

Registrar's Quarterly

Winter 2012



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Cover Photograph by
Heather Bouchey

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Allison Rogers Graphic Design

Since 1979, the RC-WR has cooperated with the RC-AAM in advocating for the profession of Registrars and Collections Managers across the states of Alaska, Arizona, California, Hawaii, Idaho, Nevada, Oregon, Utah and Washington, and promotes high standards and best practices in registration.

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From Left to Right
2012 RC-WR Board
Nicole Nathan, Chair
Melissa Stabile, Treasurer
Heather Bouchey, Secretary



Marnie Leist, Vice-Chair

NOTES FROM THE OFFICERS

From your new RC-WR Board, Happy 2012 everyone!

We are all excited to work with you—the great group of Collections and Registration professionals, Curators, shippers and art handlers in the west—and thank you for your support. Your membership, donations and sponsorships help us offer workshops and exceptional benefits to our members. The little glint of green in the RC-WR logo reminds us that warmer days of sunshine are ahead and with it brings this year's lineup of meetings and conferences. RC-WR is pleased to offer a number of stipends to conferences again this year thanks again to your support. Be sure to check out the website for the latest stipend info, and apply! You also can keep up with RC-WR on Facebook and LinkedIn.

In this issue we've gathered highlights from the last year including state happenings and reports from the Western Museums Association—including reflections on the 2011 meeting in Hawai'i and news from this year's conference in Palm Springs. We are talking to a number of people throughout the region to collaborate on programs, workshops, and webinars for members. Stay tuned for more details.

We welcome our new state representatives for Alaska, Dr. Holly Cusack-McVeigh, Curator at the Pratt Museum and Oregon co-rep, Kathleen Daly, Museum Technician at the Oregon Military Museum. We have current openings for Southern California and Utah so if you're interested or know someone who might be, let your officers know.

We hope to see many of you at this year's WMA meetings October 21-24 in Palm Springs and look forward to great sessions for all. At the yearly RC-WR luncheon, we're asking for your suggestions on whom or what you're interested in hearing more about?

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Notes Continued...

Is it AAM's new accreditation standards, an update on the Connecting to Collections initiatives throughout the West, the perspective of an international collections professional, or something else? Contact any one of your officers with ideas or suggestions—we're here to serve you!

Best wishes from your Board,

Nicole Nathan, Chair
Marnie Leist, Vice-Chair
Heather Bouchey, Secretary
Melissa Stabile, Treasurer

RC-WR CHAIR

Nicole Nathan specializes in collections management, development, and exhibit production, and works with museums and institutions in both Oregon (OR) and Washington (WA). Her experience with collections includes over 15 years of working with the artistic, ethnographic, and historical objects of the Northwest. She has served as staff and advisor to such institutions as Coeur d'Alene's Old Mission State Park (ID), Oregon Nikkei Endowment, Museum of Contemporary Craft (OR), the High Desert Museum (OR), Uintah County Museums (UT), and the State of Wyoming Museum and Archives. Her exhibit experience has included projects with the Pike Place Market Foundation (WA), Experience Music Project (WA), and the High Desert Museum (OR). Nicole also served as a member of the Deschutes County Historic Landmarks Commission in Bend, OR—a Certified Local Government addressing land use and historic preservation issues. Nicole also serves on the board of the Multnomah County Cultural Coalition (MCCC). Nicole received her Master of Arts in Museology from the University of Washington focusing on collections management.

M. A., Museology, University of Washington
B. A., Anthropology and Art History, Linfield College

RC-WR VICE-CHAIR

Marnie Leist thrives in the depths of the Alutiiq Museum's Collections Room, where she rolls up her sleeves and digs in to projects with spunk. Leist joined the Alutiiq Museum's staff in 2005 as registrar, leading a massive collections reorganization and documentation project. She continues to oversee the daily care and administration of the museum's extensive holdings, while participating in numerous exciting collections projects. At the Alutiiq Museum, she has had many opportunities to explore complex issues, such as creating curation agreements for archaeological specimens with uncertain ownership, developing collaborations with government agencies, indigenous groups and museums, and the successful curation of long-term loans.

Leist has a Master's degree in Art History from the University of Cincinnati (UC) with a graduate certificate in museum studies. At UC, she worked as an Assistant Curator at DAAP galleries, assisting with the development of a new gallery featuring the university's permanent collection. Her extensive partially published thesis, *The Virgin and Hell: An Anomalous Fifteenth-Century Italian Mural*, explores the socio-economic reasons for the unusual pairing of the Coronation of the Virgin Mary and Hell in a large fresco painting in a private chapel in the Basilica of San Petronio in Bologna.

Leist currently serves on the Alaska State Museum Collections Advisory Committee, as well as the Vice President for the RC-WR. In her free time, she is a creator of sea-inspired pottery, a photographer and a devoted mother.

RC-WR SECRETARY

Heather Bouchey is the Collections Manager at the Portland Art Museum in Portland, OR. Heather brings a wealth of experience to this position, having served as the Collections Manager at the Washington County Museum in Portland, and as the Assistant Collections Manager at Hayward Historical Society in Hayward, CA. Heather has also spent time with the Fine Arts Museums of San Francisco, San Francisco, CA; the Phoebe Hearst Museum of Anthropology, Berkeley, CA; and Museum of the Oregon Territory, Oregon City, OR. Heather received her M.A. in Museum Studies with a focus on Collections Management from John F. Kennedy University, and has a dual B.A. in Archaeology and American Ethnic Studies from the University of Washington, Seattle.

In addition to serving as Secretary for RC-WR, she is currently the Oregon Museum Association Board of Director's Vice President and Chair of the Programs Committee. As Oregon's IMLS Connecting to Collections initiative enters the second phase, Heather is participating in the proposal phase for the IMLS Implementation Grant. In 2010, Heather was honored to be a part of the Host Committee for the Western Museums Association's Portland, OR annual conference. She is excited to bring her skills and experiences to the RC-WR Board and is looking forward to working with fellow RC-WR members throughout the region.



RC-WR TREASURER

Melissa Stabile received her BA in Art History from the University of Colorado, Boulder in 1992. With a department sanctioned concentration in Native American art history, she was able to apply coursework in anthropology, history, religious studies, and museum studies toward her art history degree. Internships at the University of Colorado Museum of Natural History and the Denver Art Museum established a desire to pursue a career in collections management.

Beginning her career as a volunteer in the Department of Anthropology at the Carnegie Museum of Natural History in Pittsburgh, Pennsylvania, Melissa was promoted to Collections Assistant and then to Curatorial Assistant while involved with the development and installation of an 8,000 square foot permanent exhibition. Upon completion of the exhibit, Melissa accepted the position of Assistant Keeper of the American Section Collections at the University of Pennsylvania Museum of Archaeology and Anthropology in Philadelphia, Pennsylvania. She was the NAGPRA Coordinator for the museum's extensive Native North American collections when she took a sabbatical from the museum field to focus on her family.

