

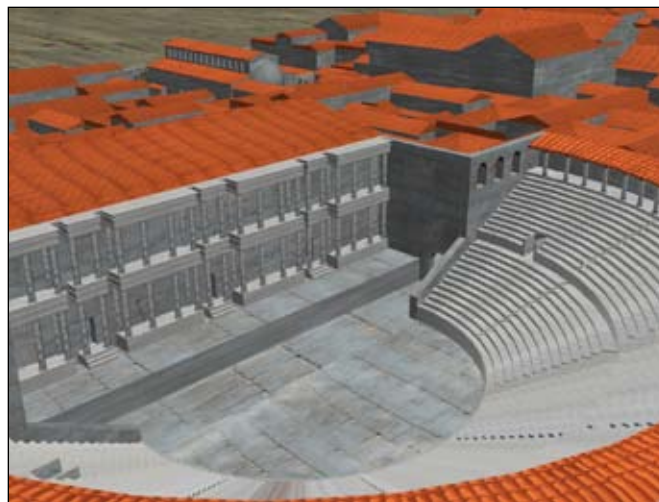
Virtual Antioch: A New Mode of Research and Presentation

From January 13 to February 24, 2006, the Kelsey Museum sponsored the exhibition "Building a New Rome: The Imperial Colony of Pisidian Antioch 25 BC–AD 700," curated by Hellenistic and Roman Curator Elaine Gazda with a team of graduate students, at the Duderstadt Center Gallery (see Adrian Ossi's article in the Fall 2005 Newsletter). Major components of the show are now on view in the Kelsey corridor and southwest galleries and accessible on the Internet at <http://www.lsa.umich.edu/kelsey/antioch>. "Building a New Rome" takes Kelsey exhibitions in an exciting new direction: using cutting-edge digital technology to construct a virtual version of an ancient city. Below, Matthew Harrington, a PhD student in Classical Studies, reflects on his central role in building a Virtual Antioch.

In 1924 a University of Michigan team excavated for a single season at Pisidian Antioch, a Hellenistic city in Turkey refounded by the emperor Augustus in 25 BC as a Roman colony. From that expedition Francis W. Kelsey brought back to Ann Arbor only a small number of artifacts. Individually these items, mostly small fragments, project little of the "aura" of the once-monumental ancient city. Even the small piece of the *Res Gestae Divi Augusti* (Augustus's official autobiography) that now resides in the Kelsey seems dull to all but the specialist. How, then, to mount an exhibition that would engage specialist and nonspecialist alike in imagining the imperial colony that once was Pisidian Antioch?

Rather than depend on the meager array of artifacts, we turned to the 1924 expedition's rich photographic record and the impressive drawings of Frederick J. Woodbridge, the expedition's architect. To these we added thousands of our own digital images (my personal total was 2,207) from the trip we took to

Antioch in summer 2004 to prepare for the exhibition (see Fall 2004 Newsletter). When the opportunity later arose to work with Dr. Klaus-Peter Beier of the University of Michigan 3D Lab in the Duderstadt Center, we realized that our photos, combined with the 1924 archive, could serve as the basis for a virtual rendition of Antioch and its monuments.



Digital model of Theater seating area and stage building; Basilica of "St. Paul" appears at top left.

Modeling the Monuments

To begin the digital reconstruction process, we compared our 2004 photographs, taken from multiple points of view, with plans and reconstructions by Woodbridge and others. Where an architectural feature remained standing, we could even take measurements directly from the images. Then, in summer 2005, we were given initial training by Eric Maslowski of the U-M 3D Lab on the use of the 3D Studio Max® program. That fall I participated along with students in the Interdepartmental Program in Classical Art and Archaeology (IPCAA) Adrian Ossi and Ben Rubin in Engineering 477: Principles of Virtual Reality, taught by Dr. Beier. Although by early fall we had done enough research on the six exca-

vated monuments of Antioch we wanted to reconstruct, it would take until early November for us to acquire all the skills we needed to create virtual models.

