

Registrar's Quarterly

Fall 2021



A Changing
of the Guard
at RC-WR

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Since 1979, the RC-WR has cooperated with the CS-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.

COVER:
The Natural History Museum of Los Angeles County celebrated the ten-year anniversary of its famous Dino Hall with a “Dino Fest” this September.
See page 32
Image by Gina Cholik



MESSAGE FROM THE OUTGOING CHAIR

HELLO RCWR MEMBERS! And welcome to another Fall edition of the *Registrar's Quarterly*. As we recently held elections for our new Board, this will be my final issue as your Chair.

Since stepping into this position three years ago, I have had the distinct privilege of meeting, serving, and working with so many of you. When I started, almost every aspect of running a professional org, and running a non-profit for that matter, was completely new to me. And on top of that, several of our initiatives needed revitalization or revival, including the RQ. From hitting the pavement at conferences meeting all of our sponsors face-to-face, to planning our CSI:Registrars events, to coordinating interesting articles for this publication, every experience has presented a new opportunity to grow into and new colleagues to get acquainted with. Each moment of my time as RC-WR's Chair has been simultaneously challenging, inspiring, and rewarding, and I am thankful for the personal and professional growth I have experienced as a result.

I'd like to send a special thanks to my fellow board members Beth Sanders, Helen Fedchak, Maggie Leak, Kathrine Young, and Cory Gooch for being such amazing collaborators. Running a professional organization, no matter how small, is truly a group effort, and each of their individual strengths have contributed to RC-WR's growth and helped to make possible everything that we do for our

members. The same thanks also go out to all of our State Representatives, Appointees, and Members, without whom this organization would have no purpose!

As we transition to our new Board, who you'll be introduced to throughout this issue, I'm excited to see RC-WR continue to grow through the eyes of a member and to participate in all of the great things to come.

In addition to the new Board intros and previous Board outros, this issue also includes a copy of the minutes from our Annual Meeting, which we recently held virtually for the second year in a row. If you missed the meeting, a recording of it is also up on our YouTube page—and the raffle segment ended up being entertaining to say the least! If you registered for the meeting and didn't attend, you may have missed out on some free merch. Even if it was slightly awkward trying to find a raffle winner who was actually in attendance, I really enjoyed the hilarity you all got out of it and were expressing to us in the chat box!

We're also reporting on our successful second annual virtual CSI:Registrars initiative, and Vice Chair Beth Sanders summarizes the impact of our Hands On! conservation webinar series throughout 2021. And finally, we have our mainstays: the State Reports and another

insightful New Reads article by Nancy Arms Simon. This time around, Nancy writes about the new edition of *Riches, Rivals, & Radicals: A History of Museums in the United States* and analyzes it in context with *The Value of Art: Money, Power, Beauty*.

Many thanks again to all of you for your support and friendship throughout this term, and I hope you enjoy the issue!

With gratitude,
Katy Hess | RC-WR Outgoing Chair
Registrar, Bowers Museum, Santa Ana, California



MESSAGE FROM THE INCOMING CHAIR

Hello! I am Lindsay Palaima, the newly minted RC-WR Chair. I am the Research Collections Registrar at the California Academy of Sciences, a natural history museum, planetarium, and aquarium located in Golden Gate Park in San Francisco, California. I am excited to join the board of RCWR to support the Western Region collections professionals.

I started my museum work at the Chicago Field Museum as an undergraduate intern and fell in love with collections management. After volunteering at the Palace of the Governors in New Mexico and completing archaeology field school with the University of Utah, I completed my MA in Museum Studies at San Francisco State University. I held a few temporary collections positions in the Bay

Area before moving to the Sam Noble Oklahoma Museum of Natural Sciences in Oklahoma. I missed the fog, the SF Giants, and the urban density of the “City by the Bay”. Therefore, I returned to San Francisco and have been at the California Academy of Sciences for the past eight years.

As a leader in RC-WR, I look forward to fostering a professional and engaging community for all of us. I am fortunate to step into a well-nurtured position (thank you, Katy!) and hope to build off the current momentum of webinars and engagement. I am excited to meet (and e-meet!) you all soon.

Lindsay Palaima | RC-WR Incoming Chair
Research Collections Registrar,
California Academy of Sciences, CA

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CSI:Registrars

2021 Report | Recovering from Disaster at the Gresham Historical Society



—From Beth Sanders,
RCWR Vice Chair

Personally, as a member of several organizations, I like that each one tries to find their way to give back to the community. Whether it's through trail clean up days at my local park, bald eagle counts around Christmas, or even my local brewery hosting events that support youth sports, it feels good to be part of your community.

CSI:Registrars is one of these events, but it's also a special one, because we are not enlisting just anyone to help, we are recruiting our members, our cadre of talented and experienced registrars and collections professionals, to come to the aid of a fellow RC-WR member and their institution, and the impact always speaks for itself in the numbers we process.

Our outgoing board has found that for these last two challenging years, a virtual CSI:Registrars initiative has been hugely successful and impactful for our community, and it offers us the ability to work with and help institutions whose cities or towns may never host a Western Museums Association Annual Meeting (previously, in-person CSI:Registrars events occurred in the host city for WMA). We are so grateful for your support as the RCWR members that make these events happen, whether in-person or virtual. Together we make such a difference, and the credit goes to all of you. So, thank you again for being members of this great organization, and volunteering your time and skill to support one another and our collections community.

GHS Textiles

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H3 Substantial staining on bottom of cape, PR and back right. Stain is most likely from water damage, i

Cataloged By	Object ID	Object Name	Description	Date of Object	Original Description	Condition Code (Excellent, Good, Fair, Poor)	Condition
Sarah Frederick	1997.030.0111	Jacket, Pea	US Navy peacoat in black, finely made of wool. Coat has long sleeves with wide collar lapels. Double breasted styling with eight buttons on the front jacket. Buttons have UEN anchor insignia, an anchor with rope wrapped around it. Buttons are possibly plastic.	1941-1946	Coat, pea, Navy Jacket, wool, w/300112B, vest, 300112C, pants	Good	Loose threads on buttons. No other damage visible.
Sarah Frederick	1997.030.0112A	Jacket			Coat, pea, Navy Jacket, wool, w/300112A, jacket, 300112C, pants		
Sarah	1997.030.0112B	Vest			Vest, wool, w/300112A, jacket, 300112C, pants		
Sarah	1997.030.0112C	Pants			Pants, wool, w/300112B, vest, 300112A, jacket		
Hannah	1997.030.0113	Coat	Milton L. Gumbert fur women's coat: knee-length; likely mink or sable exterior with dark brown and black stripes running vertically; full length sleeves and semi-high collar. Interior lining is a dark red satin or silk. Tag with "Milton L. Gumbert Portland, Oregon" is sewed on interior of collar, some yellowing and aging of tag. On lower interior, "MLM" in brown satin is monogrammed within a diamond.	1940-1964	Jacket, Navy, Chief's, dress: w/301143, pants	Good	some spotting on lower half of red interior; uncertain if there is discoloration of the fur in the bottom back; bottom hem appears uneven, may be water damaged and beginning to fray
Hannah	1997.030.0114A	Jacket			Pants, Navy, Chief's dress: w/300114A, jacket		
Hannah	1997.030.0114B	Pants			Coat, ladies, fur trim		
Hannah	1997.030.0115	Coat			Caps, ladies		
Hannah	1997.030.0116	Uniform, Occupational			United States Air Force uniform jacket; jacket is made from		
Kathrine B	1997.030.0117A	Jacket, Uniform			Jacket, Air Force, w/300117B, pants		
Kathrine B	1998.030.0002A	Uniform, Fire		1933-1960	Fireman's dress uniform, (A) is a navy-blue wool jacket with silver-tone "FC" buttons on front. Three buttons on each sleeve (B) heavy-blue wool trousers; no label		
Kathrine B	1998.030.0002B	Uniform, Fire			Berge overcoat, lined in shoulder area		
Kathrine B	1998.030.0001	Overcoat			Worn in ca. 1950 wedding with 1999.030.0005 (hat). Full-length satin dress, cap sleeves, back zipper. Complete lace overlay including 22 layers of ruffles around skirt. "Stylica and Beata Originals"		
Kathrine B	1999.030.0011	Dress, Wedding		1929	A) Dress with short sleeves, scoop neck, full skirt, self-belt, size 16. B) Veil of white netting with light blue velvet bows, full head size	Good	
Meg	1999.030.0012A	Dress, Bridesmaid	A) Short sleeve dress, mid-length, light blue satin fabric. Simplicitic design with scoop neck and full, pleated skirt. Self-belt with bow at back. B) Veil of white netting with 5 light blue velvet bows spaced around perimeter full head size		B) Veil of white netting with light blue velvet bows, full head size		
Meg	1999.030.0012B	Veil, Bridesmaid			A) Embroider with white lace trim		

