

# Registrar's Quarterly

Fall 2022



Change happens,  
so stay flexible,  
stay adaptive.

**RCWR**  
REGISTRARS COMMITTEE  
WESTERN REGION

RC-WR Announcements  
**page 5**

New Reads **page 7**  
Book review by Nancy Arms Simon

CSI:Registrars  
on the job! **page 12**

**page 15** CSI:Registrars Report  
from Five Oaks Museum

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.



Linked in



**pages 19–26**  
State Updates



COVER CREDIT:  
*Mining Drago* by Pei-Lin Yu,  
created for the *Chinese Mining in Idaho* exhibition.  
Image courtesy of the artist.  
See Idaho State news on page 21.



# MESSAGE FROM THE CHAIR



## HELLO FELLOW COLLECTIONS COLLEAGUES,

### Happy Fall!

For me, autumn brought many changes. As a registrar, I take great pride in crafting plans and contingencies for exhibition installs, collections moves, and collections access. The past few months have illuminated that even with a plan and a contingency, you still need to be able to roll with the changes and adapt to new normals. I had to abruptly and unexpectedly step away from my RC-WR leadership starting in August. My fellow board members Beth Sanders, Nicole Inghilterra, and Lydia Heins stepped in to steer the ship in my absence and I am ever so grateful.

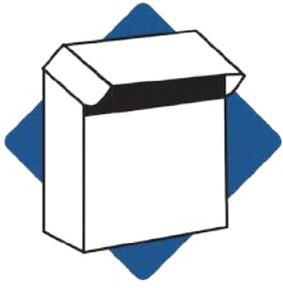
I assume I am not the only colleague who had to rebalance work and extracurricular commitments when other factors demanded attention. Our field is continuing to evolve to changing norms and reexamining policies. Nancy Arms Simon digs into Collections and Deaccessioning in a Post-Pandemic World for New Reads in this quarter's newsletter. Several of the state reports reflect institutions addressing moves and changes. Fall is often a transitional period of the year, and so tis' the season for pivots!

To all who were able to attend the Western Museums Association conference this October, I hope it was wonderful to connect with peers in person! To all of us who were not able to travel to Portland, enjoy reading about RC-WR's Collections Services Initiative (CSI) in two articles.

Thank you again to the RC-WR sponsors who keep our newsletter funded.

Warmly,  
Lindsay Palaima Hazen

RC-WR Chair | [rcwrchair@gmail.com](mailto:rcwrchair@gmail.com)  
Research Collections Registrar,  
California Academy of Sciences,  
San Francisco, California



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## ANNOUNCEMENTS

# Mark your calendars



**The Back to Basics: Collections and a Cocktail** series continues to educate us on the fundamentals of our jobs. To round out this virtual series for the calendar year, Steven Miller, who literally wrote the book on ‘Museum Collection Ethics: Acquisition, Stewardship, and Interpretation’, will join us to talk about the ethical values integral to our jobs.

Mark your calendars for this next virtual event on **November 17th at 4pm Pacific and register today!**

[rcwr.org/learn/workshops/](http://rcwr.org/learn/workshops/)

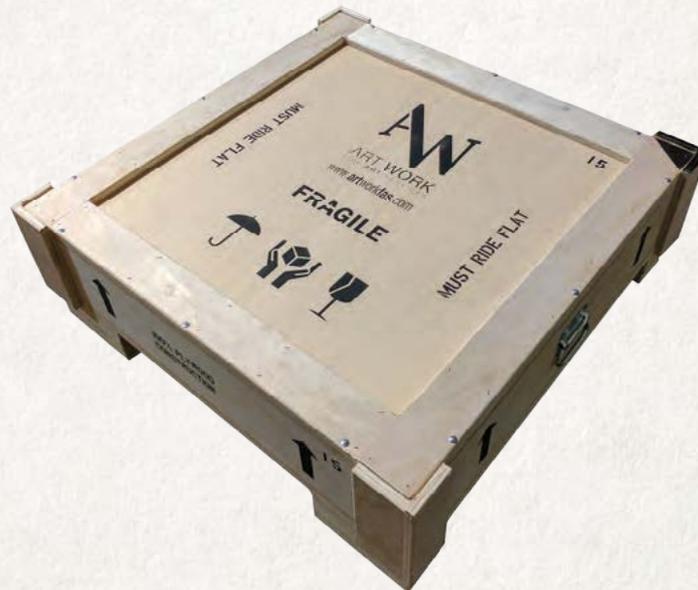
# Thank you, Hollinger



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not impose sanctions on institutions that used deaccessioning funds for other operations. The two year resolution ended in April of this year. But with the door open to rethink “to what end do we deaccession work?” there is a call to keep the door open and let the discussions continue with serious consideration given to changing the rules. In an effort to capture as many aspects of this hot topic as possible, the editors of *Collections and Deaccessioning in a Post-Pandemic World* have created a three volume study.

