

MRC *Courier*

The Newsletter of the Midwest Registrars Committee

VOLUME 23, ISSUE 2

Summer 2011

What I LOVE About My Museum!

▪ Submitted by Jennifer Kovarik ▪

What do I love about Vesterheim Norwegian-American Museum? Is it the depth, variety, or (sometimes questionable) beauty of the objects and materials in its collections? Is it the fact the Museum is located in a smaller, very idyllic college town that is rich in culture, diversity, and opportunities? Is it the fact that any day of the week I can go to the Museum store and purchase imported Norwegian chocolate at a 20% discount? I do love these things and more about Vesterheim, but what I really love about the Museum is my job there.

Yes, I love my job. Am I crazy? Yes, certifiable. You have to be a little bit crazy to work at a museum, don't you?

So, what is this fantastic job I have at my museum? My official nametag reads, "Registrar." My unofficial nametag reads, "Registrar, Librarian, Archivist, and Youth Educator," which is way too long for a clip-on name badge. You might be thinking some of these job titles are incompatible, but that's the wonderful thing about working at Vesterheim—they all fit together rather seamlessly because they all relate to creating and improving access to objects and materials in the Museum's collections.

What I love most about my job is that it straddles the private and the public realms at



Jennifer Kovarik with the miracle "fix-it"
- Norwegian chocolate

Vesterheim. Every day I get to work directly with the collections, caring for them, and sharing them. My job is to make the collections accessible to everyone, staff and visitors, at some level. This feeds both my brain and my soul.

On the one hand, I get to work behind the scenes doing a myriad of collections care jobs, like conducting research, accessioning and cataloging objects, updating collections records, and servicing incoming and outgoing

The MRC Courier, published quarterly, is the Newsletter of the Midwest Registrars Committee. Members and Vendors, please submit news, articles, announcements, photographs, and ideas for future issues to Jamie Merkel, Assistant Collections Manager, University of Michigan Museum of Anthropology.

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loans. I get to touch (with gloves) a lot of cool, old stuff. Vesterheim has 24,000 objects, over 12,000 books and periodicals, and an estimated 14,000 historic photographs and documents related to the history and culture of Norwegians in America. If the Norwegian Americans saved it (and they were big savers), then Vesterheim probably has it—everything from rune stone replicas to dish-washing soap bottles with decorative painting on them. I am responsible for taking care of the objects and materials by ensuring their safety and creating and maintaining good collection records. All of these collections care activities feed my linear-thinking brain and my innate desire to create order and uphold standards and rules.

On the other hand, I teach at Vesterheim. Most of my students are between the ages of eight and twelve years old, which means during the school year there can be chaos! It is organized chaos, though, because the majority of the students I teach participate in programs that were especially designed (by yours truly) to give them hands-on, engaging

experiences with objects and materials in the Museum's collection as a way to make history relevant and meaningful. Along with showing objects and materials from the core object, library, and archives collections, I let the students touch and interact directly with objects from the Museum's demonstration / teaching collection and a group of historically-accurate props. Written evaluations of these programs by the students and teachers are consistent from year to year, repeatedly using the word "fun" and phrases like "I never knew about..." or "now I understand about." Creating access to history and ideas through engaging activities using the Museum's collections feeds my own joy of learning new things. Teaching also tickles my funny bone because kids are so honest, uninhibited, and say the funniest things!

Even after more than a decade of work at Vesterheim, I still love the Museum and I still love my job, or jobs. Sure, there are always days that are better than others; however, there is usually nothing a bit of Norwegian chocolate can't fix or at least ease temporarily!



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FROM THE CHAIR: *Growth Isn't Just for Spring*

▪Submitted by Ann Sinfield▪

Two organizations directly related to collections care have experienced major changes this year. The Registrars Committee (RC), and the Packing and Crating Information Network (PACIN) of the American Association of Museums, have been shifting over the past few months in their structure and focus. I have to admit, I do not know at this



Ann's eye—as seen through a dollhouse
Museum of Wisconsin Art, West Bend, WI

time how or if their transformations will affect our regional organization. These are important groups whom we work with closely for programming, funding, and general camaraderie, so any modifications in their structure will certainly have repercussions for the MRC.

The RC has been grappling with proposed changes to the structure of the membership and Standing Professional Committees within the American Association of Museums. Recently the Chair of the RC-AAM, Darlene Bialowski, sent an email to the RC listserv that describes the proposals, the RC response, and timing for future decisions. Her letter is reprinted in this newsletter (page 25). I urge you to read Darlene's report, and submit comments via email or the link included in her last paragraph.

PACIN has recently changed its name to reflect a change in their scope. Now PACCIN, the *Preparation, Art handling, and Collections Care Information Network*, the group has a website and very active membership that extends beyond just art handlers. A letter from the PACCIN Chair, Brent Powell, is also reprinted in this newsletter (page 27). I hope

you will take a few moments to read up on their activities.

As the AAM Board will not vote until later this summer on the proposed changes to the SPCs, I am unable to report anything concrete at this time. Please know I will update you as soon as I know what the changes are, especially once we understand how the regional organizations will be affected.

A Deal for You

Every year I issue a challenge to the MRC state representatives: whichever state increases their percentage of membership by June 30 wins a selection of chocolates from a renowned Madison chocolatier. In 2009 Lana Newhart Kellen in Indiana received her coveted box in the mail. The following year Jackie Hoff in Minnesota walked away with the delectable prize. Who will it be this year?

The MRC membership fee is still \$10.00. For such a minimal investment members are eligible for:

♦ *Travel stipends*

Last year we funded three travel stipends for the annual meeting in Cleveland. This year, in addition to providing a stipend to the IRS 2011 conference in Houston, we have seven—count 'em, seven!—stipends available for attendance at the AMM meeting in Chicago. Recipients are expected to attend the MRC breakfast meeting and submit a short article to the *Courier* about one of the sessions they attend. The stipend is a generous \$750.00.

- ♦ *Funding assistance for state workshops*
In 2010 we granted funds to two state organizations for workshops. With our help, lunch and room rental was provided at programs presented by the Association of Indiana Museums and the Michigan Registrars' Round-table. Funds are available for Midwestern states every year. If you are planning a state workshop, or if you didn't think you could pull off a project due to lack of funding, contact your MRC state representative to find out how we can help (state reps are listed in this very newsletter).
- ♦ *A network of knowledgeable, experienced (and fun) professionals*
We're online via email and Facebook, we're a quick phone call away. You'll always see people you know at the annual conference who are willing to share in your triumphs, talk through your dilemmas, tour a storage facility, or hoist a pint!
- ♦ *In the works*
An online membership directory. OK, maybe this is just a gleam in my eye at this point, but it has been mentioned in secret backroom discussions. Maybe it will appear later in the fall?
- ♦ *MRC Courier*
This very newsletter, filled with useful articles and news from around the region.

