Leather and Related Materials *Working Group*

NEWSLETTER JUNE 2014

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Edited by: Céline Bonnot-Diconne/Laurianne Robinet

FROM THE COORDINATOR

Dear members, dear colleagues,

As you know, I had the honor of being elected coordinator of our working group in Lisbon during the triennial meeting. I have been assisted in this task by three recognized and experienced colleagues: Jutta Göpfrich from Germany (DLM), Carole Dignard from Canada (ICC) and Laurianne Robinet (CRCC).

As I'm not candidate for the next period, I would like to make a short assessment of the past three years:

We organized the Interim Meeting in Offenbach, Germany. Indeed, it was making sense for our Group to be back in the Ledermuseum 23 years after its 2^{d} interim meeting in 1989!

Following this event, our task was to publish the Postprints. Since March 2013, a printed version including 18 papers and 2 posters, is available for free from the Museum or can be downloaded from the ICOM-CC website.

The website has been completed with new documents on download especially Postprints of the past conferences. Carole Dignard, ACO, has produced the PDF documents of the Amsterdam 1995 Interim Meeting to make it available to the most.

66 members are now officially composing the Leather & Related Materials Working Group among them 31 has joined on the web during the last triennium.

It was a great pleasure to be a coordinator and I would like to thank all the members and more especially my assistants for their incredible support!

We hope that this last Newsletter will bring you lots of information, and of course, it is with a great pleasure that I invite you to attend the next Triennial Conference to be held in Melbourne from the 15th to the 19th of September 2014. It will be the opportunity to visit Australia.

In order to get the early bird rate, make sure you register before July 4th !

Sincerely yours,

Céline Bonnot-Diconne

ICOM-CC TRIENNIAL CONFERENCE

Building Strong Culture through Conservation

15 - 19 September 2014 - Melbourne, Australia.

Last April, we were very happy to learn that the Editorial Committee had selected **three papers and one poster** for the Leather Working Group. The papers are published in the Preprints.

- Lisa Masen, Stefanie Scheerer - ***Mould Attack! – Assessment of dry cleaning methods for the decontamination of leather.***
- Lieve Watteeuw, Marina van Bos - ***A 15th century Flemish 'Closed Garden' in cuir bouilli. Production, Degradation and Conservation Issues of a small painted Leather Panel.***
- Céline Bonnot-Diconne, Laurianne Robinet, Claire Pacheco, Marcella Ioele, Mariabianca Paris - ***Multi-technique analyses of gilt leather wall-coverings.***
- Abdelrazek Elnaggar, Marco Leona, Ann Heywood, Austin Nevin - ***The Egyptian Leather Collection in the Metropolitan Museum of Art: Technical Study and Condition Aspects.*** (poster)

The Conference offers technical sessions of the twenty-one specialist Working Groups, keynote speeches, behind the scenes visits to local conservation laboratories and sites of historic interest, cultural and social events as well as numerous opportunities to meet and forge ties with colleagues from every region of the world. Twenty-seven years after its memorable 8th Triennial Conference in Sydney, ICOM-CC is pleased to return to the Australian continent, this time in Melbourne.

Registration is now opened through:

http://www.icom-cc2014.org/

Conference Registration Fees

All fees are listed in Australian Dollars (AUD) and include 10% Good and Services Tax (GST).

	Early Bird Rate* (Until 4 July 2014)	Standard Rate (After 4 July 2014)	Onsite Rate (From 15 Sept 2014)
ICOM Member and ICOM-CC Friend	AUD$650	AUD$750	AUD$850
Non Member	AUD$830	AUD$930	AUD$1030
Student**	AUD$500	AUD$550	AUD$550

* *Early Bird Rate*: To qualify for early bird registration, registration fees must be received by 4 July 2014. Registration fees are based on date of payment receipt, not the date of receipt of registration form.

** *Student Rate*: To qualify for the student rate you must be a FULL TIME student at a tertiary (undergraduate/post-graduate) institution at the time of the conference and student identification is required for verification upon collection of name badge at the conference

ELECTION

Election of Directory Board members and Working Group Coordinators for the 2014–2017 triennial period will be conducted by **electronic voting** during a two-week period preceding the 17th Triennial Conference in Melbourne, Australia.

The Candidate Template should be completed and returned to the ICOM-CC secretariat by **MONDAY 9 JUNE 2014 (23:59 CEST).**

Instructions, guidelines and deadline for candidacy: http://www.icom-cc.org/300/about-icom-cc/elections-2014-2017/#.UxxZANy53KA

☝ **Only voting members of ICOM-CC** (with an active ICOM-CC web account) are eligible to vote in the elections. PLEASE CHECK your account.

