

# Alaska State Museums Bulletin 44

## Contents:

*What's That White Stuff?*  
*Ask ASM*  
*Shaking the Money Tree*  
*Spotlight on Grant in Aid*  
*Alaska Museums in the News*  
*Professional Development/Training Opportunities*  
*Volunteer Viewpoint*  
*Book Report*  
*Summer Intern*  
*Professional Time Wasting on the Web*

## “What’s That White Stuff?”

*By Crista Pack, Conservation Intern summer 2011*

This is a question that the conservators at the ASM get asked fairly often by museum staff from all across the state. The answer isn't always obvious and often requires information beyond what can be obtained from a simple visual analysis.

In order to make this kind of identification easier, ASM Conservator Ellen Carrlee and I have been working on gathering information for various types of materials. We looked at things such as natural mechanisms of deterioration, commonly applied treatments, and damage from poor storage materials in order to provide a focused overview on what is most likely to be causing “white stuff” to appear on an artifact. By providing this information to the public, our hope is to assist caretakers of historical artifacts in identifying what has formed or is forming on their objects. Correctly identifying white substances on artifacts will guide proper care, as well as highlight the underlying factors in the environment that may be causing their formation. For example, the correct identification of mold not only provides guidance in caring for an object, but also raises awareness to protect oneself during handling and indicates the presence of inappropriate relative humidity conditions that need to be addressed.

We gathered the information for this project through a review of available literature as well as a cabinet-by-cabinet survey of the collections at ASM in Juneau and the Sheldon Jackson Museum in Sitka. These collections belong to the state and represent the diversity of material culture that is likely to be found throughout Alaska. Our logic was that whatever white stuff was found in these collections would be fairly representative of what people would find in other Alaskan collections.

Our findings are posted through a weblog created through wordpress.com that can be accessed at [alaskawhitestuffid.wordpress.com](http://alaskawhitestuffid.wordpress.com) or by search engine using the key words “Alaska white stuff ID.” In the introduction, we propose a systematic approach to the problem of identification with the following five steps:

1. Identify the material affected. Is it stone? Wood? Metal? If it is composite object, what is the main material the white stuff is affecting?
2. Examine the context and history of the artifact. What was it used for? How was it maintained? Was it in a flood? Was it dug out of the ground? Has the environment been stable?
3. Characterize the appearance of the white stuff. Is it powdery? Sticky? Flakey? Does it form a haze or a crust? Does it appear in a pattern? Take a photo and make notes to keep in the object's file.
4. Consider the typical possibilities. For each kind of material, there are certain kinds of white stuff that are seen more than others. For instance, corrosion is a fairly common cause of white stuff on metal and glass disease is frequently the culprit on older glass beads.
5. Test the hypothesis. Make a guess at what you think it is; and, if a little bit can be safely removed, test your theory. Guidelines for doing this are available on the website.

A glossary is posted on the site, as well as suggested vocabulary to help describe and categorize the appearance. A master list of possibilities is also provided that may serve as a good starting point for those who are unsure as to what kind of material the object is made from. It's important to write down any findings in the object record in case museum staff in the future have the same question.

Postings on the website are divided into categories based on material. For example, if a leather belt is determined to have a powdery, crystalline, white accretion, the section on leather and skin will provide suggestions for some common possibilities. There are also galleries of images within each section to aid in correct identification. These can be enlarged with a click of the mouse to allow better visibility of the white stuff in question.

Some kinds of white substances are encountered more often than others. Examples from the Alaska State Museums include:

- **Glass Disease.** This most commonly found on older glass trade beads, especially in collections containing ethnographic materials. Glass disease is not really a “disease” in the sense that is contagious or can be spread to other glass objects. Rather, the problem stems from an incorrect combination of ingredients when the glass was made.



Glass disease on yellow bead, showing white, crusty, spotty crystalline formation on surface.

This means there is no way to prevent it from happening. However, controlling environmental conditions and keeping humidity levels low can do a lot to slow down the progression of the deterioration.

- **Fatty Bloom.** Also known as fatty spew, bloom can be found on many types of materials, but in the collections of the ASM, it was most frequently encountered on leather and wood. On leather items that were held in collections prior to the 1970s, it was common for these objects to be treated with leather dressing (a mixture of oils). The fatty acids from these oils can break down and leach out over time, crystallizing on the surface and causing a white fatty bloom.