All of this for \$10, what a deal. Renew! Encourage other professionals to join! Help your beloved state rep reap the chocolate benefits!

AMM 2011

Get ready for Chicago: the Mighty Rescue Crew will form again to assist needy Chicagoland collections; a breakfast meeting will be held off-site with vendors, our RC representative, and our travel stipend recipients; the informative workshops packed with prac-

tical details and real-world perspectives; the between-session analyses; the behind-the-scenes tours; the gossip, the food, the beer. Don't miss out again!

The Association of Midwest Museums conference is July 24-27, at the Palmer House Hilton in Chicago. Highlights for collections professionals include workshops, presentations, tours, meals, and volunteer opportunities, such as:

- ♦ *Caring for Historic Photographic Collections in the Small Museum*, a workshop presented by Sharon Welton, Executive Director, and Matthew Toland, Assistant Director, at the Campbell Center for Historic Preservation Studies.
- ♦ *The Art & Science of Informed Packing Decisions*, presented with a tour and lunch at the Terry Dowd, Inc. Chicago headquarters.
- ♦ *The Promise of Museum Partnerships: Museum Studies in Practice*, includes Nicolette Meister from the Logan Museum of Anthropology on a panel that considers internships, museum studies, and small museums.

An MRC breakfast meeting that is free to all MRC voting members, thanks to the generous sponsorship of Huntington T. Block (please rsvp to sinfield@wisc.edu ASAP).

The *MRC Mighty Rescue Crew* will meet again to work with Chicagoland museums. I hope you can join your colleagues from around the region to assist with some amazing collections (please rsvp to sinfield@wisc.edu if you plan to participate).

AMM has the final program available on their website: <http://www.midwestmuseums.org> Please RSVP to sinfield@wisc.edu if you plan to attend the MRC breakfast meeting or the Mighty Rescue Crew. There are also collections tours and evening events. I hope you can make it to Chicago.

FROM THE EDITOR

▪Submitted by Jamie Merkel ▪

Well, it's been a rainy rainy spring here in Michigan. My boyfriend Hans and I set out to build a chicken coop as a "weekend project" which due to our limited skills and lack of dry weather, turned into a six weekend project! Baby chicks are just about the sweetest thing ever, but they grow very quickly and at six weeks they were certainly ready to move out of their brooder box and into the coop. Hopefully in just a few more months we'll have dozens of fresh eggs and will be able to enjoy a tasty omelet on the deck as we sun our faces and forget about all of the hard work that went into producing them.



Due to the lack of sunny weather I haven't been outside as much as I would have liked for this time of year, but the extra time indoors has given me more time to think about my role as editor and the *MRC Courier* in general. I would like the *Courier* to reflect our love and enthusiasm for museums and museum collections, so I am continuing to develop new columns. This issue contains the first tasty bits from contributors who shared their own thoughts and experiences regarding *What I Love About My Museum!* This is going to be an ongoing column and I sincerely hope that

reading the entries in this issue will inspire you to write your own!

Another column I would like to begin as a spinoff of the topic *Why Museums Matter*, is a column entitled *Why *My* Museum Matters*. Within our circle of registrars and collections managers we all know that museums matter, but let's take the time to share what it is specifically about our museums that makes a difference in the larger scope of the museum world. I would like to begin this column in the upcoming fall issue so if you have an inspiration go ahead and start writing! All submissions should be sent to me at jlmerkel@umich.edu.

We are a truly fantastic organization of museum professionals and I hope you enjoy reading about the latest news and events and love revealed.

Conservation Corner is here for you!

Laurie Booth is an objects conservator and President of Midwest Conservation Services, Inc., now located in the Southeast suburbs of Cleveland. Laurie established Midwest Conservation in 1990 to provide objects conservation services to the region. Laurie has kindly offered to continue writing her column *Conservation Corner* for the *Courier*, but to do so she needs your help! Specifically, she needs your questions!

So next time you find yourself wondering what to do (in a conservation related way) write down your question and submit it to the *MRC Courier* editor, Jamie Merkel, at jlmerkel@umich.edu. Thanks!

ANOTHER GREAT COLLECTIONS MANAGEMENT ROUNDTABLE

▪ Submitted by Katie Nelson ▪

Museum professionals from around Michigan attended the 6th Annual Collections Management Roundtable. Graciously hosted by the Kalamazoo Institute of Arts on May 10, registrars, curators, collections managers, and university administrators gathered together to discuss how to create invaluable internship experiences for the museum, student, and university. The program was a huge success with 18 collection professionals in attendance.

Each roundtable brings registrars, collections managers, archivists, interns, volunteers, and anyone else involved in collection management together to discuss a pre-chosen topic. Past topics have included digitizing

collections, copyright issues, moving collections, deaccessioning, and disaster preparedness.

The morning began with Dr. Jay Martin, Director of Central Michigan University's Museum of Cultural & Natural History and the Museum Studies Minor Program. Dr. Martin shared what CMU expects from their students and the museum they work in, and the challenges that are sometimes



Dr. Jay Martin, CMU



Join the Midwest Registrars Committee

BENEFITS INCLUDE:

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Lunch gets a "thumb's up!" Thanks MRC!

faced. Following a lunch sponsored by the Midwest Registrars Committee, Michelle Stempien, Curator of Education at the Kalamazoo Institute of Arts (KIA) and Megan Callewaert, Collections Manager at the Edsel & Eleanor Ford House, discussed how they have effectively utilized college students for a variety of projects. Interns at the KIA have created activities for families to do together while walking around the galleries. The Edsel & Eleanor Ford House is welcoming eight interns this summer to help in the Collections Department. The final presenters were Katie Bleil, CMU student who completed an

internship at the South Haven Maritime Museum, and Beth Yahne, who interned at the Gerald R. Ford Presidential Museum. Thanks to their internship experience, each were able to find paid positions within a museum!

In true roundtable fashion, the day ended with an open, informative, and enthusiastic discussion about dealing with students and how to make it beneficial to all parties. Lots of ideas were brought up and several emails were exchanged.

Thanks to MRC's sponsorship, attendees were only asked to pay a small fee of \$5. The small registration ensures no institution is excluded from this experience. The Collections Management Roundtable was organized by Angela Riedel, CMU Museum of Cultural and Natural History, Robin Goodman, Kalamazoo Institute of Arts, and Katie Nelson, Kingman Museum.