ICOM-CC voting members belonging to a particular Working Group (signed up on the ICOM-CC website) by the opening date of electronic voting (1 September 2014) will be eligible to vote in the election of that Working Group's Coordinator.

LAST INTERIM MEETING

OFFENBACH

29-30-31 AUGUST 2012

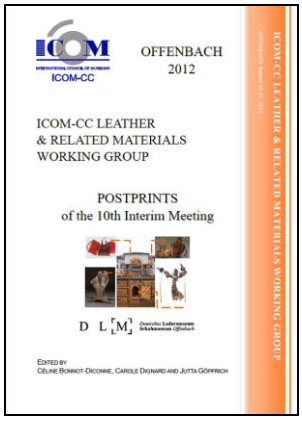
As many of you know, our 10th Interim Meeting was held in Offenbach (Germany) from the 29th to the 31st of August 2012. The conference was organised at the Deutsches Ledermuseum Shoemuseum and brought together more than **85** participants representing 14 countries.

In the museum, the collection of leather objects, unique in terms of its scope and diversity, offered enough material for comparison and focused discussion. Indeed, many countries do not have a « leather » museum and the Working Group contributes to disclose such types of objects and works of art. During its interim meeting, members find a place to exchange on leather when it doesn't exist at the scale of their countries because of the lack of specialists.

The conference program intended to reflect the cultural spectrum of the Working Group, with themes dealing with archaeological leather, parchments, ethnographic objects, furniture and gilt leather.

On the third day, an excursion to Vollrads Castle and to Eberbach Monastery was planned and two different restoration projects were presented on site. In addition to the talks on gilt leather from the day before, the conservators commented on the restoration actions carried out in situ on a gilt-leather wall covering dating from the 17th century. A rare tournament racing saddle (around 1500) with a painted parchment cover was used as an exemple of conservation problems commonly encountered when dealing with material combinations.

The social events reflected the cultural spectrum of the Working Group as well as the collection of the German Leather Museum by means of the musical performances of the Mongolian band Egschiglen and the Bayern- und Gebirgstrachtenverein (Society for Bavaria and for traditional Alpine costumes).



The Postprints were published in March 2013: *Postprints of the 10th Interim Meeting. Offenbach 2012. ICOM-CC Leather & Related Materials Working Group.* Edited by Céline BONNOT-DICONNE, Carole DIGNARD and Jutta GÖPFRICH. March 2013. 172 p. ISBN 978-3-9815440-1-5

It can be downloaded on the ICOM-CC website under the Leather WG section or a printed version can be obtained from the DLM-Deutsches Ledermuseum/ Schuhmuseum Offenbach (Frankfurter Strasse 86, D-63067 Offenbach, Germany, T. 0049 (69) 829798- 0, info@ledermuseum.de, www.ledermuseum.de).

NEWS

Farewell BEVA 371 Original Formula and Lascaux 360 HV, Hello BEVA 371b and Lascaux 303 HV

By Carole Dignard and Jane Down
Canadian Conservation Institute

This note attempts to clarify what is known about the recent changes to BEVA 371 and Lascaux 360 HV.

From BEVA 371 Original Formula to BEVA 371b

BEVA 371 Original Formula is composed of several commercial products and two solvents: Elvax 150 (EVA), Laropal K80 (earlier versions contained Ketone Resin N), Cellolyn 21 (phthalate ester of hydroabietyl alcohol), A-C Copolymer 400 (EVA), paraffin (highly refined, melting point 65°C), toluene and naphtha (Talas; Berger 1975). The high molecular weight A-C Copolymer and the Elvax provide strength and toughness, but have high softening temperatures (83°C, 116°C). The lower molecular weight Laropal K80 and Cellolyn 21 resins have lower softening temperatures (75-85°C, 65°C), which reduce the softening point and improve the wetting of BEVA 371. The wax protects against crosslinking (Berger 1976).

