

NEWSLETTER

Working group: Leather & related Materials
Groupe de travail: Cuir & Matériaux associés

N°3 July/Juillet 2005

CONTENTS	
FROM THE COORDINATOR	1
THE HAGUE TRIENNIAL MEETING Leather session program Short duration meeting Information	2
FROM THE ICOM	3
PROJECTS	3
RESEARCH	4
PUBLICATIONS	8
FORTHCOMING MEETINGS/CALL FOR PAPERS	8
COURSES	9
NEWSLETTER NOTES	10
QUESTIONNAIRE	11

FROM THE COORDINATOR

Dear colleagues,

The programme of the working group meetings at the 14th Triennial Meeting of the ICOM-Committee for Conservation in Den Hague is ready. You can find the time table for the sessions of our WG and the authors and titles of the presented papers below.

Since the last Triennial Meeting in Rio de Janeiro, Brazil 2002, members of 22 working groups have been their expanding expertise and knowledge conservation and restoration on all fronts. The achievements of these three years will be presented and discussed during the meeting of September 2005. The competition for the Triennial Meeting in The Hague has been exceptional and you may be interested to know that 435 Abstracts were submitted. From this group, the Peer Review Committee has selected a group of 195 to call as papers and following that there was a further selection of 150 for presentation and publication. The congress also offers plenary sessions on the theme "Our Cultural Past - Your Future", a Museum Forum on risk management, almost fifty poster presentations, excursions, a trade fair and different social events.

I want to call your attention to an initiative of the Metal WG to organize during the conference in Den Hague a short-duration meeting with other WG's on issues related to the alteration and conservation of composite materials containing metals. You'll find more information also below. If you're interested in this topic, please fill out the questionnaire (see in the annex) and send it back to me so soon as possible.

As usual we are going to elect the coordinator of our WG for the next triennium and we should exchange our ideas for the further activities of the group. I personally feel that I am prepared to continue on this task for a second period and I have the agreement of Mariabianca and Céline to further support me as Assistant-Coordinators. Nevertheless I want to encourage each one of you to stand as a candidate for this election! Please reflect this question carefully and in silence. You have to declare your candidature at least 24 hours in advance of the business meeting of our WG.

Concerning the post prints of our last Interim Meeting in Athens our colleagues in Greece are working hard to get them printed. Certainly they will be able to give us definitive information about these post prints during the session of our WG in Den Hague. On this point I want to thank all colleagues who have sent us their papers for publication.

The edition of the present newsletter was once more only possible with the kind support by Céline and Mariabianca. I'm very grateful for their great help.

We're looking forward to see all of you again in Den Hague!

Sincerely yours,

Andreas Schulze

THE HAGUE TRIENNAL MEETING



ICOM-CC !4th Triennial meeting Our cultural past-your future!

The Hague (Netherlands) 12-16 September 2005

The program of the Leather and related Materials working group session has been defined as follows:

Time table	Events					
table	Authors	Title				
Day and date: Tuesday, 13th September						
Time s	Time slot: 1st session, 09h00 – 10h30					
Chair:	Andreas Schul	ze				
09:00 09:10	Welcome and introduction					
09:10 09:40	R. Larsen, J. Wouters, F. Juchauld, A. Blüher	Bookbinding leather in the paper deacidification process. Part I: Analytical investigation of the leather				
09:40 10:10	U. Knuutinen, L. Sallas	Leather spue – a problem with Lubricant				
10:10 10:30	Poster presentation (see the Table below)					
Time s	slot: 2nd sessio	n, 11h15 – 12h45				
Chair:	Mariabianca Pa	aris				
11:15 11:45	D. van Kempen, E. Koldeweij	Dilemmas and solutions on the conservation treatments of three gilt leather rooms in The Netherlands				
11:45 12:15	J. Göpfrich, B .Dreyspring	Fabulous beasts - Leather, silk and gold. Recent research and conservation of footwear of the 12th century from the episcopal tombs in the Trèves cathedral				
12:15 12:45	Business meeting: information about projects, election of the co-ordinator, discussion on the activities for the next triennium					

