Losing focus:
How one museum regained control of its future

Submitted by Craig Hadley, Collections Manager, Wright Museum of Art, Beloit College

As museum professionals, we know that it’s important to consider our mission and vision statements in everything we do. The mission must be reflected in every aspect of operations as well as in the vision statement and strategic planning process. This article reflects on what happens to an institution when we drift too far from our mission, too far from our primary constituency, and when we stop actively guiding our cultural institutions and settle for passive guidance. This is a reflection on what you don’t want for your institution and, if you’re in this position, how you can regain control.

The Wright Museum of Art (WMA), one of two teaching museums at Beloit College, has served students and the community of Beloit for over a century. Collecting began in 1895 when the college raised $5,000 to purchase the Greek government’s plaster cast collection from the 1893 World’s Fair in Chicago. Shortly thereafter, the collection grew to include a large number of lantern slides, photographs, paintings, and textiles. Today, the collection is stronger than ever, allowing students to work with nearly 6,000 objects.

Yet, the WMA faltered for several decades and lost focus of what was truly important—serving students and the local community. Instead, the museum became a passive collector of objects and accepted almost anything without question. Student and staff interest in the collection began to wane, staff turnovers erased institutional memory, and a seemingly insurmountable amount of backlog dominated collections storage. Policies were abandoned or left out of date, and the directorship remained unfilled for nearly ten years. The WMA continued to offer students access to the collection, but few knew what was really in the collection, and even fewer knew how to access it.

All this began to change in 2006 when the college appointed a director to the WMA along with the museum’s first full-time collections manager. The task of culling the collection and returning the WMA to an effective resource was a daunting task—it took nearly three years to process and eliminate the huge number of unregistered objects. Objects deemed to be ineffective teaching aids were offered to other museums through the Association of Academic Museums and Gallery’s listserv. Partnership with other departments on campus aided the museum in establishing priorities for collecting, and the first full inventory of collections since 1985 guided the staff’s decision-making process.

In short, it took institutional leadership and an optimistic vision for what the WMA could be to begin the transformation process. This included:

♦ Recognizing the need for leadership and a vision for the WMA
♦ Trimming the mission from “the WMA serves the world” to “the WMA is a teaching museum that serves college and community”
♦ Utilizing MAPs and a CAP assessment for guidance and direction
♦ Culling the collection of objects like gems and various curios to focus attention on the real treasures, like a forgotten 18th century Tibetan thangka

Leaky pipes, “lost” collections, and an absent paper trail can seem forbidding, but when armed with a vision statement and a staff that shares in that vision, real transformation can begin to take root.
From the Chair

Submitted by Ann Sinfield

Conference fever
September is not all melancholy, end-of-summer blues. It has another side, an optimistic tone that calls for looking ahead, and here’s what I see:

Elections
It is time to elect your MRC Board again! Nominations Chair, Cristin Waterbury, will be sending out a call for nominations, followed by ballots. The new board will be announced at the annual meeting in Cleveland. Please watch for Cristin’s emails in September, and be sure to vote!

AMM 2010, Cleveland
The annual AMM conference will be in Cleveland from October 6 - 9. If you haven’t yet received a program in the mail, make sure to check the AMM website at: http://www.midwestmuseums.org/conf_current.html

MRC members are presenting on NAGPRA, collections insurance, and digitization. We also have a couple of important events scheduled:

1. The Mighty Rescue Crew will celebrate year two on Wednesday, October 6, from 9 a.m. to 2 p.m. Join fellow registrars, collections managers, curators, conservators and others as we assist the Western Reserve Historical Society. The items we will work with range from furniture and Tiffany decorative arts to a variety of small objects that challenge dexterity. A tour of the facility is also planned. Meet in the lobby of the conference hotel for carpooling to the work site. Lunch is included. To join the Crew email me at sinfield@wisc.edu. It would be helpful to indicate if you can provide transportation to the site, and how many people you can take.

2. The MRC annual meeting and luncheon is Thursday, October 7, 2010 from 12-1:30 at the Crop Bistro and Bar, 1400 West 6th Street, 2 blocks from the conference hotel. According to the restaurant’s website (cropbistro.com) we can look forward to food that is “enticing yet approachable, relying heavily on products culled from the region’s small farms. A... focus on intense flavors, top-quality ingredients, and a heaping helping of culinary whimsy. Like the harvest, the dishes change frequently, to best utilize all that is freshest and most fiercely delicious.”

3. Patti Smith. OK, so the fact that Patti Smith is playing the opening reception at the Rock and Roll Hall of Fame on Wednesday, October 6, has absolutely nothing to do with registration or collections management. I tried but I just can’t make any connection. But it’s Patti Smith, at the opening reception. What else is there to say?

Save the Date
What are you doing next July? Hopefully you will be in Chicago. Why do you ask? Why, for the AMM 2011 conference, of course! Scheduled—no, not for October—but for July 24-27, 2011 at the Palmer House Hilton. AMM has moved its annual gathering out of the full fall conference season. The July event is a joint conference with the Visitors Studies Association and the Illinois Association of Museums, so it promises to be jam-packed and lively.

The rescheduling has a direct impact on the MRC. Our preparation time for the annual conference is cut in half. This means we’ll have much shorter time frames for scholarships applications, workshop development, Mighty Rescue Crew organization, and simply getting the word out. Most significantly, we will not have a full year to develop panel presentations, as session proposals will most likely be due by the end of October.

How will this shortened time frame affect you? Well, if you go to Cleveland (or even if you don’t!), please be thinking about follow-up sessions or questions you have, projects that you want to learn about, people you want to get to know, skills you need, skills you can teach, problems you have resolved or could use some help solving. The ideas will need to come together fairly quickly after this year’s conference so we can be ready for July in Chicago. I’ll be sending out a list of ideas to develop and forwarding the calls for proposals, so please consider how you want to participate.

And of course, if you’ve got ideas for Chicago restaurants where we can hold our lunch meeting next year, don’t hesitate to contact me. I’m looking forward to checking them out.
Letter from the Editor

Submitted by Laura Henderson

First of all, my apologies for holding up the Summer issue of Courier, but my day job demanded all my time and several very late nights and weekends at the end of August. I was not expecting to have to do so much research for the exhibitions that our director (Bob Wicks) and I put together for Fall 2010. We’ve already had some compliments on our labels, so it was worth it. We hired a curator of exhibitions, Jason Shaiman, who started August 16th, and hopefully I can go back to wearing only three hats.

The exhibitions opened August 24th but our opening reception was September 2nd. Catering is beyond our budget at the moment, so we also had to set that up, do the food and decorate the table. It was a struggle, but in the end it worked out beautifully. The galleries look great, we had a good turnout and very positive reactions to the exhibitions. If anyone needs to know the origins, history and symbolism of almost any animal group, just let me know!