**Conversations with Museum Directors** interviews twelve directors who were willing to “thoughtfully reconsider existing policies around collections and deaccessioning in crisis circumstances and in general” (p 17). Each conversation begins with the question, “What were your feelings around using deaccessioning funds before anyone had heard of Covid-19?” and leads to a broad series of discussions about the topic. By cross-referencing these discussions, you get answers that are more than the sum of their parts. There are also short bios about each of the contributors (both directors and editors) in the back of the book under “The Contributors”.

**Towards a New Reality** is the longest, the most theoretical of the three books, the one I found most interesting and the one I would recommend if someone only wanted to read one from the volume. (That said, together the three books truly paint a full picture of where we are with the question of deaccessioning.) *Towards a New Reality* is broken down into five sections (“Paradigm Shifts”, “Truths and Beliefs”, “A Good Thing”, “Beyond Deaccessioning”, and “Perspectives”) with about five essays in each section. The essays cover a terrific range of topics and perspectives including the history of deaccessioning, positive and negative aspects, and multiple considerations around social justice including restitution and the case of the Benin Bronzes. It also includes two appendices: Origins of the Professional Standards and Sample Policies on the Direct Care of Collections.

**Case Studies** reviews ten examples of deaccessioning prior to the pandemic, and categorizes them by themes of “Survival” and “Reinvention”. The “Survival” studies cover examples of deaccessioning as a means to resolve financial crises and answer the following questions for each study: what led to the financial instability? What else did they try first? What were the institutional deliberations? How were the plans implemented? and what were the results?

Each museum’s foundation and history are unique but the stories, written like a suspense novel, also cover commonalities (for example, post-industrial cities often found themselves in financial crisis, all faced criticism by the museum community, etc). The editors take us through the process of deaccessioning (the decision and official process to remove something from the collection) and disposal (the action taken with the object after it leaves the deaccessioning museum and possibly most importantly, the use of the proceeds). I especially appreciated Antonia Moser’s essay “Deaccessioning and Disposal: A Registrar’s Perspective” and their earnest desire to clarify the process of deaccessioning so that it is not viewed by the public as “selling off the collection”.

The books in this trio act not only as a deep study of the issues around deaccessioning, proposing new ideas about transparency and process, they also cite the history and facts about museums that you may have heard through the grapevine (“I heard they were having problems”) and spells out the whole story. For that reason and many others, it’s a great reference tool. In the case of the Baltimore Museum of Art, readers get the story from multiple angles—as a narrative in *Case Studies*, as a sample policy of direct care of collections in the *Towards a New Reality* appendix, references to the story in the essays of *Towards a New Reality* and the then-director Chris Bedford’s thoughts behind deaccessioning in *Conversations with Museum Directors*. The choice to use Kerry James Marshall’s *Untitled (Underpainting)*,

2018 on the cover of all three volumes came from a moving discussion with Bedford which I don't want to spoil for you. But suffice to say, it is clear that the editors of this series understand that the museum goer has moved from consumer to participant and we would do well to keep up with that shifting relationship or we risk losing relevance.

While deaccessioning is often treated, at best, as a side project and at worst, a scarlet letter D on a museum's reputation, it is a central component to a museum's responsibilities and good collections management. No museum collects perfectly all the time and these volumes outline why it is dangerous to think they do. Patterns of taste and legitimization and donor relationships inform how museums are able to collect as much as scholarship and curatorial research. Expecting museums to look into the future is an impossible task. Once we accept that not all our holdings are necessary, relevant, or otherwise, deaccessioning helps us weed out unnecessary objects and give better care to the things we retain.