Author/s	Title of posters
----------	------------------

R. Selm	Research into a safe method to extract excess lubricants from leather – A preliminary report.
G .Abdel-Maksoud, N. Abdel-Fatha	The use of some techniques in the investigation and conservation of a bookbinding.
T. Aubry, C. Barbe, F. Juchauld, T. Phuong N Guyen	Sélection d'un cuir de tannage végétal destiné à des traitements de conservation sur des livres anciens, mise en place d'un protocole de contrôle qualité.
F.Juchauld, F. Richard	Etude comparative de trois méthodes de mise au ton du cuir neuf utilisées en restauration.

Short Duration Meeting (1 hour)

Investigation and conservation of composite materials containing metals

Monday 12 September

As suggested by our colleague Jan Wouters the Metal WG initiated a short-duration meeting with other WG's on issues related to the alteration and conservation of composite materials containing metals. Conserving such artefacts is a problematic issue for the conservators involved since both the metal(s) and the associated material(s) have suffered with time and require specific skills. The objective of our first short meeting in Den Hague shall be to see how our different WGs could work transversally to inform colleagues on current knowledge in the field and to promote research projects. Current projects and research in the field and future collaboration between our WGs will be also discussed.

In the future we could establish a network of interested professionals where some of us will have specific tasks:

- bibliography on the investigation and conservation of composite materials containing metals;
- catalogue of alteration forms (table of pictures with comments that could be enriched constantly by ICOM-CC members);
- guidelines for the preventive conservation of these artefacts;
- list of non-invasive and non-destructive techniques available to investigate these artefacts;
- case studies showing successful conservation treatments (pictures + short comments).

The ICOM-CC website could be used to disseminate these informations.

Because of the limited room capacity only the Coordinators and Assistant-Coordinators can take part to this meeting. Nevertheless we hope to target the interests of a lot of our colleagues in this topic. Obviously we will inform you about the results of this meeting during our Working Group session. To get an overview about your actual projects in this field and about your ideas or questions we ask you to fill out the following questionnaire and send it back to us so soon as possible, at latest before the end of July. Your answers will help us to understand your professional requirements and to represent our WG during this meeting in an effective way.

* See the questionnaire at the end of the newsletter.

Information

Please go on the website and click on the <u>registration</u> form to register for the congress.

Website: http://www.icom-cc2005.org

The fees for participating in the congress are:

Member, (student) Friend of ICOM-CC		
Payment date		
After 1 December, 2004	€450,-	
On-site	€525,-	
Non-member		
Payment date		
After 1 December, 2004	€525,-	
On-site	€575,-	

The congress fees cover:

- conference pre-prints, a two volume set (c. 980 pages) plus CD-ROM;
- full participation in the ICOM-CC Triennial Meeting and 22 Working Group meetings;
- access to ICOM-CC poster session as well as to the trade fair:
- choice of excursions on Wednesday the 14th;
- social events (such as receptions);
- farewell party (extra charge).

For questions relating to your registration, please contact the Congress and Study Centre VNG by e-mail: icom@vng.nl or by phone: +31 (0)70 373 8091

FROM THE ICOM

Important announcement about membership*

The upcoming triennial meeting will mark the first step in a series of changes to ICOM-CC's membership rules.

As has already been announced in several venues, from October of this year ICOM-CC will limit complete web site access to full members of ICOM or Friends of ICOM-CC. In January of 2006 membership in the working groups will also be limited to those categories. I encourage those of you who are not yet ICOM members or Friends of ICOM-CC to seriously consider the benefits of membership. Among the many benefits of full ICOM membership is free admission to virtually any museum around the world. Those of us who have tested this principle in far flung locations can attest to its veracity. That alone makes membership worthwhile for the frequent traveller. In addition, members enjoy discounts on ICOM publications and they receive regular newsletters about ICOM's activities. For those who find it difficult or prohibitively expensive to join ICOM, the category Friend of ICOM-CC provides membership of the Conservation Committee alone. Members from developing countries receive a further discount from the already reduced fee. Details about all of the benefits and costs of membership can be found on the web sites of ICOM and ICOM-CC (www.icom.museum and www.icom-cc.org).

