

MRC *Courier*

The Newsletter of the Midwest Registrars Committee

VOLUME 25, ISSUE 3

Fall/Winter 2013

REDUCE, REUSE AND RECYCLE FOR COLLECTIONS CARE!

Submitted by Sharon McCullar, Curator of Collections, Lakeshore Museum Center, Muskegon, Michigan

Around the Lakeshore Museum Center, I am known as a scrounger and I am proud of it! Our exhibits department saves leftover scraps of foam core and acid free board and knows I will be by soon to collect them. In the same vein, I have some loyal volunteers who know that if they get a fabric store coupon and don't intend to use it for their project, they are always welcome to purchase some unbleached muslin or polyester batting with it! With these supplies and volunteer labor, we make a number of items for collections care in-house to save money and get exactly what is needed. Here are a few examples.

With the foam-core material, I construct trays to fit specific artifacts or fit inside available containers. As

you all know, foam core is stronger than cardboard, more durable, stable, and resistant to moisture and insects. I cut the material to the desired dimensions, notch and hot-glue for strong joints and add fabric tape handles for lifting the tray out of the container. Lining the finished trays with thin ethafoam sheets cushions artifacts and protects them from any inks or dyes in the recycled signage. Volunteers can help with this process as I have templates they work from to get the correct components.

(Continued on page 2)



Divided trays for storage and transport from recycled materials. Applying foam sheets (left) and a finished tray (above)

With the help of several volunteers and interns, we create dust covers for furniture items and garment racks. Unbleached muslin works well for a light, breathable storage cover. We make shaped covers for each item for efficient use of the fabric and available storage space. We make fabric dust covers over garment racks for the same reasons. Loyal volunteers have donated both the muslin fabric and their time to accomplish the construction of the covers.

Artifacts that are unsteady get a little help from bean bag pillows. Volunteers and staff teamed up to cut the fabric, fill the pillows with foam pellets and sew them shut. What a messy job!! The black cotton fabric was left over from a large exhibit backdrop so it was FREE!!!

Garments that are strong enough to hang get padded hangers. A strong wooden hanger is covered with batting and muslin. A number of volunteers work to build up the supply so that eventually all of the hanging garments can have a nicely padded hanger.

Even though many materials for collections care have to be new, acid free materials, I make every effort to



Garment rack covers

think “outside of the box” so that there will be funds left for the items I and my volunteers cannot make or scrounge.

MAINTAINING A STRONG BACKBONE: MANAGING VOLUNTEERS AND INTERNS

Submitted by Terry Segal, Associate Registrar, Detroit Institute of Arts, Detroit, Michigan

With thanks to Masterpiece International for sponsoring the Travel Stipend award that allowed me to attend the AMM conference.

One of my responsibilities at the DIA is to interview, train and supervise the Registrars Department volunteers and interns. As you might imagine, my education in Art History and Museum Studies did nothing to prepare me for this task. So I was eager to attend this session to pick up some tips. The speakers shared their ideas on how to recruit, train and mentor a corps of volunteers, interns and limited-term employees. Panelists included Andrea Hoffman, Collections Manager, Andrew Baraniak, Processing Archivist, and Sarah Kapellusch, Registrar, all from the Wisconsin Veterans Museum in Madison, and Pete Shrake, Archivist, from the Circus World Museum in Baraboo, Wisconsin.

Pete Shrake spoke about the wide variety of volun-

teers that he works with at the Circus World Museum, ranging in age from high school students to grad students to retirees. He suggested that it is a two-way street. While the institution may have specific projects that need to be done, each volunteer has a different set of skills. It is important to get to know the volunteer, find out what they feel comfortable doing and fit tasks to their individual abilities. He also emphasized that volunteers need to feel their opinions are respected. As he mentioned, happy volunteers provide good PR for the museum.

Pete noted that while volunteers are unpaid, you are still acting as their manager and it is helpful to learn some personnel skills. He stressed that it is important to have them make a commitment to some type of schedule. I have found this to be true at our office. We usually work with college students, and I generally ask them to treat the volunteer position like a job – call if they are going to be late or absent, let us know in advance if their schedule needs to change or if they are taking a vacation.