Tlingit hide armor, SJ-I-A-449 exhibiting white fatty bloom likely caused by previous leather dressing application. Collection of the Sheldon Jackson Museum.

Tanned skins also naturally contain oils that can break down and crystallize on the surface. On leather objects, any record of an application of leather dressing would be a good indicator that a pale, crystalline or oily product on the surface is a fatty bloom. Similarly, bloom might form from oily residues left on the wood from use. These may have come from food or other substances a wooden object might have held. Oils and waxes may have also been applied by owners to wood



Tlingit hide armor, SJ-I-A-449 exhibiting white fatty bloom likely caused by previous leather dressing application. Collection of the Sheldon Jackson Museum.

surfaces to prevent wood from cracking and to enhance its appearance - similar to the way leather dressings have been used on leather artifacts. While applying oils or dressings to leather and wood is generally not considered an acceptable museum practice today, it was not unheard of a few decades ago.

- Corrosion. White corrosion products may form as metals react with pollutants and moisture in the air. Metals with white corrosion products include lead, tin, pewter, aluminum, and zinc (where it is sometimes referred to as white rust). Lead is particularly susceptible to corrosion when exposed to certain pollutants,



White corrosion formed on lead pipe bowl. SJ-II-P-140, collection of the Sheldon Jackson Museum.

especially volatile organic acids that may come from other collections artifacts or poor collections storage materials. It is important to remember that lead corrosion is poisonous, so extra caution should be used during handling. Corrosion may also form on metal as a result of contact with other materials, such as leather that has been oiled or dressed. Another example is galvanic corrosion – a situation where two different metals are in contact and one corrodes preferentially in an adverse environment.

The primary purpose of this project was to help individuals identify the white substances that might be found on artifacts. The question that most often comes after “What is that white stuff?” is “What do I do about it?” This question often requires case by case consideration and perhaps consultation with a conservator. Each item will have a different context to be taken into consideration, a different history of use, and different vulnerabilities that will need to be considered in forming a treatment plan. In some cases, the “white stuff” may be a result of that object’s useful life or may be the result of a purposeful application of something by the original owner. In cases such as these, treatment to remove the substances could result in a loss of information and might be inappropriate. For most situations, the immediate action to be taken will be to assess the current environmental conditions of the storage or exhibit areas. If the “white stuff” is identified as being something that is caused by improper temperature or relative humidity conditions, then these are the first things that need to be addressed. Staff at the Alaska State Museum is available to provide advice and expertise about identification of white stuff and collections care options.

While the answers may not always be easy, the creation of this website will hopefully make identifying the “white stuff” a little bit easier. The website will be updated as new information becomes available. Comments and suggestions are welcome and can be left in the comments sections on the website: <http://alaskawhitestuffid.wordpress.com/>

## Ask ASM

*Question:* I have stacks of audiocassette tapes, film, videos, CDs and DVDs and I don’t know what to do with them. Is there a web-based resource that is easy to use and can help someone like me who has no previous knowledge about preservation?

*ASM:* The University of Illinois has published a free computer software tool called AVSAP (audio visual self assessment program) that is designed to help museums; especially museums with no in-house expertise in the categorization and preservation of their audio video collections.



The software is user friendly and the program is offered both in a downloadable format to be used on a local museums server or as a web based tool that you can log in to. Rather than simply being a downloadable spreadsheet, it gives instructions and has pop up “information kiosks” that provide the user with information about different media, i.e. beta video, the specific problems it faces and how the film itself deteriorates. The pop ups have a picture and text and you can choose to look at them or close out of them. The programs website offers a lot of support for users figuring out the software and there are excellent videos explaining each step of the assessment process and video tutorials for how to get around the program as well as a printable PDF users’ manual.

The program leads the user through a four-part audit of their collection. It assesses the collection by asking simple questions of the institution’s manager, the collection’s manager, the storage facilities’ manager and the assessments’ manager. After the assessment is completed, AVSAP produces a printable report to be saved and that prioritizes materials in the collection, gives recommendations for preservation, and gives a score based on the answers given and solutions to the problems your collection might be facing. Prioritization is based on format type, physical condition and storage condition.