One of the best questions I think this study asks lands squarely on the shoulders of the AAMD: Is it responsible to your collection to always buy new work with deaccession funds if you don't have the resources to take care of what you already have, you are unable to pay your staff a living wage and treat your staff equitably or your programming has little relevance to your community. And to go one step further, should we try to be more responsible on the front end? Are museum directors and curators of collecting institutions prepared to upset the traditional relationship with donors and tell them that we are being more selective in our acquisitions?

*Collections and Deaccessioning in a Post-Pandemic World* argues that it is time to revisit the old rules and accept the reality that most museums face. Namely, moving from deaccessioning for further acquisition to deaccessioning for endowment and

endurance. At the very least, we should remember that condemnation stifles thoughtful discussion. ●

**\*\*Update:** AAMD just approved deaccessioning funds for collections care. While I was disappointed that the *New York Times* used the term "Artworks" in the headline rather than something that includes all museum objects, it's exciting news nonetheless.

"Museums Can Use Deaccessioning Funds for Collections Care, AAMD Says", *Hyperallergic*, Jasmine Liu, September 30, 2022.

<https://hyperallergic.com/765507/museums-can-use-deaccessioning-funds-for-collection-care-aamd-says/>

"Museums Vote to Allow the Sale of Artworks to Care for Collections", *New York Times*, Julia Jacobs, September 30, 2022.

<https://www.nytimes.com/2022/09/30/arts/design/museum-leaders-vote-deaccessioning.html>

### See also:

*LA Times*: How 'deaccession' became the museum buzzword of 2020, Matt Stromberg, Dec. 29, 2020

<https://www.latimes.com/entertainment-arts/story/2020-12-29/deaccession-museum-art-auctions-2020>

Betsy Bradley, "A Museum Director Asks: What if Art Museums Can't Measure Up to the Present Moment?" *Hyperallergic*, August 26, 2020

<https://hyperallergic.com/583763/what-if-art-museums-cant-measure-up-to-the-present-moment/>

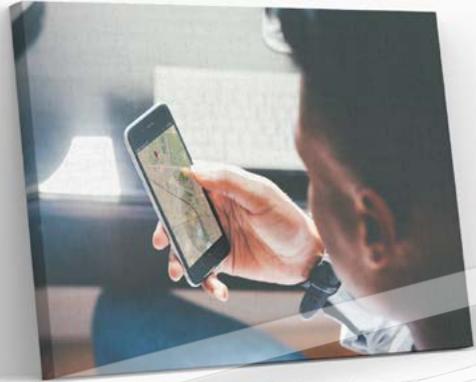
American Alliance of Museums recent articles on deaccessioning

<https://www.aam-us.org/tag/deaccessioning/>



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# CSI : Registrars

## A Day of Service / 2022

—Beth Sanders, RC-WR Vice Chair

For the past two years I have had the pleasure to write about the way in which our RC-WR community stepped up to support the greater museum community remotely. As the Vice Chair of this incredible organization, I have organized two amazing days of giving back where we virtually catalogued 368 pins and condition reported 111 garments. RC-WR was even honoured to win the 'Best Pandemic Pivot' award for our Collections Services Initiative (CSI) pivot, given out at the WMA Collections Happy Hour. But nothing could have prepared me for how meaningful and fun it would be to organize an in-person CSI, and watch our community truly step up to support these small organizations.

Working at an institution with a small staff myself, I can only dream of a day where eight to ten extra collections professionals descend and help me tackle the big projects we face. On Thursday, October 6th 2022, eighteen RCWR members did just that, supporting not just one, but two institutions increasing their collections care and accessibility!

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**An extra special thank you to Art Work FAS for sponsoring a delicious lunch for our participants at both event locations!**

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**CSI at Clackamas County Historical Society**  
Director Steve Greenwood of the [Clackamas County Historical Society](#), Oregon City, Oregon, responded to our call for projects. He has a passionate and driven volunteer managing their collections. The task at hand was to support their collection of negatives from the Enterprise Courier Newspaper, which are stuck in their physical formats and in sleeves, not linked to their content and not being used to their full potential. With a loan of scanning station equipment from Northwest Digital Heritage, an Oregon state initiative to support digitization projects, eight RC-WR members scanned, described, and rehousing the first 209 negatives in this collection! We left the museum not only with the scans, but also with a spreadsheet full of information to upload into their database, a processing guide to continue the project, and acid free sleeves for rehousing the first 1,000

12



RC-WR Leadership Past and Present accepting WMA's Best Pandemic Pivot: Lydia Heins, Nicole Inghilterra, Helen Fedchak, and Beth Sanders



type or subject displays. Over 250 objects were processed, and our community was able to work with their community, incorporating five volunteers in the project to make sure they know how to keep the work going!