Most of the objects were pulled from the museum’s permanent collections, so the object files have benefited from the research. The internet is amazing, although there is a lot of junk to sift through to find legitimate information. How did we exist without it? Books, faxes, letters—I did consult books as well, of course, but there are things I think I would never have found without the internet. By digging through search results, I found useful material about objects that previously had not even been identified.

My husband, Roy Johnston, has been working hard all summer, too, preparing for an exhibition of his own artwork, opening September 17th, at the Weston Gallery in Cincinnati. In spite of the hard work, we had a great summer and enjoyed increasing popularity as the days got hotter—our pool was the in place to be for our friends. We left the gate open so they could come in during the day with their kids, and we had many casual poolside cookouts.

Classes have started, faculty and students are coming to the museum, our programs are underway, and freshman enrollment was high this year, which is good. We are still in an economic slump, however, with no end in sight. The Courier went digital at the perfect time—the university Print Center has nearly doubled all its prices and is outsourcing almost everything. It would cost twice as much and take twice as long to get the newsletter printed.

director tried to persuade the Dean to make us a department within the School of Fine Arts, but he was reluctant to do that. Instead, he agreed to form a Visual Culture Studies Work Group with a view to creating a Visual Culture Studies Center in future. This will incorporate ideas and input from museum staff, faculty and members of the community who are interested in maintaining the university museums and bringing visual culture to the level it should be at.

The bottom line is money—we do not charge admission and we are not able to offer museum studies classes through the curriculum, so we do not directly generate any money for the university. We do attract donations of artwork and some “real” gifts (money), however, and there are plenty of people to back up the museum as a relevant entity. It just gets tiresome having to constantly do it.

His Holiness the 14th Dalai Lama of Tibet is visiting Miami University in October and will give a talk titled Ethics in the Modern World, on Oct. 21st at Millett Hall. He is the reincarnation of the 13th Dalai Lama, according to information from his website, http://www.dalailama.com/ (even the Dalai Lama is on the internet!) and he has a full schedule of lectures set up, including one in Cincinnati.

Tickets to the lecture are gone already. I have two tickets that I got on the first day they were available, but now I can’t use them because I will be in Ireland at that time so I will give them away. Husband has two lectures on Roderic O’Conor, the Irish artist who is the subject of his research, and he likes to have the “wee wife” with him for the festivities that surround these things. He was instrumental in accomplishing the “twinning” of the city in Ireland where O’Conor was born and the city in France where he died, and this is being done on the 150th anniversary of his birth. Life is full of mini-sacrifices. It’s not every day you get to see someone who has been reincarnated, but I can watch the video later.

I will be in Cleveland for the AMM conference and hope to see many of you there. It promises to be full of interesting sessions and the Cleveland museums are geared up to show us a great time!
**Conservator’s Corner**

**Question:** While digitizing our photo and negative collections, some negatives caused rashes on the people working with them. We do not want anyone to be injured working with our collections and this event raised several questions for us. How can we identify safe film from “bad” film? What are the dangers of “bad” film? Is there a safe, inexpensive way to neutralize the bad film to preserve the images? If the “bad” negatives have to be destroyed, how can we safely do that?

**Answer:** Unfortunately, it is very likely that your colleagues encountered either cellulose nitrate or cellulose acetate film while processing your negatives. Both classes of film can generate acids and harmful gases that can lead to skin irritation, respiratory irritation or worse. While many institutions are aware that older negatives can deteriorate and need proper storage, the health hazards involved with these materials has not been as thoroughly addressed in professional literature.

First, it is useful to review the use of both film materials and their history. Cellulose nitrate film (used in both motion picture film and flat negatives) was introduced by Kodak in 1889. Production ceased in 1951. Problems with deterioration and with flammability, led to research to find a replacement material. Note that dates for the production of cellulose nitrate and acetate vary for film produced outside of the United States. Nearly all films made between 1889 and the mid-1920s are likely to be nitrate. All original 35mm motion picture film made before 1951 is almost certainly cellulose nitrate.

In 1951 Kodak started manufacturing “Safety Film,” developed to replace nitrate, which was made from cellulose acetate. No 16mm or 8mm motion picture film was manufactured from cellulose nitrate. Some (but not all) nitrate negatives have the word “nitrate” printed on the margins of the film. Similarly, many motion picture and flat film negatives were labeled with the word “Safety” and are acetate-based. Ironically, “safety” refers to the fact that the film is not as flammable as its predecessor; it is not necessarily a “safe” material to handle and is definitely a hazard to itself and other materials if not properly stored. It should be noted that the vast majority of microfilm and microfiche formats produced until the 1980s are acetate-based. In 1960, the far more stable polyester film base was introduced and is still used today. There are no known hazards associated with the handling or storage of polyester-based negatives or motion picture film.

**Cellulose Nitrate**

Film bases made from cellulose nitrate are almost certain to degrade at room temperature, particularly in the presence of moisture or acids. As the film deteriorates, it generates nitric acid and noxious gases which, in turn, catalyze more deterioration. This cyclic process accelerates the rate at which cellulose nitrate deteriorates, particularly if the film is stored in a metal canister or a well-sealed container where the acids generated cannot escape.

The nitric acid generated from the deterioration process can cause skin irritation and burns, and can lead to the rusting of metal canisters or the rapid deterioration of paper or cardboard containers. The acids volatized from these processes result in a tell-tale acrid odor. The acids also tend to fade the photographic image and make the gelatin film emulsion soft or sticky. **Worst of all, deteriorated cellulose nitrate can spontaneously combust at room temperature and must be stored in a refrigerator or cold storage facility if the material is to be retained.**

It should be noted that nitrate motion picture film is the most likely to start fires and thus should be given first priority for processing. The more deteriorated the film, the more dangerous it is. Most institutions choose to copy the negative or film (as long as the film is still in viable condition) and dispose of the original. It is important to note that the National Fire Protection Association (NFPA) has published standards regarding requirements for facilities that store nitrocellulose film (NFPA 40). Ignoring these requirements may result in your facility not meeting current fire codes. Obviously cellulose nitrate film can be considered a hazardous material and should be disposed of as such. Occasionally fire departments will incinerate or dispose of nitrate materials for you.

When handling cellulose nitrate film, rubber gloves rated for use with...
nitric acid should be utilized. In most cases rubber or neoprene gloves will work. Most scientific supply companies, such as Lab Safety Supply or Fisher Scientific, will sell you gloves rated for the purpose. Cellulose nitrate materials off-gas a variety of compounds, including nitrogen oxides, which are eye, skin and respiratory irritants. Chronic exposure to these fumes can lead to more serious problems. The amount of irritation to staff and damage to other collections depends on the amount of ventilation present in the room where the storage and/or processing takes place. Safety glasses and a respirator rated for use with volatile acids would be a wise precaution if you will be working with large amounts of nitrate materials. It would also be wise to work in areas with good air circulation and adequate amounts of fresh air. Unfortunately, museum/archive storage areas are often designed to have minimum ventilation and fresh air supply, so you may need to seek an alternative work space.