In 2010, there was a change in the formulation of BEVA 371 and it is now sold as BEVA 371b. This reformulation was necessary when the Laropal K80 resin was discontinued in 2008 by its manufacturer, BASF. Conservators may not be too upset by this, as it was known that the resin Laropal K80 oxidized during light aging, leading to embrittlement and solubility changes, and yellowed upon subsequent heat aging in the dark (de la Rie 1989, cited from McGlinchey et al 2011). Not surprisingly, CCI studies (Down 2013, 2009, Down et al.1996) found that BEVA 371 Original Formula (which contained Laropal K80) also yellowed with aging, especially light aging. Otherwise, these CCI studies found that BEVA 371 Original Formula had, in general, the following good aging characteristics:

• pH: with 15 years of light aging and 27 years of dark aging, the pH of dry film extracts stayed within the neutral range (between 5.5 and 8.0)
• Acidic volatiles: with 3 years of both light aging and dark aging, minimal amounts of acetic acid volatiles were detected (less than 0.5 micrograms per gram of adhesive).
• Tensile strength: ranked as 'medium' (2-15 MPa) before aging, tensile strength stayed within that range after both light (14 years) and dark aging (25 years).
• Flexibility: after 25 years of dark aging, the adhesive film ranked as 'flexible' (elongation higher than 20% or modulus lower than 2000 MPa); however after 14 years of light aging the film fell into the 'inextensible' range (i.e. elongation less than 20%).
• Yellowing: as noted above, BEVA 371 Original Formula yellowed to a visibly perceptible degree after only six months of light aging, and continued to yellow further with time quite substantially; in dark conditions, perceptible yellowing occurred at some time between 5 to 10 years of aging.

According to the current formulator, Conservator's Products Company, the new BEVA 371b contains an aldehyde ketone resin instead of the Laropal K80 (Chludzinski 2010). This resin, like the Laropal K80, is said to provide strength and elasticity to the adhesive. Note however that BEVA 371b, which is available as a solution or as a dry resin mix, is slightly yellower than the BEVA 371 Original Formula because the new resin is more yellow. The formulator states (Chludzinski 2010) that BEVA 371b is equivalent to BEVA 371 Original Formula in other properties such as:
• Good solubility in hydrocarbon solvents (VMP naphtha, toluene etc.)
• Same activation temperature of 65º C
• Good adhesion to various substrates (canvas, metal, wood, plastic, etc.)
• High peel strength
• Good reversibility with solvents or heat
• Equivalent stability both thermal and chemical.

No conservation aging studies have yet been reported on BEVA 371b, although McGlinchey et al. (2011) have compared both and found that both BEVA 371 and 371b show evidence of oxidation products after 332 hours of light aging. McGlinchey et al. (2011) are pursuing research on heat-seal adhesive formulations that are similar in working properties to BEVA products, but more resistive to light-induced deterioration.

BEVA 371 Film

BEVA 371 Film consists of the same basic components as BEVA 371 Original Formula. The formulator (Conservator's Products Company) has stated that BEVA 371 Film will remain Original Formula until further notice (presumably once the stockpile of the original formula film has been sold, the new film will be 371b).

From Lascaux 360 HV to Lascaux 303 HV

Lascaux 360 HV and Lascaux 498 HV both contain butyl acrylate / methyl methacrylate copolymer, with greater than 50% butyl acrylate (BA). Lascaux 360 HV contains a greater proportion of BA than Lascaux 498 HV. Lascaux 360 HV has the following aging properties (Down 2013, 2009, Down et al. 1996):
• pH: with 27 years of dark aging, the pH of dried film extracts goes from 7.01 to 5.72, which is still considered in the neutral range (i.e. 5.5 - 8.0); with 15 years of light aging it went down to 5.22, which is just slightly below the neutral range.
• Acidic volatiles: low levels of acetic acid were detected upon light aging (lower than 1 mg per g of adhesive, but under dark aging no emissions were detected (i.e. below detection limits).
• Tensile strength and flexibility: after 25 years of dark aging, its tensile strength was in the 'weak' range (lower than 2 MPa) as it was before aging, and it remained flexible throughout this aging period (elongation higher than 20% or modulus lower than 2000 MPa).
• Yellowing: after 15 years of light aging and 26 years of dark aging there is still no perceived visible discoloration of the light and dark aged films.

In 2012, Lascaux 360 HV was discontinued by the Lascaux company because the binder was discontinued by the manufacturer. A new product, Lascaux 303 HV, was substituted in its place. CCI analyzed this new product and found that Lascaux 303 HV contains 2-ethylhexyl

acrylate / ethyl acrylate copolymer with greater than 50% 2-ethylhexyl acrylate (Williams 2013). Lascaux 303 HV has the following properties:

• a dry-film-extracted pH of 7.77 ± 0.06 (Down 2013); and according to the manufacturer's data sheet, it:
• has a Tg of -31°C;
• remains permanently tacky when dried;
• can be heat-sealed at 50°C; and
•is soluble in acetone, alcohol, toluene and xylene (Lascaux 2012).

No aging studies have yet been reported for Lascaux 303 HV,

Lascaux 498 HV

Lascaux 498 HV consists of the same components as Lascaux 360 HV, but in different proportions. The manufacturer is still providing Lascaux 498 HV and the 2013 CCI analysis of samples of Lascaux 498 HV has found no significant difference from samples analysed in 2001 and 2009 (Williams 2013).

