

Registrar's Quarterly

Summer 2025



Dealing
with
Databases

RCWR
REGISTRARS COMMITTEE
WESTERN REGION

page 3

Message from the RC-WR Chair

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



Linked in

WMA News page 6–8

CSI:Registrars Opportunities page 10

page 13

Article:
Managing Previously Unmanaged Databases
by Angela Kipp



RCWR
REGISTRARS COMMITTEE
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pages 19–24 State Updates

COVER:

Workers cleaning the Outer Peristyle at the
Getty Villa Museum, Pacific Palisades, California.

See Southern California State News, page 21

MESSAGE FROM THE CHAIR



HELLO RC-WR,

It's been a whirlwind of a year and it doesn't look like it's letting up any time soon. Burnout was already a thing in the museum field and it's just getting worse. So take care of yourself. I've found sometimes it's useful to just cut out all the bad noise and focus on the good. Take a moment to forget about the world and focus on you. **Also, take those vacation days!**

This newsletter has a great article from Angela Kipp who wrote *Managing Previously Unmanaged Collections* (which is a book I LOVE, so I'm very excited to have this article). It's all about databases, so feel free to dive in!

Also make sure to check out all the updates we have from our fellow registrars and collections managers around the Western Region.

We are still looking for one more member of the nominating committee. Please reach out if you're interested.

Stay strong,

Melanie Deer | RC-WR Chair | chair@rcwr.org

Collections Manager and Assistant NAGPRA Coordinator
for Cultural Items at the Center for Archaeology and
Society Repository, Arizona State University, Tempe, Arizona

