

Objects from Indigenous and World Cultures: Conservation Newsletter

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CONTENTS

CONTENTS	1
NEWSLETTER FOREWORD : <i>Sabine Cotte, Lucie Monot</i>	1
ARTICLE : <i>Annabelle Camp</i> Repatriation of Basketry Cap at the Winterthur/University of Delaware Program in Art Conservation	4
ARTICLE : <i>Nicolas Moret</i> Barkcloth conservation at the Musée cantonal d'archéologie et d'histoire in Lausanne (CH) Managing a Master's thesis with the Covid-19 pandemic	8
MESSAGE FROM THE ICOM-CC Fund : <i>Debra Hess-Norris, Louise Wijnberg, Tirza Mol</i>	17
PROFILES : <i>Misa Tamura, Saiful Bakhri</i>	18
CONFERENCES AND WEB RESOURCES	19
THE TEAM	20

NEWSLETTER FOREWORD

Dear colleagues,

A lot has happened since our last newsletter; the world is still dealing with the pandemic although many of us live with much less or no restrictions now. After being postponed once, the Beijing ICOM-CC triennial was held online in May 2021 and was a success. Our session was well attended and the Q&A session and discussion afterwards was lively and stimulating.

Heidi Swierenga discussed how museums in Canada strived to put the national Truth and Reconciliation Commission's directives, the 'Calls to Action' into practice within the framework of the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) directive that states that Indigenous peoples have the right to maintain, control, protect, and develop their cultural heritage. She shared the experience and benefits that institutions derive from lending cultural belongings for use by communities of origin and evaluated the success of the shift required in conservation practice to facilitate this.

Catherine Smith and Ranui Ngarimu discussed their lived experience of the realities of Indigenous researchers' access to their own cultural material in museums, and how provision of access is not perceived as a key responsibility in a traditional museum context and is usually not prioritized over commonplace workplace commitments. The gulf between theory and practice shows that there is a lot of room for improvement in institutions worldwide to facilitate meaningful access. This is reinforced by Heidi's paper that showed that both communities and institutions benefit greatly from a trustful mutual relationship that includes accessing and using artefacts.

Hugues Heumen Tchana shared the many challenges of a living open air museum, the Batoufam museum in Cameroon, housed in a palace in Batoufam's chiefdom and where most objects are frequently used. Hugues showed that rethinking the principles of preventive conservation from an endogenous perspective and including the voices of people previously ignored, encouraged professionals to move from conventional conservation to an empirical form that focuses on ecology, culture, and identity, which he called 'real conservation'. He advocated for an Afrocentric perspective in conservation to enrich theoretical visions and expand the frontiers of the discipline.

Deepakshi Sharma investigated scientifically the major constituents of the pigment and binding media used to prepare and preserve palm-leaf manuscripts in India, comparing it to the orally transmitted knowledge and existing literature available until now. This allowed her to suggest proper conservation measures based on scientific data for the manuscripts' long-term preservation.

Jessica Hensel shared Netherlands' Tropenmuseum experience of mitigating the impact of pesticides residues in objects during a public treatment. The ten large size *bisj* poles from western New Guinea were treated in the central hall of the museum, which is open to the public. The presence on the surface of the toxic pesticide dichlorodiphenyltrichloroethane (DDT) was confirmed. An occupational health and safety plan was established to reduce the exposure of the conservators and the public and so that the conservation treatment, which included mechanical removal of the DDT, could be continued.

Posters were also extremely varied, sharing ideas and experiences from the multidisciplinary treatment of an Indonesian headdress (Pour, Sim, Chua and Wang), the holistic approach to conserving Alaskan totem poles (Monot), the use of ionizing radiation in the treatment of feather work and its effect on colour (Delgado Vieira et al.), the ethical questions surrounding the treatment of Buddhist sacred objects in Western collections (Mastandrea), the wearing of a museum-kept Glöcklerkappe (Austrian luminous headdress) in a street parade and the object's role of mediator between the museum and the public (Garcia Gomez), and finally the new approach to indigenous collections from Bahia with extensive community outreach through multiple connections (Vasconcelos and Rosa).

No doubt that the discussions and ramifications would have been even richer if we could have met in person. However, the online format allowed a broader participation and we heard from people who might have not been able to travel to Beijing, which is all the more interesting and keeps our group so lively. There is a case to explore for interim meetings to be held online so they can be more accessible financially and timewise, and we will pursue this issue in the years to come.

In the meantime, we present this newsletter with an interesting reflection about the repatriation of a Native American basketry cap by Annabelle Camp, and a long case study on the conservation of a Polynesian barkcloth by Nicolas Moret, and how to navigate a conservation degree thesis deadlines in the middle of a pandemic.

