrasion of protruding parts.		crack	staining		
		visible damage 2	visible damage 5	visible damage 8:	
		flaking/delaminating	loss		
		visible damage 3	visible damage 6:		
		soiling	abrasion		
damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
PF 3/9 inherent stress	PF 2/3 maintenance/repai	PF 3/3 handling	Cont 3/1 dust	Cont 2/3 cleaning spills	Pests 2/2 insects
comments			most recent assessment:		assessor:
Statue is placed in front of S facing window, underneath which is a radiator. In between radiator and statue is a humidifier, set @ 50%.			8/14/2006		GCI/ICN





Location of statue in church

## Condition Report

Object	Sculpture	Registration number	Pr 2 A PETRUS
Technique	pine wood ? painted white	Owner	DE POOL
Artist	J. CREVAANT	Location	CHURCH, WINDOW SIDE
Title	PETRUS	Category	A B C D
Date/signature	1740	Report by	R. Skillenans
Dimensions	HEIGHT 192 cm (HEAD) BODY MAX HEIGHT 200 cm (HAND)	Date	18-3-1997

### Provenance

Catholic Church "De Pool", since 1900 in Amsterdam

### Information about the artist

#### Address

Jacob Crevaant

#### Third party

### Comments with regard to conservation/restoration

### Literature

- J. van Canteren, Antiek XIX (1904 - 1905) nr 526 - 538
- gids Bouw, 1947

Inventory number *B-2A*

Concept - materials

#### Technical information

- Dents do not cause a problem, some flaking paint
- small remains of gold paint on the keys
- widest crack (4.5 mm) in ~~center~~ center (across the stomach)
- right arm: 4 mm

#### Material history / previous treatments

*5-10-1989 Fumigation finished + delta metric treatment*

#### Ethical guidelines

	Owner	Artist	Conservator	Comments
Preventive conservation				
Remedial conservation				
Restoration				
(part) copy				
Destruction				

#### Comments

- Keep eye on relation between cracks and heating.
- Look into system of combined humidification & heating.  
In the meantime, keep humidifiers in place.

Comments

Registration number Br 2A Petrus

Report by

Date 17.3.97

Condition Good / reasonable / average / bad  
 Conservation Direct / < 2 years / < 5 years / > 5 years / not necessary  
 Restoration Very desirable / desirable / not necessary  
 Research Art historic / material technical / .....

Conservation Min 60 Max 80 hours

Restoration Min      Max      hours

COMMENTS

Fixe loose paint!  
JUNE 2003 SINCE LAST CONTROL IN 18-3-'97 SEVERE  
DETERIORATION OF THE ADHESION OF PAINT TO  
WOODEN SUPPORT → CAUSED BY CLIMATE  
LOT OF PAINT LOSS !! ~~DEATH~~  
BUBBLES FORMED BY SHRINKAGE OF WOOD → ACHIEVE STABILITY  
OF WOOD BY CLIMATE CONTROL

Handling

Subject to

Handling Yes / no / after treatment fixe loose paint  
 Exposition Yes / no / after treatment       
 Loan / transport Yes / no / after treatment OR insurance for transport

Instruction for care

Touching      Dust       
 Up straight / laying down      Temperature       
 Hanging / standing      Relative Humidity 60 - 80 %  
     Light     

Planning of the work

Treatment not necessary  
Not yet treated  
In treatment since date  
Treatment finished, date  
Next check ...

Code 1 3

## Condition Report

Object *SCULPTURE*  
Technique *pine wood ? painted white*  
Artist *JACOBUS CREJANT*  
Title *PAULUS*  
Date/signature *1740*  
Dimensions *1.90 m*

Registration number *BR 2 B PAULUS*  
Owner *ON LOAN FROM "DE POOL"*  
Location *CHURCH (NEAR WINDOW)*  
Category *A B C D*  
Report by *H. LAMBERT*  
Date *18-3-1997*

### Provenance

*CATHOLIC CHURCH "DE POOL"*  
*FROM 1900 IN AMSTELKRING*

### Information about the artist

#### Address

Third party

*JACOBUS CREJANT*

### Comments with regard to conservation/restoration

### Literature

- J. VAN CANTEREN, IN: ANTIEK 1984-1985*
- GIDS Bouvy, 1947*

Inventory number *BR 2 B*

Concept - materials

Technical information

- DENTS ~~BE~~ ARE NOT PROBLEMATIC + LOOSE PAINT (IS BECOMING DETACHED)
- SOME REMAINS OF GOLD ON THE SWORD'S HANDLE
- WIDEST CRACK in ~~SP~~ TORSO (CENTER) - 4.5mm.
- CRACK IN LEFT ARM AT ELBOW

Material history / previous treatments

*5-10-1989 : FUMIGATION FINISHED + DELTAMETHRIN TREATMENT*

Ethical guidelines

	Owner	Artist	Conservator	Comments
Preventive conservation				
Remedial conservation				
Restoration				
(part) copy				
Destruction				

Comments

*KEEP AN EYE ON THE CRACKS AND THEIR RELATION WITH THE CENTRAL HEATING.  
(SEE PETRUS)*

*SMALL STAINS (BROWNISH) ON FEET, LEGS AND PEDISTAL.*

Comments

Registration number BR 2 B paulus

Report by

Date 18-3-1997

Condition Good / reasonable / average / bad  
 Conservation Direct / < 2 years / < 5 years / > 5 years / not necessary  
 Restoration Very desirable / desirable / not necessary  
 Research Art historic / material technical / .....

Conservation Min 50 Max 70 hours

Restoration Min      Max      hours

# COMMENTS

LOOSE, FLAKING PAINT HAS TO BE FIXED → CAN BE DONE IN SITU.  
 REMOVAL OF ~~SPOTS~~ SPOTS / STAINS IS NOT URGENT. REMOVAL OF STAINS CAN BE TESTED IN SITU (CHEMICAL / MECHANICAL) → 1 HOUR.

JUNE 2003: SINCE LAST CONTROL (18-3-~~1997~~) SEVERE DETERIORATION OF THE ADHESION OF PAINT TO WOODEN SUPPORT. CAUSED BY CLIMATE LOT OF PAINT LOSS!

Handling

Subject to

Handling Yes / no / after treatment

Exposition Yes / no / after treatment

Loan / transport Yes / no / after treatment



Instruction for care

Touching

Dust

Up straight / laying down

Temperature

Hanging / standing

Relative Humidity

Light

Planning of the work

Treatment not necessary

Not yet treated

In treatment since date

Treatment finished, date

Next check ...

Code 1 3

CRACK IN FRONT HAS BECOME WIDER 4 1/2 → 5 mm  
 PAINT FLAKES CONSOLIDATED IN SITU USING GELATINE.  
 THERE ARE SOME GLITCHES FORMED BY SHRINKAGE OF THE WOOD  
 IT IS RECOMMENDED TO ACHIEVE STABILITY IN THE WOODEN VOLUME BY PROPER CLIMATE CONTROL

Inventarisnummer

Br.-zA Petrus

Foto

rood: losse verf, bladders

groen: scheuren, barsten, open naden\*

\* grootste breedte in mm: juni 2003: 64 mm



Inventarisnummer

Br.-zA Petrus

Foto

rood: losse verf, bladders

groen: scheuren, barsten, open naden\*

\* grootste breedte in mm: juni 2003: 64 mm

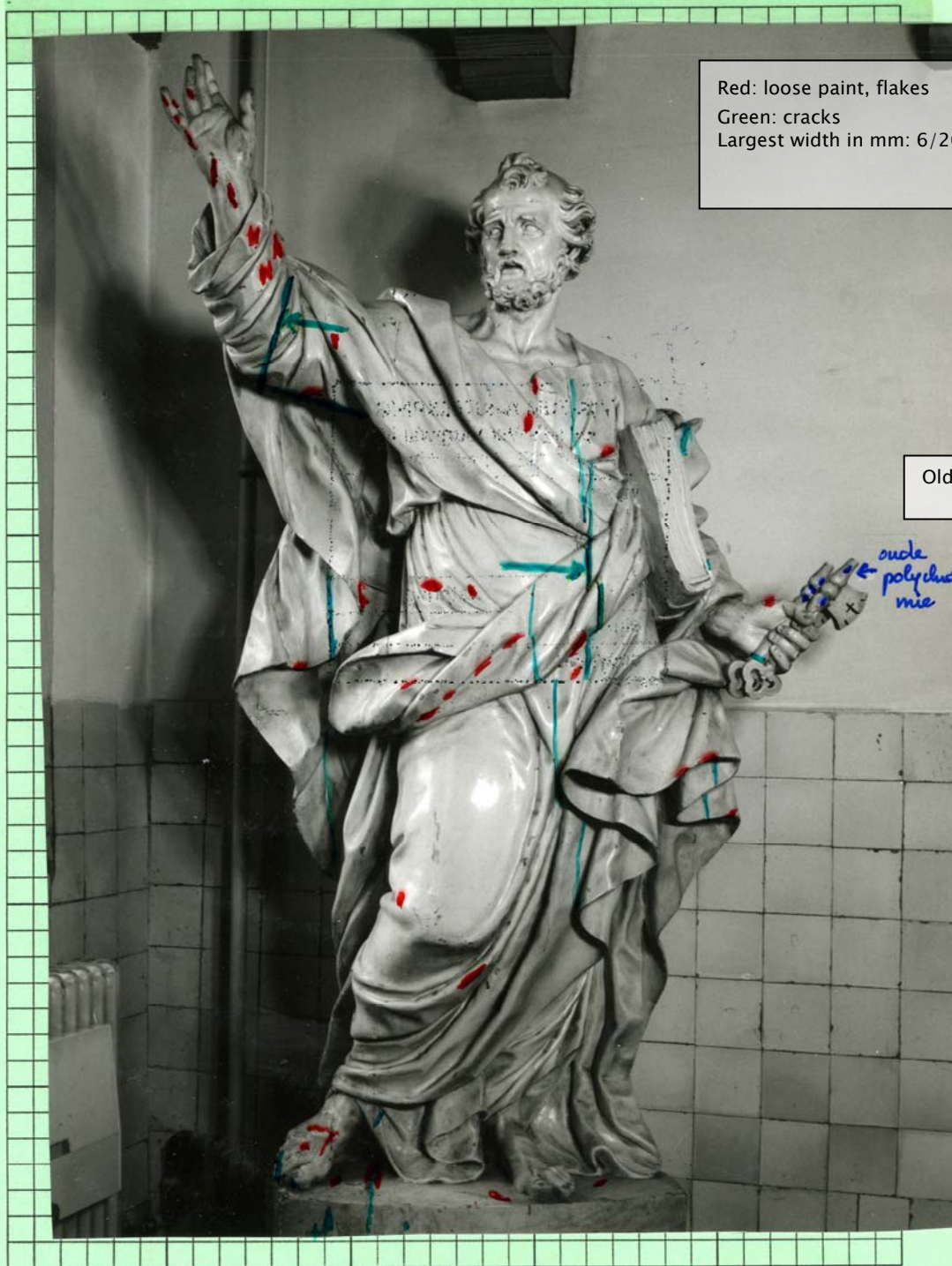
Red: loose paint, flakes

Green: cracks

Largest width in mm: 6/2003: 4 mm

Old polychrome

oude  
polychrome  
nie



Inventarisnummer

Br. 2. <sup>b</sup> Paulus

Foto

rood: losse verf, bladders

groen: scheuren, barsten, open naden\*

\* grootste breedte in mm: 3/1997: 4,5 mm  
6/2003: 5 mm



Inventarisnummer

Br. 2. Paulus

Foto

rood: losse verf, bladders

groen: scheuren, barsten, open naden\*

\* grootste breedte in mm: 3/1997: 4,5 mm  
6/2003: 5 mm

Red: loose paint, flakes

Green: cracks

Largest width in mm: 3/1997: 4.5 mm  
6/2003: 5 mm

Old polychrome

oude  
polychromie

Small brown stains

bruin-  
achtige  
vlekjes



**Br.2a-b** Sculptures: Peter (a) and Paul (a). Paul has many small brown stains at its base, first reported in 1997 by the restorer. It does not appear to be serious damage and it is not considered to be mold. Two photos from the city archives show the location of Peter and Paul near the main altar. Peter left (heraldic right) and Paul right (heraldic left). The church 'De Pool' located on the Prins Hendrikkade was a support church of Our Lord in the Attic from 1857-1897.

On 13.3.1972, Peter and Paul were cleaned. A thermo hygograph was placed behind Peter on 29 September 1997 in order to monitor the local climate. In 2003 emergency treatment. Peter: April 2005: it is recorded that the hand with the keys is loose; one of the keys is very fragile.

## FUMIGATION AND RESTORATION OF WOODEN OBJECTS

Registration number: *Br-2a*

Description of object: *St. Peter (church)*

Fumigation: *completed: 5/10/'89*

Deltametrin treatment: *completed: 6/10/'89 with brush and syringe*

Filling/wood consolidation: *filling in of the exit holes at the reverse is optional*

### RESTORATION PROGRAM:

Necessary: ☒ yes / no

Permission from owner: yes / no

Treatment: in-house / externally

Planning:

Restoration completed:

Conservation/consolidation treatments:

Half yearly inspection:

Wood borers:

Infestation:

Conservation/consolidation treatments: *6/10/89 sculpture was cleaned thoroughly*

Repeat fumigation:

Comments: *There are large cracks in the wood, loose joints and paint loss*

FUMIGATION AND RESTORATION OF WOODEN OBJECTS

Registration number: *Br-2a*

Description of object: *St. Paul (church)*

Fumigation: *completed: 5/10/'89*

Deltametrin treatment: *completed: 6/10/'89 with brush and syringe*

Filling/wood consolidation: *filling in of the exit holes at the reverse is optional*

RESTORATION PROGRAM:

Necessary: ☒ yes / no

Permission from owner: yes / no

Treatment: in-house / externally

Planning:

Restoration completed:

Conservation/consolidation treatments:

Half yearly inspection:

Wood borers:

Infestation:

Conservation/consolidation treatments: *6/10/89 sculpture was cleaned thoroughly*

Repeat fumigation:

Comments: *There are large cracks in the wood, loose joints and paint loss*

**RESTORATION ATELIER**  
**RESTORATION OF PAINTINGS AND PLOYCHROME SCULPTURE**

Museum Amstelkring  
Oude Zijds Voorburgwal 40  
1012 GE Amsterdam

Amsterdam, 1.4.98

Re: research results and treatment proposal

Artist: Jacobus Cressant  
Date: 1740

**Paint layer research**

Peter and Paul:	Attributes (sword, book, keys):
0 wood	0 wood
1 ground layer, white	1 ground layer, white
2 grey/blue, light	2 poliment, red
3 yellow layer, thin (varnish?)	3 gold leave
4 beige dark	
5 beige light	
6 grey-white (visible layer)	4 grey-white

**Treatment proposal:**

To preserve the now visible paint layer. There are two phases:

**Phase 1: Conservation**

To fix loose paint – in some cases the wood has shrunk and the paint layer is cupping. To fill those lacunae where loss of paint is likely.

**Time estimate in hours:**

Conservation	Paul	Peter
Fix loose paint	60-80	50-60
Fill lacunae	120-160	120-140

**Phase 2:**

There is no urgency for this treatment, but there are aesthetic reasons to consider. To remove surface dirt and to retouch lacunae.

**Time estimate in hours:**

	Paul	Peter
Cleaning	50-60	40-50
Fill lacunae (aesthetic)	30-40	25-35
Retouching	60-80	50-70

Museum Amstelkring  
Oude Zijds Voorburgwal 40  
1012 GE Amsterdam

Amsterdam, 8 November 1998

Re: treatment proposal for Peter and Paul

Dear curator,

Please find below my proposal for the treatment of the statues of Peter and Paul. As we discussed, the approach is conservation and minimal restoration.

#### CONSERVATION PROPOSAL PAUL AND PETER

##### 1. IDENTIFICATION

###### 1.1 DESCRIPTION OF OBJECT:

###### 1.1.1 PETER

Standing mans figure depicting Saint Peter, uniform white polychromed statue. The right arm is raised and under his left arm Peter holds a book and in his left hand the key.

