



MACC HELPS RESTORE SOUTHERN BELLE

The Fox Theatre in Atlanta Georgia is a landmark building designed in the 1920s. While entering its huge auditorium, an early reviewer for the Atlanta Journal described “a picturesque and almost disturbing grandeur beyond imagination. Visitors encounter an indoor Arabian courtyard with a sky full of flickering stars and magically drifting clouds, a spectacular striped canopy overhanging the balcony, [and] stage curtains depicting mosques and Moorish rulers in hand sewn sequins and rhinestones.”

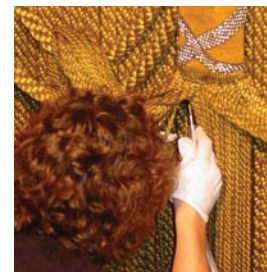
Today, the Fox Theatre retains this opulence and grandeur and has embarked on a restoration project to maintain the splendor of its interior. Among the interior artifacts is a spectacular drop curtain which measures approximately 40 x 80 feet with large images painted and embellished with braid, glass gems, and rhinestones. This intricate painted and jeweled stage curtain also has an elaborate fringe at the bottom, itself over 4 feet tall. The fringe consists of an upper border of gimp (three rows of interlocking warp faced ribbons), fringe (plied and twined), double cord swags between 22 rosettes, 22 rhinestone encrusted tassels and paste and glass gems.

The Midwest Art Conservation Center's Senior Textile Conservator, Beth McLaughlin, worked

with the Fox Theatre to structurally secure and identify a stable, consistent, functional, and aesthetically pleasing means to restore and conserve these very large elements. Among the condition issues that Ms. McLaughlin faced were the overall condition of the various parts of the fringe, the degrees of degradation of the tassels, and the numerous and various methods of old repair from the nylon cable ties to excess quantities of hot-melt adhesive.

The process of conservation included the initial site visit and examination, on-site treatments including documenting condition, fine vacuuming, deconstructing damaged or improperly restored tassels and fringe areas, and reattachments in a consistent manner that corrected for the variations that had occurred over time. A portion of the tassel conservation methods Ms. McLaughlin employed was to use a fine nylon coated stainless steel cable to disperse stress from the weight of the tassels. Conservation on the other elements also included using benign, structurally enhancing methods to ensure the aesthetics conformed to its original beauty while preserving the piece for the future.

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SPRING 2007 IN THIS ISSUE:

Atlanta's Fox Theater
Restoration

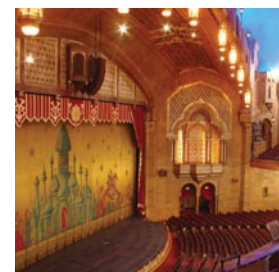
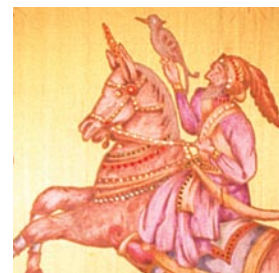
A New Essential
Resource for Disaster
Preparedness and
Response

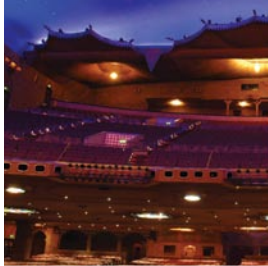
Marie Rizkalla, our 3rd
year paintings intern

Technical:
Firearms and
Ammunitions Safety
and Disposal Issues

Funding Opportunities

Workshops





FOX THEATER - Continued

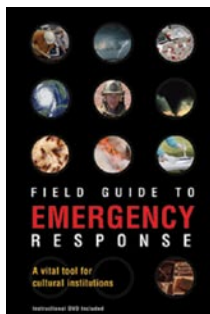
This conservation process, as with most unique objects, involved thoughtful consideration along with inventive methodologies from the conservator.

Ms. McLaughlin said, "It is very pleasing to work with a client so dedicated to maintaining their institution's heritage. They always call themselves, 'The Fabulous Fox Theatre' and that certainly is true."