The second speaker, Andrew Baraniak, primarily works with student interns from the University of Wisconsin. He noted that college students have different goals than a traditional volunteer. For student interns, whether paid or unpaid, it is important to find out if there are specific educational requirements that they need to meet to earn credit for a class or complete a practicum. The projects and hours may need to be tailored to fulfill specific requirements for their degree.

Andrew mentioned that colleges also provide work study students. These are paid positions, with a set number of hours per week. Andrew has found these positions to be successful, as work study students often stay for a longer term. He provides them an incentive by letting them know that if they perform well, they will get a good recommendation. A big plus, once you reach out to a university, you develop a network and students will start to approach you.

Andrea Hoffman spoke about working with limited-term employees or grant funded employees. These are paid positions which are generally project specific. A benefit to the institution is that it can be less expensive than a regular full-time employee. A benefit to the employee is that they can determine if this type of job is a good fit for them and gain skills that can be used as a stepping stone to a permanent position. On the flip side, some individuals get stuck in a rut –

going from one temporary, low paying position to the next. A discussion ensued about the ethics of this. Andrea suggested that, while it is tempting to hire people with a lot of experience, she often likes to hire a person who she can help grow. It is important to make sure the employee doesn't get bored and fizzle out.

The last speaker, Sarah Kappelusch, spoke about a difficult situation that I haven't had to face – firing a volunteer. She related the story of working with a group of three volunteers in their mid-70's. Sarah was a new employee, in her late 20's. The volunteers did collection work including packing and moving objects. They had been volunteering a long time, were set in their ways and were resistant to change – didn't see the need for a database, digital camera, etc. Sadly, one member of the group started to exhibit memory problems and behavior changes, possibly due to the onset of Alzheimer's or dementia. He became mean, snippy and mishandled an object in anger. Sarah had to speak with her supervisor about a tactful way to "fire" him from collections work. To make the situation more awkward, his wife was also one of the volunteers. In the end, they were able to develop a project for him that didn't involve handling the objects.

In conclusion, working with volunteers and interns requires an investment of time on the part of museum staff, but the benefits are rewarding.

RECAPING: Six Federal Legal Requirements for an Unpaid Intern

Unpaid internships have been in the news recently, since a group of unpaid interns sued Fox Searchlight Pictures after working on the film *Black Swan*. While internships can provide a powerful opportunity to introduce students to the museum profession there are also legal limitations established by the Fair Labor Standards Act (FLSA). Our DIA HR Director recently distributed this list of FLSA requirements:

- 1. Educational Experience:** The internship should mirror the classroom or vocational setting as much as possible. Even though the internship includes actual operations, it must be similar to training which would be given in an educational environment.
 - 2. Experience Benefits the intern:** During an unpaid internship, the experience and work performed must be geared toward the training and professional development of the intern. Ideally interns should be learning more about skills that they could use in different organizations, rather than tasks specifically designed for a certain company.
 - 3. Cannot Replace Existing Employees:** The intern works under close supervision of existing staff. An employer may not use unpaid intern to handle the duties of a paid employee who is on vacation or extended leave.
 - 4. No Immediate Employer Benefit:** Employers may not "immediately benefit" from the work of an unpaid intern. Research, meaningful work projects and hands-on experience are generally permissible, provided they fall within the scope of an intern's education process, and provided the intern is not displacing an employee.
 - 5. No Job Promise:** While an unpaid internship may turn into a job for an outstanding candidate, the FLSA requires employers to specify that unpaid interns are not promised a paid position after the internship ends.
 - 6. Agreement on Unpaid Status:** The employer and the unpaid intern must agree that the unpaid intern is not entitled to wages earned during the internship.
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FROM THE CHAIR

▪ Submitted by Rachel Vargas ▪

Happy New Year everyone! Writing from Michigan, we just enjoyed two extra days off as our university closed due to the extremely cold weather. What a treat!

I will detail the many exciting events of 2013 in my annual report, but there is so much to look forward to in 2014 as well!! AAM will be hosting their annual meetings in Seattle this year, from May 18-21. The annual Association of Midwest Museums meetings in St. Louis, Missouri (July 14-17) also promises to be exciting. I, the MRC Board and the state representatives will be reaching out for ideas and proposals for sessions at the meeting. Many of you have years of knowledge that can be passed along and others are at the forefront of all the latest technological advances (iPad condition reports!) – so please feel free to contact any of us about session proposals that you might need help with or need extra collaborators for.