* Text by Lisa Pilosi, Coordinator of the Working Group "Glass and Ceramics"

PROJECTS

'Extraordinary helmets' of the Japanese collection of Stibbert Museum in Florence (Italy)

The Central Institute for Restoration (ICR) of Rome has started in accord with the Stibbert Museum in Florence a two-year project of cataloguing and first intervention on the group of 'extraordinary helmets' of the Japanese collection of the Museum.

It is the biggest collection outside Japan, including specimens dating from the Momoyama (1573-1599) to the Edo (1600-1867) periods. The 'extraordinary helmets' (Kawari-kabuto), conceived to be normally used on the battle field, underwent an evolution paralleling that of armours and were the expression of individual display and distinctive mark of the wearer.

A peculiar characteristic of these helmets is the combined use of different materials (steel, lacquer,

leather, wood, paper, textile, etc.) and different execution techniques (forging, embossing, damascening, *cuir bouilli*, *papier-mâché*, etc.) to create odd forms, witnessing a culture able to express both a unique aesthetic sense and a considerable technical perfection deriving from centuries of study and appliance.

The project has three main objectives:

- to evaluate through a cataloguing campaign the applicability of the conservative data form, defined at the ICR during the recent years, to a particularly complex artefact category;
- to allow, through computerization of the recorded data, the systematic study and consultation of materials, execution techniques and state of conservation;
- to define an adequate conservation strategy and to determine a possible intervention priority on these artefacts, respecting the culture which produced them.

Information: basilissi@yahoo.it

Website:

www.picure.l.u-tokyo.ac.jp/arc/stibbert/content/tn01.html

Development of a long term durable vegetable tanned leather for conservation

by Jutta Göpfrich and Katharina Mackert

Deutsches Ledermuseum, Offenbach

The production of these leathers has been subject to several studies in the past, for example in the EU-STEP Leather Project¹, the EU-ENVIRONMENT Leather Project² and the EU-CRAFT Project³. The problems of the commercial production of leathers for restoration are well-known. Unfortunately we cannot find convincing leathers up to now. Therefore in spring 2004 the German Leather Museum re-established the cooperation with the LGR (Leather-Institute/ Tannery School in Reutlingen, Germany). At that time Mr. Banaszak and his staff (LGR) tanned six samples of goat leathers with different hydrolysed tannins. At the DLM the produced leathers were examinated in view of their manufacture qualities. Moreover several test methods (such as the measurement of the shrinkage temperature and the vanillin test) which are established in the EU-ENVIRONMENT Leather Project, were used. Further analysis will be provided by Dr. Jan Wouters and Ina Vanden Berghe from the Royal Institute of Cultural Heritage (KIK) in Brussels, Belgium and the Leatherinstitute/ Tannery School in Reutlingen, Germany. The preliminary assessments are very promising. Further results will be provided as soon as possible.

RESEARCH

This summary is the translation of the text previously published in French in the Newsletter $N^{\circ}2$ (November 2004).

Old Gilt Leather in France¹

by Jean-Pierre Fournet²

ECOLE DU LOUVRE, PARIS
PhD thesis directed by M. Daniel Alcouffe.
Defended on the 30 of September 2004

Gilt leather was used throughout Europe, especially from the sixteenth to the eighteenth century, to decorate the interiors of the richest houses. It was employed to make wall hangings, and also screens, table and bed covers; chairs and cushions were recovered. In the religious field it served for altar frontals and sometimes liturgical vestments. Its history was in fact a long one because it appeared in Cordoba at the end of the first millennium, soon after the Arab conquest. The technique was inspired by the methods then in use in North Africa and the Middle East.

Gilt leather is not actually gilt; but to the leather surface is applied a thin leaf of silver which resembles gold after polishing and varnishing with a "yellow varnish" of vegetable resins. Paradoxically, it is the silver leaf which defined gilt leather. Without the "yellow varnish" one could speak of "silver leather". Further possible decorative techniques include stencilling, stamping, moulding (repoussé), tooling and painting.