###### 1.1.2 PAUL

Standing mans figure depicting Saint Paul, uniform white polychromed statue. Under his right arm Peter holds a book and in his right hand a sword.

###### 1.2 ADMINISTRATIVE DETAILS

- ARTIST: Jacob Cressant (1718-1766)
- DATE: 1740
- DIMENSIONS: Peter 200 cm, Paul 190 cm
- LOCATION: Museum Amstelkring
- REGISTRATION NR: Br 2a Peter; Br 2b Paul

##### 2. CONSTRUCTION

###### 2.1 MATERIAL

Pine wood (visual determination)

###### 2.2 CONSTRUCTION

The statues are composed of several parts, and at the back the statues are hollow.

###### 2.3 POLYCHROMY

Recent paint layer research in a small area exposed 6 layers of paint.

Paul: there are remains of gold leaf on the handle of the sword.

### 3. CONDITION BEFORE CONSERVATION

- I Signs of wood borer infestation (Paul).
- II Loose joints and instable constructions. The wood of the statues has responded to fluctuations in the indoor climate and an overall relative humidity that is too low, resulting in several cracks. Animal glue used in the construction has become dry and brittle.
- III Loose polychrome – in many areas the polychrome is becoming detached from the substrate due to the fluctuating climatic conditions and direct sun light on the statues.
- IV Discolored retouches
- V Surface dirt all over.  
Paul: many small brown stains at the base – looks like a spray.
- VI Small surface blemishes such as dents, wood borer exit holes and missing polychrome.

### 4. PAST TREATMENTS

- Several layers of polychrome
- Several joints in the structure were re-glued, sometimes nailed and filled. Some of these repairs are in poor condition.
- Discolored retouches
- 1989 Fumigation treatment followed by treatment with Deltametrin.

### 5. CONSERVATION PROPOSAL (hours for one statue)

I	Inspection of activity of wood borer infestation	-	-
II	Fixation of loose parts and joints	2.0 - 3.0	
III	Consolidate loose polychrome	10.0- 15.0	
IV	Selective filling of cracks NB: Large cracks will not be filled, since they will soon reappear.	4.0 -6.0	
V	Removal of old and discolored retouches	2.0 - 3.0	
VI	Surface cleaning NB: to remove the brown stains may prove difficult	4.0 - 6.0	
VII	Retouching (Filling in exit holes and masking the brown stains)	1.0 - 1.5	

#### 5.1 EXPECTED RESULTS

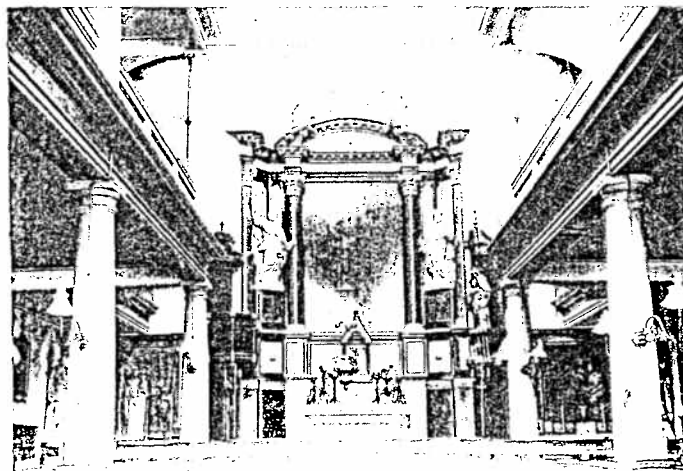
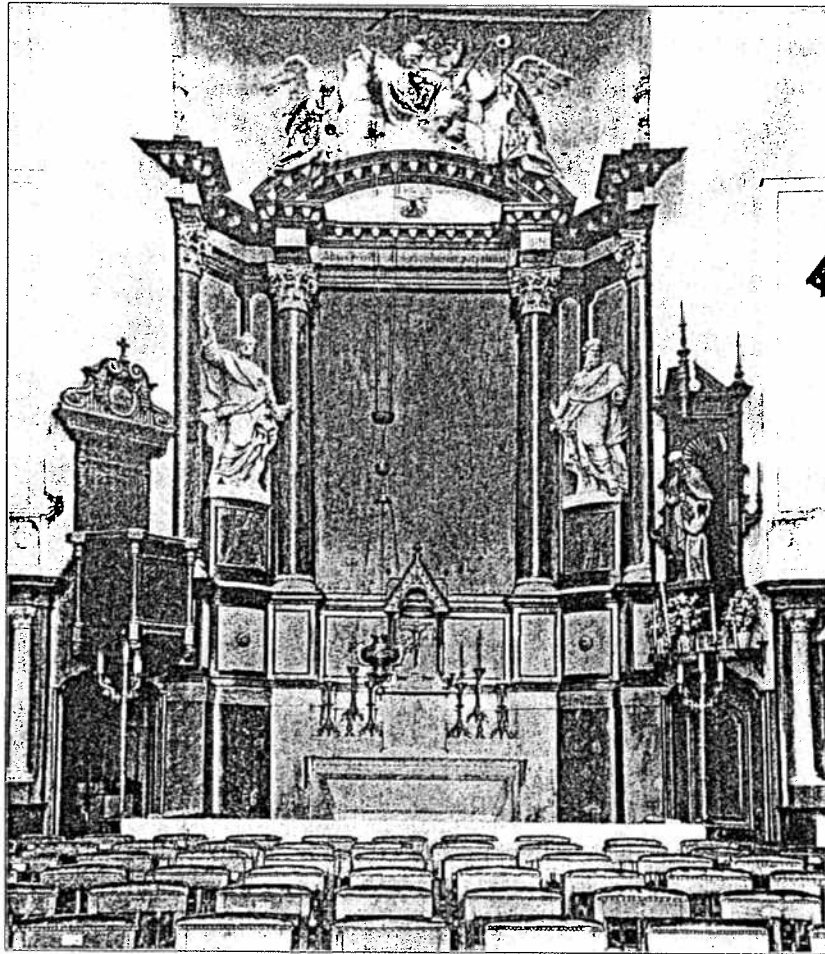
It is important to stabilize the construction to avoid further paint loss. Therefore the steps I to III are considered urgent. As a result the statues will become more stable, but will still appear dirty and stained.

Retouching the discolored old retouches and filling in small cracks will create a more aesthetically pleasing image. The steps IV to VII are considered not urgent.

#### 5.2 PREVENTIVE CONSERVATION

Since the statues are displayed in an unstable climate, it is expected that similar problems will reoccur after treatment. It is therefore advisable to have regular inspections and surface cleanings of the statues after treatment. It is also suggested that the most damaging external factors, i.e. direct sun light and the heat from the radiator, will be mitigated.

Sam. Andrus. P. F. 431. No. 548.

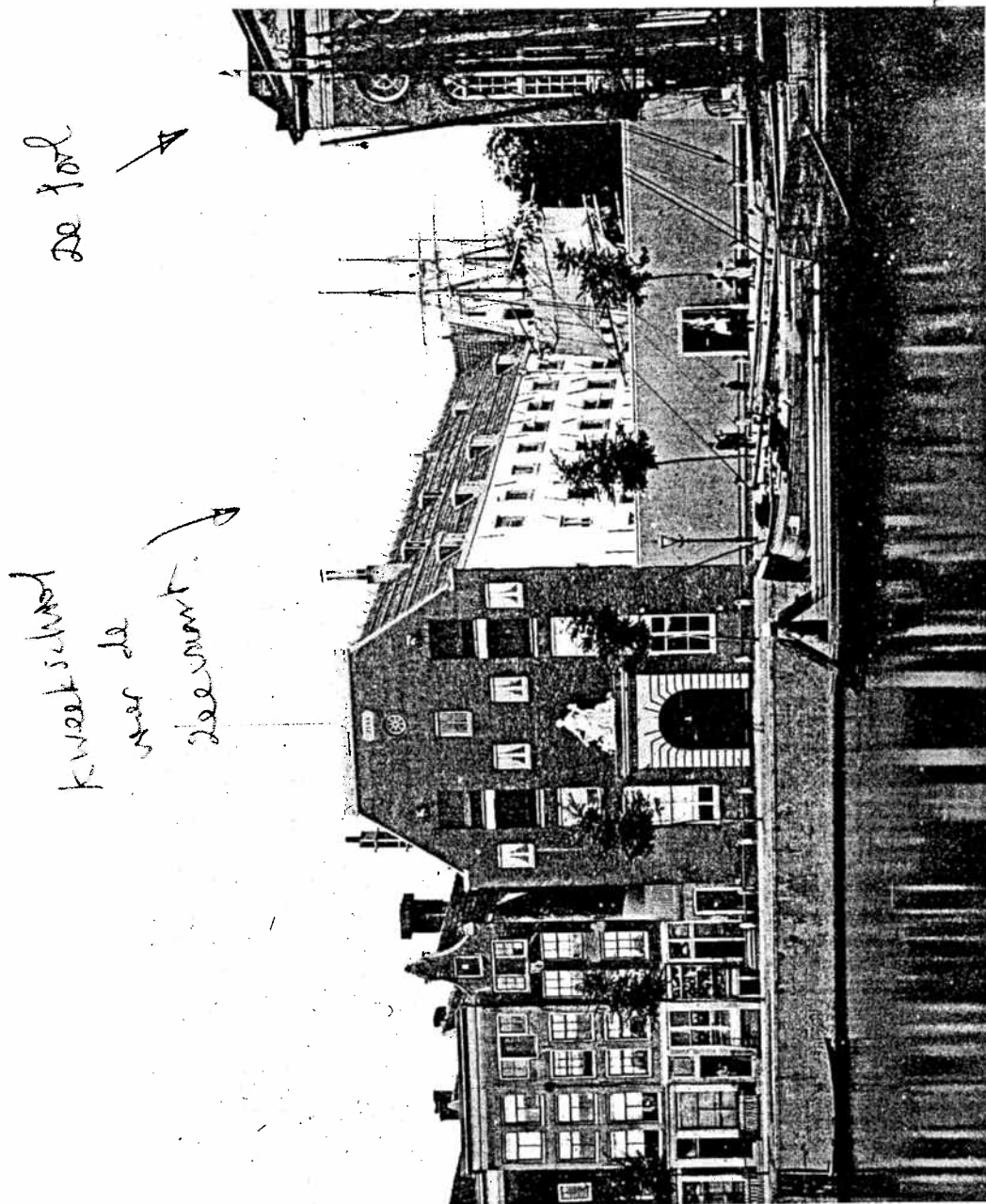


Kevin met Brad

# Ons' Lieve Heer op Solder

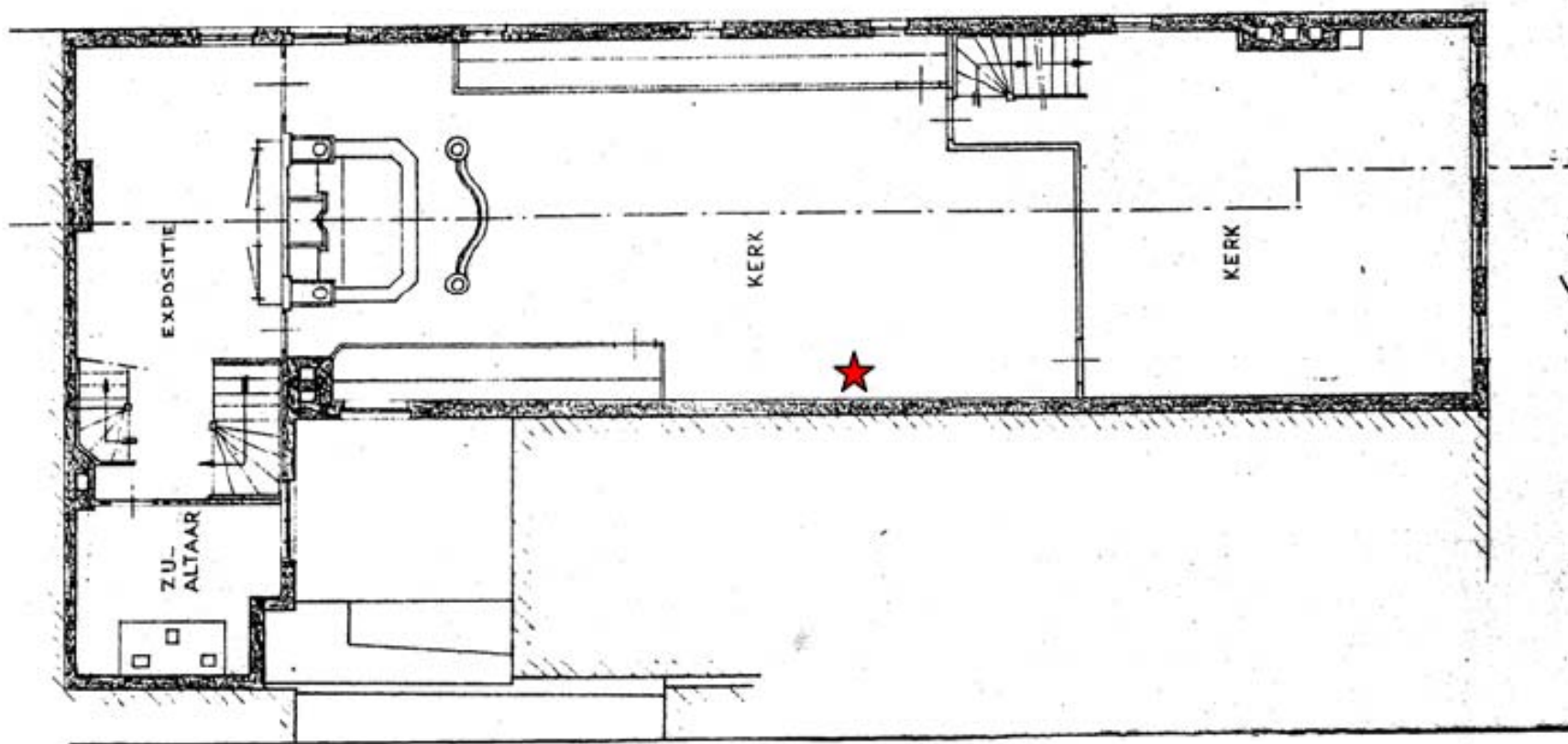
Is het een museum? Een huis? Een kerk?  
Een huiskerk? Een schuilkerk op zolder?  
Het is alles tegelijk.

