Call for Candidates

Election time is just around the corner for the Midwest Registrars Committee and that means opportunity is knocking on your door! MRC is seeking candidates for all posts—Chair, Vice Chair, Secretary and Treasurer. If you know someone who would fit the bill for any of these positions, contact Cristin Waterbury, MRC Nominations Chair. Better yet, if you are interested in becoming more involved in the MRC, now is the time.

Being an MRC officer is a tremendous opportunity to network with your peers in the region and across the country, and to build up your resume with a terrific leadership role. Not to mention having fun…and it is definitely a fun experience! Please seriously consider this opportunity to become more involved with MRC, network with your peers in Registrar Land, and add a great experience to your resume.

Elections will be held in June. Keep an eye out and be sure to VOTE! (Call it practice for November.)
Travel Stipends AVAILABLE!

The Midwest Registrars Committee is once again offering travel stipends of $750 for members to attend the Association of Midwest Museums annual meeting in Minneapolis, July 27-30, 2016. This is a great opportunity to cover most, if not all of the cost of attending the conference!

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 29th, with recipients announced June 8th. Follow this link to the application form or visit the Midwest Registrars Committee website.

Questions should be directed to Devon Pyle-Vowles at dpvowles@comcast.net.

Renew for 2016!

If you haven’t already done it, now is the time to renew your MRC membership for 2016! For an annual fee of $10, members of the Midwest Registrars Committee receive 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.

Joining is easy and can be done entirely online!

1. Fill out the Electronic Membership form. It is available from your State Representative or at the Midwest Registrars Committee website. Simply fill out the fields in the PDF file and save the document. E-mail the completed form to Jennifer Noffze, MRC Treasurer, at: jenn@childrensmuseum.org

2. Pay your dues online with PayPal (if you do not have an account, it is free to sign up and takes only minutes). From PayPal’s home page, click on “Send Money” and type jenn@childrensmuseum.org in the recipient field. You can pay from a bank account or credit card and you will receive a receipt when the payment is processed.

Need to mail a check or complete the form by hand? No problem! A hard copy of the membership form is available at the end of the newsletter. Simply fill it out and send along with a check payable to MRC to the address noted on the membership form.

Remember—MRC membership is not limited to registrars. 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 those 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.

Questions?? Feel free to contact MRC Treasurer Jennifer Noffze (jenn@childrensmuseum.org).
Welcome New State Representative

MRC is pleased to welcome Julie Conklin as the new Michigan State Representative. Julie is the Associate Registrar at the Grand Rapids Art Museum, having been at GRAM for 5 years in various roles. Last year, she was thrilled to take over the Registrar’s office. She received a BA in Art History and Communication from Boston College, and a MA in Art History and Museum Studies from Case Western Reserve University in Cleveland. Having grown up in Grand Rapids, Julie is thrilled to be back at her hometown museum.

Be sure to touch base with Julie and say hello!

Join fellow MRCers in Minneapolis!

July will be here before we know it! Consider joining fellow museum colleagues at the AMM 2016 Annual Conference, July 27-30 at the historic Radisson Blu in downtown Minneapolis. There should be several sessions of interest to members of MRC, including:

- Taking the Plunge: Re-imagining Iconic Cultural Touchstones (adapting historically significant dioramas and rehabilitating historic property)
- Expect the Unexpected: It Happened. How to Survive and Even Thrive When Disaster Hits
- Thawing out the Period Room: Exploring Interventions in House Museums and Period Rooms for the 21st Century (focus: augmenting and adapting historic settings for engaging experiences)
- Using Partnerships to Increase ArchaeologicalVisibility with Historical Societies
- How to Build a Plane While Flying It: The Great Collections Experiment (changing expectations for collections access and managing those expectations)
- Maintaining Your Disaster Plan: Collection Preservation, Protection, and Salvage
- The Glass IS Half Full: Moving Collection Stewardship beyond Salvage after Disaster

Several are being presented by fellow MRC staff, so be sure check it out!