Melissa recently relocated to Mosier, Oregon from Frisco, Colorado and is currently the Registrar and Collections Manager at Maryhill Museum of Art in Goldendale, Washington. She is excited about the future of the museum and enjoys living in the Columbia River Gorge with her husband and two children.

Old and new Board members hand out leis at the 2011 RC-WR Luncheon at WMA, Honolulu, Hawai'i. Left to Right: Heather Bouchey, Melissa Stabile, Noelle McClure, Angela Linn, Malia Van Heukelem, and Nicole Nathan

CALIFORNIANS CONNECTING TO COLLECTIONS: A PROGRAM UPDATE

by Kara West, Assistant Director
Balboa Art Conservation Center (BACC)
Western Region Field Service Office

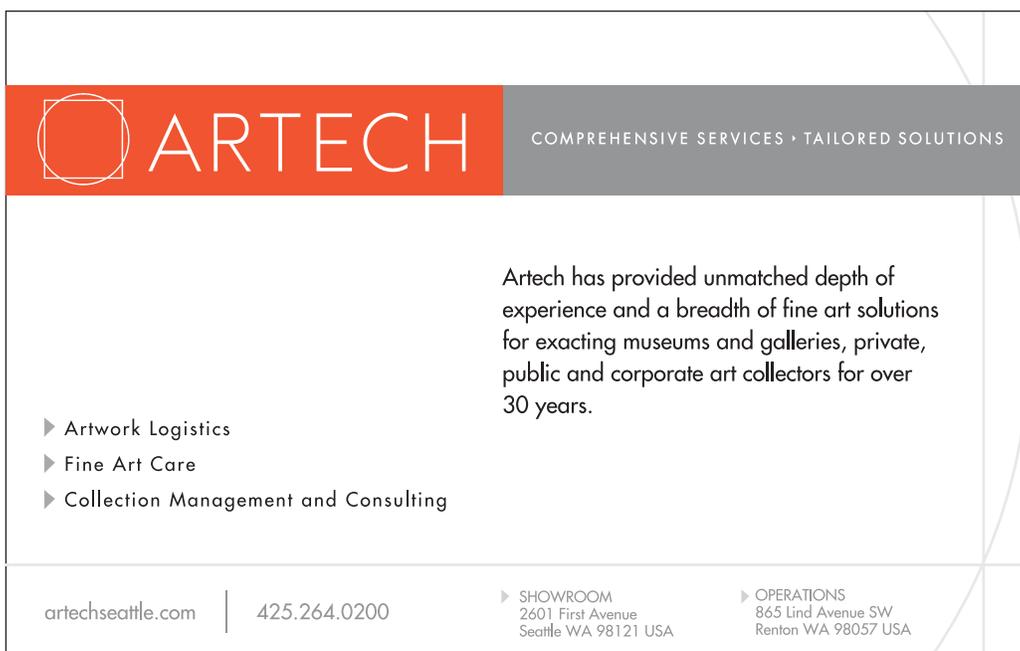
Since its introduction through a national summit in 2007, the Institute of Museum and Library Services Connecting to Collections initiative has developed a bookshelf and online community, organized a series of forums, and funded statewide planning and implementation grants to raise public awareness of the importance of caring for our treasures. California was one of the first states to secure an implementation grant in 2010. With it we set off on a three-year program, which is well underway with the following activities:

- A 24/7 collections emergency hotline has been established at 888-905-7737, plus email and telephone reference.
- Free two-day workshops on institutional disaster preparedness and response have been delivered in Santa Barbara, San Francisco, Paso Robles, Watsonville, Sonora, Auburn, Los Angeles, and Santa Rosa.

Watch for an announcement of added workshops in Ventura and Eastern Sierra.

- A free “Disaster Networking” workshop using scenario planning has been offered in Palm Desert and will be offered in San Francisco on April 16, with more dates coming soon in the San Bernardino, Los Angeles, Sonora, and Monterey regions.
- Free preservation grantwriting/fundraising workshops were offered in San Diego and Los Angeles and will be offered in San Francisco on March 16 and Sacramento on March 23.
- A collections stewardship campaign targeted to trustees was distributed to over 2,000 museums, libraries, and archives. The toolkit is available online at www.calpreservation.org/toolkit.

Visit the project website at <http://calpreservation.org/services/c3.html> to find out more about these available resources and register for upcoming workshops. Watch for a session at the 2012 WMA annual meeting for updates on Connecting to Collections activities in other western states.



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THE 2011 WESTERN MUSEUMS ASSOCIATION ANNUAL MEETING & CONFERENCE IN HONOLULU

By E. Tory Laitila, Registrar for the Honolulu Mayor's Office of Culture and the Arts

The 2011 Western Museums Association (WMA) Annual Meeting and Conference was truly an experience. Partnering with the Hawaii Museums Association (HMA), the Pacific Islands Museums Association (PIMA) and the Association of Tribal Archives, Libraries & Museums (ATALM) made it an international gathering of people from all across the North American continent and all over the Pacific Ocean. Hawaii has been described as a “melting-pot,” but some call it more of a “stew” that is made up of many different ingredients that still retain their flavor in the final product. This conference definitely showcased the host culture of Hawaii with all the flavors of the attendees represented.

As a registrar I kept pretty much on track with attending sessions on collections, but couldn't help but have a taste of some of the other offerings. As a “Chamorro” (indigenous people of Guam and the Marianas Islands) living in Hawaii, I felt compelled to attend the PIMA roundtable addressing present and future issues in the Pacific and to learn the status of the Guam Museum. I look forward to seeing the new Guam Museum with a projected opening date in 2016.

Sessions of note that I found insightful and useful to those of us who work with collections were “A Review of Fine Art Insurance and Claims,” “Glory, Glory Inventory,” and “The Art of the Appraisal: Art and Artifacts.” I had the opportunity to round out my conference by attending other sessions and also gained useful information from “Board Meetings that Inspire.” I enjoyed finding out what's going in the Western Region by attending “What's Now/What's Next 2011: Showcasing the New and the Notable of the West's most Innovative Projects and Programs.” With the amount of programming available from the diverse members of participating organizations, one

had to pick and choose, particularly when the track that you're interested in has concurrent sessions

The evening receptions were memorable. I heard that they had sold out and I felt fortunate to be able to attend. The Jewelbox evening receptions were particularly enjoyable. As you had to select from five options (guaranteeing that you couldn't do it all), each one was intimate and really allowed you to meet new colleagues and reconnect with old ones. Between the Honolulu Academy of Arts and the Bishop Museum, and all the Jewelbox evening reception sites, one surely got a taste of Honolulu.