We already plan the next newsletter for January 2023, so we encourage all of you to submit short or long contributions until October 2022 to Lucie and Sabine. If you did not have enough material or time to submit an abstract for the next triennial, the newsletter is here for you! We would like to make this newsletter as varied as possible, reflecting the extraordinary variety of practices in our group, so please do not be shy in sharing your experiences.

Finally, we regret to inform you that our dear coordinator Catherine Smith has had to resign from her position for health reasons. We send her our good wishes for recovery and we will do our best to take over and keep this working group going until the next triennial conference.

Sabine Cotte and Lucie Monot



Repatriation of Basketry Cap at the Winterthur/University of Delaware Program in Art Conservation

Annabelle Camp

National Endowment for the Humanities Fellow, Winterthur/University of Delaware Program in Art Conservation Class of 2022

In 1995, a Native American twined basketry cap was given on long-term loan to the Winterthur/University of Delaware Program in Art Conservation (WUDPAC) as a potential student treatment project. It remained in the program's storage all but forgotten for 20 years. In 2015, it was examined by Mina Porell (WUDPAC Class of 2018) as a first-year project, and an additional five years later, it was assigned to me as a *potential* treatment project as part of my second-year coursework in organic objects conservation (Fig. 1). I emphasize "potential" because, unlike many projects assigned during the second year of the WUDPAC curriculum, the main goal of this project was not interventive treatment, despite the presence of surface grime and small tears and losses. Instead, the primary goal was to identify and collaborate with stakeholders to guide the possible treatment and repatriation of the cap. I was honored to have such an important task.



Figure 1. The author examining the cap (Courtesy of Evan Krape)



Due to the materials and style of this cap, which consists of willow or hazel shoot warps, conifer root wefts, and maidenhair fern and bear grass overlays, Mina determined that it was from one of the Native American Tribes in the Klamath River Basin: Karuk, Hupa, or Yurok (Fig. 2). For all three of these groups, baskets like this cap are considered to have a voice, which should be listened to. The cap embodies the spirit of the weaver and holds a personal and utilitarian significance to the wearer. Because of this, my professors and I felt that the cap should be repatriated to the Klamath River Basin, and that I as a non-Native individual should not treat the cap without guidance from stakeholders in the community.

Figure 2. The Klamath River Basin

Throughout the fall of 2020, I reached out to scholars and organisations from all three tribes. We also secured ownership of the cap from the non-Native family that loaned it to the program in 1995 so that we could pursue repatriation. I am so grateful to the donors as well as the individuals who were

willing to examine the cap via Zoom to discuss its materiality and possible origins. Due to the close geographical location of the three tribes and strong inter-tribal relationships, their basketry styles can be difficult to discern, and we may never know which of the communities this cap truly belongs to. However, numerous scholars felt that it was Karuk, and I was thrilled when Elaine Garcia at the Karuk Tribe People's Center returned my call. She happily agreed to meet with me, joined by her colleagues, Joshua Saxton, the Executive Director of the Tribe, and master weaver Wilverna Reece, to discuss the cap's significance, appropriate treatment steps, and potential repatriation.

Over a series of meetings, I learned that the cap should not be handled by men (I quickly made labels to prevent this from occurring) and that the presence of pesticides kills a cap. We all rejoiced that no pesticides had been detected! Wilverna explained that the three areas of the hat: crown, central design area, and rim, symbolize childhood, adulthood, and old age respectively. These three zones correspond to the dimensions of the wearer's finger and respective distances between the finger joints (Fig. 3). This was information I could not find in literature. Wilverna and Elaine also clarified that I, as a non-Native individual, should not add materials to the cap, such as tissue paper mends on the breaks.

While Elaine, Wilverna, and Joshua could also not say with absolute certainty that the cap was Karuk, they felt comfortable being stewards for the cap on behalf of the other Klamath River Tribes. If another Tribe identifies the cap as theirs in the future, the Karuk Tribal Center will transfer stewardship.



Figure 3. The three distinct areas of the cap, as identified by Wilverna Reese

While it was deemed inappropriate for me to add materials to the basket, the Tribe did approve of my vacuuming it and creating a custom housing. The latter was especially important as I prepared to ship it across the country. The interior of the cap, which was covered in dust from prolonged storage, was vacuumed using a HEPA filter vacuum. Significant gray grime was removed, and the interior

appeared shinier after cleaning. I then created a custom support and housing for the cap that would allow it to be stored in the proper orientation and also limit handling. The support consists of an Ethafoam base supported by a archival blueboard tube. The Ethafoam is padded with polyester fiber fill and covered with a layer of plain weave silk and a final layer of Teflon sheeting. This supports the cap without putting pressure on the areas of damage, and the Teflon prevents any snagging of the interior as the cap is removed. The hat mount is attached to a corrugated plastic tray that slides in and out of a blueboard box, therefore limiting handling of the cap itself (Fig. 4). The lid of the blueboard box has a Mylar window through which the cap may be viewed without handling. This is covered with a blueboard flap to limit light-exposure. Following this minimal treatment, the cap was carefully packed and returned to the Karuk Tribal Center in Happy Camp, California.