MRC will be hosting two events during the conference. We will be having our annual meeting during the MRC Professional Committee Lunch on Thursday, July 28 and our evening social on Friday from 4 to 6 pm at a location to be determined. Local collections staff in the area, please feel free to sign up for the lunch and/or social evening even if you are not attending the conference. Please RSVP to Rachel Vargas for either!

Jackie Hoff of the Science Museum of Minnesota, and our Minnesota state representative, is seeking proposals from local museums that might need help from the Mighty Rescue Crew on Saturday, July 30. Contact Jackie directly with questions or ideas if you have potential project! If you are interested in helping out, let Rachel Vargas know.
News From the Midwest

Indiana

Lana Newhart-Kellen

Conner Prairie Museum, Fishers

On March 24 the new re-imagined William Conner House experience opened. As part Indiana’s Bicentennial Celebration, Conner Prairie did a complete overhaul of the way it presented the interpretation of the William Conner Home built in 1823. While staff are still present, the tour itself is self-exploration. A guest can delve into why William Conner settled on the White River as a trader to the Indians and why he stayed and his Delaware Indian family moved west. Guests can also take a deeper look into the life of Conner’s second wife, Elizabeth, through the eyes of a mother and hostess to scores of travelers and politicians. Other areas of interest include the use of natural resources and state-building through the letters and diaries of visitors to the Conner Home, such as C. C. Trowbridge, Calvin Fletcher, and local postman Nathaniel Bolton.

Indiana Historical Society, Indianapolis

Indiana Impressions: The Art of T.C. Steele opened April 21 and runs through July 9, 2016. Steele is considered one of Indiana’s most important artists of the late 1800s and early 1900s. Though his work is in museum archives throughout the country, all the paintings featured in this exhibition are held in private collections. The exhibition is guest-curated by noted art authority Rachel Berenson Perry, an author featured in the new special edition of The House of the Singing Winds coming in April from IHS Press.

Indiana State Museum, Indianapolis

The National Archives has agreed to loan 3 major documents to the Indiana State Museum for the State Bicentennial Celebration. As a part of the museum’s Indiana in 200 Objects exhibit, Hoosiers can view the 1787 Northwest Ordinance, which organized the territory that would become Ohio, Michigan, Indiana, Illinois, Wisconsin and eastern Minnesota; the 1795 Treaty of Greenville, between the United States and various Indian tribes; and the congressional resolution, signed by President James Madison, that officially admitted Indiana to the United States.

MRC Webmaster

Familiarity with Wordpress and Google Docs needed. Anyone who is interested or wants to discuss the position should contact MRC Chair Rachel Vargas. (vargasr@msu.edu; 517-884-0651).

This position is a board member of MRC.
News From the Midwest

Iowa  Sarah Connors

Eastern Iowa All-Veterans Memorial Museum/ Veterans Memorial Building, Cedar Rapids

Teri Van Dorston, Veterans Memorial Building Assistant Director, and Jim Douglas, modeler / volunteer

Located on Mays Island in the middle of the Cedar River, the Veterans Memorial Building (VMB) in downtown Cedar Rapids, houses a Museum collection; over 2,000 objects in total. In June 2008, the Cedar River experienced a record-breaking catastrophic flood. Before the water receded, the first (main entrance) level of the VMB sustained significant water damage and all sub-levels were completely submerged. To add insult to injury, before flood restoration/reconstruction started on the VMB, vandals broke in and damaged part of the Museum’s collection, including a collection of model aircraft.

In Spring 2014, the Alexander Lippisch Chapter of International Plastic Modelers’ Society USA was initially approached by the Eastern Iowa All-Veterans Memorial Museum just for advice to help gauge restoration priorities of the damaged model airplane collection. The Chapter members present determined quickly that a couple of the models had sustained major damage but most of the damage was minor. After some discussion with key Chapter members, Teri Van Dorston, Assistant Director of the Veterans Memorial Building, requested additional assistance with proper identification, cleaning, and repair of the models. Her request was kindly granted.