Thank you MRC for providing support for professional development, and thank you to all our presenters and attendees for making it another successful roundtable. See you in 2012 at Cranbrook!



Lunchtime is networking time!

What I LOVE About My Museum!

▪ *Submitted by Craig Hadley* ▪

The Wright Museum of Art at Beloit College is a laboratory for experimentation and creativity. We encourage students from all backgrounds and fields of study to check out the research and experiential opportunities that are available at the Museum. Students studying everything from art history to Russian to gender studies routinely find new ways to make connections and explore their interests through objects.



Beloit College students with Fine Art Conservator Tony Rajer

The Museum is meant to be an outlet for creative experimentation and my role is to be both a facilitator and a mentor. I assist students with creating catalogs, curating exhibitions, and researching objects from our collection of more than 6,000 works. Without student interaction, the collection would cease to fulfill its primary mission as a teaching collection.

I take great pride in the creative efforts of Beloit College students. Just in the past few years, students have curated exhibitions on censorship, graphic novels, Chinese calligraphy, the history of art history, Mediterranean art, and body art. And the best part of the job? Getting students with little or no museum experience involved in the process since they typically bring different points of view that we “museum professionals” often overlook. It is truly an enlightening experience for everyone involved!

.....

▪ *Submitted by Brian Jaeschke* ▪

My first visits to the Mackinac State Historic Park sites came when I was young and went camping with my folks in the summer. I anx-

iously awaited our visits and looked forward to seeing the changes that had been made at Fort Michilimackinac, Old Mill Creek, and Fort Mackinac. These experiences coalesced into a dream of someday working for the parks and in 2006 this dream became a reality. Since then, I have enjoyed watching the park continue to grow. Recent changes and events include the installation of a new exhibition in the Fort Mackinac Post Hospital, the opening of the Mackinac Art Museum, and the completion of a NAGPRA disposition with area Native American tribes.

Working with the parks historic collections has also been an amazing experience. I have had the opportunity to work with our diverse collections which include historic objects, archives, and objects that have been excavated during our summer archaeological field schools. My work is never routine—one day I will be helping a researcher locate his ancestors, the next working day I will be working with objects from the War of 1812, and the day after that I will be taking photographs of archaeological items for a publication. I am never surprised at the tasks I am asked to ac-

completing and I enjoy tackling projects that require a little extra effort. I have also worked with some amazing people at all our park sites and have had the opportunity to meet others who are as passionate about history as I am. It may be cliché but I am working my dream job, and that is why I love my Museum!

.....
 ▪ *Submitted by Sara Summers-Luedtke* ▪

I am the Assistant Director and Collections Manager at the Oneida Nation Museum in Oneida, WI. As the title might imply, we have a small staff, and each member fills the role of many positions. I am responsible for the collections and exhibitions and oversee the education department, interns, and volunteers. Being in a small museum has formed me into a well-rounded employee. I have had the opportunity to give tours and school presentations, help children with craft activities, sell items in the gift shop, patch and paint walls, work in our garden, and shovel snow—all in addition to my collections work. These opportunities have allowed me to really see the impact that we make as a museum and to appreciate all that we do.

My passion for this job lies in the fact that I am able to provide information about our collection to visitors, researchers, and especially to the Wisconsin Oneida community. To me, nothing is more satisfying than completing a database record for an object and uploading its digital image. Our collection has a lot of data challenges which makes my position a lot like an investigator's. I have discovered items in our collection that we've been able to use for research purposes or that will help us interpret

an exhibition. Uncovering these types of items, knowing their potential value, is truly rewarding.

While our museum's location, about 7 miles outside of the cities of Green Bay and De Pere, is somewhat off the beaten path, it is also very tranquil. We are situated on a plot of land that contains a garden, a half-mile of wooded trails and a creek. It's nice to come to work and see deer and turkeys walking through the property.

All of these elements, combined with a dedicated staff, make the Oneida Nation Museum a wonderful place to work!



Oneida Nation Museum

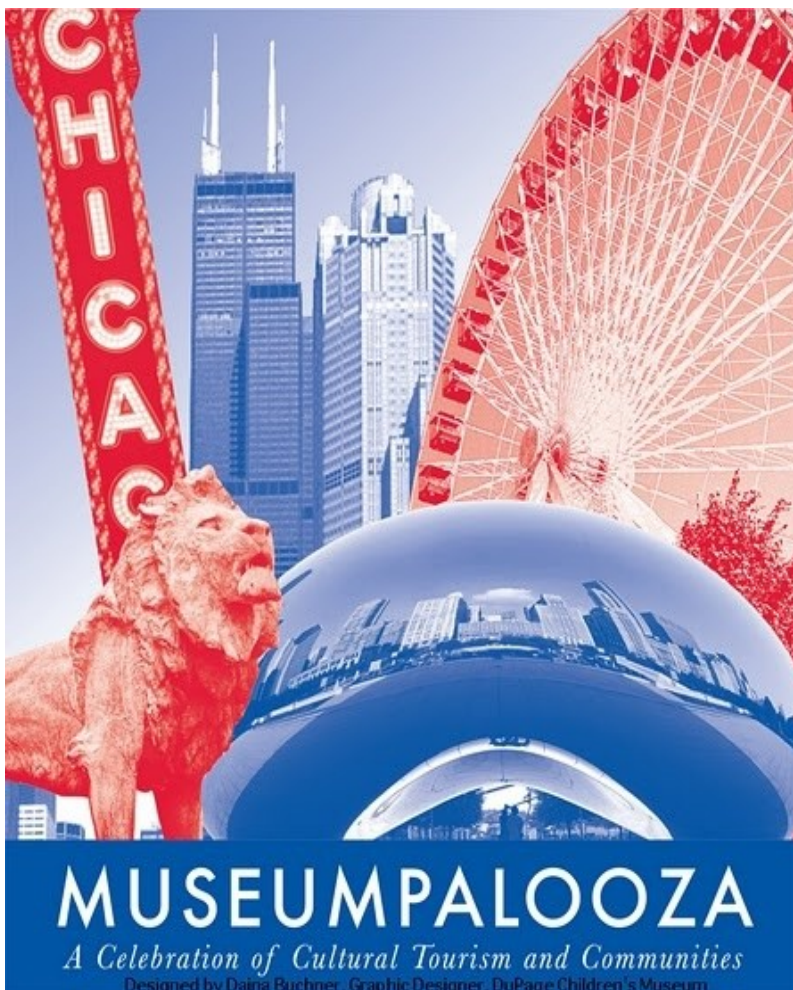
Want to share
“Why You Love Your Museum?”
Have thoughts on
“Why Your Museum Matters?”

