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Newsletter

Special Edition • Issue 2

Sanfo 101's New Breed of Art Restorers: A Journey of Preservation and Excellence

This December, we celebrate the remarkable achievements of Sanfo 101's new breed of art restorers who have successfully completed their advanced art restoration and conservation training. The workshop that concluded last November 22 and November 30, 2024, was a testament to the dedication and passion of our students.

The unprecedented collaboration between the three institutions has allowed us to accomplish so much more, both for the participants and in saving a valuable mural and several paintings by masters like Ang Kiukok, Manuel Baldemor, Amado Hidalgo, Demetrio Diego, and Cenon Rivera from further deterioration.

The training included a full hands-on immersion with the Museo Diocesano De Pasig and the Local Water Utilities Administration (LWUA) which began October 12, 2024. This collaboration provided an unparalleled opportunity for our participants to gain practical experience and contribute to the preservation of our cultural heritage.

This issue is dedicated to celebrating the hard work, dedication, and achievements of our new art restorers, but also to express Sanfo 101's heartfelt gratitude to the Local Water Utilities Administration (LWUA), to Museo Diocesano De Pasig, and to the special individuals, particularly, Atty. Evocar B Cruz-Ferrer, Manager, Property Control Division. LWUA and Mr. Alfredo Justino Marcelo, LWUA Administrative Officer II, and to Mr. Jose Thirdy" Ballesca III, Museum Curator, who believed in the mission and helped facilitate these activities. Their efforts have not only preserved priceless artworks but have also set a new standard for excellence in art restoration and conservation.



"Pakwan, Abstraction"

Artist: Ang Kiukok

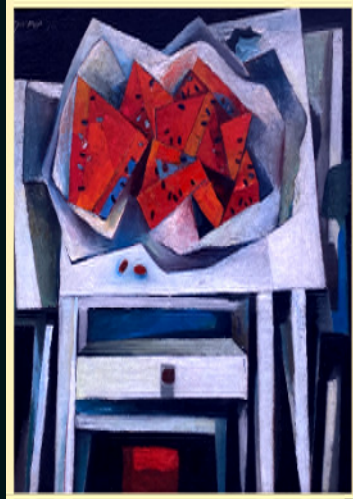
Oil on Canvas

31" x 31" (Framed)

1976

Local Water Utilities Administration

(LWUA), Collection



"Pasig Immaculate Conception 1"

Artist: Cenon Rivera

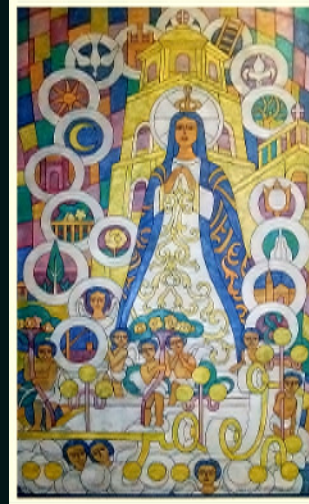
Acrylic & Markers on Canvas

73" x 48" (Framed)

1985

Museo Diocesano de Pasig

Collection



In a momentous ceremony last November 22 & 30, 2024, our graduates proudly presented a restored sandstone collage mural, four vintage aluminum candleholders, and nine masterpieces by legendary artists such as Ang Kiukok, Manuel Baldemor, Amado Hidalgo, Demetrio Diego, and Cenon Rivera. These works of art, now meticulously restored to their former glory, stand as a beacon of our commitment to preserving the cultural treasures of our nation.

The event was not just a handover; it is a celebration of our collective dedication to the arts, education, and cultural heritage. It is a reminder that through collaboration and unwavering commitment, we can achieve greatness and leave a lasting legacy for future generations.

Beyond Art Appreciation

By: Atty. Evocar B Cruz-Ferrer
Manager, Property Control Division, LWUA



Even as a young child, I have always known that my strength does not lie with the arts. I have long accepted that I do not draw as well as others. I love singing but I am usually off key. Despite my strength not being in the arts, I genuinely enjoy looking at artworks and have always been fascinated with its ability to invoke and convey emotions.

When I started working for Local Water Utilities Administration in 2023, the first thing I noticed along its hallway and offices are the beautiful artworks brightening the walls. Works of National Artists and Filipino masters joyfully provide color and happiness throughout the LWUA building. I vividly recall attending a meeting with the LWUA Engineering Service and I got so distracted in the meeting because of a beautiful work of Angelito Antonio hung on the wall in front of me. Similarly, I was discussing a matter with our Internal Audit head and all I can notice is the colorful rooster by National Artist Ang Kiukok adorning the office wall. I find myself lucky to be working in an environment where you get the opportunity to appreciate such rare works of art.

