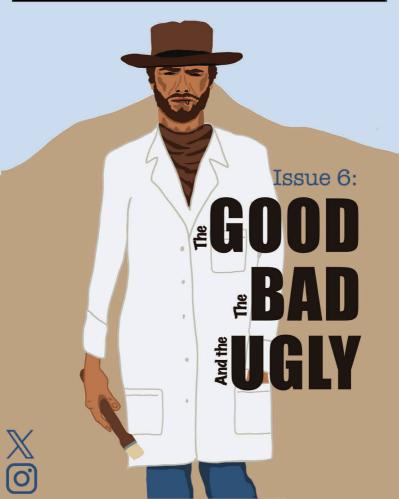
REVERSIBLE 5



Welcome to Issue 6 where we've been spurred on to bring you the good, the bad and the ugly. Talking of good, 'ICON 24' is just around the corner, with the conference being held in London, 2-3rd July. Our issue has a subtle nod to their conference themes of engaging audiences and promoting conservation but... with a Western twist, so saddle up, and cringe at the cowboys who have attempted conservation in our 'ugly' section or check out our wanted poster on the back, where we interview our conservation champions.

We are constantly impressed by the innovative ways conservation and museum professionals promote their profession - Have you heard of the C Word? Quite likely, it's a great podcast covering all the hot conservation topics. We couldn't resist getting a few words from them

The C Word - the conservators podcast has, after 7 years as your favourite conservation podcast, welcomed 3 new team members. We are delighted to introduce: Two Who hasn't used the Repair Shop new ECP co-hosts, the wonderful Phedra Komodromou, antiquities conservator in Cyprus, and Liz Hebert, freelance paintings conservator in Amsterdam, along with the superb Solange Masher,



book conservator in Sheffield, as

Join them for season 14. But if you can't wait, Liz is also a TikTok star showcasing paintings conservation and is one of our conservation champs.



to describe what they do in conservation?! It's definitely helped raise the profile of conservation on TV. Kirsten Ramsay the ceramics conservator is one of our conservation champs and she'll also be talking at 'ICON

Social media is also a great tool to engage with audiences and we love the tips from @conservation_ tips so much we not only got Luisa as one of our Conservation

Champs but sought her advice: How can one showcase their cons skills and communicate it to a wider audience? First of all, we'd encourage all

colleagues to get involved with professional associations like ICON, AIC, etc - associative action is so important. For social media, decide on your goals as different platforms can have different useful to be aware of trends and events. LinkedIn is more professional and a good way to connect and taking the time to build a really good page with all your resume information. You could also set up vour own website, and see it as a

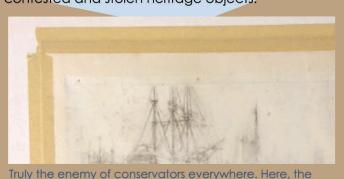
virtual business card.

VEEHAWW!

to everyone for promoting conservation, we tip our Stetsons to VOU

Now that we've covered the good, it's time to look at the outlaws of heritage practice. From artefact smuggling to old repairs, it's time for the bad. Draw your weapons!

This one's a doozy. In 2009, Steve Green the owner of Hobby Lobby, a United States-based arts and crafts store, became involved in the grey antiques market. Green began to purchase religious objects to be placed into his newly-founded 'Museum of the Bible' in Washington DC. It was discovered that many of the 40,000 artefacts purchased were sourced via the ethically questionable grey antiques trade - loot stolen from archaeological and heritage sites during the Iraq war. The transporting and trading of heritage objects is outlawed by the UNESCO Convention (1970), which provided a legal basis for the repatriation of Hobby Lobby's stolen artefacts. In July, 2021, 17,000 objects from the collection were returned to Iraq, and the notoriety of the scandal has contributed to necessary discussions surrounding contested and stolen heritage objects.



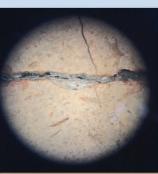
reverse of a print is held to a mount with yellowing masking

tape. That ain't looking so good, partner.

∧aterials Gone Bad

In the conservation world, failing repairs and ageing materials can cause a great deal of trouble! Crusty adhesives and yellowing tape are the bane of many conservator's existence, and present many problems during the treatment of objects. Conservation practice is constantly innovating and evolving, and approaches or materials which would not be used in the present day due to poor aging qualities can often be found on museum objects. Likewise, while masking tape may have fixed an object in a pinch when it was in use, it is less ideal as it ages and begins to threaten the stability of objects in a museum collection. Here are some images of... interesting repairs and material choices. It's the wild, wild west out there!





Even after multiple FTIR attempts, the adhesive holding these ceramic fragments together could not be identified. This repair was likely made in the 1970's, and could have used a mixture of multiple adhesives. Yikes!









