

MRC Courier

COMMITTEE

Volume 29, Number 1

SPRING 2017

Join MRC in Des Moines for the Association of Midwest Museums Annual Meeting and Conference!



July will be here before you know it! Consider joining your museum colleagues at the Association of Midwest Museums in “the next Austin” – Des Moines, Iowa – for their Annual Meeting and Conference.

Voting membership in the Midwest Registrars Committee is open to those museum professionals who support the objectives of the MRC, who reside in the Midwest region (including Illinois, Indiana, Iowa, Michigan, Minnesota, Missouri, Ohio, and Wisconsin), and who hold positions such as registrar, collections manager, curator, volunteer, administrator, conservator, corporate registrar, or student.

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.

The membership period covers the calendar year (from January 1 through December 31). Annual dues are \$10.00 per year. For more information on the Midwest Registrars Committee or to join MRC, visit <http://midwestregistrars.org/>

This year's theme, "Strong Roots & Thriving Communities," will be explored from July 12-15 with a variety of keynote address, workshops and sessions.

There should be several sessions of interest to members of MRC, including:

Pricing the Priceless: An Introduction to the Antiques Trade for the Museum Professional

Don't Let Undocumented Collections Paralyze You: Practical Tips and Case Studies for Deaccessioning "Found in Collection" Items

Out of the Silos: Integrating Collection Information

Into the Vault: Integrating Collections Storage and Education

MRC will be hosting our annual business meeting on Tuesday over lunch. You need to RSVP, so do that before you forget. <https://goo.gl/forms/Xt22mZlf9W3MTMNM2>

Besides the variety of interesting sessions and speakers, there are evening events that will allow you to socialize and explore some of the area's treasures, including the beautiful Des Moines Art Center (designed by Saarinen, Pei and Meier), the unique Salisbury House and Gardens, the State Historical Museum and the Science Center of Iowa.

Registration is now open. More information can be found at:

www.ammconference.org/



I-M-Pei Building-and-Courtyard

Mighty Rescue Crew

The 2017 **Mighty Rescue Crew** will be hosted by the Ames Historical Society on July 12, which is the first day of the Association of Midwest Museums Conference. Transportation from the conference hotel to the site will be provided. Volunteers will be helping the historical society with tagging, condition reports, photographing, and registrar paperwork for unprocessed pieces in their collection. This is a great opportunity to connect with other MRC members while proving assistance to a local organization. Mark your calendar to join in on the fun! More details on how to sign up will be available soon. Hope to see you there!

The newsletter of the Midwest Registrars Committee, the *MRC Courier*, is published three times a year. Members and Vendors, please submit news, articles, announcements, photographs and ideas for future issues to Linda Endersby, Registrar/Collections Manager, Museum of Art & Archaeology, University of Missouri. EndersbyL@missouri.edu, 573-882-5077. *MRC Courier* is jointly edited by Linda Endersby and Liz Fuhrman Bragg, liz@emuseum.org.

From the Chair

Andrew Near



Andy viewing artwork by Sadao Watanabe at the Kruizenga Art Museum's gallery

Welcome spring! For much of March and the beginning of April, I thought February was going to be the only warmth we'd get this year. Since January, we have been quietly but busily preparing for our annual meeting at the Association of Midwest Museums Conference in Des Moines, Iowa, from July 12-15.

What should I share first? If you still haven't registered, and you are still planning on attending, don't forget to use **promo code: MRCAMM2017** to receive an additional \$15 dollars off registration. While we are on the

topic of saving money, The MRC's Travel Stipend to attend the AMM Annual Conference is open until May 28. We are offering three stipends this year. This is a perfect opportunity for conference presenters, those who haven't attended the conference in a while, or for any active member who hasn't received a travel stipend in the past three years.

With great thanks to Sarah Connors, we are planning a Might Rescue Crew to assist the staff at the Ames Historical Society with a fun cataloging project. The Historical Society, in nearby Ames, Iowa, has offered to car-pool volunteers. Those interested in participating in the Mighty Rescue Crew can save the date for Wednesday, July 12 with more details forthcoming.

Our annual business meeting will be on Thursday, July 13, and Huntington T. Block has generously offered to sponsor the luncheon. It will be a fine opportunity to catch up on the past year and look forward to the next. Sarah has already identified a few excellent options; even if you are unable to attend the conference, but are in the area, you are still invited to attend the business lunch.

I would like to introduce two new State Representatives: Christa Barleben, Registrar at the Eiteljorg Museum of American Indians and Western Art, answered the call to represent Indiana. And Leslie Ory Lewellen, Associate Registrar for Acquisitions at the Minneapolis Institute of Art succeeded Jackie Hoff as State Rep for Minnesota. I would like to thank Jackie – who served as State Rep for nearly a decade – for her hard work and dedication to the MRC.

Also, we have money in our budget to offer states small grants for statewide meetups. These are intended to be easy and fun ways for registrars and collections staff to network and share information. While we encourage State Reps to organize a meetup in their state, anyone can propose and organize an event; contact your state representative and/or myself for additional details.

I look forward to hearing from you. Call 616-395-6402 or email near@hope.edu you're your comments, suggestions, or if you would like to become more active in the MRC. I hope your 2017 is blooming with opportunity!

Andy Near; MRC Chair

Travel Stipend Scholarship Report

By Julie Conklin

On Rules, or a Lack Thereof

As Registrars, we are comfortable with rules. Guidelines. Best practices. We write them. We follow them. We support them, even enforce them. But, we also think creatively about them, applying them to objects of all shapes, sizes and materials. Adjusting them to fit project specifications and timelines. Juggling them amid busy workloads and never having enough time in the work day. This year's Association of Midwest Museums Annual Conference in Minneapolis had me thinking about rules, in ways that were both encouraging and surprising, appropriate for a conference themed "Innovation: Become the Unexpected."