It is a helpful program that can be fine-tuned to meet the needs of a wide variety of institutions. While the assessment is not one size fits all, it can either be an assessment of all AV media which is better suited to small Alaskan museums or a statistical sample assessment of a selected number of objects suited to larger museums. The AVSAP program brings expert advice on AV conservation into local institutions for free and is accessible either as a downloadable file or by following the link at their website.

<http://www.library.illinois.edu/prescons/projgrants/grants/avsap/index.html>

## **Shaking the Money Tree**

2012 CAP Application Goes Live October 3, 2011

In autumn 2011, Heritage Preservation began its new cooperative agreement with the Institute of Museum and Library Services to administer the Conservation Assessment Program. The agreement covers program years 2011, 2012 and 2013. The 2012 program year will begin with the launch of the 2012 application on October 3, 2011.

As in 2011, museums will be able to apply for CAP using the online form, the Microsoft Word or Adobe PDF forms, or a paper form. All these options will be available at [the CAP website](#) on October 3.

<http://www.heritagepreservation.org/cap/application.html>

NEH

Changes to NEH grants for sustainable preservation strategies

Just want to alert U.S. nonprofit museums, libraries, and archives about new guidelines and some changes for the Sustaining Cultural Heritage Collections grant program, offered by the National Endowment for the Humanities. Grants will be available to plan and implement preventive conservation projects in ways that are cost effective, energy efficient, and environmentally sensitive and that aim to mitigate greatest risks rather than to meet prescriptive targets. Preventive conservation measures may encompass managing relative humidity,

temperature, light and pollutants in collection spaces; providing protective storage enclosures and systems for collections; and safeguarding collections from theft and from natural and man-made disasters.

Planning grants of up to \$40,000 and implementation grants of up to \$350,000 will be available.

**NEW THIS YEAR:** To enhance the outcomes of planning grants and to encourage incremental improvements in the care of collections, applicants for planning projects may request up to an additional \$10,000 to carry out one or more recommendations made by the interdisciplinary planning team during the course of the project. Such work could help demonstrate the benefits of sustainable preservation strategies or lead to new information or changes in conditions that would influence "next steps." For such planning projects, the maximum award would be \$50,000. The deadline will be December 1, 2011. The new guidelines should be posted by mid-September and will contain a more detailed description of planning projects and the range of activities that are eligible for support. We will send out a second announcement when the guidelines are posted. Please feel free to contact the division for more information by emailing [preservation@neh.gov](mailto:preservation@neh.gov) or calling 202-606-8570.

## IMLS

The Institute of Museum and Library Services (IMLS) is accepting applications in the following grant program:

Museums for America  
Deadline: November 1, 2011

Prospective applicants are invited to participate in one of two pre-application Webinars to learn more about the program, ask questions, and listen to the questions and comments of other participants. The Webinar schedule for the Museums for America program is as follows:

Wednesday, September 21, 2011, at 3-4 p.m. Eastern Time  
Tuesday, October 4, 2011, at 3-4 p.m. Eastern Time

[Click here for more information about this funding opportunity](#), including program guidelines, contacts, and Webinar access information.

Use the [IMLS grants search](#) tool to view our archive of grants awarded by the Institute. Search grants by grant name, institution, or project type.

## Spotlight on Grant in Aid

The Ahtna Cultural Center Builds new Exhibits

The Center contracted with a tribal member to build a display tower which measures 64 x 40.5 x 40.5 and closely matches a similar tower already in use in the Cultural Center. The tower was built with casters, so it can be readily moved to make room for other activities in the center.



Matching tower circled in yellow

They contracted with Graphicworks of Anchorage to produce panels to mount on the display tower. The panels interpret the subject of hunting; they are colorful and informative and make an interesting display.

The original plan was to insert an acrylic plexiglass panel on one side of the display tower, so objects could be displayed; however, the price of materials went up sharply, making the plexiglass unaffordable. Instead designed a fourth panel was designed, and inserted that where we had planned on putting the plexiglass recessed panel. Some additional costs were incurred, which Ahtna Heritage Foundation covered.

The result is a four-sided graphic display about hunting that matches in style and format an already-existing display on fishing. Together they make an interesting and complementary interpretation. The design is compatible with other activities going on in the Cultural Center since it is moveable.