—From Silvie Andrews,
Director of the Gresham Historical Society

When I got the call that there was a fire in the Gresham Historical Society, I was completely unprepared. A million worst-case scenarios flashed through my mind as I drove to the museum. Perhaps the entire building had burned to the ground, incinerating the collection and all our records of it. Or maybe the building had survived the fire only to be completely soaked by fire hoses. The reality when I arrived was not so dire: the fire had been lit by an arsonist on the third floor and was quickly doused by sprinklers, burning only a few collection items. While the water had seeped through the building into storage areas on the first floor and basement, the damage to the collection on those floors was limited. Still, the third floor is where the historic textiles are stored, and you never really comprehend how many objects are in your collection until you've hauled them all,

dripping wet, out of storage. At the time of the fire, I was taking care of the collection on a volunteer basis, and I was sure I would never be able to address the amount of damage we were facing.

Fortunately, just two weeks later, I received the email about this year's RC-WR Collections Service Initiative (CSI) program. Last year at this time I was working at the Oregon Historical Society (OHS), and I had heard all about the virtual CSI:Registrars program that had led to improved records for hundreds of political buttons in the OHS collection. I knew that such a project could make a big difference in the fire recovery effort—and it did!

The hanging garments in GHS's collection were poorly recorded to begin with, so I narrowed my focus to those (excluding the boxed textiles and all the less sensitive materials from the basement that were damaged). When the garments were delivered back to us from temporary storage, I photographed them using dress forms that OHS graciously loaned for the occasion and uploaded the photos to a shared drive that RC-WR Vice Chair Beth Sanders set up. Beth and Helen Fedchak guided me in preparing for the big day. It took several long days of photography and data entry, but at the end of it, 111 items were ready for virtual cataloging.



For two hours on Tuesday, October 5, eighteen RCWR volunteers cataloged eighty-five items using only photographs for reference. Each person took five items, entering information into a shared spreadsheet. The descriptions and conditions these wonderful, skilled people wrote were remarkably detailed and comprehensive for the limited amount available to work with. They not only recorded water damage but also provided descriptions for many items that had never been fully cataloged. Some people even took on additional research that will help to date certain garments and identify unknown donors.

As part of the CSI:Registrars program, RC-WR also helped the GHS recovery effort by purchasing \$1,000 worth of collections supplies. This generous gift will provide materials for padded hangers, textile boxes, and garment bags so our historic textiles will be preserved in the condition so beautifully recorded by the CSI:Registrars. In all, this project has saved me and the GHS volunteers several months' worth of work—and a lot of money. Thank you, RC-WR, for this fun and extremely helpful program. I look forward to volunteering next year for another organization in need! ■



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MESSAGE FROM THE OUTGOING SECRETARY



Prior to being the RC-WR Secretary, I had spent a couple of years as the RC-WR State Representative for Oregon, so it seemed a natural step to run for the Secretary position when Katy Hess stepped into the Chair role. Two of the most rewarding aspects of being on the RC-WR Board have been meeting so many members and participating in planning for three CSI:Registrar events, (and one of those as the host!). The Secretary is the point of first contact for most membership matters, and as such I have been in communication with a great many of you over the past 2 ½ years. I have so enjoyed getting to know everyone and expanding my knowledge of the museum community in the Western region. My most frequent collaborators (apart from my lovely fellow Board members, of course) have been the State Reps, and I just want to say how much I appreciate all of you! It's truly been a pleasure working with you all.

My time on the Board was neatly bisected by the pandemic. During the first year, things were pretty normal, and the highlight was definitely the WMA conference, where I participated in my first CSI:Registrars event. (In-person! Imagine!) It was also the only time that I actually met any of my fellow Board members, or State Reps, or RC-WR members from outside of Oregon. Once the pandemic started, I turned my sewing room into an office and became intimately familiar with the daily routine of

my cat. During this time, I especially appreciated the sense of community that RC-WR provided, even as the weekly job listings went very quiet for a while. Like most organizations, RC-WR had to change our way of operating, and while I miss seeing people in real life, I think that some of the changes represent a genuine improvement to our way of working. For a start, the virtual Annual Meeting allows so many more members to attend than were able to when it was solely held at WMA. Selfishly, as Secretary, I also prefer it because it's about a million times easier to compile the official minutes from a Zoom recording than it is during an in-person meeting whilst one is also presenting part of the meeting and trying to eat lunch!

An even more interesting change was the development of the virtual CSI:Registrars event. In 2020, the cancelled WMA was going to be in Oregon, so we decided to try to keep the CSI event there, even though it would be virtual. We reached out to our members to see if anyone had a likely project, but when nobody else did, I put a project together from the collection at the Oregon Historical Society. We had about 500 existing photos of political buttons that had never been described, so with those photos and a spreadsheet for data entry we were able to host a successful event where hundreds of the buttons were described by RC-WR members. Me and my volunteer

who works inventorying these buttons were very grateful! This year, we were able to replicate that working model and help out the Gresham History Museum (much more on that elsewhere in this newsletter). While I hope that we are able to get back to in-person events as well before too long, I am encouraged that the forced shift to virtual programming has enabled so many more of our mem-

bers to participate in events like this and I think that some of these changes are worth keeping in a post-pandemic world. I'm excited to see where the new Board takes us all over the next two years!

Helen Fedchak | Outgoing Secretary
Curator of Collections,
Oregon Historical Society, Oregon

MESSAGE FROM THE INCOMING SECRETARY



Hello! I'm Nicole Inghilterra, the 2022-2023 Secretary for the RC-WR Board. One of the best parts of being a member and State Representative in this organization has been getting acquainted with so many fabulous collections stewards. When I was approached with the opportunity to run for Secretary and told that I would get to know so many more of you if I threw my hat into the ring, I jumped at the chance. Needless to say, I am ridiculously excited to be here and can't wait to get started!

As the Capitol Curator and Museum Registrar with the Idaho State Museum, I still feel quite new to the curator/registrar game. Nevertheless, my previous career lives with artifacts (whether digging them out of the ground or cobbling mannequins together

for photos of 150-year-old gowns) have taught me that the pieces we steward present endless opportunities to learn and develop new skills.