**Cellulose Acetate**

While cellulose acetate was developed to solve the problems presented by cellulose nitrate, these materials are problematic as well. Most acetate film bases are cellulose triacetate, which is a tough, hard plastic resin. Plasticizers were typically introduced to the resin to increase flexibility and decrease their flammability. Plasticizers often used include glycol phthalate, tributyl phosphate or dibutyl phthalate.

As acetate film ages, particularly when stored at room temperature and in the presence of moisture, the material degrades, releasing acetic acid and other by-products into the environment. In a mechanism similar to the deterioration of cellulose nitrate, the acids generated by the film catalyze and accelerate further deterioration. This process has been labeled “vinegar syndrome” because acetic acid is otherwise known as vinegar. Fortunately, acetic acid is not as hazardous as nitric acid, so handling acetate film materials is not quite as nasty, and the film is not nearly as flammable. However, acetic acid is an eye, skin and respiratory hazard and so similar precautions to those mentioned above should be taken, particularly including the use of rubber, Nitrile or neoprene gloves and eye protection. In addition, the migration of plasticizers out of the film is a common occurrence, and these materials can also be eye, skin and respiratory irritants as well.

Unfortunately, without knowing which plasticizers were used, it may be difficult to know how hazardous the film may be. If the negative has developed an oily film, or droplets or crystals have formed on the surface, it is a good indication that a plasticizer has migrated to the surface. It should also be noted that as acetate film degrades, it typically results in the material becoming increasingly brittle and dangerous to handle. A sure sign of deterioration is the tell-tale smell of acetic acid (vinegar) that is exuded from the material as it degrades.

The Image Permanence Institute at the Rochester Institute of Technology has done a great deal of research on this topic and has developed its A-D Strips which can be used to determine the extent of deterioration of acetate film materials. However, without proper (cold/dry) storage conditions, it is basically inevitable that collections of acetate film will degrade at an increasing rate over time. While it is beyond the capacity of this column to describe in detail what is entailed, many museums and archives with significant photographic collections have invested in cold storage facilities to greatly extend the life of these collections.

**References:**


Submitted by Laurie Booth, Midwest Conservation Services, Inc., 10160 Queens Way, Unit 4, Chagrin Falls, OH 44023; (440) 543-2202.
News from All Over
State Reports

Illinois
Submitted by Allison Heller

The Mitchell Museum of the American Indian, Evanston

Adler Planetarium & Astronomy Museum, Chicago
Devon Pyle-Vowles, Collections Manager of the Webster Institute for the History of Astronomy at the Adler Planetarium & Astronomy Museum, reports with much celebration that they have received a $40,000 National Endowment for the Humanities - Sustaining Cultural Heritage Collections Grant to begin to plan storage improvements for the collections. “We are just so out of space and we are a collecting institution, so space is really needed,” Devon said.

A Collections Storage Improvement Study in 2008 identified the several risks to the Adler collections in their current storage locations. From July 2010 to December 2011, the Adler will retain Wendy Jessup and Associates, Inc. and Watson & Henry Associates to develop the proposed Collections Storage Improvement Implementation Plan that will provide specific guidance (layouts and budget estimates) to improve collections storage and reduce energy costs. After the grant period, the Plan will guide the Adler to create a consolidated collections management and curatorial zone with centralized collection storage, curatorial offices, collections management workspaces and a conservation laboratory. The resulting space will protect the Adler collections, improve exhibitions and educational programming through enhanced access, and contribute to the Adler’s wider goals for sustainability and public enrichment.

Indiana
Submitted by Lana Newhart-Kellen

The Lawrence County Museum of History, Bedford
The Lawrence County Museum of History is hosting A Harvest of Quilts exhibit on October 1 and 2, 2010 from 9 am to 5 pm. Sponsored by Quarry Quilters of Bedford (an NQA chapter), at the Masonic Temple at 931 - 15th St. in Bedford, with additional displays at the Lawrence County Museum.

The Clarksville Historical Society, New Albany, is attempting to save a cabin that may date prior to 1816, the year Indiana was granted statehood. The partially collapsed cabin, is believed to have been built by William Lewis, son of Revolutionary War soldier, Richard Lewis. Preservation groups are having difficulty raising funds to dismantle and relocate the cabin due to the current economic climate.

The Tippecanoe County Historical Association (TCHA), Lafayette
The TCHA has been working through its financial difficulties. Last April it closed its libraries and office, and laid off five staff members. The library and genealogy center have now reopened. A new director, Kathy Atwell, is working on rebranding the institution and raising funds to meet a matching grant from an anonymous donor. So far TCHA has raised $30,000 of the $50,000 match. A goal of rebranding is letting residents of Tippecanoe County know that TCHA does not receive county government funds.

The Ripley County Historical Society, Versailles, has published Lest We Forget, a book honoring Ripley County’s World War II veterans. It contains over 3,200 biographical sketches of veterans and their photos. The book is $32 plus $5 shipping.

The History Center in Allen County, Fort Wayne
The History Center has acquired artifacts related to Philo Farnsworth, who is credited with developing the modern television in Fort Wayne in the 1940s. Among the objects acquired at public auction were an advertising banner dated 1940 that reads in part, “Farnsworth Radio. . . . from the home of television.”
Iowa
Submitted by Jennifer Kovarik

Vesterheim Norwegian-American Museum, Decorah
The Vesterheim recently did a guest blogspot for the Tenement Museum in New York City. Check it out at http://tenement-museum.blogspot.com/2010/07/preserving-heritage-connecting-us-all.html.

Kathleen Ernst, author of many books in the American Girls series, visited Vesterheim Museum to do research for her mystery novel for adults, Old World Murder. The plot revolves around the disappearance of an antique ale bowl. See Kathleen Ernst’s visit and learn more about ale bowls in the museum’s collection on YouTube at http://www.youtube.com/watch?v=Lw8uzlzuxe4&feature=youtube_gdata.

Unusual Quilt Donated to Vesterheim Museum
The women of St. Paul Lutheran Church in Monona, Iowa, have donated a baby quilt with an interesting history to the textile collection at Vesterheim Norwegian-American Museum. It will be preserved at the museum, thanks to the curiosity, research, and attention of Phyllis Dettmann, Marjorie Drahn, and Becky Olafsen.

The story begins when Phyllis Dettmann, co-chair of the Mission Action Committee at St. Paul’s, was sorting through fabric in 2009 and discovered an odd and fragile bit of cloth. The size of a baby quilt, it appeared old and well worn, and when unfolded, a surprising design appeared on the blocks—the all-too-familiar shape of the Nazi swastika.