Surprisingly, an opportunity presented itself that will allow me to work on the protection and care of these precious artworks. My assignment as Manager of the Property Control Division of LWUA made me realize that many of the artworks owned by LWUA are in immediate need of care and attention. Thankfully, through a collaboration with Sanfo 101 x LWUA, we were able to restore 8 artworks of both National Artist and other Filipino masters before 2024 ended.



As part of the collaboration, I was trained by Sanfo 101 and Professor Crisencio Paner on how to care and restore artworks. For several weeks, I underwent training and started working on restoring artworks I personally owned. In just 2 months, I was able to successfully restore artworks by artists Paco Gorospe and J.D. Castro. The transformation of the artworks from being dusty and dull to being bright and vibrant really amazed me.

Restoring artworks is quite tedious, requires attention to details and understanding of science. However, the reward of seeing an artwork return to its previous state of vibrancy is so rewarding and simply fills my heart with joy.

As a lawyer, I never imagined I would ever acquire the skill to restore artworks. I genuinely thought that such skill is reserved for those with talent in the arts. The experience of working with Sanfo 101 and gaining the opportunity to be part of ensuring the protection and restoration of artworks to be enjoyed and appreciated by the future generation is truly a worthwhile experience.

Atty. Evecar B Cruz-Ferrer
Manager, Property Control Division, LWUA



SUNFLOWER (1990) by J.D. Castro



Before



After

By: Jose "Thirty" Balleca III
Museum Curator

Sanfo 101 Partners with Museo Diocesano de Pasig to Restore "La Festejada" and a set of Candelabra in Celebration of the 170th Anniversary of the Immaculate Conception Dogma

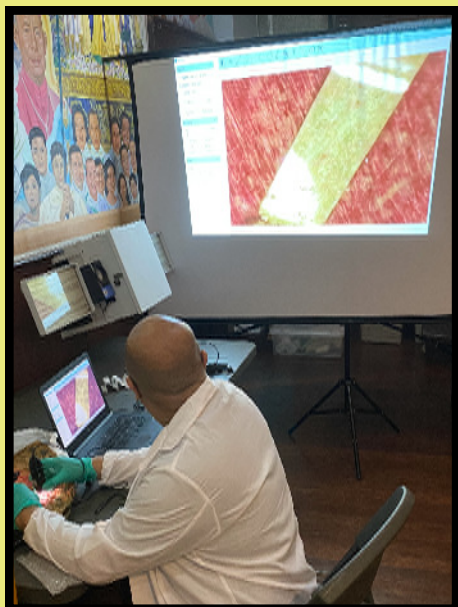
Pasig City, November 2024 – A significant collaboration between Sanfo 101, a renowned art restoration company, and the Museo Diocesano de Pasig has led to the meticulous restoration of La Festejada, an iconic painting by Filipino artist Cenon Rivera and four pieces of vintage candelabras. The project, which began earlier this year, aims to preserve and bring back the vibrancy of this valuable piece of cultural heritage.

La Festejada, created by Rivera in the early 20th century, is an important representation of Pasigueno traditions, capturing a festive celebration in a local community. The restoration project, which involved both technical expertise and historical research, focused on addressing the painting's fading colors and deteriorating canvas.

Sanfo 101's team of expert conservators worked closely with curator Mr. Jose A. Balleca III of Museo Diocesano de Pasig to ensure that the artwork's integrity was maintained throughout the process. The final restoration will be celebrated in a special exhibit at the museum, allowing the public to view the masterpiece in its restored glory.

The collaboration highlights the importance of art preservation in showcasing the richness of Filipino culture and history. Museo Diocesano de Pasig's director Rev. Fr. Roy Rosales, STL expressed the museum's commitment to ensuring that such artworks, which reflect the country's artistic traditions, continue to inspire future generations.





Batch 2024 Advanced Students Gain Hands-On Experience in Fabric Restoration at Museo Diocesano de Pasig

Pasig City, October- November 2024 – In an effort to further educate the next generation of art restorers, Museo Diocesano de Pasig recently hosted a hands-on workshop on fabric restoration for the advanced class of Batch 2024 from the Art Restoration program. Under the mentorship of seasoned conservators from Sanfo 101, the students gained invaluable practical experience in techniques designed to restore and preserve historical fabrics used in artwork.