This project--the display tower and the interpretive panels--have helped the Ahtna Cultural Center meet its goal of preserving and interpreting Ahtna Athabascan cultural knowledge, and educating the general public about these things.

## Alaska Museums in the News

Yes there is a museum in Whittier!

<http://www.alaskapublic.org/2011/09/23/ak-prince-william-sound-museum-%E2%80%93-a-hidden-gem/>

# Professional Development/Training Opportunities

Connecting to Collections Online Community Launches

*An Interactive resource will connect staff at small museums, archives, and libraries with each other and top-flight information about collections care.*

Heritage Preservation is pleased to announce the public launch of the Connecting to Collections (C2C) Online Community at [www.connectingtocollections.org](http://www.connectingtocollections.org). The Community's goal is to help smaller museums, libraries, archives, and historical societies locate reliable preservation resources, and to engage with each other and top professionals in the field. [Heritage Preservation](#) moderates the Connecting to Collections Online Community in cooperation with the [American Association for State and Local History](#) and with funding from the [Institute of Museum and Library Services](#).

The features of the site include:

- a [Meeting Room](#) which regularly hosts free Webinars with leading conservation professionals (click [here](#) to view recordings of past events);
- a [Featured Resource](#) that highlights new or particularly helpful information resources--the feature changes approximately every two weeks;
- a [Discussion Forum](#) where online community members can post questions and assist one another;
- a [Calendar](#) with announcements of upcoming C2C Online Community events, online preservation training opportunities, and grant deadlines; and
- an [Archive](#) of past C2C Online Community discussions and presentation sorted by topic.

The site regularly features opportunities to interact with experts through Webinars in the Meeting Room. The next two Live Q&A events will be:

- [Live Question and Answer Session on the Care and Preservation of Historic Motorized Vehicles](#)

Join Mary Fahey, Chief Conservator at the Henry Ford Museum, and Derek Moore, The Fred and Kay Crawford Curator of Transportation History at the Western Reserve Historical Society in Cleveland, Ohio, on Thursday, October 27 at 2:00 pm EDT.

They add new live events to the [Calendar](#), check it frequently to learn about upcoming events.

The community is based on the initiative begun by the Institute of Museum and Library Service (IMLS) called [Connecting to Collections](#). Informed by the findings of the [Heritage Health Index](#), the initiative has included grant programs, national forums, workshops, a bookshelf distribution, and webinars.

The Online Community has a page on Facebook at <http://www.facebook.com/C2Ccommunity>– join the conversation there to be reminded of upcoming events and other related news.

To register for the online community, go to <http://www.connectingtocollections.org/register/>

## Volunteer Viewpoint

By Bianca Carpenetti

*Editor's note: Bianca Carpenetti was born and raised in Juneau. In 2010, she graduated with a degree in Ancient History and Mediterranean Archaeology from Stanford University. While back in town this summer, she has been volunteering at the Alaska State Museum. This has given her the chance to help out on a variety of museum projects, from testing stuffed birds for arsenic to learning about grant writing. As an aspiring museum professional, this summer has been a great time to think about what she wants to do in museums.*

*This October, Bianca heads to the UK on a Gates Cambridge Scholarship to get a Master's degree in Museum Studies. Though going abroad for her program, she'll be thinking about Alaska and the rich cultural heritage issues in her own backyard!*



Image by Chris Lowman

From my sophomore year in college, I knew I wanted to work in museums. That year, I helped put on a student-run exhibit and I was sold. Over the next several years, I took as many courses in archaeology, material culture theory, and collections management that I could. While I have a strong foundation in history and theory, I was looking for a chance for more hands-on work. So, while back for a couple months this summer, I volunteered at the State Museum.

For the month of June, I divided my time between working with Scott Carrlee on museum development projects and Ellen Carrlee working on conservator projects. With Scott, I learned about the grant process—from the initial application to the final progress report—and I also contributed to the monthly newsletter. With Ellen, I was excited to do real lab work and care for artifacts in the collection. This practical experience was both an antidote to my theory-heavy background and an affirmation that theory has real-world application. For example, learning about grants gave me new perspective on resource allocation in heritage management—how do you understand the benefits of a project in terms of a community's needs? How do you incentivize cultural management so as to encourage public engagement in the process?