There are very few people who missed the 'Beast Jesus' or 'Monkey Jesus' restoration attempt that hit the headlines back in 2012. The original fresco of Jesus "ecce homo" was by 19th-century painter Elías García Martínez. A well intentioned old lady took it upon herself to restore the painting as she couldn't stand to see it flaking off the church walls due to moisture.

https://www.dailymail.co.uk/news/article-3950938/Ecce-Homo-paintina-inspiredfresco-botched-restoration-sparked-thousand-memes-discovered.html

Unfortunately this is not the only case of ualy restoration. In 2015 treatment of a number of roman mosaics in Turkey was put on hold after it became clear that stones had been replaced in different orientations and colours leaving the figures caricatures of their former self.

https://www.bbc.co.uk/news/blogs-news-from-elsewhere-32582162

Also in 2015 there was a debacle over the damage to Tutankhamun's burial mask at the Egyptian Museum in Cairo. Whether mishandled, always loose or bodged in a previous repair, an unsuitable adhesive was used in haste to repair the detached beard causing issues for conservators, and reportedly many a demotion of staff.

https://news.artnet.com/art-world/king-tut-damaged-in-botched-repair-attempt-229404

And as recent as 2020 in the city of Palencia, Spain, a sculpture was 'restored' by another untrained individual who rather than conserving a smiling female sculpture created a Picasso-esque monstrosity.

https://news.artnet.com/art-world/restoration-fail-palencia-1922472

We can't call the people that carried out these works conservators or restorers but well intentioned amateur repairs keep happening. This is why we need to promote conservation every way we can - why not unfold our zine to see some Conservation Champions who are doing just that!

WANTED CONSERVATION CHAMPIONS

CASELLA, LUISA



Specialism: Photographs Job Title: Independent Photograph Conservator

The idea was sort of a fluke - I thought it would be useful to have a resource for little tips of daily work practice. I didn't expect the positive feedback and the community that I found, and right now it's my happy place.

I trained at the Instituto Politécnico de Tomar in Portugal

My first instinct is to say "I like repairing what is broken", but it is more than that. Everything in conservation interests mebench work practices, new techniques, the evolution of the field, political and economic issues within heritage preservation, the community it creates and

That is a hard question because I am a tool collector. If I had to choose it would be my caselli spatula. I also can't do without a fine tweezer (I use a Dumont 5). One thing I recommend conservators is to invest in is high quality tools such as a quality optical magnifier. I realize it is a financial investment but it will make your work much easier, and you will cherish and care for them your entire career. I have a Designs for Vision 3.5x loupe. It greatly supports your work and comfort. I wear them all day every day for benchwork.

I was asked to treat an oversized 19 century broadside poster from the Dryden Historical Society. It was on thin brittle paper, with many tear, losses and minute fragments. It was as if potato chips had been glued between plastic and paper. When I saw it my first instinct was I couldn't successfully treat it. I was very fond of the woman who brought it in and she was convinced I could do it. Sadly she passed and didn't get to see the treatment completion. I went beyond what I thought I could do and I did it to honor her memory and her trust in my skills. It was a very meaningful experience for

When as a result of my research at The Metropolitan Museum of Art on anoxia, autochromes were exhibited for the first time in decades.

LORRAINE



Specialism: Sustainability Job Title: Director, LFCP

Inspiring others, seeing the change they make and how they inspire others in their turn. A participant in one of my sustainability courses wrote that it was 'truly life changing' You can't do better than

Camberwell College of Arts

That no two days are the

I have three... my bone folder (formerly a letter opener) which has moulded into the shape of my hand, my watch maker's tweezers and my wax sculpting spatula.

I did make a box for Dr Barnardo's head but every one is memorable. They are all special in their own way.

They all have a story to tell.

The sustainability resources I've created - Low Cost/No Cost Tips for Sustainability in Cultural Heritage, Sustainability Rider and certified Carbon Literacy for Conservation and Collections



Specialism: Paintings Job title: Private Paintinas Conservator

Condensing my day down II into memorable bites - it's like . studying for me.

Started in Florence, Italy for my BS and then got into the MSc program for paintings conservation at the University of Amsterdam.

Each project is a new puzzle

A small pair of scissors delicate and sharp - from an antique mens grooming kit.

Best/most memorable thing An easter island head!

So far? I've found podcasting to be very rewarding. A few years ago I created the ECPodcast and now I'm a new host on the C word.



JUST ONE MORE **QUESTION...**

	Drink		Snack	Gloves	
	Tea	Coffee		Yes	No
LUISA	PM	AM	Ferrero Rocher	Dirty or mouldy materials, prints, polyester film or glass	Prefered
KIRSTEN	PM	AM	dark chocolate digestive or a few almonds	Only if safety required	Preferred
LORRAINE	√		How do you choose?	Photographs	Paper
PHIL	√		Tesco finest dark chocolate stem ginger cookies	air abrading, hazardous chemicals etc.	If the object is going to be degreased after I have handled it then I tend not to wear gloves.
JANE	√	One coffee followed by tea	Tomatoes on a cracker with butter or cheese	It's not a personality question it is about conservation decision making. If you are working with toxic materials then you wear gloves to protect yourself from them. Sometimes skin contact generates greater benefits. Check out Jane's paper on this subject https://doi.org/	
LIZ		√	Toast with peanut butter and		Preferred

FINCH, | HEBERT, | HENDERSON,



Specialism: Conservation Job Title: Professor of Conservation

The students. The ideas the questions the push backs the change in focus the suggestions the skills they have – it is a constant process of refreshment.