Read details in 'Inventorying and Re-Housing at the Five Oaks Museum' later in this newsletter! ●



CSI:Registrars volunteers at Clackamas County Historical Society

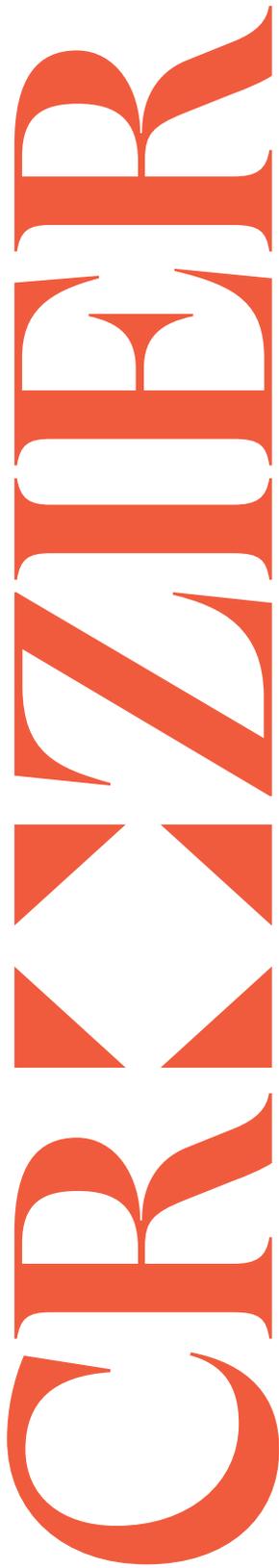
of these negatives. We found photographs from parades, from fires, and from community events. It will be amazing to see how the museum moves forward to use these digital images and to continue their digitization project!

### CSI at Five Oaks Museum

Cultural Resources Manager Mariah Berlanga-Shevchuk from the [Five Oaks Museum](#), located on the homelands of the Tualatin Kalapuya, Portland, Oregon, knew the benefit RC-WR support could bring to her institution and reached out to RC-WR. After discussing the needs of her museum, we decided to add on a second CSI project to 2022, which worked well since the number of people at the Clackamas project would be limited by the number of scanners. Ten RC-WR members worked to inventory and rehouse items from Five Oaks' collection, specifically hoping to target what were referred to as 'curio tables', or small displays the museum had previously used for item



CSI:Registrars volunteers at Five Oaks Museum



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# Inventorying & Re-Housing at the FIVE OAKS MUSEUM



—Nicole Inghilterra

The Five Oaks Museum is no stranger to transformation. Nestled amongst the trees on the campus of Portland Community College, Rock Creek, its team has reimagined the museum and its relationship with the community over the past few years. Behind the scenes, Mariah Berlanga-Shevchuk, Five Oaks' Cultural Resources Manager, and a passionate team of volunteers have been steadily working to gain intellectual control and update physical housing for the Five Oaks collection.

For over a century, the museum has collected and stewarded archives and artifacts representing Washington County, Oregon. To borrow phrasing from Five Oaks' Co-director, Molly Alloy, the collection has always been emotionally cared for and incredibly well loved, however, technical elements of stewardship were sometimes out of reach for Mariah's predecessors.

As part of our annual Collections Service Initiative (CSI), Mariah invited the RC-WR to help Five Oaks rehouse and inventory a portion of the collection. Ten RC-WR volunteers jumped into action laden with acid-free boxes and tissue, poly bags, label holders, and nitrile gloves.

We worked along Five Oaks staff and volunteers to address a bank of shelving and artifacts from past

exhibitions that had accumulated in their collections storage space. Beyond the immediate assistance of many hands making light work, Mariah hoped we would be a resource for her and the Five Oaks team so the day could serve as a model for them to tackle even more after we went home.