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Update on identification of skin, sinew, and inner membrane sources using peptide mass fingerprinting

by T. Rose Holdcraft, Daniel P. Kirby, Ellen Promise, Madeline Corona and Sunia Trauger
E-mail : lcc@northampton.ac.uk

In the past few years, museum professionals have begun to adapt techniques from biotechnology to analyze materials and to enhance understanding of cultural objects. The Peabody Museum of Archaeology and Ethnology at Harvard University in Cambridge, Massachusetts recently was able to consider the benefits of implementing such new methods.

In 2011 the Peabody Museum with the Alutiiq Museum in Alaska began a project funded in part by the federal Save America's Treasures (SAT) program administered by the U. S. Institute of Museum and Library Services. The project involved a collaborative study among Peabody personnel, the Alutiiq Museum, and Alutiiq experts and focused on the conservation of Alaska Native kayaks and related objects. To address our mutual questions relating to object material composition and construction, we began working with Daniel Kirby, a conservation scientist from the Harvard Art Museums, to identify sources of mammalian materials used in the Alutiiq objects. The SAT project provided an unanticipated opportunity to use peptide mass fingerprinting (PMF), a well-established tool of biotechnology, to identify the sources of sinew, skin and inner membranes, all of which are often difficult to confirm by other means.

PMF uses micro-samples of material, mainly composed of collagen for the objects analyzed here, and the analytical process involves an extraction/digestion procedure to cleave collagen proteins at specific amino acid sites forming a unique mixture of peptides. The mixture is analyzed by matrix-assisted laser desorption/ionization time-of-flight mass spectrometry (MALDI-TOF-MS) to produce a mass spectrum containing characteristic marker ions--a mass fingerprint--that is compared to reference spectra from known materials to obtain an identification. In most cases, material sources can be classified to the family level such as eared seals, earless seals, cattle, sheep, goats, deer and bear, for example. In some cases, identification can be made to the species level. For example, the sinew used to stitch the sealskins together on one of the kayaks was found to be specifically from humpback whale. The relatively high degree of sequence diversity in whale collagen allows identification of right, blue, minke, fin, gray, and sei whales, as well as humpback whales.

Ellen Promise, a graduate of the Winterthur/University of Delaware Program in Art Conservation, analyzed samples from over 50 objects as part of the SAT project during 2012 and 2013. Her paper "Identifying collagen-based materials in a museum laboratory" will be delivered at the upcoming September ICOM-CC Melbourne meeting.

In collaboration with Daniel Kirby, Harvard Art Museums, and Sunia Trauger, Small Molecule Mass Spectrometry Facility, Harvard University, the Peabody Museum received a grant from the National Park Service's National Center for Preservation Technology and Training (NPS-NCPTT). The purpose of the 2013-14 grant is to analyze additional approved objects, enlarge the PMF reference library, understand the limitations of the technique, and train additional conservation professionals in the methodology. Project results so far have been useful to corroborate traditional knowledge and to enhance collections documentation where previous information was lacking.

For more information about the NCPTT-funded project, see the website:
http://projects.iq.harvard.edu/pmfcm/

Further updates will be made on the website including documents generated from the Harvard/Peabody/FAS Division of Science workshop on PMF/ MALDI-TOF-MS on Thursday May 8th.

References/Further Reading:
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U. S. Institute of Museum and Library Services, 2010 Federal Save America's Treasures Grant No. ST-03-10-0013.10 "The study and conservation of the Peabody Museum of Archaeology and Ethnology Historic Alaska Native Kayaks and Related Collections," to President and Fellows of Harvard College/Peabody Museum of Archaeology and Ethnology.

National Park Service/National Center for Preservation Technology and Training. Grant No. DOI-NPS-NCPT-2013, P13AP00078 "Application of a biotechnology technique for accurate identification and regional localization of mammalian materials in Native American cultural heritage," to President and Fellows of Harvard College/Peabody Museum of Archaeology and Ethnology.