¹ STEP Leather Project. Evaluation of Correlation between Natural and Artificial Ageing of Vegetabel Tanned Leather and Determination of Parameters for Standardisation of an Artificial Ageing Method. Protection and conservation of European cultural heritage, Research Report N°1, Hg. René Larsen, Kopenhagen 1994

² ENVIRONMENT Leather project. *Deterioration and Conservation of Vegetable Tanned Leather.* Projection and conservation of European cultural heritage, Research Report N°6, Hg. René Larsen, Kopenhagen 1997

³ Development of Archival Quality Leather. Craft Project BE – S2- 3432. Final Report, February 2001, Hg. Dr. I.A. Ionannidis (ELKEDE), Athens 2001.

¹ J. P. FOURNET, 2004, *Les cuirs dorés anciens en France*, Paris : Ecole du Louvre, mémoire de recherche approfondie sous la direction de D. Alcouffe, 11 t., 1739 p.

² Adresse : 226, boulevard Saint-Germain, F-75007 PARIS. E-mail : j_pfournet@hotmail.com

Although it was very fashionable for several centuries gilt leather became forgotten and still today remains largely unknown. The purpose of the present study is to summarise present knowledge about this luxurious form of decoration in France. 1. The first part is an account of the general history of gilt leather in which France plays a prominent part. 2. The second part is a study of one of the most important gilt leather workshops in the Rhône valley, that of the Boissier family in Avignon, part of whose production has been identified. 3. The third part presents a detailed, illustrated inventory of the principal gilt leather examples still existing in our country.

1. It seems that gilt leather existed in Andalusia as early as the ninth century. Everywhere admired, it was then manufactured in most large Spanish towns but its history is little known until the fourteenth or fifteenth centuries. The oldest existing examples appear to date from this period but they are rare. The peak of Spanish gilt leather production was achieved in the sixteenth century, representing either the repetitive geometric forms of mudejar style of Islamic origin or Renaissance motifs. Initially the outline of the design was marked by an engraver and inked plaque. Later stamping was used to give a light relief, then the skin was painted and finished with plenty of punching with small iron tools. Thus Spanish gilt leather never displayed the strong relief achieved in most other countries later on. In the seventeenth century the Spanish gilt leather industry collapsed while, on the contrary, gilt leather flourished elsewhere in Europe. During the Middle Ages the Spaniards had exported plenty of both utilitarian and decorative leather. The enthusiasm of princely courts and aristocrats for gilt leather reached a peak in the fifteenth and especially the sixteenth century. The demand was such that workshops were established in most European countries. Gilt leather reached the height of its fame and fashion in the seventeenth century but then disappeared almost everywhere in the second half of the eighteenth century.

In Italy the first workshops appear towards the end of the fifteenth century and from the sixteenth century gilt leather was manufactured in a number of Italian towns. Venice was by far the most important centre. Decoration was inspired by Renaissance motifs but there was also a strong Islamic influence. By the seventeenth century Italian gilt lather design was motivated by baroque art.

In the northern Netherlands the first workshops were not established until the beginning of the seventeenth century, first at The Hague then at Amsterdam. To begin with Dutch gilt leather resembled Spanish leather, flat and tooled. In 1628 Jacob Dircsz. de Swart in The Hague invented the revolutionary technique of moulding (repoussé), thus enabling the creation of various new designs with a very strong relief.. These new patterns

were at once appreciated and soon copied. Dutch gilt leather in strong relief was exported all over Europe, and ever as far as Japan. Curiously, most Dutch manufacturers ceased activity in the last decades of the seventeenth century. However, gilt leather was still made in the eighteenth century but the workshops of this period are little known.

The first workshops in the southern Netherlands, today Belgium, were set up at the beginning of the sixteenth century. In the seventeenth century the most famous were at Malines and Brussels. Craftsmen soon adopted the moulding, or *repoussé*, technique and their designs were often similar to those in the northern Netherlands. However, they continued to make flat historical hangings with larges figures, often representing scenes from antiquity or the Old Testament.