Please let us know what we can do to serve you better. We are on the brink of creating our own website. Right now we have a page which is part of the AMM website, but we think it would be worth it to have our own site that we can more fully control. What do you think?



Cold and ice barely bother this beautiful cardinal checking out the Eli and Edyth Broad Art Museum

What else would you like us to focus on in the upcoming year? And don't forget our Facebook page at MRC (Midwest Registrars Committee).

I'm looking for someone that would be interested in taking on the development aspects of the MRC. If you're interested, please contact me at (517) 884-0651 or vargasr@msu.edu.

Finally, if you are looking for a good laugh, you should look at this Tumblr website (<http://whenyouworkatamuseum.tumblr.com/>) – it often helps to put my day into perspective!

FROM THE EDITOR

▪ Submitted by Tamara Lange ▪

I decided to cheat a little and copy Rachel with a bird picture. Taken out the kitchen window the other day, the shutter snapped just a few seconds before the red-bellied woodpecker nipped his friend in the behind. Somehow that seemed a fitting reflection for the start of the new year. Sometimes we all need a little help getting kick started!

2014 promises to be a pretty busy year. I know I have a number of projects on the horizon that may both call on the collective wisdom of colleagues and give some creative new thoughts to collection related work. One of the heartwarming things is knowing that there is a resource out there to celebrate success and ask for assistance. We are so fortunate to have each



other! And knowing members of MRC are just a few keystrokes away makes getting started a little easier!

I hope MRC members will consider sharing more in the coming months about their challenges and successes. I know I will!



RENEW NOW FOR 2014!!

With the new streamlined MRC membership process, you can have your 2014 renewal done in a flash! It takes just a few simple steps.

1. Complete the electronic membership form that you received from your State Representative. Simply fill out the fields in the PDF file and save the document. E-mail the completed form to Jennifer Noffze, MRC Treasurer, at: jenn@childrensmuseum.org.
2. Pay your dues online with PayPal (if you do not have an account, it is free to sign up and takes only minutes). From PayPal's home page, click on "Send Money" and type jenn@childrensmuseum.org in the recipient field. You can pay from a bank account or credit card and you will receive a receipt when the payment is processed.

We hope the new system will save everyone time, save trees and postage and simplify the membership process. Please share the membership form with colleagues via e-mail—the more the merrier!!

Finally, if you prefer mailing a check and completing a form by hand, you can still print the form (available at the end of the newsletter), make a check payable to MRC and mail it to the address noted on the membership form. If you have any questions at all about the membership process, please feel free to contact Craig Hadley (craighadley@depauw.edu) or Jennifer Noffze (jenn@childrensmuseum.org).

NEWS FROM ALL OVER

Michigan

▪ *Submitted by Robin Goodman* ▪

Detroit Institute of Arts, Detroit News:

Congratulations are in order for recent staff changes at the DIA: Assistant Registrar Christina Gibbs was promoted to Collections Database Manager, and moved to the newly created department of Publishing and Collections Information. Marisa Szpytman, who many of you met at the AMM Conference in Madison, was hired as Assistant Registrar.



Mackinac State Historic Parks, Mackinaw City News:

This winter, Mackinac State Historic Parks is reconstructing the original fog signal building at Old Mackinac Point Lighthouse in Mackinaw City. The building was moved and converted to a warehouse in 1907 when a second fog signal building was built. The original building was eventually dismantled. The new building will house the Straits of Mackinac Shipwreck Museum focusing on a number of vessels that were lost including the SS Cedarville, SS Eber Ward and schooner Sandusky. The museum will display numerous artifacts, models of the ships and an electronic map showing wreck locations in the straits. The museum will open this summer.

Michigan Roundtable Wrap Up

Hosted by Lakeshore Museum Center and Sharon McCullar, Curator of Collections

The Lakeshore Museum Center was happy to host the Michigan MRC members for the annual Roundtable meeting. We hope you all enjoyed your visit to Muskegon and got a chance to enjoy the beach a little before heading back home.

The presenters discussed different aspects of digitization projects. Their insights into the logistics of planning and implementing a digital presence for the artifact and archival collections sparked a number of discussions on how to accomplish the task. It was great to see how different institutions found creative ways to share this aspect of collection information with visitors both online and in the gallery.

We hope to see you again soon – it is ice fishing season though so bundle up!