Sessions abounded on disaster planning, and my head was spinning with information about how to anticipate and plan for the unexpected. The session "Maintaining Your Disaster Plan: Collection Preservation, Protection, and Salvage" was particularly helpful in providing practical tips on creating a plan for the unexpected and ensuring your staff is ready. The presenters shared recommendations on salvage supplies to have on hand, lists of questions to discuss with local emergency responders before a disaster strikes, and recommended a clear outline of emergency response roles and the responsibilities assigned to each. Most significantly, the presenters emphasized the importance of the process of creating a disaster plan over the document itself. Keeping the plan useable, giving it regular attention, and developing tools to communicate the plan through staff changes will help to keep it relevant, up-to-date, and fresh on everyone's minds.

The keynote speakers embodied the theme of innovation, challenged some of the rules as we know them, and encouraged critical thinking about the role of museums in a changing world. In her talk "Creativity and Communities," Linda B. Norris shared case studies exploring the different ways that creativity connects us, including "Old Songs New Opportunities," a program from the Erie Art Museum through which former refugees are trained to work in early learning centers, incorporating their country's traditional children's songs on the job. Her exploration of communities learning together went beyond museums, discussing Conflict Kitchen – a restaurant in Pittsburgh that serves food from countries with which the United States is in conflict – and Map Me Happy – an interactive map that allows city-goers to map places they've had a positive experience with the intention of reclaiming public space with positivity. Through these examples, Norris encouraged us all to think more deeply about creativity, and to consider about how we can deepen the museum experience by going beyond facts, beyond expected parameters.

Nick Gray, founder of Museum Hack, shared his experience being inspired by the objects at the Met, and how that evolved into a business that now exists in 4 cities across the US. Museum Hack reimagines the adult museum experience, specifically for people who think they don't like museums. His company offers museum tours with an edge – tour guides hired for their ability to connect with people, not for their art history background; building games into the experience, making it more a "museum adventure" than a tour; and an element of what he called "gossip" – recognizing that people need to be entertained before they can be educated. Gray recognizes the value of fun in a museum experience: "Enthusiasm is contagious."

In his keynote "Museums in an On-Demand Economy," Thomas Fisher looked at museums with the same critical eye with which he considers universities – both institutions of knowledge, both with long histories of teaching, both seeking ways to catch up to our "great era of creativity." Both are following the shift in thinking that the internet has catalyzed – that the collective is smarter than the individual, even if the individual is an expert. Fisher posed the question, "Is the solution of our predecessors holding us back from achieving our mission?"

On Rules, or a Lack Thereof continued

All three of these keynote speakers left me feeling inspired, reminding me of the ways that enthusiasm for the objects and the process inspired me in my own museum career. The work of a registrar is both logistical and creative. I remain motivated by these talks to think more creatively about the rules, so to speak, and to keep room for the unexpected. As Linda Norris shared, having an experimental mindset and a willingness to look deeply can build an organization's creative capacity in all facets of work.

Thank you sincerely to Masterpiece International, Ltd., for sponsoring my travel, and to the MRC for selecting my application and making my attendance to the Association of Midwest Museums 2016 Annual Conference possible. Attending the conference was an inspiring and valuable experience, and I remain extremely grateful for the opportunity. I learned so much from my colleagues across the Midwest and had so much fun getting a taste of Minneapolis. I'm honored to have been selected for this award - thank you again!

Julie Conklin, Registrar
Grand Rapids Art Museum

2017 Travel Stipends Available!

The Midwest Registrars Committee is offering travel stipends of \$750 for members to attend the Association of Midwest Museums annual meeting in Des Moines, July 12-15, 2017. This is a great opportunity to cover most of the cost of attending the conference! The deadline has been extended to **May 28**.

Applicants must be voting members of the Midwest Registrars Committee and work in the Midwest region. Selections will be based on the materials submitted to the Travel Stipend Committee. The recipients will attend the MRC lunch meeting at AMM and write one article for the MRC Courier about a session at the annual meeting. Application forms are due May 28.

Follow [this](#) link to the application form or visit the Midwest Registrars Committee [website](#).

These stipends are made available through generous sponsors, including Masterpiece International, Inc., and Terry Dowd, Inc.

Questions should be directed to Rachel Vargas at vargasr@msu.edu.



**WORLD-CLASS
PRESERVATION TRAINING
WORKSHOPS**

**FOR MUSEUM, ARCHIVES,
CONSERVATION, AND
HISTORIC PRESERVATION
PROFESSIONALS**

**MRC Discount
10% off any IPSC course
Promo code: MRC10**

 Formerly known as the Campbell Center for Historic Preservation Studies

preservationcenter.org

Sumo, Scooters, Sake and Soutine

By Kim Dziurman



Signage for the exhibition in Genoa

From September 2015 through January 2017, the Detroit Institute of Arts (DIA) was fortunate to share some of the highlights of our collection with 850,000 people on two continents. The DIA displayed not only the collection's range and depth but also highlighted that Detroit is more than just urban blight and bankruptcy headlines – the city has a long-standing and supportive artist community, and the DIA, though no longer owned by the City of Detroit, is at the center of it. Art is one of the best ambassadors for museums and their communities and loaning and exhibiting artwork in other communities, here in the US or abroad, is an essential aspect of museum work and of museum registration.

The exhibition, comprised 52 of the DIA's Masterworks of Impressionist, Post-Impressionist and Modernist works, including paintings by van Gogh, Picasso, Degas, Kandinsky, Cezanne and other artists. The works were shown in Genoa, Italy, in 2015-2016 and toured three Japanese venues in 2016-2017.