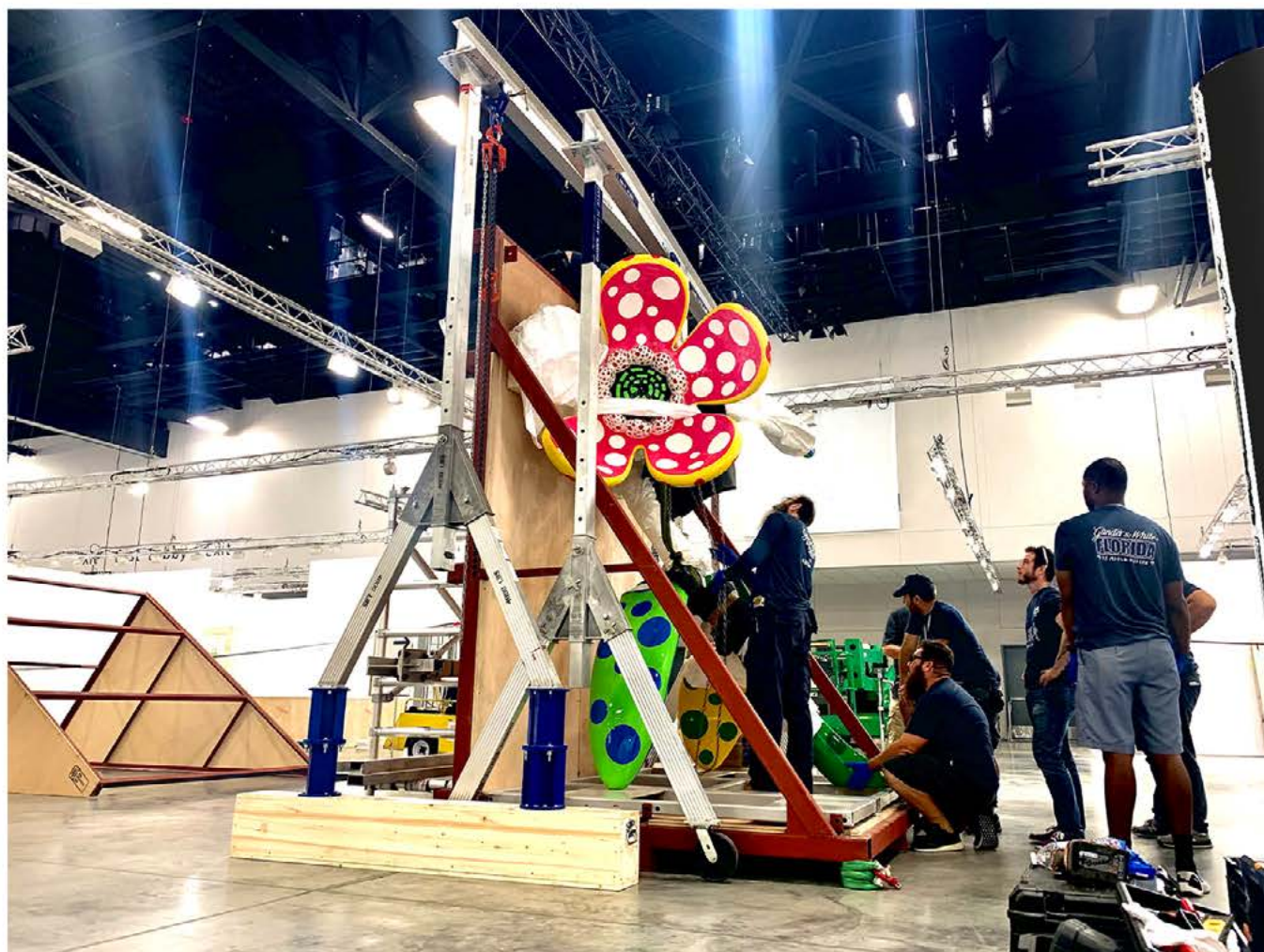
THANK YOU, NANCY

Nancy Arms has devoted so much of her own time and resources to bring us the AMAZING New Reads articles published in this newsletter. She introduced us to topics, authors and issues over the years through her thoughtful, engaging and meticulously researched reviews of professional publications. We want to express our gratitude for all she's done as she takes a step back for now.

Melanie Deer | Stephanie Mohr | Melanie Tran | Jessica Bocinski

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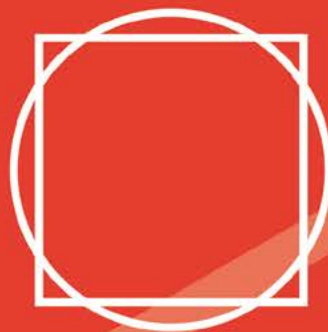


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WMA 2025 ELEVATE

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Registration is NOW OPEN for WMA's 2025 Annual Meeting in Reno, Nevada October 1–4! With 42 sessions, 1 General Session and Keynote, 4 Evening Events, 3 Pre-Conference Tours, and many new opportunities to make in-person connections, #WMA2025 will be a fun, creative gathering of museum folk!

And WMA Members receive an Early Bird registration discount through August 15.

Click the link to learn more and register.
<https://westmuse.org/annual-meeting/registration>



2025 Annual Meeting Collections Sessions*

**Come support your fellow RC-WR members!*

Thursday, October 2

- | | |
|------------------------|--|
| 11:15am-12:30pm | Elevating Your Mindset in Collections (RC-WR Board presenting) |
| 2:00pm-3:15pm | Beyond the Budget: Unlocking Hidden Funds for Collections (RC-WR Members presenting) |
| 3:45pm-5:00pm | Elevating the Voices of Our People: The Journey of the Santa Ynez Chumash Museum and Cultural Center |
| 5:00pm-6:00pm | Happy Hour (RC-WR will be there!) |

Friday, October 3

- | | |
|------------------------|---|
| 9:00am-10:15am | NAGPRA and Collections: Repatriation-Centered Data Best Practices |
| 11:00am-12:15pm | When Your Stuff Doesn't Fit: Addressing Collections Facility Challenges |

Saturday, October 4

10:15-11:45	Inspiration Stations (RC-WR Chair presenting)
10:15-11:45	Roundtables (RC-WR Secretary & Members presenting)
11:00-12:15	Found in Collections: Elevating Conundrums
12:00-1:15	Registrar's Committee Western Region Affinity Lunch (RC-WR Board presenting)
3:45-5:00pm	Navigating New Policies—Strategies for a Changing Political Landscape
3:45-5:00pm	Increasing Collections Access Through Collaboration