“Because of Hitler and Nazi Germany, the swastika is a hated symbol of tyranny and racism,” said Laurann Gilbertson, Vesterheim’s Chief Curator. “The women at St. Paul’s, many of whose husbands had been in the U.S. Army in WWII, were troubled by the quilt,” she continued.

One quilter at St. Paul’s, Marjorie Drahn, made it her mission to investigate the little quilt. St. Paul’s was founded in 1884 by German immigrants, and she wondered if the quilt belonged to a German immigrant family. In researching the swastika symbol, she learned that it had been used in cultures around the world for over 3,000 years and, long before the Nazi Party adopted it, the symbol meant “long life, power, strength, and good luck,” all things one would wish for a child.

“The symbol would have been appropriate to use on a baby quilt before World War II,” said Gilbertson. During the Civil War the symbol was a popular quilt pattern in the U.S.

Another clue led Drahn’s research further away from the German immigrant theory. The faded words “The National Yeast Co., St. Olaf, Iowa” could be read on the quilt’s cloth sack backing. St. Olaf was settled by Norwegian immigrants. The National Yeast Company was founded there in 1933 and farm wives in the area would have used the cloth sacks to make towels or clothing during the Depression.

During a training session at Vesterheim, Becky Olafsen, a friend of Phyllis Dettman, noticed that the swastika symbol was also prevalent on pre-WWII Norwegian folk art, including textiles. Olafsen brought the quilt to the attention of Gilbertson who had prepared Vesterheim’s exhibit Sacred Symbols, Ceremonial Cloth, which contained examples of this symbol in museum artifacts.

“To this date no one has acknowledged the little quilt, and we will probably never find its maker and family,” said Gilbertson. “However, thanks to Phyllis Dettmann, Marjorie Drahn, and Becky Olafsen, its known history and its future are secure.”

Vesterheim uses the story of Norwegian Americans to explore aspects of identity and culture common to everyone. The museum cares for over 24,000 artifacts, including outstanding examples of decorative and folk art. Founded in 1877, Vesterheim is the most comprehensive museum in the United States dedicated to a single immigrant group. This national treasure includes a main complex of 16 historic buildings in downtown Decorah, and an immigrant farmstead and prairie church just outside the city.

For more information on the museum’s exhibits, activities, and membership opportunities, visit their website at vesterheim.org, call (563) 382-9681.
Cedar Rapids Museum of Art, Cedar Rapids

This summer, the CRMA wrapped up the (almost!) last two sculptures that needed treatment after suffering damage in the Flood of 2008. Terry Dowd, Inc. served as art riggers, up-righting the Leonard Baskin bronze sculpture The Large Sibyl, and a Tom Bill’s steel and the lead piece What Was What. Conservators Kristin Cheronis and Susan Wood treated the works on site. The final work to be treated is A Pair of Gates by Grant Wood, which should return home this fall.

State Historical Society of Iowa, Battle Flag Project
Disaster Planning, Response and Salvage Workshop

Elisa Redman of Midwest Art Conservation Center conducted a workshop at the MacNider Art Museum, Mason City, Iowa. This was a wonderful refresher course in risk management and responding to disaster. Disaster strikes all too often, such as the floods of 2008 in Cedar Rapids and Iowa City.

Each participant learned to review site location and logistics for potential hazards; how to examine a building system and design for dangers; to identify, locate and store dangerous materials in collections and non-collections; to identify factors that pose risks to buildings, people, and collections, and to use this knowledge to develop a Disaster Plan.

Using what we learned, Project staff reviewed our Emergency Preparedness/Disaster Plan for the flag collection. We also decided to focus on safety issues in our lab. Recently, the Project has had several new interns and volunteers. To keep everyone updated on safety procedures we will use one lunch hour a month for “Safety Time” learning sessions. We plan to cover elevator safety, fire response, severe weather response, first-aid, fire extinguisher use and lab safety. New volunteers and interns will be taken on a tour of the building, and review DCA’s emergency information.

State Historical Society of Iowa, Des Moines
Antiques Roadshow

The Antiques Roadshow came to Des Moines August 4–7. Appraiser Wes Cowan and AR host Mark L. Walberg filmed a segment at the State Historical Society of Iowa on the sand art of Andrew Clemens.

At a young age, Andrew Clemens (b. 1852 or 1857 Dubuque, d. 1894, McGregor, Iowa) was stricken with encephalitis, rendering him deaf and mute. At 13, his parents sent him across the state to the Iowa Institute for the Education of the Deaf and Dumb in Council Bluffs. There he learned trade skills but his first interest was in the creation of this unusual art.

During summer breaks away from the school, he roamed the area now known as Pikes Peak State Park, collecting sandstone from the Pictured Rocks. The basal portions of these rocks are naturally colored by iron-rich water leaching through the sandstone. Clemens ground the sandstone, separated the sand grains by color, and then ground the colors again to produce the fine texture needed for his art.

Using no dyes, glue, water or other fixatives, Clemens produced startling images in sand. Eagles, locomotives, steam and sailing ships, flowers and other realistic designs figure prominently in his work. Many pieces have a name or the word “Souvenir” in the design, indicating his acceptance of commissions. Sold for $5-$7 at the time, Clemens sand art today can command upwards of $10,000 at auction. It is possible that he produced hundreds of sand bottles, although relatively few remain. One of his greatest works, George Washington, was most likely made for his mother and took over two years to complete. That bottle is in the collections of the State Historical Society of Iowa.

Andrews Clemens died in 1894, possibly from tuberculosis. The breadth of his imagination and talent, coupled with the rarity of his art make for a compelling story and stunning artworks.

George Washington, sand art by Andrew Clemens, in the collections of the State Historical Society of Iowa
Michigan Submitted by Katie Nelson

Mackinac State Historic Parks, Mackinac Island
Richard and Jane Manoogian Mackinac Art Museum Opens!

On July 14, 2010, Mackinac State Historic Parks (MSHP) had the Grand Opening for the new Richard and Jane Manoogian Mackinac Art Museum. The museum is located in the 1837 Indian Dormitory next to Marquette Park. Objects in the museum reflect art inspired by or created on Mackinac Island. On July 15, the park and the Grand Hotel sponsored the Grand Mackinac Antiques Appraisal Show. The day-long event included lectures by the Keno Brothers from the Antiques Roadshow and Peter Rathbone of Christie’s. Find out more at mackinacparks.com.

University of Michigan Museum of Anthropology, Ann Arbor

Museum of Anthropology Welcomes New Staff Member to help with NAGPRA Collections

The Museum of Anthropology, University of Michigan is pleased to announce the hiring of Laura Ramos as Assistant Collections Manager. Laura will oversee the care and continued documentation of the NAGPRA collections and will work closely with the Office of the Vice President for Research in repatriation and disposition claims from Native Communities. She comes to us from Casa Grande National Monument, where she spent the last six months as a NAGPRA intern, and from Binghamton University, where she specialized in Near Eastern Archaeology. Laura has an MA in Human Osteology from the University of Sheffield. We are delighted to have her here in Ann Arbor!