Michele Schuff, Fox Theatre's Historic Collections Manager, said, "Beth (McLaughlin) did a spectacular job on it. We knew she was the one for the job from the start."

The restoration of the Fox Theatre continues along with their active schedule of performances. Information about the Fox Theatre can be found at www.foxtheatre.org

A NEW ESSENTIAL RESOURCE FOR DISASTER PREPAREDNESS AND RESPONSE



The Field Guide to Emergency Response put out by Heritage Preservation and funded by the National Endowment for the Humanities is now available as a resource for disaster preparedness, response, and basic salvage procedures. This spiral bound booklet provides step-by-step instruction on how to respond appropriately in a disaster. The book provides quick-reference

panels to be filled in with local emergency contacts, insurance, vendors, and salvage priorities. The included instructional DVD provides a visual backup with illustrations of typical problems and salvage demonstrations. This book is available for under \$30 at www.heritageemergency.org. MACC Preservation Services has found this book to be a valuable tool in conjunction with our own disaster preparedness workshops and recommends its use to all.

PAINTINGS CONSERVATION INTERN AT MACC

Advanced degrees in the field of conservation require intensive coursework and hands-on training followed by a 3rd year of internship at a conservation laboratory. In September 2006 the Midwest Art Conservation Center accepted Marie Rizkalla as a 3rd Year paintings conservation intern from the Winterthur Art Conservation Program. MACC had previously accepted only some pre-program interns. As our first 3rd Year intern, working under the supervision and direction of Senior Paintings Conservators, Joan Gorman and David Marquis, Ms. Rizkalla has been introduced to a wide selection of difficult and rewarding painting conservation projects. “The great variety and number of projects that this regional lab

handles is a great experience for me. The vast knowledge of Joan and David is giving me lessons and understandings very few places could match,” said Marie.

Nationally, only a handful of art conservators are graduated each year. “We are proud to assist fine candidates in becoming experienced in this unique and demanding field,” said Ms. Gorman. Like all conservation students, even before being accepted at Winterthur, Ms. Rizkalla had several years experience as a volunteer in the field. Before entering the Masters in Art Conservation Program, Marie had volunteered at UCLA’s Fowler Museum of Cultural Heritage; the Egyptian Museum in Cairo; as well as at the Winterthur Museum.



Marie Rizkalla with
The Larrabee Grandchildren
by Theodore Behr

FIREARMS AND AMMUNITIONS: SAFETY AND DISPOSAL ISSUES

Introduction

The health and safety of museum employees and visitors is always a concern when it comes to exhibiting items that may be or may become hazardous. It is important for the curator of the exhibit in question to know exactly what the items are and any dangers that might develop over time.

AMMUNITION AND FIREARMS

Ammunitions and firearms have been around for centuries and have evolved from the first bullets being made of stone and iron to the first cartridge being composed of paper and linen. By maintaining collections of ammunitions and firearms a part of history is being preserved. But because of the type of materials used and incorporated into different forms of ammunition, there is a degree of knowledge that needs to be acquired when working with these materials.

Many otherwise stable explosive mixtures can become sensitive with age or if they make contact with incompatible materials due to deterioration of their immediate containers. Such items may not only become more sensitive to impact, but are also liable to spontaneous discharge, especially in the case of old or badly stored propellants.

It is imperative that one treats any unexploded ordnance discovered in a collection with extreme caution. Considerations for the safety of the staff and visitors take precedence over the preservation of even rare items. If you discover an item that you suspect is unexploded, immediately take the following steps: do not move or disturb the object; keep all other persons away from the object, secure the storage space; notify the Chief Park Ranger or the local police or sheriff's office; and work with these people to have the object(s) examined and evaluated by an appropriate authority (such as the National Guard) to identify the type of ordnance, manufacturer, historic period, and significance.