Share your story, and that of your Museum, through these new *MRC Courier* columns! Send your submission for either or even better, BOTH, columns to Jamie Merkel, *MRC Courier* Editor, at jlmerkel@umich.edu.

Get Ready for the AMM Conference in Chicago!

The Association of Midwest Museums (AMM) is pleased to announce the release of the 2011 Conference Program. The conference, *Museumpalooza*, is scheduled for July 24-27 at the Palmer House Hilton Hotel in Chicago, Illinois. AMM is partnering with the Illinois Association of Museums to present this *Museumpalooza*.

As an added value, AMM has partnered with the Visitor Studies Association, which will present a concurrent conference. All AMM and IAM conference registrants will be eligible to attend all VSA sessions (and vice versa). This unique conference collaboration will provide a richer program and extended networking opportunities for conference attendees.



To download a copy of the program and registration form, please log on to AMM's homepage at www.midwestmuseums.org. To order a printed copy of the program, contact Rachel Drochter at info@midwestmuseums.org or at 314-746-4557. Early Bird registration ends Friday, June 17th!

Change of Address?

Please notify MRC to ensure that you have uninterrupted MRC services.

Laura Gharst, Collections Manager
Lakeview Museum of Arts & Sciences
1125 W. Lake Ave.
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laura.gharst@lakeview-museum.org

NEWS FROM ALL OVER

Indiana

▪ *Submitted by Lana Newhart-Kellen* ▪

Carmel Clay Historical Society, Carmel News:

Katherine Dill has been appointed the new executive director of the Carmel Clay Historical Society. The Carmel Clay Society also welcomes four new board members: Stephanie Curtis, Danny O'Malia, Jan Randall, and Matt Snyder. Each board member began their three-year term at the beginning of 2011.

Grissom Air Museum, Grissom Air Reserve Base, Bunker Hill News:

The Grissom Air Museum re-opened on March 31, 2011 with a new exhibition looking at the life and career of Lt. General William Kepner –a Bunker Hill native born in 1893 near what is now the Grissom Air Reserve Base. Kepner ran away from home in 1909 at the age of 16 and joined the Marines. He later served with the US Army, Army Air Corp and US Air Force. In 1934 he piloted the Explorer I stratospheric balloon which lead to further interest in space exploration by the Army Air Corps and later the US Air Force. Later this year the museum will feature an exhibition on the life of astronaut and Indiana native, Virgil “Gus” Grissom, for whom the base was re-named in 1968 after Grissom’s fiery death on the Apollo I launch pad in January 1967.

Howard Steamboat Museum, Jeffersonville News:

The Howard Steamboat Museum in Jeffer-

sonville recently completed a \$1 million fundraising campaign for a new collections-management building and held a groundbreaking ceremony this spring. The climate-controlled building will accommodate exhibition design and preparation, temporary and recent acquisitions, and on-loan holdings. The 1890s Howard mansion is also undergoing renovations, including a new heating and air conditioning system, and additional rooms that have previously been used for storage will soon be open to the public.

Indiana Historical Society and the Hoosier **Heritage Alliance, Indianapolis** Grant: Proud Recipients of the IMLS *“Connecting to Collections” Implementation* *Grant*

The Indiana Historical Society (IHS) and the Hoosier Heritage Alliance (HHA) have received an Institute of Museum and Library Services (IMLS) Connecting to Collections implementation grant in the amount of \$246,100. It is one of only six institutions in the nation to receive grants this cycle.

This project brings together major Indiana institutions, all with extensive expertise and experience in collecting cultural artifacts, to advise the safeguarding and preservation of all of Indiana’s heritage collections. The grant expands the IHS’s capacity to assist Indiana’s locally-based cultural institutions with effectively preserving artifacts of the state’s past. The IHS Local History Services department assists local historical societies, museums, libraries, archives, genealogy groups, and preservation groups in promoting Indiana’s history statewide.

Project activities will include site-specific collections care and management training sessions, and multi-county conferences on collections care taught by state and regional experts. The collaborative will also develop and make available online training tools, an informational traveling exhibit about collections care, the *Collections Advisor* monthly e-mail to provide continuing education on conservation practices, and an informational poster about collections care for widespread distribution.

The Thiebaud
House of the
Switzerland His-
torical Society



Switzerland County Historical Society, Vevay Award:

The Switzerland County Historical Society was awarded \$5,000.00 toward the restoration of the Thiebaud House by the Switzerland County Recreation, Tourism, and Convention Commission. The Thiebaud house and farmstead are listed on the National Register of Historic Sites and Places. The property is being developed as an Agriculture Museum Cen-

Monroe County History Center, Bloomington

News:

Amanda Jo Barron is the new Education and Outreach Coordinator of the Monroe County History Center. In the summer of 2011 the MCHC will host its first Gayle Cook Junior Historian Program, which will introduce young Monroe County citizens to their roots, fostering an understanding of the importance of history.

ter with three major components: heritage, environmental and recreational. Since immigrating from Switzerland in 1817 and settling the farmstead along the Ohio River, three generations of the Thiebaud family have lived in the house, so the opportunity to share a rich and valuable history is present. The completed project will revitalize this once scenic and productive site and contribute to the economic development of Switzerland County by furthering heritage tourism. The Agriculture Museum Center will be an interpretive and educational facility available to schools, tourists and tour groups, history buffs, and recreationists.

Iowa

▪ Submitted by Jennifer Kovark ▪

The Danish Immigrant Museum, Elk Horn

Events:

Tivoli Fest

May 28-29, 2011

It is nearly time for the Danish Villages' annual Tivoli Fest celebration! Fun for all ages, Tivoli will feature the annual parade, a craft fair and quilt show, fireworks, live entertainment, and handwork demonstrators. New exhibitions at both the Museum and our Family History and Genealogy Center will be available for viewing, and a book sale of old Danish and English titles will be held both days at the Museum. This year, enter to win a hot air balloon ride that will lift off from the Museum grounds. Join in the fun!

Exhibitions:

Danish American Artist

Series: Grete Schioler

Now through July 10, 2011

Grete Schioler is a weaver and fiber artist living in Dayton, Ohio. The works on view will encompass a wide range of Schioler's work, including tapestry, silk painting, quilting, appliqué and knitting. Some express her experience as a Danish immigrant, and others reflect Schioler's interest in color, texture, and contours of both the man-made and natural environments.

*Church Basements and Children's Homes:
Danish-American Missions Here and Abroad*
Now through October 31, 2011

This exhibition explores various examples of

church-based efforts within Danish-American communities to support children's homes, mission schools, health care, and other social services for vulnerable people within the United States and around the world.