Our seven hour stint was productive, educational, and fun! Just as we were asking for accession and location data for inventory and rehousing, Mariah and her team asked so many great questions. From earthquake preparedness to storing bones, pH pens to box construction, ideas and suggestions kept flying as artifacts found their way back to their home locations.

CSI sponsor, **Art Work Fine Art Services** kept us fueled throughout the day and even sent along some helping hands. Shout out to Jazzy, one of their excellent art handlers, for whipping up a handful of storage solutions off the cuff!

By the time three o'clock came around, we had inventoried and rehoused between 250 and 300 artifacts in the Five Oaks Collection. Boxes were built or relabeled, we'd left Five Oaks a new box register template, and two and a half of the "cabinet of curiosity" tables that had held previously exhibited artifacts were cleared as objects returned to their rightful homes.

15

We are so grateful to Mariah and the Five Oaks Museum for inviting us into their space. I hope we were able to give them the help, guidance, and camaraderie they needed and can't wait to see where they grow from here. So much of the work we do at our home institutions is an iterative collection of many small actions. A CSI event can feel like a huge leap forward that proves there is something a bit magical that happens when registrars and collections professionals come together and lend a hand. ●



Top left:  
Teaming up to rehouse a  
“cabinet of curiosity” table

Bottom left:  
Mariah navigates Past Perfect  
for artifact location data

Top right:  
The inventory continues!

Bottom right:  
Unpacking for inventory



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## ALASKA

—Amanda Lancaster

Earthquakes, wildfires, eruptions, and water leaks—disasters both great and small befall Alaska cultural organizations. Through the **Preparing Alaska's Cultural Organizations for Emergencies (PACO)** program, staff at collecting institutions across Alaska accessed training and coaching resources that will enhance disaster preparedness and resiliency.

For the last two years, the **Alaska State Library, Archives & Museum** has led a comprehensive emergency training program for three cohorts of participants. The training program included a four-month online course that guided participants through creating an institutional disaster plan, a coach as-

signed to each participating institution who provided additional support and mentoring to boost participant success, and finally, a three-day, hands-on workshop dedicated to disaster recovery conducted at a regional fire training center. The workshops took place in Juneau, Wasilla, and Fairbanks. See more at <https://lam.alaska.gov/pacoinfo>. The PACO program is made possible with funding from the National Endowment for the Humanities.

In recognition of the 50th Anniversary of the signing of the Alaska Native Claims Settlement Act (ANCSA) in December 1971, the **UAF Oral History Program** has just launched the Alaska Native Claims Settlement Act Project Jukebox online interactive website that combines oral history recordings, film, photos and documents to tell the story behind the fight for passage of ANCSA, its role in Alaska's history, and its legacy. See more at <https://jukebox.uaf.edu/ancsa>. The Oral History Program was made possible with funding from the Alaska State Library through an Interlibrary Cooperation Grant based on American Rescue Plan Act (ARPA) funds.



◀ ▲ PACO disaster recovery workshop, Fairbanks, Alaska, September 2022.

Participants practiced operating emergency response equipment and salvage operations.

◀ Detail of the Chief Johnson Pole, Ketchikan, Alaska.

Photograph: Stephen Rees



The totem poles in Ketchikan represent the ancestral traditions of the Tlingit, Haida and Tsimshian people. The **Ketchikan Museum's** collection at the **Totem Heritage Center** has more than 30 poles from the 19th century, relocated

from the original villages in which they were found, and still owned by the descendants of those



## CALIFORNIA

—Carrie Cohen

The **Institute for Contemporary Art San Francisco** has a new exhibit, *This Burning World*, curated by artist Jeffrey Gibson (Citizen of the Mississippi Band of Choctaw Indians). The exhibit, which runs from October 1, 2022 to March 26, 2023, “speaks to the urgency and importance of our collective relationship to the planet.” It provides an Indigenous kinship philosophy, placing “our natural environments as our equal ancestors, living relatives, and as extensions of our own minds and bodies.” Curator Tours with Mr. Gibson are available on the first Thursdays of the month.

The **Oakland Museum of California** (OMCA) exhibit, *Angela Davis—Seize the Time*, opened on October 7. The exhibit relies on the Angela Davis archives to examine her life, arrest, and legacy, providing an “opportunity to investigate how we remember, preserve, and activate radical Black history, while also allowing us to re-imagine the construction of the image of Davis as an icon of American Black radical resistance, female empowerment, and a threat to the white patriarchal status quo.”