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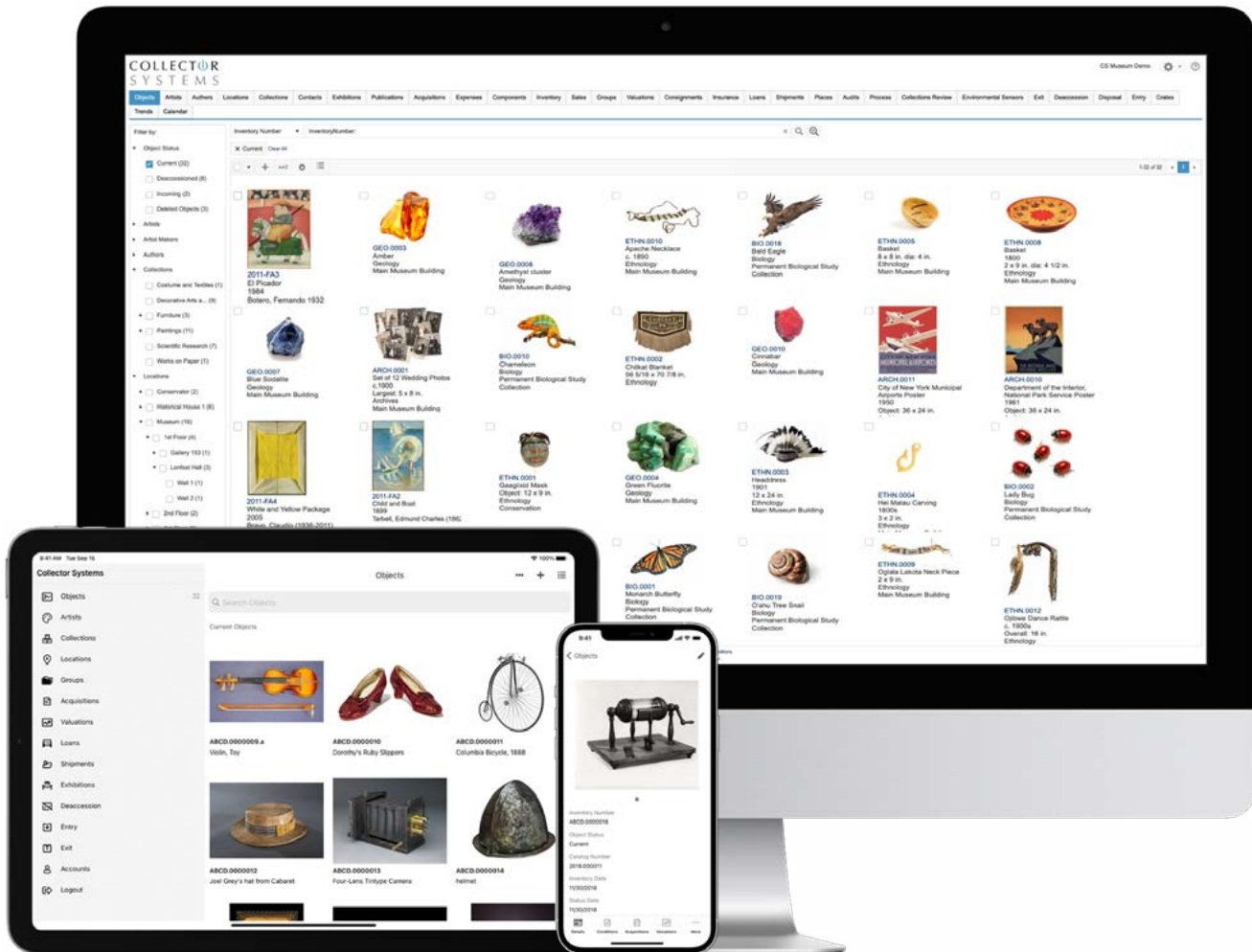
We are looking for an institution that would like to have a crew of experienced registrars help with a project for one day prior to WMA. If you are local to Reno (or feel local enough) and have a project, apply here!

CSI: REGISTRARS

Each year, in conjunction with the Western Museums Association Annual Meeting, RC-WR organizes its members to volunteer their professional skills at one of the museums near where the meeting is being held.

Join us for this all-day event known as CSI:Registrars (short for Collections Services Initiative). We tend to volunteer at smaller museums to help them catch up on projects such as: accessioning, cataloging, condition reporting, rehousing objects or any other task that would benefit from the help of trained professionals.

**FILL OUT AN APPLICATION HERE:
[HTTPS://RCWR.ORG/CSI-OVERVIEW/
PROPOSE/](https://rcwr.org/csi-overview/propose/)**



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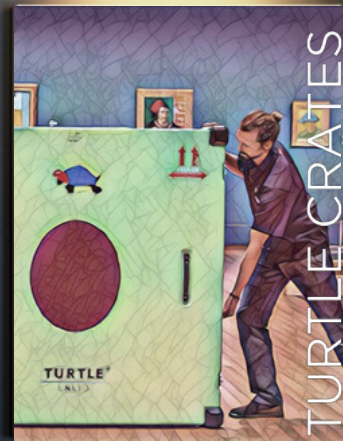
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Managing Previously Unmanaged Databases

Angela Kipp

Usually, you find me writing about the real-world messes in our collections. Crammed stores. Decaying garments. Surprise findings in abandoned offices of your predecessor. But today, I want to write about another kind of mess: the information that was recorded—or wasn't recorded—in your database.

You don't have a database? Then, this article will help you prepare for the time you are getting one. It may even help you in deciding what system to chose.

The Problem

Sometimes, the mess in your database is even bigger than the mess in your storage. Do any of those sound familiar to you?