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ARSAG Thematic Meeting – March 21 2014
Patrimoine bien dans sa peau (Cultural Heritage and Skin Wellness)

by Claire Chahine,
ARSAG association

From time immemorial, skin in its various states of processing has accompanied mankind's daily life as well as in artistic or spiritual endeavours, as can be attested by the broad range of objects that have been made from skin materials. The variety of examples presented during this conference, far from being exhaustive, did reflect a wide multiplicity of uses, ranging from the prestigious (e.g. musical instruments) to the most humble (e.g. archaeological footwear). A variety of collagen-based materials were discussed including rawhide, leather, parchment as well as gutskin. In particular, the topic of human remains, including skin which in our current day and age has been submitted to ethically inappropriate uses, led to questions on how to deal with them. Natural history specimens are in a class of their own: because the skin is the specimen's vitrine, it must retain as life-like an appearance as possible in order for their display to look natural. The case studies that were presented highlighted the objects' historical significance and the need to preserve them. The conservation work that was carried out illustrates the means taken to prevent deterioration and to restore, to some degree, the object's original function.

• Le rapport de l'homme avec les restes humains aujourd'hui. (Today's relationship between man and human remains.) *François Delaporte, philosopher, specialist in history of sciences, philosophy professor at the Université Jules Verne in Amiens.*

• Conserver et restaurer les restes humains : exemple d'une étude réalisée sur cinq peaux humaines tatouées conservées au Musée d'anatomie de Lyon. (Conserving and restoring five tattooed human skins from the collection of the Musée d'anatomie (Anatomy Museum) of Lyon.) *Éloïse Quétel. Conservator of ethnographic objects and of human remains*

• Étude et traitement de conservation-restauration d'un corpus d'anoraks inuit en intestins de phoque. (Study and conservation treatment of a set of Inuit parkas made of seal gutskin.) *Stéphanie Elarbi, Conservation officer, Musée du quai Branly*

• Chantier de restauration de la Grande galerie de l'Évolution : la problématique des spécimens naturalisés. (Renovations to the Great Gallery on

Evolution: the challenges posed by natural history specimens.) *Hélène Martin, conservator-taxidermist at the Muséum National d'Histoire Naturelle (National museum of natural history) and Laurianne Robinet, conservation scientist at the Centre de Recherche sur la Conservation des Collections (Research Centre on the conservation of collections)*

• Cuir et variations. (Leather and Its Variants.) *Stéphane Vaedelich. Head of the laboratory, museum of music*

• Les objets en cuir de la collection Émile Hermès. Émergences d'une politique de conservation et de restauration. (The leather objects in the Émile Hermès collection: Towards a conservation policy.) *Guigone Rolland, conservation advisor of the Emile Hermès collection and Ingrid Léautey, conservator of ethnographic and historic skin and leather objects.*

• Nouvelle contribution au classement typologique des cuirs archéologiques : le cas des chaussures. (A new contribution to the typological classification of archaeological leathers: a case study on shoes.) *Véronique Montembault. Conservator specialised in archaeological leathers*

• L'apport des aimants en néodyme parmi l'éventail des techniques d'aplanissement du parchemin. (The contribution of Neodymium magnets as a flattening technique for parchment.) *Morgane Plateau. Graphic arts conservator*

• Caractérisation des effets de la chaleur sur l'altération des cuirs et essais de restauration. (Characterization of the effects of heat on the degradation of leathers, and conservation treatment tests). *Éléonore Izquierdo, Ph.D. student at the Université de Cergy Pontoise*

The Postprints will be published in ARSAG's journal Support/Tracé n°14.

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Nomination at the Museo Nacional de Artes, Madrid, Spain

We are pleased to announce that our colleague **Félix de la Fuente Andrés**, previously in Vic, has been appointed subdirector at the Museo Nacional de Artes Decorativas in Madrid.

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Internship at the V&A Museum, London, England

by Loredana Mannina
loredanamannina.restauro@gmail.com

The Victoria & Albert Museum, the world's greatest museum of art and design, is also well known for its Conservation Department, being in the vanguard of worldwide conservation. Doing an internship at one of the V&A studios is, without a doubt, the best training for anyone that hopes to become part of the museum conservation concept.

My Internship has mainly focused on projects for the newly refurbished Europe 1600-1800 Galleries, opening in December 2014. The galleries will create a chronologically organised story of European Art and Design throughout the 17th and 18th centuries. It has involved working on several precious furniture objects such as fine wooden marquetry, gilded wooden frames and a chair that was part of a suite belonging to Marie Antoinette.

Particularly interesting for the ICOM-CC leather working group was the treatments on some of the leather objects, such as a pair of female shoes from the 18th Century, a carriage clock case belong to Louis XVI and Marie Antoinette, a Pulcinella mask in *Cuir Bouilli* from the Napolitan *Commedia dell'Arte* of the XVI Century, a pair of bellows in leather and straw marquetry and two panels in gilt and painted leather.

Working on the two panels was a great opportunity to discover and have a close look at the leather collection in the V&A's stores and in particular, the Dutch leather manufacture in the XVI Century. It also gave me the opportunity to test different suitable treatments, look for a compromise between conservation and the display aims, and studying an easy way to mount the panels in the galleries, whilst at the same time assuring suitable conservation.