The workshop covered various aspects of fabric conservation, including cleaning, stabilization, and repair of delicate materials. It offered the students the opportunity to apply their academic knowledge in real-world scenarios, enhancing their skills in preserving the integrity of important cultural and religious pieces.

This educational initiative reflects the museum's commitment to fostering a deeper understanding of art conservation, ensuring that future professionals are equipped to safeguard the nation's artistic heritage. The partnership between Sanfo 101 and the Museo Diocesano de Pasig continues to be a key driver in both preserving and promoting the rich history of Filipino art.

By: Jose "Thirty" Ballesca III
Museum Curator

A Slow Craft in a Swift Age

By: Patricia Louise Ofrasio

In a world of fleeting digital speed, art conservation brings us back to the slow, soulful, and deeply human work of preserving what's tangible.

The pace of modern life leaves little room for permanence. Still, in the quiet art of restoration, we found a way to anchor ourselves to something lasting. At our workshop, we stepped out of the rush and into a slower rhythm, one that values patience and precision over speed. Between the study of theory and the hands-on work of preservation, we reclaimed the rare chance to hold onto what endures.

Beginner Classes: Learning the Language of Time

Sanfo 101's introductory classes were an initiation into the quiet world of art conservation, where theory took precedence over tools. Under Prof. Crisencio Paner's guidance, we learned to look beyond the surface of a painting or artifact, unraveling its material composition, historical context, and the subtle forces working against its survival.

Through discussions on the science of deterioration—oxidation, moisture, and light exposure—we came to appreciate the fragility of objects we often take for granted. Ethical considerations were a recurring theme, sparking thoughtful debates: Should every crack be repaired? Is it always right to intervene? When is it better to do more, and when is it better to do less?

However compelling the discussions, conservation is more than just an intellectual exercise.

Our first foray into practice involved pieces of our own choosing, be it a privately owned painting, century-old newspapers, or religious wooden carvings. Handling these pieces taught us more than technique; it instilled a sense of responsibility that every conservator must carry.

These initial, deliberate efforts laid the groundwork for the care and precision demanded in the advanced classes, where the stakes—and the rewards—grew even greater.

Advanced Classes: Hands-On Conservation and Care

Guided by the same principles, we went on to conduct restoration and conservation treatments on pieces owned and housed in government and religious institutions.

Our team was welcomed by Property Control Division Manager Atty. Evocar B. Cruz-Ferrer and Administrative Officer II Mr. Alfredo Justino Marcelo at the Local Water Utilities Administration (LWUA). At the Museo Diocesano de Pasig, Rev. Fr. Roy Rosales, STL (Director), and Museum Curator Jose "Thirdy" Balleca III entrusted us with artifacts of profound cultural and historical significance. Sanfo 101 supervising manager Ms. Pearle Saprid provided tireless direction alongside Prof. Paner's expertise at both locations.

Handling the masterpieces of the likes of Ang Kiukok, Amado Hidalgo, Manuel Baldemor, Demetrio Diego, and Cenon Rivera ushered with it an initial nervousness, which perhaps was a good thing. After all, in the field of conservation, overconfidence can be as damaging as neglect.

Each piece presented unique challenges: aging cracks, a slack canvas, colors that have seen better days. These weren't just technical exercises but dialogues with decades gone by—a technical inquiry into what needed to be done to balance structural integrity and history.

There were, of course, moments of doubt. We were handling works by the masters, and so we had to take extreme care not to cause further damage. Jokes about insurances were naturally aplenty.

But advanced classes reinforced a truth we had only begun to grasp in theory: conservation is as much about restraint as it is about restoration.

By the end of the course, it became clear to us that in a world where everything rushes forward, art conservation demands that we truly take our time. In this slow craft, we rediscovered something rare: the power to pause, to preserve, and to honor what endures amidst the relentless sweep of time.

Embarking on a dynamic new journey, our art conservators are set to revolutionize the field.



*The 2024 Advanced Class:
Thiridy Ballesca, Cynthia Dayco, Jorick Ducay,
Marian Gallo, Luz Garcia, Paola German,
Bebi Guzman, Erica Lim, Drexler Macario,
Jhvn Mariano, Jayson Maseo, Patricia Ofrasio,
Jonnel Reyes & Ronald Tieng*

*Presenting Some Participants
of the Advanced Class*

Cynthia Dayco



Cynthia has always been passionate about heritage conservation, stemming from her background as a creative director and her experience as collector of art on paper, canvas, and in ceramic materials. Motivated to care for and preserve these artworks, she completed Sanfo 101's courses in basic and advanced art restoration. Her goal is to ensure that each piece maintains its integrity and value, so future generations can continue to appreciate its beauty and history.