Figure 4. The twined cap in its new housing prior to repatriation to the Klamath River Basin

This cap is not a typical object prioritized for repatriation. It is not ceremonial—while some caps are, the designs of this cap suggest it was for non-ceremonial wear—nor sacred. However, it is considered alive, and though it had served us well as a teacher, its true purpose was not fulfilled by being a part of the WUDPAC study collection. While I could glean some information about Klamath River caps from publications, I learned far more through my conversations with Elaine, Joshua, and Wilverna, as well as other stakeholders and scholars from the Klamath River Tribes. Moving forward, WUDPAC will continue to assess objects in its study collection for possible repatriation. As this example demonstrates, Zoom can be a wonderful tool in the repatriation process and it ultimately was essential in the cap's preservation. By breaking down geographical barriers, we were able to successfully return this cap to its rightful home.

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Barkcloth conservation at the *Musée cantonal d'archéologie et d'histoire* in Lausanne (CH) Managing a Master's thesis with the Covid-19 pandemic

Nicolas Moret

INTRODUCTION

The Musée cantonal d'archéologie et d'histoire (MCAH) in Lausanne (Switzerland) conserves a modest but nonetheless interesting collection of ethnographical objects. On the decision of the current director, Dr. Lionel Pernet, a vast conditioning program was launched and coupled with an inventory verification, in order to use it through studies and exhibits. This activity allows identification of conservation treatment needs for some very damaged objects. One of them was a large Polynesian barkcloth (MI/1611) which was chosen for a Master's thesis at the Haute-Ecole ARC Conservation-restauration in Neuchâtel (Switzerland). The following article explains the conservation treatment and also how the Covid-19 pandemic impacted on thesis progress¹.

INITIAL PROJECT

The object

Barkcloth MI/1611 measures about 263 cm by 173 cm with a thickness of less than 1 mm and despite its large dimensions weighs only 573 g. It is made of glued layers of beaten liber (the inner bark of trees) decorated with red ochre and probably an organic black pigment (carbon black, charred bone, etc.) to draw geometric designs, natural gum for brightness of major lines and turmeric as a dye of the fibrous mat.



Figure 1 & 2. Barkcloth MI/1611 before (left) and after conservation treatment (right)
©Nadine Jacquet, MCAH, 2020 / ©Nicolas Moret, HE-Arc CR, 2020

¹This thesis also provided a general overview of the condition of the barkcloth collection but because of the document's size, this part is only mentioned here. The complete Master thesis can be read (in French) and downloaded for free via the following link: <http://doc.rero.ch/record/330128>.

Its path can be clearly traced since it entered the public collections, thanks to archives conserved in different institutions. Finding information about its geographic origin and its journey prior to its accession to the *Musée d'art industriel* is another story. This museum received the barkcloth in March 1910, according to the handwritten inventory register², as a donation from a person named Delessert, maybe the curator at the time. Only its inventory number and dimensions could help locate it within archives because it was first surprisingly described as a “Tapis d’Abyssinie” (Abyssinian carpet). Even though today it remains impossible to find its exact origin, technological and aesthetic aspects would indicate a Western Polynesian provenance³.

The object was kept in this museum, which became the *Musée d'art décoratif* in the meantime, until it closed in 1958. The collections were then stored successively in two school attics up to 1966, when the *Musée des arts décoratifs* retrieved them. At its closure in 1986, they were ceded to the *Musée de l'ancien évêché*. For a question of coherence of the collections, the ethnographic objects, barkcloth MI/1611 included, were finally given to the MCAH in 1987⁴.

Due to difficult conditions of conservation during the course of its life, it became very damaged and fragile, thus impossible to display and difficult to study.

The objectives

The initial conservation project’s objectives for barkcloth MI/1611 were:

1. Remove old interventions,
2. Flatten creases,
3. Fill gaps,
4. Repair tears,
5. Diminish tidelines,
6. Storage.

The original timeframe for the thesis was five months (February 17th -July 20th, 2020), divided into five periods:

1. Installation and preparation (1 week),
2. Condition report, analysis and tests on barkcloth MI/1611 (8 weeks),
3. Conservation treatments on barkcloth MI/1611 (8 weeks),
4. Conservation protocols for the collection (2 weeks),
5. Thesis finalization (2 weeks).

Historical research was not planned as a defined period but rather as a parallel activity. Thesis defense was first scheduled for August. If necessary, treatments could be finished between the deadline and the thesis defense.