It is always good to meet your colleagues from the Western Region and at this meeting the pool was slightly broadened. By making new connections and renewing established ones, I trust that we can live up to the conference theme of “Working Together to Move Forward.” I look forward to meeting all my colleagues again in 2012 in San Diego, CA.



Colleagues taking time to catch up at the 2011 WMA conference.

Photograph by Bob David

WMA SESSION REVIEW



Kapa by Angela Neller

by Angela J. Neller, Curator, Wanapum Heritage Center, Beverly, Washington

Ma Ka Hana Ka 'Ike (Knowledge is Gained by Doing)

Hāpai I Ka Leo: Preserving Bishop Museum's Audio Collection

Presented at the 2011 Western Museums Association Conference. September 23–26 in Honolulu, Hawaii.

Aloha kakou. As a Native Hawaiian I was especially excited to attend the Western Museums Association (WMA) annual conference in Honolulu, Hawaii. The program was full of sessions that interested me, both as a Hawaiian and as a museum professional. For me, they go

hand in hand. As a Native Hawaiian, I am particularly interested in the relationship of material culture and history to the identity of native people and the role of the museum in preserving material culture and perpetuating native communities. It was an opportunity to not only network with WMA members, but also members from the Association of Tribal Archives, Libraries, and Museums; the Hawaii Museum Association; and the Pacific Island Museum Association. The annual conference became a venue where professionals could see that the issues they face daily are common issues faced across the Pacific and within indigenous communities. I attended several sessions at the conference that I found to be informative and useful in my job as curator for the Wanapum Heritage Center. I will write about two of these sessions here.

The first session that I attended was actually a pre-conference workshop entitled **Ma Ka Hana Ka 'Ike (Knowledge is Gained by Doing)**. Hosted by Papahana Kuaola, this daylong event provided participants with the opportunity to engage with Hawaiian cultural practitioners and craftspeople. Papahana Kuaola's mission is to *create quality educational programs focused on Hawaii's cultural and natural history, environmental restoration, and economic sustainability fully integrated with Hawaiian knowledge in order to exemplify a lifestyle respectful of kanaka, aina, and akua*. We could choose two activities to do out of a total of twelve. I chose *hana kapa* or Hawaiian bark-cloth making and *ku'i kalo* or taro pounding.

I had an affinity for making bark cloth. I enjoyed learning about the plant, *wauke*, which is used, cleaning off the outer bark then peeling the inner bark from the heartwood of the branch. We soaked the bark and then pounded it first with the smooth, rounded beater (*hōhoa*) before pounding it with the square beater (*i e kuku*) that has grooves and other designs on each side. I think in another life I was a kapa maker. I enjoyed the peacefulness of the work and watching the bark transform before my eyes. As a curator it gave me a better appreciation for the work of those who have come before, and for those who continue today, that is reflected in the artifacts within a museum's care. Their expertise and skill is amazing to me. I am grateful that we have touchstones to our past that benefit us both today and for the days that are yet to come. I think you can look at something and see that it is well made and beautiful, but until you try to make it yourself you don't fully realize the skill of the artist. I was not as connected to taro pounding. That was hard work.

I believe you must pound a lot of taro to get into your rhythm. I couldn't find my rhythm whether it was

WMA Session Review Continued...

due to the position of my sitting, the size of the pounder (*pōhaku ku'i*) in my hand, or my lack of ability to keep the taro from sticking to the pounder (i.e. my method of pounding). I might have starved in old Hawaii.

I was impressed with Papahana Kuaola. I wish we had had time to do more of the activities. I longed to make the feather hand standard (*kahili*), weave a *lauhala* bracelet or learn to braid (*ho'ohilo*) 4, 5, 6, 7, and 8 cords. Not only did we have this wonderful experience learning Hawaiian traditions in a beautiful location, we were also given a hands-on case study of how culture and educational programming can go hand in hand to teach not only visitors, but also those within your own community. Papahana Kuaola brought together knowledgeable practitioners with learners in an environment that inspired mentorship. I took away ideas that I can use in planning community programming within my own institution – programming that will bring mentors and learners together to keep cultural traditions alive.

The second session I am writing about was entitled **Hāpai I Ka Leo: Preserving Bishop Museum's Audio Collection**. Bishop Museum is undergoing a project to digitize its Hawaiian audio holdings of songs, chants, oral history interviews, programs, and lectures representing more than 850 hours of primary source material. These audio collections are the richest, capturing the essence of 19TH century Hawaiian culture and language. Funded by a multi-year grant, this project faced many content and media challenges including soft-wax cylinder tubes, varied qualities of magnetic tape, staff skill in the operation of specialized players, sticky tape syndrome, and the large quantities of material to be preserved (for example: 15,000 reel to reel tapes).

In the late 1980s there had been a project to transfer the reel-to-reel tapes to audiocassettes. Today the Bishop Museum is working with the Cutting Corporation's Archival Sound Labs to digitize the collection. Under the current grant, the goals of the project are to: 1) preserve the collection, 2) provide access, 3) provide employment, and 4) promote academic research and public use. The museum will end up with an index to the digital files, finding aids, and digital files on external hard drives, regular CDs, and gold preservation CDs. They plan to create brochures, host brown bag presentations, and provide access to the collections in a manner that honors the voices within without exploitation. A critical issue that will be closely looked at is access. The museum feels they have an obligation to the people on the tapes as well as an obligation to share. Addressing this issue will be beneficial to other indigenous communities facing similar concerns with their own collections as they relate to intellectual property rights.



I am grateful and humbled to have received a travel stipend award from the Registrars Committee-Western Region (RC-WR) to attend the Western Museums Association annual conference in Honolulu, Hawaii. I appreciated the opportunity to meet professionals from varied organizations, to visit many splendid museums, and to participate in such a diverse array of sessions from issues facing Pacific museums, illicit trafficking, place, reconciliation, forgiveness, preservation, and education. Mahalo nui loa!

At the Bishop Museum, WMA 2011.

Photograph by Bob David

CONFERENCE ILLUSTRATES PRESERVATION OF PAST & PRESENT

by Marnie Leist, Registrar, Alutiiq Museum and Archaeological Repository, Kodiak, Alaska

Sunshine and balmy breezes lured participants to the tropics last September for the joint meeting of the Western Museums Association and the Association of Tribal Archives, Libraries, and Museums. In relaxed Honolulu, however, plenty of hot topics kept attendees hopping. Co-hosted by the Hawai'i Museum Association and the Pacific Islands Museum Association, the conference offered an abundance of engaging sessions, workshops, and events.

As the registrar of a tribal museum on an Alaskan island, I enjoyed sessions on best museum practices, attended events exploring the indigenous culture of Hawaii, and enjoyed colleagues from the South Pacific who face similar issues despite our vast geographical and environmental separation. It was hard not to be inspired by Dr. Manulani Aluli Meyer's Keynote address, overwhelmed by the Bishop Museum's recently renovated Hawaiian Hall, and jolted by the National Park Service's session on Cultural Resources Emergency Response.