Disposal

Prior to disposal, all ammunition should be checked again by a competent person. Contact your local police department. Or if in an area with a military base, you can contact their munitions department for suggestions on proper disposal. There are different degrees of disposal depending on the type of explosive used. If the item is essential for the museum collection, have a professional safely defuse it and preserve the inert object in the collection.



Storage

The premises where any firearms or ammunitions are stored must have an electronic burglar alarm system and all windows that can be opened and all exterior doors must have a secure lock.



Fluctuation in the temperature could affect the stability of live explosives, which is why it is important to store all ammunitions and munitions in a cool, dry place. When storing firearms, they must remain unloaded and all firearms and parts/components of prohibited firearms must be stored in a securely locked cabinet, vault or safe. Another option is in a securely locked location or in a place where only an owner or an employee of the museum has ready access to the firearms. If stored in a securely locked vault, safe or room it must be adapted for the safe storage of the firearms.

Display

The following safe display requirements for firearms apply to both restricted and non-restricted firearms: the firearms must be unloaded and they must be displayed in a way that will prevent anyone except an owner or an employee of the museum from removing them from the display. There are more specific



guidelines that are applied in a museum setting and they differ for the type of gun. If the guns are non-restricted, then pass a chain or metal cable through the trigger guard, then attach both ends of the chain or cable to a wall or permanent fixture, with a lock at one end. The firearm can also be secured with a metal bar that is attached at both ends to a wall or permanent fixture, with a lock at one end. The firearms could be made inoperable by means of a secure locking device, and then locked in a display case cabinet.

If the guns are restricted and prohibited, including prohibited handguns, the museum must make the firearms inoperable by means of a secure locking device. Lock the firearms in a display case or cabinet, and they must be displayed someplace where only the employees of the museum have ready access to them. In some cases, a replica may need to be produced to protect the staff and guests from unnecessary danger and remember, a firearm should never be displayed in front of a window.

This article was written by Amanda Sorenson, Art History Major at Connecticut College, Class of 2007 and MACC summer intern

FUNDING OPPORTUNITIES

APRIL 26, 2007

SAVE AMERICA'S TREASURES

Funds preservation or conservation work on nationally significant and endangered cultural collections or historic properties. Awards are a maximum of \$700,000 for all projects with a one to one non federal match.

CONTACT

Institute for Museum and Library Services
Office of Museum Services
1800 M Street NW 9th Floor
Washington, DC 20036
Steven Shwartzman (202) 653-4641
sshwartzman@imls.gov
Application available at:
<http://www.imls.gov/about/treasures.shtm>

MAY 15, 2007

PRESERVATION ASSISTANCE GRANTS FOR SMALLER INSTITUTIONS

Funds provided for small to mid-sized institutions with humanities collections to hire a conservation professional for consultation on a specific preservation issue or for performing a general assessment of the institution's facilities and collections. For those institutions that have completed the consultation or general assessment, funds can be used towards the purchase of storage furniture or other recommended supplies. Awards are up to \$5,000 with the option of cost sharing for project costs above the award amount.

CONTACT

Division of Preservation and Access • Room 411
National Endowment for the Humanities
1100 Pennsylvania Avenue, NW
Washington, DC 20506
www.neh.gov
(202) 606-8570 preservation@neh.gov

JULY 3, 2007

PRESERVATION AND ACCESS EDUCATION AND TRAINING GRANTS

Funds the creation and presentation of courses or programs related to the care and management of collections for staff in cultural organizations. Awards range from \$50,000 to \$550,000 for two years with a match depending on available funding or at applicant's request.

CONTACT

Preservation & Access Education & Training Grants
Division of Preservation and Access • Room 411
National Endowment for the Humanities
1100 Pennsylvania Avenue, NW
Washington, DC 20506
www.neh.gov
(202) 606-8570 preservation@neh.gov

MEMBERS!

Contact MACC to receive help with funding your next conservation project.

We can:

Suggest conservation funding sources

Answer grant related questions

Assist with preparation of budgets and narratives

Review draft grant proposals

And more!