Michigan Museums Receive IMLS Museums for America Grants

The Institute of Museum and Library Services (IMLS) awarded Museums for America (MFA) grants to seven Michigan museums. The museums, chosen from 510 applicants, are Leila Arboretum Society, Detroit Institute of Arts, Saugatuck-Douglas Historical Society, Kalamazoo Institute of Arts, Impression 5 Museum, Mackinac State Historic Parks (MSHP), and Historical Society of Saginaw County. A total of $384,466 in support grants will support high-priority activities that advance the missions and strategic goals of these museums, helping them to serve the public more effectively.

Central Michigan University Museum of Cultural & Natural History, Mount Pleasant


For five years Registrars and Collections Managers from Michigan have come together to share problems, ideas, and solutions to common conundrums. On September 1, the roundtable discussed the “who, what, where, and how much” of digitizing collections. The program included a behind-the-scenes tour of the Ziibiwing Center. Panelists were Karen O’Brien, Collections Manager at the University of Michigan Museum of Anthropology; Leslie Edwards, Cranbrook Archives, and Tim Gramza and Gary Lane, CMU I.T. Department.

Kingman Museum, Battle Creek

New Staff

The museum welcomed two new staff members in June: Sara Kubarek, Educator and Rosemary Goras, Retail Sales Manager.

New Planetarium!

Kingman Museum received grants from the Miller Foundation and the Guido A. & Elizabeth H. Binda Foundation to purchase a new planetarium room and system, with state-of-the-art projection and sound systems and 17 programs.

The Evans and Sutherland system is the first of its kind in the state and is high definition (HD) and cove mounted. But wait, there’s more. Mid-year the system will be upgraded FREE to a Digistar 4, the world’s most advanced digital theater system. Digistar 4 redefines what’s possible in a digital planetarium with its sophisticated user interface, enhanced real time capabilities, and a fully open architecture. Even if you don’t know what this means...it’s really cool.

Brian Jaeschke, MSHP Registrar, reported their grant of $144,288 will be used to conduct the first physical inventory of the Michilimackinac archaeological collection. The collection contains more than 122,000 artifacts or groups of artifacts recovered from the site from 1959 through 2009. MSHP will hire three temporary inventory assistants for three years to inventory and update the database. This critical collections issue is a goal of the long-range plan and will provide greater access and use of the collection for exhibition and research. (Side note: as a former MSHP intern, I know for a fact that this is an enormous and important undertaking!)
Minnesota
Submitted by Jackie Hoff

Weisman Art Museum, Minneapolis
The Weisman Art Museum at the University of Minnesota is in the midst of a major expansion, which will add five new galleries designed by Frank Gehry, the architect of the original 1993 building. The four galleries on WAM’s southeast side have taken shape this summer. They include a gallery for ceramics, two for American art, and one for works of art on paper. The Target Gallery for Creative Collaboration will extend to the north. As part of the expansion WAM will close to the public for one year beginning in October 2010, to reopen fall 2011.

Goldstein Museum of Design, St. Paul
The Goldstein Museum of Design received a Museums for America grant from IMLS to upgrade collections management software to Re:Discovery and develop a digital database of the 27,000 object collection. Although the first phase goes live this fall, images of collection objects can be seen on GM’s website and Flicker page. Visit on the web at goldstein.design.umn.edu

GMD received a Preservation Assistance Grant for Small Museums from NEH to re-house part of the textile collection. This collection of over 1,800 items is composed of flat textiles (quilts, tablecloths, etc.) and textile samples, including part of the extensive Jack Lenore Larson archives.

GMD received an IMLS Community Engagement grant to support the exhibition and programs Smart House, Livable Community, Your Future. The exhibition explores "aging in place" and will be produced in partnership with Twin Cities Public Television. A workshop series, interactive website, and TV program will accompany the exhibition and extend the information and impact to Minnesota and beyond.

GMD will host 11 guests from China in October as part of a celebration of cutting-edge Chinese fashion. In conjunction with the exhibition Mao to Now: Chinese Fashion from 1949 to the Present, three of the four designers, scholars, translators and writers will visit Minnesota for a week-long visit culminating in the exhibit opening October 1st, a 2-day symposium October 2-3, and a benefit for GMD on October 3rd at the Ritz Theater, featuring the Ballet of the Dolls.

Hennepin History Museum, Minneapolis
Exhibitions
Beautiful Things, a selection of objects from the decorative arts collection, open August 10th-November 21st, 2010
This is a “micro exhibition” which will look at a small collection of glass, china, and pottery from HHM’s extensive collection of decorative arts.

The Works of Josephine Lutz Rollins, open through November 21, 2010
This exhibition looks at a selection of works from the Paul Frederick Johnson collection, which was given to the Hennepin History Museum in 2009, and includes paintings and drawings (ca. 1940-1987) by Minnesota artist, Josephine Lutz Rollins. The opening celebration was on June 5th at 6pm with guest speaker, Julie L’Enfant of the College of Visual Arts.

The Luxton Park Painters: A Retrospective, 1960-2006, open through October 5, 2010
This exhibition features the work of the women who organized the Luxton Park Painters group in the 1950s. It includes works by founder, Norma Olson, as well as members of the Luxton Park Painters: Susie Kolstad, Jere Purple, Maggie Moulton, Judy Horns and Betty Feilzer.

Upcoming exhibitions:
Curiosities and Remnants I, opens September 25, 2010
This exhibition is the first in a series of ongoing exhibitions which will look at curiosities and oddities from around Hennepin County. This first installment will highlight some of Hennepin History Museum’s most unusual artifacts, including the unique remains of a podiatrist’s collection, a giant bellows, and a selection of archival artifacts.
Jewels of the Earth: Objects from the hands of the Ojibwa and Dakota people, opens December 4th, 2010

This exhibition showcases the HHM Native American collections, including beadwork, quillwork, basketry, costumes and historic photographs of the Ojibwa and Dakota people.

Projects in the works:
What: Publications and Research Grant funding from the Arts and Cultural Heritage Fund Minnesota Historical & Cultural Grants (aka “Legacy Grant”).
Project: “A partnership between the Anoka County Historical Society and Hennepin History Museum, this grant will fund a thorough and comprehensive research project on the suburbanization of Anoka and Hennepin Counties.”
Amount: <$50,000
Participants: Hennepin History Museum and Anoka County Historical Society
Project Timeline: July 2010 to June 2011

Hennepin History Museum at the State Fair
Did you know that the Hennepin History Museum gives a prize at the Minnesota State Fair? This year when you are walking through the Creative Activities Building, look for the historic collections. Some have dealt with World War II while some have dealt with the history of the State Fair. Hennepin History Museum gives a one-year membership to the winner of: Lot 832, Collection, History. There is a lot of history to see in the Creative Activities Building, in particular the wonderful postcard collections and special exhibits. Perhaps you remember the display of aprons and the 1930s kitchen, both exhibits put on by the Hennepin History Museum. Visit the Creative Activities Building at this year’s Minnesota State Fair, August 26th-Labor Day.