Site preservation and interpretation are relevant issues in Juneau and in Alaska. For example, the industrial history of the 19<sup>th</sup> and 20<sup>th</sup> centuries left a visible mark on the landscape—the Treadwell Mine in Juneau, Dyea near Skagway, and the Chilkoot Trail are just a few of the more high-profile examples in Southeast. Sites like these add richness to the landscape and local heritage, whether we actively preserve and curate them or simply reflect on them as we enjoy a walk in the woods.

In July, I took a break from Juneau and volunteering at ASM to work on an archaeology project in the north of England near Hadrian's Wall. Built in the 2<sup>nd</sup> century CE, Hadrian's Wall runs from east to west across Britain, not far from the modern-day Scottish border. When it was initially constructed, the Wall marked the extent of the Roman Empire in Britain. Simply put: to the south of the Wall was Roman territory, subject to Roman law, and to the north, well, not so much. However, when we begin to look more closely at the northern region of Roman Britain, the division is not so stark. In this borderland on the edges of an empire, the people—both locals and new arrivals—were constantly defining and redefining what it meant to be “Roman.”



Photo by David Petts

This was my second summer working at the new archaeological dig at Binchester, a Roman fort some 30 miles south of Hadrian's Wall. The current excavation began in 2009 and is a collaborative effort between Stanford University (US), Durham University (UK), and the local Durham County Council. (For photos and more information, see: <http://www.vinovium.org/about/>) My work at Binchester has focused on heritage management in the region and the ways the project fits into this landscape. While Binchester does not yet have a museum or interpretive center, we have already begun to ask ourselves how it is that we tell the story of the site and how we encourage the public to engage in the process.

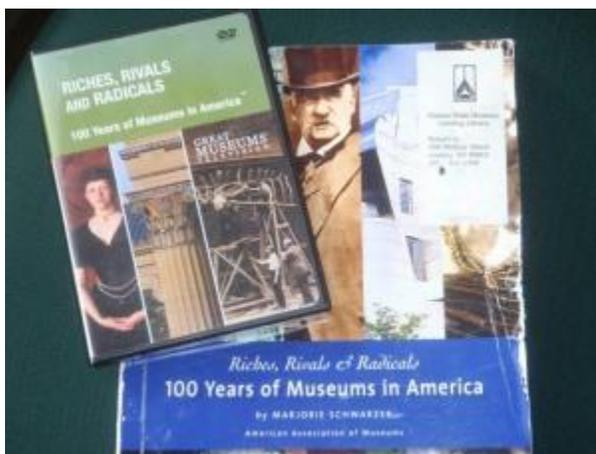
Though Juneau and Binchester are geographically distant, I found myself reflecting on similar issues of site preservation and management. For years, the Roman bathhouse at Binchester was a feature of the landscape that people encountered in a very informal context—much as I explore the ruins of the mining town near Treadwell during my beach walks. But now that Binchester has been excavated, can it return to its previous status as a Romantic ruin in the landscape or do we have a responsibility to provide a narrative and a setting for people to engage with the site?

Here, I have outlined a few of the issues I have been thinking about, both at Binchester and at home in Juneau. I am working on how to approach them, and I look forward to this process as I go forward with my education and work in the museum world. First, regional identity: how do people develop this, and how does it inform the way that historic sites and their material culture are interpreted and presented? Arguably, this will shape the associated narrative in important ways. Second, “aspiration” in heritage management: how do you give people space to shape their own identities, independent from inherited ideologies (conservative vs. liberal, academic vs. tacit learning, etc.) and instead link this identity to hope and improvement? In order to build vibrant, inclusive communities, heritage management must foster this process. Third, incorporating stakeholders: how do you meaningfully incorporate stakeholder communities into the heritage management process? Not only does this contribute to more relevant interpretive narratives, it can also be an opportunity for economic development. Too often, cultural and economic development are seen as being at odds—if we can change that, both fields would benefit.

At the moment, I've got no answers for these questions. But I'll continue thinking about them as I spend my last few weeks in Juneau at the ASM and then head overseas for my Master's in Museum Studies at Cambridge. I hope to be able to post some updates in the ASM journal of my work an education overseas.