I completed the first of these reconstructions, of the Basilica of "St. Paul," on November 30, based on research done by IPCAA student Lydia Herring. This first effort consumed more than 50

hours of computer time. Our digital images of the site were a constant resource during this process. Except for the terracotta tiles of the roof, all of the textures mapped across the walls and floor of the Basilica were taken from images of the actual materials on site. In fact, the completed model of the city and its surroundings (even the sky and the vegetation on the hills) uses nothing but digital images from our 2004 expedition.

Next, Adrian Ossi modeled the City Gate complex while Ben Rubin worked on the Temple of Augustus and Triumphal Arch from the Sanctuary of the Imperial Cult. Meanwhile, I took on the Theater complex, researched

by IPCAA student Hima Mallampati. Guided by the parameters she supplied, I easily reconstructed the semicircle of the seating area, but it took much longer to integrate all the remaining elements. Problems with the published measurements and earlier reconstructions that Hima had already corrected became glaring as the 3D model took shape. It was obvious, for example, that the seating area could not have extended across the main east-west street, as earlier scholars had surmised, once we established how tall such a structure would have to have stood.

With our digital reconstructions completed, we turned our attention to the 3D printing of each of the city's six

Notes from the Director

As I write these notes, the clock is rapidly ticking down to the ceremonial groundbreaking of the new wing, scheduled for May 11 at 4:00 p.m. President Mary Sue Coleman will be hosting the event, and to date over 180 of the Kelsey's friends and supporters have accepted our invitation to join us in celebrating the beginning of this new era for the Kelsey Museum and its programs. The actual groundbreaking of the new wing, now officially named the William E. Upjohn Exhibit Hall, will take place in September 2006.

The curators and staff are all actively involved in planning for the new wing, choosing what objects can be brought out of storage to be displayed in the greatly expanded exhibit areas, preparing these pieces to be moved safely, laying out the logistical plans for transporting the 100,000+ objects to the new wing, and dreaming of the day when the new, vastly enlarged and improved galleries will open. Meanwhile, the daily activities of collection study and research, family days, and school tours continue. Elaine Gazda's exhibition "Building a New Rome" (see cover story) opened to great acclaim this past January in the Duderstadt Gallery on North Campus. The condensed version of the show now installed in our southwest gallery will remain there until we need the space for packing and mocking up displays for the new building. Another highlight of this year's efforts is the appearance of a book on the Kelsey's long history of archaeological fieldwork, entitled *In the Field*. The book, coauthored by Lauren Talalay and Sue Alcock, will be on view and for sale at the reception after the groundbreaking ceremony.

A number of you have asked me whether the Kelsey is going to close during the construction of the new wing. It is our intention to keep the galleries open until it is time to pack and move them. Some pieces will be removed for conservation as the moving date draws near, but the galleries, although undoubtedly noisy at times, will remain open to the public, most likely through the winter of 2007.

My own plans include a two-month excavation season at Kedesh in Israel, for which I will be leaving the day after the groundbreaking ceremony. I look forward to seeing many of you at the event, where we can toast to the Kelsey's future and thank all who have made this expansion possible.

Sharon Herbert, Director

take scaled measurements and angles directly from a single source. I merged each monument file into the plan of the site, moving it into its correct position. Of all the monuments, only the aqueduct was generated within the framework of the city model, as its construction was intimately tied to the topography north of the city. With the topography, walls, aqueduct, and several monuments in place, I began to fill out the unexcavated urban space of Antioch with hypothetical streets, houses, apartment blocks, temples, and public restroom.

Midway through the process of combining the monument models and filling in the city with representative structures, the Antioch model became so complex that every attempt to go further resulted in a complete system crash. Another gigabyte of RAM for the computer solved the immediate problem, but the complexity of the model and the consequent demands it placed on the various computer systems we used has remained a primary concern. The city model at that point approached 1.5 million polygons, the basic building blocks of 3D modeling. Even now that the number of polygons has been reduced to less than a million, the final city model remains massive. In comparison, a level of an advanced video game such as Quake® has about 10,000 polygons, and characters within that level are only in the hundreds of polygons.