Both the panels were part of gilt-leather Dutch hangings, prestigious and fashionable wall coverings in the Netherlands. Although of the same origin, there was a substantial difference between them, regarding technique, materials and state of preservation. These differences led to two very different treatments; the oldest panel, (ca. 1650-1670) [Img.1a] with a grey background, was cut from its original size and is now a fragment (V&A 274-1899). This is evident because of its unusual size as a wall hanging leather panel and also based on the comparison with the engraving with the gilt leather panel of the *Royaele plaat* (V&A E43-1929). The skin is also unusually thick 2.7 mm. For these reasons the edge of this fragment of panel is well preserved.

The other panel with a blue background is different (1740-1770) [Img.1b] (V&A 475-1869). Due to the original use as a wall hanging, stitched to other panels and nailed to a wooden frame on the wall, it showed brittle edges with several splits with substantial sections torn away along the tacking edge.

Another distinctive trait manifesting between panels, which resulted in differences in the treatments is regarding the embossing relief. The fine embossed pattern of the grey background panel in some areas was flattened, losing the original high relief.

Fig. 1a: Gilt and painted leather panel, 1740-1770, Victoria & Albert Museum, London.
Fig. 1b: Gilt and painted leather panel, ca. 1650-1670, Victoria & Albert Museum, London.

The grey background panel showed poor quality old in-painting. A localised cleaning based on Pemulen gel (pH 8) in solvent solution was chosen to remove them without affecting the original layers. A surficial cleaning was carried out on both panels after testing different cleaning systems, which avoided excess free water within the fibres.

Both panels were humidified in order to eliminate principal deformations. When the grey background panel was wet, and the leather fibres had relaxed, a mould of the correct shape in Plastazote was made to retain the correct shape during the drying.

For the blue background leather panel, due to the poor condition of the edge, localised consolidation was preferred prior to the total reinforcing and tensioning. A local reinforcement was carried out in order to consolidate the brittle edges, weakened by the stitching and by consequential mechanical stress. The brittle areas of the edge, tears and splits, were reinforced from the reverse side with ultra-fine polyamide unwoven fabric (Nylon Gassomer) and a water-soluble adhesive, a mixture of Evacon-R and Methyl Cellulose.

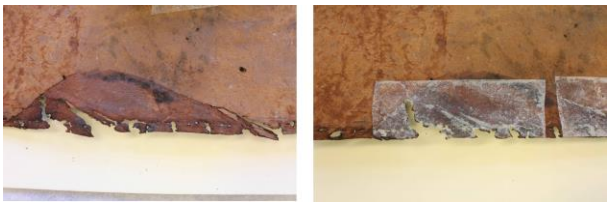


Fig. 2 Consolidation of brittle edge with ultra fine polyamide unwoven fabric (Nylon Gassomer) and a water-soluble adhesive, a mixture of Evacon-R and Methyl Cellulose.

For both panels, the whole perimeter was reinforced by strip-lining the edge on the reverse side. This was set up using medium weight (34 gsm) Reemay, non-woven polyester fabric. For an adhesive, after testing different concentrations, the mixture of Lascaux 2 pt of 360 HV and 1 pt of 498 HV was chosen and caste in a film. This proportion was chosen to use the lowest spatula temperature to reactivate the adhesive, making it safe for the leather fibres.

The Reemay was painted with acrylics with same original background colour. This also allowed me to use the polyester to fill the losses for the blue background panel. The Reemay was cut in strips with 45° lateral endings and with enough fabric to go behind the frame to reduce any stress on the panel corners and sealed with Velcro. The frames were made in pine wood with a bevelled on the outer edge to allow the fabric to move in case of fluctuating environmental parameters.

The grey background panel showed a big nail hole with splits around it. The panel was also torn on the PL side and the two parts of this split did not join together because the fibres had shrunk. In these cases, using leather patches was preferred rather than the Reemay, due the high thickness of the leather. Also, new leather would have helped to reinstate the aesthetic continuity, but at the same time, thanks to the leather elasticity, the patch will be a consolidation support for the whole leather panel. Undyed vegetable tanned sheepskin was chosen due to its similarity to the original in elasticity and thickness. The adhesive was water soluble (mixture of Evacon-R and Methyl Cellulose), in order to allow its easy removal in future. The same treatment was done for the nail hole, but before the brittle area around the loss was consolidated with fine non-woven fabric and Lascaux employed as the adhesive.