THREE PHASES to completion

The first phase of the project was to correctly identify the models. The models had been given Museum inventory numbers, were tagged, and sealed in plastic bags by Van Dorston. Working together in April of 2014, club Chapter members Charlie Kucera and Jim Douglas started the identification process. Kucera identified the aircraft, kit manufacture, and even some of the squadron markings—and remarkably in some cases the original pilot. Douglas diligently identified and found aircraft specifications. Fragments from the damaged models were also matched with each craft and placed in plastic bags labeled with the corresponding inventory number. Working only two to three hours a week it took about six weeks to complete this phase; as the VMB is not open on weekends and therefore, the majority of the members were regrettably unable to help in the early phases of the project.

Phase two began in early June with the construction of archival storage mounts for each model, also known as storage boxes with lids. This phase was most important as the lidded box protects the object from light, dust, and the wear and tear of movement. Including the archival element by utilizing acid-free board added a preservation element to overall care and increased the longevity of a museum objects’ life.

Douglas began with a large flat piece of archival board and created boxes with dimensions: 18 x 18 x 6 inches; and lids: 18 1/8 x 18 1/8 x 2 inches. He manually measured, cut, scored and folded the board into the boxes...
and lids, but this turned out to be very time consuming and cumbersome. Nate Pollock, another Chapter member, volunteered to take the boards to his workplace and used a large shear machine to cut templates for fifty boxes and fifty lids in less than two hours. Nate also fashioned a brake tool to assist in folding the sides. Even with the templates complete and the help of the tool, the assembly of fifty boxes and lids took several months to complete.

Once the boxes were complete, the next step was to prepare ethafoam blocks wrapped in unbleached, archival grade Tyvek. As a museum standard method to store many kinds of artifacts, Van Dorston recommended it suitable for model aircraft as well. After the first of the year, Lindsey Blair, a Museum Studies intern from the University of Iowa, and Kevin Ringold, a retired Navy Veteran and volunteer at the VMB, began helping Bill Hosford and Douglas create hundreds of covered foam blocks, each 2 x 2 x 2 ½ inches.

Near the end of March, the team began placing the models in boxes. Each model was secured by first lining up the craft on the blocks, marking the blocks out, hot gluing three to six blocks to the bottom of the box; at least one under each wing and one under the fuselage near or under the tail of the model. Then the model was placed on the blocks and gently secured with toothpicks. To help maximize shelf use, smaller (such as WWI) models were set two to four in a box. In the end there were seventy-five boxes for the ninety-nine models. When possible boxes with multiple models were organized by country. Some larger models of the same type, such as P-51s or Spitfires were placed two to a box.

The final phase of the project was the repair phase; dubbed “Repair-a-Thon.” On Friday, August 7, 2015 with the help of staff at the VMB, Chapter members Bill Hosford and Jim Douglas strategically moved and placed the boxes of models from a second floor storage room in the basement where ten tables were set up end to end down the center of the room. The boxes were placed on the tables in model-inventory number order. Work stations were set up on either side of the center row.

On Saturday, twelve volunteer members of the Chapter met in the basement of the VMB for the Repair-a-Thon. Work started at about 10:00 am and even with a quick break for lunch by 2:00 pm, all the models had been cleaned, repaired, and secured in their storage mounts. Only one model was ascertained to be beyond repair. That same day members of the Chapter assisted Van Dorston yet again by moving the repaired collection from the basement to the climate-controlled collections storage room using the elevator and carts.

All 99 models are now stored by inventory number; safe and sound in their storage mounts.
National Mississippi River Museum and Aquarium, Dubuque

Tish Boyer, Collections Manager/Registrar.

It started with a storage tour. The Director of Marketing asked to see collections storage, to see what challenges the Collections department was really up against. Fantastic! Yes, please come to the basement and see what it is that we do and what we have accomplished. After all, how many people in any museum really get to see what goes on in collections storage? As we were walking around, we came to the room where our cold storage fridge was. To say that this fridge was inadequate would be an understatement. It was old before it came to us, with rust all along the outside. The freezer portion had stopped working long before either my boss or I began working at the museum. The bottom refrigerator portion was stuffed so full of nitrate negatives the door barely closed. We had many discussions as a department about the need to replace that refrigerator, not to mention the need to process and catalog the negatives, as we had not found any documentation for them. However, like so many things, it had yet to make it to the top of our priority list. But we were about on to discover that our luck had run out.