The last element of the 3D model that we completed was the Sanctuary of the Anatolian moon-god Mên, located several kilometers east of Antioch at a mountaintop site called Kara Kuyu. Adrian Ossi finished the temple and its

continued from page 1



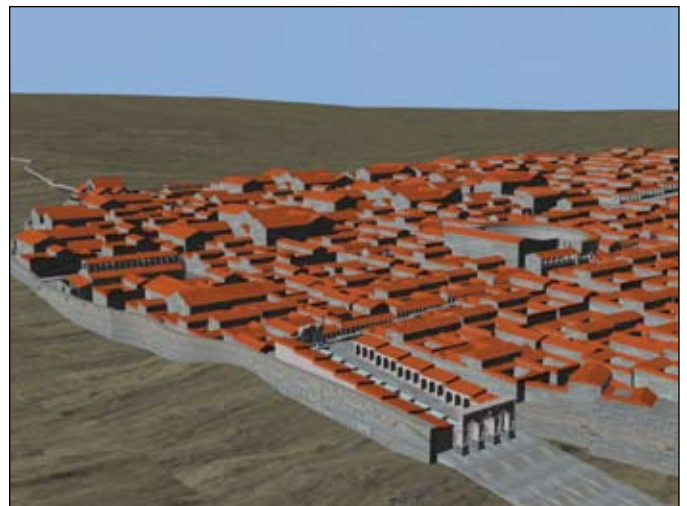
Sanctuary of the Imperial Cult within the topographic model of Antioch, as rendered by the 3D printer.

excavated monuments. The 3D printer used for these models sprays binder from a mechanism like an inkjet printer onto a fine powder, building up a 3D model layer by layer over several hours. Brett Lyons, at the U-M 3D Lab, did the printing and final preparation of the 3D prints and advised us on the technology. The 3D printing required us to adjust our digital models somewhat: To ensure the solidity of some of the structural features, we had to thicken roofs and columns and eliminate the slightest in-

visible but structurally damaging flaws in the 3D models.

Creating Virtual Antioch

As each of the individual monuments was modeled and refined, I began to work on a virtual reconstruction of the city and its surrounding landscape. In all, the combined model of Antioch with its topography has gone through 87 versions, each of which was archived to prevent a catastrophic mistake from ruining the work of many hours. Invaluable during this process was the new site plan of Antioch created by Adrian Ossi, which combines all the archaeological information now available. This plan permitted me to



Overview of much of Virtual Antioch, with City Gate at bottom right and Bath complex and aqueduct at top left.



Frames from the fade-in movie of the Temple of Augustus.

precinct wall, while I added the buttresses and steps to the exterior of the precinct wall and the other structures on the site, according to specifications provided by History of Art graduate student Katharine Raff. To get a sense of the scale of Antioch within its surroundings, readers can access the movie flyout to the Sanctuary of Mên or the flight over the aqueduct online.

Movie and CAVE Presentations

From the final 3D model it was possible to create both flyover movies and the interactive reconstruction that was demonstrated in the CAVE (Cave Automatic Virtual Environment) facility of the U-M 3D Lab at scheduled times during the exhibition. The CAVE presentation allowed viewers to immerse themselves in a full-scale 3D model of Antioch. Thanks go to Eric Maslowski, Scott Hamm, Steffen Heise, and Lars Schumann for assistance in optimizing Virtual Antioch for the CAVE and for setting up the facility for each demonstration. We were unsure whether the entire city model would overpower the CAVE's five linked computers until two days before the show opened. Pending access to more powerful computers, Virtual Antioch cannot grow more complex than it is now.