This master’s thesis was supervised at the MCAH by David Cuendet (head of the conservation department) and Karen Vallée (conservator). They both validated the proposed treatments step by step. Claire Musso (independent conservator) was the mentor in this project and contributed to the project by sharing her extensive knowledge on the conservation of barkcloth.

² Archives de la Ville de Lausanne (AVL) : 328/8086, enveloppe n°5.

³ See Kooijman, 1972 and Veys, 2009. Most similar barkcloth pieces, in terms of designs, have been found in the collections of the National Museum of Australia in Canberra (inv. E067117-001 and E067117-002) and in the Peabody Museum of Archaeology and Ethnology in Cambridge (inv. 99-15-70/53903).

⁴ See Kulling 2014 and Pernet 2017.

COVID-19 IMPACTS

But the Covid-19 pandemic changed plans radically. As the situation evolved, several problems occurred.

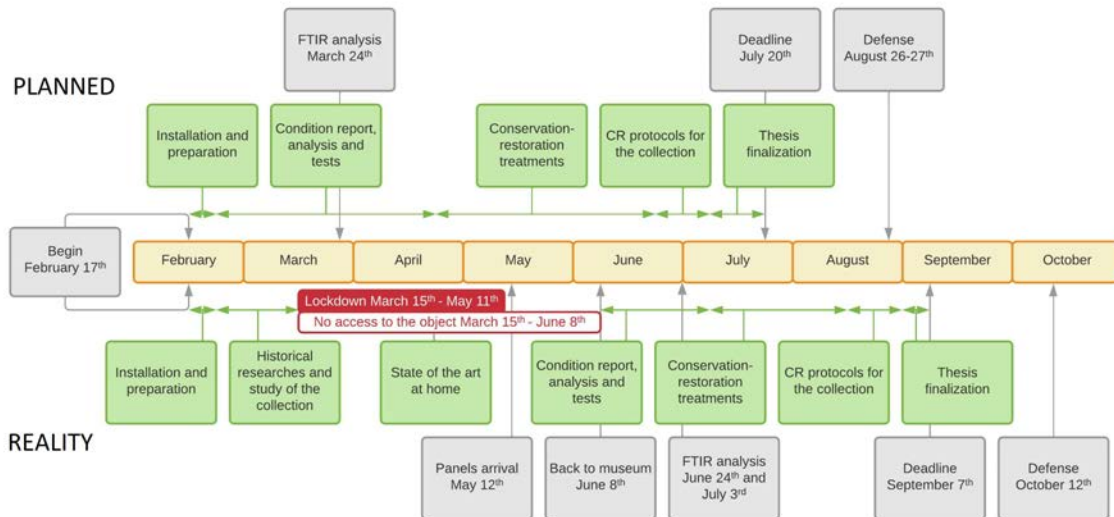


Figure 3. Impact of the Covid-19 lockdown on the progress of the master's thesis

Lack of supplies

First of all, a big enough surface was needed in order to completely unroll the barkcloth. A wooden frame covered with an alveolar polycarbonate panel was designed. Unfortunately, as customs offices closed rapidly one after the other, it was impossible to get the panel until May 12th. This situation gave me time to visit the archives and other museums related to the history of the whole barkcloth collection prior to the closure of non-essential institutions and the subsequent lockdown. Similar delays occurred for other supplies.

Restricted access

The thesis timeline started on February 17th. By March 15th the MCAH, like a lot of other institutions, closed its doors until further notice. Almost a month after the beginning of the thesis, I had not yet been able to see my item completely. I was not able to return to the museum before June 8th.

I also anticipated the need for analysis, especially FTIR for pigments and various organic elements, by requesting appointments as soon as I began the thesis. However, analyses originally scheduled for March 24th were postponed until late June - early July.

To choose the correct materials to repair the tears and fill the gaps, I needed to make resistance experiments. The engineering sector of the HE-Arc had the testing machine required but the school was also closed, so I created testing methods using available materials at home. Even if the results were not very accurate, they were usable.

The period at home, between March 15th and June 8th, was used to study in depth barkcloth conservation, technology and origins and the history of Lausanne museums' collections. This time allowed me to complete an activity impossible to do in such a thorough way otherwise.

Reorganisation

While the health situation was improving, suggesting the possibility of a relaxation of the restrictions, the jury contacted us with the new deadline of September 7th. They also asked us how our thesis goals were impacted due to the situation and differed deadline and if it had been necessary to modify them.

In my case, the first part concerning history and technological points was completed to my satisfaction and all the theoretical aspects concerning the conservation treatments were well-defined during the lockdown. The panels and other supplies arrived mid-May. Thus, I thought it was possible to achieve the same goals, except that I would not have enough time to complete all the conservation treatments and the storage packaging.