- The same information was entered in different fields, depending on who did it.
- A lot of records are only partly filled and the information contradicts the paperwork.
- Some objects have more than one record while others have none.
- Data is entered inconsistently, so you have “pipe wrench”, “wrench, pipe”, “multigrip pliers”, and “water pump pliers” and they all refer to the same kind of tool.
- Typos and inconsistent data entry make it impossible to get exact results when you search your database.

It is tempting to just correct those as you go, while you are working with the objects and I am not saying that this is a bad idea. But if you really want to make progress and getting your database into an overall better state you need a more strategic approach to it.

The problem: While you are silently fixing all the inconsistent data entries, someone else may be doing the next messy one. You first of all should

determine how you want the fields to be used. You might think you have a clear idea about this, but have you, really? And have you put that into written form?

First Step: What should go where and how?

Your first step is not about fixing what is in there, it is about making sure that your database is used exactly the way you want it. For that you are creating a document that lists all the fields you have and how you want them to be used.

Be precise. “A description of the object” for the free text field “Description” will let you end up from vague entries like “Bridal gown” to a two-page description on the history of bridal gowns copied over from Wikipedia. So, formulate how you want your description to be.

Example: Object Description

“The first sentence should state what type of object it is, the main color, and important characteristics. Think of it as a way you would describe it to someone who has to look for it in the storage but doesn’t have a photo. This might be followed by a couple of sentences about the characteristics of the individual piece that makes it different from another object of the same type. Think of things like an unusual ornament, a tear, or a large stain. The purpose of this field is to make sure we can identify this individual object without doubt.”

Also make clear when information doesn’t belong in the “Description” but in other fields in your database, for example:

“Analysis of the object condition belongs in the “Condition” field. Websites about this type of object belong in the “Web links” field. Mentioning of this object in exhibition catalogs belong in the “Associated Catalogs” field. Mentioning in literature should go into the “Bibliography” field. Remarks on

the provenance and previous owners go into the “Object history” field.”

Example: Terms from Controlled Vocabularies

If you are using a field where you want the entry to be taken from a controlled vocabulary, for some fields it might be enough to write “pick the correct classification from the drop-down menu”.

Others might be more complex so you need to add more guidance. “Only use terms from Nomenclature” might be at least accompanied with a link to the website <https://page.nomenclature.info/> and a few examples.

If you want your information to be picked from an even more complex source, for example Getty’s Art & Architecture Thesaurus for the material, a “use only terms from the AAT” by far isn’t enough. “This term is about documenting what the object is made of. Therefore, it should be taken from the ‘materials by composition’ branch of the Materials facet of the AAT.” Provide examples, so, whoever is using your document in the future knows what your idea was and how to do a correct entry.

Guiding principle: But can I find it?

Your guiding principle when thinking about how to add your data is how you are going to search for it. This will depend on clean data entry on the one hand but also on which search functionalities your database offers. Wordy entries in free text fields often result in a lot of irrelevant search results. By keeping those entries concise and compartmentalizing information in different fields you can search more precisely—if your database offers the possibility to search for the information in those fields separately.

So, with all the fields you are writing down, always think about how “future you” will be able to look that information up. It will help a lot with making sure you are not missing something important.

Second Step: But does it work like that?

After you have written all that, put yourself to the test. Catalog a few objects. 10-20 objects are a good testing sample. Make sure that they are from a large variety of objects. Documenting 10 plates will get you nowhere. Documenting a plate, a dress, a toy, a tool, a radio, and a taxidermied badger will give you a lot of variety. Your collections policy will help you pick a good sample. All objects that could potentially end up in your collection should be easy to catalog with the guideline you are creating.

While cataloging, you will notice that you have missed some fields and some aren't fitting for all cases. Perhaps you need to use different ones. Perhaps you need to add new ones if your database allows for it. Perhaps you just have to specify how to enter information in the same field differently for some object groups.

Adjust and share

Make adjustments to your document and/or your database so you can really catalog everything that might come into your collection. Once you are satisfied, share the document, that you might now call a “cataloging guideline” or “documentation help file” with everybody who uses the database, not just those who are doing the cataloging. It will help people who only use the database for searching know where they can find the relevant information.

But I don't have a database

If you don't have a database yet but just an assortment of excel spreadsheets and/or index cards,

writing such a guideline and doing a few tests in an excel spreadsheet that contains the fields you have in mind will help you determine what your new system needs to be capable of. Furthermore, you can use this spreadsheet for documenting your collection now according to your guideline and later you have that data ready to import into your new system.

Now onward to tackle the mess!