Cardiff University then contracts then Amgueddfa Cymru then Museum Council of Wales, back to Cardiff University, The Lottery Freelance – Easiest to Say 'Cardiff'. So much of my training comes from my museum colleagues in Wales framing my conservation advice in their

Recently it is talking about conservation with younger conservators who want to overthrow everything that went before. I also absolutely adore just sitting surface cleaning with a scalpel or swab for hours if not weeks if not years. No small part of me would love to go back to

I do like a porcupine quill but probably it's just a classic #15 bladed scalpel. There is something about sweeping it over the surface realising the surface finish that you're reaching for that is just so incredibly satisfying.

I conserved a painted wooden rood figure of Mary when I was working for Amqueddfa Cymru National Museum Wales. I worked on her for more than a year trying to reinstate what remained of the paint layer suspended in a dirty wax layer that resulted from a previous immersion in wax and subsequent exposure to hot lights in a showcase. There is an intimacy that you gain from that much time with something you onserve (she not it) and it feels like you are both bound together.

The Plowden medal was pretty amazing, it was such an honour to be recognised by my peers and to share that with another wonderful conservator Stephen Clare. But I think I am equally proud of my article 'Beyond lifetimes' not because I think it's the best paper ever written but because it was an opportunity for me to crystallise ideas in my head about how conservation and social justice could come together. I am also proud because it was a long haul getting the paper past the reviewers and I very nearly gave up. Lastly - trying to be a decen parent, partner and friend while existing in academia the jury is still out on how I did but I really do try.

PARKES, PHIL



Job Title: Reader in Conservation

I really enjoy the practical teaching - passing on my experience of 30+ years of conserving a wide range of objects. Discussing with students how things work, how to apply techniques, how to look at objects, how to try and decide on a treatment and so on. Learning from students as well - we have students from a huge range of backgrounds and experiences and there is always something new to learn.

Cardiff University initially, after my degree I had 3 months contract work at the Amgueddfa Cymru - National Museum Cardiff. Then 1 year Museums and Galleries Commission Internship with Newport Museum and the Council of Museums in Wales, where I learned so much beyond my formal training.

I have been very lucky to have great opportunities to work on a huge range of objects, travel and meet some wonderful people. Being able to visit museums and show family things that I have worked on is a great privilege.

Would have to be a toss up between an angle grinder and a spatula that I have that has a really nice flex to it for spreading / mixing. H&S warning - don't toss an angle grinder...

Back in 2004/5 Sheikh Saoud Al Thani, minister of Arts and Culture for Qatar, asked me to recreate a doorway from the pyramid of Djoser at Saggara, to display (as they woud have been in the tomb) a number of blue faience tiles. I designed the structure, made plaster blocks which a colleague Ian Dennis carved with the 'repeated' designs copied from the tomb, cast large numbers of them to provide the 'stone', fixing them to lightweight hexlite panels that could be taken apart to enable the doorway to be transported. The blue faience tiles were fixed onto this backing. It was lovely to be sent photos by Deb Magnoler, a former student, of it on display at the Museum of Islamic Art in Qatar.

Torn between two: Being a finalist in Heritage Crafts Maker of the Year Awards 2023 for my maille making. And inspiring students to look beyond the classroom - that conservation does not exist in a vacuum, we are part of wider society.

RAMSAY, KIRSTEN



and related materials

We are now in the eighth year of filming The Repair Shop and my favourite thing about being involved in the programme is working alongside and collaborating with the other experts. There is a genuine interest and willingness to share and help one another which has been very refreshing.

I trained at West Dean College, completing a two year full time Post Graduate Diploma in **Ceramics Conservation** and related materials in 1991. This was before the GD and MA course existed.

What is your favourite thing about conservation? Conservation marries many interesting and challenging elements, practical hand/eye skills and history along with endless challenges both practical and ethical. No day or object is ever the same and there is always so much more to learn and

I am often asked what is my favourite tool? Essentially I give thanks for my hands daily, especially as I get older and less nimble.However my favourite and most often used tool is a Tiranti Italian tempered steel spatula no

47, used almost daily.

I have worked on many interesting and challenging projects, lowever the object that has stayed with me was a small Egyptian vessel that I worked on early in my career at The British Museum.The piece was a low fired jug around 3500BC, when I examined it I could still see the makers thumb print where the handle had been attached, it blew my mind! and I felt this extraordinary link reaching back through

I don't really feel particularly proud of the work I do however when I meet people that have been inspired to consider a career in conservation or just to realise that there are alternative career paths out there that give me huge satisfaction.