A gilt leather industry also developed in England from the early eighteenth century, mainly in London. Manufacturers were influenced by the Dutch and quickly adopted the moulding technique, but few designs in relief survive. In the first half of the century they excelled in the production of flat, tooled gilt leather painted with "chinoiseries". Many of them were decorated screens, of which a great variety survive. Other European countries, such as Portugal, Austria, Germany and even Poland, also made gilt leather but very little is known of their production.

In France aristocratic taste for Spanish gilt leather appeared in the sixteenth century, the orders for Catherine de Medici being among the most well known. Vast quantities were imported and also at this time the first French workshops were set up, notably that of Jehan Fourcault, who supplied the Royal family. In the seventeenth century several workshops were installed in Paris on the initiative of Henri IV and Sully, but nothing is known of their work. There were also makers in Rouen and Lille, but it was in the Rhône valley and in Provence that the gilt leather industry greatly flourished. There were workshops in Lyons and further south in Carpentras, Aix, Marseilles and especially Avignon.

Avignon was a very important centre of production, which flourished in the seventeenth century. Gilt leather of this period still exists and its characteristics are known. It is usually of sheepskin in the moulded (repoussé) manner. Two main stylistic groups can be distinguished; on one hand very elegant "aristocratic" designs of foliage, fountains, putti and birds inspired by the ornament of the time (fig.1); on the other hand more numerous "popular" patterns of flowers and leaves, simpler, heavier, even more naïve, hardly naturalistic but vividly coloured, frequently found on altar frontals (fig.2).



Fig. 1 – Panel of a gilt leather hanging, France, Rhône valley, second half of the XVII^e century. Private collection, France, Rhône-Alps Région.

In the eighteenth century Paris and Avignon dominated the industry. In Paris the best known craftsman was Jean-Baptiste Delfosse, who supplied the Royal family and the court. Unfortunately all his work, and that of his contemporaries, has disappeared and is only known from descriptions in the *Journal du Garde Meuble de la Couronne*. His designs comprised flowers, fruits and foliage with birds.



Fig. 2 – Panel of a *repoussé* gilt leather altar frontal, France, Rhône valley, second half of the XVII^e century, Montgevèvre church, Hautes-Alpes, France.

At Avignon the manufacturers seem to have been as numerous and as varied as in the previous century. Their designs, in light relief, were inspired by the successive styles of the eighteenth century. As already in the seventeenth century, one can distinguish the "aristocratic" designs of gracious scrolls, well drawn volutes, well arranged lattice work and palmettes (fig.3), from the more popular, highly coloured but often hardly naturalistic, floral design (fig.4).



Fig. 3 – Detail of the *repoussé* gilt leather hanging in the town hall of Aix-en-Provence, Bouches-du-Rhône, France. Avignon, workshop of Raymond Boissier, 1738.

2. The leather, which from now on can be attributed to the Boissier family workshop, well illustrates production in Avignon. This workshop, held from father to son for four generations and active for more than a century, was certainly the most important in Avignon. The best known person of this family, Raymond Boissier, published in 1712 a detailed sale catalogue, of which one example survives.



Fig. 4 – Repoussé gilt leather altar frontal, France, Rhône valley, second quarter or middle of the XVIII^e century. Cerzat church, Haute-Loire, France.

It describes forty numbered subjects, almost all of which can be identified on hangings in four collections. Several other designs, notably an important series of people in Turkish, Italian, or German costumes, can be attributed to the same workshop (fig.5).

3. The better to know and classify the old gilt leather work preserved in France it seemed worthwhile to research methodically the largest possible amount of examples still existing in the public domain and in accessible private collections. More than seven hundred and fifty have been found. Among the examples recorded can be distinguished two very different groups: historical gilt leather and decorative gilt leather.



Fig. 5 – Lady in Turkish costume, 1,16 x 0,58 m, Avignon, workshop of Raymond Boissier, about 1700. Grobet-Labadié museum, Marseilles, Bouches-du-Rhône, France.