Ons' Lieve Heer op Solder  
Oudezijds Voorburgwal 40  
1012 GE Amsterdam  
T + 31(0)20 624 66 04  
F + 31(0)20 638 18 22  
info@opsolder.nl  
www.opsolder.nl



Area reference	Object number	Object name or title			
19	AK 196	2 putti			
Object category		provenance			
Sculpture		in collection since 1924.			
Date	Orientation in space	material type 1	material type 2		
1570	SW	wood (hard)	paint (oil)		
construction		material type 3	material type 4		
Linden (lime) wood, white ground layer and multi-coloured oil paint. Statue consists of several parts, incl. Hollow base.					
		finish	material type 5:		
original function		current function		frequency of use	
candle holder		display		never moved, temporarily evacuated in May 2006 during flood from roof drainage, during roof restoration.	
display method		storage methode			
open, standing on small plateau fixed to wall, fixed at back to wall with hook/eye.		n.a.			
previous treatment		maintenance		overall condition	
1978, 1981 examined by CL, 1990 by ICN. 1997 paint loss retouched using grey paint. 2003 paint fixation and retouching. Areas of paint loss after 1997 distinguished by exposure of white ground layer. 2005: conservation proposal after water damage.		Statues are not dusted as surface is too fragile, only the plateau is dusted.		unstable presentable	
description of damage:				visible damage 1	visible damage 4
Severe flaking/delaminating of paint layer, resulting in major loss. Wood is not cracked. Signs of inactive woodborer infestation. Dusty. Small stains from water incident. Recent evacuation may have resulted in additional paint loss.				flaking/delaminating	hole
				visible damage 2	visible damage 5
				loss	staining
				visible damage 3	visible damage 6:
				dust	
damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
Cont 3/6 inherent degradati	PF 2/5 object transport	Cont 3/1 dust	W 2/1 roof leakage		
comments				most recent assessment:	assessor:
				8/14/2006	GCI/ICN





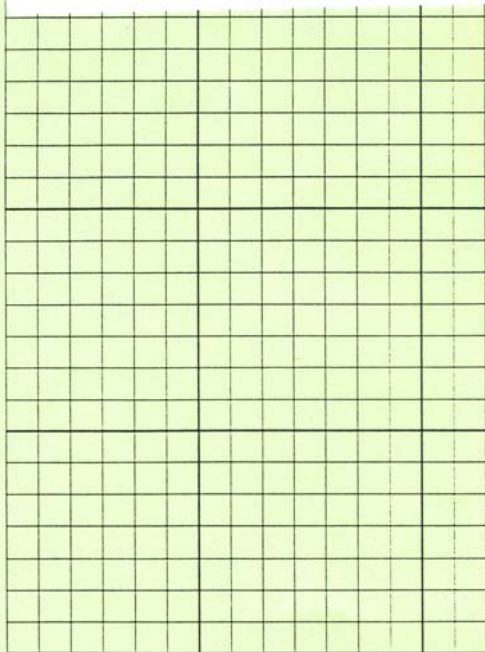
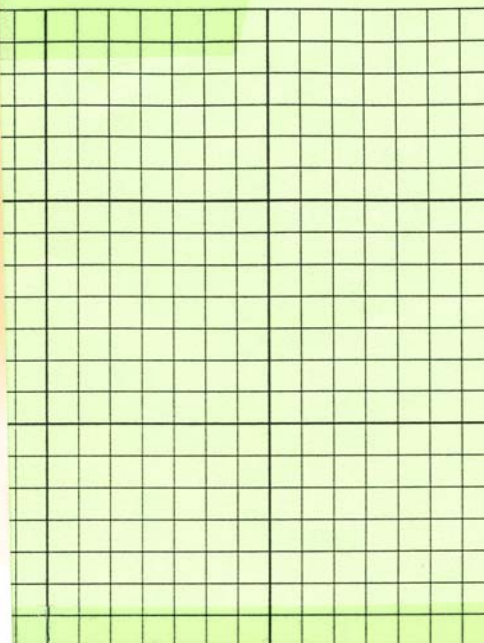
Location of statue in church

Inventarisnummer

A.K. 196 A-B

Foto

rood: losse verf, bladders  
groen: scheuren, barsten, open naden\*  
\* grootste breedte in mm:



Putti\_20\_03\_1997.jpg



Putti\_21\_02\_2003.jpg



Putti\_right\_21\_02\_2003.jpg

RESTORATION ATELIER  
RESTORATION of PAINTINGS and PLOYCHROME SCULPTURE

Amsterdam, 18.7.2005

Museum Amstelkring  
Oude Zijds Voorburgwal 40  
1012 GE Amsterdam

Subject: Damage report and treatment proposal (after water damage on 5.7.2005)

Registration nr: AK 196 a  
Artist: unknown  
Title: Putti  
Dimensions: (hxwxd) 79 x 40 x 18 cm  
Date: middle of 18<sup>th</sup> century

Technique

Substrate: wood  
Paint: oil  
Varnish:

Condition

Water incident caused damage:

- stains in the base of the statue and loose, flaking paint

Condition unrelated to the water damage:

Old lacunae.

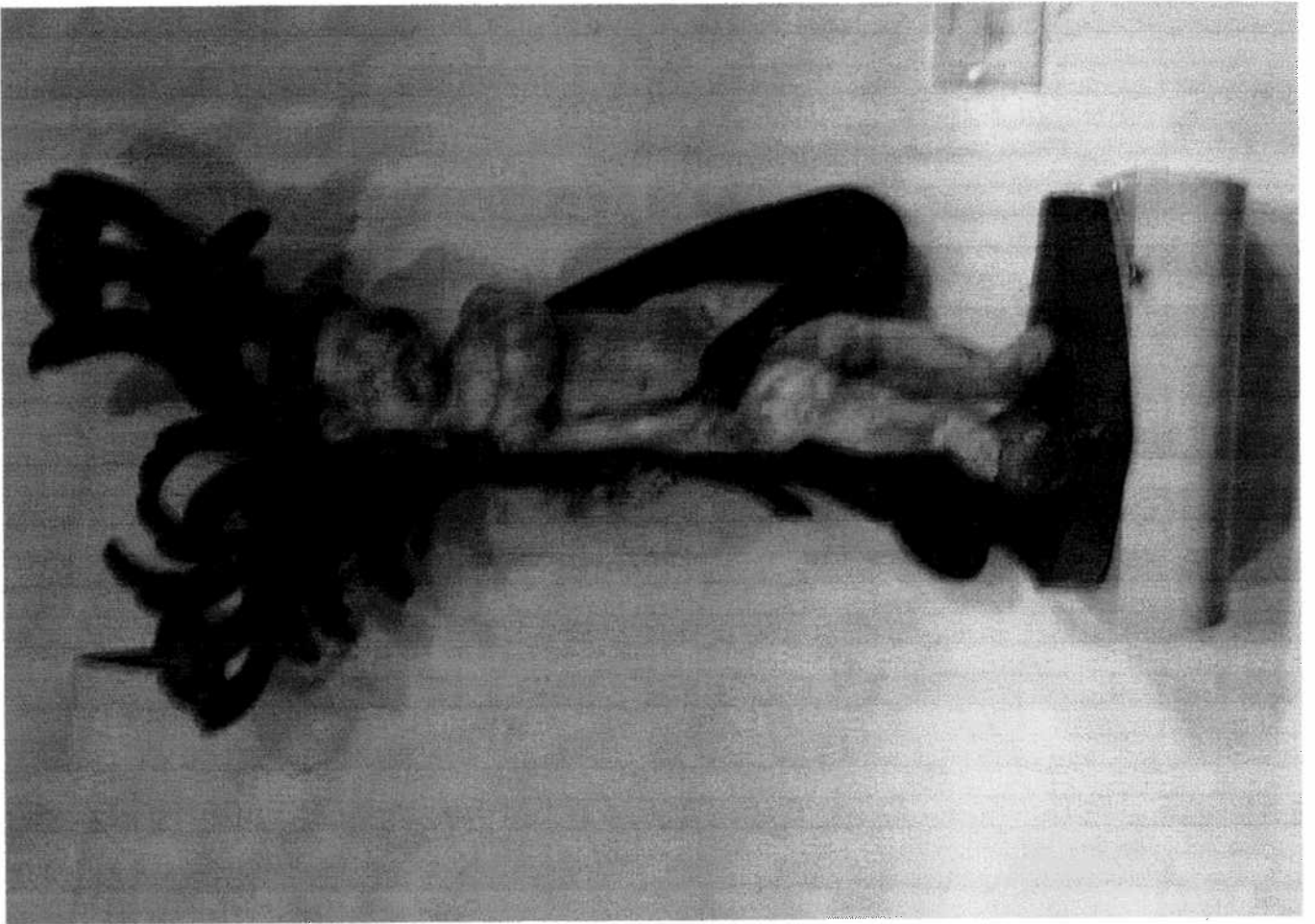
Treatment proposal AK 196 a

1) Treatments related to the water damage which occurred on 5.7.2005

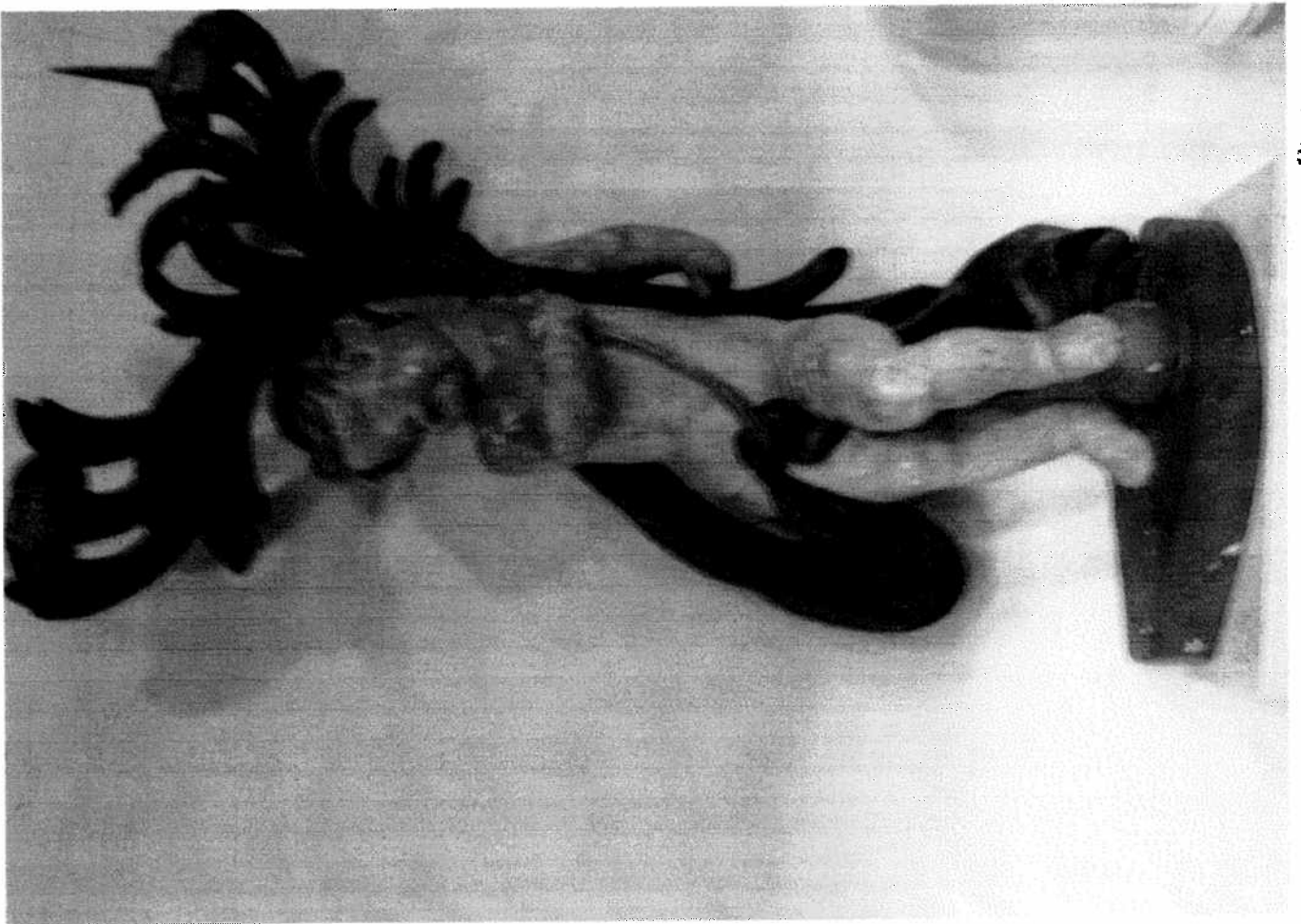
- |   |          |
|---|----------|
| - fixing loose paint                            | 15 hours |
| - documentation                                 | 2 hours  |
| - packing and transportation to and from studio | 1 hour   |

2) Treatment proposal unrelated to the water damage

- filling and retouching of lacunae
- application of new varnish



AK 196 a

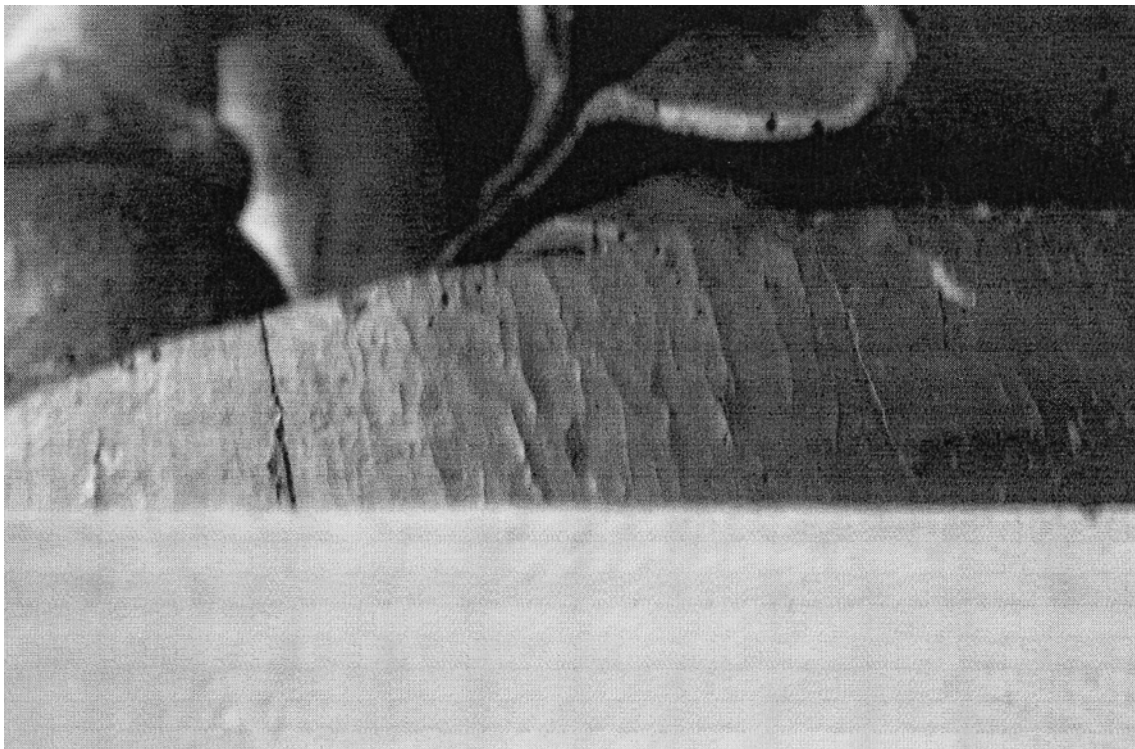


AK 196 b

AK 196 a+b "Putti"



Putti\_BW\_18\_07\_2005.jpg



Putti\_AK196b\_BW\_18\_07\_2005.jpg

RESTORATION ATELIER  
RESTORATION of PAINTINGS and PLOYCHROME SCULPTURE

Amsterdam, 18.7.2005

Museum Amstelkring  
Oude Zijds Voorburgwal 40  
1012 GE Amsterdam

Subject: Damage report and treatment proposal (after water damage on 5.7.2005)

Registration nr: AK 196 b  
Artist: unknown  
Title: Putti  
Dimensions: (hxwxd) 79 x 40 x 18 cm  
Date: middle of 18<sup>th</sup> century

Technique

Substrate: wood  
Paint: oil  
Varnish:

Condition

Water incident caused damage:

- stains in the base of the statue and loose, flaking paint

Condition unrelated to the water damage:

Old lacunae.

Treatment proposal AK 196 b

1) Treatments related to the water damage which occurred on 5.7.2005

- |   |          |
|---|----------|
| - fixing loose paint                            | 15 hours |
| - documentation                                 | 2 hours  |
| - packing and transportation to and from studio | 1 hour   |

2) Treatment proposal unrelated to the water damage

- filling and retouching of lacunae
- application of new varnish

RESTORATION ATELIER  
RESTORATION of PAINTINGS and PLOYCHROME SCULPTURE

Amsterdam, 21.6.2007

Museum Amstelkring  
Oude Zijds Voorburgwal 40  
1012 GE Amsterdam

TREATMENT REPORT

Registration Nr: AK 19a+b Putti

Treatment carried out conform treatment proposal dated 18.7.2005.

Loose, flaking paint caused by water damage (5 July 2005) on both putti was consolidated using animal glue (gelatin), with pre-wetting using alcohol and distilled water (1:1).