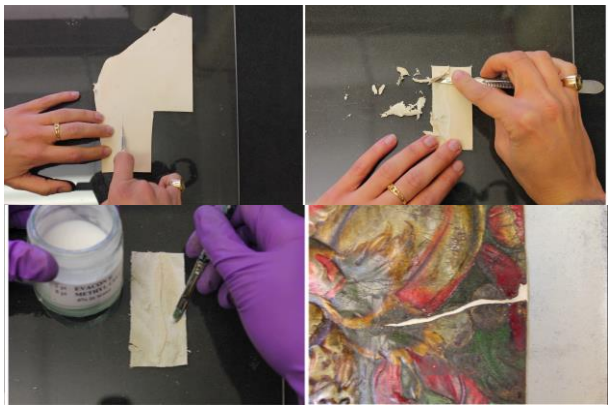


Fig. 3: Infilling with undyed vegetable tanned sheepskin and mixture of Evacon-R and Methyl Cellulose.

■■■■

Fellowship at the Metropolitan Museum of Art, New-York, USA.

by Guia Rossignoli
guiaross@yahoo.com

Guia Rossignoli, textile and leather conservator, has been appointed Senior Andrew W. Mellon Fellow at the Metropolitan Museum of Art, New York (September 2013 – August 2014)

She's working at the Metropolitan Museum of Art of New York in Object Conservation Department, until the end of August 2014, dealing a project on the core of leather wall-hangings and chair seat cushions of the museum to obtain a better understanding of their origin and composition as well as their historical and artistic context of production.

After seeing the entire collection that has 28 pieces realized in different techniques (several single skins, one item in the shape of an altar frontal, a chasuble with the maniple, a large piece related to two leather seat cushions, a back of a chair, an item belonged to the Pedro Salazar hanging) I have chosen to focus on the punched polychrome parts of it because of my previous experience on those specific kinds of objects, and in particular on the South European one, Spanish or Italian manufacture.

The artefacts are still subjected to investigations with special attention given to technical factors such as punches measurements and materials composing them. The comparison with similar examples conserved in European museums has been essential to improve the research, so this fellowship allowed me to travel and visit some wonderful collections that has pieces related to the MMA leather core, as the Museo des Artes Decorativas in Madrid, the Museu de la Pell and the Museu Episcopal in Vic (close to Barcelona), the Rijksmuseum in Amsterdam, the Galleria di Palazzo Mozzi Bardini in Florence.

The last part of the project deals with the attempt to explore some of the American leather wall-hanging collections that, after a general first survey, seem to be not exhibited and still not very well known.

EXHIBITIONS

22.03.-02.11.2014
SchuhWERKE
Roger Vivier
DLM Offenbach (Germany)

The creator of the New Look would never have allowed anyone else to sign his name next to his, if it wasn't a legendary shoe designer. Proof positive of the great esteem Christian Dior had for Roger Vivier.

Vivier was a student of fine arts when he found a part-time job in a shoe factory, which explains the characteristically sculptural style of the shoes he created all throughout his career. He invented the Stiletto Heel, the Comma-Heel, the Choc-Heel and many others that defied the laws of gravity. He dreamed up delicious little silk shoes decorated with feathers and pearls for Princess Soraya, Marlene Dietrich and many others, and it was Vivier who gave Brigitte Bardot her thigh-high boots to go with her Harley-Davidson…

His asymmetrical designs that were both original and elegant and his attention to detail influenced the international fashion scene for more than 70 years. This "Fabergé" of footwear innovated up until an advanced age: he died in 1998, after scandalizing the followers of fashion with his Plexiglas sandals. The DLM – German Leather and Shoe Museum – in Offenbach presents for the first time a treasure hidden until now from its collections: 40 prototypes for Laboremus, a subsidiary of the tannery Heyl'sche Lederwerke in Worms-Liebenau, dating from the 1930s and bringing to light the youthful work of Roger Vivier.

Frankfurter Straße 86, 63067 Offenbach
www.ledermuseum.de
Öffnungszeiten: Di–So 10–17 Uhr

PUBLICATIONS

Cuir et parchemin ou la métamorphose de la peau.

by Chahine, claire

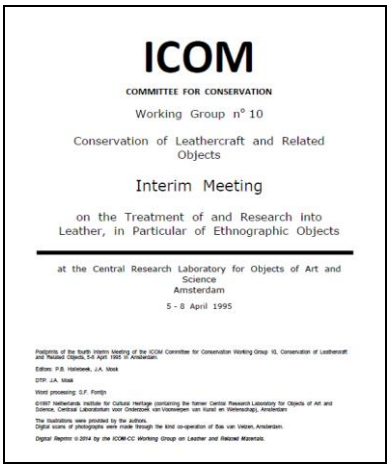
Editor : CNRS editions
Year : 2013
Paris, pp. 464, ill. b/n col., cm 17x24.