Imagine showing up to your beloved museum to see it washed away, strewn over a city block, much of it missing. Most of us have not ever seen this type of devastation, and in our hectic daily lives we rarely have a chance to think about it. However, preparing for the inevitable emergency is critical. Interpreter Lau Sualevai's voice shook, he swallowed hard, fighting tears, as he described how the visitor's center for the National Park of America Samoa was decimated by a tidal wave that struck in 2009. Hearing him speak about his experience was a powerful reminder of the importance of having an emergency plan, emergency supplies, and readily available back-ups of important records lined up in case of an emergency—

large or small. From an injured guest, to pest infestation, to a water emergency, being prepared is crucial.

Also from the Pacific Islands, Ralph Reganvanu, MP, Minister of Justice and Community Services of Vanuatu, shared how the Vanuatu Cultural Centre has a programming focus on intangible living culture and heritage. While most museums in the U.S. are focused on preserving physical objects, museums and cultural centers abroad have programs to encourage communities to continue practicing their cultural traditions, such as language, music, dance, customary gatherings, economic practices, and environmental stewardship.

Since the mid-1970s, many communities in Vanuatu have been participating in a fieldworkers program and documenting their heritage with recordings. Vanuatu's programs have spurred similar work not just in the Pacific Islands, but globally. Reganvanu's presentation made me think about ways the Alutiiq Museum can not only continue to encourage the participation of remote communities in managing their physical cultural heritage, but ways the museum can support people in expressing their culture in their daily lives.

I left Hawaii warmed and relaxed, but mentally recharged to preserve both the objects in our museum and the heritage in our communities.

HELLO RC-WR

FROM THE PROGRAM COMMITTEE OF THE WESTERN MUSEUMS ASSOCIATION

by Adam Mikos, Co-chair, Program Committee/Curator of Exhibitions and Collections, Washington County Museum

In January 2012, the Program Committee (PC) powered through a two-day meeting in beautiful Palm Springs in pursuit of building the programming for our upcoming conference in October. I know it's actually really hard to have a meeting in Palm Springs and not be out enjoying the sunshine. Those of us in the Northwest haven't seen the fabled "sunshine" for quite some time so it was doubly hard.

The goal of this first meeting was for the PC to go through each and every session and workshop proposal received. This year there was an amazing variety of proposals, totaling almost 80 submissions. Of interest to RC-WR were copious sessions and workshops focused on collections care and related topics. Also reviewed were a large number of case-study style proposals that provided a window into new ideas and "what worked/didn't work" processes. A number of Registrars and Collections Managers comprise the Program Committee, so you can feel confident that your collection interests are being seen!

Program Committee members expect to finalize the program by April and plan to release a preliminary schedule with sessions and workshops detailed by May. One suggestion I would offer to this group would be to make your voices heard. Registrars are part of the foundation of museum work. The WMA annual conference is a fantastic opportunity to have an open forum to discuss your work and to talk with your colleagues about important topics in the field.

Lastly, thank you very much for this opportunity to share our excitement in looking forward to the WMA conference in Palm Springs, October 21–24. I hope to see you there! If you are interested in keeping tabs on the WMA and our conference please join our Facebook friends and the LinkedIn group.

A FORTUNATE ATTENDEE

*by Melissa Stabile, Maryhill Museum of Art
Recipient of the 2011 RC-WR WMA "First Time
Attendee" travel stipend*

With shrinking budgets and increasing expenses, travel to workshops and conferences often is the first thing to go. I am thankful that RC-WR provides scholarships to assist with travel costs and fortunate to have received one to attend the 2011 WMA Annual Conference in Hawai'i.

I recently relocated to the western region and returned to my career in collection registration and management after several years of absence. Not only was this my first time attending the WMA annual conference but it was the first time I had been to a regional conference in almost a decade. As a "first time attendee" to the WMA annual conference, I went to two pre-conference workshops, three full days of sessions, and several networking, social, and remarkable events.

Annual conferences are so important to my work and I find this exceptionally true for attending regional conferences. They provide access to relevant, useful and applied information in addition to a support network beyond the state level and more accessible than the national level.

Meetings and workshops keep me current, motivated, encouraged and revitalized. They reinforce that I am part of a community who understands my challenges and who can and do share invaluable advice and assistance.

I was riveted by inventory, emergency response, couriering, insurance and appraisal sessions as only a registrar can be. But as my institution prepares to move its collections into a new storage facility, the "Collections: Planning for Remodels and New Space" session was most timely.

In addition to being informative, the WMA sessions were entertaining as well.

A Fortunate Attendee continued...

The unexpected divining rod t-shirts worn by the “Glory Glory Inventory” presenters—session couture designed by Noelle McClure—were really cool. Where can I get one? And if you ever get a chance to see a Brian Eyler presentation, don't miss it. I guarantee you will enjoy it and learn something at the same time

I am planning on attending the 2012 WMA Annual Meetings in Palm Springs and eagerly anticipate the program announcement. I am confident there will be more relevant sessions that I can attend and look forward to all the other benefits associated with the meetings as well.



Stipend winners Melissa Stabile (left) and Angela Neller (right).

Photograph by Bob David.

CSI 2011 AT WMA

by Malia Van Heukelem

On Thursday, September 22ND, the Registrars Committee-Western Region (RC-WR) held a very successful Collections Services Initiative (CSI) at Queen Emma Summer Palace in Honolulu Hawaii. This was one of several exciting pre-conference events leading up to the annual meeting of the Western Museums Association (WMA). Eleven volunteers from Hawaii, Alaska, California, Nevada, Washington, and New Hampshire completed a full physical inventory of artifacts on exhibit in the seven restored period rooms of this historic house museum. In addition, fragile textiles were removed from a trunk, photographed, and then re-housed in acid-free tissue. Each year, RC-WR sponsors a service project at a museum in the city where the WMA annual meeting is held. In discussing Queen Emma Summer Palace's collection care needs with Dale Bachman, Regent for the Daughters of Hawaii, we designed this one-day volunteer project for a small group of experienced registrars and collections managers. A sponsorship for archival material and lunch for participants was secured from the Registrars Committee of the American Association of Museums (RCAAM).