One of the standouts of this (sometimes terrifying) experience was putting together an estimated budget in yen, euros and dollars -- despite constantly fluctuating currencies -- so that the DIA's partners in Italy and Japan could know what the (mostly shared) crating, shipping, courier and insurance costs would be for this ambitious project. Since the loans were all coming from DIA, it was certainly easier to estimate and project costs than if we had been borrowing artwork for the show. Insurance costs especially can be heavily impacted by world events, as can exchange rates, but in the end all went well without substantially higher real costs. The logistics of moving these treasures first to Europe and then to Asia required very detailed and careful planning, working in concert with our excellent, local fine arts packer (Fine Art Services & Transportation) and our agent, Masterpiece (Chicago). The paintings were all individually crated: interior boxes and travel frames were used depending on the frames and size of the works. Re-using and re-fitting existing crates where possible meant that not only was DIA being more environmentally-friendly but saved over 5 figures in packing and crating costs for DIA's partners.

Putting together these shipments required several considerations, chief among them: 1. Size; 2. Value; 3. Artist (trying to avoid putting more than 2 works by one artist in the same shipment). This can be trickier to do than it seems! Inevitably, insurance values necessitated using 6 separate shipments every time the exhibition moved, accompanied by 6 separate (and often quite tired) couriers. The "core team" that traveled to each installation and de-installation was the Registrar, the paintings conservator, and an extended team of DIA couriers including registrars, conservators, art technicians and curators, all of whom had previous experience in couriering loans.

Facility reports, of course, are crucial when vetting venues during the tour planning. In Europe generally and in Italy specifically, museums and exhibition spaces are often located in very old buildings that have no freight elevators. In this case, the show was being exhibited at the Palazzo Ducale in Genoa. In addition, choosing the right agents and art handling company is vital (they are usually one and the same in Europe and

Sumo, Scooters, Sake, and Soutine continued

Our largest painting almost didn't fit into the elevator in Genoa – if it hadn't the art technicians would have had to carry it up one of the grand staircases of the palazzo...

previous experience with cranes, this crane was operated not by a driver sitting in the crane but by an operator standing on the balcony using a remote control, just like he was playing with a toy (he must have nerves of steel)!

The venues in Japan proved to be a bit simpler to navigate logistically, although most do not have large freight elevators. Typically, buildings in Japan are quite new – not later than early 20th century – and the show was being exhibited in three varied 20th century museums: a stunning and recently renovated contemporary building designed by Yoshio Taniguchi in Detroit's sister city, Toyota City; an early 20th century art deco structure in Osaka, and a smaller, contemporary space in Ueno Park in Tokyo. Only the Toyota City and Osaka museums had loading docks. Luckily, trucks with lift gates seem to be standard in Japan, but an experienced agent with an excellent art handling staff is treasure (in this case Yamato, who are outstanding).

Italy and Japan have some of the highest seismic activity on the planet. Accordingly, not only is earthquake coverage in the insurance policy a must (which makes the coverage more expensive), but seismic activity has a bearing on installation and deinstallation procedures and the type of hardware used. In this case, there was security hard-

Asia); these companies understand how to truck artwork through tiny European streets and get oversized paintings into 13th century palazzos. The DIA's wonderfully experienced agent and art handlers in Genoa were Arteria, with whom the DIA has worked successfully in the past.

In this case, two passenger elevators were used to move all the works (many had to be uncrated and then moved) from the ground floor storage area to the 2nd floor exhibition space. De-installation was another matter. Because we re-packed all the paintings in the exhibition space on the 2nd floor, we were unable to use the passenger elevators to move the art to ground floor storage or out of the building. The only option was to 'crane' many of the paintings out of a 2nd story window to the piazza below, where they could be loaded onto a truck before going straight to the airport or to an Arteria storage facility. While standing on a balcony, watching Picassos and van Goghs dangle in the air seemed like an eternity. Unlike



...one of the grand staircases
at Palazzo Ducale

Sumo, Scooters, Sake, and Soutine continued

ware on many of the paintings, which firmly attaches them to the walls. In the cases when there wasn't, the Italian and Japanese art handlers were able to utilize their own security hardware that worked with our existing hardware to securely attach the works to the walls. While installing and deinstalling, the team made sure to never unpack and leave artwork uninstalled when leaving for lunch or taking a break in case they were unlucky enough to experience an actual earthquake.

Surprising unscientific and unverified 'fact': when checking the condition of the paintings while de-installing, the team noticed widely varying amounts of dust on the frames, even for paintings exhibited in the same room - noticeable at all venues in Japan. The conservator posited that a higher dust percentage on a frame could mean that more people were spending time looking at those paintings (sounds rather logical). So, I can report that German Expressionism is not as popular as Impressionism and Post-Impressionism in Japan, which should probably strike no one as surprising as the Japanese love van Gogh.

As of January 2017, all the paintings are back in Detroit and almost all have been re-installed - in the same galleries but in fresh layouts. The DIA also embarked on an ambitious project, headed by paintings conservator Ellen Hanspach-Bernal, to glaze any works that were not already glazed prior to travel.



Toyota City Municipal Museum (in Detroit's sister city),
photo credit: Larry Speck (larryspeck.com)

As in the title of this article, being able to spend time working in other countries means being able to learn about other cultures through food (be it sushi or pesto), national pastimes (like sumo or kabuki), daily life (scooters and shinkansen) or the many wonderful people we met and worked with in both countries that are now friends. It's also a great bonding experience for museum staff who may work together daily but not spend a lot of time together outside work. Nothing unites people like jet lag, food and beautiful art.



Craning out of the Palazzo Ducale, Genoa



Yamato and our crates on
one of their trucks

Now is the time to renew your MRC Membership!

Renewing can be done in just a few easy steps.

Visit the Registration and Renewal page on the MRC website.

<https://midwestregistrars.org/membership-2/joinrenew-membership/>

Complete the 'Online Registration Form.'

Use the BUY NOW button to submit payment via PayPal or send a check via snail mail to

Tamara at the address listed below.