A **traveling version** of this exhibition is now available to museums, libraries, churches, and other cultural institutions and groups. This version consists of five retractable banners that are free-standing on the floor. Each banner is nearly three feet wide and seven feet tall and combine texts and images that communicate the core content of *Church Basements*



Elim Children's Home, Elk Horn, Iowa

and *Children's Homes*. In addition, the video component of the exhibition will be sent on a DVD that each venue can play for their audience.

The traveling version is available through 2013. For more information on renting this exhibition or other available displays, please contact Tova Brandt, Curator of Exhibitions, at 712-764-7001 or dkcur@metc.net. Both versions of *Church Basements and Children's Homes* are made possible by a major grant from Humanities Iowa and the National Endowment for the Humanities.

State of Iowa Historical Museum, Des Moines

Exhibitions:

The Fiery Trial: Iowa and the Civil War

Presented by EMC Insurance Foundation, *The Fiery Trial* provides a visual examination of Iowa's participation in the Civil War, with first-hand accounts from the soldiers who served, the impact it had on Iowa, and the reverberating effects on the state 100 years later during the Civil Rights movement. Visitors will be able to research their Civil War ancestors by name, town, township or congressional district.



Visitors exploring *The Fiery Trial*



the nineteenth century and the early part of the twentieth century. It examines the conflict and controversies that resulted in the creation of several contemporary Norwegian-American Lutheran colleges, including Augustana College, Augsburg College, Bethany Lutheran College, Concordia College, Luther College, Pacific Lutheran University, and St. Olaf College.

Vesterheim Museum, Decorah

Exhibitions:

Norwegian-American Lutheran Colleges

The Vesterheim Norwegian-American Museum is excited to announce a new exhibition, *Norwegian-American Lutheran Colleges*, on view now until April 7, 2012 in the Museum's Main Building. Gallery talks and special events in connection with exhibition will be announced throughout the year.

This exhibition focuses on the founding of Norwegian-American Lutheran colleges and other institutions of higher education during

"It was interesting for me to learn that many of the colleges were founded because of the conflicts and controversies that were going on in the Norwegian-American Lutheran churches as well as the larger American society," said Jennifer Kovarik, Vesterheim Registrar and curator of the exhibition.

In honor of Luther College's sesquicentennial, a section of the exhibition includes photographs and other memorabilia from Morris Hasvold, a 1924 graduate of Luther College. Visitors can also read many of the charmingly personal but timeless letters Mor-

ris wrote home from college to his mother in Flandreau, South Dakota. These materials have been specially loaned to the museum by Morris Hasvold's son, Paul Hasvold, of Decorah.

Vesterheim Museum, located in Decorah, Iowa, is a national treasure that explores the diversity of

American immigration through the lens of Norwegian-American experience, showcases the best in historic and contemporary Norwe-

gian folk and fine arts, and preserves living traditions through classes in Norwegian cul-

ture and folk art, including rosemaling (decorative painting), woodcarving and woodworking, knifemaking, and textile arts. For complete schedules of events, exhibitions, and classes, and more infor-



mation about ways to donate, check out Vesterheim online at vesterheim.org.

The Mighty Rescue Crew is coming to Chicago!

At the Association of Midwest Museums (AMM) annual meeting the Midwest Registrars Committee sponsors the Mighty Rescue Crew. Registrars, collections managers, curators, and other professionals pull together during this event to volunteer their time and expertise to assist small museums and other historical institutions in the host city with collections-related projects.

This year's AMM annual meeting will be held in Chicago from July 24 - July 27, 2011. The Mighty Rescue Crew is scheduled for Wednesday, July 27. If you are interested in participating in the Mighty Rescue Crew please contact the Mighty Rescue Crew coordinator:

Devon Pyle-Vowles
Email: dpvowles@comcast.net
Phone: 847-903-7940

Michigan

▪ Submitted by Katie Nelson ▪

Lakeshore Museum Center, Muskegon

News:

Recently remodeled Fire Barn Museum, An Historic Site of the Lakeshore Museum Center

It has been a long process, but the men of C.H. Hackley Hose Co. No. 2 finally have six beds to sleep in! After many months of research the Fire Barn reopens for the 2011 season with a more accurate picture of how early firemen of Muskegon worked and lived. Using 1886 and 1888 inventories, as well as the 1887 *Manual of the Fire Department of the City of Muskegon*, Associate Curator of Education Jacquelyn Huss created an Historic Furnishing Plan, which the Exhibits and Collections Departments helped bring to life. Now the firemen have a complete replica of their sleeping quarters accurate to the information in these primary resources.

Artifacts in the exhibition include beds from the old Central Station, uniforms, a telegraph alarm system bell, and a bath tub and boiler system. Period appropriate wallpaper, window hangings, and replica gas lights finish the exhibition. Other unique experiences, including audio and visual components included

within the exhibition, bring the visitor into the life and experiences of Muskegon's 1880s firemen. Many historic Muskegon fire-fighting photos run in a slideshow in the gallery. Replica uniforms illustrate how the firemen looked and visitors are invited to read a copy of the 1887 *Manual of the Fire Department of the City of Muskegon*.



ment of the City of Muskegon.

The completion of the firemen's living quarters marks the end of the two phase restoration of the Fire Barn. Last season, the first floor was given a complete facelift from the front doors to the exhibits. The Fire Barn is a 1976 replica of the C.H. Hackley Hose Co. No 2 which opened on December 9, 1875.

Admission is free and the Fire Barn Museum is open May through October, Wednesday-Sunday, Noon to 4 p.m.

Mackinac State Historic Parks, Mackinac

News:

News from the Island!

Registrar Brian Jaeschke and Conservator Jennifer Lis have hired two interns for the summer who will be working on inventory and conservation projects. They will start at the end of May and be here until late August. Jennifer is currently working on the restoration of a painting showing Arch Rock which was purchased last year from an island restaurant owner. The cleaning of the painting was photographed every few minutes us-



Looking for a GRANT? Some deadlines to keep in mind!

- November 1, 2011:
Museums for America Grant
- December 1, 2011:
Museum Assessment Program Grant
- December 1, 2011:
Conservation Assessment Program Grant
- January 17, 2012:
Museum Grants for African American History and Culture
- February 1, 2012: *Connecting to Collections* Statewide Implementation Grant
- February 1, 2012:
National Leadership Grant
- February 1, 2012:
Sparks! Ignition Grant

For more details go to
<http://www.imls.gov>

ing time lapse photography and there are plans to incorporate this into an audio visual exhibit.