## Book Report

By Carline Hedin, ASM Museum Volunteer



Schwarzer, Marjorie. *Riches, Rivals and Radicals: 100 Years of Museums in America*. Washington, DC: American Association of Museums. 2005

*Riches, Rivals and Radicals: 100 Years of Museums in America*. Great Museums Television and The American Association of Museums, 2006. (56 mins)

This sweeping book by Marjorie Schwarzer and its accompanying DVD of the same name document the physical and philosophical history of American museums. Both are highly accessible and designed to give the viewer an idea of how museums have been central to the development of the American identity by acting as open centers of learning and public gathering. Although designed for a general audience, the work would be beneficial for those involved in the museum world to gain a greater understanding of how even local museums fit into the larger history of the American museumscape. Both works are also a passionate reminder for why museums continue to be a valuable and necessary venue for reflection, learning, and public engagement.

### *The Book*

#### Basic Overview

As an overall theme throughout the book, Schwarzer argues that the overall drive behind museums has moved from what she calls 'elitist collection building' and a display of aristocratic wealth to a more democratic and public-minded institution. Although she focuses on the history of American museums, the book is really a social history that captures how museums have responded to the needs of the American public depending on the social climate. To look at how the relationships between the people and the museum have changed over the past 100 years, she divides her work into four main sections: *the Building*, *the Collection*, *the Exhibition*, and *People & Money*.

#### Chapter Descriptions

Schwarzer begins by unraveling the physical structure of museum history. She notes that in the early phases of museum development in the 1800s in the 1900s, organizations like the Metropolitan were designed as mansions or palaces, mimicking Old World extravagance which tended to exclude the working-class American. However, as museums have responded to social needs, the physical design has tended to move away from the European model to more creative, accessible and vibrant structures.

In *The Collection*, she tracks the changes in a museum's content. She addresses changes in acquisition ethics as well as how museum directors have adjusted their collecting goals – moving from an obsessive accumulation of objects to a more meaningful selection of objects attached to stories.

Likewise in *The Exhibition* section, she comments upon a similar trend in how collections have been displayed over the century. Curators have generally moved from displaying a plethora of arrowheads or taxidermied animals arranged for curiosity's sake, to creating a story with the material that connects with the audience. To illustrate her point, she gives several contrasting examples of exhibitions that have been hosted by museums over the past 100 years, including the display of Sue; the first discovered T-Rex.

Finally, she comments on the people involved with the orchestration of museums including government officials, wealthy donors, museum staff, of course, the public, and how each have influenced the course and success of museums across the country. She includes various controversies including social pressures placed upon museums during the civil rights movement, and struggles to gain equality in treatment for female museum workers.

### *The Film*

#### Overview

The DVD portion of the set was originally released on public television, and provides a nice overview of American museum history. It features directors of various American museums who provide insight into the forces behind museum design and change. When comparing the film to the book, I noticed that the conceptual layout between the film and book are inconsistent. The film blends the four categories and focuses primarily on purpose behind museums as places of education and the importance of the personal museum experience as opposed to an in depth coverage of historical evolution. It rapidly outlines several key players, events, and museum collections, such as interactive exhibits at the Museum of Science and Industry, but it would be helpful to have the book as a reference for greater depth and organization.

# Summer Intern

Baranov Museum: Collections Internship Summary

Fran Ritchie, Art Conservation Graduate Student

Buffalo State College

May 23, 2011-July 28, 2011



For my summer internship at the Baranov Museum, I tried to focus on tasks that were outlined in the Collections Assessment of the Museum performed by DKS Conservation Services, LLC (in 2007), as well as deliverables outlined in the grant received from the Grant-in-Aid program (Alaska State Museum). During the ten weeks, I completed the following tasks:

-Constructed padded archival boxes to house 67 accessioned objects in Collections Room 1 of the museum. These objects were part of the metal/wood tool collection (such as a set of planes owned by Frederick Sargent, a previous tenant of Erskine House), as well as metal implements and fragile pieces (such as two taxidermy specimens, a scrapbook, and work boots). This project provided appropriate storage for objects that were previously bagged, but loose and unprotected on the shelves. The boxing also helped to free space on the shelves and provide room for collection expansion. (GIA Grant Deliverable)

-Performed a condition assessment for each of the boxed objects and entered the information into the Museum's database, Past Perfect. On the same objects I replaced the old accession numbers that had been applied on an unstable barrier layer with laserjet print-outs and a B-72 barrier and topcoat.