A complete model of the city and its surroundings was in hand by 2:49 a.m., January 10, just three-and-a-half days before the show's opening. The movie for the three-panel theater in the Duderstadt Gallery now became the highest priority. Rendering a single frame of the movie took about 30 seconds, meaning that every second of movie time took 15 minutes of computer rendering. Both Windows computers in the Kelsey Fieldwork Lab ran virtually nonstop for three days to produce the individual monument segments of the three-panel movie and smaller movies for kiosks within each section of the exhibition, while the long flyout (over/around/in) of the city was produced using a set of more than 30 linked computers (a render farm) at the U-M 3D Lab, with assistance from Scott Hamm.

After the Duderstadt Exhibition

We made significant improvements to the city model even after the exhibition opened and now have a new version of the movie intended for inclusion in the exhibition catalogue in DVD format, for presentation in the online exhibition, and for eventual presentation in a three-panel theater in the renovated Kelsey. The U-M 3D Lab retains the newest copy of Antioch for future demonstrations in the CAVE.

The online version of "Building a New Rome" contains 2,735 files, including the entire content of the exhibition at the Duderstadt Gallery as well as a significant number of additional images and movies. In my view, the fade-in movies most effectively show nonspecialists how archaeologists can reconstruct ruined monuments. These fade-ins show the archaeological remains still in place on the site being transformed into the complete monument in the course of 15 seconds, allowing the viewer to see the alignment of the semi-transparent reconstruction with the remains.

The positive visitor response to the virtual reconstruction in its various forms, especially from nonspecialists, has been highly encouraging. While the totalizing experience of Virtual Antioch, like the drawings of Woodbridge or other reconstructions, relies on some conjecture, this 3D technology allows us to offer a highly elaborated archaeological conception of sites and artifacts to those without years of specialized training. I hope to see the creation of similar 3D presentations for many of the sites

associated with the history and collections of the Kelsey Museum and IPCAA. Ideally, when the new wing of the Kelsey opens in 2009, we will see interactive reconstructions of Karanis, Tel Kedesh, Carthage, and other sites where the University of Michigan has done fieldwork, displayed in a three-paneled theater, wall-mounted kiosks, and online.

J. Matthew Harrington

Our work with the U-M 3D Lab was supported by a grant from the Summer Collaborative Research program of the Horace H. Rackham School of Graduate Studies and the Institute for the Humanities. Thanks are also due to J. W. Humphrey, T. Smekalova, S. Smekalov, R. Bagnall, and Ü. Demirer for sharing their research on the city plan.



The gallery movie, displayed in the Duderstadt Gallery by three linked projectors, here shows a flyover of the Sanctuary of the Imperial Cult.



In the CAVE Lars Schumann of the U-M 3D Lab navigates through the Sanctuary of the Imperial Cult, with the Temple of Augustus at center.

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Docent Dean Stevens in the full regalia of a Roman Centurion for February family day.

IPCAA Kudos

IPCAA students and recent grads have been as productive as ever. In 2005 **Jennifer Gates** won a coveted Rackham Distinguished Dissertation Award for her study "Traveling the Desert Edge: The Ptolemaic Roadways and Regional Economy of Egypt's Eastern Desert in the Fourth through First Centuries BCE." She is now a Moses and Mary Finley Research Fellow at Darwin College, University of Cambridge.

Another 2005 graduate, **Jessica Davis Powers**, wrote a dissertation entitled "Patrons, Houses and Viewers in Pompeii: Reconsidering the House of the Gilded Cupids." This academic year she has served as Lecturer in Art History at UM-Dearborn and presented a paper at the Classical Association of the Middle West and South.

Among current students, **Seth Button** taught in the Modern Greek Program and delivered a paper at the Society for American Archaeology (SAA) meetings. In May he will return to Cyprus for a survey project and in June and July will excavate at Danilo and Pokrovnik in

Croatia. He also received a Martha Gayle Sweetland Writing Center Junior Fellowship to design and teach a writing-intensive archaeology class for undergrads.

Emily Holt gave two lectures on Egyptian and Greek design for an introductory design course at Carnegie Mellon University. With **Dan Shoup** she organized and presented a paper at the session "Archaeology and Sustainable Development" at the annual SAA meetings.