Upon seeing our cold storage, the Director of Marketing laughed and said, “Surely that is not a collection piece!” to which I responded, “No, it’s our cold storage, see?” and opened the fridge. To our horror, the smell that came out was overwhelming and we could tell that even though the fan was running, it was not cold or even cool inside. Our terrified faces had a closer look and to our surprise, we could see the edges of the stacks of negatives were foaming and oozing. Oh, no! Our cold storage had stopped working! What do we do? The rest of the storage tour was a blur and my mind was racing through all of my emergency preparedness training, trying to figure out what needed to be done.

The moment I got back to my desk, I started combing through my materials for whatever information I could find on nitrate negatives and how to care for them. I sent off a flurry of emails to Nancy Kraft, Preservation Librarian at the University of Iowa, who I had done some training with in disaster preparedness. Nancy was able to put me in touch with some photograph conservators and the emails kept flying as we tried to figure out what to do. Of course, the first thing we decided to do was to find another fridge to put the negatives in. It was our Director of Marketing who found us another fridge onsite that we could use. We moved the negatives the next day and before the day was out, they were cold again and the chemical reaction had stopped. The people we talked to had little hope that we would salvage any of the collection based on the pictures we sent. They recommended we pull the negatives apart one by one to see what was salvageable. If the image was there it might be able to be saved, but if it was not visible there would be no hope.

Very specific instructions were given to us for safety due to the toxic fumes from nitrate negatives. We needed to find a space away from the public with good air circulation, a ventilation hood and respirators. Of course, we wore gloves and lab coats as well. We also contacted our local HAZMAT people to find out about disposal. Nancy Kraft came to Dubuque for the day to lend a hand and some much needed moral support. The room we used was an old café kitchen. We set up a table underneath the ventilation hood. Under the hood, with all safety gear on, we carefully opened the first stack of negatives. When the negatives entered the collection, they had been put into large stacks and covered with plastic before being placed in cold storage, without any interleaving or re-housing. There was
so much oozing on some of the stacks we were sure they were all gone. However, to our surprise and delight we were able to salvage quite a bit more than originally thought. We pulled apart negative after negative to find most of the damage was along the edges, leaving more than half of the image intact. We then interleaved the negatives with acid free paper and put them into folders, to give them some support. The folders went into archival boxes and back into the refrigerator. While we were able to save many, we did have some losses. Those negatives marked for disposal were rewrapped in plastic and placed back into the refrigerator until they could be disposed of.

In the end, we were able to save roughly 3,190 with 1,710 marked for disposal. We are currently seeking grant funding to treat and digitize the images. It was a lot of work, a little messy, and, yes, a little disheartening. But all in all, the moral of the story is that in the midst of tragedy, when it appears all will be lost, everything’s not lost.

Michigan  Julie Conklin

Detroit Institute of Art, Detroit

DIA collection staff circumnavigated the globe in April while moving a traveling exhibition of DIA paintings from the Palazzo Ducale in Genoa, Italy, to the Toyota Municipal Museum of Art in Toyota City, Japan. Toyota is the sister city of Detroit and the headquarters of Toyota Motor Corporation.

Staff arrived in Japan shortly after the recent earthquake. Fortunately the quake was far to the south and did not affect the Toyota City area, however, earthquake measures were followed during the installation. Yamato Transport provided a crew to assist the DIA collections staff. The crates were tied together in tight groups before unpacking to prevent them from toppling in case of tremors, and the paintings were hung very quickly after unpacking and condition reports were completed.