This community has already taught me so much. There are so many gifted and giving registrars and collections professionals in this organization! Our willingness to share with one another is genuinely inspiring. I look forward to understanding more of what you want from the RC-WR and how we can continue the cycle of co-education our outgoing board and their predecessors have established!

Nicole Inghilterra | Incoming Secretary
Capitol Curator and Museum Registrar,
Idaho State Historical Society, Idaho



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RC-WR Annual Business Meeting 2021

October 6, 2021 / 12:00 PM Pacific Time / Virtual meeting via Zoom

Call to Order

The meeting was called to order by the RC-WR Chair, Katy Hess.

Chair's Report

Updates from 2021

1. Katy Hess welcomed everyone to the meeting and introduced herself and the RC-WR Board, and also introduced Linda Endersby, Chair of CSAAM and Cory Gooch, representing the Nominations Committee. She also said that our new Board members were present and would be introduced later in the meeting.
2. Katy acknowledged and thanked all of our state reps and appointed positions. Our state reps are: Alaska - Amanda Lancaster; Arizona - Lindsey Vogel-Teeter; NorCal - Linda Waterfield; SoCal - Elizabeth Hansen; Hawai'i - Charmaine Wong; Idaho - Nicole Inghilterra; Nevada - Cynthia Sanford; Oregon - Meg Glazier-Anderson; Utah - Hannah Barrett; Washington - Nives Mestrovic. Appointed positions are: Membership Coordinator - Emmeline Yen; New Reads Author - Nancy Arms Simon; Newsletter Editor - Indie Audra O'Sidhe. Katy announced that the Idaho, NorCal, and SoCal positions are currently vacant - contact Beth if interested in filling any of those positions.

Thank you to our 2021 Sponsors

RC-WR Vice-Chair Beth Sanders thanked our sponsors for their financial support, without which we would not be able to provide the services to our members that we do.

Our 2021 sponsors are:

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- Ship /Art
- Masterpiece International

CSI: Registrars Report

RC-WR held our second virtual CSI: Registrars event on Tuesday October 5, from 10 am to 12 pm Pacific time. A group of 19 collections professionals gathered to aid the Gresham History Museum in cataloging and condition reporting items that had been damaged in a recent fire. Participants worked in Google Sheets to give the damaged costumes detailed descriptions, dates, and visual condition reports based on photographs provided by the museum. In total 85 costume pieces were cataloged in around 90 minutes! RC-WR also was able to use the funds that would usually have been spent on the in-person supplies to provide the Gresham History Museum some supplies for padded hangers and costume boxes for long-term storage of the costumes. Thank you so much to our members for participating!

Secretary's Report

Memberships in 2021

RC-WR Secretary Helen Fedchak gave an update on membership numbers. Last year, at the annual meeting, we had 240 members, of whom 202 were voting members and 38 were non-voting members. This year, despite the ongoing challenges, we have 232 members, 194 voting and 38 non-voting.

Membership numbers by state are as follows:

- Alaska - 3
- Arizona - 9
- California - 112
- Hawaii - 6
- Idaho - 5
- Nevada - 7
- Oregon - 14
- Utah - 7
- Washington - 36

Time to Renew Membership

Memberships run for the calendar year, so Helen announced that email reminders to renew will be going out closer to the end of the year. Members who have not renewed by February 1, 2022 will be considered lapsed and will not receive emails or be able to log on to the website. Members can contact the new Secretary (at the same address) with any problems renewing or logging on to the website, or anything else.

Treasurer's Report

Report on 2021 budget

RC-WR Treasurer Maggie Leak gave a brief summary of the 2021 budget vs 2021 actual expenses. Budget details were shared on the screen for attendees to review. Due to the ongoing pandemic, we did not use the money quite the way we had anticipated, so still

ended up with a surplus. The 2022 proposed budget has a lot of adjustability built in for the new Board to direct funds as they see appropriate, especially in the areas of professional development, depending on what is possible next year pandemic-wise.

Membership vote on proposed 2022 budget

A poll for voting was shared on the Zoom screen for a membership vote to approve the budget. The budget was unanimously approved.

CSAAM Report

Linda Endersby of CSAAM gave a report:

- **National elected officers:** Chair, Linda Endersby; Chair-Elect, Anne Young; Secretary, Caitlin Podas; Secretary Elect, Lesley Golding
- **Professional practice committees and task force chairs:** Deaccession Task Force, Christa Barleben; Rights & Reproductions, Eva Soos
- **AAM Strategic Planning Process.** AAM's previous strategic plan (available on the website) was for 2016-2020, and AAM is currently undergoing a strategic planning process. AAM is looking to focus on four pillars: Social Impact; Diversity, Equity, Accessibility and Inclusion; the Museum Community; the Way We Work.
- **Recent and upcoming webinars.** The most recent webinar offered by CSAAM was "Decolonizing Museum Collections: A Conversation between Colleagues in the Field." The next webinar is planned for January 2022.
- **Mentor Program with ARCS.** (Association for Registrars and Collections Specialists)
- **Courier document.** CSAAM worked with others in the field to draft a document for courier work. This has been sent to AAM for review, which is pending.
- **Code of Ethics with ARCS.** This was released jointly in Spring 2021.
- **Several things related to AAM are on hold because of the strategic planning:** 1. Awards for all AAM Professional Networks (PNs) on hold this year; 2. Nominations and Elections; 3. While we have our slate of elected leaders, CSAAM does not run with only the four elected positions. We have a full leadership team, with several committees and liaisons focusing on different aspects of the collections field. We may unfortunately have to leave some of the vacant positions unfilled for now; 4. CS does not have any updates regarding the 2022 AAM Annual Meeting.
- **CSAAM Liaisons and Collaborations:** Museum Studies liaison; Emerging Museum Professionals; Shippers; Insurance; All of the regional organizations that are so amazing!
- **What can CSAAM do for your regional organization?** CSAAM leadership is establishing a regular quarterly meeting of its leadership team, including the Chairs of the regional organizations. We hope to share information more regularly and allow you to share with other regionals. If you need something from CSAAM, let your Chair know.

Conservation Webinars

Hands On! Webinar Series

Beth updated the membership on the 11 conservation webinars that RC-WR has put on since the last Annual Meeting. The webinar series developed out of an idea for in-person workshops on basic conservation techniques that we were planning pre-Covid. We had 1,300 attendees at the webinars throughout the year, from the western region, across the nation, and even around the globe! Many thanks to CSAAM for promoting the webinars. They were all recorded and uploaded to our RC-WR YouTube page, where they have gotten an additional 1,600 views so far! RCWR's YouTube page has grown over the last year from 7 to 115 subscribers in the last year. The webinars will remain on the page for repeat (or first time) viewings. There are two more webinars upcoming this year. We are hopeful that next year we may be able to also bring some in-person events back.

Board Election Results

Katy handed over to Cory Gooch to update on behalf of the Nominations Committee. The committee consisted of Cory, Alli DeFrancesco, and Kathleen Sligar. Cory thanked her fellow committee members and everyone who ran for office, as well as the members who voted:

- **Chair** - Lindsay Palaima, Research Collections Registrar at California Academy of Sciences.
- **Vice Chair** - Beth Sanders, Collections Manager at the US Naval Undersea Museum.
- **Treasurer** - Lydia Heins, Curation and Collections Directions at Evergreen Aviation & Space Museum.
- **Secretary** - Nicole Inghilterra, Capitol Curator and Museum Registrar at the Idaho State Historical Society.

Each of the new Board members said hello and introduced themselves. Katy welcomed the new Board.

Raffle!