Once you are at this point you have achieved something amazing: from now on, whatever is cataloged in your database will get a clean, easy to retrieve record. Sometimes, there might be slight adaptations to the guideline necessary, but by and large everybody knows how data should be entered and if you find it isn't, you do have your document to point them to how it is done correctly. Introducing new colleagues, no matter if paid or volunteers, to cataloging in your institution will get much easier.

Now you can work on getting the rest of the database in better state.

What kind of mess do you have?

Not all messes are created equal. Sometimes the core of the records is okay, they only need some adjustments and corrections here and there. Others are so bad that the only thing you can do is to quarantine those records in an area of your database (for example by moving them to a separate department, marking them with a checkbox, or giving them a special classification like “legacy record”) where you can look them up as a reference but do new, clean records for all your objects.

Creating new records for old stuff

If the latter is your case, you now have your guideline to follow through. You might want to check back in your “legacy records” if there is any information you might have missed. Sometimes there are hints

to donors you can't find in the paperwork. Make sure your new record notes this as "according to old record #..." so it is clear where the information comes from and that it probably has to be verified. Some systems allow to link to the old record and it might be a smart idea to do that.

Improving existing records one step at a time

If you decide that your existing records aren't too bad overall, they just need to be corrected here and there, you need to break down this task down into manageable steps. A lot of database messes were created because someone started the work with good intentions but then couldn't follow through and someone else picked up without any idea what their predecessor did or had in mind.

Knowing that, you will of course create a document with your database improvement strategy so if you have to leave off for some reason whoever comes after you knows what you did and why you did it.

Often, it is easiest to focus on one single field and correct that throughout the database than trying to rectify all the fields in one record at once. The repetitiveness of the task helps with speeding it up. For example, take all the tools and make sure their records show the right term in the material thesaurus, usually "metal" or "wood", sometimes both. Then move on to the household items and do the same. Or stay with the tools, but this time, you are rectifying the classifications, so the "gooseneck chisel", "chisel, carving", "gouge", and "pick" can all be found under "chisel" and get sub-classifications depending on their use or form. In no time you will have become an expert in the different types of chisels, so you get much faster in classifying them.

Involving Interns and Volunteers

It is easy to see how some of this work can be delegated to dedicated volunteers or interns. If they have good attention to detail they should be well able to take over some of those corrections. And since they are only correcting one area of an object record in a defined set of objects at a time, the results are much easier to check than if you would have asked them to do a whole new record for an object.

Do paperwork and database match?

Just like you went through material and classification, one step will involve going through your paperwork and making sure that everything you have a Deed of Gift for is recorded as gift and everything you have an invoice for is recorded as purchase. Again, you work in steps that make sense, in this case perhaps you go folder by folder or year by year, depending how your files are organized. You might end up with a lot of object records you don't have paperwork for and on the other hand paperwork that doesn't seem to match anything you find in your storage. Make sure your database has a field for noting that, too. And of course, what should be recorded how in it becomes part of your cataloging guideline.

Ultimate Goal: The Treasure Trove

Your ultimate goal is that your database becomes your reliable friend. If everything else is messy, your database is the place where you have a tidy record that tells you what you know about the object—and sometimes what you don't know. It will become your point of reference while working on improving your collection in the physical world. ●



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ALASKA

—Amanda Lancaster

The **Alutiiq Museum & Archaeological Repository** in Kodiak has reopened after a 2-year building expansion and renovation project. As part of this reopening, AMAR debuted *Cuumillapet—Our Ancestors*, an exhibit of watercolor paintings by Sugpiaq artist Cheryl Lacy. It features eleven portraits of Alutiiq ancestors, restyled from early 19th-century Russian paintings. Lacy captured the faces of Alutiiq people documented in the painting and then placed each in a Kodiak landscape. *Cuumillapet—Our Ancestors* is the first show in the museum's new Living Culture Gallery—a space created for short-term exhibits as part of the recent building renovation.

Learn more here: <https://alutiiqmuseum.org/museum/about/news/#releases>

The **Museum of the North** in Fairbanks has a new temporary exhibit up in 2025. *Threshold 32°F*, by artist Klara Maisch, writer Debbie Clarke Moderow, and ecologist Rebecca Hewitt, is a multidisciplinary narrative about change in the boreal forest. Together, the voices of Maisch, Moderow, and Hewitt take the audience on a journey that unfolds in a sequence of paintings and poems, accompanied by scientific field notes. The exhibit runs from June 28, 2025 to September 14, 2025 in the Rose Berry Alaska Art Gallery.