The **Jan Shrem and Maria Manetti Shrem Museum of Art**, at UC Davis, has multiple exhibits currently open to visitors, including *Young, Gifted and Black—The Lumpkin-Bocuzzi Family Collection of Contemporary Art*, which “champions an emerging generation of artists of African Descent who are exploring identity, politics, and art history.” The *Roy De Forest: Habitats for Travelers*, presents De Forest’s “colorful narrative figurative paintings,” and *Loie Hollowell: Tick Tock Belly Clock*, offers new works from Hollowell, inspired by the “pandemic moment” using soft pastel drawings.

The **Maidu Museum in Roseville** is now open to visitors and tours. The Museum includes exhibits focused on the Nisenan Maidu traditional practices and a Historic Trail Site. Sign up for a Rock Art Mystery Tour on October 21 for only \$10 or join the Night Out at the Museum on October 21, for the opening of “*WUTE·PAI PE'A WĒNĒ YO*, a Nisenan celebration of native plants! This collaborative exhibit with the United

Auburn Indian Community, Miridae Landscape Design, and the California Native Plant Society combines art and traditional knowledge to share the importance of native plants to local Indigenous cultures.” This exhibit can be viewed through April 15, 2023.



## IDAHO

—Chelsea Boehm

Construction began on the new home of the **Museum of North Idaho**. With their current building slated for demolition, the Museum has relocated a historic home to serve as “the centerpiece for the new museum.” In addition to the remodeled J. C. White House, the Museum is building an addition to the lower level for a space that is nearly three times larger. The new museum is anticipated to open in 2024.

The **Jeanne Rodger Lane Center for Regional History**, managed by The Community Library in Sun Valley, is also preparing for a move. The new museum space, located directly across from The Community Library, is expected to open in July 2023. The new building will provide space for three rotating exhibits and an interactive digital component that will allow visitors to see artifacts not on display.



The **Idaho Museum of Mining and Geology** (IMMG) recently celebrated the opening of a new exhibit, “Chinese Mining in Idaho.” The IMMG partnered with the US Forest Service, the Asian American Comparative Collection at the University of Idaho, Boise State University, and others, to showcase some of the vibrant history of the Chinese community in Idaho. Photos of the artifacts, loaned from the collections of the Boise and Payette National Forests, can be viewed online through the [IMMG webpage](#).

▲ *Mining Drago*, by Pei-Lin Yu. Created for the *Chinese Mining in Idaho* Exhibition. (See newsletter cover) Image courtesy of the artist

After several years of postponement due to the Covid-19 pandemic, the **Idaho Heritage Conference** was held in Pocatello on September 19 to 22, 2022. About 200 people attended the conference. Conference offerings included various field trips, a special cultural presentation by the Shoshone-Bannock Tribes, and two days of discussions and sessions on various topics impacting cultural institutions and historical enthusiasts.



▲ Donors John and Karen Fettig took the Merrimac from the Portland Yacht Club, Portland, Oregon, down the Columbia River one last time before donating it to the Maritime Museum in August.

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## NEVADA

—Cynthia Sanford

The **Neon Museum** presents Duck Duck Shed, a collection of three dozen individual programs celebrating Las Vegas architecture, design, and culture, October 27th through October 30th.

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The **John and Geraldine Lilley Museum of Art's** latest exhibit, *Phyllis Shafer The Nature of Time*, will be open through January 27, 2023.

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The **Clark County Museum** presents *5 Years Later: Remembering 1 October & Becoming Vegas Stronger*, on exhibit through the end of January, 2023. Tours of the museum's new storage facility, where the *Remembering 1 October* collection is stored, are available with appointment.

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## OREGON

—Meg Glazier-Anderson

The **Columbia River Maritime Museum** welcomed into their collection the classic yacht *Merrimac*, built in 1938 by Joe Dyer at Astoria Marine Construction Company (AMCCo). The 45-foot boat was pressed into service as a patrol boat during WWII but has otherwise been beautifully restored and maintained as a yacht until the present day.

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**Oregon's Interactive Museum of Gaming and Puzzlery** (IMOGAP) was home to thousands of unique and rare games as well as a place for game lovers to gather. They had a collection of about 9,000 games. From 2010 to 2020, its mission was to educate people and make the games accessible. Founders Kyle Engen and Carol Mathewson want to bring the museum back but are struggling to find the support and resources to do so. See image on following page.