WMA 2011 ANNUAL MEETING AND CONFERENCE

WORKING TOGETHER TO MOVE FORWARD





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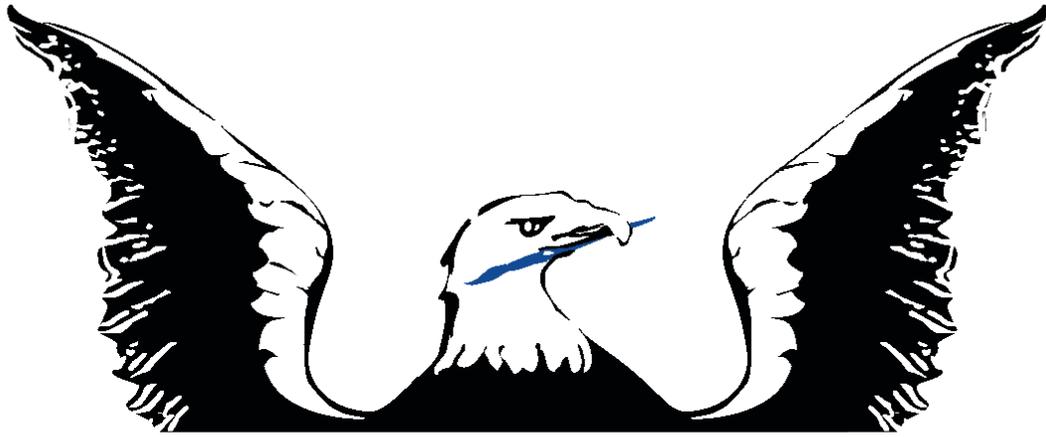
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Photographs
by Bob David



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NEVADA 2011

by Sue Ann Monteleone, Registrar, Nevada State Museum, Carson City

With thanks to Cindy Southerland and Jeanette McGregor for their contributions.

Several great new museums have started up in Nevada this year—

- The Terry Lee Wells Nevada Discovery Museum opened in Reno in September offering exciting fun adventures for kids of all ages with themes on Nevada's past, ecology and future.
- The Hispanic Museum of Nevada/El Museo Hispano de Nevada just opened in Las Vegas January 2012, featuring art, music and film.
- The Mob Museum in Las Vegas opened appropriately on February 14, 2012 with

festivities including Valentine's Day weddings. The Mob Museum was featured in the CSI Season 12 Episode 4!

- And the Nevada State Museum, Las Vegas just opened its new 70,000 sq. ft. facility of interactive displays and exhibits on mammoths, Hoover Dam, the Atomic era and the rise of Las Vegas. The new museum is part of the Springs Preserve—a 180-acre cultural institution with museums, exhibits, gardens, interpretive trails, event space and more.

The more established institutions have been doing well—

- The Nevada Museum of Art continues to feature wonderful exhibits from Egyptian collections to Tiffany art and is one of Reno's favorite cultural activities.
- The National Automobile Museum honored the 100th birthday of Bill Harrah, the gaming pioneer with a passion for automobiles.
- The Western Folklife Center in Elko just hosted the 28TH National Cowboy Poetry Gathering.
- The Fourth Ward School Museum & Archives completed construction of an archival vault and research room. The new facility will be operating this Spring for research activities related to the Comstock and to genealogy. This has been 25 years in the making!

- Sparks Heritage Museum was faced last year with the loss of grants to complete the renovation of their building. Thanks to the support of the community, the money and donations were collected to complete the work in progress
- Several museums and historic sites have succeeded in inventorying and entering their full collections into databases including Dangberg Ranch House and Mormon Station State Park. And more are beginning—Buckland Station and The Liberty Engine Fire Company museum in Virginia City. Bowers Mansion, a Washoe County Parks site that was temporarily closed due to budget cuts, is cataloging and entering their collections prior to re-opening this summer.

State Museums—except for the new Nevada State Museum Las Vegas, Nevada's seven state museums have been severely affected by state government budget cuts—staff cuts, staff hours cut, public access hours cut to only four days a week. Staff and budget cuts this serious of course affect collections care and management. Reorganization of state government has just placed the Division of Museums within the Nevada Commission on Tourism—we're hoping for new connections and reinvigoration.

Despite the huge cuts, all seven state museums are continuing to provide new exhibits and public events. The Nevada Historical Society in Reno has active family oriented programs, The Nevada State Railroad Museums in Carson City and Boulder City continue their popular steam-ups, and the Nevada State Museum in Carson City has developed an exceptional tour guide training program and behind-the-scenes tours.

- The Nevada State Railroad Museum's restored McKeen Car has been nominated for listing as a National Historic Landmark.

- The Nevada State Museum's Marjorie Russell Clothing and Textile Center

Nevada Update Continued...

hosted a three-day Costume and Textile Camp sponsored by the American Association of State and Local History.

- The Lost City Museum is hosting a free Artifact Preservation Workshop led by conservator Nancy Odegaard and funded by the National Endowment for the Humanities Preservation Assistance Grant for Smaller Institutions.
- The Nevada State Museum, Carson City will be opening *Why Not Make it Beautiful? French Travel Posters 1945-1949*—Given to Nevada in 1949 on the Merci Train in gratitude for American support following World War II, 21 posters depicting stunning French landscapes, historical provinces and cultural regions will make their debut beginning May 23, 2012.

Nevada Museums Association—

In 2010, under a grant funded by the Nevada Humanities, the Nevada Museums Association conducted a Heritage Needs Assessment Survey. The participants were made up of 39 museums across the state, with onsite visits to all the museums. The goal of the survey was to determine the condition of the collections and interpretive programs. The information gathered provided insight into the unique collections found in Nevada.

The response to the survey was encouraging and it is now obvious in 2012 that all of Nevada's museums, while struggling with a difficult economic situation, are alive and well and in fact, thriving!

The NMA met this year in both Las Vegas and Carson City by video-conferencing. Both locations held on-site workshops like care of fur and feathers. Other sessions were video-conferenced so that members in both locations could participate in discussions of strategic planning, using social media to reach our audiences, and the annual *What's Happening at Your Museum*. Even though we in the museum community are all struggling, what we heard that day was about the ways that our colleagues are overcoming the obstacles of the times.

OREGON HAPPENINGS

COLLECTIONS CARE WITH THE CROOK COUNTY HISTORICAL SOCIETY

by Tracy Johnson, Oregon, co-rep for RC-WR

The year 2011 saw the start of exciting changes for the **A.R. Bowman Memorial Museum** and the **Crook County Historical Society** in Prineville, Oregon. The Society purchased and completely renovated the Simmons building, directly adjacent to the existing museum and the former home to the old Bowman bank. It now houses a large community room available for receptions, conferences and other special events, a state-of-the-art collections care facility, and an exhibition space for three new major exhibits being produced on Crook County history.

The most important component (at least from a registrar's perspective) is the collections care facility which was finished in summer, 2011. The facility consists of a large research library that houses rare books, some archival items and the local genealogy society's records; a workroom for artifact care, processing and records management with new computer workstations; and a secure climate controlled storage vault with mobile shelving. The vault is key to the future sustainability of the collections. Most of the artifacts are currently stored in various closets and cubby holes throughout the Museum with limited archival storage methods and no climate control.

