

Interior



Shelves

A Three Headed Approach to the Interpretation of Looted and Recovered Archaeological Material: The Cerberus Collection Interpretive Plan

By Diane Barg, Bureau of Land Management



The Bureau of Land Management (BLM) Utah is taking a three-pronged approach to interpretation and public use of the Cerberus Collection (named for the law enforcement case, Operation: Cerberus Action, referring to the three-headed dog and protector of the underworld in Greek mythology). This collection is one of the U.S. Government's largest originating from the illegal looting and black market sale of archaeological resources, containing over 46,000 objects. The interpretive plan for the collection focuses on how looted materials can be used to promote stewardship of public lands and resources. The plan was developed in partnership with the Natural History Museum of Utah and other preservation partners.

BLM Utah is developing a traveling exhibit utilizing Cerberus Collections objects, along with touch-screen interactives, to place in visitor's centers and museums around the Four Corners region. The traveling exhibit will be stand-alone and secure, allowing its use in remote centers with limited staffing or in fully staffed museums.

Partner museums around the country receiving Cerberus Collections objects for curation will facilitate larger exhibits and wider access to objects for researchers and students. The overarching goal of the interpretive plan is to provide these partner museums with the tools necessary to deliver anti-looting messages to the public in a variety of venues. The robust research and educational programs of the BLM's partner museums are primed to share the collection and disseminate the research results.

The interpretive plan employs the BLM's Respect and Protect public awareness campaign aimed at preventing vandalism, looting, and unintentional damage to archeological and paleontological sites through public education about how to properly interact with these resources. The campaign will be included in exhibits and outreach events on public lands and in museums. The objects in the collection, coupled with the messages in the plan, will leave the public with a sense of the importance of protecting these resources.

Through a traveling exhibit, installations in museums, and sharing Respect and Protect messages, the BLM and its partners are using this three-pronged approach to help prevent the creation of another Cerberus-sized collection, which could be the biggest public benefit of all.



Conserving the Yellowstone National Park's Wooden Map

By Colleen Curry and Dana Senge, National Park Service

A unique partnership between Yellowstone National Park and the NPS Western Archeological and Conservation Center (WACC) resulted in the conservation of a very large and important object in the park's collections. The object, a wooden inlaid map (YELL 21804) that measures over 17 feet by 10 feet, is composed of 2,544 pieces of 15 types of wood. Completed in 1937, Robert Reamer, perhaps best known in Yellowstone as the architect of the Old Faithfull Inn, and W.H. Fey designed the map for the Mammoth Hot Springs Hotel. The Yellowstone Park Company hired Reamer in 1936 to renovate the hotel, and the map became the centerpiece of the hotel's Map Room.

Wood fades when exposed to high light levels, and glues used in veneers begin to fail – these are direct consequences of the Map Room's design of large, ceiling-to-floor windows on two walls. Conservators completed emergency repairs on the map in 1989 and 1994, and undertook full conservation treatment in 1996, with the treatment occurring in situ. Additional steps taken to help improve the map's preservation included the installation of new, UV-blocking windows in the Map Room in 2010. The map, however, had suffered significant damage since 1996.

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Online Ornithology: Exhibiting the Artistic Works of Louis Agassiz Fuertes Fish and Wildlife Service

Louis Agassiz Fuertes (1874 - 1927) became interested in birds at a young age, even going so far as to bring a live owl to his parents' dinner table! Fuertes was sketching birds, recording their appearances, habits, and vocal calls by the age of fourteen. In 1891, at the age of 17, he became the youngest person to be named an associate member of the American Ornithologists' Union. Fuertes went on a number of bird expeditions across the United States, as well as to the Bahamas, Jamaica, Canada, Mexico, Colombia, and Ethiopia, over the course of his life. He was known for collecting specimens of various avian species during his travels, as well as producing highly artistic renderings of them. It is likely that he painted thousands of birds in his self-described style of "bird portraiture" in which he aimed to capture a sense of the birds' personalities, not just his subjects' physical makeups. Fuertes preference was for still life drawing and he became a skilled taxidermist, preparing and mounting birds to appear as lifelike as possible. Today, Louis Fuertes is regarded as one of the most prolific American bird artists, second only to John James Audubon.



The Fish and Wildlife Service is fortunate to have acquired 220 of Louis Agassiz Fuertes' paintings. Wildlife drawings have been actively collected by the bureau since the 1930s with the passing of the Migratory Duck Stamp Act. Today the FWS collects and preserve artworks that document the history of the bureau, as well as illustrate the diverse flora and fauna found on American lands. Of Fuertes' works of art, almost two hundred have been digitized and are available to view on the U.S. Fish and Wildlife Service's National Digital Library at:

<https://digitalmedia.fws.gov/digital/>. This collection was made even more accessible

to the public in 2017 when an intern helped create a Google Arts and Culture exhibit. "Louis Agassiz Fuertes: An exploration of the life and works of one of America's most eminent ornithologists and arts" features sixteen of Fuertes' works and provides a narrative look at his life and work. The exhibit can be viewed at:

<https://artsandculture.google.com/exhibit/PQICV6nTdY1vIw>.

Google Arts and Culture provides a free platform on which institutions around the world can showcase their collections online. The FWS is bringing Fuertes' artistic and scientific legacy into the hands of anyone with access to a computer, making Fuertes' works and the species that inspired him more accessible to the public.

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Preparation for renovation of the main portion of the Mammoth Hotel in late 2016 presented the opportunity to remove the map to the NPS conservation lab at WACC in Tucson, AZ. Dana Senge, senior conservator, traveled to Yellowstone in September 2016 where she and Colleen Curry, YELL curator, worked with the park carpenters to remove the map's six panels and carefully wrap them for transport to Tucson in a U-Haul (with Senge and Curry driving). While at WACC, conservators carefully cleaned the panels, re-adhered veneer sections and re-colored the faded sections. Much of the treatment was based on recommendations made by Al Levitan, retired wooden objects conservator at Harpers Ferry Center, when he completed a condition survey of Yellowstone's wooden artifacts in 2004.

When the Mammoth Hotel renovations were finished, Senge and Amy Molnar, a CESU conservation assistant who treated much of the map under Senge's supervision, drove the map sections back to Yellowstone in August 2017. The map was re-installed with the assistance of the park carpenters and is once again a fitting centerpiece in the hotel's Map Room where it is



seen by many visitors a day.

Wooden map on display in the Mammoth Hotel prior to conservation treatment.



Wooden map is re-installed after conservation

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