The Science Museum of Minnesota, St. Paul
The Science Museum has undergone a complete reorganization and people are now settling into the new structure. The Dead Sea Scrolls exhibition is nearing its end (October) and we are gearing up for the next exhibition. We have hired a new database administrator, the web module is up and we continue to work on our inventory project. We also have added the inventory of our library to our current tasks. The field season has ended for the paleontology and archaeology folks and people are now back in their labs analyzing their latest finds. Summer is going by so fast and seems to speed up every year.

Scott County Historical Society, Stans

Exhibitions
Great Scott! Mysteries of Scott County, opened on June 17, through December.
This exhibit explores odd and sometimes gruesome unsolved mysteries in the county.
Heroes Among Us: Scott County’s World War II Veterans, opens on September 23. Using oral interviews with veterans from the county, this exhibit tells the story of World War II through the eyes of the local men and women who lived it.

New Accessions
Renaissance Festival mugs, a postcard showing the American Legion Club in Shakopee, archival collection from the Scott County 4-H, medicine bottles from a farm in Credit River, a pack of Lucky Strike cigarettes and Christmas lights, a catalog from the 2010 National Holstein Convention Sale held at the Scott County Fairgrounds, a button from the Shakopee Royalty for 2009-2010.

Events
Hanger Dance at Flying Cloud Airport on Sept. 25th: Roseville Big Band, dinner, USO-style show, live auction, costume contest and more!

Missouri
No report

Collections Related Sessions at the 2010 AMM Conference:

- Conservation Connections: Building a Successful Conservation Program in a Small Museum
- Connecting to Conservation
- Risk Management: Collections Insurance - A Primer Revisited
- Managing Digitization: An Image Primer
- No Easy Answers: A NAGPRA Discussion
- Volunteers and Interns: Amazing Resources for Little or No Money Down!
- Strategies for Revitalizing a Historic House - With No Budget!
Ohio

Miami University Art Museum, Oxford

A big welcome goes out to the new curator of exhibitions at Miami University Art Museum, Jason Shaiman, who started August 16 and got off to a running start planning for the Spring 2011 exhibitions. Jason spent ten years at the McKissick Museum in Columbia, South Carolina, where he was Curator of Traveling Exhibitions and then Chief Curator of Exhibitions. Since 2004 Jason has been an adjunct faculty member at the University of South Carolina and taught courses in art history and exhibition design.

In addition to his curatorial expertise, he has experience as a grant writer, exhibition preparator, art critic for the Aiken Arts Guild and juror for open exhibitions at Burroughs-Chapin Museum of Art and Sumter County Museum. He has also made numerous public presentations.

Jason received a bachelor’s degree in Art History from Indiana University of Pennsylvania, a master’s degree in Art History from the University of South Carolina and a Certificate in Museum Studies from the University of South Carolina.

Exhibitions
Creatures Great & Small and Animal Tales: Storybooks for Children, August 24-December 11

This suite of exhibitions investigates the ways the natural world has functioned as a storyteller. In earlier times the complex relationship between humans and animals found expression in folk traditions of storytelling and craft production. In more recent times, artists have drawn upon this resource for inspiration. Artists and writers continue to be influenced by the natural world, and their stories create an enduring cultural heritage.

The exhibit features paintings, prints and drawings by American and European artists from the 16th century to the present, textiles and folk toys from around the world, and three-dimensional objects and sculpture in a variety of forms. The storybooks, borrowed from the Walter Havighurst Special Collections of the Miami University Libraries, include such classics as Jack London’s Call of the Wild, A.A. Milne’s Winnie-the-Pooh and Lewis Carroll’s Alice’s Adventures in Wonderland.

Western Reserve Historical Society, Cleveland

For attending the AMM conference in Cleveland October 6-9, Western Reserve Historical Society is part of the Thursday evening event. Founded in 1867 to preserve and present the history of the people of northeast Ohio, the Western Reserve Historical Society is the largest privately supported regional historical society in the nation. It is called the Western Reserve Historical Society instead of the Northeast Ohio Historical Society due to how the area was settled. When the original colonies of the United States were formed, most western borders were left blank, since they didn’t know how far west the land went. Northern Ohio is directly west of Connecticut, and was originally part of the state of Connecticut.

In 1786, the State of Connecticut gave up its claims to western lands of the United States except for a portion of northeastern Ohio known as the Connecticut Western Reserve. Later, the land was sold to the Connecticut Land Company, which surveyed and settled the region, but the name Connecticut Western Reserve, or just Western Reserve, continued to be used to describe the northeastern section of Ohio.

Exhibitions
Do You Know Your Lincoln?, NOW OPEN: an exhibit celebrating the bicentennial Abraham Lincoln’s birth. Soul Soldiers: African Americans and the Vietnam Era, through November 27

This multimedia exhibit explores the issues, actions, reactions and expressions of life and culture of African Americans as they were impacted by Civil Rights and the war in Vietnam.

Cleveland Museum of Art, Cleveland

On August 26, the board of trustees of the Cleveland Museum of Art voted unanimously to name David Franklin, an internationally respected scholar of Italian Renaissance and Baroque art, the eighth director of the museum. Franklin’s term begins on September 20, 2010.

Franklin is currently deputy director and chief curator of the National Gallery of Canada, responsible for the core work of that museum, including its curatorial departments, acquisitions, conservation, library and archives, and education division.

A native of Québec, Franklin earned a Bachelor of Arts in art history from Queen’s University in Kingston, Ontario. He received his master’s and doctorate degrees in European Renaissance art from the Courtauld Institute of Art at the University of London. He also was awarded an honorary Master of Arts by the University of Oxford.
Wisconsin
Submitted by Nicolette Meister

Chazen Museum of Art, Madison
Exhibitions
Dennis Nechvatal Landscapes, August 7 – October 3
Dennis Nechvatal believes his landscape paintings help connect people to the land. Inspired by the Native American belief that the earth is a living being and we are responsible as its stewards to protect it, Nechvatal paints as a contemplative spiritual act and aspires to create works that will invoke an ideal communal vision of the natural world. This exhibition of work by one of Wisconsin's best known contemporary artists will feature Hope, 2009–2010, a 4 ft. x 8 ft. painting commissioned by the Chazen Museum of Art, as well as landscapes from private collections and a selection of new images.