Shipwreck objects in the conservation laboratory in Mackinaw City awaiting treatment. The park has hired the Inland Seas Institute to do conservation treatments on a number of objects with the work being done on site.



Missouri

▪ Submitted by Stacie Petersen ▪

News:

Multi-partner Initiative

Over There: Missouri in the Great War

Over There: Missouri in the Great War is a multi-partner state wide project that will develop a single digital collection consisting of documents, photographs, artifacts and other media in preparation for the centennial remembrance of World War I, beginning in 2014. Currently the project is funded by a Library Services and Technology Act Digital Images Grant funded by the Institute of Museum and Library Services and coordinated by the Missouri State Library. Project partners include: **Missouri History Museum, Missouri State Archives, Museum of Osteopathic Medicine, National World War I Museum, The State Historical Society of Missouri, and The Springfield-Greene County Library District.** More information on the project can be found at www.missouriioverthere.com.

Mildred Lane Kemper Art Museum, St. Louis Exhibitions:

In the Aftermath of Trauma: Contemporary Video Installations

Opens January 31, 2014

The history of the 20th and early 21st centuries is one that is scarred by incomprehensibly violent events with far-reaching effects. It is the era of world wars, totalitarian mass terror, social and ethnic cleansing, revolutions, civil wars, radical uprootings and terrorism. The *Aftermath of Trauma: Contemporary Video Installations* presents the work of five video artists from around the world who employ their medium to explore individual and collective memories of traumatic occurrences. The themes and aesthetic forms of these videos are deeply invested in the human subject and its status in today's world and are directly tied to violent political histories that challenge belief in an enlightened and emancipated humanity.

On the Thresholds of Space-Making: Shinohara Kazuo and his Legacy

Opens January 31, 2014

One of Japan's greatest and most influential architects

of the postwar generation, Shinohara Kazuo (1925–2006) has remained virtually unknown outside of a small community of devoted followers. A mathematician-turned-architect, Shinohara achieved cult-figure status with his series of sublimely beautiful, purist houses that he designed over a thirty-year period, from the mid-1950s to the 1980s. Shinohara was also a rigorous polemicist, and through both writings and architecture he scrutinized and reframed the architectural conventions of public/private, bigness/smallness, earth/sky, body/space, openness/enclosure, chaos/order and autonomy/contingency. His slogan, "A house is a work of art," encapsulates his belief in the rhetorical potential of the quotidian and his resistance to the technological approach to architectural design that had dominated Japan's architectural profession since the 1920s; his houses break away from established forms of the single-family home ubiquitous in Japan's postwar suburbia. Perhaps the most iconic of Shinohara's works, *House in White* (1964–66) rearranges a familiar design palette—a square plan, a pointed roof, white walls, and a symbolic heart pillar—to give the great room almost oceanic spaciousness through abstraction. The underlying formalism in Shinohara's architecture—its basic explorations of geometry and color—lend his work a poetic quality that fuses simplicity and surprise, the ordered and the unexpected.

Wanting Women: Expressions of Desire and Difference in Image of Women from the 16th Century to Today

Opens January 31, 2014

Mythic, idealized, religious, sexualized, romantic, misogynist, even feminist—images of women are inevitably laden with the freight of cultural and visual conventions surrounding the feminine, some as ancient as artistic representation itself. *Wanting Women* draws together a selection of Western depictions of women in a variety of media over six centuries, culled from the Kemper Art Museum's collection, with the aim of interrogating historical and cultural constructions of femininity as well as counterreactions and responses. Demonstrating the diverse range of aesthetic practices are such works as 17th century Dutch painter Jacob G. Cuyp's *Portrait of a Lady*, whose pious modesty opposes in every detail the open sexuali-

ty on display in Taiwanese-American Hilo Chen's 1979 screen print, *Roof-Top Sunbather*; the classic image of Eve tempting Adam in the 16th-century engraving by Dutch artist Lucas van Leyden is juxtaposed with American artist William Felt's brilliantly colored Surrealist-inspired painting of Eve from 1989; and a spectrum of images suggests a range of alternative interpretations across time and Western cultures, from the 19th century Spanish painter Vicente Palmaroli y Gonzales's vision of a young girl hiding her book from a priest in *The Interrupted Reading*, to Martha Rosler's six-minute video *Semiotics of the Kitchen* that enacts a form of radical defiance against women's domestic oppression characteristic of 1970s American feminism.

