In 2014, these colleagues drew my attention to the glass fiber dress of Infanta Eulalia at the Deutsches Museum. I started research on the dress and comparable textiles within the PhD program of the Technical University of Munich. The project was situated at the Deutsches Museum, but for my comparative study on glass fiber textiles, I visited collections in Europe and North America. I also received the Rakow Grant for Glass Research 2016 from the Corning Museum of Glass and developed a methodology for cleaning historic glass fibers in their conservation laboratory. Every time I came back to Munich after my travels, I was glad to be back at my home base, but I also felt so much enriched by everything I had seen and the experience people shared so generously with me.

After having spent seven years with arts and craft textiles, I switched back to the fascinating world of technical textiles. Beginning with a research project on the Russian Space Suit Sokol KV-2 from the Deutsches Museum and then moving on to my current position as a project conservator for the marine navigation, aviation and space collection. My main tasks are to ensure a safe environment for the objects in the new exhibitions and to carry out treatment on textiles, like the original glider of Otto Lilienthal from 1894. This project allows me not only the refine and widen my personal research and conservation skills, but also to plan and execute the measures in a team of handcraft people, restorers, historians, architects, technicians and exhibition designers.

To sum up my research interests, I believe that a holistic approach is the ideal base for informed treatment choices. It can best be realized by opening the doors between the different aspects of a conservator's work, but also to other disciplines. Constraints, such as time and financial limits, lack of equipment or experts for advice, might hinder retrieving data, but the decision to connect the information available lies with the conservator. — c.holzer@deutsches-museum.de

Verena Winiwarter — I was fascinated by chemistry from an early day on. After graduating from a secondary school, (Realgymnasium mit Darstellender Geometrie) I went to a technical college, where I got a 4-semester engineering education. In my first employment, at Vienna University of Technology's department for analytical chemistry in the research group for environmental analytics, I was given the possibility to work in research contexts. The analysis of acid rain, airborne dust from industrial emissions and nutrient flows into water, as well as the analysis of fogs and glaciers made me aware of the seriousness of environmental pollution. In 1986 we would have liked to analyze precipitation in the aftermath of the Chernobyl disaster and I realized then that the ability to measure pollution is limited by more than just analytical constraints. We simply did not have the necessary equipment. I enrolled at Vienna University and studied history and communication sciences. Due to a fantastic teacher, Karl Brunner, I got into medieval history, graduating with a study on the reception of agricultural literature from Ancient Rome in the Early Middle Ages. I asked what to me seemed a straightforward question: under the different conditions with regard to climate and soils, were these agricultural manuals of practical use in the centers of the early medieval period? During the work on this master thesis I first got in contact with environmental history, which, I found out, did ask such questions.

In the late 1990s, I helped build a European Society for Environmental History after having participated in a conference of the American Society; my Habilitation at University of Vienna's Department of Anthropology (2003) was an attempt to find an institutional home for my research interest under the umbrella of Human Ecology, but eventually, the Interuniversity Institute for Interdisciplinary Research (IFF), later turned into a faculty of the Alpen-Adria-Universität Klagenfurt proved the right home base for the kind of environmental history me and my colleagues had started to do: Work that crosses disciplinary boundaries with regard to data and concepts. Eventually I was elected as Austria's first professor of Environmental History, at the Institute of Social Ecology of the IFF; since 2018, the Institute has found a new home at the University of Natural Resources and Life Sciences in Vienna. I chair a network initiative there, the Centre for Environmental History since 2003. The Science Journalist Association of Austria elected me as "Scientist of the Year" in 2013, and a year later, my award-winning popular environmental history, co-written with Hans-Rudolf Bork came out.

The interaction between society and nature, with a focus on side-effects became my field. Following on my early agricultural work, I dug into the history of the knowledge about soils, which is part of the story of the (un-)sustainability of pre-industrial agriculture. After two large grant-based projects on the history of the Danube and its tributaries in the area of Vienna, I have embarked on a journey that brought me back to my chemistry beginnings: The history of toxic, insidious legacies which often stem from mining or weapon's production. This work has taught me that disarmament and peace are a prerequisite for sustainable development, and vice versa, sustainability is a prerequisite for peace. Environmental history to me is historical sustainability research.

It was a great honor to be elected as a full member of the Austrian Academy of Sciences in 2016, where I chair the Commission for Interdisciplinary Ecological Studies. When the Sustainable Development Goals we made public in 2015, the commission started to discuss what members could contribute. This resulted not only in a report published in 2018, a conference at the Academy with more than 300 participants, but also in my questioning the goals' depiction as single entities. This would eventually lead to the co-operation with Ellen Harlizius-Klück and Charlotte Holzer. To prepare for the project, I taught myself the basics of tablet weaving, but otherwise, my handicraft skills are limited to knitting and all kinds of work with (waste) paper and glue. I consider myself a tinkerer. — verena.winiwarter@boku.ac.at