Please note, applications sent via the U.S. postal service to locations within Washington DC will be irradiated. This will mean substantial delays in mail delivery. Irradiation can cause damage to photographs and magnetic media. Locations within Washington, DC are requesting that application materials be sent via Fed Ex or UPS

JULY 17, 2007

GRANTS TO PRESERVE AND CREATE ACCESS TO HUMANITIES COLLECTIONS

Funds are provided to create better access to important humanities collections, including: Cataloging, Documentation, Preservation Reformatting, and Digitization. Awards range from \$50,000 to \$350,000 for a period of two years. Possibility of one to one match.

CONTACT

Grants to Preserve and Create Access to Humanities Collections
 Division of Preservation and Access • Room 411
 National Endowment for the Humanities
 1100 Pennsylvania Avenue, NW
 Washington, DC 20506
www.neh.gov
 (202) 606-8570 preservation@neh.gov

AUGUST 13, 2007

ACCESS TO ARTISTIC EXCELLENCE

Funds for larger institutions for the preservation / conservation of significant works of art. Awards are available from \$5,000 to \$150,000 for up to two years with a one to one non-federal match.

Contact:

National Endowment for the Arts
 1100 Pennsylvania Ave NW
 Washington, D.C. 20506
www.arts.gov
 (202) 682-5576 webmgr@arts.endow.gov

ONGOING: SURVEY GRANTS

Support for surveys to analyze and assess conservation requirements of permanent art collections and to formulate plans for their appropriate care and preservation. Submit inquiry letter with an estimate of the financial support needed for the project.

CONTACT

Conservation Survey Grants
 The Getty Foundation
 1200 Getty Center Drive, Suite 800
 Los Angeles, CA 90049-1685
http://www.getty.edu/grants/conservation/museum_survey.html
 (310) 440-7320 researchgrants@getty.edu

ONGOING: TREATMENT GRANTS

Supports the conservation treatment of works of art of outstanding artistic significance that are part of a museum's permanent collection. Projects will only be eligible and competitive if they extend beyond the proposed treatment to include a significant interdisciplinary research component. Submit inquiry letter with an estimate of the financial support needed for the project.

CONTACT

Conservation Survey Grants
 The Getty Foundation
 1200 Getty Center Drive, Suite 800
 Los Angeles, CA 90049-1685
 Web: http://www.getty.edu/grants/conservation/museum_treatment.html
 (310) 440-7320 researchgrants@getty.edu



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Minneapolis, MN 55404

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Minneapolis, MN

The Midwest Art Conservation Center is a non-profit regional center dedicated to the preservation and conservation of art and artifacts. We provide treatment, education and training for museums, historical societies, libraries and other cultural institutions.

MACC 2007 WORKSHOPS

May 1-3, 2007 - School for Scanning: The A-Z of creating Digital Collections
Marriott City Center - Minneapolis, MN

Co-Sponsorship with Northeast Document Conservation Center
Contact: Ginny Huges 978-470-1010 ext. 224 / ghughes@nedcc.org

May 16, 2007 - Writing and Updating Disaster Preparedness and Emergency
Response Plans for Cultural Collections

Minnesota Association Museums
Tweed Museum of Art - Duluth, MN

Contact: Nina Clark 612-870-3374 / ninac@swedishinst.org

May 21-22, 2007 - Philosophy and Practice: The Preservation and Conservation
of Native American Materials

Minneapolis Institute of Arts - Minneapolis, MN

Contact: Melinda Markell 612-870-3128 / info@preserveart.org

September 17, 2007 - Choosing Materials for Exhibition Construction and
Display: A Matter of Preservation

Wells Fargo History Museum - Minneapolis, MN

Contact: Melinda Markell 612-870-3128 / info@preserveart.org

September 28, 2007 - Disaster Response: The Critical First 48 Hours

Minnesota Alliance of Local History Museums

Location To Be Announced - Alexandria, MN

Contact: see <http://www.minnesotahistorymuseums.org> for further updates