CONSERVATION TREATMENTS

Finally, on June 8th, I was able to build the support and to discover the barkcloth completely... four months after the beginning. Here is a short account of what was done on the barkcloth.

Condition report

The first step was to complete the condition report that had been made only on a short visible section of the barkcloth.

Only major alteration treatments, often structural, will be described here. There were over 180 tears, ranging from 1 to 70 cm and totalling 16.2 meters long. 68 gaps represented about 1200 cm² of missing matter, equivalent to an A3 sheet or 2.7 % of the object's surface. Of the almost 80 detached fragments, only 13 could be replaced in their original positions. Creases were difficult to represent or measure, especially when they were successive or crossed with others, forming an irregular grid pattern. Many but not all of these creases caused tears.

Dust covered the object and was especially noticeable on the shiny red and black surfaces of the geometric designs. Two big brown tidelines, between 15 and 23 cm long, were visible on two sides of the object. They were from 1 to 5 cm wide and the barkcloth became more rigid and brittle at these places (fig.4).



Figure 4. Tideline section (front and back)



Figure 5. The three kinds of old repairs

The repairs of old tears were visible from the reverse side. Three different products had been used: two kinds of kraft paper (light and dark brown) with animal glue and a fabric glued with PVC-based adhesive (fig.5).

Examination showed that damage resulted from the ageing of constitutive and added materials, as well as from events that took place from the object's creation until this conservation project (use, handling, exhibition, storage, etc.).

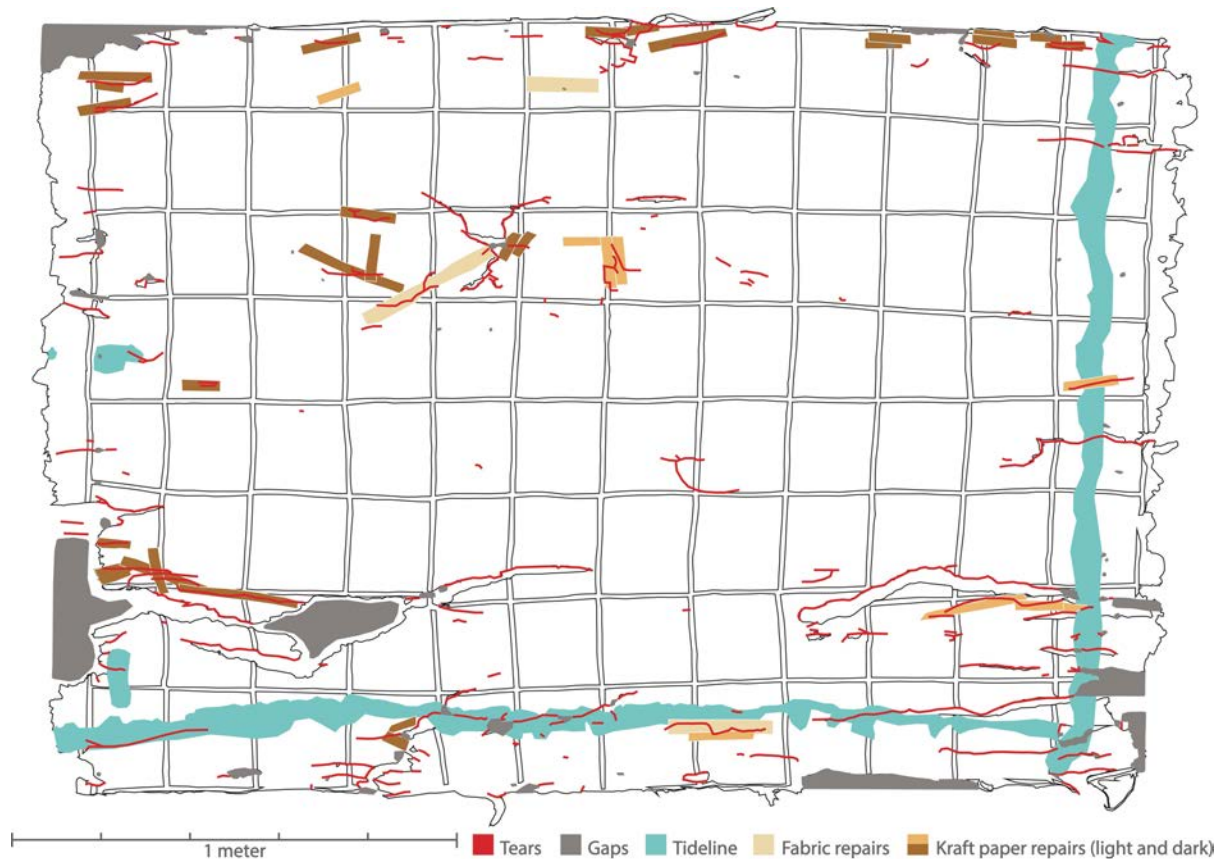


Figure 6. General map of the damage

The following conservation treatment, only mentioned here, must not be seen as definitive recipes but as the result of reflections induced by the object's problematics. For each step, research in literature and tests were undertaken during the thesis to determine the most appropriate conservation treatment.