Each member who registered was entered into a raffle. Katy spun a virtual wheel to raffle two t-shirts, two aprons, and one copy of the MRM6. The raffle took a surprisingly long time to conclude!

Winners: Hollye Keister (t-shirt); Kathleen Sligar (t-shirt); Cynthia Sanford (apron); Hannah Barrett (apron); Ted Greenberg (MRM6).

Additional Business

RC-WR merchandise is available on the *Donate* page of our website for a donation of \$30 or more. No other additional business. Katy said that it had been a great honor to serve as the Chair for the last three years, and was thankful for all the members and that we have a great Board in place for the next two years.

Adjournment

The meeting was adjourned.



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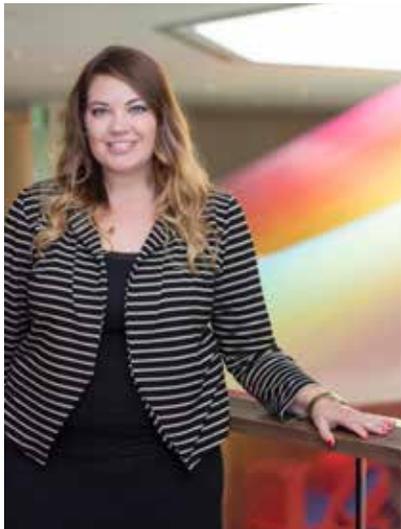
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MESSAGE FROM THE OUTGOING TREASURER

My two years serving as Treasurer on the RC-WR board went hand-in-hand with the wild ride that is called 2020-2021. I thought I'd share some highs and lows of the past two years in hopes that you can relate both personally and professionally with some of these experiences. Through it all, I'd like to leave some words of grounding as we look towards 2022 and beyond.

When I began my term in the fall of 2019, I'd been a full-time Registrar for only three months! At that WMA conference in Boise, I felt imposter syndrome despite my decade of experience within our field. The opportunity to serve as Treasurer presented itself early in my career, and I'm glad I pursued it. In those early days, I met most of the 2019 current and outgoing board members and many of you, our members, at the annual luncheon and various conference events. My mind was blown at the CSI:Registrars event with the Idaho State Museum. I felt immediate warmth and belonging with the group of collections professionals who attended. We worked together, had lunch, talked, laughed, and accomplished a lot. I left feeling like I was part of a community and raved about the event to my boss back in Utah. I didn't know then that for the next two years I would engage with the RC-WR community solely virtually, but this community would serve as a constant during a time of insane change in all our lives.

In the months surrounding the 2019 WMA conference and leading into 2020, my department of eight staff members at the Utah Museum of Fine Arts experienced an almost complete staff turnover due to retirements, new job opportunities, and reorganizing departments. As a new Registrar, I recognized that change could be good, but I felt debilitating overwhelm as I kept the essential duties of three full-time positions floating. Adding to this chaos was the onset of the COVID-19 pandemic, mandatory work from home, training a new Assistant Registrar while working from home, dealing with a 5.7 magnitude earthquake in the Salt Lake Valley, and searching for and then moving into a new apartment. It was nearly impossible to find the basic home supplies and groceries to stock my new home, which I'm sure so many of you can relate to!

Through this time, I continued attending our RC-WR board meetings, sometimes on my front sidewalk, or on Sundays, or late after business hours, and I always felt the concern of my fellow board officers for our members. As we planned upcoming newsletter articles and launched the Hands On! webinar series, the discussion of how we can help our members was always first and foremost. The Hands On! webinar series is my next favorite offering provided by RC-WR. It's been incredible to receive preventive conservation training on such a wide

variety of materials and to be able to ask questions to the conservators presenting. Our Vice Chair Beth Sanders has done wonderful work putting this series together, and she will continue to make good things happen for the next two years too!

Another loop-de-loop on this ride was when my museum put our staff on a 20% furlough for four months during 2020. I could barely make ends meet, but I'm aware it could have been worse. I was grateful I still had a job and still made 80% of my paycheck during that time. With so many budgets affected, we were grateful to our sponsors who still helped us exceed our revenue goals. RC-WR Chair, Katy Hess, did phenomenal work communicating with our sponsors and conveying to them our gratitude and the importance of our working relationships. She has set up the next board for success!

The end of this two-year term finds me unexpectedly in a new Registrar position at the Church History Museum, also in Salt Lake City, which I started in

May 2021. This job change came when an unexpected opportunity opened up, and it allows me to experience more stability in the workplace, connect with a personally meaningful workplace mission, and earn a livable income (period!). Through all of these changes, I'm grateful that I've been able to connect with you through the hundreds(!) of emails I've sent to RCWR members while processing your membership information and dues. It was really exciting to see Utah representation in RC-WR increase 133% since 2019! Speaking of membership, Helen Fedchak has been an organized and thoughtful board member and a real asset to RC-WR, too. I wish her and the other outgoing board members the best of luck and send my best wishes to the next board.

To you, the members, it's been a pleasure to see your names and the institutions you represent, and I will think of you as friends as our paths cross throughout the future.

Maggie Leak | Outgoing Treasurer
Registrar, Church History Museum, Utah



MESSAGE FROM THE INCOMING TREASURER

My name is Lydia Heins, and I am thrilled to serve as the new Treasurer for RC-WR. I was born in New Jersey, but have slowly made my way west through Utah, Oregon, and Washington. As I develop the collections and exhibits at Evergreen Aviation & Space Museum, I could not be more excited to share my passion for history and collections with RC-WR.

After graduating from Linfield University in Oregon, I earned my MA in Museum Studies from the University College, London in the United Kingdom. There I worked with the University's archaeology collections, studied under collections managers at the Victoria & Albert Museum, and interned with the Canterbury Museums and the Royal College of Surgeons.

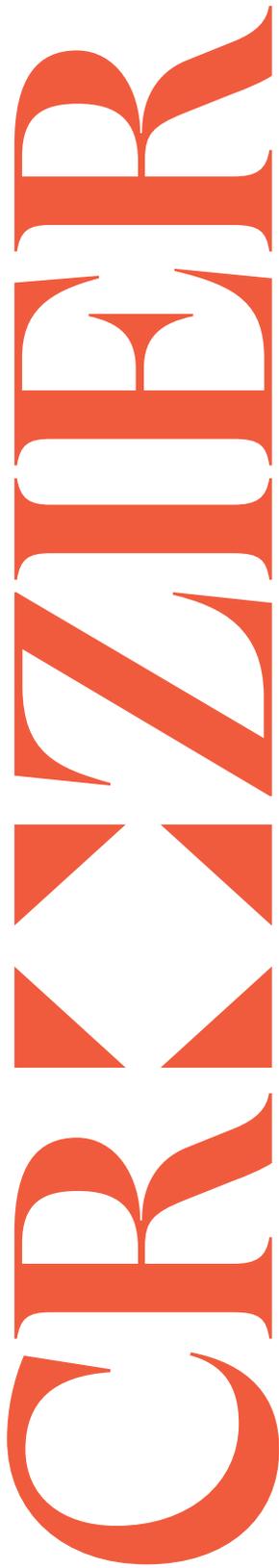
Having worked largely with cultural heritage collections throughout my academic and professional career, I was hesitant to take a job based on science, technology, engineering, art, and math.

Now, after three years, I am a STEAM convert! I love trying to get people who do not think they are interested in science, well, interested in science.

As part of the RC-WR board, I am excited to continue to make connections where they might not be so obvious. I look forward to expanding our network and prioritizing resources that help all western region collections professionals, regardless of prior knowledge, experience, or location. I am excited to build upon the great work of our previous Board Members, while maintaining transparency in our financial operations.