Large paintings were tied to a heavy metal gridwork cart for condition reporting. A two part system of hanging hardware was used. The double set of hooks have stoppers to prevent paintings from being dislodged from the wall during heavy vibration.
Quilted floor pads were used to cushion paintings as they were placed around the walls of the galleries. They have a non-stick foam surface similar to yoga mats on one side. Staff were also particularly fond of green non-slip mats that Yamato transport used to protect the floor underneath crates. They are available from Takiya and are lightweight but strong and durable.

There was lots of excitement about the exhibition and local newspaper and cable media were on hand one morning to film the installation. Things wrapped up with some fellowship and relaxation.
Eli and Edythe Broad Art Museum, Michigan State University, East Lansing

The Eli and Edythe Broad Art Museum at Michigan State University is pleased to announce that they have been re-accredited by the American Alliance of Museums in April 2016. The new process is light years in difference from the old program (meaning, there is one 1 inch binder of materials under the new system; from 2003 there are three 3 inch binders!). If you have any collections questions about going through Re-accreditation, please feel free to contact registrar Rachel Vargas.

Flint Institute of Arts, Flint

In 2007, the Flint Print Club was established at the Flint Institute of Arts. Its mission is to develop connoisseurship among its members and educate the general public about prints and printmaking through an annual Print Fair and related events. The Club is limited to 100 members, so the edition is always limited to 100 signed and numbered impressions. Over the past eight years, the FIA has been fortunate to work with internationally recognized artists Janet Fish, Richard Bosman, Gladys Nilsson, Mary Lee Bendolph, Marylyn Dintenfass, Sidney Hurwitz, Hunt Slonem and April Gornik.

Three of the eight years saw all 100 memberships subscribed to, but the other five years still have prints available. A policy has now been implemented to distribute the remaining inventory of past commissioned prints. Editions that are still available will be offered for purchase at $600 each. There are a limited number of prints for each of these editions and they will be distributed on a first come, first served basis while supplies last.

To inquire about available prints please contact Registrar Peter Ott at peter.ott@flintarts.org or 810-234-1695.

Lakeshore Museum Center, Muskegon

With a grant from the National Marine Sanctuary Foundation and assistance from several partner agencies, Shifting Shorelines, on exhibit from June 2016 through April 2017, explores how sawmills and other industries altered Muskegon Lake over the last 200 years. Muskegon Lake has shrunk 27% in this time due to infill and shoreline hardening. Using maps, animations, and artifacts this exhibit tells the story of how this infrastructure and related debris impacted the shoreline environment and what NOAA and other partners are doing to restore a healthy lake habitat and softened shoreline. Equipment and samples from project partners’ research and restoration efforts illustrate this ongoing work.

Check out our Facebook page and website for programming that will supplement the exhibit over the next year, including lectures by scientists about lake restoration and programs geared for families.

Free Showing of A Team of Their Own, Thursday, June 2, 2016, 6:00pm. A Team of Their Own, a documentary created by Grand Valley State University students chronicles the experiences of the women who played in the All American Girls Professional Baseball League, the first professional baseball league for
women. Historical material and interviews with former players brings to life the memories of these ladies who played serious baseball from 1943 to 1954. A small exhibit highlights artifacts from the Lakeshore Museum Center collection illustrating the Muskegon Lassies, who played in the AAGPBL from 1946 to 1950.

**Mackinac State Historic Parks, Mackinaw City**

Mackinac State Historic Parks opened for the summer season on Monday, May 2nd. Park staff have been very busy this winter renovating the Commanding Officer’s House inside Colonial Michilimackinac, reconstructed in 1963. The old exhibits and interior were removed last fall so that new walls, outside doors and a stairway to the attic could be added. The new exhibit, which will open early this summer, will feature two period settings, an exhibit gallery and a working kitchen that will have a historic interpreter demonstrating cooking and gardening. The focus of the exhibit will be the lives of the British officers who served at the fort from 1760 until 1781.

This spring, a new pedestrian bridge was completed at the Historic Mill Creek Discovery Park. The bridge replaces an older structure that was constructed over the creek dam in the early 1980’s. The new bridge is closer to the saw mill and will allow visitors a new perspective on the working dam.