I am currently working for the Museum to help with the organization of their new work spaces and with the transfer of the collection into the new storage vault. As the collections move into the new facility, we are able to complete an inventory, note any immediate conservation concerns, and identify what areas of the collection are in need of development and what areas could be paired down. We are also updating the collections records and getting the object information into the new PastPerfect 5.0 database. As well, the

Oregon Update Continued...

new storage facility is allowing safer and more efficient access to the collections for Museum staff and volunteers, researchers, students, and visitors from Crook County and beyond.

The best part of my job is to train staff and volunteers in updated collections policies and procedures, following AAM guidelines. Many of the volunteers are fourth or fifth generation Crook County residents and they know a lot about their community's history. They are helping fill in the 'holes' on the history of many artifacts and historic photographs, and I am honored to work with such a dedicated and enthusiastic group of citizens.

For more information on the Bowman Museum and its latest endeavors, please visit www.bowmanmuseum.org.



Bowman Museum Expansion Project Drawing

Image Courtesy of the A.R. Bowman Memorial Museum

WASHINGTON NEWS

by Cory Gooch,
Collections Manager/Registrar, Frye Art Museum

In early September, 40 collections care professionals (24 of them new members to the RC-WR!) gathered at the Museum of Flight in Seattle for a half-day seminar, “Not-So-Easy Object Storage: Solutions Found.” Speakers were: Nancy Jackson, Collections Manager at the WA State Historical Society; Kathrine Browne, Collections Assistant and Amy Heidrick, Photo Archivist, from the Museum of Flight; Katie Wilson, Museum Specialist from Paragon Research Associates; Doug Keith, Assistant Preparator at the EMP Museum; and Teresa Redden, Registrar and Bernie O’Brien, Project Manager, from Artech Fine Art Services.



Amy Heidrick, Photo Archivist, Museum of Flight, demonstrates her storage solution for glass plate slides.

Photograph by Bernie O'Brien

Together they presented a fascinating variety of objects with storage dilemmas they have encountered, including fragile nitrate negatives, culturally-sensitive ethnographic materials, oddly-shaped historical artifacts, large and very heavy glass sculptures, famous rock ‘n roll guitars, and even Soviet astronaut space food. The solutions they found were creative and impressive, and they provided practical advice to the seminar participants—some of whom had travelled very far distances to attend. About a dozen people met afterwards for fun networking over beer and BBQ in the patio of a nearby restaurant. The Museum of



Storage Seminar: The After Party (left to right): Aaron Hart, EMP Museum; Jeri Miller, Artech; Julie Creahan, Seattle Art Museum, and Catherine Uehara, Artech.

Photograph by Bernie O'Brien

History and Industry (MOHAI) will be moving this year to the Naval Reserve Armory Building at Lake Union Park in Seattle. Their home of 60 years in McCurdy Park, near the UW campus, will be completely demolished due to expansion of the SR-520 highway and bridge. The collections staff has been busy packing the collection for the move to the new museum building and to a new off-site storage facility and collections staff offices.

Located at the Seattle Center, the newly-branded **EMP Museum** also had to move its off-site staff and storage spaces to a new location, due to upcoming major highway work on SR-99. They recently opened two new exhibitions: *Can't Look Away: The Lure of Horror Film* and *AVATAR: The Exhibition*.

Starting in mid-April, the **Frye Art Museum** galleries will be closed for renovations, re-opening in mid-July with a show to celebrate its 60TH anniversary.

Another Seattle institution celebrating a significant anniversary is the Seattle Center—home of the Space Needle—which opened in 1952 for the World's Fair. Special events are planned for the 50TH year anniversary, including the **Washington Museum Association's** annual meeting, *The Next 50: Innovation, Inspiration and Sustained Futures for Museums*, which will be held at Seattle Center June 13-15, 2012.

The Seattle Art Museum is the only U.S.

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Washington Update Continued...

venue for *Gauguin & Polynesia: An Elusive Paradise*, a landmark show highlighting the complex relationship between Paul Gauguin's work and the art and culture of Polynesia. The exhibition, on view at SAM Downtown February 9 through April 29, 2012, includes about 60 of Gauguin's paintings, sculptures and works on paper, displayed alongside 60 major examples of Polynesian sculpture that fueled his search for the exotic. Organized by the Art Centre Basel, the show is comprised of works on loan from some of the world's most prestigious museums and private collections. This is bound to be a blockbuster exhibition, keeping the SAM registrars very busy!

The **Museum of Flight**, located at Boeing Field south of Seattle, is the new permanent home of NASA's Full Fuselage Trainer, which was used by astronauts of NASA's Space Shuttles. It will be viewable in June in the new Charles Simonyi Gallery, in an exhibit titled "Spaceflight Academy," which tells the story of how astronauts train for their mission and how the knowledge gained during our first 50 years of spaceflight has helped prepare us to explore farther into the solar system.

Susan Lewandowski is the new Registrar at the **Henry Art Gallery** at the University of Washington in Seattle.

Melissa Stabile, Registrar/Collections Manager at the **Maryhill Museum of Art**, is the new Treasurer of the RC-WR. Thank you for taking this on, Melissa!



(Above) Overview of existing museum and expansion by GBD Architects. Watercolor rendering by C.S. Holmes.



More Washington News...

This spring the iconic **Maryhill Museum of Art**, located in Goldendale, WA, opens its new 25,500 square foot Mary and Bruce Stevenson Wing. The \$10 million expansion is the first in the museum's history and the largest cultural capital construction project in the Columbia River Gorge in 15 years. The Stevenson Wing includes: a dedicated art education center to accommodate Maryhill's wide range of public programming; a centralized collections suite designed in consultation with Spacesaver Northwest; a research library; an exterior plaza with sweeping views of the Columbia River Gorge and Mt. Hood; and, a roomy new café with outdoor seating. The contemporary building, which features a cantilevered terrace over the Gorge, was designed by GBD Architects of Portland. Maryhill Museum of Art was established by Northwest entrepreneur Sam Hill and opened in 1940. It is home to a gallery of 87 works by French master Auguste Rodin, American Indian art, items from Queen Marie of Romania's personal art collection, Théâtre de la Mode, European and American painting and much more.
www.maryhillmuseum.org

(Left) The Plaza by GBD Architects. Watercolor rendering by C.S. Holmes.

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ANNUAL BUSINESS MEETING & LUNCHEON AGENDA



Sunday, September 25, 2011
12:30-1:45 PM, Hawai'i Convention Center, Honolulu, HI

I. Opening & Welcome - Jacqueline Cabrera, RC-WR Chair

A. Call to Order

Chair Jacqueline Cabrera called the meeting to order at 12:44 p.m.