Varnished using dammar in white spirit (1:4)

Area reference	Object number	Object name or title
19		Pulpit and cupboard
Object category		provenance
Furniture		original to this church

Date	Orientation in space	material type 1	material type 2
c. 1740 (possibly late 18th C)	NW, left of altar	wood (hard)	wood (soft)
construction		material type 3	material type 4
Pulpit made of mahogany, lined on inside with oak wood. Cupboard constructed of soft wood, painted on outside to resemble marble, inside painted black. Ingenious system to move pulpit from cupboard to front of altar, using metal rails and hinges.		paint (other)	metal (other)
		finish	material type 5:
		wax	



original function	current function	frequency of use
use	rare use, stored inside cupboard.	until 1999 pulpit was shown twice a day and was used for every mass. Currently never shown and used only for Christmas mass.

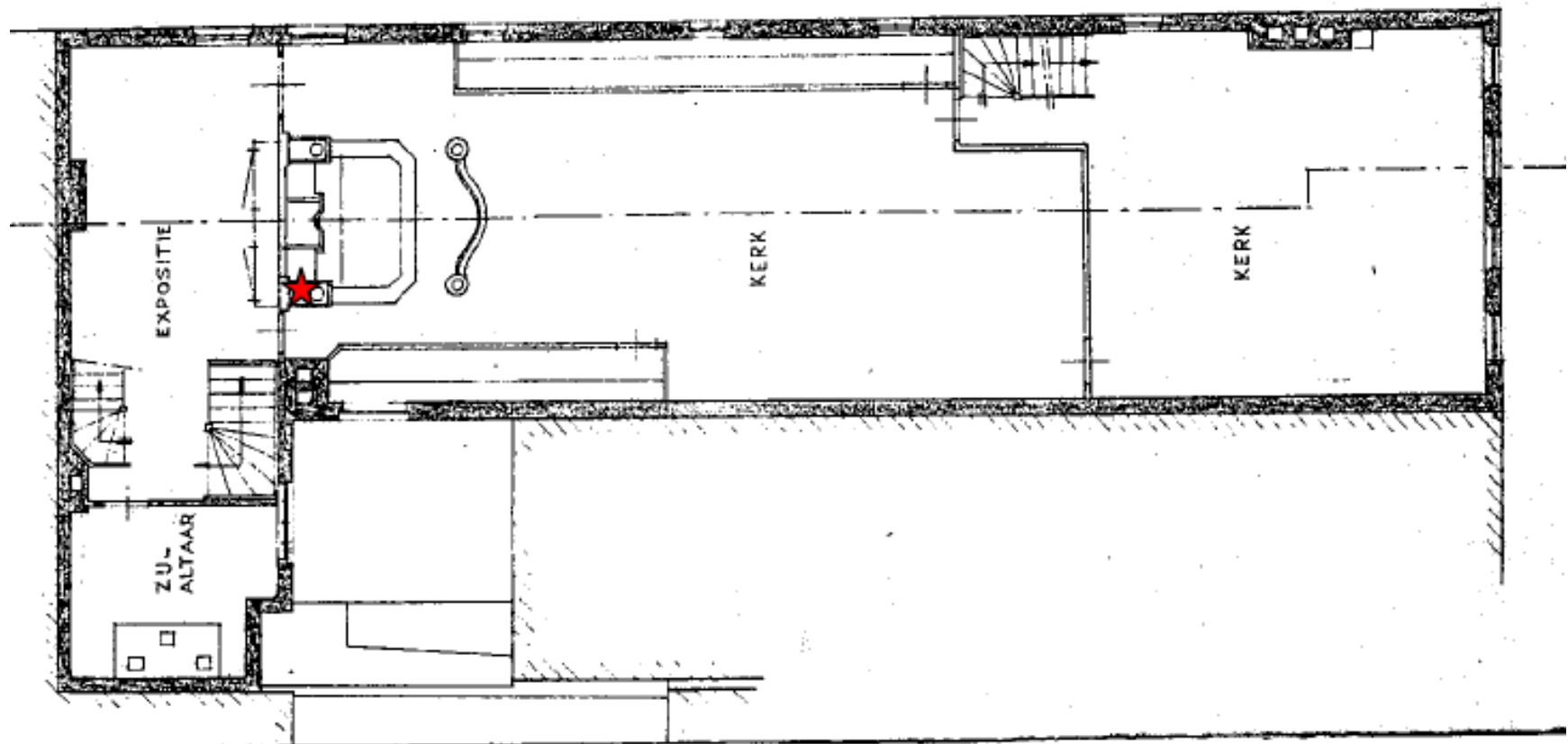
display method	storage methode

previous treatment	maintenance	overall condition
Recently metal parts and construction were conserved by metal conservator.		stable presentable

description of damage: The inside of the cupboard shows many signs of use - abrasion/scratching from movement of pulpit. Pulpit is in good condition, minor scratches, blooming of wax, dust deposition.	visible damage 1	visible damage 4	visible damage 7:
	scratch	dust	
	visible damage 2	visible damage 5	visible damage 8:
	abrasion		
	visible damage 3	visible damage 6:	
	weathering		

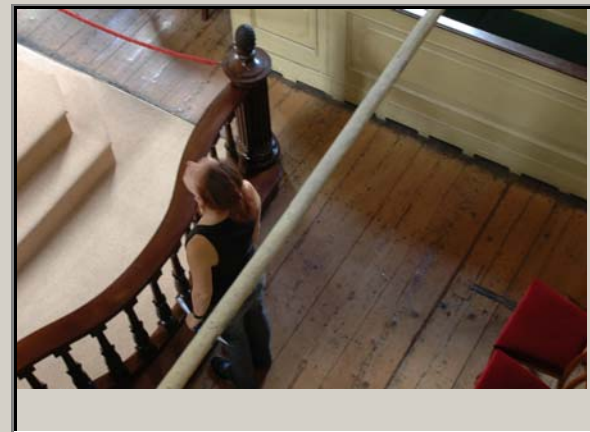
damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
PF 2/4 use	RH 3/2 micro-climate				

comments	most recent assessment:	assessor:
Because the pulpit is considered fragile, it is seldom shown. It is however assessed that the cupboard is the most fragile part, followed by the mechanics. The pulpit itself is robust and in good condition.	8/14/2006	GCI/ICN



Position of the pulpit cupboard behind the altar in the church

Area reference	Object number	Object name or title			
19		Communion bench			
Object category		provenance			
Furniture		Most likely placed around 1794.			
Date	Orientation in space	material type 1	material type 2		
1700-1800	NW, in front of altar	wood (hard)			
construction		material type 3	material type 4		
3 Meters long. Mahogany. Bottom part has veneer. Constructed from several parts - the decorative palm cones on either end are loose.					
		finish	material type 5:		
		wax			
original function		current function		frequency of use	
use (for kneeling and receiving the hosty)		use and display		during weddings (30 times per year) it is decorated with textile and fake flowers.	
display method		storage methode			
previous treatment		maintenance		overall condition	
		application of wax.		stable presentable	
description of damage:		visible damage 1	visible damage 4	visible damage 7:	
Staining (some caused by baptism 11 Aug 2006). On top railing finger prints in wax. Scratches on altar side caused by tripods. Dents, scratches and abrasion on front due to use. Some loss of veneer and at cones. Cones are often touched, darker in colour.		staining	dent		
		visible damage 2	visible damage 5	visible damage 8:	
		soiling	scratch		
		visible damage 3	visible damage 6:		
		abrasion	discolouration		
damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
PF 3/8 frequent use	PF 2/4 use	W 2/5 spillage			
comments			most recent assessment:	assessor:	
			8/14/2006	GCI/ICN	

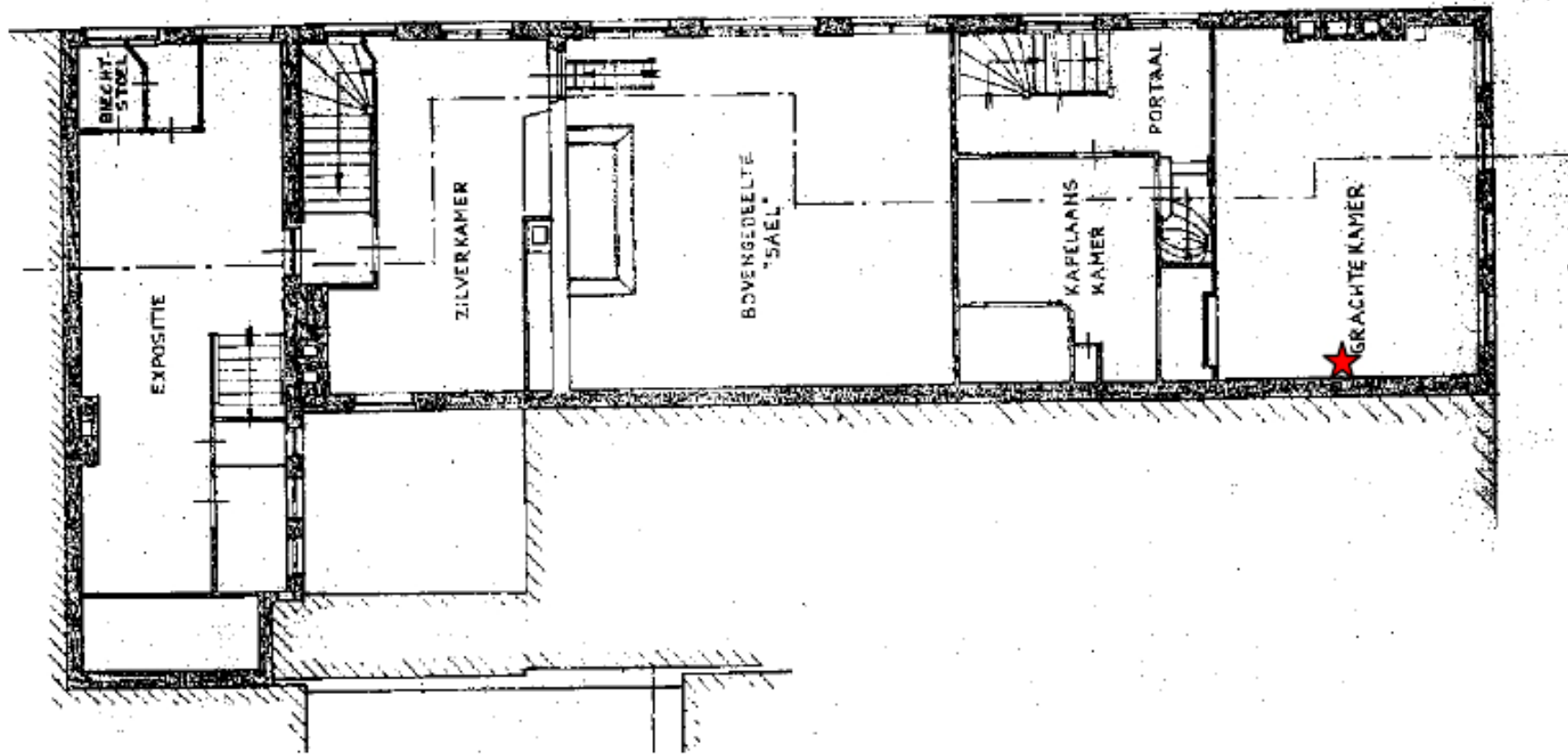


Area reference	Object number	Object name or title	
19	A 441	vesper chair	
Object category		provenance	
Furniture			
Date	Orientation in space	material type 1	material type 2
	NNE	wood (hard)	textile (animal)
construction		material type 3	material type 4
High chair (part veneer) with upholstered back and seat. Upholstery is built up from canvas webbing, horse hair stuffing, woolen pile fabric cover. Metal (CU/ZN) decorative nails.		textile (vegetable)	metal (other)
		finish	material type 5:
		wax	



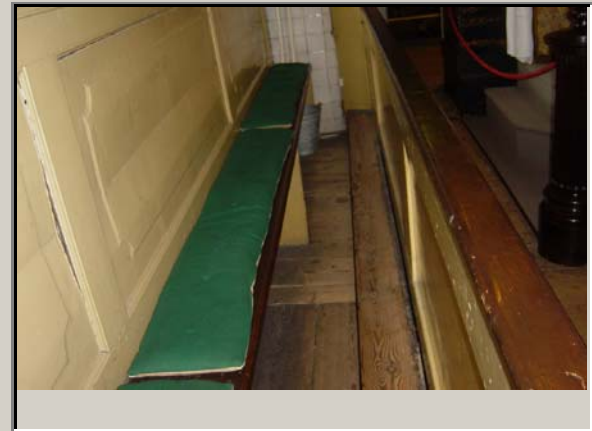
original function	current function	frequency of use
use	display and use for Sinterklaas (every 5 Dec). Visitor sometimes sit on chair, not realizing it is an object.	regularly
display method	storage method	
open (next to fire extinguisher (foam) and fire hose)	n.a.	
previous treatment	maintenance	overall condition
Parts of upholstery possibly renewed - unexplained colour difference in reverse of back and seat cover. Discolouration by light minimal. Current upholstery since 1887.	Chair is dusted regularly by one designated member of staff, using soft brush and museum vacuum cleaner. Frequency is approximately every 6 weeks or when needed. Cleaning is limited to visible areas - back of chair has not been cleaned in a long time.	unstable unrepresentable

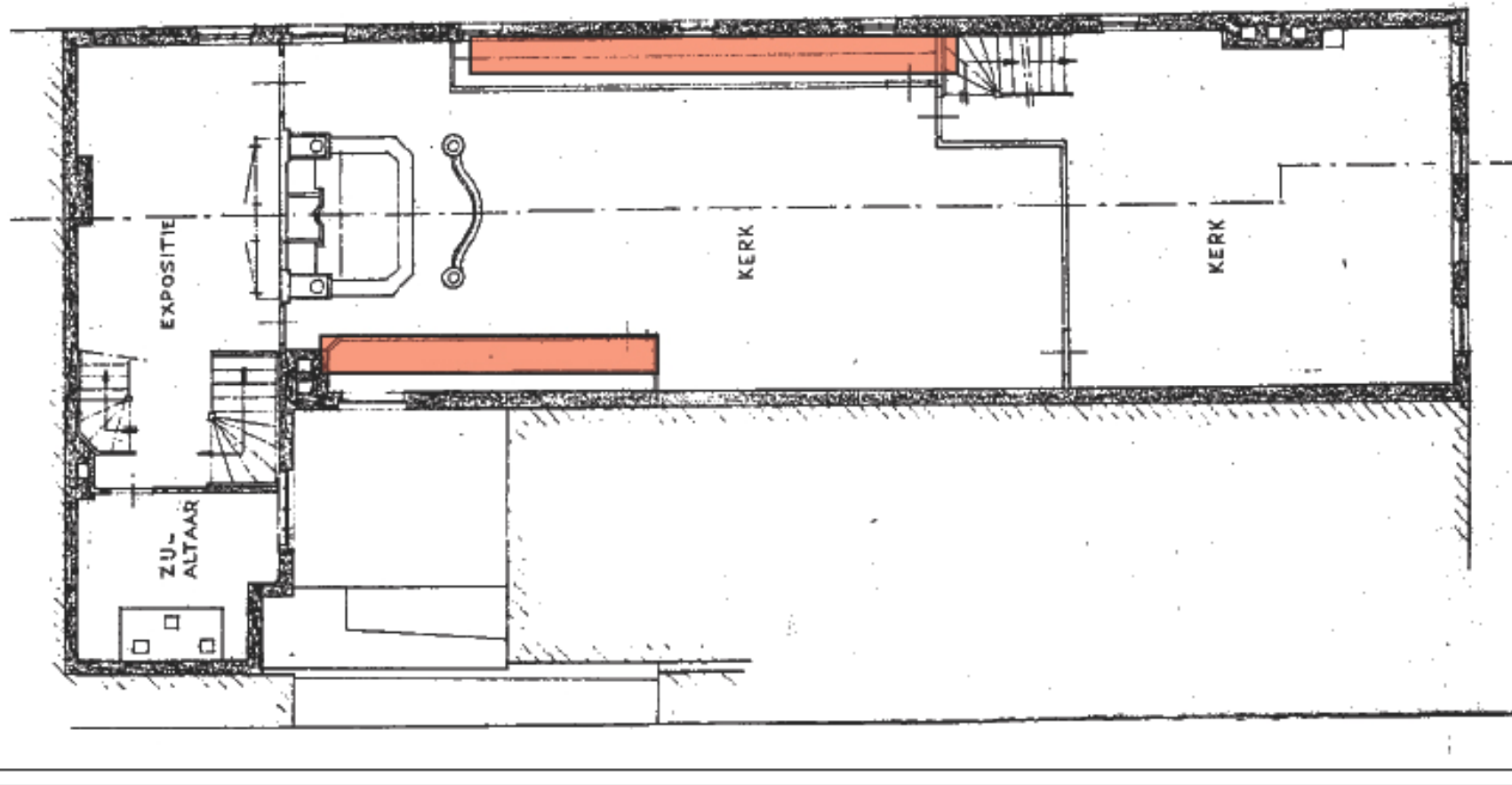
description of damage:		visible damage 1	visible damage 4	visible damage 7:	
2 tears in seat (torn on weak area, though considerable force was necessary - possibly heavy person sitting down), loss of veneer on front of seat, slight abrasion, greasy stains on arms, scratches, dents and small stains on legs. Minor light damage.		tear	staining	dent	
		visible damage 2	visible damage 5	visible damage 8:	
		abrasion	loss	discolouration	
		visible damage 3	visible damage 6:		
		soiling	scratch		
damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
PF 2/4 use	PF 3/3 handling	Cont 3/1 dust	Cont 3/5 greasy deposit from	Cont 2/3 cleaning spills	LUV 3/1 light
comments			most recent assessment:	assessor:	
			8/14/2006	GCI/ICN	