-Constructed padded archival trays for small objects on three shelves in Case 2 of Collections Room 1, focusing on the loose ivory objects stored in the case. The ethafoam-lined trays provide custom support for 176 objects, as well as make identifying/locating easier than bagging alone. (GIA Grant Deliverable)

-Wrote a "Basic Handling Guidelines for the Baranov Museum Collection" handout designed to teach non-collections staff proper handling techniques. The handout is one page (double-sided) of information, complete with photographs. It is intended for people who do not regularly move the objects, but may have to for cleaning, emergencies, or installation/deinstallation of temporary exhibits. For employees hired to work explicitly with the collection, the Collections Assessment from DKS Conservation Services, LLC, provides more detailed information on handling. (Collections Assessment 2007 Deliverable)

-Tested a sample of older accessioned taxidermy mounts for the presence of arsenic. The specimens chosen are located in exhibition spaces (one in the Main Room, one in the Second Room) and office space. The test procedure used was gathered from other art conservation professionals (from the site <http://ellencarlee.wordpress.com/2009/01/14/catharine-hawks-on-arsenic-testing/>). After supplies were purchased, the test was carried out in the biochemistry laboratory at the Fishery Industrial Technology Center, a division of University of Alaska Fairbanks in Kodiak. The specimens tested negative for arsenic. (Collections Assessment 2007 Deliverable)

-Completed minor conservation treatments of museum objects (7) with highest priority, i.e. objects that were broken and/or flaking. Proper documentation and photography was provided for each treatment. Two of the objects were archaeological baskets treated in 2008 by DKS Conservation Services, LLC. The baskets have been on display since treatment and began developing a white accretion on the surface. After corresponding with the original conservator, a treatment plan was suggested, and then enacted. (Collections Assessment 2007 Deliverable)

By interning at the Baranov Museum, I was able to improve my conservation and collections management skills, as well as take advantage of new surroundings. I had never worked in a smaller museum or historical society, so I observed how that type of museum operates within their community, as well as with contracted conservators. This was important to learn, as I may pursue private practice in my future career. Although I did not focus solely on benchwork, I took personal photographs and notes of the type of deterioration and challenges observed with the different materials of collection objects. I also took photographs of insects found in bug traps to begin my personal education in integrated pest management (using a microscope attachment for my smart phone that I brought with me). I believe that I had a successful summer that was both professionally and personally enriching, and I am thankful for grant programs like Grant-In-Aid that can provide such experiences.

## Professional Time Wasting on the Web

Polar bears cubs are always cute

<http://www.louisville.com/content/louisville-zoo-welcomes-another-polar-bear-family-parenting>

Watch conservators clean a 94 ft Whale model

<http://www.amnh.org/live/>

In Honor of John Hoover

[Alaska-born artist John Hoover dies at 91](#)

Denver Post

In 2002, the Anchorage **Museum** held a retrospective of his work. In May the University of **Alaska** Anchorage awarded him an honorary doctorate.

[Alaska artist John Hoover dead at 91](#)

TheNewsTribune.com

John Hoover, one of **Alaska's** most respected and revered artists, died in Washington ... His work was highly prized by collectors, corporations and **museums**. ...

[Alaska-born artist John Hoover dies at 91](#)

Houston Chronicle

... around the world and was prized by collectors, corporations and **museums**. ... Hoover was born in Cordova, **Alaska**, and for years worked as a fisherman. ...

[Hoover, Alaska artist of Native imagery, has died](#)

Fresno Bee

AP ANCHORAGE, **Alaska** -- John Hoover, a revered artist in **Alaska** who used imagery ... and **museums**, The Anchorage Daily News (<http://bit.ly/pp3JKM>) reported. ...

Rare find discovered amid town's Old West kitsch. For years, nobody knew the broken machine gathering dust was worth millions.

<http://news.yahoo.com/rare-discovered-amid-towns-old-west-kitsch-082106931.html>

Earthquake Damages Smithsonian

<http://newsdesk.si.edu/releases/update-earthquake-damage-smithsonian>

Eyeing a portion of the proceeds, museums welcome new experiments in retail

<http://www.lajollalight.com/2011/08/03/museums-welcome-new-experiments-in-retail/>