B. Approval of 2010 Business Meeting Minutes

Minutes were distributed to the business meeting attendees. A motion was made by E. Tory Laitila to approve the minutes of the 2010 business meeting and the motion was seconded by Holly Young.

II. Secretary's Report – Malia Van Heukelem, RC-WR Secretary

A. Membership Report

There are 203 [223] current members with 183 [196] voting and 20 [27] non-voting. The breakdown by state is:

4	Alaska	1	Maryland
11 [13]	Arizona	1	New Mexico
1	Victoria B.C.	2 [3]	Nevada
100 [114]	California	1	New York
1	Georgia	15	Oregon
14 [16]	Hawaii	1	Utah
2 [3]	Idaho	49	Washington

Membership is up by 1 [19 people] over 2010, with numbers highest in states where RC-WR sponsored workshops were held in 2011. [Note that at the time of the meeting, several new memberships and renewals from a recent seminar had not been added to the database; the numbers listed were reported at the meeting while the bracketed numbers reflect the accurate data.]

III. Treasurer's Report- Noelle McClure, RC-WR Treasurer

A. 2010-11 Financial Report

Highlights for 2011: We provided stipends for WMA travel, IRS travel, SPNCH conference, BACC registration. RCWR hosted 4 sites for webinars plus 4 state workshops/seminars (that brought in \$1,375). Conference and state workshops had good attendance numbers, with lots of activity around the annual meeting.

B. 2011-12 Proposed Budget

Copies of the proposed budget were distributed prior to the start of the luncheon. Stipends included in the upcoming budget are: 3 for the Western Museums Association (WMA) annual meeting, the European Registrars Conference, the Society for the Preservation of Natural History Collections (SPNCH), Western Museums Association session stipend and registration stipend, Museum Computer Network (MCN), and American Association of Museums (AAM). Noelle McClure noted the highlights of the upcoming budget with projected revenue for 2012 of \$18,755; total expenses of \$16,350; and year-end balance of \$2,405.

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Anne Mersmann moved to approve the 2011-2012 Proposed Budget and the motion was seconded by Carolyn Rissanen.

C. Sponsorship acknowledgements

Tru Vue and Dietl International were thanked for their corporate memberships. RCWR hosted two WMA pre-conference workshops with PACCIN, thanks to sponsorships from Tru Vue (Mount Making Workshop) and Robertson Taylor (Soft Packing Workshop). Thanks to Huntington Block for sponsorship of this year's annual business meeting and luncheon.

IV. Vice-Chair Report – Angela Linn, RC-WR Vice-Chair

A. PACIN Pre-Conference Workshop

Successful workshops on mount-making and soft packing were held at Bishop Museum.

B. BACC Pre-Conference Workshop

A pre-conference workshop on surveying and assessing collections by Balboa Art Conservation Center was held at the Honolulu Academy of Arts.

C. RC-AAM Regional Grant Award

RCWR received \$500 to support the 2011 Collections Services Initiative project held at Queen Emma Summer Palace.

D. Stipend Recipients:

Each of the past year's scholarship recipients was announced and asked to stand as their names were read. The following individuals received stipends in 2011:

SPNHC: Michael B. Thomas, Joseph F. Rock Herbarium, University of Hawai'i, Honolulu, HI

IRS: Suzan Şengöz, Los Angeles County Museum of Art, Los Angeles, CA

WMA: Melissa Stabile, Maryhill Museum of Art, Glendale, WA

Marnie Leist, Alutiiq Museum & Archaeological Repository, Kodiak, AK

Angela Neller, Wanapum Heritage Center, Ellensburg, WA

BACC: Meredith Patute, San Francisco State University, San Francisco, CA

V. RC-AAM Update – Darlene Bialowski, RC-AAM Chair

A. Committee Update

This agenda item was deferred to a post business meeting information session on the American Association of Museums' new relationship with Standing Professional Committees (SPC) and Professional Interest Committees (PIC). Ms. Bialowski distributed information on RCAAM and provided an explanation of the new arrangement between the RC-AAM and the AAM, followed by questions from luncheon attendees. SPC's and PIC's were consolidated under AAM at the annual meeting as the "Professional Network".

IV. Chair's Report – Jacqueline Cabrera, RC-WR Chair

A. 2011 Election Results

Jacqueline thanked hardworking Nominating Committee members: Danielle Davis, Holly Young and E. Tory Laitila. The following officers were elected by electronic ballot (via Google Forms):

- Nicole Nathan – Chair: Principal, Claret Associates and Director of Collections and Exhibits, Oregon Nikkei Endowment, Portland, OR
- Marnie Leist - Vice Chair: Registrar, Alutiiq Museum & Archaeological Repository, Kodiak, AK
- Heather Bouchey – Secretary: Collections Manager, Portland Art Museum, Portland, OR
- Melissa Stabile – Treasurer: Registrar/Collections Manager, Maryhill Museum of Art, Goldendale, WA

B. Elected & Appointed Positions; written reports

No reports were presented.

C. Registrar Quarterly

Jaqueline will assist Nicole Nathan with preparation of a double issue newsletter by the end of the year.

D. Annual Meeting: Palm Springs, CA 2012 (Dates TBD)

1. Registration raffle

Holly Young won the raffle for registration to the annual meeting in 2012.

2. Palm Springs, CA 2012 Session Proposal submissions (Deadline early 2012)

Members were encouraged to submit session proposals for the next annual meeting.

E. 2012 Travel & Registration Stipends

Members were encouraged to apply for the many RCWR stipends available in 2012. A registration stipend will be awarded for one successful annual meeting session proposal. Applicants shall contact the RCWR chair to request a registration stipend, following notification of acceptance by the WMA Program Committee.

F. 2012 State Association annual meetings/conferences

The RCWR will cover the cost of meeting registration for each appointed state representative to attend their respective annual meeting or conference.

VIII. New Business

A. Officer's Meeting Report – Malia Van Heukelem, RC-WR Secretary

An Officers's Luncheon Meeting was held on Saturday, September 24, 2011 at Royal Garden Restaurant, Ala Moana Hotel, Honolulu, HI to review plans for 2012 and for the outgoing officers to orient the new officers including the transfer of files.

B. CSI: Registrars event – Malia Van Heukelem, RC-WR Secretary and 2011 CSI Coordinator

The 2011 Collections Services Initiative was held at Queen Emma Summer Palace, September 22, 2011 with 11 volunteers. A physical inventory was completed for the entire collection of artifacts on exhibit in the 7 restored period rooms. Additional work included placing Mylar between decorative objects and furniture and on photographing and re-housing fragile textiles.

The 2012 event should be organized through a request for proposals in January. CSI Coordinator Allyson Lazar stepped down in 2010, so a new volunteer is needed. It would be beneficial to have a coordinator close to the annual meeting site to design a successful project with the host institution.