Location of cabinet in Canal Room

Area reference	Object number	Object name or title			
19		Fixed bench for dignitaries ('herenbank')			
Object category		provenance			
Furniture		built for this church			
Date	Orientation in space	material type 1	material type 2		
1737	SW	wood (soft)	paint (other)		
construction		material type 3	material type 4		
Fixed, closed choir bench (appr. 7 meters long), constructed of planks of soft wood. Loose pillow (filled with horse hair) on bench.		textile (animal)			
		finish	material type 5:		
original function		current function		frequency of use	
use		use		during mass and weddings, c. 100 times per year.	
display method		storage methode			
previous treatment		maintenance		overall condition	
Several repaintings and filling of joints.				unstable presentable	
description of damage:		visible damage 1	visible damage 4	visible damage 7:	
Construction is loose - severe movement in balustrade. Panels in back are dislocated by visitors pressing against them. Space between planks due to shrinkage of wood. Loss of paint (scratches). Some ring marks in pillow.		crack	loss		
		visible damage 2	visible damage 5	visible damage 8:	
		abrasion	scratch		
		visible damage 3	visible damage 6:		
		displacement	staining		
damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
PF 3/8 frequent use	PF 3/3 handling	PF 3/9 inherent stress	W 2/5 spillage		
comments			most recent assessment:	assessor:	
The other choir bench does not have the damage to the back - it is wider.			8/14/2006	GCI/ICN	





Position of the benches in the church

Area reference	Object number	Object name or title			
19		Wooden church floor			
Object category		provenance			
Floors					
Date	Orientation in space	material type 1	material type 2		
1661-1663?		wood (soft)	metal (other)		
construction		material type 3	material type 4		
Floor boards were probably 35 mm thick, connected with 'springs' ('mes en groef verbinding'): both boards have grooves and are connected using hard wood springs (oak). Unclear why there are so many old nails (carpet?)					
		finish	material type 5:		
		wax? (remains along the edges of the floor)			
original function		current function		frequency of use	
use		use		Extreme, all visitors walk around the church, events.	
display method		storage methode			
previous treatment		maintenance		overall condition	
Old repairs: filling in splits between planks with wooden strips. Parts of floor re-laid (based on old photographic evidence).		Cleaning with museum vacuum cleaner once per week.		unstable presentable	
description of damage:		visible damage 1	visible damage 4	visible damage 7:	
Wood is abraded (5mm in route), floor is slanting towards alley. Space between planks. Wood is splintering at edges, near springs. Remains of old wax? along edges where people do not walk.		abrasion	staining		
		visible damage 2	visible damage 5	visible damage 8:	
		chip	soiling		
		visible damage 3	visible damage 6:		
		deformation			
damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
PF 3/5 abrasion	PF 3/8 frequent use	PF 3/9 inherent stress	PF 2/3 maintenance/repair	PF 2/2 crowds	
comments			most recent assessment:	assessor:	
When replacing or repairing floor parts in the past, the springs were mechanically broken and may now be missing.			8/14/2006	GCI/ICN	



Area reference	Object number	Object name or title
29		1st gallery
Object category		provenance
Architectural element		built in this house

Date	Orientation in space	material type 1	material type 2
1661-1663	SW, NE, SE	wood (soft)	paint (other)
construction		material type 3	material type 4
Structural floor beams of 5/6 th floor were cut to create open space. Beams positioned at long side of galleries. 2 iron tension rods on either gallery connect them to roof, 2 iron rods between galleries.		metal (cast iron)	
		finish	material type 5:



original function	current function	frequency of use
use	use	Visitors access gallery and walk around, sit during events, organ is sometimes played.

display method	storage methode

previous treatment	maintenance	overall condition
Tension rod (WSW) was broken (discovered and reported in 70's but no action). c. 2001 temporary measures to only allow normal museum visitation, no large crowds, until after the rod was welded.	Cleaning with museum vacuum cleaner once per week.	unclear

description of damage: Galleries dip, especially WSW. Deformation caused soon after construction as wooden beams bend. Load causes movement causes damage - cracks and loss of stucco next to beam heads. Possibly increased by traffic and failure of tension rod.	visible damage 1	visible damage 4	visible damage 7:
	deformation		
	visible damage 2	visible damage 5	visible damage 8:
	abrasion		
	visible damage 3	visible damage 6:	
	staining		

damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
PF 3/9 inherent stress	PF 3/8 frequent use	PF 2/2 crowds			

comments	most recent assessment:	assessor:
	8/14/2006	GCI/ICN

Area reference	Object number	Object name or title
29		Organ
Object category		provenance
Fixtures		in 1794, the organ by Hendrik Meyer was placed

Date	Orientation in space	material type 1	material type 2
1794	SE	wood (other)	
construction		material type 3	material type 4
		finish	material type 5:



original function	current function	frequency of use
Use	Use	regularly for mass, concerts and events.

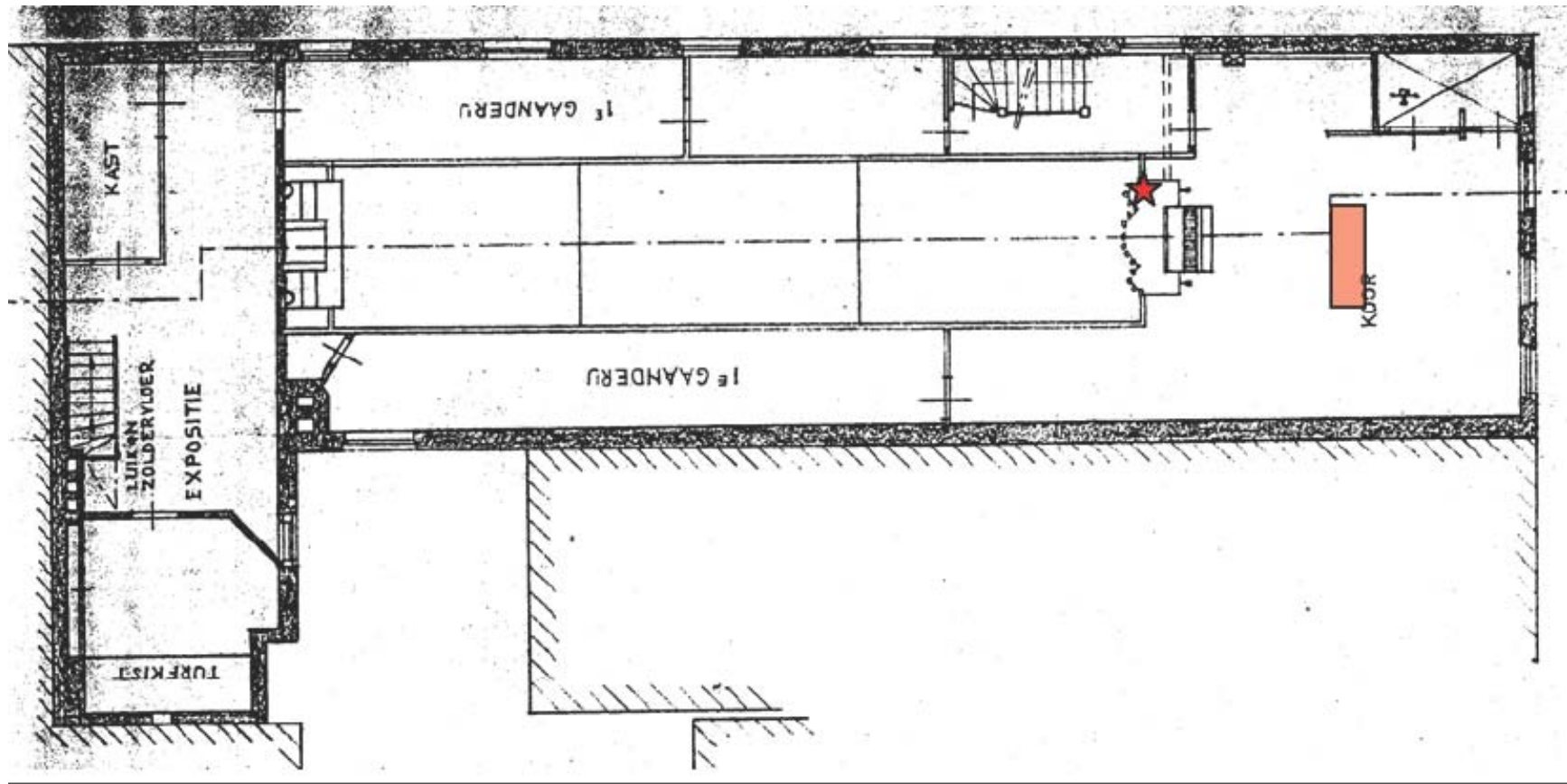
display method	storage methode

previous treatment	maintenance	overall condition
restored 1946: by Mr. Adema for fl. 500,-		

description of damage:	visible damage 1	visible damage 4	visible damage 7:
	visible damage 2	visible damage 5	visible damage 8:
	visible damage 3	visible damage 6:	

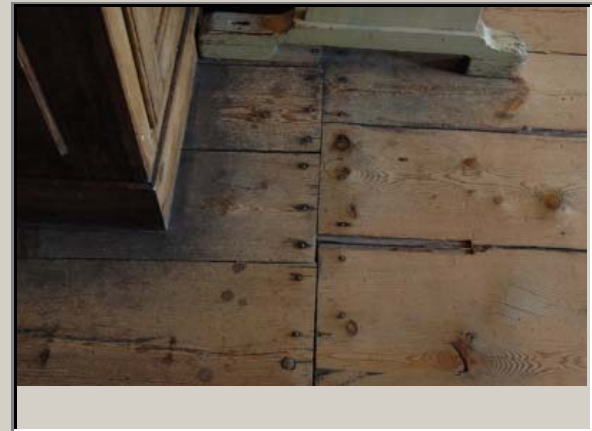
damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:

comments	most recent assessment:	assessor:

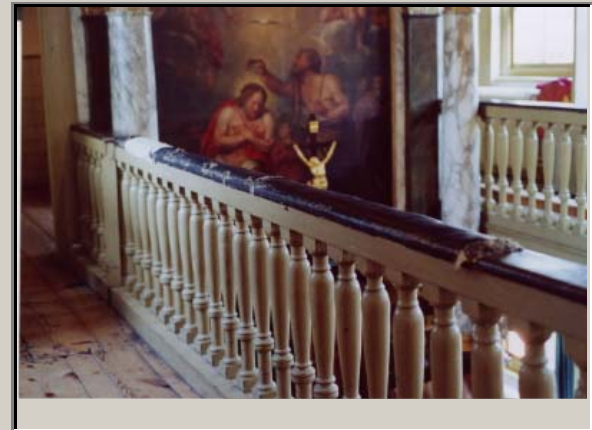


Position of organ (star) and silver showcase (rectangle) on 1<sup>st</sup> gallery

Area reference	Object number	Object name or title			
29		Wooden floor 1st gallery			
Object category		provenance			
Floors					
Date	Orientation in space	material type 1	material type 2		
1661-1663?		wood (soft)	metal (other)		
construction		material type 3	material type 4		
Floor boards were probably 35 mm thick, connected with 'springs' ('mes en groef verbinding'): both boards have groves and are connected using hard wood springs (oak). Unclear why there are so many old nails (carpet?)					
		finish	material type 5:		
		wax? (remains along the edges of the floor)			
original function		current function		frequency of use	
use		use		Extreme, almost all visitors walk around balcony, events.	
display method		storage methode			
previous treatment		maintenance		overall condition	
Old repairs: filling in splits between planks with wooden strips. Parts of floor re-laid (based on old photographic evidence).		Cleaning with museum vacuum cleaner.		unstable presentable	
description of damage:		visible damage 1	visible damage 4	visible damage 7:	
Wood is abraded (5 mm), floor is slanting. Space between planks. Wood is splintering at edges, near springs. Severe abrasion of wood near organ (12mm) and top of stairs (10mm). Remains of old wax? along edges where people do not walk.		abrasion	staining		
		visible damage 2	visible damage 5	visible damage 8:	
		chip	soiling		
		visible damage 3	visible damage 6:		
		deformation			
damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
PF 3/5 abrasion	PF 3/8 frequent use	PF 3/9 inherent stress	PF 2/3 maintenance/repair	PF 2/2 crowds	
comments			most recent assessment:	assessor:	
When replacing or repairing floor parts in the past, the springs were mechanically broken and may now be missing.			8/14/2006	GCI/ICN	



Area reference	Object number	Object name or title			
29		balustrade			
Object category		provenance			
Furniture					
Date	Orientation in space	material type 1	material type 2		
		wood (other)	paint (other)		
construction		material type 3	material type 4		
		leather			
		finish	material type 5:		
original function		current function		frequency of use	
Function of leather upholstery is unclear					
display method		storage methode			
previous treatment		maintenance		overall condition	
In 2004, the leather upholstery was removed due to its bad condition. Not decided yet if it will be replaced.					
description of damage:		visible damage 1	visible damage 4	visible damage 7:	
		visible damage 2	visible damage 5	visible damage 8:	
		visible damage 3	visible damage 6:		
damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
comments				most recent assessment:	assessor:



Area reference	Object number	Object name or title	
29		Altar, painted marble columns.	
Object category		provenance	
Architectural element			
Date	Orientation in space	material type 1	material type 2
1735		wood (soft)	paint (oil)
construction		material type 3	material type 4
Wooden pillars, painted as marble, capital with gilded acanthus leaves.		gilding	
		finish	material type 5:



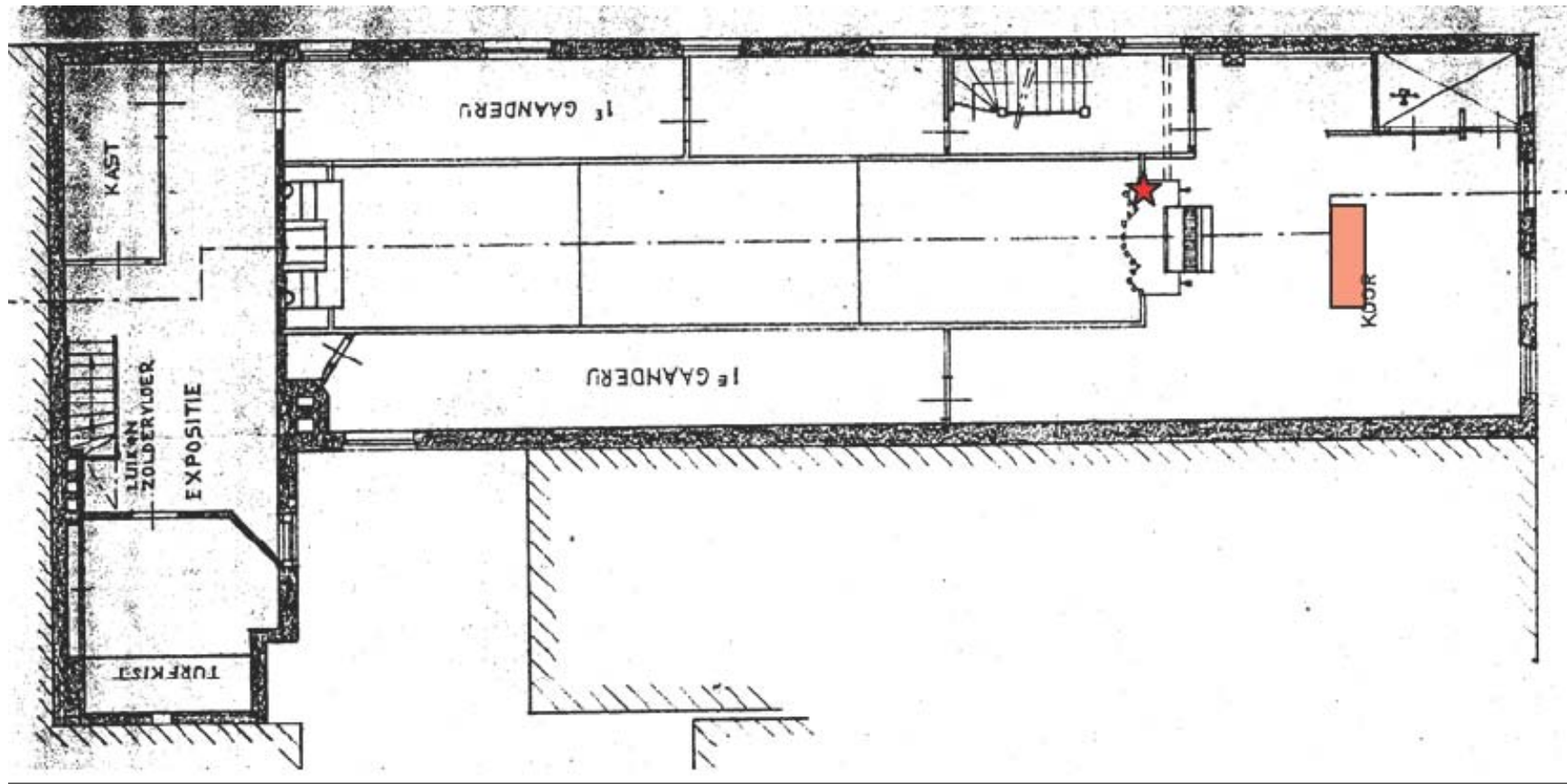
original function	current function	frequency of use
display, constructive	display, constructive	n.a., although visitors can touch the pillars from the 1st balcony.
display method	storage methode	
previous treatment	maintenance	overall condition
		stable presentable

description of damage: Craquelure in horizontal ring formation. Chipped paint, paint loss (picking by visitors). Small areas from acanthus leaves broken off/lost. Darker, yellowish appearance where varnished. Previous restorations visible.	visible damage 1	visible damage 4	visible damage 7:		
	crazed/craquele	discolouration			
	visible damage 2	visible damage 5	visible damage 8:		
	chip				
	visible damage 3	visible damage 6:			
	loss				
damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
PF 3/9 inherent stress	PF 2/4 use/touching	Cont 3/5 greasy deposit from touching	Cont 2/4 object treatment		

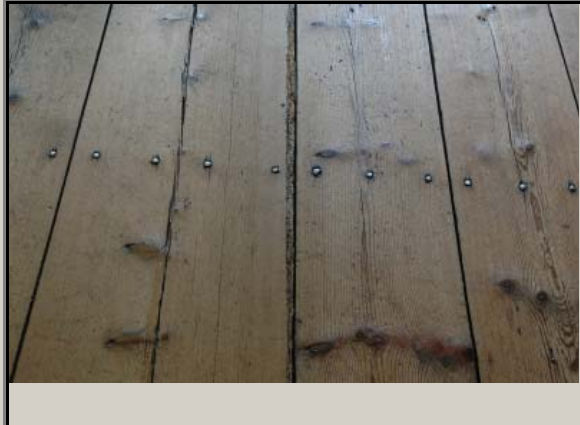
comments	most recent assessment:	assessor:
Varnish has been applied over old craquelure as protection layer.	8/14/2006	GCI/ICN

Area reference	Object number	Object name or title			
30		showcase with gold and silver liturgical objects			
Object category		provenance			
Lithurgical objects					
Date	Orientation in space	material type 1	material type 2		
	SE	glass	metal (other)		
construction		material type 3	material type 4		
Simple glass showcase with built-in tube lighting at the top, glass shelves and metal frame.					
		finish	material type 5:		
original function		current function		frequency of use	
		display		showcase is opened 1x month in order to replace objects that have moved.	
display method		storage methode			
showcase					
previous treatment		maintenance		overall condition	
		incidental cleaning, 1x month adjusting position of objects.			
description of damage:		visible damage 1	visible damage 4	visible damage 7:	
Objects 'walk' over the glass shelves as entire showcase moves when visitors are walking in the vicinity.		displacement			
		visible damage 2	visible damage 5	visible damage 8:	
		visible damage 3	visible damage 6:		
damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
PF 3/2 continous vibration					
comments			most recent assessment:	assessor:	
			8/14/2006	GCI/ICN	





Position of organ (star) and silver showcase (rectangle) on 1<sup>st</sup> gallery

Area reference	Object number	Object name or title			
31		Wooden floor 2nd gallery			
Object category		provenance			
Floors					
Date	Orientation in space	material type 1	material type 2		
1661-1663?		wood (soft)	metal (other)		
construction		material type 3	material type 4		
Floor boards were probably 35 mm thick, connected with 'springs' ('mes en groef verbinding'): both boards have grooves and are connected using hard wood springs (oak). Unclear why there are so many old nails (carpet?)					
		finish	material type 5:		
		wax? (remains along the edges of the floor)			
original function		current function		frequency of use	
use		use		Severe, almost all visitors walk around balcony, events.	
display method		storage methode			
previous treatment		maintenance		overall condition	
Old repairs: filling in splits between planks with wooden strips. Parts of floor re-laid (based on old photographic evidence).		Cleaning with museum vacuum cleaner.		unstable presentable	
description of damage:		visible damage 1	visible damage 4	visible damage 7:	
Wood is abraded, floor is slanting. Space between planks. Wood is splintering at edges, near springs. Severe abrasion of wood near organ and top of stairs. Remains of old wax? along edges where people do not walk.		abrasion	staining		
		visible damage 2	visible damage 5	visible damage 8:	
		chip	soiling		
		visible damage 3	visible damage 6:		
		deformation			
damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
PF 3/5 abrasion	PF 3/8 frequent use	PF 3/9 inherent stress	PF 2/3 maintenance/repair	PF 2/2 crowds	
comments				most recent assessment:	assessor:
When replacing or repairing floor parts in the past, the springs were mechanically broken and may now be missing.				8/14/2006	GCI/ICN

Area reference	Object number	Object name or title			
38		Built in confessional with velvet covered stool, waxed linen chair, folding desk, painting, crucifix.			
Object category		provenance			
Architectural element					
Date	Orientation in space	material type 1	material type 2		
c. 1830	N	wood (soft)	paint (other)		
construction		material type 3	material type 4		
		textile (animal)	textile (vegetable)		
		finish	material type 5:		
original function		current function		frequency of use	
use		display		visitors are not discouraged to go into the confessional and kneel on stool. Priest side of confessional is closed off to visitors. Objects are bolted to folding desk.	
display method		storage method			
previous treatment		maintenance		overall condition	
last painted 1996-1998		Dusting		stable presentable	
description of damage:		visible damage 1	visible damage 4	visible damage 7:	
Silk stole faded, paint loss on walls, window frame and door post. Stool is sometimes kneeled upon, but no visible damage.		fading	soiling		
		visible damage 2	visible damage 5	visible damage 8:	
		blistering			
		visible damage 3	visible damage 6:		
		loss			
damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
LUV 2 exposure to high int	PF 2/4 use/touching				
comments			most recent assessment:	assessor:	
			8/14/2006	GCI/ICN	

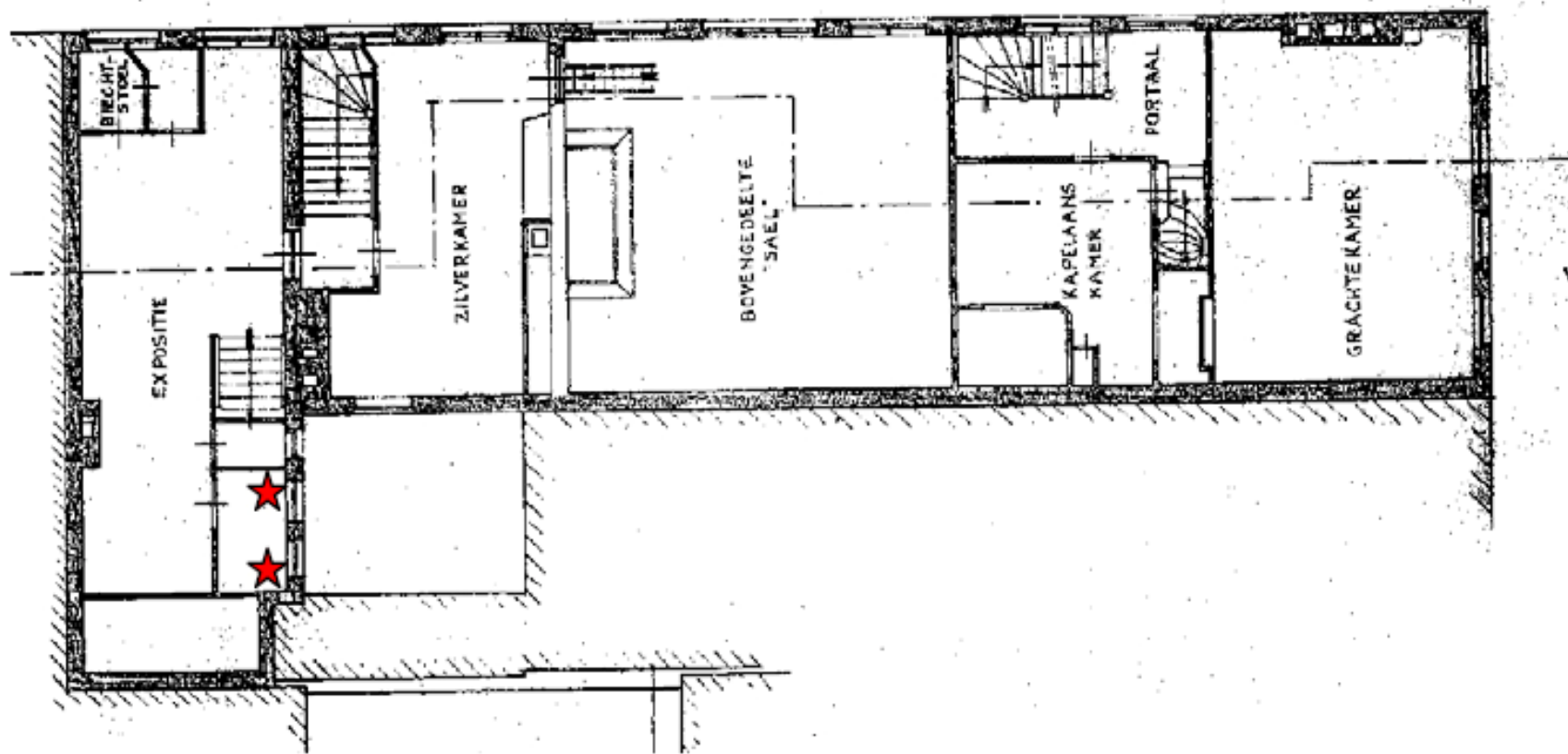


Area reference	Object number	Object name or title	
38	Br 8, 9	St. Paul (with sword) and St Peter	
Object category		provenance	
Sculpture		From the French Church (collection sold in 1912). Possibly early on in collection museum.	
Date	Orientation in space	material type 1	material type 2
1735/1736	S	wood (other)	paint (other)
construction		material type 3	material type 4
Statue is made from lime wood, hollowed out from the back. Grounded and painted all over. Consists of several parts (e.g. arms, hands, bird, sword).		stucco/plaster	
		finish	material type 5:



original function	current function	frequency of use
Altar pieces	display	Every Christmas, these statues are moved to an adjacent room in order to create space for the nativity scene.
display method	storage methode	
Open, free standing on a wooden base.	n.a.	
previous treatment	maintenance	overall condition
St. Paul: 1989 delta methrin treatment, 1997 condition assessment records cracks, loose paint, 2003 loose paint is fixated. Sword recently removed to prevent touching by visitors. St. Peter: 1989 cleaned.	Statue is dusted regularly by one designated member of staff, using soft brush and museum vacuum cleaner. Frequency is approximately every 6 weeks or when needed. Statue previously dusted with cloth - small fibers and hairs are caught in cracks.	stable presentable

description of damage:		visible damage 1	visible damage 4	visible damage 7:	
Some loss of paint and ground layer, some construction cracks, dust deposition (in folds), paint drops, evidence of woodborers' activity (inactive). Peter: keys are lost. Paul: abrasion of protruding parts.		crack	staining		
		visible damage 2	visible damage 5	visible damage 8:	
		flaking/delaminating	loss		
		visible damage 3	visible damage 6:		
		soiling	abrasion		
damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
PF 3/9 inherent stress	PF 2/3 maintenance/repai	PF 3/3 handling	Cont 3/1 dust	Cont 2/1 building work	Pests 2/2 insects
comments			most recent assessment:	assessor:	
			8/14/2006	GCI/ICN	



Location of statues in the confessional

## Condition Report

Object *Sculpture*  
Technique *pine wood?*  
Artist *m. van der Voort de Oude*  
Title *Paulus*  
Date/signature *1735-1736*  
Dimensions *1.72 m*

Registration number *BR 8*  
Owner *De Papegani*  
Location *Confessional*  
Category *A B C D*  
Report by ~~XXXXXXXXXX~~  
Date *18 April 1997*

### Provenance

*De Papegani - in loan  
Since 1952 in Amstelkring  
Original from "Frank Gunk"*

### Information about the artist

#### Address

*m. van der Voort de Oude  
Antwerpen*

Third party

### Comments with regard to conservation/restoration

### Literature

*J. van Canteren, Antiek XIX, 1984-1985, p. 524-530*

Inventory number *BR 8*

Concept - materials

Technical information

Material history / previous treatments

*5 October 1989 : fumigation finished  
+ deltamethrin treatment*

Ethical guidelines

	Owner	Artist	Conservator	Comments
Preventive conservation				
Remedial conservation				
Restoration				
(part) copy				
Destruction				

Comments

*ON RIGHT SLEEVE GREEN/GREY PAINT SPATTER*

Comments	Registration number <u>Br 8 Paulus</u>
	Report by
	Date

Condition	Good / <u>reasonable</u> / average / bad
Conservation	Direct / <u>&lt; 2 years</u> / < 5 years / > 5 years / not necessary
Restoration	Very desirable / desirable / <u>not necessary</u>
Research	Art historic / material technical / .....