Cleaning

Dust was removed by indirect vacuuming with a large smooth synthetic brush used in the direction of the fibres. Because of the barkcloth's large size and in order to be methodical, this treatment was processed square by square and line by line.

Removing old interventions

Old interventions were removed because their structural functions could no longer be assured.

Animal glue on kraft paper was softened with an ultrasonic nebulizer (Boneco™ U7145) from the front side of the barkcloth, in order to avoid adhesive deposits on the object. Any remaining residues were gently removed with a scalpel. Very few barkcloth fibres stayed attached to the kraft paper. Fabric repairs were easier to remove using a simple spatula and a scalpel. There were more barkcloth fibres attached to the fabric than to the kraft paper but always within acceptable limits. All the removed old repairs have been kept with the object as historical evidence of the desire to make it last, using methods then available.

Reshaping

An ultrasonic nebulizer was also used to relax the barkcloth. Reshaping was mostly done from the reverse side in order to avoid humidifying water-sensitive pigments. When the crease was flattened, it was left to dry under weights for several hours. Reshaping was also done very locally on the front side for the remaining creases.

Tideline reduction

Tidelines were reduced with a succession of four aqueous agar gels on both sides. Agar gel was chosen as it allows water to act locally when cut to the right shape and absorbs water-soluble compounds. Each gel was applied for 90 minutes on the reverse side and 120 minutes on the front side. Gel concentration was determined as follows: 3 % for the reverse side to reduce tidelines as much as possible and 5 % for the front side to absorb the remaining water-soluble compounds. Blotting-paper was placed under the object to absorb excess water and released water-soluble compounds, with a plexiglass and metal weight laid on the gel to improve contact (fig.7).

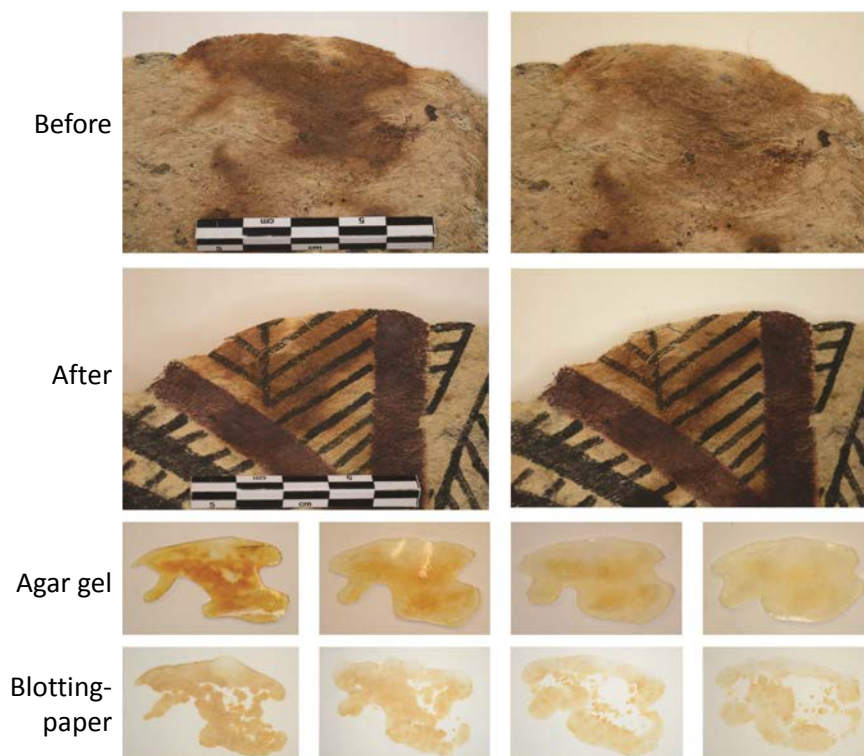


Figure 7. Reducing tideline with agar gels and blotting-paper

Repairs

Before the definitive repairs, about 230 temporary ones were fixed on the front side to align designs correctly. Bands of Japanese paper (*tengujo* 12g/m²) were employed with 4 % Klucel® G in ethanol, which avoids solubilizing water-sensitive designs. Weights placed on siliconized film improved contact with the object until the adhesive dried on all the repairs. These were then removed with a slight application of ethanol at the end of the treatment.