VIII. Good of the Order

Incoming chair Nicole Nathan greeted attendees and welcomed input from the membership.

IX. Adjourn

Holly Young made a motion to adjourn the meeting; seconded by Noelle McClure. The meeting adjourned at 1:01 p.m.

Minutes submitted by Malia Van Heukelem, RC-WR Secretary

Jacqueline Cabrera, Chair • Angela Linn, Vice-Chair • Maia Van Heukelem, Secretary • Noelle McClure, Treasurer

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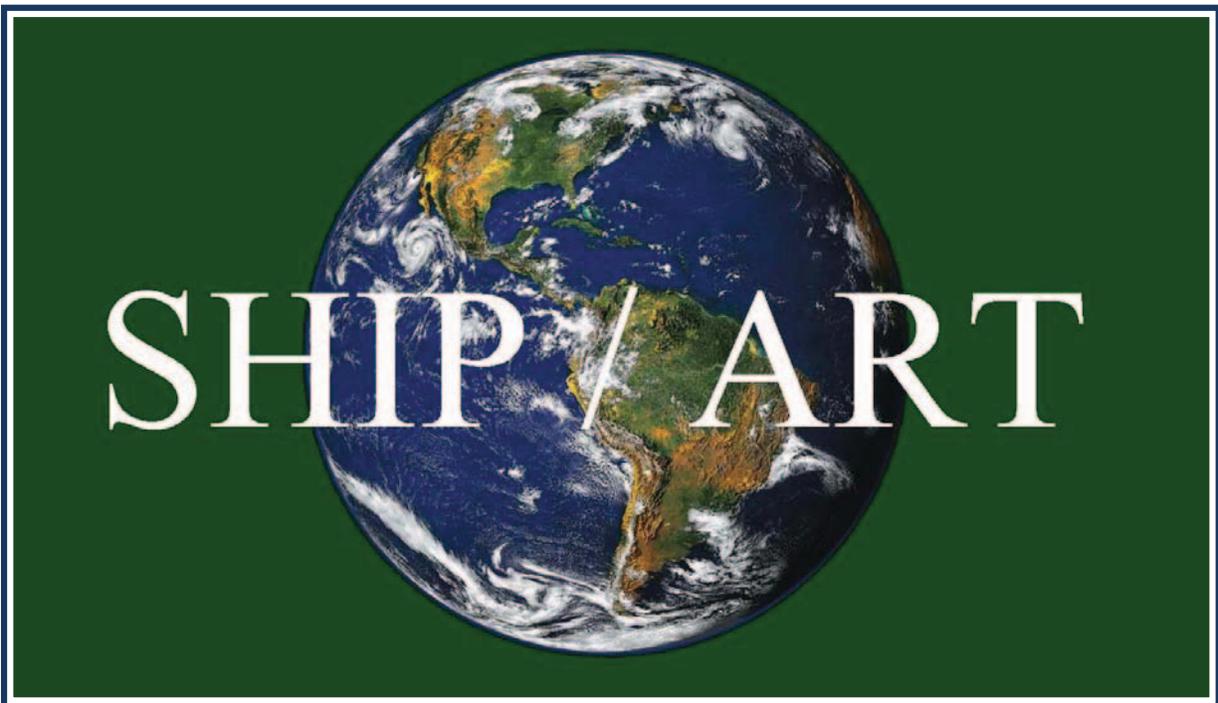
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PROFILE

Location

Crystal Bridges Museum of American Art

Artist

Walton Ford

Title

The Island, 2009

Medium

Watercolor, Gouache, Pencil, and Ink on Paper

Glazing

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RCWR 2012 BUDGET

REGISTRARS COMMITTEE
WESTERN REGION

Approved September 25, 2011 by Membership at annual business meeting

	budgeted	actual	variance
REVENUE:			
membership			
Individual Memberships	\$3,750.00		
Corporate Memberships Sponsorships	\$5,000.00		
Member donations	\$0.00		
Media Library late fees	\$0.00		
sub-total	\$8,750.00		
grants			
RC-AAM regional grant	\$500.00		
sub-total	\$500.00		
advertising underwriting			
Newsletter Ads	\$500.00		
Sponsorship: Workshop: Annual WMA	\$2,000.00		
Sponsorship: WMA Travel Stipend	\$2,250.00		
Sponsorship: AAM Travel Stipend	\$750.00		
Sponsorship: European Registrars Conference Travel Stipend	\$1,000.00		
Sponsorship: SPNCH	\$500.00		
Sponsorship: MCN	\$500.00		
Sponsorship: CSI: Registrar event	\$1,000.00		
sub-total	\$8,500.00		
workshops meetings			
Workshop: All states	\$500.00		
Workshop: WMA	\$500.00		
sub-total	\$1,000.00		
banking			
Bank Account Interest	\$5.00		
sub-total	\$5.00		
Misc. donations			
revenue total	\$18,755.00	\$0.00	\$0.00

	budgeted	actual	variance
EXPENSES			
workshops conferences			
State Conference Fees	\$400.00		
Webinar courses	\$500.00		
State Workshops	\$500.00		
Workshop: Annual WMA	\$2,000.00		
CSI: Registrar event	\$1,000.00		
sub-total	\$4,400.00		
stipends			
WMA Session Stipend	\$750.00		
Sponsorship: WMA Travel Stipend	\$2,250.00		
Sponsorship: AAM Travel Stipend	\$750.00		
Sponsorship: European Registrars Conference Travel Stipend	\$1,000.00		

Sponsorship: SPNCH	\$500.00		
Sponsorship: MCN	\$500.00		
WMA Registration Stipend	\$250.00		
BACC Registration Stipend	\$125.00		
sub-total	\$6,125.00		
board member travel expenses			
Officer Travel to WMA	\$2,700.00		
Officer Travel to AAM	\$750.00		
sub-total	\$3,450.00		
supplies upgrades			
File Maker Pro upgrade	\$75.00		
RC-WR products	\$500.00		
software/personnel(?) for roster output	\$150.00		
sub-total	\$725.00		
library			
AAM conference PDFs	\$250.00		
ALI-ABA Museum Admin CD-ROM + PDFS	\$550.00		
Estimated mailing expenses	\$100.00		
Book review purchases	\$150.00		
Media Library purchases	\$200.00		
sub-total	\$1,250.00		
communications			
software/personnel(?) for newsletter output	\$150.00		
Website maintenance	\$250.00		
sub-total	\$400.00		
elections			
sub-total	\$0.00		
Bank account fees			
sub-total	\$0.00		
expenses total	\$16,350.00	\$0.00	\$0.00
TOTAL REVENUE	\$18,755.00	\$0.00	\$0.00
TOTAL EXPENSES	\$16,350.00	\$0.00	\$0.00
BALANCE YEAR END	\$2,405.00	\$0.00	\$0.00