▲ Shelves of games from the Interactive Museum of Gaming and Puzzlery before it closed in 2020. Image by Kyle Engen

The **Oregon Historical Society** (OHS) and the **Oregon Rail Heritage Foundation** (ORHF) announced the permanent transfer of the Mount Emily Shay #1 locomotive to ORHF at the beginning of September. The Mount Emily Shay was manufactured at the Lima Locomotive Works in Ohio in the 1920s. They are geared steam locomotives, specifically suited for mining and timber industries. Only 115, of the nearly 3,000 created, still exist today.



▲ Locomotive Mount Emily Shay #1 will return to Portland later this year to be retubed and recertified to be operable in later 2023.

## WASHINGTON

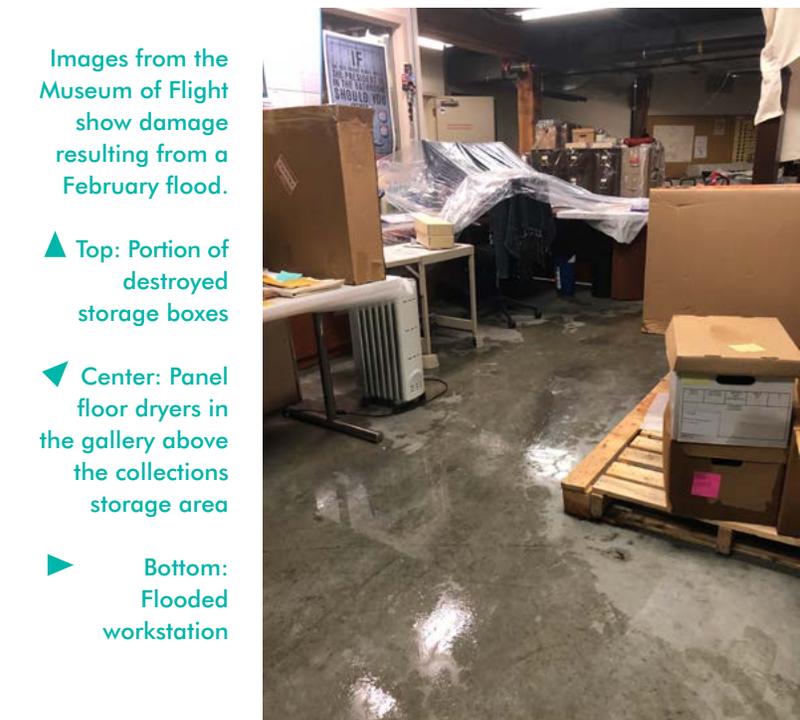
—Nives Mestrovic

The **Seattle Art Museum** registrars are pleased to welcome Hannah Hirano as their new Assistant Registrar—Rights & Reproductions. Welcome, Hannah!

This past summer Seattle Art Museum hosted their first ArtTable Fellow, Kimari Jackson. Kimari was born and raised in Miami, Florida, where her love for the arts grew at a young age from visiting museums and the influence of her father. She is currently working on her Master's in Museum Studies and Historical Preservation at Morgan State University in Baltimore, Maryland.

The ArtTable Fellowship provides quality experiences and mentorship opportunities to female-identifying graduate students and emerging professionals from backgrounds generally underrepresented in the field to aid their transition from academic to professional careers. Kimari's Fellowship project included researching and connecting audio and video content to existing SAM collection TMS records and populating the museum's public-facing database eMuseum. Among the more than fifty media assets uploaded is artist Barbara Earl Thomas discussing Edouard Vuillard's [Dining Room Table, Rue de Naples, Paris](#).

The **U.S. Naval Undersea Museum** in Keyport, opened a new exhibit in September titled *Giving Voice to the Silent Service*. This inside look at the submarine community explores how submarine service shapes those who serve, from qualifying and deployments through retirement and beyond. Most submariners find the experience of submarining deeply transformative. For many, the identity of "submariner" lasts a lifetime. The museum is open Wednesday–Monday, and admission is always FREE!



Images from the Museum of Flight show damage resulting from a February flood.

