

Notes from the Director

As I write today, we are at long last beginning to move the Kelsey collections into the new William E. Upjohn Exhibit Wing of the Kelsey Museum. Although the building was substantially completed as expected last December, the move of the collections was delayed by last minute problems with the climate control systems, one of the most important aspects of the new wing. These have at last been resolved with a great deal of help from the College and hard work on the part of our conservation, registry, and exhibit design staff. We are now trying to condense what was to be a four-month moving process into two months. With luck and hard work we hope to keep on pace for our projected reopening in October of 2009.

As you will see in the accompanying articles of the Newsletter, we have not been idle while waiting for the move but have been putting energetic efforts into maintaining a public profile and preparing the collections for the move. Pursuant to this, our conservators, Suzanne Davis and Claudia Chemello, submitted a successful grant to the Institute for Museum and Library Services to conserve the magnificent Maria Barosso watercolors of the frescoes from the Villa of the Mysteries in Pompeii.

Our fieldwork programs also remain very active, with three Kelsey projects taking place this summer. Christopher Ratté is already in Turkey working on the final season of his Aphrodisias survey project; I will be leaving next week to resume work on the Museum's excavation at the Graeco-Phoenician site of Tel Kedesh in northern Israel, and Nicola Terrenato is opening an exciting project at Gabii near Rome, the site of one of the earliest cities on the Italian peninsula. You will be reading about the results of these projects in future Newsletters.

As always when composing these notes, I am struck by how lucky I am to have what I consider one of the world's "dream jobs," overseeing a talented and dedicated staff working on a uniquely informative collection of art and artifacts from the ancient Mediterranean and Near East. Our work is made even more effective and rewarding by the support of the Associates. I thank you for that once again.

Sharon Herbert, Director

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the Near East and will soon be exploring Greece and Rome. In addition to the web-cam project Ms. Dooley's students will be creating two on-line exhibitions. Each class chose topics and selected reproductions to use in their project. Currently the students are busily writing labels for their exhibits, which will go on-line in May.

We are also extremely pleased to announce that the Kelsey's application for an exhibition and outreach activity at the Ann Arbor Public Library was recently accepted. The exhibition—*The Eye of Horus: Ancient Egyptian Medicine*—will run from June 1 to July 20, 2008, and will help give the Kelsey a good deal of public exposure. Two workshops will be held in conjunction with the display, which will feature interactive activities for children on ancient medicine. We are particularly grateful to Mary Frieman, one of the Kelsey docents, who spearheaded this project.

Finally, docent classes have continued at the Kelsey. We are especially excited about the new docent class that will start in the fall of 2008. We are expecting to train a whole new crop of docents, who will be ready and able to start tours once our wonderful new wing is open to the public.

In sum, we may look closed, but outreach has been a busy hive of activities!



began with an introductory topic of the work conservators do and how they are trained. Further topics explored hiring a professional conservator for your project, finding funding, providing good on-site storage, and planning for overall site preservation. Several sessions of the workshop concentrated on preservation of specific materials such as ceramics and metals.

Claudia Chemello

Field Conservation 101 for Archaeologists

What is the best way to deal with salty ceramics at your site? How will you know if you have active corrosion on your excavated metal objects? What do you do about it? What are the consequences of bad storage at your site? Have you thought about how to archive your excavation records?

These questions and more were addressed by Curator of Conservation Suzanne Davis and me during a semester-long seminar examining the fundamentals of field conservation during the Winter Term 2007.

The seminar was organized at the request of several students in the Kelsey-based Interdepartmental Program in Classical Art and Archaeology (IPCAA) who were interested in learning more about field conservation and who work on archaeological projects in various parts of the world. The IPCAA students were joined by several graduate students in anthropology.

Conservation is an essential component of archaeology and should be at

the core of all archaeological strategy and planning. Modern field conservation is not just about piecing together a ceramic pot or lifting a fragile human burial—although these activities are an essential component of the care of freshly excavated objects. Planning for adequate conservation of finds is often a less than clear process for archaeologists who have never worked with a conservator before.

The workshop was conceived as a way to address these issues and to provide students with information to use in the field on their own projects. The conservators also hoped to encourage students to speak to their project directors about conservation and preservation issues at their sites, especially if conservation support was not available.

The monthly seminars we presented addressed issues that archaeologists face as they plan for fieldwork. The seminar series



Senior Conservator Claudia Chemello teaches the field conservation seminar.