"Art is the connection to our cultural past, and I want to help through thoughtful and meticulous restoration."

Marian Gallo

Rian is a faculty member of Miriam College High School. She has taught Contemporary Philippine Art to Senior High School students and is currently teaching Philippine and Asian Folk Art to Junior High School students. She is completing her Professional Teaching Certificate at the University of the Philippines – Open University. On the side, she attends workshops related to Art Restoration and Conservation.

"Sanfo 101 workshops taught me the basic skills and advanced knowledge to properly conserve and prolong a painting without the need to fly overseas to pursue it. I was able to fulfill my dream of pursuing this profession, all thanks to the guidance provided by Professor Paner. Since day one, discipline, patience, and dedication are exercised when joining their programs to boost confidence when handling old work. Not only this, their program allowed me to conserve old master's work. This is something that not many are given the chance to do."



Jorick Ducay

First of all, I thank God for the good opportunity He gave me to do painting restoration and conservation with some of the prestigious artwork collections of LWUA. Through the SANFO 101 advanced class, I gained a significant advantage in real field applications. Together with my co-restorers, we meticulously applied the instructions taught by Prof. Crisencio Paner and treated artworks from Baldermor, Diego, and the LWUA stone mural. These artworks were cleaned and are now ready for many more years of life. Nevertheless, I feel privileged to have made humble contributions to the preservation of LWUA's artworks.



Bebi Guzman is a seasoned marketer with over 30 years of experience in Business Development, Marketing Strategy, and Marketing Services, including Public Relations, Visual Merchandising, and Graphic Design. A Bachelor of Fine Arts graduate majoring in Advertising, Bebi's artistic foundation fuels her innovative approach to marketing and brand development.



Her career spans both client and agency perspectives, enabling her to design and implement impactful strategies that bridge business goals with customer engagement. She has successfully executed multiple brand awareness and go-to-market projects throughout her professional journey.

Now retired from the corporate world, Bebi Guzman devotes her time to her family's business, consultation on selected clients and projects, and pursuing her passion for bamboo, permaculture, and art restoration and conservation. She recently completed a master class at Sanfo 101, where she enhanced her experience in restoring and conserving artworks and various mediums; including mixed-media art, paper and manuscripts, wood, textile, stone, and metal.

Bebi Guzman

As part of her master class under Sanfo 101, Bebi's participation in conservation projects:

Museo Diocesano de Pasig

- "La Fastejada," a painting by Cenon Rivera
- antique metal candelabras

Local Water and Utilities Administration collection (Quezon City)

- "Fiesta Series '80" by Manuel Baldemor
- "Lady with Guitar" by Demetrio Diego

Bebi combines creativity, strategy, and purpose, aiming to contribute meaningful projects that align with her values and inspire her vision for sustainability and legacy building.

Presenting Some Participants of the Advanced Class

A digital native by profession, Patty thrives in copywriting, digital marketing, and AI-driven innovation. In her downtime, she embraces the analog—collecting typewriters, hoarding books, thrifting and upcycling, and DIY-ing her home space. Her interest in art restoration began with YouTube tutorials from renowned museums and evolved into hands-on experience through Sanfo 101's conservatorship workshops.



Patricia Louise Ofrasio

Drexler Macario

A former culinary professional, Drexler has transitioned from hospitality into digital copywriting while pursuing his passion for stone and metal restoration. Under the mentorship of Sanfo 101, he developed specialized expertise in conservation techniques, with a particular interest in stone sculptures, murals, and metal artifacts. His background in precision-focused kitchen work informs his meticulous approach to preservation, where he applies detailed conservation methods to protect and revitalize historical pieces. What began as a fascination with antique typewriters, his favorite being the 1894 Oliver No. 2 typewriter, has evolved into a dedicated pursuit of stone and metal conservation, fueling his commitment to preserving historical artifacts.



Jonnel V. Reyes

Dedicated Art Conservator, Gallery Proprietor, Curator, Art Framer and Art Consultant

With over 18 years of hands-on experience, I am a skilled art restorer and framer committed to preserving and enhancing the beauty of artistic heritage. My journey began under the tutelage of the late Master Artist Mario Parial, where I honed my craft in analyzing, restoring, and preserving paintings, sculptures, and frames.