Learn more here: <https://www.uaf.edu/museum/exhibits/listing/2025/threshold-32-f.php>

The **Anchorage Museum** has a new temporary exhibit up in 2025. *Cold War to the Cosmos: Distant Early Warning Systems and the Arctic* examines the Arctic's strategic importance during the Cold War and underscores ways the era fueled global tensions

around technology, free expression, and the limits of human progress. As the U.S. and Soviet Union pushed technological boundaries, from missile detection systems to moon landings, the world lived under the constant shadow of nuclear fear, grappling with the promises and perils of the Atomic Age.

Abstract Expressionists like Jackson Pollock, Mark Rothko, and Willem de Kooning shattered artistic traditions, demonstrating the power of individual expression in an era defined by ideological conflict. At the height of the Cold War, the U.S. championed this artistic freedom as a contrast to Soviet control, using movements like Abstract Expressionism and jazz as cultural propaganda to showcase the creative potential of a free society. Artistic innovation became both a personal statement and a geopolitical tool, reinforcing the value of free expression on a global stage.

As we revisit the Cold War's legacy today—amid new space races and evolving global conflicts—the role of art remains as vital as ever. Artists continue to shape our understanding of the cosmos and our place within it, much like Buckminster Fuller's vision of "Spaceship Earth."

The exhibition features historical images, contemporary art, and major artworks on loan from the National Gallery of Art, the Smithsonian American Art Museum, the Art Bridges Foundation, the Kalamazoo Institute of Arts, the Nevada Museum of Art, and the Stanley Museum of Art.

Learn more here: <https://www.anchoragemuseum.org/exhibits/cold-war-to-the-cosmos-distant-early-warning-systems-and-the-arctic/>



ARIZONA

—Lindsey Vogel-Teeter and Pat Evans

Beginning in late May, the **S'edav Va'aki Museum** in Phoenix closed for the entire summer with plans to reopen in September. The exhibition galleries are getting new HVAC units which will help to control long-term humidity issues. In preparation for the construction, the collections and exhibits teams worked together to deinstall over 320 artifacts the exhibitions, and so far they've taken more than 2,000 condition photographs.

Part of the HVAC installation involved a site-wide electrical upgrade. Staff worked diligently to move all collections objects into diesel generator-powered storage rooms due to a planned power outage to the entire campus (a bit stressful in the Arizona summer). Power has been restored to the campus, asbestos work is completed, and staff continues to work with the HVAC technicians to ensure the safety of collections during construction. We're excited to plan new exhibits and appreciate all of the help of our volunteers, interns and staff.



S'edav Va'aki Museum collections team moving objects and rocking RCWR merch (those aprons are great!)

SOUTHERN CALIFORNIA

—Brooke Garcia

The Broad in Los Angeles broke ground on its \$100m expansion in April. This 55,000 sq. ft expansion project will increase its gallery space by 70% and is scheduled to open in time for the 2028 Summer Olympics.



S'edav Va'aki Museum maintenance team and volunteers moving a 350lb petroglyph.



Visitors viewing collections in the Tom Deméré Paleontology Center at The Nat

On June 6th, The **San Diego Natural History Museum** (the Nat) opened the [Tom Deméré Paleontology Center](#), a brand-new state-of-the-art collections space and fossil processing lab located in the Museum's lower level. Visitors to The Nat can now view an active paleontology collection room housing more than 1.5 million specimens from the San Diego region, interact with scientists cleaning and preparing fossils in the lab, and think

like a scientist as they navigate the galleries. This center also opened with a new exhibition, [Amazement in the Basement](#), which showcases natural history specimens of all kinds and includes stories of medical discoveries and conservation projects that have their foundation in The Nat's research collections.

On June 10th, UC Irvine and the **Orange County Museum of Art (OCMA)** announced that they are discussing a potential merger. They are “exploring a transformative agreement that will open a new chapter for OCMA and establish a new model for public arts engagement, scholarship and access” according to a [statement](#) issued by UC Irvine. If approved by the UC Board of Regents, OCMA would join the “institutional infrastructure” of UCI's existing museum, the UCI Jack and Shanaz Langson Institute and Museum of California Art.