Missouri History Museum, St. Louis

Exhibitions:

250 in 250

Opening February 14, 2014

St. Louis turns 250 in 2014! How to tell 250 years of St. Louis history in one exhibit? The Missouri History Museum does it through the stories of fifty people, fifty places, fifty images, fifty moments, and fifty objects. It might not give a complete picture of St. Louis' 250 years of history, but through these 250 snapshots, the Missouri History Museum will give an engaging look at the richness, diversity, and complexity of the place many call home.

National World War I Museum, Kansas City

Exhibitions:

Road to War: World Power and Imperialism, 1904-1914

Now through April 20, 2014

Examine the factors and pivotal events that led to the outbreak of history's first global conflict in the National World War I Museum's inaugural Centennial

special exhibition. For more information visit <http://theworldwar.org/explore/exhibitions/current-exhibitions/road-war>.

Harmonies of the Homefront

Now through March 2, 2014

Explore how the music of the Great War era acted as a unifying force, supporting patriotic engagement with the war effort at home and rallying the troops abroad. Experience the era through musical artifacts including sheet music covers, lyrics, recordings, pictures of music-making and the sounds of the music itself.

Nelson-Atkins Museum of Art, Kansas City

Exhibitions:

Impressionist France: Visions of Le Gray to Monet

Now through February 9, 2014

Experience the pleasure and excitement of traveling through mid-19th century France. From Paris to the countryside, the top of Mont Blanc to the Mediterranean, this exhibition features approximately 125 key paintings and photographs by well-known Impressionists such as Claude Monet, Camille Pissarro and Pierre-Auguste Renoir, as well as important photographs by Gustave Le Gray and Édouard Baldus. For more information, visit <http://www.nelson-atkins.org/art/exhibitions/impressionist-france.cfm>.

Toy and Miniature Museum, Kansas City

News:

On January 6, 2014, the Toy and Miniature Museum will temporarily close its doors to make some very important and exciting changes. When they reopen in early 2015, they will do so as The National Museum of Toys and Miniatures.

**Change of Address? New job?
Don't miss an issue of the *MRC Courier*!!**

Be sure to send your updated contact information to :

Craig Hadley, Curator

DePauw University, 10 W. Hanna, Greencastle, Indiana 46135

craighadley@depauw.edu

PLAN YOUR VISIT TO ST. LOUIS!!

July 2014 will be here before we know it and the Association of Midwest Museums Annual Conference is headed to St. Louis. The 2014 conference, *Museum Confluence: Connecting People and Ideas*, is scheduled for July 14-17, 2014 at the beautiful (and historic) Chase Park Plaza Hotel.

Don't miss out on this great opportunity to network with colleagues and enjoy a few days of inspiring discussions!

Taste of St. Louis in Downtown. Image compliments of the St. Louis Convention and Visitors Commission.



Wisconsin

▪ Submitted by Elizabeth Frozena ▪

Oshkosh Public Museum, Oshkosh

Exhibitions:

In Company With Angels: Seven Rediscovered Tiffany Windows

Accompanied by *Living with Tiffany*

February 8 – May 11, 2014

The Oshkosh Public Museum is honored to showcase Tiffany's window series *Angels Representing Seven Churches*, an exhibit organized by In Company With Angels, Inc. Created by Tiffany Studios at the beginning of the 20th century to represent the angels of the Bible's Book of Revelation, the windows were originally installed in a church in Ohio. When the church was torn down in 1964, the windows were crated and stored for decades until their rediscovery in 2001.

The impetus to "reveal the beauty" influenced the restoration of the windows and also inspired the creation of the museum exhibit that brings the angel windows to the world. The exhibit provides education about the historical and artistic significance of the

works, and archives their evolution and journey. It is what happens when the windows are backlit and light streams through the stained-glass that stirs a feeling of something newly revealed within them.

Stained glass expert and Tiffany authority Arthur J. Femenella and his stained glass artisans carefully cleaned, repaired and preserved the windows. According to Femenella, "the angel windows can be appreciated in many ways. Artistically, they are a tour de force from one of the greatest and most prolific glass studios in the United States. Historically, they capture an era of great stained glass in this country. Spiritually, they have their own power and gently, but with great conviction, instill in the viewer that there just may be a power in the universe that is greater than we realize."