As an art restorer, I use precise techniques to revive damaged artworks, addressing issues like discoloration, tears, and structural damage. At Sanfo 101, under the leadership of Ms. Pearle Saprid, I have learned much more about restoring artworks. Especially those created on paper, in addition to the knowledge I already had. It was also a significant advantage to be taught by Professor Crisencio Paner, an expert in art restoration with extensive study in this field. He introduced us to the various chemicals used in restoring different types of artworks.

Notable restorations include "Norma Belleza" (36x48, oil on canvas) covered with dry mud due to flood, an old torn painting by Mario Parial (48x60), "Angelito Antonio" (18x24) full of scratches, a brass crucifix by Eduardo Castrillo (2005), and a Marcel Antonio painting with mud discoloration (18x24, oil on canvas). My recent projects also include restoring "Fiesta Series '81" by Manuel Baldemor and "Lady with Guitar" by Demetrio Diego, alongside Sanfo 101 Art Studio. I completed the Basic and Advanced Art Restoration Conservation Workshop from April to November this year.



More graduates!



We proudly congratulate the dedicated staff members of the National Library of the Philippines who have successfully completed the intensive “Art of Restoration & Conservation of Paper” workshop on November 28, 2024. This outstanding achievement signifies a significant milestone in our ongoing efforts to preserve and restore our nation’s invaluable literary and historical treasures.

Their dedication and commitment to this noble cause are truly inspiring, and the skills and knowledge gained from this workshop empower them to safeguard our cultural heritage with greater expertise.

We extend our heartfelt thanks and special recognition to the following staff members for their hard work and dedication:

Ms. Maricel Diaz

Ms. Jean Ico

Ms. Cherry Melquiades

Ms. Donnalou Hermosura

Ms. Farrah Lyn Gocoyo

Mr. Marty Ico

Your achievements make us immensely proud and ensure that our cultural legacy is preserved for future generations. Once again, CONGRATULATIONS to all of you on this remarkable accomplishment! Your work truly embodies the spirit of excellence and dedication to the preservation of our heritage.

It has been an extraordinary eight months for Sanfo 101 and its dedicated students who embarked on a journey of restoration and conservation of paintings, paper, stone, metal, and textile. This period has been nothing short of transformative, as we partnered with prestigious and well-established institutions that trusted us and opened their doors to Sanfo 101 and its eager learners.

As we close the chapter on 2024, our hearts are brimming with gratitude for all who have been part of our beginnings. To the **Local Water Utilities Administration (LWUA) and Museo Diocesano de Pasig**, your unwavering support has been invaluable. Your trust in the program provided our advanced class the hands-on immersion training they need as new art restorers. This hands-on experience has been the cornerstone of their development, allowing them to hone their skills and gain invaluable insights into the delicate art of restoration.

To the other esteemed institutions that allowed their staff to train with us—namely, **Ayala Foundation Inc., Arc Lico Int'l Services Corp., Federated Distributors, Inc., Intramuros Administration, Mapua University, Museo ng Kaalamang Katututubo (MUSKKAT), National Library of the Philippines, Order of Saint Augustine, Sisters of Mary and St. Benilde University**—your staff's participation has been a tremendous source of encouragement for us. Your willingness to invest in the future of art restoration has not only enriched our program but has also ensured that the heritage and history preserved within your walls will continue to be safeguarded for generations to come.

To our students, who have shown remarkable diligence, understanding and patience, your commitment has been the lifeblood of Sanfo 101. Your passion for learning and dedication to mastering the art of restoration have been truly inspiring.

To our dedicated staff, who tirelessly attended to the needs of our students, your efforts have not gone unnoticed. Your hard work and unwavering support have been instrumental in creating an environment where our students can thrive.

A very special mention to **Asst. Prof. Crisencio Paner**, whose knowledge and close supervision have been instrumental in every training session. Your expertise and guidance have been a beacon of light, illuminating the path for our students and ensuring that they receive the highest quality education and training.

And most importantly, to our **Lord, Jesus Christ**, who has opened doors of opportunity for us to learn, grow, and achieve this year's successful start. His guidance has been our beacon, leading us through challenges and triumphs alike.

As we stand on the threshold of a new year, 2025, we are filled with excitement and anticipation. We are eager to continue providing services and offers that will help our students grow even more. We look forward to forging new paths, embracing new challenges, and achieving even greater heights together.

Thank you for being part of our 2024 journey. Here's to a future filled with endless possibilities and continued success!



Pioneering workshops on art restoration & conservation in the Philippines

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