Registrar Brian Jaeschke completed writing a new vignette for the park entitled *Relics of Maritime Tragedy: Objects from Straits of Mackinac Shipwrecks*. The vignette contains images and history of several objects currently on display in the Straits of Mackinac Shipwreck Museum at Old Mackinac Point Lighthouse in Mackinaw City, Michigan. The new publication will be available shortly through the Mackinac State Historic Parks museum stores.

The park has hired two summer collections interns, Taylor Gibson, from Central Michigan University, and Devan McNabb, from Alma College. They will be conducting object inventory of the historic buildings inside Fort Mackinac and Special 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 17th 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](http://www.mackinacparks.com).

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

Angela Riedel, Collections Manager at the Museum of Cultural & Natural History at Central Michigan University, will be leaving her current position in May to join the staff at the Michigan Women’s Historical Center and Hall of Fame in Lansing, Michigan. She will begin as the new part time Collections Manager there.

**University of Michigan Museum of Art, Ann Arbor**

**Grand Rapids Art Museum, Grand Rapids**

The University of Michigan Museum of Art (UMMA) and Grand Rapids Art Museum (GRAM) have moved to a new digital collections management system, CollectiveAcccess. In February 2016, UMMA moved the digital collections information to the new system, and GRAM went live in March. Both UMMA and GRAM are working with Whirl-i-gig, the software’s development company, to refine the system further for museum
use. CollectiveAccess is an open source database that is very flexible and can be tailored to the needs of each institution using it, offering the ability for in-house staff to organize the data on the screen in the way that best suits the needs of the institution. Information is far more accessible visually, leading to a better understanding of the gaps in the data or areas that require data cleanup. Additionally, it is possible to readily attach PDFs in various places in the records, including Loan Agreement documents in the Loans Module, Declarations of Gift in the Object records, and conservation reports in the Condition Event records. This, along with the capability to store all images attached to the records, makes CollectiveAccess a place to manage several kinds of digital assets and information.

The Exhibition Module has exciting potential to streamline institutional exhibition planning and archiving. The interface allows users to capture data at all stages of planning, including tracking deadlines, installation dates, and project point people, and has designated places to attach contracts, checklists, or other PDF file attachments. The expanded capability to attach installation photography to the Exhibition Module records is new for both institutions.

UMMA is working hard to address some issues of data cleanup, but there are many features in the new system that allow users to make changes easily, including batch editing and the capability of easily merging duplicate records for artists and makers.

One of the main benefits for GRAM is the capability for sharing collection data internally beyond the Curatorial department. Because CollectiveAccess is web-based, there is no longer a need to rely on user licenses or software installed on individual machines for access. GRAM is working on setting up user profiles and basic search functions for other departments within the Museum, so the Communications department can have quick access to press images selected for exhibitions or images without copyright restrictions, and the front desk staff will have a live list of works currently on view.

Ohio

Robin Goodman

Gund Gallery, Kenyon College, Gambier

The Gund Gallery was recently granted money to launch a unique Artist-in-Residence program that would situate contemporary artists in collaborative teaching relationships with non-arts faculty members across campus. Our first such artist, Cheryl Pope, co-taught a unit of an “Institutions and Inequalities” sociology course. The work that came out of the sociology class formed a unique data set that was then used in an “Introduction to Methods in Psychology” class. This multi-directional collaboration (two social science faculty + two classes + an artist-in-residence + the Gund Gallery exhibition program) has culminated in Cheryl Pope: Community is Built on Empathy, an installation of public art about self-perception and identity in the Kenyon Athletic Center. This program is just getting started and will continue in future years, perhaps with multiple artists-in-residence working in collaboration with many faculty and students each semester. The goal is to embed compelling artists and their creative practices within the educational experience across disciplines; to showcase how creativity and critical thinking lives and breathes in all fields of inquiry.
Wisconsin

Laurel Fant

Logan Museum of Anthropology, Beloit College, Beloit

The Logan Museum of Anthropology was awarded $99,948 from the National Endowment for the Humanities for the Bristol Collection Reference Resources Project. With collections curator Nicolette Meister as Principal Investigator, the project will catalog and make digitally accessible the important collection of Frances Bristol. The Bristol Collection, donated to the Logan Museum between 2006 and 2014, documents four decades of community change in Oaxaca, Mexico. It includes 436 objects that are primarily textiles, plus a rich archive and more than 8,000 slides and photographs.