The cornerstone of the Oshkosh Public Museum is the historic 1908 residence of Edgar and Mary Jewell Sawyer. The interior decorations and furnishings of the home were executed by Tiffany Studios, including

the bronze grilles, light fixtures and tapestry wall coverings. One of the most recognizable and beautiful Tiffany features is the iridescent stained glass window on the landing of the grand staircase and a wisteria arch.

The Museum will also present an accompanying exhibit, *Living With Tiffany*, featuring a collection of lamps, desk sets and other decorative objects created by Tiffany Studios for the home and everyday living.

Racine Art Museum, Racine

Exhibitions:

Collection Focus: John Wilde
Through January 12, 2014

Racine Art Museum proudly presents *Collection Focus: John Wilde*, open October 6, 2013 through January 12, 2014. This exhibition combines over 30 works from the permanent collection, many recently gifted by Karen Johnson Boyd, with works on loan from other significant area collectors and private institutions, including Dr. and Mrs. Peter Gardetto and the Milwaukee Art Museum.

Do you have exhibitions, events, acquisitions, or other news to share? Please let your State Representative or Tamara know! See the listing of MRC Board Members and State Representatives for contact information.

Described as "one of the best known artists from Wisconsin in contemporary times," John Wilde (1919-2006) combined his interest in historical and modern painting with carefully detailed drawing to create fantastical still lifes, dream-like landscapes, and self-portraits.

Wilde taught at University of Wisconsin-Madison for over 30 years and is considered one of the most influential art professors of his generation. Along with fellow likeminded artists from the region, he was dubbed a "Magical Realist" for images that merge realistic representations and otherworldly scenarios. This group of artists, more highly regarded now than when they were alive, created narrative works that were an alternative to much of the abstract art that dominated the scene in the mid-century, post-World War II United States.



Collection Focus: John Wilde **October 6, 2013 - January 12, 2014**

John Wilde, *Wilde World II (The Way Things Seen to Be) (detail)*, 1963-64
Racine Art Museum, Gift of Karen Johnson Boyd
Photography: Jon Bolton, Racine

2013 ANNUAL REPORT OF THE MIDWEST REGISTRARS COMMITTEE

Report of the Chair

▪ *Submitted by Rachel Vargas* ▪

The annual Association of Midwest Museums meetings in Madison last July were wonderful. There were nine collections related sessions on the program, and I had way too much fun networking at the social events which this year included the MRC Luncheon and an evening event at a local pub (door prizes!) with an amazing variety of locally brewed beers. Our activities were generously sponsored by Huntington T. Block, Willis Fine Art, Jewelry and Specie, Gaylord, and Terry Dowd.

At the MRC Lunch, we gave out four travel stipend awards to support attendance at the meetings, which are detailed in Devon's vice-chair report. Craig Hadley updated us on our membership status and Jennifer Noffze as Treasurer let us know that we were spending our money wisely and could afford to have our annual dues remain at a very reasonable rate of \$10/year. Please remember that annual dues run from January-December and can be paid for through PayPal (the form is located on the MRC page of the AMM website). Tamara Lange continues to wow us several times a year with issues of the Courier. This publication is for and about you – if you've completed an

interesting project or tackled a difficult task, please think about writing up a small report for submission to the newsletter so that all of us can learn from each other.

We also had a plethora of people who wanted to work on the Mighty Rescue Crew, headed up by Elizabeth Forzena. Hosted by the Helen Louise Allen Textile Collection at the School of Human Ecology, UW-Madison and curator Liese Pfeifer, members of MRC provided several hours of object specific mountmaking services to nearly fifteen pieces in the beaded bag collection.

ARCS (Association of Registrar and Collections Specialists) held their inaugural conference in the Midwest in November. I was one of the 530 attendees from 28 countries present. Our own Devon Pyle-Vowles is a founding board member and was everywhere doing everything at the conference. Please check out their website for further information (arcsinfo.org).

2014 promises to be just as exciting!

Report of the Vice Chair

▪ *Submitted by Devon Pyle-Vowles* ▪

In 2013, MRC had four travel stipend awards to support members attendance at the 2013 Association of Midwest Museums Conference in Madison, Wisconsin.