Boom! You are good for another year of great MRC benefits, which includes access to a fantastic professional network of like-minded professionals, workshop opportunities, funding assistance for state workshops, the opportunity to apply for travel stipends to attend the annual AMM Conference, the MRC Membership Directory and MRC's newsletter *The Courier*

News From the Midwest

Indiana Christa Barleben

Children's Museum of Indianapolis, Indianapolis

The Museum was awarded a Museums for America grant from the Institute of Museum and Library Services to create The Ryan White Letters project. The grant will enable a team of people from The Children's Museum of Indianapolis and Indiana University-Purdue University Indianapolis Center for Digital Scholarship to study the letters and develop themes and key learning areas that are prominent in the collection. While some examination of the letters has been conducted, the content has yet to be transcribed and organized into an accessible system for public research and education. For more information on the project, please go to: <https://www.childrensmuseum.org/blog/ryan-white-letters-project>.

DePauw University's Richard E. Peeler Art Center Galleries and Collections, Greencastle

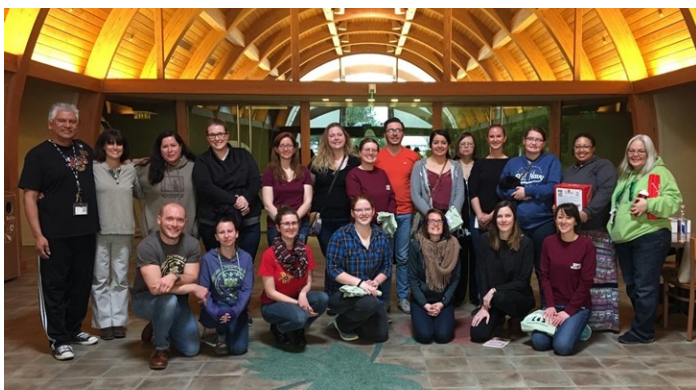
The Art Center is one of 75 institutions from across the country selected to participate in the inaugural year of the Collections Assessment for Preservation program. A team of two preservation professionals will spend two days surveying the galleries at the Peeler Art Center and Emison Building and Museum and the University art collection and meeting with staff before preparing a comprehensive report that will identify preventive conservation priorities. The assessment report will help DePauw prioritize its collections care efforts in the coming years. For more information, please go to <http://www.depauw.edu/news-media/latest-news/details/32948/>.

Also, DePauw University was awarded a nearly \$25,000 Museums for America grant from the Institute of Museum and Library Services to enhance DePauw's ability to manage, care for, and access approximately 572 framed artworks presently in storage. Funding has enabled the Peeler Center to purchase new museum

DePauw University continued

-quality art storage units and rehousing supplies. The new storage units replaced aging equipment and are providing for safer long-term storage conditions for framed artworks while also facilitating increased access for exhibition, research, and teaching purposes. For more information please go to <http://www.depauw.edu/news-media/latest-news/details/32604/>.

Indiana University-Purdue University Indianapolis Museum Studies Program, Indianapolis



IUPUI Students at the Ziibiwing Center of Anishinabe Culture and Lifeways in Mount Pleasant, Michigan.

On April 6-9, 2017 the staff of the Ziibiwing Center of Anishinabe Culture and Lifeways in Mount Pleasant, Michigan, graciously hosted a group of undergraduate and graduate students from Indiana University-Purdue University Indianapolis (IUPUI) for a collaborative project. The group included students from the new Community Collaboration & Curation course created by Dr. Holly Cusack-McVeigh, as well as IUPUI alumni and faculty. Students had the opportunity to learn new skills under the guidance of Ziibiwing Center staff, as well as use skills they learned in their classes and internships to accomplish the goals for the weekend. Participants as-

sisted Ziibiwing Center staff with essential archival, curatorial, and cultural resource management projects throughout their stay, including transcribing oral histories, rotating exhibition objects, creating custom archival enclosures, and cleaning the rotating exhibition space in preparation for the upcoming exhibit, *Standing Rock Solid*, which opened April 22, 2017.

In addition to serving as generous hosts, the staff at Ziibiwing also provided many learning opportunities for the students throughout the weekend. Staff presented a guided tour of the permanent exhibit space, discussed the difficult history of Indian boarding schools in the United States, welcomed students to the Hoop Dance Camp graduation performance instructed by artist Ty Defoe, and shared their exciting plans for the future. This experience gave the students a chance to see firsthand the benefits that collaboration between museums and communities can bring. For more information about the Ziibiwing Center of Anishinabe Culture and Lifeways go to <http://www.sagchip.org/ziibiwing/>. For



IUPUI students learning how to create custom archival enclosures at Ziibiwing

more information about the IUPUI Museum Studies program go to <http://liberalarts.iupui.edu/mstd/>



Indiana continued**Evansville Museum of Arts, History and Science, Evansville**

Ramon Vilanova, *Me Siento Lejos del Sentimiento (I Feel Far from Feeling)*, 51" x 77"

The Evansville Museum has an exciting summer planned for 2017. In celebration of the paintings of plein air painter Ramon Vilanova, which will be installed until July 9th, the museum is hosting its first ever **Art in Bloom**. The Museum has invited area florists to interpret select pieces from the Museum's Permanent Collection in floral designs. This special event will be held June 9-11 in the Museum's permanent collection galleries.

From Impressionism to Belle Epoque: From May 28 – August 30, On loan from a private collector, this extensive collection of prints traces the development of printmaking through one of the most influential periods of art from 1870 through 1914. Considered groundbreaking in their time, artists in the last decades of 19th century France developed radical new ways to paint and their experiments continued in the creation of their lithographs, etchings, drypoints and mezzotints. The exhibition includes the work of master printmakers Edgar Chahine (1874-1947), Edgar Degas (1834-1917), Paul César Helleu (1859-1927), Edouard Manet (1832-1883), Pierre Auguste Renoir (1841-1919), James Jacques Joseph Tissot (1836-1902) and Henri de Toulouse-Lautrec (1864-1901).

2017 Solar Eclipse: On August 21, 2017, the Tri-State will experience a total solar eclipse. In celebration of this event, the Evansville Museum will have two full days of activities at the Museum, on August 19th and 20th, to teach people how to safely view, photograph and experience the eclipse. Special planetarium shows, the exhibition **Eclipse 2017!** in the Evansville Convention & Visitors Bureau Center for History & Science, workshops and astronomy presentations are designed to educate eclipse enthusiasts about this amazing event.