I am extremely excited to support this organization and I look forward to meeting and working with all of you.

Lydia Heins | Incoming Treasurer
Curation & Collections Director,
Evergreen Aviation & Space Museum, Oregon



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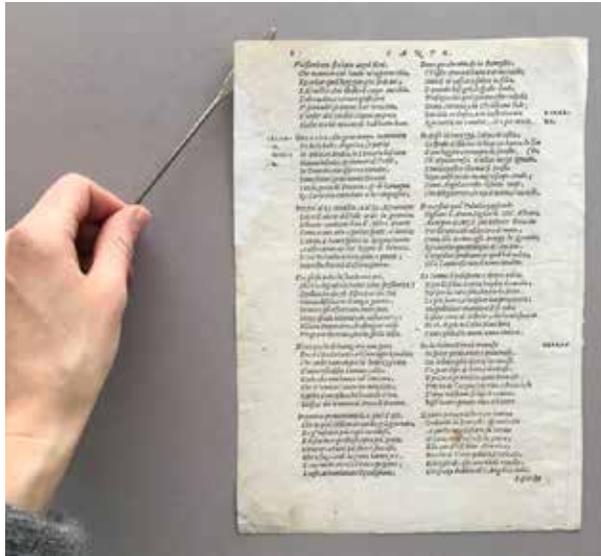
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HANDS-ON!

Webinar Series Wrap-Up



— By Beth Sanders, RCWR Vice Chair

WOW is all I can say. What a year it's been! Responding to the pandemic and the restrictions it put on events, RC-WR had to pivot, alongside the rest of the world, to virtual events—and it has been a joy!



From our first webinar which discussed how to run a conservation survey in your collection, through our most recent one with RC-WR member and conservator Meg Geiss-Mooney divulging her tricks and tips for storing 3D costumes, it has been a full year of information and how-tos. We've also been pleased to highlight the work of conservators in our region, representing Washington, Oregon, California, and Arizona, so you know who you can call to work on your collection.



Personally, each presentation taught me something new and improved my professional skills. I can only hope you have found them equally valuable. Over the last year, we have had 11 fantastic presentations, with just under 1,300 attendees from our western region, across the nation, and even around the world. I feel we have used this opportunity to not only keep up the great work and the mission of RC-WR, but also to grow our presence around the collections community. Each webinar was not only live and well attended but was also uploaded to our YouTube page [<https://www.youtube.com/channel/UCjDDjTGi3HAWliw3JhyHSjQ/videos>], where we now have 115 subscribers! Don't forget that you can always head there (and subscribe if you're not already) and revisit any of the prior webinars when you're getting ready to tackle that project. Amazingly, we have another nearly 1,600 views of our webinars on YouTube, so I think the numbers speak for themselves in the value of this topic.



Fear not, the series is not yet over! While we took a break for October, on November 16th we will have Samantha Springer discussing identification and basic cleaning of ceramic materials, and then in



December Özge Gençay-Üstün will round out the year by presenting on dealing with hazardous materials in collections from historic treatments or pesticide use. While we have immensely enjoyed bringing these webinars to you each month, I'm hopeful that in the coming year we can supplement this virtual content with a return to some in-person events as well.

As always, my inbox (RCWRViceChair@gmail.com) is open if you have ideas about other content you'd like to see us offer as we enter the new year and the new board! ■

**And don't forget to register
for the November webinar, at**

[https://us02web.zoom.us/webinar/register/
WN_y2MyBDGITI22-Km5buDwyQ.](https://us02web.zoom.us/webinar/register/WN_y2MyBDGITI22-Km5buDwyQ)



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ARIZONA

—by Lindsey Vogel-Teeter

In July, the **Arizona Historical Society** (AHS) accessioned a series of paintings that hung in Valley National Bank buildings throughout the

Salt River Valley. The Valley National Bank art collection decorated the bank's Gallery of Western Art at the Valley Bank Center, as well as various locations across the Phoenix metro area. The collection included sculptures by Lawrence Tenney Stevens and paintings of Arizona game animals by Robert Farrington Elwell and Arizona birds by Walter Bohl,

as well as paintings by Scottsdale artist Francis Beaugureau depicting the Apache Wars in Arizona. A series of thirty paintings and two pencil drawings by Beaugureau were accessioned by AHS and depict the Apache Wars in Arizona from 1846 to 1886. Commissioned by Valley National Bank and completed in 1971 after a seven-year period, the paintings portray scenes of Geronimo and General Crook and Buffalo Soldiers.



▲ Arizona Historical Society recently accessioned paintings from the Valley National Bank

In August, the **Museum of Northern Arizona** (MNA) received a 3-year grant for \$343,812 from the National Endowment for the Humanities to stabilize approximately 2,200 works in its fine arts collection. Funds will allow MNA to install Delta Designs, Ltd mobile cabinetry, continue consultation with Paper Conservator Dana Mossman Tepper, and hire conservation technicians to create archival presentation mats for works on paper. Rather than hinges, corners used to secure works to mats will allow for their easy removal for future conservation work to remove adhesives and tape residues.

A 5-ton block uncovered at a local construction site was recently donated to MNA. The block preserves reptile fossil footprints found in the red sandstone of the Moenkopi Formation dating to 240 million years ago. Dr. David Gillette, MNA's retired paleontologist, tentatively identified the trackway as *Chirotherium rex*, meaning "hand beast king", which is a technical name applied to the

tracks as an “ichnospecies.” No skeleton has been found of the *Chirotherium rex*, but its general shape and size can be inferred from the tracks.



▲ Now in the Museum of Northern Arizona’s courtyard, the image shows the block at the construction site just south of the Museum

Scottsdale Museum of Contemporary Art (SMoCA) opened the exhibition *Mimi O Chun: It’s All Cake* opened on September 4, 2021 and it runs through January 23, 2022. New York-based artist Mimi O Chun’s soft sculptures act as moments in which we are most accurately able to glimpse ourselves and the world in which we live.

SMoCA’s exhibition *Forever Becoming: Young Phoenix Artists* opened on September 11, 2021 and will run through January 23, 2022. This exhibition presents new work by artists under, or near, the age of 30 who are based in Phoenix, Arizona. The works in this exhibition speak to the resilience and determination of a new generation of artists who expose the complexities of becoming within the rapidly evolving ethos of



◀ **Scottsdale Museum of Contemporary Art** exhibition *Mimi O Chun: It’s All Cake*

today. This exhibition presents painting, sculpture, photography, video, installation, and performance that addresses a variety of topics including marginalized communities, social justice, environmental degradation, exploration of sexuality, and reckoning with personal narratives.