The recipients for 2013 included:

- The Terry Dowd, Inc. Annual Travel Stipend was awarded to Mary Parks, Curator, Dorothy Molter Museum of Ely, Minnesota.
- The MRC Travel Stipend, funded by Masterpiece International, was awarded to Terry L. Segal, Associate Registrar, Detroit Institute for the Arts, Michigan.

- The MRC Travel Stipend, funded by StabaArte, was awarded to Amy Heggemeyer, Assistant Registrar at the Spurlock Museum, University of Illinois Urbana-Champaign, Illinois.

- The MRC Travel Stipend, funded by US Art, was awarded to Christa Barleben, Registrar, Eiteljorg Museum of American Indians and Western Art in Indianapolis, Indiana.

Congratulations to the winners, and thank you to our generous sponsors for supporting these awards!

Report of the Treasurer

▪ Submitted by Jennifer Noffze ▪

Beginning Balance as of 12/31/2012: \$6,423.44

INCOME		
	Membership Dues/Donations	\$859.98
	Gifts for Travel Stipends	\$3,000.00
	AMM 2013 Conference Sponsored Events	\$1,500.00
	Newsletter Sponsorships	\$250.00
	Total Income Deposited	\$5,609.98
EXPENSES		
	MRC Chair Expenses	\$500.00
	State Grants	\$467.84
	Travel Stipends	\$3,000.00
	MRC Annual Meeting at AMM 2013	\$1,102.09
	Total Expenses	\$5,069.93

Bank Balance as of 12/27/2013: \$6,963.49 (Held at Indiana Members Credit Union, Indianapolis, IN)

Report of the Secretary

▪ Submitted by Criag Hadley ▪

Membership in MRC remains strong at the end of 2013, with 100 current members. Heading into 2014, we still have 34 MRC members with unpaid dues—let's make it our goal to get at least half of these members back into active status with MRC! Encourage your friends (or perhaps yourself) to renew a membership in the New Year. Dues can be submitted either through PayPal or by check. For questions regarding membership status, please contact your state representative or Craig Hadley at craighadley@depauw.edu.

MEMBERSHIP REPORT BY STATE			
STATE	2013 CURRENT MEMBERS	2013 MEMBERS WITH	2012 MEMBESHIP
IOWA	9	3	11
ILLINOIS	14	3	24
INDIANA	17	1	19
MICHIGAN	16	6	21
MINNESOTA	4	8	11
MISSOURI	8	2	8
OHIO	6	0	5
WISCONSIN	20	5	18
NON-VOTING	6	6	12
TOTALS	100	34	129

Report of the Archivist

▪ Submitted by Lauren Hancock ▪

There is not much new to report with the archives. If you have something you would like to have added to the files for posterity, please let me know. Feel free to contact me at lhancock1030@yahoo.com.

Annual Report for Illinois

▪ Submitted by Amy Heggemeyer ▪

Illinois is an active place for museums big and small, and there were several activities that brought Illinois museum professionals together this year. Peoria hosted the Illinois Association of Museums Annual Meeting in October, while Chicago played host to the first ARCS Conference in November.

The Illinois Collections Preservation Network hosted two free workshops, one on fire emergencies and one on digital preservation. Hosted by the Illinois Fire Service Institute, participants to the fire emergencies workshop were able to observe how a fire might move through a collection and the subsequent water damage. This was followed by a hands-on salvage exercise and an opportunity to apply best practices for care of water and smoke-damaged materials.

Here are listings of just a few of the collections-related grants received by Illinois museums in 2013.

IMLS Museums for America: Park Forest Historical Society, Morton Arboretum, Field Museum of Natural History

NEH Preservation Assistance Grants: The Anthropology Museum at Northern Illinois University in DeKalb for the “purchase of preservation supplies and environmental monitoring equipment and the training for museum staff to improve the care of a collection of 1,011 textiles from Southeast Asia and the Americas.”

NEH Humanities Collections and Reference Resources: Art Institute of Chicago for the “cataloging, conservation, and online publication” of a collection of 20,000 American and European photographs ranging from the 19th to 21st centuries.

Annual Report for Indiana

▪ Submitted by Lana Newhart-Kellen ▪

The year 2013 seemed to be a slow one in the State of Indiana. Unlike 2011 and 2012 there were no announcements of museums closing or inspiring finds within collections. There were, unfortunately, some layoffs at one of our larger institutions, but for the most part it appears most museum jobs remained safe.