Saturday's activities are geared to novice eclipse-watchers, families and students, while Sunday's events will be tailored to appeal to amateur astron-

omers and other enthusiasts who are in town to witness the eclipse. Admission for each day includes general admittance to the Museum, a ticket to the Koch Immersive Theater and Planetarium, plus access to eclipse activities. Admission for Museum Members will be \$5 for Adults and \$3 for Youth and for Not-Yet-Members: \$17 for Adults and \$11 for Youth.



In addition to these educational eclipse activities, the Museum has partnered with the City of Hopkinsville, Kentucky to offer two packaged tours for those wishing to experience the full 2 minutes and 39 seconds of the solar eclipse in totality. For full information on the tours, and to boo your seat, visit <https://evansvillmuseum.org/events/2017-solar-eclipse-evansville/>.

Iowa Sarah Connors

Museum of Danish America, Elk Horn

An exhibit developed by the Arken Museum of Modern Art (Ishøj, Denmark) is currently on view at the Museum of Danish America, which has organized the exhibit's American tour. *The Whimsical World of Bjørn Wiinblad* celebrates Wiinblad's career and explores how his vision encompassed every aspect of life. In one part of the gallery, visitors will see examples of his best-known work in ceramics and graphic art. In another corner, a Wiinblad-designed jigsaw puzzle is on a table, with a chair made more inviting by a Wiinblad-designed throw pillow. From his most popular collectibles to unique examples of textile art, this retrospective exhibit engages both long-time and new fans of Wiinblad's work. The exhibit will be at the Danish Museum through May 30, 2017 and then will move on to the Nordic Heritage Museum, Seattle, July 28 – November 5, 2017.



Image from the installation of *The Whimsical World of Bjørn Wiinblad*

The Museum of Danish America will open re-designed core exhibitions in May 2017. The new exhibitions will welcome visitors, introduce them to Denmark and Danish America, and highlight stories of people and artifacts that contribute to the Danish-American experience. The museum has always presented the story of Danish immigration to the U.S., settlement into American lives, and ways that Danish Americans have maintained and expressed their heritage. But, every once in a while, we need to step back and ensure that **how** we tell that story is still relevant to our visitors today.

Thanks to a major gift from Humanities Iowa, the state-based affiliate of the National Endowment for the Humanities, and matching gifts from private donors, the museum began redesigning and updating the core exhibitions last summer. We invited input from members, visitors, and community stakeholders. We involved scholars, teachers, and writers—both from the museum staff and from outside of the staff team. We hired the talents of graphic designers and exhibit developers. We even turned the lunchroom into a mock timeline, covering 140 centuries of Danish history! Ultimately, we want our core exhibitions to welcome all visitors, no matter their background, and invite them to feel a connection with the stories and people they meet in our galleries.

Here is what you can expect to see the next time you visit:

Welcome to Danish America. Explore stories, artifacts, immigrant voices, maps, and faces of Danish Americans from all corners of the U.S.

Exploring the Collections. What happens when something is given to the museum collection? How does the museum care for so many different things? Learn more about the nuts and bolts of museum collections.

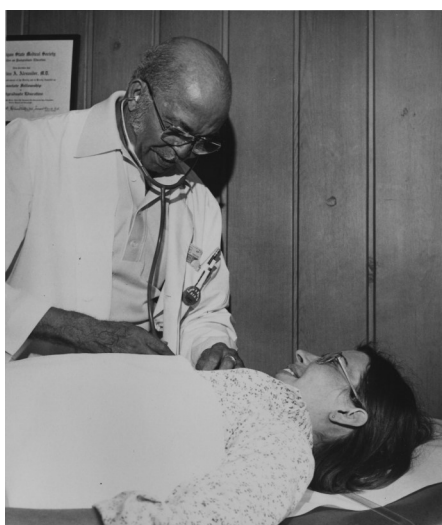
Travel through Time. Journey through 14,000 years in 90 feet, noting milestones of Danish and U.S. history and important developments in the creation of Danish-American identity.

Kid Zone. Welcome, families! Put on some “old-timey” clothes, look for toys from long ago, and see if you recognize your favorite Disney characters in the stories of Hans Christian Andersen.

Michigan Julie Conklin

Kalamazoo Valley Museum, Kalamazoo

This summer the Kalamazoo Valley Museum (KVM) will host the exhibit *Binding Wounds, Pushing Boundaries: African Americans in Civil War Medicine*. While this is a national traveling exhibit produced by the National Library of Medicine, the KVM will supplement this six-panel exhibit with artifacts and images from its own collection to create a connection with the local community.



Dr. C.A. Alexander, an early African American physician in Kalamazoo

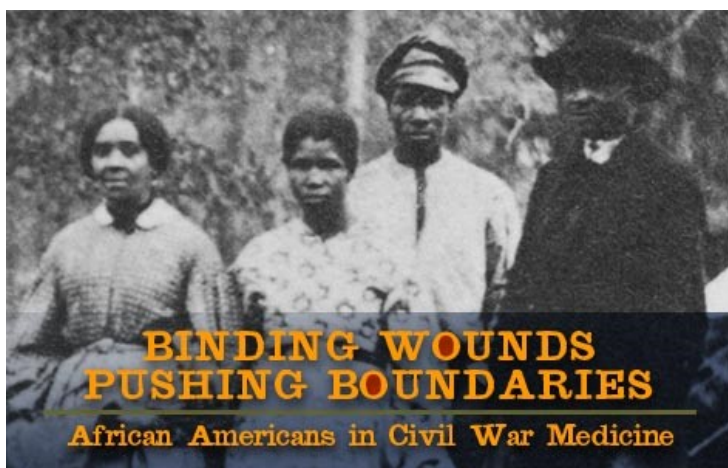
The exhibit will not only feature Civil War amputation kits and portraits of local African American soldiers but also medical tools belonging to Dr. C.A. Alexander – an early African American doctor in Kalamazoo -- along with a student nurse's uniform from a local nursing school. Along with artifacts from the permanent collection, biographies and images of the first African American nurse and doctor in Kalamazoo will be featured.