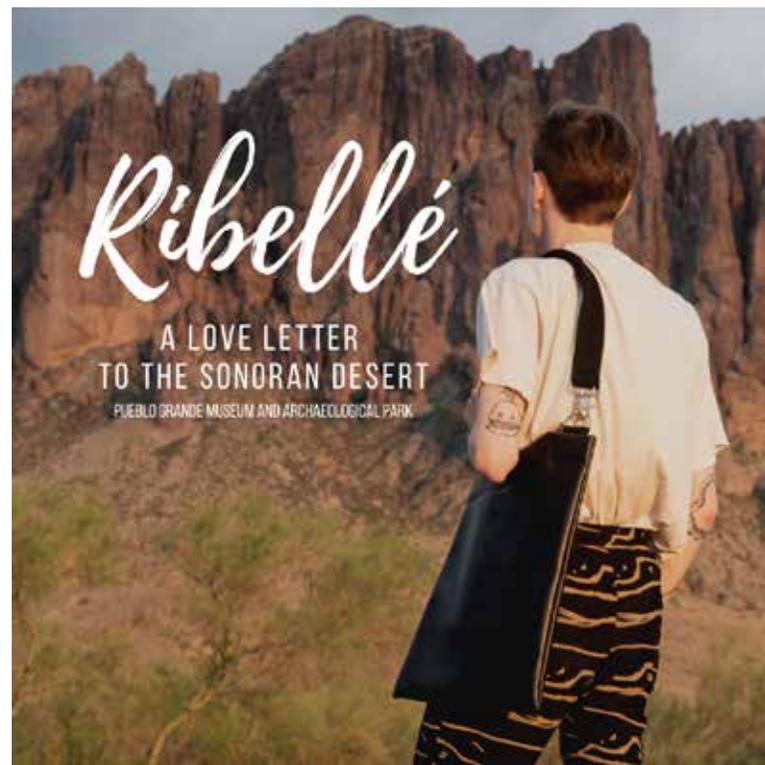
SMoCA re-designed their YouTube channel [hyperlink: <https://www.youtube.com/channel/UCfCQeiqtIosc284LassJ06w>]. During the pandemic staff at SMoCA quickly realized they already had an avenue to reach the community and began to implement its use. SMoCA includes recorded artist talks, virtual programming, and behind the scenes looks. SMoCA also include programs that started during the past year like “Best Practices” with Exhibition Manager, Laura Best, discusses “how-tos” for the community.

Opening at **Pueblo Grande Museum** on October 15th the exhibition *Ribellé: A Love Letter to the Sonoran Desert* will be on display in the Community Gallery until May 2022. Remington Reble, a sustainable fashion

designer and recent graduate of Arizona State University’s Fashion program,

reveals his love and passion for the Sonoran Desert in an innovative exhibit featuring his fashion designs and handcrafted accessories made from sustainable cactus leather. Reble’s affinity for the beautiful and unique Sonoran Desert as his inspiration is clear to all. He strives to create unique and Avant Garde alternative leather accessories that are completely hand-stitched in-house. Through his work, he aims to showcase how innovative materials and slow fashion are essential tools in the fashion industry’s fight against climate change.

▼ **Pueblo Grande Museum** exhibition *Ribellé: A Love Letter to the Sonoran Desert* showcases sustainable cactus leather designs by Remington Reble



NORTHERN CALIFORNIA

—by Linda Waterfield

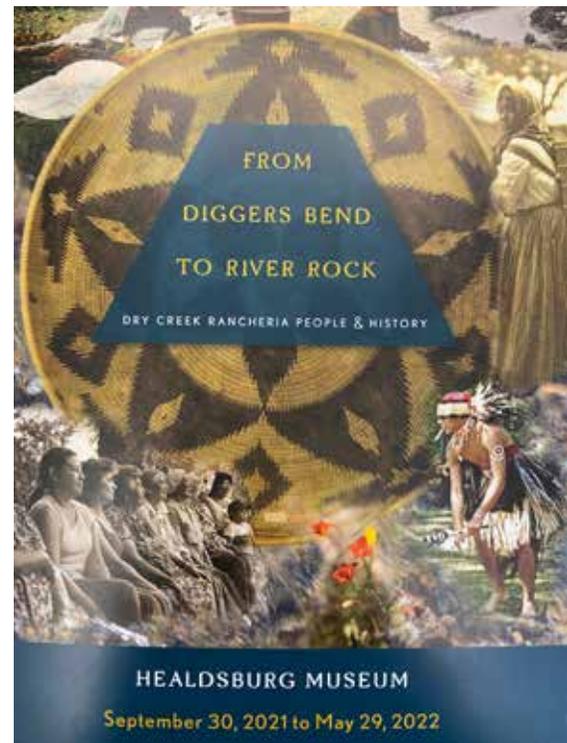
Asian American Art Initiative (AAAI) at the Cantor Arts Center, Stanford University is dedicated to the study of artists and makers of Asian descent, encompassing a range of activities, including: collecting and exhibiting works of Asian American/diaspora artists; preserving archival materials; fostering undergraduate and graduate education; and cultivating community collaboration and dialogue through public programming. To find out more information, visit the AAAI website linked here.

Palo Alto Art Center exhibition *The Art of Disability Culture: Artists with disabilities dispelling myths, dissolving barriers, and disrupting prejudice*, September 11 to

December 11, 2021. At the heart of this exhibition is a robust celebration of the diverse, personal, and infinitely varied “disability experience.” Every artist featured has one or more disabilities, whether visible or invisible, and the exhibition centers upon their creativity, vulnerability, and unique perspectives. Please visit this link for the exhibition with artist pages, images with alt text, and audio files with visual descriptions of the works of art in the exhibition, recorded by the artist whenever possible.

Healdsburg Museum and Historical Society in partnership with the Dry Creek Rancheria Band of Pomo Indians, exhibition *From Diggers Bend to River Rock: People and History of Dry Creek Rancheria* September 30, 2021 to May 29, 2022. Dry Creek Rancheria is a place, a California Native people, and a wealth of stories about both. The place is located in inland northern Sonoma County.

The Native people are both Dry Creek Pomo and Western Wappo. The stories begin in the long-ago time when Animals were People and continue up to today. They are narratives of beauty, tragedy, family, creativity, resistance, and survival: the mundane and the remarkable.



▲ *From Diggers Bend to River Rock: People and History of Dry Creek Rancheria* at Healdsburg Museum and Historical Society

SOUTHERN CALIFORNIA

The **Academy Museum** had its long-awaited grand opening on September 30 with a red-carpet gala. A combination of old and new, the museum inhabits an expanded footprint of the former May Company department store at Wilshire Boulevard and

31



▲ *Art of Disability Culture* at the Palo Alto Art Center



▲ The Academy Museum is now open. Photograph Courtesy of Oscars.org

Fairfax Avenue in Los Angeles. Now known as the Saban Building, it is home to the bulk of the collections and the 288-seat Ted Mann Theater. The brand-new facility is capped by a 26-million-pound, concrete and glass sphere that spans 45,000 square feet and includes the 1,000-seat Geffen Theater. At the top, sprawls the Dolby Family Terrace under a glass dome.



Photograph by Gina Cholik

The **Natural History Museum of Los Angeles** County celebrated the ten-year anniversary of its famous Dino Hall with a “Dino Fest” on September 26, which featured a host of paleontologists and fun activities.

When the new **Orange County Museum of Arts** building opens at Segerstrom Center for the Arts in Costa Mesa in October 2022, admission will be free. Orange County Museum of Art Director and Chief Executive Officer Heidi Zuckerman made the announcement on Oct. 5 at a hard hat tour for media of the OCMA construction site. Effective for 10 years, the free admission is made possible by a \$2.5-million gift from Newport Beach-based Lu-



▲ Heidi Zuckerman, Orange County Museum of Arts CEO and director, gives a tour of the upper plaza of the new Orange County Museum of Arts building in Costa Mesa. Image Courtesy the Daily Pilot, Kevin Chang, Staff Photographer

gano Diamonds.

The new building is designed by Morphosis under the direction of Pritzker Prize-

winning architect Thom Mayne and Partner-in-Charge Brandon Welling, and the aim is to create a sense of community at the cultural campus. The 53,000-square-foot state-of-the-art building will be twice the size of the museum’s former location in Newport Beach. Exhibitions will

make up 25,000 square feet of the building, and 10,000 square feet will be dedicated as multipurpose space.