Exhibitions:

Richard Wolfgang: A Life of Painting
Mackinac Contemporary Art

The art exhibition *Richard Wolfgang: A Life of Painting* opened on May 13 at the Richard and Jane Manoogian Mackinac Art Museum. Mr. Wolfgang has been a Mackinac Island artist for many years and has also taught local island artists. From July 15 until October 9, the Museum will be showing the exhibition *Mackinac Contemporary Art* which will be artwork submitted for its 2011 contest. Finally, from August 1 until October 9, they will have its first photography exhibition which will also be work submitted by various artists. Mackinac State Historic Parks opened for the season on May 4th and the staff is looking forward to a busy summer!

Ohio

▪ *Submitted by Laura Henderson* ▪

Dunham Tavern Museum, Cleveland

News:

Hannah Kohr is the new Museum Manager at the Dunham Tavern Museum –welcome Hannah! Our previous Museum Manager, Elizabeth Wantz, is now the Curator of Century Village in Burton, Ohio.

Programs:

The Dunham Tavern Museum is a non-profit museum supported by donations, grants, memberships, and programs. The Tavern was originally built in 1824, with later additions, including the west wing, added in 1832. Its location on a busy stagecoach route was the key to its success as a tavern and meeting place until 1857, when it was purchased by a banker for his home.



We are currently exploring new ways to make partnerships with local school groups and make the Museum more accessible and interactive with the community. The heritage gardens on the grounds of the Museum feature 1800s landscaping and fresh vegetables, which are maintained through a partnership with the Cleveland Botanical Gardens. Children from local schools are being included in programs that teach about farming and gardening.



Dunham Tavern Heritage Garden

Kent State University Museum, Kent

News:

We are excited to report we just went live with our online collections searchable catalogue. Of course we want everyone possible to know they now have web access to our historic garment and decorative arts collections!

To check it out, go to: <http://www.kent.edu/museum/collection/online-catalogue.cfm>

Exhibitions:*Katharine Hepburn: Dressed for Stage and Screen*

The exhibition *Katharine Hepburn: Dressed for Stage and Screen* will close September 4, 2011, so audiences still have the summer to see this fantastic exhibition of Miss Hepburn's personal collection of stage, screen, and television costumes, as well as clothes worn by her for publicity purposes. In 2008 KSUM was honored to receive over 600 items from Katharine Hepburn's estate, with a selection of these on view in the exhibition.

*On the home front: Civil War Fashions and Domestic Life*

September 30, 2011 - August 26, 2012

As Americans observe the 150th anniversary of the beginning of the Civil War, the Kent State University Museum will present an exhibition about the material circumstances and domestic life during the Civil War and in the years that followed. The Museum Curator, Sara Hume, has been busy researching the museum collection, as well as other Ohio collections.

Recent events and news can be followed on the Museum's blog at <http://kentstateuniversitymuseum.wordpress.com/>

Miami University Art Museum, OxfordExhibitions:*Out of the Shadows: The Rise of Women in Art*

August 23, 2011 – May 12, 2012

This series consists of six exhibitions that will be on display in two parts, one during the Fall 2011 semester and one during the Spring 2012 semester. It surveys women as the subject of art, recognizes women as artists, and looks at the adversities women endured in an effort to be recognized for their talents. It was not until the mid-20th century that historians began to appreciate the impact women had on the visual arts.

The exhibitions will be broken down into the topics of nature and landscapes, abstract/non-representational, figurative and portraiture, textiles, photography, and the decorative arts. The objects will be selected from the Art Museum permanent collection and borrowed from regional collectors to illustrate how women have played a pivotal part in shaping the history of art.



Allan Ramsey (Scottish, 1713-1784), *Portrait of a Lady*, late 18th C., oil on canvas, Miami University Art Museum

Selections from the Charles M. Messer Leica Camera Collection
Opens July 2011



Leica R3 Electronic camera, Oscar Barnack Commemorative Model, gold-plated, Charles M. Messer Leica Camera Collection, Miami University Art Museum

In 1970 Charles M. Messer donated his entire collection of Leica cameras and accessories to the Miami University Art Museum, a collection he began amassing in the 1950s. The collection documents the intriguing history of Leica cameras through more than 1200 design prototypes, special purpose and military cameras, gold-plated commemorative models, and camera lenses.

In 2008-2009, the Leica exhibition was dismantled and packed in archival storage materials to free up the room for much needed office space. A major inventory was done at that time, and each object—close to a thousand of them—was photographed, numbered and entered into the data system (TMS). The Messer collection will soon be online as a virtual exhibition, and a media niche in the public galleries has been converted to feature selections for permanent

display.

**Rutherford B. Hayes Presidential Center,
Fremont**

Exhibitions:

Civil War: Battlefield and Homefront
January 29, 2012

This exhibition relates the war experiences of both soldiers and civilians. Histories of the Civil War rarely delve into the hardships endured by the wives, daughters, mothers and men who were not on the front lines. Personal letters and artifacts from these individuals shed new light on the far-reaching toll of the war.

Events:

GroveFest

Saturday, July 30, 2011, all day

Spiegel Grove has been a gathering spot since 19th President Rutherford B. Hayes took up permanent residence at his country estate. The Hayes Presidential Center's new event, *GroveFest*, continues that tradition



with a series of activities designed to embrace people of all ages. Families, singles, couples, and senior citizens can mingle and enjoy a



Day Concert signature. Those attending are invited to show their patriotic spirit by wearing red, white, and blue clothing.

Restoration Project:

Rutherford B. Hayes Home Restoration Project

Because the Rutherford B. Hayes Home was a multi-generational residence, the 20th century crept into the 19th century home's interior spaces. Through *Save America's Treasures*, a dollar-for-

free *Music at the Grove* Bluegrass concert, free *Collectible Cars at the Grove* car show, and watch *Croquet at the Grove* tournaments between local croquet clubs. A fundraising auction, *Bid at the Grove*, will take place from 5-9:30 p.m. in an elegant reception tent located in Lucy Hayes' Rose Garden, behind the Hayes Mansion. Tickets are \$100 per person and include entertainment, hors d'oeuvres, wine, beer and refreshments.

Independence Day Concert

Monday, July 4, 2:00-3:30 p.m.