The exhibit will delve into race relations in medicine and the medical field in Kalamazoo during the mid-20th century as one local nursing school did not accept their first African American student until 1956. These individuals, along with the African American surgeons and nurses who served in the Civil War, pushed the boundaries of the role of African Americans in the United States.

This panel exhibit is a special collaboration with Western Michigan University Homer Stryker M.D. School of Medicine and was produced by the National Library of Medicine with research assistance from The Historical Society of Washington, D.C. The exhibit opens May 27, 2017 and runs through September 4, 2017.



Civil War Surgical Kit



Binding Wounds, Pushing Boundaries will be on exhibit at the Kalamazoo Valley Museum May 27, 2017-September 4, 2017



Carrie Lewis, the first African American Nursing student to graduate from Bronson Methodist School of Nursing, 1959

Michigan continued

Mackinac State Historic Parks

The parks will open for the summer season on Monday, May 1. Over the winter, park staff have been working on a new exhibit for the Post Guardhouse inside Fort Mackinac. The building was constructed in 1828 and will be reinterpreted with new exhibit panels, historic objects and an audio visual program. The focus of the exhibit will be the duties and responsibilities of the soldiers on guard duty.

This winter, intern Taylour Arkfeld worked in the Petersen Center Library completing several projects. She conducted a shelf inventory of the library's books and helped process several new additions. She assisted in checking the order of cards in the card catalog and downloaded object images into the ARGUS database. This spring she is helping with exhibit set up and putting together interpretation manuals.

The Richard and Jane Manoogian Mackinac Art Museum will exhibit the 2017 contemporary art contest "Mackinac In Motion" this summer. Out of 58 entries, juror Joel Zwart selected 21 finalists who will have their work displayed until October 8, 2017. Mackinac State Historic Parks will host a grand opening reception and awards on Wednesday June 21 at the museum.

The park has hired two summer collections interns, Anna Minnebo from the University of Michigan and Gillian Dubin from Beloit College. They will be conducting object inventories of the historic downtown buildings on Mackinac Island along with General and Furniture Storage inside the park's Heritage Center on Mackinac Island. They will also be helping with cataloging, processing and photography for new accessions.

Currently, the park is taking applications for an archives assistant which will fill an unpaid winter internship. The internship can start any time after Monday October 16 with start and end dates being flexible. The intern will be based in Mackinaw City at the Petersen Center Library with free housing provided. Applications and a position description can be found on the parks' website www.mackinacparks.com.

Gilmore Car Museum Appoints New Executive Director, Hickory Corners

In January, the Gilmore Car Museum welcomed a new Executive Director, Chris Shires. He replaced long-time Director Michael Spezia who retired on February 15, 2017. "Chris has a strong background in museums and community relations" said Bill Parfet, Chairman of the foundation that operates the Gilmore Car Museum and grandson of its founder Donald Gilmore. "He will be stepping down as the Executive Director of the Holland (MI) Historical Trust and brings a wealth of museum operating experience to our organization."

Retiring Director Michael Spezia joined the Gilmore Car Museum in 2001 and led the Museum through the largest expansion in the organization's fifty-year history. This involved the addition of several historic buildings and on-site partner museums including Cadillac, Lincoln, and Model A Ford. Today, the Gilmore Car Museum is recognized as North America's largest auto museum, due to the size and breadth of its collection, 90-acre historic campus, and its seven individual partner museums.

Shires is a native of Maryland and holds a Bachelor's Degree in History from Marshall University in Huntington, WV and a Master of Arts in History and a Graduate Certificate in Museum Studies from the University of

Gilmore Car Museum continued

Missouri—St. Louis. Shires joined the National Underground Railroad Freedom Center in Cincinnati, Ohio, a year before it opened to the public in 2004. He went on to serve six years there, first as Interpretive Services Manager and later as Director of Exhibits, Education, and Programs. In 2009 he became Director of Interpretation and Programs for the historic Edsel and Eleanor Ford House in Grosse Pointe Shores, Michigan. He was appointed to the post of Executive Director of the Holland Historic Trust three years ago.

“I’m very confident in turning the Gilmore Car Museum over to Chris,” stated outgoing Director Michael Spezia. “His strong museum qualifications, experience, and desire to share history with the community will serve the future of the Museum well.”

“The Holland Museum is a wonderful museum and community resource,” Shires stated recently when he announced his acceptance of his new position with the Gilmore Car Museum. “I am most proud of the plan we put together and our ability to continue to deliver on our mission despite limited resources.”

Shires expressed that he’s had a passion for history for as long as he could remember and grew to love the stories behind artifacts as much as the objects themselves. He is genuinely thrilled by the chance to continue to pursue something that he enjoys so immensely— “sharing the stories from history and becoming a part of the Gilmore Car Museum team.”

The Gilmore Car Museum—North America Largest Auto Museum—celebrated its 50th anniversary in 2016. Here you’ll find over 400 extraordinary vehicles ranging from horseless carriages to classic Duesenbergs, the elusive Tucker, the Model T Ford and Muscle Cars of the 1960s and ’70s. The 90-acre Historic Campus is home to several structures from bygone days, including four vintage car dealerships, a 1930s gas station and an authentic 1940s diner that serves lunch.