The historical group with figures is smaller in number but prestigious. The hanging at the Hôtel Lambert in Paris, dating from the seventeenth century, displays the spectacular procession of The Triumph of David, a unique entity probably made in the Netherlands. The two series at the Château of Ecouen, Roman Heros and the History of Scipio, should also be considered as exceptional masterpieces from the Netherlands, probably of the first half or the middle of the seventeenth century. Only the hangings of The History of Antony and Cleopatra at Dunster Castle in England and those of The Siège of Vienna by the Turks at Drottningholm in Sweden can now be compared to them. The other similar hangings have all now been lost. The recent lost of the three hangings in the museum in the Château of Lunéville is all the more distressing. The notable series of historical gilt leather of the Boissier workshop in Avignon, almost the only French ones known, represent another group, quite different in subject matter, origin and date

Decorative gilt leather comprises a very much larger group, constituting a significant range of old leather. Most of it is of French manufacture but some comes from the Netherlands and Italy. English leather, not numerous, is mainly represented by screens painted with "chinoiseries".

The geographical distribution of existing leather in France is uneven. The three most richly endowed regions are lle-de-France, the south-east of France and the Pyrenees. In the Paris area the two most important collections are in the Museum of Decorative Arts in Paris and the Château of Ecouen. In the south-east there is a large quantity of altar frontals, mostly still in

place in churches and chapels. They are usually French and are typical of the production in the Rhône valley and very probably from Avignon, although there are some Italian examples. In the Pyrenees most gilt leather also consists of altar frontals of the Avignon type and also still in situ. The departments retaining the largest amount of gilt leather altar frontals are the mountain departments.

In private collections are most often found small panels, sometimes isolated skins. In just over fifty houses, however, whole rooms re-covered in French, Dutch or Italian gilt leather have been found, but they are very rarely still in their original place.

In studying most French and foreign gilt leather one finds a frequent feature, the close relationship of designs with those of contemporary textiles.

Gilt leather made a large contribution to the decoration of most grand houses, in France as in the whole of Europe, from the Renaissance until the last quarter of the eighteenth century, and then very quickly fell into almost total oblivion. Indeed, at the end of the nineteenth century there were, notably in France, attempts to revives its manufacture but they did not last and, besides, the techniques and the materials were not the same.

(Translation by Anthony et Brigitte Mitchell)

Leather and Islam in Iberian Peninsula: cultural identity, pedagogy and heritage

by Franklin Pereira University of Minho Braga, Portugal

Abstract of the M.A. Thesis project

This Master thesis deals with the influences of the manufacture of leather left by the Muslim domination of the Iberian Peninsula. Several items are studied, made in the last Islamic kingdom of Granada (quiver, bag for bow, chopine, bag, box), gilt leather/guadameci work of mudejar production of the 16th century, Portuguese upholstery of the 16-17th centuries, as well as the persistent patterns and uses in rural places of the Iberian south in the present period.

The visual elements shown in altar frontals and upholstery of the Christian elite show the high esteem paid to Iberian Islamic art, used along with the 'Moorish way' of sitting on rugs and cushions, riding in the *jineta* way, and covering walls with tapestries and gilt leather (guadameci); these were fashions rooted in the Muslim heritage, and kept until early Renaissance.

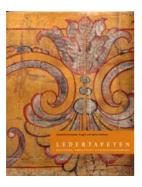
The lack, or inexistence, of leather artefacts dated before the 15th century makes one recall other manufactures in order to see a continuity of traditional motives and uses. Several Portuguese motives come from the initial Umayyad source, showing that leatherwork was quite important in the occident of al-Andalus; being Portugal established, geographically speaking, until mid-13th century, the decorative patterns were kept in the new Christian elite, and moved to the leather upholstery chairs with the end of the Middle Ages. Such topics do arise doubts about the so-called 'leather of Cordoba', and show that Caliphate art was extended to the whole Gharb, the occident of al-Andalus.

The study of the arts of leather, of folk or elitist uses, add more value to a heritage involved in the creation of local and national cultural identity. This is to pass on to future generations, using it as a pedagogical tool in the classroom.