On the positive side, four museums received grants from IMLS totaling \$500,000 for specific projects. They include **The Children's Museum of Indianapolis**, the **Evansville Museum of Arts and Science**, the **Indianapolis Museum of Art**, and the **Eiteljorg Museum of American Indians and Western Art**. The money will be used for projects including program research and creation, technology improvements, a rights and reproduction handbook, and upgrading collections storage.

Again, a big thank you to MRC for sponsoring the “Ask a Conservator” booth at the Association of Indiana Museums Conference in September. This service has become a mainstay at the conference over the past few years. As 80% of Indiana’s museums are small historical societies with budgets under \$100,000, the booth gives staff the opportunity to discuss collections care issues with professional conservators.



Find us on
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Annual Report for Iowa

▪ Submitted by Teri Van Dorston ▪

It has been a quiet year for Iowa MRC'ers. For 2014 we hope to add membership by nurturing current connections and making new ones. We are also hoping to add an opportunity to come together at a first annual meeting of the minds.

LAST GLANCE BACK AT 2013

One of the highlights of the Madison AMM conference was a Pub Crawl Scavenger Hunt organized by the staff of the Wisconsin Historical Museum. Participants were challenged to earn 5 points by visiting pubs located around the Capitol Building and completing designated photos at each location. Prizes included Wisconsin-shaped cookie cutters, postcards and a reproduction of a Prohibition protest pin.



Pub Crawl (Clockwise):

- 1) Cow-themed decoration at the Tipsy Cow
- 2) Three Sheeps tap handle at The Old Fashioned
- 3) Terry Segal and Marisa Szpytman at the bar at Brocach Irish Pub
- 4) Shelf of knickknacks on the wall opposite the bar at Genna's Cocktail Lounge
- 5) Prize pin





The Midwest Registrars Committee formed in 1978 to provide a forum for the exchange of information and methods among museum collections professionals and registrars in the Midwest region. The MRC fulfills this objective by promoting an atmosphere of mutual aid and cooperation and by promoting professional practices to benefit colleagues, the museum community, and members.

The MRC is affiliated with the Registrars Committee of the American Association of Museums (RC-AAM) and the Association of Midwest Museums (AMM).

Who can join?

Voting membership in the Midwest Registrars Committee is open to those museum personnel who support the objectives of the MRC and who reside in the Midwest region, including:

- Illinois
- Indiana
- Iowa
- Michigan
- Minnesota
- Missouri
- Ohio
- Wisconsin

You don't have to be a registrar! Collections managers, curators, volunteers, administrators, conservators, corporate registrars, students, or other collections care professionals are encouraged to join.

A non-voting membership is available for individuals who are associated with for-profit organizations such as shipping companies, customs brokers, insurance firms, and other suppliers of materials and services, and individuals who reside outside of the Midwest region.

Benefits of membership

- The Courier, MRC's quarterly newsletter
- Funding assistance for state workshops
- Professional network
- Workshops
- Travel stipends to attend AMM Conference
- Membership directory

Membership fees

- Annual dues are \$10.00 per year
- The membership period covers the calendar year (January 1 - December 31)
- Make checks payable to:
Midwest Registrars Committee

Membership form (can type and save text)

Date: _____
Name: _____
Position: _____
Institution: _____
Address: _____
City/State/Zip: _____
Phone/fax: _____
Email: _____

- ☐ New (voting \$10)
☐ Renewal (voting \$10)
☐ New (non-voting \$10)
☐ Renewal (non-voting \$10)

Make a difference!

Your active participation ensures the ongoing success of the MRC programs and activities. Please check the areas in which you would like to get involved:

- ☐ State representative
☐ Newsletter
☐ Programs/annual meeting
☐ Fundraising
☐ Membership

NEW FOR 2013—Renew and pay online!

Follow these two steps to renew your membership electronically:

1. Simply fill out this PDF form and e-mail it to jenn@childrensmuseum.org
2. To pay for your MRC dues via PayPal, login to your account, click "Send Money", and send your dues to: jenn@childrensmuseum.org

-OR-

Send paper application and payment to:
Jennifer Noffze
MRC Treasurer
The Children's Museum of Indianapolis
P.O. Box 3000
Indianapolis, IN 46206

MIDWEST REGISTRARS COMMITTEE

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