Lori Khatchadourian delivered papers at the Theoretical Archaeology Group in Sheffield, England, and the Archaeological Institute of America annual meeting in Montreal. Since December she has been a guest researcher at Argonne National Laboratory, conducting experimental archaeometry on ceramics from Armenia as part of her dissertation research. This summer and fall Lori will be excavating a series of first-millennium BC sites in central Armenia as well as conducting further dissertation research in Armenia. She has won two prestigious awards to support this work: a National Science Foundation grant and a Fulbright Scholarship.

Lorraine Knop will be excavating with

the Pompeii Archaeological Research Project: Porta Stabia in July and August.

During the summer of 2005 **Leah Long** helped with a preliminary survey of the countryside surrounding Aphrodisias, in southwestern Turkey, as well as cataloguing sarcophagi at the site. She will return there this summer for a full six-week survey.

With **Adela Sobotkova**, **Alex Nagel** helped inaugurate and also lectured in FAST (Field Archaeology Lecture Series on Thursdays), cosponsored by the Kelsey. He also lectured in a Classics Department seminar on ancient Spartans and taught a class on Roman art and archaeology at Kalamazoo College. This summer Alex will teach a five-week course on sports in the Pergamonmuseum, Berlin; work on material from the city of Tegea, Greece, in the Athens National Museum; and participate in study seasons at Stratos and at Corinth, also in Greece.

Adela Sobotkova will excavate this summer at Krsto Pokrovnik, a Late Bronze Age site in southwestern Bulgaria, and also participate in fieldwork at Tel Kedesh in Israel.

Superbowl of Family Days

The biggest football game of the year came to Detroit this February, but the Kelsey returned to the days of chariot races and gladiatorial combat with a family day of *Sports, Games, and Gladiators!* When the NFL announced that Detroit would host Superbowl XL, Ann Arbor was named one of only eight official Super Cities designated to help host the more than 300,000 visitors that were coming to southeastern Michigan. The Kelsey Museum was asked to participate in a Super City celebration to coincide with the activities taking place throughout Super Bowl weekend. On Saturday, February 4th, more than 90 children and adults ventured out into the cold to participate in games from ancient Greece and Rome.

The chariot races in the Egyptian gallery were a particular favorite with little ones, while the older kids tried their hand rolling the bones—that is, knucklebones. *Astragali*, as they were known in ancient Greece, are the tarsal bones of animals, usually sheep or goats. These bones were used like modern dice except that knucklebones have only four sides. *Astragali* were also used for divination.

Gamers at the Kelsey had a chance to consult the Limyran oracle to see what the gods had in store for them.

The "throw top" demonstration was popular with both young and old. Some of the more persistent participants were even able to master the difficult method of wrapping the string around the wooden top, though it took some practice when it came to the tricky throw. In the Greek and Roman Gallery the Kelsey's own Roman soldier, Docent Dean Stevens, did his best to conscript an army among our younger patrons. It seems that Dean wasn't able to dissuade his eager audience by describing the hardships of being a Roman soldier. The prospects of subsisting on meager rations, carrying a pack weighing 80 pounds, and surviving forced marches of 20 miles a day were not enough to discourage his would-be volunteers.

Visitors rooted for their favorite teams on the graffiti wall, posted between two stately Roman columns in the Museum's hallway. Guests were encouraged to scrawl their team's motto, relying on a few examples of graffiti from Pompeii to give them some ideas. The ill-fated Seattle Seahawks were a clear favorite over the Pittsburgh Steel-

ers for the Super Bowl contest. Plenty of local teams were also championed on the graffiti wall, which included a large "GO BLUE MI!"