E-mail: frankleather@yahoo.com

PUBLICATIONS

Ledertapeten-Bestände, Erhaltung und Restaurierung, Staatliche Schlösser, Burgen und Gärten Sachsen und Landesamt für Denkmalpflege Sachsen, Michel Sandstein Verlag, Dresden 2004 ISBN: 3-937602-25-9 (Price: 25,00 EUR)



The publication can be ordered at the following email address:

Miriam.Roether@schloesser.smf.sachsen.de

F. Pereira, Leather art in Córdoba, Spain,

Published in: Leather Artisan, NZ, nr. 113, December 2004, pages 8-9

and in parts in: The Leather Crafters and Saddlers Journal (USA), vol. 14, nr. 6, November / December 2004, pages 74-75

Beginning with the roots of this tradition in the 8th century the article deals with the leather production in Córdoba in general and especially with the history of arts and crafts like gilt leather, but also with the living tradition of leather craft in the present time.

A. Della Latta, *Oggetti in cuoio,* in R. Pavoni (a cura di), Catalogo del *Museo Bagatti-Valsecchi* di Milano, Electa, Milano 2004, Tomo II, pp. 614-623

FORTHCOMING MEETINGS/ CALLS FOR PAPERS

The best in heritage (4th year)

Dubrovnik (Croatia), 22-24 September 2005

The best in heritage is a major international forum which provides a promotional spotlight on the most professionally creative and educational heritage developments all over the world. Each year we provide an international showcase and presentation forum for twenty award-winning and innovative projects, and present them to the wider professional public and the international media. It is a unique gathering of heritage expertise and international exchange of ideas. This is not a competition. We do not evaluate these projects or give prizes; - we just present their excellence and share it with the interested, ambitious colleagues.

The gathering provides an international platform of promotion for the most innovative and successful heritage developments internationally. Last year we were more then a hundred and twenty from 27 countries (including Australia, Russia, Canada, USA...). The participants took the opportunity to see the latest developments and hear the latest thinking on the public presentation of all aspects of heritage in the community.

The projects presented are representative of the best work in museums, art galleries, landscape interpretation, historic buildings, communication, presentation and publication.

In keeping with the principal concern of our excellent patrons, we feel that the results of major creative achievements deserve further attention and wider dissemination as learning "by the power of example". The event is held every September in the beautiful and historic city of Dubrovnik (UNESCO World Heritage Site).

The Best in Heritage 2005 is in the final stage of preparations and the programme is defined. We are

happy to report that so far the organisation went smoothly, so we kindly suggest you to book your place (and register at our Web site) since we limited number of participants to 150 due to organisational facilities, as well as we recommend you to proceed with travel and an accommodation arrangement, as Dubrovnik is back as top destination for the big congresses and events, though still suffering the loss of some of its accommodation facilities. To obtain further information please visit our web site: www.TheBestInHeritage.com

We look forward to seeing you in Dubrovnik in September. Those who come regularly already know: Same time, same place, different excellence!

Sincerely, Professor Tomislav Sola

European Heritage Association The Best in Heritage Kresimirov trg 7 HR - 10 000 Zagreb (Croatia)

Tel/fax: + 385 1 455 04 24

Site: http://www.TheBestInHeritage.com E-mail: info@thebestinheritage.com

LACONA VI - Lasers in the Conservation of Artworks, 6th International Congress on Lasers in the Conservation of Artworks

Vienna, 21-25 September 2005

More information about LACONA VI are available from: Congress Secretariat, LACONA VI

Tel: +43 (0) 1 7982146 37 Fax: +43 (0) 1 7982146 49 Email: office@lacona6.at Website: www.lacona6.at

Recovering the past: the conservation of archeological and ethnographic textiles 5th Biennial North American Textiles Conservation Conference

Mexico City (México), 9-11 November 2005

Information and questions:

-Rosa Lorena Román Torres, Escuela Nacional de Conservación, Restauración y Museografía, ENCRyM -INAH, México. Gral. Anaya 187, San Diego Churubusco, Coyoacán, 04120, México, D.F, Tel/fax (52) 55 5604 5188 or 5604 5163 jbgclove@prodigy.net.mx and natcc.informes@inah.gob.mx