Conservation	Min <u>8</u> Max <u>10</u> hours
Restoration	Min _____ Max _____ hours

#### COMMENTS

Blade of sword is loose (abrasion) Direct action.  
 part of finger on righthand is missing  
 some flaking paint  
 JUNE 2003: LOOSE PAINT FIXED WITH GELATIN  
 PRETREATMENT OF ALCOHOL/WATER 50:50  
 APPLICATION BRUSH / INJECTION NEEDLE

Handling	Subject to
Handling	<u>Yes</u> / no / after treatment
Exposition	<u>Yes</u> / no / after treatment
Loan / transport	<u>Yes</u> / no / after treatment

Instruction for care	
Touching	Dust
Up straight / laying down	Temperature
Hanging / standing	Relative Humidity <u>60-80%</u>
	Light

Planning of the work	
Treatment not necessary	
Not yet treated	
In treatment since date	
Treatment finished, date	
Next check ...	Code <u>2</u>   <u>3</u>

## Condition Report

Object *Sculpture*  
Technique *pine wood?*  
Artist *M. van der Voort de Oude*  
Title *Petrus*  
Date/signature *1735/1736*  
Dimensions *1.72m*

Registration number *BR 9*  
Owner *De Papegani*  
Location *Confessional*  
Category *A B C D*  
Report by ~~XXXXXXXXXX~~  
Date *18-3-1997*

### Provenance

*De Papegani. From 1952 onwards in Aansteking.  
Originally from the French Church.  
(On loan from De Papegani)*

### Information about the artist

#### Address

*M. van der Voort de Oude  
(Antwerpen)*

Third party

### Comments with regard to conservation/restoration

### Literature

*J. van Canteren, (Artiek, XIX, 1984-1985), p. 524-530  
MAY 1985, JSSUE 19 (No. 10)*

Inventory number

B29

Concept - materials

Technical information

- Cracks are related to construction, especially crack over right upper arm
- triangular piece is missing from the base near the right foot
- blisters in paint on right leg, that could burst eventually
- some flaking paint

Material history / previous treatments

5-10-1989: Fumigation finished + deltamethrin treatment

Ethical guidelines

	Owner	Artist	Conservator	Comments
Preventive conservation				
Remedial conservation				
Restoration				
(part) copy				
Destruction				
Comments				

Comments	Registration number <u>B-9</u>
	Report by
	Date

[REDACTED]

Condition	Good / <u>reasonable</u> / average / bad
Conservation	Direct / <u>&lt; 2 years</u> / < 5 years / > 5 years / not necessary
Restoration	Very desirable / desirable / <u>not necessary</u>
Research	Art historic / material technical / .....

Conservation	Min <u>16</u> Max <u>20</u> hours
Restoration	Min _____ Max _____ hours

# COMMENTS

JUNE 2003: FLAKING PAINT FIXED WITH GELATIN  
 PRETREATMENT OF ALCOHOL / WATER 50:50 ~~W~~ BRUSH +  
 INJECTION NEEDLE APPLICATION

[REDACTED] Handling

Subject to

Handling	<u>Yes</u> / no / after treatment
Exposition	<u>Yes</u> / no / after treatment
Loan / transport	<u>Yes</u> / no / after treatment

[REDACTED] Instruction for care

Touching	Dust
Up straight / laying down	Temperature
Hanging / standing	Relative Humidity <u>60-80 %</u>
	Light

[REDACTED] Planning of the work

Treatment not necessary
Not yet treated
In treatment since date
Treatment finished, date
Next check ...

Code 2 | 3



Paul\_right\_shoulders\_18\_03\_1997.jpg



Peter\_right\_arm\_18\_03\_1997.jpg



Sword\_Paul\_14\_05\_2002.jpg



Peter\_04\_2003.jpg



Right\_hand\_Paul\_BR8\_11\_2004.jpg



Peter\_Paul\_not\_dated.jpg

## FUMIGATION AND RESTORATION OF WOODEN OBJECTS

Registration number: *Br-8*

Description of object: *St. Paul in the confessional*

Fumigation: *completed: 5/10/'89*

Deltametrin treatment: *completed: 6/10/'89*

Filling/wood consolidation: *filling in of the exit holes at the reverse is optional*

### RESTORATION PROGRAM:

Necessary: yes / no

Permission from owner: yes / no

Treatment: in-house / externally

Planning:

Restoration completed:

Conservation/consolidation treatments:

Half yearly inspection:

Wood borers:

Infestation:

Conservation/consolidation treatments:

Repeat fumigation:

Comments:

## FUMIGATION AND RESTORATION OF WOODEN OBJECTS

Registration number: *Br-9*

Description of object: *St. Peter in the confessional*

Fumigation: *completed: 5/10/'89*

Deltametrin treatment: *completed: 6/10/'89*

Filling/wood consolidation: *filling in of the exit holes at the reverse is optional*

### RESTORATION PROGRAM:

Necessary: yes / no

Permission from owner: yes / no

Treatment: in-house / externally

Planning:

Restoration completed:

Conservation/consolidation treatments: *6/10/89 sculpture was cleaned thoroughly*

Half yearly inspection:

Wood borers:

Infestation:

Conservation/consolidation treatments:

Repeat fumigation:

Comments:

**Br.8 Paul.** Pine wood? 1735-1736, h. 172 cm, made by (atelier of) M. an der Voort de Oude, Antwerp. Provenance: from French church. On loan from 'De Papagaai'. Since 1952 in Museum Amstelkring.  
Literature: J. Knoef, *De beeldhouwer Jacobus Cressant* (Cressant): Oud Holland dl. LVIII 1941, pag. 172/3. John van Cauteren, *Antiek XIX* (1984-1985), p. 524-530, fig. 1-2,5. Location: confessional. A photo from the city archives (in cat. Of Jacob de Wit fig. 34) shows their location near the altar. Peter left (heraldic right) and Paul right (heraldic left). 2003 emergency treatment. Paul's hand, 27 April 2004 removed for restoration, because it was very loosely attached. The restorer will also fix the thumb and complete the top of a finger that is missing. The sword was also brought to the restorer in 2007 and was not yet returned in Sept. 2008.

**Br.9 Peter.** Pine wood? 1735-1736, h. 172 cm, made by (atelier of) M. an der Voort de Oude, Antwerp. Provenance: from French church. On loan from 'De Papagaai'. Since 1952 in Museum Amstelkring.  
Literature: J. Knoef, *De beeldhouwer Jacobus Cressant* (Cressant): Oud Holland dl. LVIII 1941, pag. 172/3. John van Cauteren, *Antiek XIX* (1984-1985), p. 524-530, fig. 1-2, 5. Location: confessional. Peter and Paul were cleaned in 13.3.1972. Central Laboratory: 1989. In 2003 emergency treatment. A photo from the city archives (PA774, no.44), made before the auction in 1912, shows that Paul still has the keys in his hand.

Verings catalogus Frederik Muller  
26 november 1912  
ex. zonder inleiding van J. F. M. Sterck

KHI

W. J. van der ...

## SCULPTURES ET ORNEMENTS DE JARDIN

BOIS — PLOMB — MARBRE

### SCULPTURES PAR JACOB CRESSANT

DE L'ÉGLISE DITE

„FRANSCHIE KERK”

A AMSTERDAM

1070 SAINT PIERRE ET SAINT PAUL. — Une paire de statues de grandeur naturelle sculptées presque en ronde bosse. Ils sont représentés debout, St. Pierre portant deux clefs, St. Paul tenant son glaive. Elles sont peintes en blanc avec des rehauts de dorure.

Ces statues sont sculptées par *Jacob Cressant*, célèbre sculpteur et ami intime de Jacob de Wit. Il devint plus tard professeur à l'Académie de Paris. Indication qui nous a été conservée avec d'autres détails précieux par le peintre J. P. van Horstok.  
Voir aussi la notice de M. J. F. M. Sterck qui va avec ce même catalogue.  
Voir la reproduction.

1071 Anges en adoration. — Une paire de grandes figures en bois, sculptées en ronde bosse, peintes en blanc et dorées.  
Haut. 138 cent.  
Voir la note du numéro ci-dessus.

1072 Salvator Mundi. — Statuette en bois, sculptée en ronde bosse représentant le Christ debout sur un globe qu'entortille un serpent.  
Haut. 133 cent.  
Voir la note du numéro 1070.

SCULPTURES ET ORNEMENTS DE JARDIN

95

1073 Les disciples d'Emmaüs. — Groupe en chêne sculpté demi en ronde bosse représentant le Christ et les deux apôtres attablés, le premier bénissant le pain, les derniers exprimant leur grande émotion.  
Superbe sculpture.  
Haut. 46,5; larg. 63 cent.  
L'expression des figures est d'une réalité surprenante.

1074 JEAN MARIE ROLAND DE LA PLÂTIÈRE. — Buste en plâtre noirci. Il est représenté la tête légèrement tournée vers la droite, sa chemise négligemment ouverte au cou, et enveloppé d'une simarre.  
Haut. 62 cent.  
Superbe travail de JOSEPH CHINARD, le célèbre sculpteur de Lyon, né en 1756, mort en 1813.

Jean Marie Roland de la Platière, né à Theizé (Rhône) était l'époux de la célèbre madame Roland, née Manon Philpion, qui fut guillotinée en 1793. Roland, homme politique, ministre de l'Intérieur en 1792, grand ami des Girondins, se donna la mort en apprenant l'exécution tragique de son illustre épouse.

Voir la reproduction.

1075 MARIE STUART, ÉPOUSE DE GUILLAUME III, PRINCESSE D'ORANGE, REINE D'ANGLETERRE. — Buste en marbre blanc par un sculpteur contemporain. La reine est représentée coiffée d'une abondante chevelure bouclée, la tête légèrement tournée à droite. Elle porte un collier de perles et un manteau d'hermine jeté autour de ses épaules.  
Haut. 83 cent.  
Superbe buste d'un excellent travail, œuvre d'un habile sculpteur de l'époque. Elle y ressemble le plus aux portraits en manière noire gravés par Smith.

Ce buste, quoique un peu plus petit, fait pendant au buste de Guillaume III d'Orange que nous avons vendu notre vente de avril 1912. Le buste décrit ci-dessus est de la même provenance que le buste de Guillaume III.  
Voir la reproduction.

1076 VÉNUS AU DAUPHIN. — Statuette en bronze patiné. Sur socle en acajou. — Bronze italien du XVII<sup>e</sup> siècle.  
Haut. sans socle 40 cent.  
Superbe pièce.

1077 AMOURS. — Une paire de charmantes statuettes en plomb, couvertes d'une belle patine dorée. Ils sont représentés debout sur des socles carrés, en marbre blanc, l'un tenant une draperie, l'autre portant un arc et son carquois en bandoulière. — Louis XVI.  
Haut. 30 cent.  
Superbe travail.  
Le modèle est d'un faire admirable et grand de style.  
Voir la reproduction.

1078 ENFANT ASSIS TENANT UNE BRASSÉE DE FLEURS. Statuette en plomb.  
Haut. 47 cent.  
Superbe travail français du XVIII<sup>e</sup> siècle, d'un modelé admirable.

1079 Buste d'enfant. Sculpture en marbre blanc. — XVIII<sup>e</sup> siècle.  
Très belle sculpture.

1080 Une paire de corbeaux en chêne sculpté. l'un a décor représentant le combat entre Samson et le lion, l'autre à sujet d'un bouffon jouant de la cornemuse. — Vers 1500.  
Remarquables pièces gothiques.  
Voir la reproduction.

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KvK 41 19 77 18 t.n.v.  
Stichting Museum Amstels

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info@opsolder.nl  
www.opsolder.nl

STATUES SCULPTEES EN BOIS par J. CRESSANT



VENTE 26—29 NOVEMBRE 1912.  
DIR. FREDERIK MULLER & CO.

1070

Postbank 35 62 52 t.n.v.  
Museum Ons' Lieve Heer op Solder  
KvK 41 19 77 18 t.n.v.  
Stichting Museum Amstelkring

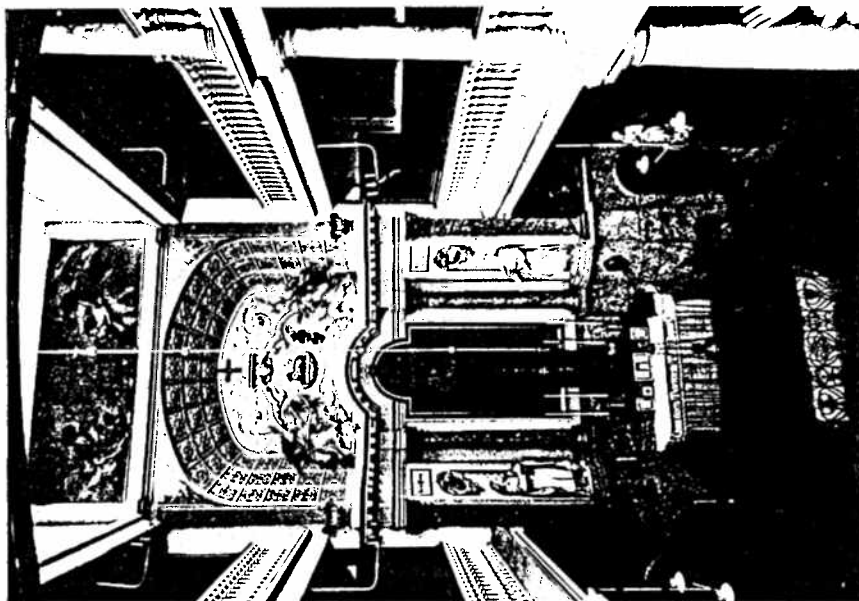
# Anticus 1984-1985

## De beelden van het hoofdaltaar uit de voormalige Franse kerk te Amsterdam

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In 1662 werd door de Franse paters karmelieten te Amsterdam een statie gesticht ten behoeve van de grote groep Franstalige rooms-katholieke inwoners<sup>1</sup>.

Een oude kapel, die gelegen was aan het Rokin, werd als kerk in gebruik genomen. Men kwam echter zeer snel in conflict met de stadsmagistraat, die, onder druk gezet door de predikanten, verordonneerde om de kerk te sluiten. De groep gelovigen week toen uit naar een verbouwd pand in de buurt van de St. Anthoniespoort, maar dit gebouw lag te ver verwijderd van de 'Franse buurt' en was vooral in de winter slecht te bereiken. Daarom kocht men in 1664 een huis, gelegen aan de Nieuwezijds Voorburgwal dat tot kerk werd verbouwd. Deze kerk, toegewijd aan H. H. Petrus en Paulus, heette in de volksmond al gauw de *Franse kerk*. In 1716 werd parer Theodore de St. Joseph (de Breilly) benoemd tot pastoor van de statie. Onder zijn bezielende leiding werd het kerkgebouw, na verkreten toestemming van het stadsbestuur, in 1730 geheel verbouwd en vernieuwd. Om de beperkte ruimte zo optimaal mogelijk te kunnen gebruiken werd langs drie zijden van de kerk een dubbele galerij gebouwd, die rustte op vier houten zuilen. Het hoofdaltaar, dat in een ondiepe nis geplaatst werd, was vervaardigd van gemarmerd en verguld hout (*afb. 1*). In het retabel stonden links en rechts van het altaarschilderij twee wit geschilderde beelden van Petrus en Paulus. Het retabel werd



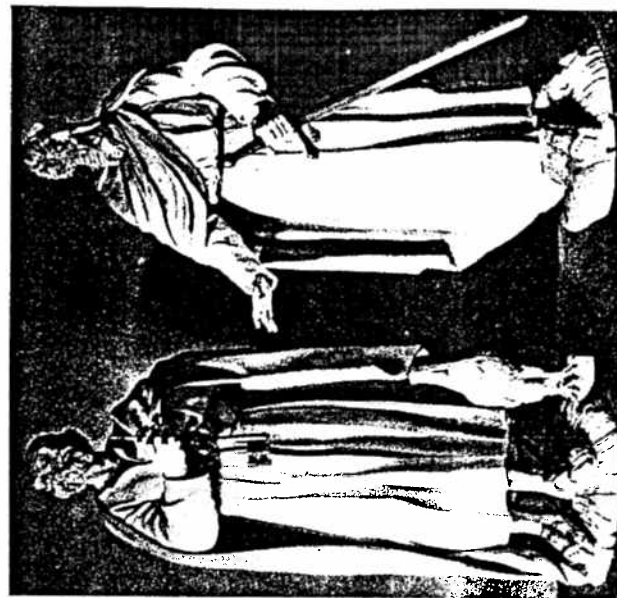
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bekroond met een voorstelling van het apocalyptische lam, aanbeden door twee engelen. De engelenbeelden waren eveneens vervaardigd van wit geschilderd hout<sup>2</sup>. Het altaarschilderij, een voorstelling van de Verrijzenis van Christus, werd in 1736 geschilderd door Jacob de Wit. Deze vervaardigde tevens de voorstellingen van Maria en Jozef, die links en rechts van het altaar waren aangebracht. In 1741 maakte hij bovendien nog een plafondschildering en 10 grisailles<sup>3</sup>.