Logan Museum of Anthropology, Beloit
The Logan Launches Digital Collections Online
The Logan Museum houses over 300,000 archaeological and ethnographic objects from 123 countries. These collections come from more than 480 cultural groups spanning half a million years of human history. For the past two years, the museum has been working to make this material accessible online. This goal has finally been realized with the initial launch of over 700 records: http://www.beloit.edu/logan/. Click on browse to view the digital collections. Collections will continue to be launched as additional objects are digitized and prepared for online publication.

Digitization of the Logan Museum's ethnographic collections began during the 2006-2008 National Endowment for the Humanities funded collections re-housing project and has continued with support from the Institute of Museum and Library Services (IMLS) Museums for America grant program. IMLS funds supported the purchase of a new collections management software system—Re:discovery Proficio—and a full time data specialist to facilitate the development of data standards, customization of the database, data entry, and data validation. To date, over 4,000 digital images have been captured in RAW, TIFF, and JPG formats and over 5,000 records have been entered into Re:discovery Proficio.

Logan Museum staff are working closely with Beloit College's digital resource librarian to launch the collections online using CONTENTdm. CONTENTdm is a server driven database repository with client applications for indexing and linking to digital image, audio, video, and multimedia files. Data is easily exported in Excel format from Re:discovery to CONTENTdm. CONTENTdm enables users to create tag sets of digital objects, terminology is indexed to facilitate advanced searching, and because CONTENTdm is in partnership with OpenWorldCat, metadata is available to standard internet search engines such as Google and Yahoo. We invite you to explore our digital collections and welcome your feedback!

Neville Public Museum of Brown County, Green Bay
Neville Public Museum Receives IMLS grant
Thanks to a grant of $130,946 from the Federal Institute of Museum and Library Services (IMLS), the Neville Public Museum of Brown County will be able to catalogue its collection of over one million photographic images originally taken for the Green Bay Press-Gazette. Cataloging this important collection, which documents major events and daily life in this region from the late 1940s to the early 1980s, will make it more readily available to researchers and ensure its continued preservation.

Over the three years of the project, September 2010 to August 2013, the entire collection will be catalogued and entered into the Museum's ARGUS collections database. The grant will fund two part-time positions at the museum, a Project Operations Manager and a Cataloger, both of whom will work under the direction of the Curator of Collections.

As part of the grant and to promote the importance of the project, the Museum plans to include newly catalogued images in a weekly newspaper column in the Green Bay Press-Gazette called “Snapshots in Time” and develop two temporary exhibitions showing many of the images.

The Institute of Museum and Library Services is the primary source of federal support for the nation's 123,000 libraries and 17,500 museums. The Institute works at the national level and in coordination with state and local organizations to sustain heritage, culture, and knowledge; enhance learning and innovation, and support professional development. To learn more about the Institute, please visit www.imls.gov.
The Cold Case File

John Zeller, a local historian and researcher, brought a flag article to the Iowa Battle Flag Project’s attention. The May 4, 1939, Des Moines Tribune article had photographs of then Curator Ora Williams and Jeanne Morrison, clerk in the History Department and Archives (now the State Historical Society) examining a large, national 35 star flag given to the museum by a gentleman named Logan Hines of Vinton, Iowa.

The flag bore the inscription “No Compromise with Traitors” and the words “Harrison Township.” This would have been made for members of the “Harrison Township Rangers,” who would become Company “D” of the 8th Iowa V.I.R. Imagine my puzzlement upon seeing this article. None of the flags in the current collection met this description.

A search of the non-Battle Flag Project flags within the museum’s textile area did not produce the flag. A search of the accession records proved that the flag had been added to the State Historical Society of Iowa as stated in the newspaper article. When the Registrar, Jodi Evans, conducted an in-depth examination of the institute’s accession, loan and conservation contracts she located information on an “open loan” from the 1940s to a local institution. The Harrison Township flag was one of five flags lent to this institution.

Negotiations were able to see the return of two of the five flags loaned out over 60 years ago. Ironically, the flag that started the investigation, the Harrison Township flag is still missing. The other missing flags include:

Catalogue No. 113: 12 star flag, two red and one white stripe, and a harp design. Captured by Col. James Blaine at the battle of Belmont while in command of Co. D 7th Iowa Vols. November 7, 1861. The pattern of the 1st National flag of the Confederate States of America.


An article from 1939 leads to the recovery of two battle flags missing since the 1940s.

The two recovered flags have been stabilized and integrated into the Iowa Battle Flag Project.

Do you have a “Cold Case” mystery to share? Long lost treasures returned or trails gone cold?

Send your story to Laura Henderson, at Miami University Art Museum, 801 S. Patterson Ave., Oxford OH 45056 email: henderlb@muohio.edu
Last year at this time I had no idea what the following twelve months would bring, but as harried as it has been, I look back and know it has all been good. The Woodson Art Museum was the named beneficiary of the estate of artist Don Richard Eckelberry. Since 2003, twice-yearly, staff from the Woodson would visit widow Ginny Eckelberry to assist with preservation and documentation of the massive amount of paintings, letters, books, drawings, photos, etc. that formed the estate. Mrs. Eckelberry (I could never bring myself to call her Ginny) was a spry 94 during our spring 2009 visit. She lived alone in her huge home with attached studio in Babylon, New York. She had occasional bouts of poor health but had me convinced she would live to be 100.

Just a few months later, in August, we got a call with news that Mrs. E had suffered a stroke, and the long-term prognosis was guarded. Her guardian and lawyer requested we make arrangements to transfer the estate to the Woodson Art Museum to prevent potential damage.

Obligations at the Woodson found late October as the first available time to schedule the trip. Three staff, along with friends of Mrs. E. spent a week, sorting, photographing, packing, and labeling dozens of boxes. I was charged with documenting every item removed from the home. To make the process run as smoothly as possible I developed a plan, printed labels, and drop-shipped a hundred corrugated boxes, as well as foam, plastic, and other packaging materials. I traveled with a suitcase containing tools, tape, rulers, scissors, and any legal items I thought would aid us in our efforts. That case broke my most sacred travel rule—no large carry-ons—but it was necessary to forego another checked baggage fee.

We arrived in Babylon, New York early Sunday morning allowing six days to accomplish our goal. The first step was to designate exactly what was to be packed, consulting as needed with the estate’s attorney and Mrs. E’s guardian, Andrea Foote. Next, we set up a work station in the first area and began packing and recording each item as it was placed in the box. Each label was numbered, and allowed for hand-written lists of the contents. When fully packed the label was placed on top of the box. Each box was given a code designating where it was to be stored at the Woodson, and that information was added to a packing list.