The firing of Civil War cannons punctuates a patriotic outdoor concert by the Toledo Symphony Concert Band as the Hayes Presidential Center celebrates the Fourth of July. Admission to the concert is FREE. Repertoire for the concert includes show tunes, popular favorites, a selection of flag-waving melodies, and an Armed Forces tribute. Military veterans in the audience are invited to stand when the theme of their branch of the armed services is played. Adding a unique touch to performance of the *1812 Overture* is the firing of a series of 19th century cannons at the tune's incredible crescendo. The bone-rattling effect has become the *Independence*

dollar match Federal program, we are restoring seven areas of the Hayes Home to their appearance during the lifetime of President Rutherford B. Hayes. Restoring these areas is critical to the Hayes Presidential Center's mission, which is to promote an understanding of the 19th President, the Gilded Age, and leadership. The Center is fortunate to have a rich photographic record of the historic décor, as well as most of the original furnishings. The restoration is being guided by those images, along with a 1999 "historic furnishings plan" completed by Dr. Gail Winkler, one of the nation's top experts in the field. So far we have removed old wallpaper and paint and recovered many of the furniture pieces in fabric that replicates the original. Replicated wallpa-

Hayes family table setting



per and paint will go up after carpets are in place.

Taft Museum, Cincinnati

Exhibitions:

In Company with Angels: Seven Rediscovered Tiffany Windows

Fifth Third Gallery

June 10 through September 11, 2011



The exhibition features seven stained glass lancet windows, eight feet high, which show seven angels, each representing one of the seven churches of Asia Minor described in the first three chapters of the Book of Revelations (The Holy Bible). The windows were created by Louis Comfort Tiffany in the late 1890s as a commission for the Swedenborgian Church of the New Jerusalem in Cincinnati. They were completed and installed in 1903. When the church was demolished in 1964 to

make way for Interstate 71, the members of the church saved the windows, storing them in various locations throughout Ohio. In 1991, they were purchased for the Swedenborgian church at Temonos, near Philadelphia.

The windows are on a national tour to raise money for their conservation and preservation. They are wonderful examples of Tiffany's glass art. Tiffany revived old medieval and Renaissance methods of glass painting and invented many new techniques of working with glass, such as opalescent, rolled, textured, and flashed glass. The windows embody the blossoming of decorative arts be-

tween 1876 and 1914. In addition, as a site-specific installation for a Cincinnati church, they belong to the history of our region.

Western Reserve Historical Society, Cleveland

Exhibitions:

Rally 'Round the Flag: Civil War Era Flags & Banners

Opens April 30, 2011

This exhibition contains approximately 25 historically important flags and banners from the Civil War era. They document the entire spectrum of



the war: the anti-slavery movement, regimental colors, a progression of United States flags, captured Confederate flags, and postwar patriotic organizations including the Grand Army of the Republic. The most spectacular display is two massive 18' flags of the Union Jack and the Confederate Stars and Bars. The exhibition also includes canes, playing cards, banners and pins, and items handmade by Civil War soldiers.



Wisconsin

▪ Submitted by Craig Hadley ▪

Chazen Museum of Art, Madison

Exhibitions:

The Loaded Image: Printmaking as Persuasion

June 18–September 25, 2011



Anton Refregier (American, b. Russia, 1905-1979)

San Francisco '34 Waterfront Strike, 1949

Gift of the Louis and Annette Kaufman Trust, 2005.59.44

Created to Sway: Exhibition of Persuasive Prints at the Chazen Museum of Art! Printmakers not only create beautiful art, they often want to deliver a specific message, whether high-minded, humorous, or appalled. Drawn from the Chazen's collection, the exhibition entitled *The Loaded Image: Printmaking as Persuasion* showcases prints from the sixteenth century to the present as an exploration of the messages and persuasive tactics of this popular art form.

Deployed by partisans on both sides of contentious issues, prints echo the times that produced them. Paul Revere's *The Bloody Massacre Perpetrated in King Street* reinforced colonists' anger at the British government three years before his famous midnight ride. During the Great Depression, prints celebrated

American labor and technical accomplishments to boost morale, and also recorded the desperation and poverty that undercut narratives of progress and dominance. By the 1960s, artists sought to communicate the threat of nuclear war, the danger of withdrawal, and the national conscience during the cold war and the Vietnam War. Using prints to express opinions about war is a widespread

practice by generations of artists around the world. Goya's series depicting the horrors of war, and Calot's earlier series on the same topic, are reprised again after the first and second world wars. *The Loaded Image: Printmaking as Persuasion* explores how prints—because they are both visually powerful and produced in quan-

tity—can effectively reach and sway an audience.

Hidden Treasures: Illuminated Manuscripts from Midwestern Collections

Although the exhibition has closed, the gallery guide for *Hidden Treasures: Illuminated Manuscripts from Midwestern Collections*, is available as a PDF. See: http://www.chazen.wisc.edu/exhibitions/Hidden_Treasures_gallery_guide.pdf

Holy Image, Sacred Presence
In our current *Holy Image, Sacred Presence* exhibition, many of the labels have a small square pattern on them. You may have seen these little squares in magazine advertise-

ments, marketing campaigns, and even video games. QR codes are matrix barcodes, and one common application is to map a URL that provides additional content related to the immediate material. This exhibition was researched and curated by Thomas E. A. Dale's Icons and the Senses art history class which also implemented the QR codes. Many objects in the gallery have a QR code for a web page on the UW–Madison Art History Department website that includes additional material researched by the students. To access these pages in the gallery, visitors need a smartphone and a QR Reader app, which is simple to use—just open the app and point your mobile device camera at the code. There are many free QR readers available in smartphone app stores; BeeTagg and UpCode are both well reviewed and available on many platforms. For those without smartphones, or anyone who would like to browse from a computer, the material provided by the art history department may be found at: <http://arthistory.wisc.edu/exhibitions/icons/>

Wright Museum of Art, Beloit Conservation Project:

Through the continued generosity of the Wanda Hollensteiner '54 endowed conservation fund, the Wright Museum of Art at Beloit College was able to conserve its 1636 Rembrandt print *Self Portrait with Saskia* at the Midwest Art Conservation Center in Minneapolis, Minnesota this last year. Prior to conservation, the lower half of the print was saturated with discolored rubber cement adhesive. Paper conservators removed the rubber cement, reduced the paper's acidity through a series of chemical baths, and

mended tears with Japanese mulberry paper.

As part of the annual conservation fund, the Wright Museum also hosted Dr. Dennis Weller from the North Carolina Museum of Art on Wednesday, February 9. The free public lecture series highlighted the life of Rembrandt and focused on the Wright's conserved print.



Do you have exhibitions, events, acquisitions, or other news to share?

Please let your State Representative or Jamie know! See the listing of MRC Board Members and State Representatives for contact information.

Letter from Darlene Bialowski

For those of you who were unable to attend the AAM annual meeting just held in Houston, I want to provide you with the information I shared with those present at the RC-AAM Business Luncheon and our Roundtable of Ideas. This information has to do with structural changes at AAM that will affect our ability to function as we have in the past. Please read my statement which follows below:

As many of you know the RC-AAM is part of the Standing Professional Committee Council (SPC for short). The Council is comprised of 13 SPCs. As the Chair of the RC-AAM I sit on this council and represent this membership body.