Oshkosh Public Museum, Oshkosh

For the last two years, the Oshkosh Public Museum has been researching and developing a new long-term exhibition called People of the Waters that enables visitors to discover the region’s rich Native American heritage that spans 10,000 years. People of the Waters is a full gallery refit meaning the existing exhibition, Wetlands & Waterways, will be removed from wall to wall. Dismantling of Wetlands & Waterways is set to begin this summer and People of the Waters is anticipated to open mid-2017.

People of the Waters is a cutting-edge exhibition that will be rich in artifacts and include new interactive techniques. It is expected to become an anchor point exhibition for the Fox-Wisconsin Heritage Parkway, and it will be a primary resource for teachers and students from throughout the region. Creating a vibrant sense of place that brings the past to life through pioneering techniques, the new exhibition ties directly to the educational goals of Wisconsin Act 31, and it focuses on curriculum points for 4th Grade study of the Ice Age and Native American cultures. Storylines within the exhibit will be broken down into four key areas:

Journey Through Time: amazing mammal remains from the Pleistocene Era, when great animals walked the earth, see the sweep of how huge ice sheets changed the land from prehistoric times, to today’s landscape, and a 40’ long glass wall showcases artifacts representing the cultural history from about 12,000 years ago up to the 1850s.

Early People: walk inside a recreated Oneota longhouse to learn about the major cultures of Native settlement in this area, uncover the past in an archaeological dig site, and discover daily activities in Native villages in the natural resource display.

Travel and Trade: explore how materials and goods from around the world made their way to Oshkosh and discover the history of tribal and European trade, dating back thousands of years.

Living Cultures: the content is brought into a more recent period, exploring groups like the Oneota, who lived here between 1000 and 1670 and gave rise to modern tribes.

Rock County Historical Society, Janesville

The Rock County Historical Society has received good press on Toys@Play!. The interactive exhibit was designed to encourage play and reminiscing while having fun. Shirley Temple, a Jack-in-the-box, a 1930’s
electric toy stove and a “Sparkling Mike” robot are safely tucked into cases while visitors can play with Mr. Potato Head, Rock ‘em, Sock em robots or shoot space aliens with Nerf guns. Also featured is a local boy’s soap box derby car that made it to Akron, OH in 1948, a large coloring wall and a super-hero frame for photographs.

RCHS hosted a visit from Frank Vagnone who co-authored the book “Anarchist’s Guide to Historic House Museums.” Workshop participants had the opportunity to leave “Anarchist Tags” throughout the Lincoln-Tallman House – all velvet ropes were down — to share what they liked, didn’t like or would change if they were in charge. Drawers and closets were opened and people climbed into the bath tub during their experience. Vagnone encourages community engagement, openness to diversity and opening up to challenge conventional procedures. The visit has definitely spurred conversation and debate.
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MICHIGAN
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Grand Rapids Art Museum
101 Monroe Center
Grand Rapids, Michigan 49503
616-242-5020, jconklin@artmuseumgr.org

MINNESOTA
Jackie Hoff, Director, Collection Services
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St. Paul, Minnesota 55102
651-221-9435, jhoff@smm.org

MISSOURI
Stacie Petersen, Registrar
National World War I Museum at Liberty Memorial
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Kansas City, Missouri 64108
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OHIO
Robin Goodman, Collections Manager and Registrar
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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
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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 (can type and save text)
Date: ____________________________
Name: __________________________
Position: _______________________
Institution: ______________________
Address: _________________________
City/State/Zip: ____________________
Phone/fax: ______________________
Email: ___________________________

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

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

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

NEW FOR 2013—Renew and pay online!
Follow these two steps to renew your membership electronically:

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

-OR-

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