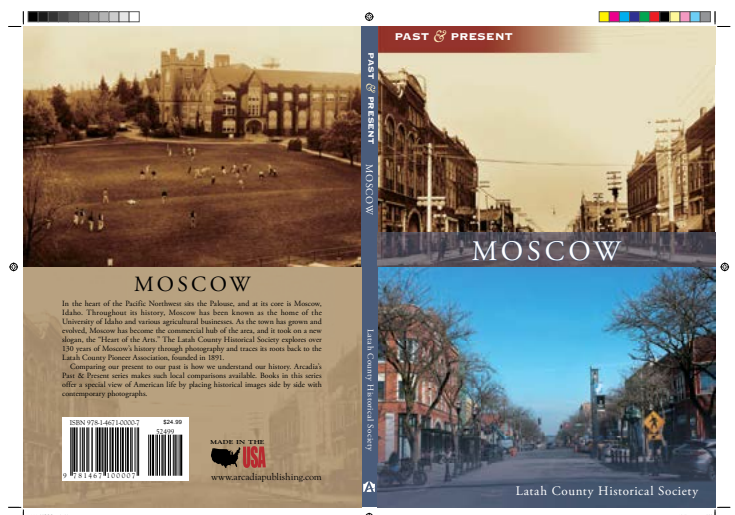
Five months after the Palisades Fire, the **Getty Villa** reopened to the public on June 27th. (*See the photograph on the cover of this newsletter.*) The grounds around the Villa suffered major losses in the fire, and the site was covered in soot and ash. After the threat subsided, the Villa underwent restoration of its utility systems, maintenance of interior spaces, and extensive cleaning of the exterior of the buildings and grounds. A team of conservators also repaired the murals in the Outer Peristyle. “I’m deeply grateful to our Getty staff for the care and dedication they’ve shown in readying the Villa to welcome visitors once again. We’re looking forward to seeing people return to the gardens and galleries, especially with the opening of *The Kingdom of Pylos*,” said Katherine E. Fleming, president and CEO of the J. Paul Getty Trust. The Villa is currently open Fridays through Mondays until further notice, with its newest exhibition, [The Kingdom of Pylos: Warrior-Princes of Ancient Greece](#), on view until January 12th, 2026.

Calling all RC-WR Members in Hawaii
Seeking volunteers to report
on your state news!

IDAHO

—Olivia Terry

The **Idaho State Museum** is excited to announce the opening of *Hidden in Plain Sight* this July, in partnership with the Basque Museum and Cultural Center. The exhibit examines Basques’ immigration to Idaho and the vibrant culture of dance, language, and music they brought with them. The Basque people played a unique and prominent role in Idaho’s sheep ranching industry. The exhibit features 30-plus artifacts and coincides with the return of the Jaialdi Festival after a 10-year hiatus. *Hidden in Plain Sight* will be up for the public until January 2026.



The Latah County Historical Society is proud to announce the publishing of their newest book *Moscow: Past & Present*. Image courtesy of the Latah County Historical Society.

The **Latah County Historical Society (LCHS)** is super excited to announce the publishing of their newest book *Moscow: Past & Present*. The book is comprised of historical photographs placed side-by-side with contemporary recreations. The book offers a unique view of the growth and evolution of Moscow, Idaho.

In other news, former board member Dr. Earl H. Bennett was the recipient of the Esto Perpetua Award and LCHS staff members participated in a panel with the Idaho Humanities Council regarding grants they’ve received. Finally, the McConnell Mansion window project

continues to move at a steady pace with contractors just reinstalling the second set of bay windows.

Ketchum's **Wood River Museum of History & Culture** has added a new feature to their exhibit *Central Idaho: Shoshone-Bannock Homelands*. Developed in collaboration with the Shoshone-Bannock Tribes' Language and Cultural Preservation Department, the addition features a wall map illustrating the tribes' traditional territories and subsistence patterns. These ancestral homelands span present-day Idaho, Oregon, Nevada, Utah, Wyoming, Montana, and into Canada.

Additionally, the Museum has joined Bloomberg Connects—a free mobile app designed for arts and culture organizations as a platform for educational tours and guides. Through the app, users can access an audio walking tour of historic buildings in Ketchum and Sun Valley, explore sites and stories related to Ernest Hemingway's time in the Wood River Valley narrated by his granddaughter Mariel Hemingway, and take a virtual tour of the Hemingway House and Preserve.

OREGON

—Meg Glazier-Anderson



Members from RC-WR and Oregon Museums Association at the Columbia River Maritime Museum

In June, RC-WR partnered with Oregon Museums Association to offer an in person meet-up, tour of exhibits and a behind-the-scenes tour of collections storage at the **Columbia River Maritime Museum** in Astoria. Members of both organizations networked with new colleagues from a variety of museum backgrounds. They were able to view the museum's newest exhibit featuring 25+ marine-themed paintings created by artists part of Pacific Rim Institute of Marine Artists (PRIMA), on display through the end of the year.



Yasui Family: An American Story through September 6, 2026 at the Oregon Historical Society in Portland, Oregon.