The site will also include a sculptural wing over the lobby atrium, creating a location for an education center that can be used as a black-box theater or a light-filled studio. Elements like large sets of public stairs and a roof terrace that connects OCMA to the Segerstrom Center for the Arts and its Julia and George Argyros Plaza are intended to encourage place-making.

IDAHO

—by *Nicole Inghilterra*

Gem State weather is as mercurial as ever, but museums, archives, and cultural sites across Idaho are still going strong!

The **Idaho Association of Museums** is hosting their annual conference virtually on November 8th with the conversation focusing on “Creating Digital Content for Museums and Historic Sites” through a conversation with the Liz Hobson and Mark Breske of the Idaho State Historical Society. The presentation, originally given through an American Association of State and Local History webinar, was recently released as a technical leaflet in History News.

Due to concerns regarding COVID-19 in the state, **Idaho’s Heritage Conference** has been postponed. Partners and organizers are evaluating new dates in 2022 for the event which traditionally brings together professionals and enthusiasts who study and share Idaho historic and cultural heritage.

2022 recipients of Community Enhancement Grants, distributed by the **Idaho State Historical Society**, were announced in October. \$25,000 in funds were awarded to thirteen organizations and institutions. From museums to libraries across the state, these grants will help “cultural and historical organizations in preserving, interpreting, and promoting the history of Idaho.”

In continuing to reimagine the **Museum of North Idaho**, staff held community listening sessions throughout the month of September. It will be exciting to see where their data takes them as they expand their facility and collections throughout the rebuild!

The **Boise Art Museum** partnered with the Hardy Foundation to bring *Many Wests* to Idaho’s capital city. The exhibit is from the Smithsonian American Art Museum and Art Bridges brings stunning American art to the fastest growing cities in the western region. The exhibit will be open at BAM until February 2022 before it heads to Washington.

NEVADA

—by *Cynthia Sanford*

The **Clark County Museum** is holding a ribbon-cutting ceremony on Oct. 26th to open its new collections storage building, a 4000 square foot building with 25 rows of high-density shelving. The museum has also begun to make some of its photographic collection available online. Finally, this past year has seen the retirement of Clark County Museum Administrator Mark Hall-Patton and Curator Malcolm Vuksich. They will both be missed.

The **Nevada State Museum** turns 80 in October and is celebrating with an event on Oct. 27th featuring a display of selected Nevada artifacts, some which have not been exhibited before.

Nevada Museum of Art begins three months of virtual programs as part of the triennial 2021 Art + Environment Season *Land Art; Past, Present, Futures*.



▲ Baskets made by the Klamath Tribes on display in *Woven Together*

OREGON

—by *Meg Glazier-Anderson*

The **Oregon Historical Society** opened two new exhibits, both showcasing objects from the museum’s collection. The first exhibit focuses on artist Edward “Ed” Burns Quigley (1895-1984), who was known for his iconic depictions of the American West. He captured disappearing ways of life in the Pacific Northwest during the mid-twentieth century. The second exhibit *Woven Together* highlights the artistry

and resilience of the Klamath Tribes of southern Oregon through their basketry and woven traditions. Both exhibits are on view through January 2022.

In July, the **Five Oaks Museum** opened *Untouchable Artifacts*, a virtual and printed exhibition on indigenous storytelling, history, and resilience. The exhibition was created by guest curators, Rya Hueston and Kat Salas. It focuses on the art, practice, and importance of indigenous storytelling on Turtle Island.

Oregon Museum of Science and Industry (OMSI) opened their newly reimagined Science Playground, a vibrant space for children from birth through age six to play and build their science skills and identities. The Science Playground provides creative activities and reveals the incredible power of play. The permanent interactive exhibit space also features rotating experiences every few months.

It was with great sadness that the Portland Children's Museum closed its doors for good this summer. Since the pandemic began, the museum experienced devastating attendance

▼ **The Portland Children's Museum** in Washington Park



and revenue losses. The impacts of the pandemic compounded a funding model that was largely reliant on paid admissions to an interactive museum. This year marked the museum's 75th anniversary. They welcomed 4.8 million visitors during this time, creating countless memories for generations.

WASHINGTON

—by *Nives Mestrovic*

Museum of Glass (Tacoma, WA) staff is taking a deep breath as we wrap up the formal presentation of 316 works to our Collections Committee from the Robert M. Minkoff Foundation Collection, an opening of a group show of eighteen artists (five of whom came to install site specific artworks) and hosting a hybrid in-person/virtual annual fundraising gala. Our curatorial team is ready to get back to some much-needed database clean-up and goal setting for the future as we continue to reset expectations in the Covid-19 climate. Out traveling exhibition program continues to plug along with *Richard Marquis: Keepers* just closing at Wichita Art Museum and *Preston Singletary: Raven and the Box of Daylight* preparing for a

prestigious venue at Smithsonian Institution's National Museum of the American Indian, opening late January 2022.



▲ **Artist Jessica Jane Julius** working with volunteer assistant Elisabeth Buchanan to finish up installation of *Static* for the exhibition *What Are You Looking At? An Eccentric Chorus of Artists Working in Glass*

In September, **Frye Art Museum** (Seattle, WA) opened an exhibition *Duane Linklater: mymotherside*. Duane Linklater works across a range of mediums to address the contradictions of contemporary Indigenous life within—and beyond—settler systems of knowledge, representation, and value. This exhibition brings together sculptures, video works, and digital prints on linen from the past decade of the artist's practice, as well as new adaptations of installations that he has continually revisited and revised. Linklater will also make modifications to the exhibition midway through its run, creating a presentation that embodies the fluidity and improvisation vital to his approach to artmaking.

Breaching the boundaries of the galleries, the



exhibition spills out into the courtyard and culminates in an architectural intervention that literally tears down the walls. These gestures serve to open the historically exclusionary construct of the museum to Indigenous content, including works in sculpture and video that focus on enduring ancestral practices such as hunting, berry gathering, and fur trading; digital translations of tribal objects held in institutional collections; and a series of large-scale structures made with tepee poles. The exhibition is on view Until January 16, 2022.

▲ Duane Linklater.
dislodgevanishskinground, 2019.
Twelve painted tepee poles, steel cable,
charcoal, rope, digital print on linen
(black tea, blueberry extract, sumac dye,
charcoal). 220 x 174 x 174 in.
© Duane Linklater. Courtesy of Catriona
Jeffries, Vancouver. Installation view from
Duane Linklater: mymothersside, 2021,
Frye Art Museum.
Photograph: Nives Mestrovic

The **Seattle Art Museum** (Seattle, WA) is pleased to welcome Megan Kirschenbaum as SAM's Associate Registrar for the Collection. Megan has returned to her hometown of Seattle after stints at the Museum of Art and Design in New York and the Jordan Schnitzer Family Foundation in Portland, Oregon. We are thrilled to welcome Megan back to the Emerald City! ■