Tears were repaired from the reverse side, mostly using a 9 g/m² *tengujo* which was dyed to a neutral general beige tone with acrylic paints and attached with an aqueous 4 % mixture of wheat and tapioca starch (1:1). Japanese paper was torn after using a water reserve brush to trim it into the desired shape, in general with a 5 to 10 mm overlap on each side of the tear. For bigger tears, with important structural impact, a stronger 12 g/m² *tengujo* Japanese paper was used. A larger overlap was also required (15 to 20 mm) but using the same adhesive. The little tears on the layered borders were repaired with a thin 3.5 g/m² *tengujo* which was not dyed because of their small dimensions.



Figure 8 & 9. Repairing with Japanese paper and starch (left : in progress, right : after drying)

Gaps of less than 10 cm² were covered at the same time and in the same way as tears as they were often directly related to them. A second layer made of 18 cm² *tengujo* was applied on the gaps from the front side for solidity and opacity. Bigger gaps on critical structural areas were filled with two layers of 18 g/cm² *tengujo*.

It was decided not to imitate missing designs on Japanese paper fillings as most of them are too small to be seen when the object is viewed as a whole. For the bigger ones, fillings may be retouched before display, in accordance with current fashions and methods.

Storage

Large flat objects are better stored rolled to avoid creasing, facilitate handling and save space. A 20 cm diameter rigid neutral plastic tube was purchased and covered with unbleached cotton fabric. The barkcloth was then laid on a non-woven polyethylene fabric (Tyvek®), on the smooth side and then rolled, decorated side inside. Five strips were attached around the rolled barkcloth to maintain it in place.



Figure 10 & 11. Previous (left) and new (right) storage

CONCLUSION

In hindsight, three conclusions can be drawn from the completion of a Master's thesis impacted by the Covid-19 pandemic: the need to anticipate one's needs, to be able to adapt to change and to be creative.

Firstly, better anticipating the needs in terms of materials and equipment could have seen them being ordered before the beginning of the thesis and thus be immediately available. Also, providing time before beginning the thesis to read and synthesise the relevant literature would allow a better vision of the state of the art at the beginning of the project and save time for other activities.

Second, as illustrated in figure 3, there were many rearrangements between the initial schedule and what actually happened. Each change in the health situation and its consequences had to be accounted for by regularly updating the project timetable. Fortunately, despite the postponement of deadlines or appointments, few objectives had to be reconsidered and the project could still be completed. Nevertheless, although the initial layout of the different phases could be maintained, their duration often had to be shortened and the planned activities prioritised. Treatments that could not be completed at the time of the submission of the thesis could be carried out before the thesis defense. They Allowed to bring additional original elements to the members of the jury.

Finally, creativity was necessary during lockdown, which coincided with the testing period for conservation treatment. Since professional testing equipment was not available, more basic and easily achievable means were implemented with the materials at hand to fill this lack.

Despite these delays and hints, barkcloth MI/1611 was completely treated even if repairs and storage had to be completed between the deadline and the thesis defense. It was then returned to the storage room until it will be required for exhibition or study.

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MATERIALS AND SUPPLIERS

Amsterdam Standard Series acrylic paints	Kramer-Krieg SA, Rue centrale 10, CH-1003 Lausanne
AgartArt®	C.T.S. Via Carvina 1, CH-6807 Taverne
Blotting paper (KT400118)	C.T.S. <i>op.cit.</i>
Ethanol 96 %, MEK 2 % (77252)	Reactolab SA, Route cantonale 10, CH-1077 Servion
Japanese papers <i>tengujo</i>	Magasin Sennelier, 3 quai Voltaire, FR75007 Paris
Klucel® G	C.T.S. <i>op.cit.</i>
Polyester siliconized film	C.T.S. <i>op.cit.</i>
Tapioca starch Priméal®	Pharmacie Amavita, Place de la Palud, CH-1003 Lausanne
Tyvek®	C.T.S. <i>op.cit.</i>
Wheat starch Zin Shofu®	Lascaux Colours & Restauro, Barbara Diethem AG, Zürichstrasse 42, CH-8306 Brüttisellen

MESSAGE FROM THE ICOM-CC Fund

Dear colleagues,

As the board from the ICOM-CC FUND, we would like to introduce ourselves and the FUND to you. The ICOM-CC FUND is a 100% independent non-profit charitable organisation, established in 2003. In consultation with the ICOM-CC Directory Board, the FUND raises awareness and secures grants and gifts to finance initiatives that strengthen the global reach and impact of ICOM-CC. In the past we have been able to support the Publications Online project, the new website, the History Project and the Archive Project.

We are working diligently to secure new and sustained avenues for support - including private donors, foundations, and corporate entities. In doing so we are focused on the six primary fundraising goals outlined on our new FUND website <https://www.icom-cc.org/en/icom-cc-fund>.