No one went home empty-handed as the craft tables were filled with a variety of activities. Children and adults had the opportunity to make a model of a toy horse, a rag doll, or try their sculpting talents by making clay animals. The wood clapper toy was well received by our little visitors who like to make a bit of noise. A small exhibit on the Olympic games of Ancient Greece provided some hands-on replicas of sporting equipment, including a jumping weight, discus, and javelin. The exhibit also included a strigil along with an aryballos of oil. In ancient Greece athletes would cover their bodies in oil and use the metal strigil to scrape away the oil and dirt after the competition. We decided to forgo the celery that was given as a prize during the Nemean Games in favor of the olive wreath that would have crowned the victor of the Olympic Games.

The Kelsey Museum has two more family days planned, both with an Egyptian theme, on April 22 and July 8, 2006.

Todd Gerring

Coordinator of Museum Visitor Programs

Staff Update

During the past academic year Hellenistic and Roman Curator **Elaine Gazda** served as Interim Codirector (with Sharon Herbert) and Graduate Advisor for IPCAA. She curated "Building a New Rome: The Imperial Colony of Pisidian Antioch 25 BC–AD 700," which opened in January, and chaired a session on Roman sculpture at the annual meeting of the Archaeological Institute of America (AIA) in Montreal. She also heads the curatorial group for planning the installation of the collections in the new Upjohn Wing.

Director **Sharon Herbert** was honored this year as the U-M College of Literature, Science, and the Arts 27th Distinguished Senior Faculty Lecturer. Her lecture, delivered April 5, was entitled "In Search of the Last of the Phoenicians: The Serendipity of Archaeological Field Research."

Former Curator of Slides and Photographs **Robin Meador-Woodruff** ended her 18-year association with the Kelsey on March 31 to join her husband in Birmingham, Alabama. We thank her for her long years of informed and dedicated service and wish her well in her new pursuits.

Curator for Dynastic Egypt **Janet Richards** is on sabbatical this year writing her second monograph for Cambridge University Press, supported by National Endowment for the Humanities and Michigan Humanities Award fellowships. In September she delivered a series of lectures in Melbourne, Perth, and Sydney, Australia, as a guest of the Australia Centre for Egyptology, followed by a month as a scholar in residence at the University of Auckland, New Zealand.

Curator for Greece and the Near East **Margaret Root** has been on leave this academic year. In the fall she served as host and lecturer for an AIA tour of Iran, where archaeological activity is thriving. On the heels of the 2.5-week Iran tour she made her first trip to China, accompanying her husband, who was doing a lecture series. The remainder of the academic year has been taken up with presentations of scholarly papers at conferences and writing on a range of projects.

Graphic Artist **Lorene Sterner** has continued preparing the Tel Anafa III volume for publication. The enormous changes in printing and publishing standards of the last ten years have meant redoing many sections. But the software available to restore the 40-some-year-old

negatives has also advanced. It is gratifying to see how good these pieces of glass and metal can look after two millennia.

Curator for Academic Outreach **Lauren Talalay** will be heading to Greece in June for a brief study season on the island of Euboea. Her publications for the past academic year include: *In the Field: The Archaeological Expeditions of the Kelsey Museum*, coauthored with Sue Alcock, and, with Artemis Leontis, "A Day's Journey: Constantinople, December 9, 1919," which appeared in the *Michigan Quarterly Review*.

Postclassical Curator **Thelma K. Thomas** served as Acting Chair of the Department of History of Art during summer 2005 and Associate Chair during winter 2006. At the Kelsey she has been engaged in planning for the Upjohn Wing and continues her research on the Kelsey's textiles from Karanis. She presented lectures at the Metropolitan Museum of Art and the Institute of Fine Arts of New York University.

Curator for Graeco-Roman Egypt **Terry Wilfong** has continued working on his forthcoming book *A History of Ancient Egypt in the Later Periods* for Cambridge University Press. He has given three invited lectures this year: "An Egyptian Funerary Ritual from the Roman Period: Papyrus Stevens in the Toledo Museum of Art," presented at the Ancient Studies Program, Indiana University; "Wonders in the Service of Power in Ancient Egypt: Incidents from a Desert Expedition, circa 1990 BCE," presented at "The Powers of Wonder" Colloquium, Center for Humanities and the Arts, University of Colorado at Boulder; and "Jeme on the Margins of the Later Roman World: Language, Religion, Society and Material Culture in a Town in Southern Egypt," presented at the conference "At the Margins of Empire," Program on the Ancient Mediterranean World, University of Chicago.