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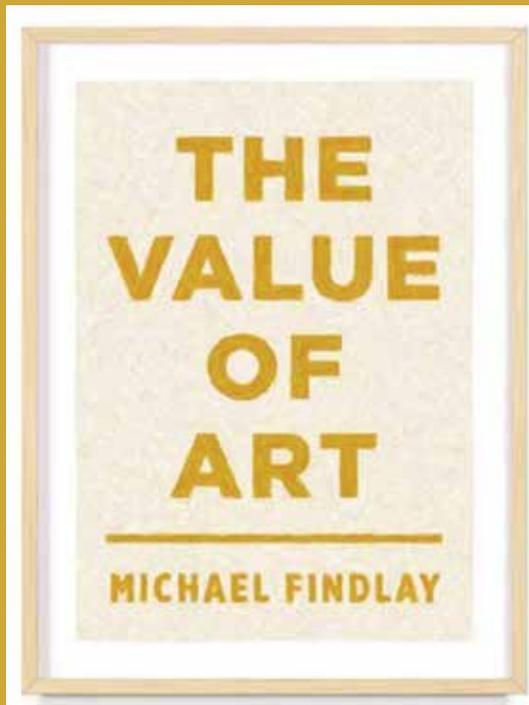
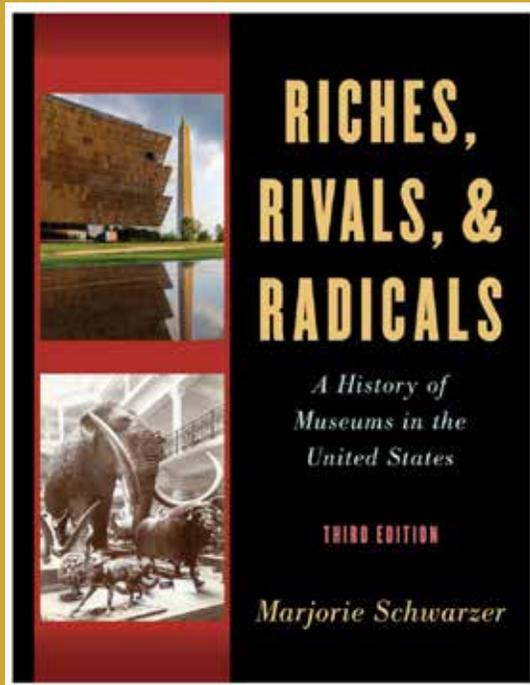
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New Reads

by Nancy Arms Simon



Riches, Rivals, & Radicals: A History of Museums in the United States

3rd Edition

Marjorie Schwarzer, AAM,
Rowan and Littlefield,
UK, 2020.

and

The Value of Art: Money, Power, Beauty

Michael Findlay

Prestel Verlag, 2014

The introduction to *Riches, Rivals, & Radicals* starts with a quote from James Baldwin, of whom I am a great admirer:

The great force of history comes from the fact that we carry it within us, are unconsciously controlled by it in many ways, and history is literally present in all that we do.

These words promise the book's purpose to the reader, and *Riches, Rivals, & Radicals* does not disappoint. It breaks American museum history of the 20th and 21st centuries into five parallel perspectives: Museums and Society; The Build-

ing; The Collection; The Exhibition; and (possibly most interesting because it is the most difficult to do well) People, Politics, and Money: Making Sense of Museums, which provides background and clarity on museum directors, museum relationships with government, museum law, ethics, and protests.

Typical of American Alliance of Museums (AAM) publications, *Riches, Rivals, & Radicals* is thorough and well-researched. It explains where industry standards that we try to abide by now came from. Furthermore, this seems like the right moment for a new edition of this classic (originally published in 2006). Commentary on the purpose and politics of museums, including the lens through which we examine the past, published prior to 2020 feels slightly outdated, almost irrelevant.

Before launching into the transformation of museums over the past two centuries, Schwarzer admits that the stories and case studies she cites are not a comprehensive survey and only include key events in the timeline of American museums. However, Schwarzer wisely selected legends in the field or spot-on examples of the point she is trying to make for her examples. For the completists out there, the endnotes provide a huge breadth of information, and one could easily put together a tome of museum information.

Schwarzer moves clearly and swiftly through early conflicts around the purpose of museums (pedagogical responsibilities vs. elitism) to the move towards modern architecture to the growing importance of identity and multiple voices in exhibitions. Dotted throughout are interesting facts like when and where the terms “docent” or “museum fatigue” were coined, where the first habitat diorama opened (muskrats, Milwaukee Public Museum) and the background on the first blockbuster exhibit (*Treasures of Tutankhamun*). I laughed out loud when I read that in the 1880s museums usually found board members and collectors of one opinion and staff and the public

of another (p. 18)—some things never change!

After 150 plus years of American museum history, it would be easy to think of them as monolithic, unbending institutions. However, one of the biggest takeaways for me reading *Riches, Rivals, & Radicals* made it clear that what motivated museums, and where the priorities lie, has shifted with the same tides as any other part of America throughout history. The same Cold War and McCarthy Era that disrupted people’s lives and industries also caused the Dewey philosophy of museums as a place of education to be seen as encouraging communism. The general boom and bust that U.S. finances have been through during the Gilded Age, Depression, World Wars, and post-war boom caused building and collection frenzies followed by eras of restraint and belt-tightening. The same Reagan-era policies that closed mental institutions and crushed labor unions put economic pressure on museums to make devastating budget cuts.

Particularly memorable is the passive approach museums took in the wake of the 1990s technology boom. Afraid that technology would compete with what museums were already doing, most were unable to see how tech could complement museum programming, which caused museums to move in the opposite direction at first. But by 2001, 60% of museums were using some kind of technology to enhance their visitor experience. Now, we understand better that museums have always had to adjust to changing world conditions and technology is another call for modification. I wondered if the trivia question “What was the first video uploaded to YouTube?” (Answer: the elephant exhibit at the San Diego Zoo) will one day be as common as “What was the first video shown on MTV?” (Answer: Video Killed the Radio Star).

A longtime cornerstone introductory text for Museum Studies classes across the United States, *Riches, Rivals, & Radicals* is heavy and a little unwieldy to read in bed but wouldn’t add much weight to a student’s backpack

compared to a hardcover, college textbook. With its 8½ x 11 format, glossy finish, and high-quality photos on almost every page, in color whenever possible, it feels like a high-end fashion magazine in your hands. The half-page photos don't always pair directly with the text, but they relate to the topic at hand and become like supplemental stories that provide a more complete picture. Gathering permissions for this book must have been a project in and of itself. It's an excellent read that takes stock of where we've come from, where we are now, and in the final pages spells out hopes for where we are headed – it was published after the first major wave of COVID-19 but while Trump was still in office. You don't have to be much of a museum nerd to enjoy it, you need only to be mildly interested in the history of the United States.

Truly, the only part of the book that gave me pause was the description of each chapter in the introduction. It seemed unnecessary because each chapter is organized so well. But I can appreciate the academic feel of the summary.

I happened to read *The Value of Art* on a recent trip, and although its 2014 publish date makes it far from a new read, it made for an interesting pairing with *Riches, Rivals, & Radicals*. Although I didn't want to focus too closely on it for this article, I felt it worth mentioning because in the same way that *Riches, Rivals, & Radicals* surveys the history of museums through multiple lenses, *The Value of Art* surveys the art world through multiple lenses as well. Namely, as viewed through the three graces: Fruitfulness and Abundance (Money/Commerce), Joy (Society/Power/Status), and Beauty (in the eye of the beholder, it is the essential/intrinsic value of art). One could, if one had interest in doing so, overlap the two books and come up with a fairly accurate accounting of the history and current meaning of art museums. In addition, the author Michael Findlay touches on art museums throughout the book as they are tightly interwoven with the money and power of the art itself and are indeed a major player in the art world. While *Riches, Rivals,*

& Radicals can tell you what city launched the first art district (Dallas, Texas), *The Value of Art* can tell you whose artwork was featured, whose gallerist knew which politician, and who made the most money in the endeavor.

Both books provide a fascinating overview of an industry that fuels our national culture and economy and helps us understand the role we play as museum professionals, as well as what essential questions we should be asking ourselves. ■