It was a long week. My fingers were stiff and tired from typing many bits of information into a specially designed database. For a break I assembled and taped boxes, packed and labeled them, and added them to the walls growing by the two doors that would provide access to the truck. As the days progressed, more artworks and papers were found added to the packing list, adding more stress to the already limited time. Throughout we questioned if we had allotted enough time but dedication and long hours paid off, so that by early Thursday afternoon we had matters in hand. Staging was complete and holding for the arrival of the truck early Friday morning.

The morning dawned bringing with it a cold, October rain. It had been warm and beautiful earlier in the week. Nonetheless, we moved forward loading boxes of books on pallets, carefully securing well-packed artworks, and then adding the furniture. My memory is that it took forever to get everything on the truck, reality was five hours. I was cold and wet, but mostly sad. Mrs. E. was still alive, but reports were worse each day. For many reasons we chose not to visit her while we were in Babylon. I suspected it would be my last visit to that the beautiful home, and the charming Mrs. E.

Mrs. Eckelberry died the Monday after we left Babylon. During her 95 years she traveled the world, married the love of her life, had a fabulous career as a fabric designer in Manhattan, and was my friend. She regaled me with stories of the life she and Don shared, which I have documented, and her voice keeps me going.

A happy ending to this story would have me telling you that all the artworks are accessioned, the books documented and stored, the files in order, and everything stored properly. Alas, I am one person, and am working triage. The artworks have all been properly stored and their locations noted—nearly 250 are already properly accessioned, and I move forward as I can. The most important books are in climate control and there is a proper list of them. The files are in drawers.

I have been happily sidetracked to mount an exhibition to open in late August 2010 featuring the watercolors Don did of the birds of Trinidad and Tobago. A Naturalist’s Eden: The Birds of Trinidad and Tobago by Don Richard Eckelberry will open in late August—fingers crossed. If you are in the neighborhood ... . please stop by.
**Midwest Art Conservation Workshops**

Midwest Art Conservation Workshops

[www.preserveart.org](http://www.preserveart.org)

### 1-day workshop for collections staff

**Date:** Oct. 29, 2010 | 9:30 - 4:30  
**Location:** North Dakota Governor’s Conference, State Historical Society of ND  
**$245 ($195 MACC Members)**

This 1-day workshop taught by Neil Cockerline, Director of Preservation Services and Conservator is designed for collections staff with little or no formal conservation training, but who are often faced with “sprucing up” collection artifacts for storage or exhibition purposes.

The workshop will include a Power Point lecture, discussion and hands-on demonstrations of assessing different types of artifacts for the potential of simple cleaning, followed by a discussion of the use of common commercial cleaning products that can be harmful to artifact materials.

A variety of safe (and often inexpensive) cleaning products ranging from simple pure solvents to mild aqueous cleaning agents using distilled water and simple pure compounds to microcrystalline waxes, etc. will then be introduced through hands-on demonstrations. It will be made clear to all participants when simple cleaning procedures may be used and when a professional conservator needs to be called in for treatment.

A notebook of technical leaflets with recipes and directions for the use of safe cleaning agents will be provided for each participant.

### 2010 A Space Odyssey: Storage Strategies for Cultural Collections

**Date:** October 12-13, 2010 | 9:00 - 4:00  
**Location:** Minnesota History Center, St. Paul, MN  
**$250 ($225 MACC Members)**

Hosted and co-sponsored by the Minnesota Historical Society, and in partnership with the Conservation Center for Art & Historic Artifacts

This comprehensive 2-day program will address storage planning needs for institutions of all sizes. Participants in this 2-day conference will hear experts in the field of design, space planning, and environmental control and modification speak about practical methods and applications to improve and maximize storage spaces for cultural collections.

Sessions will include case studies that demonstrate how institutions of various sizes have implemented storage initiatives.

Experts in the field of design, space planning, and environmental control will speak about practical methods and applications to improve and maximize storage spaces for cultural collections.

### 2-Day Research and Writing of a Long Range Conservation Plan

**Date:** October 25-26, 2010 | 9:00 - 4:00  
**Location:** South Dakota Art Museum, Brookings, SD  
**$295 ($235 MACC Members)**

Elisa Redman, Associate Director of Preservation Services will teach this 2-day workshop. The workshop will assist participants in developing and writing a Long Range Conservation Plan, a useful tool that defines institutional preservation and conservation goals for a 5- to 10-year period.

Developing an accompanying funding strategy is also an integral component of such a plan. The course will cover the basics of the writing process for this document, including how to establish a length and structure appropriate to each type of institution.

Other topics will include how to use recommendations from a General Preservation Needs Assessment Survey combined with curatorial priorities to develop a realistic prioritized plan, as well as reviewing the Federal Grant Funding Protocol to make sure appropriate projects are developed in a logical progression.

The instructor will work directly with participants to develop a detailed outline to use toward completion of the plan at their home institution.

A notebook of related technical leaflets, articles and related information will be provided to each participant.
The Association of Midwest Museums announces its 2010 annual conference, *Museums Making Connections*, in Cleveland, Ohio, October 6-9. The host hotel will be the historic Renaissance Cleveland Hotel located in downtown Cleveland. The 2010 AMM conference will feature outstanding sessions, speakers and special events.

Kick off the conference with your friends and colleagues at the Great Lakes Science Center and the Rock and Roll Hall of Fame. We'll begin with refreshments on the deck of the SS Mather, head into the Great Lakes Science Center for hors d’oeuvres and cocktails, and end the evening with a party and private concert with Patti Smith at the Rock and Roll Hall of Fame. The conference will also include receptions and tours at many of the other cultural institutions in Cleveland, including the Cleveland Museum of Art, Western Reserve Historical Society, Cleveland Museum of Natural History and the Cleveland Botanical Gardens.

The 2010 Preliminary Program is available online at AMM’s website. Full event early bird registration starts at just $180. Online registration for the conference is now available. Online registration is a quick, simple and safe registration alternative for the AMM annual conference. To register for this year’s conference in Cleveland, go to: www.regonline.com/register/checkin.aspx?EventId=880893.

AMM is still accepting Resource Hall Booth reservations. The AMM Resource Hall provides companies with one of the best opportunities to network and develop relationships with museum professionals. It’s a visible way to let conference attendees know about your company, to talk about their projects, and to discuss your company’s solutions to their needs. For the 2010 Corporate Prospectus and Booth Reservation Form, go to: www.midwestmuseums.org/corporate_exhibitor.html

### Join the Midwest Registrars Committee

**Benefits Include:**

The MRC newsletter *Courier*, membership and services directory, stipends for workshops and conferences, news on Association of Midwest Museums activities, access to materials from the Forms Exchange and Information Clearinghouse, and a network of associates who provide support and knowledge.

**Voting**

- □ New
- □ Renewal

**Non-Voting**

- □ New
- □ Renewal

**Annual Dues:** $10.00

**Contribution:** ______

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**TRAVEL STIPENDS**
Vacant

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