I sat at my first SPC Council meeting in August 2010 where I learned of AAM's intent to eliminate the membership dues associated with membership in each SPC in an effort to increase AAM membership and provide its members with an enhanced experience of now being able to join any SPC with no extra fee paid in addition to the main dues paid to AAM.

The Council requested that a Task Force be assigned to discuss that if AAM did eliminate the membership dues, what options could be made available to compensate the SPCs for the loss of these monies. The Task Force over the next 8 months met to discuss possible formulas. When it became clear that there was no consensus, AAM staff presented the council with a draft framework outlining a new model of structure and benefits. The Task Force was invited to participate and comment on the framework. If there could be no agreement on this framework draft then AAM would write one and not invite the SPCs to contribute. It was evident in this framework that all 13 SPCs would be homogenized and thus offer the same core benefits to their membership.

The Chair of the NAME (National Association of Museum Exhibitors) and I realized that this homogenization would mean loss of autonomy for the RC-AAM as well as NAME, loss of control over their accounts, and eventual dissolution of identity. NAME and I worked on a draft of a second tier to the framework that would allow for the protection of these assets for each of our committees. This two tier framework was then presented to the full SPC Council for discussion at our spring meeting this past February. The SPC Council accepted the two tier framework and took the next step to identify a Task Force to work up a business plan to determine if this model was even sustainable.

Over the last few months, I participated in many discussions to continue ensuring that the two tier system stayed in place and to define the benefits that would exist in the framework. The financials for the business plan were presented in early May and they proved to me that the RC-AAM could not exist under the financials set forth.

This past Saturday the SPC Council met to vote on the framework and its financials. I spent many an hour in discussions with my officers up to Saturday, in discussions with my board over the last number of months to ascertain what would be the best possible consideration for the membership of this committee and the health of the committee itself.

I felt I was making a decision I already knew the answer to. I rationalized every angle and every feasible situation to be sure the decision I needed to make was the right one given the

situation. The options that were on the table up to Saturday, were: 1) because the Council was unable to agree on a framework, AAM would go ahead with its own and dictate to the SPCs how they would be organized and operate; 2) the SPC Council would agree to the framework of all 13 SPCs homogenized as one network; 3) the SPC Council would agree to the two tier system allowing for NAME and the RC-AAM to retain their autonomy and their separate accounts in AAM's financials. The decision was not easy to make but I felt the least of the three evils was to vote for the two tier system and not agree to the financials as presented.

This framework has been approved to be passed along to the AAM Board for an e-vote in June or July at which time I will know whether or not the two tier system will be accepted and if the RC-AAM will be protected for what that means. It is possible that the board of directors will refuse the two tier system and we will lose our autonomy.

No one would dispute that if you could save \$20 that represents a second level of dues, that's a good thing. But in a year, the affect to the committee of that loss of dues would mean the decline in quality and quantity of the benefits the RC-AAM provides to its membership.

Currently RC-AAM membership dues fund programs, operations, and outreach for our organization. Included in dues funded projects are workshops conducted at the annual meeting, which while partially funded by sponsorship dollars are often funded by RC-AAM dues; regional grants that fund educational programs initiated by our regional colleagues, many of whom are our members; board travel to regional and annual meetings for outreach to our members; operational expenses for our website; as well as printing expenses for the annual meeting and electronic forms of communication to the membership. Additionally, RC-AAM dues serve as seed money for new initiatives. Without the seed money from membership funds, we believe our ability to secure future sponsorship dollars will be diminished due to our inability to show our financial commitment to the project. Our ability to remain viable and grow as an organization will be stymied as a result of the loss of these funds.

For example, our newest initiative is the website redesign. We anticipate drawing from membership funds to support and maintain the website. This board had hoped to implement other initiatives last year, but those never can to fruition due to the emergence of this issue and the immense amount of time it consumed. Workshops in a box are one example of a new initiative we would have liked to have implemented. This program would have provided educational opportunities for our members unable to attend the annual meeting. Another initiative is the establishment of stipends to allow members to host in their local communities collections based webinars produced by AAM in conjunction with the RC-AAM.

Throughout this process I have informed my officers and our board of the evolving discussion regarding these proposed changes. On Sunday at our Board meeting, I relayed to the members the result of the vote and the details leading up to it. The members have given me their full support in the decision that was made and now I bring it to you.

You may be asking yourself "where does the RC-AAM go from here?" At this moment I am unable to say because I really don't know what the future holds for us after the AAM Board decision on this matter is passed down. I along with the entire RC-AAM Board have been thinking about what lies ahead. We want to know from you, the member, what you think. Give us your feedback because until we know what our membership thinks, we can't move ahead.

Please feel free to post your comments on our suggestion box <http://www.surveymonkey.com/s/7CLV8ZW> or respond to us directly at rcaam.electedboard@gmail.com. We look forward to hearing from you.

With best wishes,

Darlene Bialowski
Chair, RC-AAM

PACCIN Chair Update by Brent Powell / May 18, 2011

PACCIN

Preparation, Art handling, and Collections Care Information Network

To begin, I would like to point out we've added an extra "C" to our name! We have changed the title of our group by one letter, but the change reflects in a much larger way, the roles and responsibilities of the professionals represented within our membership, and the new directions and outreach we have undertaken over the last two years.

The scope of PACCIN continues to grow, and while still inclusive of our colleagues whose primary interest is in packing and crating – the focus of our professional beginnings – the knowledge and skills we talk about do not exist in isolation. Intrinsically related within the museum field, the technical trades of installation, mountmaking, exhibit case design, rigging, storage, and other aspects of "collections care" often overlap both in terms of their ultimate goals and also in the individuals who are called upon to know about them. Increasingly we have also been able to welcome the participation of colleagues in the fields of registration and conservation in the process of networking, and sharing in "collections care" discussions and information as they have become PACCIN members.

You can discover more about our band of professionals by logging onto our website at www.pacin.org (soon to be www.paccin.org) and signing up on the PACCIN Forum or the PACCIN listserve. Join the list serv and ask the technical questions you need an answer to. You will definitely get some good quality answers, discussions, or directions regarding where to look or ask the question again.

If you have any comments please respond back to us. If you would like to volunteer and join in, then jump on the bus and keep this momentum rolling. We need help with all aspects of the website/publications, programs, and membership. If you like the content we produce we are looking for content contributors as well!

Best Regards,

Brent Powell

PACCIN Chair / brent.powell@ymail.com

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