Minnesota

Jackie Hoff

Midwest Art Conservation Center (MACC), Minneapolis

The Center is very pleased to announce the recent arrival of **two new conservators: Courtney Murray, Associate Objects Conservator**, and **Liz Sorokin, Associate Paper Conservator**. **Both bring wonderful hands-on skills, extensive knowledge in collections care, and great enthusiasm to help MACC’s collections managers meet their immediate needs and long-term goals.**

Ms. Murray came from the Denver Art Museum - where she worked with an encyclopedic collection of three-dimensional objects. Prior, she completed a Samuel H. Kress Foundation post-graduate fellowship and graduate internship at the Denver Art Museum, and graduate internships at the Royal British Columbia Museum in Victoria, British Columbia, and the Toledo Museum of Art. Ms. Murray has experience with a wide range of structures and materials, ranging from archaeological artifacts to contemporary art, and particular interest in polychromed wood, ethnographic materials, and technical analysis. Courtney holds a Master of Science in

Midwest Art Conservation Center (MACC), continued

Conservation from the Winterthur/University of Delaware Program in Art Conservation and a Bachelor of Arts in Chemistry from Emory University. She is an Associate member of the American Institute for Conservation of Historic & Artistic Works, Objects Specialty group, and a member of the International Council of Museums Committee for Conservation.

Ms. Sorokin arrived after completing the Craigen W. Bowen Fellowship in Paper Conservation at the Straus Center for Conservation and Technical Studies at the Harvard Art Museums. She completed graduate internships at the Art Institute of Chicago, the Brooklyn Museum, and the Saint Louis Art Museum and has experience working with a variety of works on paper. In addition to her museum experience, she has also worked with the library collections of the University of Illinois at Urbana Champaign, the University of Virginia and Northwestern University. She holds a Master of Arts with a Certificate of Advanced Study in Conservation specializing in works on paper from the State University of New York at Buffalo and a Bachelor of Arts in Art History with Honors from the University of Illinois at Urbana-Champaign. She is an Associate member of the American Institute for Conservation of Historic and Artistic Works.

MACC is also pleased to announce a ***new series of collections care workshops*** for this summer. The first Friday of each month, held in Minneapolis, these ½ day, \$50 workshops are available:

Basic Art Handling & Collections Care (May)

Fundamentals in Collections Storage & Environment (June)

Writing Condition Reports (July)

Health & Safety: Hazardous Materials in Your Collection (August).

More information is available at PreserveArt.org and by calling MACC at 612-870-3120

Ohio

Robin Goodman

Cleveland History Center (CHC) of the Western Reserve Historical Society

In less than a month's time the Cleveland History Center of the Western Reserve Historical Society will open its 150th anniversary costume exhibition, *Wow Factor: 150 Years of Collecting Bold Clothes*. From Christian Dior to Oscar de la Renta, and Audrey Hepburn to LeBron James, the CHC presents fifteen decades of fashion icons. This exhibition showcases over 100 garments, accessories, pieces of jewelry, and works of art created and worn by Cleveland men and women—some never before on view. The galleries highlight Cleveland's makers, such as Fount Leather, featured on the hit CNBC television show *Cleveland Hustles*, and jewelry designer Dana Schneider whose work appears in blockbuster films including *The Hunger Games* and *Alice Through the Looking Glass*. Reconnect with the Chisholm Halle Costume Wing as we share the stories of Cleveland immigrants, scholars, artists, athletes, philanthropists, and CEOs and their bold style.

Website: <https://www.wrhs.org/wowfactor/>

Images of pieces featured
in *Wow Factor: 150 Years
of Collecting Bold Clothes*



Wisconsin

Laurel Fant

Sheboygan County Historical Society and Museum, Sheboygan

The Sheboygan County Historical Society and Museum is proud to announce they received a Preservation Assistance Grant from the National Endowment for the Humanities. Funds will assist the Museum in implementing a new environmental monitoring program critical to the long-term preservation of over 30,000 objects detailing area history. This project is one of the first steps in a robust and proactive program of collection stewardship. The \$6,000 grant was one of only two awarded to Wisconsin institutions in this grant cycle.



The Museum has made great progress on the initial portion of work for the Preservation Assistance Grant. Early in the year, the equipment for the new monitoring program was ordered, including thirteen Hobo MX1101 dataloggers (bluetooth for the win!!), a light monitor, and additional supporting equipment. With the equipment in hand, Curator Tamara Lange began experimenting with placement and data gathering in advance of a two month test period that will run during April and May. Also as part of the grant, Elisa Redman, Director of Preservation Services with Midwest Art Conservation Center visited the Museum. She presented a half-day workshop for both Museum staff and guests from a number of other area historical organizations on the basics of museum environments, focused particularly on temperature, relative humidity and light. Not only did the session cover best practices for museums, it also provided information regarding the impact of those environmental factors on collection materials.



Rock County Historical Society, Sheboygan

The Summer Solstice Showcase at the Rock County Historical Society is an outdoor evening event that will focus on several garments from the collection. Eight local seamstresses/designers/sewers were recruited and they each selected one garment from the collection. The garments included a men's jacket and vest (1855), five wedding dresses (1856-1931), a ball gown (1950s), a graduation dress (1896), and 3 other women's dresses (1880s-1890s). From that, they chose one feature to highlight and make into a modern version. The original garment, the designer and the new garment – modeled live – will be displayed inside the Lincoln-Tallman House; then the new piece will be auctioned off. Five local chefs will provide dinner for the fundraiser.

Wisconsin continued**Logan Museum of Anthropology, Beloit College, Beloit**

The Logan Museum of Anthropology is pleased to announce receipt of two federal grants to support collections care and access!

A \$99,948 award from the National Endowment for the Humanities for the *Bristol Collection Reference Resources Project* will allow the museum to catalog



and make digitally accessible an important collection of textiles from Oaxaca, Mexico. The Frances Bristol Collection, donated to the Logan Museum between 2006 and 2014, documents four decades of community change in Oaxaca, Mexico and includes over 450 textiles, as well as a rich archive with more than 8,000 slides and photographs. Carolyn Jenkinson has been hired as the project coordinator. Carolyn recently finished her M.S. in textile history from UW-Madison. During her graduate studies Carolyn worked at the Helen Louise Allen Textile Collection at UW-Madison. Her research focused on Oaxacan textiles and she completed research and textile conservation internship at the Museo de Textil in Oaxaca, Mexico.