As a main contribution to Oregon 250, the **Oregon Historical Society** opened a new exhibit, *The Yasui Family: An American Story*. In the late 1800s and early 1900s, millions of immigrants came to the United States seeking new opportunities. These families experienced racism and oppression, but they persisted in establishing roots in Oregon. Through photos, personal journals, documents and objects, this exhibit explores how one Japanese American family's story reflects the complexity of the American story.

The **Elgin Museum and Historical Society** was awarded a \$4,910 grant to digitize its collection of the Summerville Annotator, the Elgin Recorder, and the Union County Review, covering local news from 1889 through 1981. The grant was awarded through Oregon Heritage's 2025 Oregon Museum Grant Program. The process will take about six months, and the museum is expecting the digitized newspapers to be accessible to the public by the end of December 2025.



Geo Neptune's sculpture, Fabanaki Flint Corn.] Image by Sajina Shrestha /KLCC. Exhibit on view until January 4, 2026.

Transgressors, a new exhibit at the **Museum of Natural and Cultural History** in Eugene features work by Indigenous queer artists answering the question: "What does it mean to exist at the intersection of Indigeneity and queerness?" This exhibit builds upon an earlier exhibit that centered on past stories of queer

Indigeneity. After having an exhibit that centered on the past, the next logical step was to move forward, into the present and future, creating an exhibit where queer Indigenous artists get to choose what their future looked like.

UTAH

—Hannah Barrett

The **Museum of Utah** selected a fabricator for exhibitions opening in 2026. In June, the team worked closely with the mountmakers to create templates for the nearly 1,000 objects that will be on display! They continue to work on the many details required to move the collections and open the Museum in one year.

The **Utah Historical Society** Engagement Room recently facilitated research for a forthcoming documentary by providing access to two collections that illuminate Utah's role in the final years of the Cold War. These collections document the activities of Soviet inspectors who arrived in Magna, Utah, in July 1988.

This research underscores a commitment to fostering curiosity about the past and the role of primary sources in exploring Utah's history.

In the second quarter of 2025, the **Utah Museum of Fine Arts** made significant progress in its Reinstallation project—transforming and revitalizing several Permanent Collection galleries. Visitors can now explore newly installed works in the Portrait Hall, as well as refreshed North American and European galleries. The final phase of the project, featuring the Mexican and Central/South American galleries, will open in late October, made possible through meaningful community collaboration. Two special exhibitions are closing this summer—*salt 16: Arleene Correa Valencia* on June 29, and *The Gateway to Himalayan Art* from the collection of the Rubin Museum of Himalayan Art on July 27. Preparations for upcoming Fall exhibitions—*Relative Truths* and *salt 17: Adama Delphine Fawundu*—will begin soon after.

The **Utah Division of Arts & Museums** is excited to welcome Alannah DeBusk as their new Collections Registrar! Alannah holds a MA in Museum Studies from John F. Kennedy University and a BS in History from Northern Arizona University. She has worked in the museum collections sphere for 12 years, spending the last seven as the Collections Manager & Registrar for the Sharlot Hall Museum in Prescott, Arizona. She spent her prior years at the Museum of Northern Arizona and working with multiple National Parks sites and monuments in Arizona and California. Alannah is currently serving her second year on the Western Museums Association's program committee.

WASHINGTON

—Kathrine Browne and Sarah Frederick

Mandela: The Official Exhibition opened in May at The **Museum of History and Industry** (MOHAI), Seattle, and will be up through September 7.

Pride: The Ric Weiland Collection opened in June and will be up through October 5. We are also excited to

announce that we've recently hired a Media Archivist and a Collections Specialist to join our Collections Resources team. Also, this summer, our facilities are getting a much-needed upgrade with a brand-new loading dock.

In other "good/bad/good" news, MOHAI was awarded a 2024 Washington Digital Heritage Grant for a 500-hour project that funds a part-time Temporary Metadata Archivist to support adding materials to our new

online collection. This project is funded through the Library Services and Technology Act (LSTA) from IMLS and, unfortunately, in early April the Washington State Library notified us that we needed to pause all activities on this project, as IMLS had cancelled the funds. Fortunately, a lawsuit overturned this decision, and six weeks later we were able to welcome her back. Despite the missed weeks, we look forward to completing as much of the grant project as possible by the end of August.

Stock up on RC-WR Merch Now!



RC-WR T-shirts and half aprons are available to all our members through the **DONATE** page on our website. Each item is available in exchange for a donation to RC-WR in the amount of \$30 or greater. Head on over to our website to show your support and represent RC-WR! T-Shirts are in sizes S-XL (women's cut V-neck or men's cut crew neck), aprons are One Size Fits All. All proceeds go right back into our general budget to help provide our members with workshops, stipends, webinars and more.