In the past few months we have been reaching out to individuals, developing a list of potential corporate sponsors, and have submitted a grant proposal to a private family foundation centered on education, conservation and the arts. This proposal is designed to support the activities of the ICOM-CC Working Groups. We hope to hear soon if the application is successful! Please sign up for our mailing list ICOM-CC FUND Mailing List so we can keep you updated on the news.

We have learned that fundraising is a team sport and one we are excited to lead. We welcome suggestions from you for possible donors and look forward to working with the ICOM-CC Working Groups in the years ahead!

Best wishes,

Debra Hess-Norris (chair), Louise Wijnberg (treasurer), Tirza Mol (secretary)



Debra



Louise



Tirza

PROFILES

Misa Tamura has joined the Working Group for Objects from Indigenous and World cultures as an assistant coordinator. Since completing MA and MSc in Conservation in University College London (UCL), she has worked in a number of museums and Higher Educational Institutions in the UK, including Pitt Rivers Museum, Horniman Museum and Gardens, Science Museum, University of Glasgow and UCL. She is currently working as an organic artefact conservator at the British Museum. Misa has also taken an active part in the conservation professional community. As a working committee member and the chair of Ethnography Group at Institute of Conservation, UK (ICON), she has organised a number of symposiums, talks and CPD events for the past nine years. As committed advocate for making the profession equitable, accessible, safe and welcoming to the conservators of diverse lived experiences, she recently concluded her work as part of ICON Diversity and Inclusion Task and Finish Group (2020-2022).



Saiful Bakhri is an emerging conservator working at Bali Cultural Heritage Preservation Office, Gianyar, under the auspices of the Directorate General of Culture, Ministry of Education, Culture, Research, and Technology of the Republic of Indonesia. Having completed his Master of Cultural Materials Conservation at the University of Melbourne, Saiful's expertise lies in place-based conservation and disaster management for heritage sites and museums. He is an incoming student to the UCLA/Getty Conservation of Material Culture PhD Program. Through this program, he seeks to address the cultural importance and physical production of traditional materials for conservation treatment to better meet the environmental, social, and cultural needs of non-Western communities and how they can be incorporated into Western practice.

CONFERENCES AND WEB RESOURCES

5th International Conference on Innovation in Art Research and Technology (inArt 2022)

28 Jun 2022 to 1 Jul 2022

Following the postponement of the inArt 2020 conference, we are pleased to announce that the 5th International Conference on Innovation in Art Research and Technology (inArt 2022) will be held in Paris from Tuesday 28 June to Friday 1st July 2022.

Previously inArt conferences took place in Evora - Portugal in 2013, in Ghent - Belgium in 2016 and in Parma - Italy in 2018, and for this new edition we aim to organise a convivial in-person conference.

Metal and Composite Threads in Textiles Workshop

8 Jun 2022 to 10 Jun 2022

Registration is now open for FAIC's upcoming "Metal and Composite Threads in Textiles" workshop at the Cleveland Museum of Art in Cleveland, OH. The workshop will take place on June 8-10, 2022 and be led by Patricia Wilson Nguyen and Robin Hanson. Scholarships to participate are available to US residents who apply for funding by February 15.

Metal 2022

5 Sep 2022 to 9 Sep 2022

The ICOM-CC Metals Working Group, The National Museum of Finland and Metropolia University of Applied Sciences, Helsinki, Finland, are pleased to announce *Metal 2022*, the 10th Interim Meeting of the Metals Working Group.

The conference will be held at Suomenlinna Fortress, a UNESCO World Heritage Site located at the entrance to Helsinki's harbour. This will be the first time that the Metals Working Group Interim Meeting takes place in the Nordic Countries.

IIC 29th Congress 'Conservation and Change: Response, Adaptation and Leadership'

5 Sep 2022 to 9 Sep 2022

The 29th IIC congress organised by IIC Council and New Zealand Conservators of Cultural Material: Pū Maanaki Kahurangi will take a hybrid format, in person and online.

The role of conservation in shaping, saving and sharing our cultural heritage is sometimes represented as an opposition to change, as being tied to maintaining and reinforcing the status quo. This conference aims to challenge such a pre-conception.

15th ICOM-CC Wet Organic Archaeological Materials Conference (WOAM)

30 January to 3 February 2023

The 15th ICOM-CC Wet Organic Archaeological Materials (WOAM) Working Group Interim Meeting will take place on 30th January to 3rd February 2023 at the Römisch-Germanisches Zentralmuseum, Leibniz Forschungsinstitut für Archäologie, in Mainz Germany (RGZM). As originally planned for the meeting in Russia, participants will still be able to participate in person and virtually.

THE TEAM

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