■■■■

The website has been completed with new documents on download especially postprints of the past conferences. Carole Dignard, ACO, has produced the **PDF documents of the Amsterdam 1995 Interim Meeting** to make it available to the most. Please follow the link ("Past Interim Meeting" in the LWG menu):
http://www.icom-cc.org/248/Past%20interim%20meetings/

Postprints of the 4th Interim Meeting of the ICOM Committee for Conservation Working Group 10, Conservation of Leathercraft and Related Objects, 5-8 April 1995 in Amsterdam.

Editor : P.B. Hallebeek, J.A. Mosk
Year : 1997. **Digital reprints ©2014 by ICOM-CC LWG**
Amsterdam, pp. 464, ill. b/n col., cm 17x24.


ICOM
COMMITTEE FOR CONSERVATION
Working Group n° 10
Conservation of Leathercraft and Related Objects
Interim Meeting
on the Treatment of and Research into Leather, in Particular of Ethnographic Objects
at the Central Research Laboratory for Objects of Art and Science
Amsterdam
5 - 8 April 1995

FORTHCOMING MEETINGS

3rd International Seminar and Workshop on Emerging Technology and Innovation for Parchment, Leather and Textile Heritage

Call for papers

Sibiu, Romania, October 8-10, 2014

Considering the rich heritage of leather, parchment and textiles held in the Romanian museums, libraries, archives, public and private collections as well as in religious institutions, the decision was taken to organise an annual Seminar and Workshop in Romania to bring together well known specialists and scholars with multidisciplinary backgrounds to discuss the experience gained in scientific research, conservation and restoration in Europe. Organised by the National Research and Development Institute for Textiles and Leather, Bucharest, in collaboration with the Romanian Association Science and Cultural Heritage in Connection (i-CON), the 2014 edition will be hosted by the ASTRA National Museum Complex in Sibiu through its Training Centre for Conservators and Restorers (CePCoR).

Preservation of cultural heritage is a complex matter which has to meet cultural, aesthetic, historical, economic and social needs. For each object/collection, material and intangible characteristics, circumstantiality and contextualization should be considered by a multidisciplinary approach. The underlying

question raised by the Seminar is how the contributions of scientists, conservators, curators, managers can sustain the development of an informed and meaningful decision about preservation and conservation of collections. The topics covered by the Seminar are the following:

- Advanced diagnosis
- Application of ICT to cultural heritage
- Climate change risk assessment and prevention
- Sustainable exploitation and management

A preliminary list of speakers includes:

Manfred Schreiner, Institute of Science & Technology in Art, Academy of Fine Art, Vienna

Terje Grontoft, Norwegian Institute for Air Research, Kjeller

Marianne Odlyha, Birkbeck College, University of London

Alessandro Vitale Brovarone, Department of Humanistic Studies, University of Turin

Laurianne Robinet, Centre de Recherche sur la Conservation des Collections, Paris

Irina Petroviciu, Centre of Research and Scientific Investigation, National Museum of Romanian History, Bucharest

Marta Guttmann, Art and Design University, Cluj Napoca

Carmen Marian, National Museum Complex Moldova, Iașilleana Cretu, National Museum of Art, Bucharest

The Workshop is organized in collaboration with the COLLAGE project (www.collage.com.ro) consortium and consists in a half-day training course on the use of the new automated thermal microscopy equipment for evaluating damage of parchment and historical leather documents and artefacts.

Program, registration, travel information and post seminar tour will be soon posted on the websites http://www.muzeulastra.ro/ and http://www.certex.ro/

Organisers:

Dr. Elena Badea, Romanian Association Science and Cultural Heritage in Connection, elena.badea@unito.it

Dr. Lucretia Miu, National Research and Development Institute for Textiles and Leather, lucretia.miu@certex.ro

Andrea Bernath, Astra National Museum Complex, andrea.bernath@muzeulastra.ro

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:

Céline Bonnot-Diconne
E-mail: cbonnotdiconne@aol.com

Jutta Goepfrich
E-mail: j.goepfrich@ledermuseum.de

Carole Dignard
E-mail: Carole.Dignard@pch.gc.ca

Laurianne Robinet
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Newsletter on line

This newsletter is available on the ICOM-CC website:
http://icom-cc.icom.museum/WG/LeatherRelatedMaterials/

THIS ISSUE OF THE NEWSLETTER WAS FINALLY REVIEWED ON JUNE 5TH 2014