- Ma. Judith Eunice Gómez González, Museo Nacional de Antropología, Subdirección de Etnografía, INAH, Av. Paseo de la Reforma y Gandhi, Col. Chapultepec Polanco, Miguel Hidalgo, 11560, México, D.F., (52) 55 5553 6364 judy gomez@hotmail.com

IBBS 13 - 13th International Biodeterioration and Biodegradation Symposium

Madrid, 4-9 September 2005

Information: www.ibbs-13.org

COURSES

Getty Conservation Institute (USA)

The GCI offers residential and non-residential fellowships for the 2006-2007 year. Applications must be received by November 1, 2005. Applications and further information are available at the Getty's Web site:

http://www.getty.edu/grants/research/scholars/conservation.html

Any questions you have can be addressed to researchgrants@getty.edu

BALAAM Conservation courses (Barcelona, Spain)

26-28 October 2005 - Identification and Preservation of Photograph collections, 550 €/\$, Waldthausen + info

9-11 November 2005 - Modern Techniques of Porcelain Restoration, Van Lookeren, 550 €/\$ + info

16-18 November 2005 - Fibre identification workshop: natural and synthetic, Barnett, 550 €/\$ + info

4-7 April 2006 - Conservation of tile and tile pictures, Van Lookeren, 650 €+ info

Further information: www.balaam-art.com

Mireia Xarrie

BALAAM Conservation courses & books

Escoles pies 76 pral 1 (Spain) Barcelona 08017 Phone:-- 34 93 4171347

info@balaam-art.com

NEWSLETTER NOTES

Submissions welcome

The various sections of the newsletter are open to the collaboration of everybody. We are counting on your active participation reporting news, information and contributions concerning technologies and conservation of leather artefacts and the professional aspects on this field.

Please send your submissions, not exceeding 1300 words to:

Andreas Schulze, Coordinator Landesamt für Denkmalpflege Sachsen Schlossplatz 1 D-01067 Dresden GERMANY Tel. +49 (0)351 4914-445 / -418 Fax. + 49 (0)351 4914-477

E-mail: Andreas.Schulze@LFD.SMI.Sachsen.de

Céline Bonnot-Diconne Mariabianca Paris Assistant Coordinators

E-mail: cbonnotdiconne@aol.com

E-mail: mabi.paris@tin.it

<u>Special thanks</u> to the colleagues who contributed to this number of the newsletter

Newsletter on line

This newsletter is available on the ICOM-CC website: http://icom-to-ntm.newsletter is available on the ICOM-CC website:

cc.icom.museum/WG/LeatherRelatedMaterials/

THIS ISSUE OF THE NEWSLETTER WAS FINALLY REVIEWED ON 7 JULY 2005



Short Duration Meeting

Title: Investigation and conservation of composite materials containing metals

Proposed date: Monday 12 September, in the afternoon (1hour). Time to be precised.

Joint meeting between the following WGs:

Metals; Glass & Ceramics; Paintings; Preventive Conservation; Natural History Collections; Ethnographic collections; Leather and related materials; Wood, Furniture, Lacquer, related materials; Textiles

Moderator:

Christian Degrigny, Metal WG coordinator

Questionnaire

A	$\overline{}$	_

ICOM number:

Name:

Education (curator, archaeologist, art historian, conservator, conservation scientist, student...):

Position:

Full address:

- 1. Needs in the investigation and conservation of composite metal artefacts
 - type of composite metal artefacts you deal with
 - investigation issues if any
 - conservation issues if any
 - i. alteration of artefacts
 - ii. conservation of artefacts

2. Possible answers

- investigation aspects
 - i. update on current approaches
 - ii. new developments: innovative analytical methods
- conservation aspects
 - i. update on current approaches
 - ii. innovative approaches

3. Pending issues

- investigation issues
- conservation issues

4. How the ICOM-CC network could contribute?

- transversal discussion? Platform of discussion?
- Common research theme between WGs?
- Production of:
 - i. Bibliography
 - ii. Guidelines for the storage, investigation and conservation

All information would be available on the ICOM-CC website