Pictured here in photographs from 1986 and 2006 are three dedicated women who staff the Kelsey administrative office: (left to right) Gifts Manager Michelle Biggs, Assistant Financial Manager Jackie Monk, and Museum Administrator Helen Baker. Thanks for keeping us organized all those years!

Pedley Award Winner

It is a great pleasure to announce that **R. James Cook**, a second-year student in IPCAA, is the recipient of the 2006 John Griffiths Pedley Award. James has an ambitious summer plan that will take him to Tunisia, Italy, Egypt, and, time permitting, Jordan. In Tunisia he will work on small finds from the kiln site at Leptiminus. The project, which originated as a Kelsey Museum expedition, is now under the auspices of the University of Manitoba. Following his stay at Leptiminus, James will participate in the new Howard Comfort Pottery Seminar at the American Academy in Rome as one of only five students to be chosen. Then, in Egypt, James will examine the network of canals that connected towns in the Fayoum. His scouting may well result in a dissertation topic on some aspects of the economy of the Fayoum. James is also serving this year as the IPCAA students' representative—the so-called Voice of IPCAA. Look for James's report on his summer travels in the Fall issue of this Newsletter.

James and the entire IPCAA program are immensely grateful to the many contributors to the Pedley Fund who have made this award possible. IPCAA and the Kelsey Museum are now seeking to increase the principal of the Pedley endowment from \$25,000 to \$100,000. We solicit your donations! Checks may be made payable to the University of Michigan with a memo line naming the Pedley Endowment. Please send your contribution to:

Kelsey Museum of Archaeology
Attn: Pedley Endowment
424 South State Street
Ann Arbor MI 48109-1390.

Elaine K. Gazda
Interim Codirector and
Graduate Advisor, IPCAA



Kelsey Welcomes New Conservator



It is my great pleasure to introduce you to the Kelsey Museum's new conservator, Claudia Chemello. Claudia, an Australian citizen, comes to us from the American School of Classical Studies in Athens, Greece, where she has been the Assistant Conservator for the Agora Excavations. I first met Claudia two years ago when we both attended a week-long course on glass conservation. I was impressed by her enthusiasm for learning more about conservation and by her sense of humor, an important quality since we eight course participants and the instructor lived together for the week! Happily the course was such a success that the participants have all remained in contact, and when the Kelsey Museum was ready to hire a second conservator (with matching funds from a National Endowment for the Humanities challenge grant), Claudia was interested in the job. As you'll read below, her education, experience, and research interests make her an excellent match for the Kelsey.

While the Kelsey Museum has had a single hard-working conservator for many years now, the upcoming physical expansion of the Museum, with all of its associated aspirations, makes the long-desired luxury of a second conservator something of a necessity. I look forward to Claudia's assistance with two major projects over the next several years, the preparation and move of the Museum's collections to their new storage facility in the Upjohn Wing, and the documentation and conservation of objects for display in the new, much larger galleries. Beyond these two projects, it is my hope that with Claudia's help, the expanded "conservation department" (with a new and expanded laboratory space too!) will be better able to meet the needs of the Museum's growing exhibition and teaching programs while still pursuing collections-related research.

Claudia has a master's degree in Materials Conservation from the University of Western Sydney, where her thesis research focused on the conservation and technical analysis of Roman metal objects from the site of Diospolis Parva (Hu) in Egypt. As you might deduce from her thesis topic, Claudia has a special interest in the conservation of archaeological metal. One of her favorite projects at the Agora has been the conservation of a horde of silver Athenian tetradrachms. Claudia's research interest in archaeological metal is of particular benefit to the Kelsey (especially to our corroding Egyptian bronzes and our large coin collection) because my own interests and affinities lie elsewhere. While the Kelsey Museum's metal objects have not been neglected, I am very happy that this portion of our collection will soon enjoy increased, expert attention.