▲ Top: Portion of destroyed storage boxes

▼ Center: Panel floor dryers in the gallery above the collections storage area

► Bottom: Flooded workstation

▲ Personal artifacts and stories are featured throughout *Giving Voice to the Silent Service*, a new exhibit at the U.S. Naval Undersea Museum in Keyport, Washington

Open through January 7, 2023, the **Jundt Art Museum** at Gonzaga University presents its fall exhibition, *New to You: Permanent Collection Objects on Display for the First Time*. This unique exhibition highlights works of art that have never been on display (or on loan) since the Jundt opened in 1995, including several recent acquisitions. *New to You* includes works of art by historical and contemporary artists, introducing visitors to some of the museum's prints, paintings, ceramics, and sculptures for the first time.

The **Museum of Flight** Collections team has been in recovery mode since a flood of one of their main collections storage areas and the Registrar's office in February. The water impacted approximately 5,000 artifacts, and all have since been relocated to a new storage area. The impacted collections are in the process of being rehoused and processed by our Small Objects team. This disaster helped jumpstart a much larger collections storage reorganization and shelving upgrade project, which will take place in 2023.

Earlier this summer, the museum opened a new traveling exhibit, *The Walt Disney Studios, and World War II*, presented in partnership with the Walt Disney Family Museum in San Francisco. This exhibit will close in February 2023.

▶  
*Mouth (Divine Dance)*, (detail),  
Srijon Chowdhury, 2022.  
Oil on Linen. Five panels,  
126 x 72 in. each.  
Courtesy of the artist; Ciaccia  
Levi, Paris-Milan; and Foxy  
Production, New York.  
Photograph: Mario Gallucci



**Frye Art Museum** (Seattle, WA) is opening three new exhibitions this fall—*Srijon Chowdhury: Same Old Song*—is by a Portland-based artist that creates dreamlike oil paintings, which often assume architectural dimensions or forms and consider the present moment as part of larger mythology. This is his first solo museum exhibition, for which he will create a suite of six large-scale paintings, each corresponding to a single feature of the face. On view until January 15, 2023.

The second one, *Door to the Atmosphere*, marks a tendency toward spirituality, myth, and the supernatural among artists working today in the United States. The exhibition includes artworks in various mediums by Sedrick Chisom, Harry Gould Harvey IV, Cindy Ji Hye Kim, Mimi Lauter, Jill Mulleady, Naudline Pierre, Eden Seifu, and TARWUK. On view until January 22, 2023.

*THE THIRD, MEANING: An ESTAR(SER) Installation of the Frye Art Museum Collection* is a dreamlike exhibition of selected works from Frye's collection. The research collective ESTAR(SER) invites visitors to explore the many ways attention bridges the gap separating artworks and their viewers. Attention is what stands between — the third thing in every encounter of eye and world. The exhibition will be on view until October 2023.

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In early August, collections care professionals met for a happy hour—taking advantage of a free summer event at **Olympic Sculpture Park** that Seattle Art Museum organized. During the sunny afternoon, everyone enjoyed catching up and listening to Seattle-based musicians Robin Edwards and Tomo Nakayama.



▲ Registrar's happy hour at Seattle's Olympic Sculpture Park

▼ Our members at Suquamish Museum



Later in August, collections care professionals managed to get outside for a weekday field trip to visit the **U.S. Naval Undersea Museum** collections storage spaces in Keyport, Washington, and the **Suquamish Museum**. It was an incredible opportunity to see both museums in one day, highlighting the

bounty of Central and North Kitsap. We are thankful to Angee Harrington (Collections Management Specialist) and Ashley Weller (Education Programs Facilitator) from Suquamish Museum for showing us their collection, which also includes 496 archaeological artifacts recovered from the site of the former Old Man House—a massive 790 ft long longhouse that served as the Suquamish capi-

tol until its destruction in the late nineteenth century.

And many thanks to Beth Sanders, Collections Manager at the U.S. Naval Undersea Museum, and also a Vice Chair of the RC-WR, for showing us around their extensive collection of undersea naval history.

## HAWAII? SOUTHERN CALIFORNIA?

Are you interested in seeing updates from Hawaii?  
From Southern California?

If you work in one of these states, please consider becoming a State Representative.

Contact RC-WR Secretary Nicole Inghilterra at [rcwrsecretary@gmail.com](mailto:rcwrsecretary@gmail.com)