The Logan Museum was also recently awarded a \$9,958 Museums for America grant from the Institute of Museum and Library Services to rehouse images from its photograph collection in cold storage. The museum curates more than 29,000 color slides, lantern slides, photographs, and nitrate and acetate negatives

that date from the late 1890s. Through the funding, the museum will purchase a new freezer and move color prints and slides to vapor-proof packaging. In addition, the museum will consult with a paper and photograph conservator, who will track the project and work with museum studies students. The project will be implemented by Krista Barry, Assistant Curator. Krista recently graduated from Beloit College with a degree in Anthropology. As a student, Krista was an active participant in the College's Museum Studies Program and worked as a Museum Assistant. The Logan is thrilled to welcome her back after she finished a year-long position as Collections Manager of the Beloit Historical Society.

Wright Museum of Art, Beloit College, Beloit**Wright Museum of Art Hires New Staff**

Christa Story has joined the Wright Museum of Art as the new collection manager/exhibition coordinator. She comes from the University of Wisconsin- Milwaukee, where she received her MA in Art History, and has been curator of collections at UW Milwaukee Art Collections and Galleries since 2012.

Leah Bush is the new museums office coordinator and building facilitator for the Wright Museum of Art. Leah joins the museum from the Boone County Historical Museum, and is a graduate of Northern Illinois University.

Share Your News!!

Do you have exhibitions, events, acquisitions, or other news to share? We would love to hear about it!! Make life for your State Rep a little easier by submitting a news story, interesting tidbit, or update for the next issue of the *MRC Courier*. Listings for each state and contact information can be found at the end of the *Courier*.

Midwest Registrars Committee

CHAIR

Andrew Near, Collections Manager
Kruizenga Art Museum, Hope College
271 Columbia Avenue, PO Box 9000
Holland, Michigan 49422-9000
616-395-6402, near@hope.edu

VICE-CHAIR & TRAVEL STIPENDS

Rachel Vargas, Registrar
Broad Art Museum
Michigan State University
East Lansing, Michigan 48824
517-884-0651, vargasr@msu.edu

SECRETARY

Ashleigh Herrera, Collections Assistant
Wisconsin Historical Society
816 State Street
Madison, Wisconsin 53706
815-219-9039, aherrera3@wisc.edu

TREASURER

Tamara R. Lange, Collection Coordinator/Registrar
Sheboygan County Historical Society & Museum
3110 Erie Avenue
Sheboygan, Wisconsin 53081
920-458-1103, tamara.lange@sheboygancounty.com

ARCHIVES

Lauren Hancock, Associate Registrar
The Field Museum
1400 S. Lake Shore Drive
Chicago, Illinois 60605-2496
312-665-7872, lhancock@fieldmuseum.org

DEVELOPMENT

Terry Segal, Associate Registrar
Detroit Institute of Arts
5200 Woodward Avenue
Detroit, Michigan 48202
313-833-7907, tsegal@dia.org

NOMINATIONS

Cristin Waterbury, Director of Curatorial Services
National Mississippi River Museum & Aquarium
350 East Third Street
Dubuque, Iowa 52001
563-557-9545, cwaterbury@rivermuseum.com

NEWSLETTER

Linda Endersby, Registrar/Collections Manager
Museum of Art & Archaeology, University of Missouri
115 Business Loop 70W, Room 2014B
Columbia, Missouri 65211
573-882-5077, endersbyl@missouri.edu

Liz Fuhrman Bragg, Registrar
Evansville Museum
411 S.E. Riverside Drive
Evansville, Indiana 47713
812-425-2406, liz@emuseum.org

WEBSITE

Sarah Connors, Assistant Director
International Preservation Studies Center
203 E. Seminary St.
Mount Carroll, Illinois 61053
815-244-1173, connors@preservationcenter.org

ILLINOIS

Laura McDowell-Hopper, Curator
The Anthropology Museum, Northern Illinois University
DeKalb, Illinois 60115
248-462-3181, laura.mcdowell.hopper@gmail.com

INDIANA

Christa Barleben, Registrar
Eiteljorg Museum of American Indians and Western Art
500 W. Washington St
Indianapolis, IN 46204
317-275-1359, cbarleben@eiteljorg.com

IOWA

Sarah Connors, Assistant Director
Campbell Center for Historic Preservation Studies
203 E. Seminary St.
Mount Carroll, Illinois 61053
815-244-1173, connors@campbellcenter.org

MICHIGAN

Julie Conklin, Associate Registrar
Grand Rapids Art Museum
101 Monroe Center
Grand Rapids, Michigan 49503
616-242-5020, jconklin@artmuseumgr.org

MINNESOTA

Leslie Ory Lewellen, Associate Registrar for Acquisitions
Minneapolis Institute of Art
2400 3rd Ave S.
Minneapolis, MN 55404
651-221-9435, lory@artsmia.org

MISSOURI

Stacie Petersen, Registrar
National World War I Museum at Liberty Memorial
100 W 26th Street
Kansas City, Missouri 64108
816-888-8119, Stacie.Petersen@theworldwar.org

OHIO

Robin Goodman, Collections Manager and Registrar
Graham Gund Gallery
Kenyon College
101 1/2 College Drive
Gambier, Ohio 43022
740-427-5969, goodmanr@kenyon.edu

WISCONSIN

Laurel Fant, Curator/Collections Manager
Rock County Historical Society
426 N Jackson Street
Janesville, Wisconsin 53548
608-756-4509 ext. 302, rchsfant@gmail.com



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 Alliance 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 annual 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

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: MRCDues@gmail.com
2. To pay for your MRC dues via PayPal, login to your account, click "Send Money", and send your dues to: MRCDues@gmail.com

-OR-

Send paper application and payment to:
 Tamara R. Lange
 Curator of Collections & Exhibits
 Sheboygan County Historical Society & Museum
 3110 Erie Avenue
 Sheboygan, WI 53081