In 1806 deed de laatste karmeliet afstand van het pastoorambt, dat daarop werd overgenomen door een wereldgeestelijke. Bij de parochiale indeling na het herstel van de bisschoppelijke hiërarchie in 1853, werd het gebied van de statie van Petrus en Paulus verenigd met dat van de statie van St. Jozef (bekend als De Papegaai). Als hoofdkerk van de nieuwe parochie werd de kerk van St. Jozef in de Kalversstraat aangewezen.

Toen in het begin van deze eeuw bleek, dat het handhaven van twee kerken binnen één parochie te kostbaar werd, besloot het kerkbestuur de oudste van de twee kerken, die van Petrus en Paulus, te sluiten. Dit geschiedde in 1912.

Nadat de gehele inventaris zorgvuldig uitgenomen en verwijderd was, werd het gebouw gesloopt. De losse inventarisstukken werden vervolgens verkocht op een veiling van Frederik Muller te Amsterdam van 26 tot en met 29 november 1912<sup>4</sup>.



De belangrijkste stukken daar waren de schilderijen van Jacob de Wit.

Ook de beelden van het hoofdaltaar: Petrus en Paulus en de twee engelen van de altaarbekroning (*afb. 2 en 3*) werden ter veiling aangeboden. Er bestond blijkbaar geen belangstelling voor en na de veiling werden ze geplaatst in de St. Jozefskerk, die inmiddels het parochiegebouw van de oude

*Afb. 1. Interieur van de Franse kerk, kort voor de afbraak in 1912. Foto: Historisch topografisch atlas, Gemeentelijke archiefdienst Amsterdam neg. nr. D 31318.*

*Afb. 2. Petrus en Paulus afkomstig uit de Franse kerk (Museum Amsterdam, Amsterdam). Wit geschilderd hout, hoogte 170 cm.*

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Area reference	Object number	Object name or title			
42		White Italian marble and black Belgium hard stone tiled floor. Landing near staircase and part of floor on SW side painted wood.			
Object category		provenance			
Floors		Built in this house.			

Date	Orientation in space	material type 1	material type 2	
1620-1700, 1952		marble	stone	
construction		material type 3	material type 4	
On the wooden floor is a bed of crushed shells (sometimes calcium mortar was used as well), upon which the tiles are laid. The tiles have an uneven thickness and have a curved under side (thicker in the center). Painted wooden landing next to staircase.		shells	wood (soft)	
		finish	material type 5:	
		none		

original function	current function	frequency of use
use and display	use and display	Every day by all visitors

display method	storage methode
Fully accessible to public.	

previous treatment	maintenance	overall condition
The landing and stairs were moved here in 1952. Wooden floors last painted c. 1995. In 2006 one tile fixed using chalk mortar.	Vacuum cleaning one a week. If necessary (c. once per month) stone floor damp cleaning with mild, biodegradable soap (Ecover). Expectation of restoration once a century.	stable presentable

description of damage: Chipping of edges, loss of corners. Some cracks, fractures through tiles. Compression of shell bed causing stress. Wooden landing above stairs severe abrasion (of wood and paint) and deformation. See also stairs (area reference 43)	visible damage 1	visible damage 4	visible damage 7:
	chip	deformation	dent
	visible damage 2	visible damage 5	visible damage 8:
	loss	staining	
	visible damage 3	visible damage 6:	
	crack	abrasion	

damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
PF 3/8 frequent use	PF 3/2 continous vibration	PF 3/9 inherent stress	W 2/5 spillage	Cont 2/3 cleaning spills	

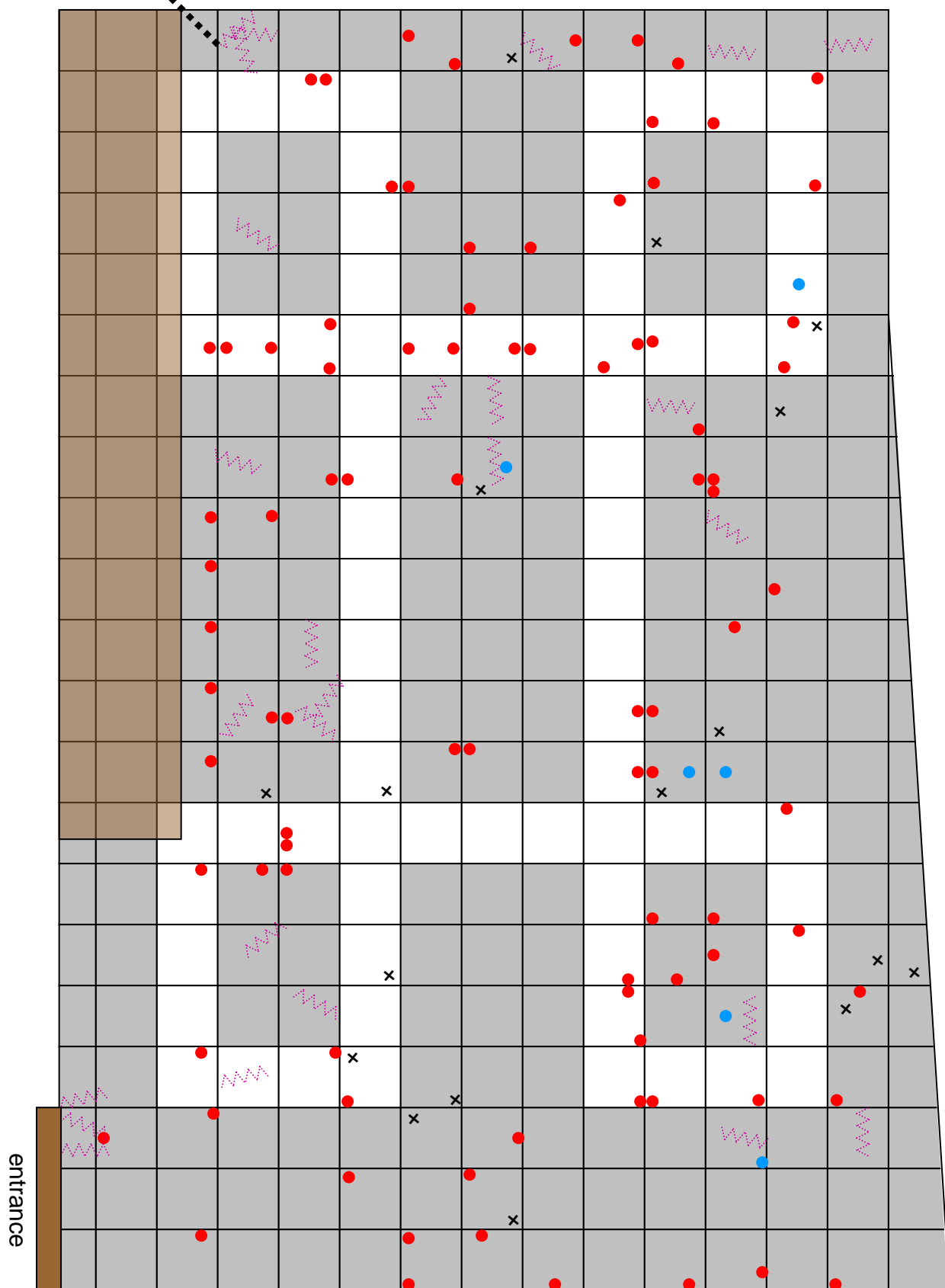
  

comments	most recent assessment:	assessor:
Floor moves when people walk over it, but its flexible construction is made to deal with this. Maintenance of shell bed is important to prevent damage. Surface area of stone 9 m2, of wood 8 m2. Compare abrasion of paint on both wooden surfaces!	8/14/2006	GCI/ICN



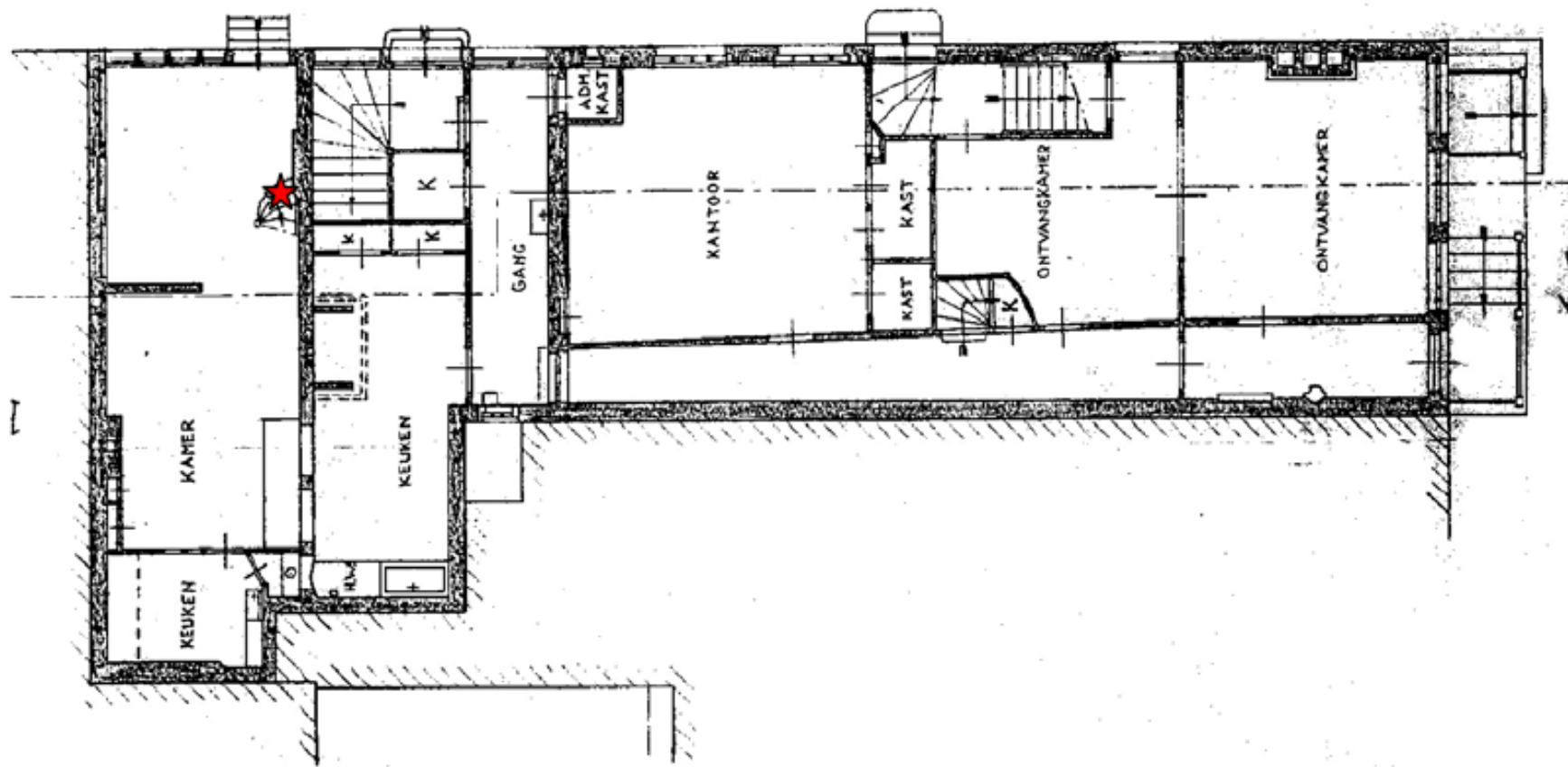


# The stone floor in the Jaap Leeuwenberg room



Area reference	Object number	Object name or title			
43		Stairs in the back of the house, from 17th C. kitchen to 1st floor, 11 steps, thick rope as hand rail.			
Object category		provenance			
Stairs and landing					
Date	Orientation in space	material type 1	material type 2		
1600-1700, 1952, 1970's	SE	wood (hard)	wood (soft)		
construction		material type 3	material type 4		
The original stairs date back to the 17th century (1663).		paint (other)	textile (vegetable)		
		finish	material type 5:		
original function		current function		frequency of use	
use		use		Extreme; almost all visitors climb down and up the stairs to see the kitchen.	
display method		storage method			
previous treatment		maintenance		overall condition	
The landing and stairs were moved here in 1952. In 1970's, original steps covered with new protective steps. These new steps have been integrated in the stairs, with subsequent loss of original material. Last painted in c. 1995.		vacuum cleaned		unstable unrepresentable	
description of damage:				visible damage 1	visible damage 4
Landing is deformed and severely abraded (9.5 mm difference with first step) - turning point. Grime on pole from handling. Previous metal chain as railing caused dents in pole of stair.				abrasion	soiling
				visible damage 2	visible damage 5
				deformation	
				visible damage 3	visible damage 6:
				dent	
damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
PF 3/8 frequent use	PF 3/3 handling	Cont 3/5 greasy deposit from touching			
comments				most recent assessment:	assessor:
				8/14/2006	GCI/ICN





Location of the stairs on the ground floor

Area reference	Object number	Object name or title			
43		Balustrade around landing of stairs in the back of the house, from 17th C. kitchen to 1st floor.			
Object category		provenance			
Furniture		unknown			
Date	Orientation in space	material type 1	material type 2		
1600-1700, 1952?	SE	wood (soft)	paint (other)		
construction		material type 3	material type 4		
		finish	material type 5:		
original function		current function		frequency of use	
use		use		Extreme; almost all visitors climb down and up the stairs to see the kitchen. Other hang over balustrade to look down.	
display method		storage methode			
previous treatment		maintenance		overall condition	
The landing and stairs were moved here in 1952. Origin of balustrade unknown.		vacuum cleaned		stable unrepresentable	
description of damage: Extreme built of grime on railing of balustrade and paint completely abraded away. Denting at bottom plint.		visible damage 1	visible damage 4	visible damage 7:	
		abrasion			
		visible damage 2	visible damage 5	visible damage 8:	
		soiling			
		visible damage 3	visible damage 6:		
		dent			
damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
PF 3/8 frequent use	PF 3/3 handling	Cont 3/5 greasy deposit from touching			
comments			most recent assessment:	assessor:	
			8/14/2006	GCI/ICN	



Area reference	Object number	Object name or title			
48		Maria and child			
Object category		provenance			
Sculpture		since 1889 in museum. Stolen in Feb 1957, bought back in Nov 1957.			
Date	Orientation in space	material type 1	material type 2		
	SE	wood (other)	paint (other)		
construction		material type 3	material type 4		
Carved from wood (on description it says oak, but possibly a softer wood was used). White ground layer, multi-coloured paint.					
		finish	material type 5:		
original function		current function		frequency of use	
devotional		display		n.a.	
display method		storage methode			
open, standing on small plateau fixed to wall, fixed at back to wall with 2 hooks, a rod and lock.		n.a.			
previous treatment		maintenance		overall condition	
1976 and 1981 examined by CL. In 1981 coloured infills (?). In 1997 flaking paint is fixated. Areas of paint loss after 1981 show white ground layer.				unstable presentable	
description of damage:		visible damage 1	visible damage 4	visible damage 7:	
Loss of paint, loss of baby's hand. Evidence of inactive woodborer infestation. Ingrained soiling darkening object. Staining at bottom edge caused by paint - object was not removed when last painting the plateau.		loss	dust		
		visible damage 2	visible damage 5	visible damage 8:	
		soiling	discolouration		
		visible damage 3	visible damage 6:		
		staining	hole		
damage caused by 1	damage caused by 2	damage caused by 3	damage caused by 4	damage caused by 5	damage caused by 6:
Cont 3/6 inherent degradati	PF 3/2 continous vibration	Cont 3/1 dust	Cont 2/2 collection work		
comments			most recent assessment:	assessor:	
			8/14/2006	GCI/ICN	