Prior to her position at the Agora, Claudia was a postgraduate fellow in the Archaeological Conservation Program at the Smithsonian Center for Materials Research and Education. This prestigious fellowship took her to Guatemala and India for conservation fieldwork. She has also worked as a conservator in a variety of other settings, including the Nicholson Museum. A University of Sydney museum with a collection featuring objects of daily life from the ancient Mediterranean world, the Nicholson could almost be the Kelsey's Australian cousin. I hope that Claudia will feel right at home with us.

On a more personal note, I can tell you that Claudia was born in the small town of Griffith in New South Wales, Australia—a town that Claudia says is famous for its wine production and Italian families. Her father was born and raised in northern Italy and in his twenties came to Australia, where he met and married Claudia's Australian mother. Claudia and her husband, Steve Lambert, a New Zealander by birth, both love Italian food and wine and visit Italy as often as they can. They also share a passion for cooking, and both like to scuba dive. Claudia also enjoys keeping fit by swimming and cycling and, when not performing conservation treatments, pursues her interests in photography and cinema. I hope that you will join me in extending a very warm welcome to Claudia and Steve as they make their new home in Ann Arbor.

Suzanne Davis, Curator of Conservation

The Kelsey Museum of Archaeology

Director

Sharon Herbert

Associate Director

Lauren Talalay

Curators

Suzanne Davis, *Conservation*

Elaine K. Gazda, *Hellenistic and Roman*

Sharon Herbert, *Greek and Hellenistic*

Janet Richards (on leave),

Dynastic Egypt

Margaret Cool Root (on leave),

Greece and Near East

Lauren Talalay, *Academic Outreach*

Thelma K. Thomas, *Postclassical*

Terry Wilfong, *Graeco-Roman Egypt*

Research Associates/Affiliates

Sussan Babaie

Gary Beckman

Traianos Gagos

Artemis Leontis

Lisa Nevett

Ann van Rosevelt

Support Staff

Helen Baker, *Museum Administrator*

Michelle Biggs, *Gifts Manager*

Kate Carras, *Assistant Registrar*

Beau David Case, *Field Librarian*

Claudia Chemello, *Conservator*

Sebastián Encina,

Coordinator of Museum Collections

Todd Gerring, *Coordinator of Museum*

Visitor Programs

Margaret Lourie, *Editor*

Sandra Malveaux, *Secretary*

Scott Meier,

Museum Exhibition Coordinator

Jackie Monk,

Assistant Financial Manager

Lorene Sterner, *Graphic Artist*

Alex Zwinak,

Student Services Assistant

Museum Hours

Tuesday–Friday 9:00–4:00

Saturday–Sunday 1:00–4:00

Admission free and open to the public

World Wide Web Address

<http://www.lsa.umich.edu/kelsey/>

University of Michigan Regents

David A. Brandon Andrea Fischer Newman

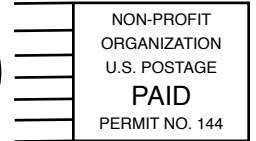
Laurence B. Deitch Andrew C. Richner

Olivia P. Maynard S. Martin Taylor

Rebecca McGowan Katherine E. White

Mary Sue Coleman, *ex-officio*

THE
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MUSEUM
of
ARCHAEOLOGY



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Exhibition

*Building a New Rome: The Imperial Colony
of Pisidian Antioch (25 BC–AD 700)*

Family Day

Egyptian Family Day
Saturday, July 8, 10:00 a.m.–noon



*Colby Polonsky from Professor Ted Ramsay's
Drawing II class at the U-M School of Art and
Design sketches an Etruscan cinerary urn on
display in the Kelsey's Greek and Roman Gallery.
Professor Ramsay uses the Kelsey's collections to
teach students observational and technical skills
using classic drawing methods and materials.*