

Museum Studies News

Meet Paul Wenglowsky: Museum Studies Graduate and Lighthouse Educator Gregory Moore

Paul Wenglowsky is a 2004 graduate of the Public History Department and Museum Studies Program at UWM. He has recently moved to St. Augustine, Florida, where he received a position as the Director of Maritime Education at the St. Augustine Lighthouse Museum. During his tenure at the museum, he survived two hurricanes.

His own home was without power for several days, and he lost all of the food in the refrigerator. Despite this he had to, at the same time, practice hurricane prevention for the museum. While Paul did not have too much to do with the safeguarding of the collection during Hurricane Frances, he was at the center of the action for the following one. The archival material was boxed, placed in plastic bags, and then sealed. The collections material was secured in the same way. The boxes and sealed bags were all labeled, so that after the hurricane, the archival and collections material could be expediently placed back in the museum. All of these items were moved into the lighthouse tower for protection. This process took an entire day with all the staff hands working together. The entire facility was shut down during the hurricanes, which unfortunately meant a loss of revenue for the museum. The unpacking of the material required the whole staff's attention for an

entire day. As a result of the hurricanes, the museum lost eight days of revenue, but none of the archives or collections were destroyed.

When not saving the museum collections from certain destruction at the hands of nature, Mr. Wenglowsky is conducting educational programs for the public. The first program that he worked on was Home School Days. This program is held four times a year, and is aimed at home-schooled children. The program serves the entire northeastern region of Florida. Those who attend the program spend several hours learning and discussing a chosen topic for the day.



The Life of an Intern Seth Schneider

Neville Public Museum Internship

I had the pleasure of being a general collections assistant this past summer at the Neville Public Museum of Brown County in Green Bay, Wisconsin. This concentrated internship met every Friday, during which I assisted Louise Pfothauer, Curator of Collections, and Dr. Janet Speth, staff archaeologist. I also worked with Jacqueline Frank, recorder at the NPM, who is a graduate of the Museum Studies program (there is hope for the future!). Internships usually concentrate on a specific project, but this was not the case for me. I was a jack-of-all trades in the collections department. Projects were given to me as I came in the

door and consisted of data entry, exhibit layout, archaeological excavation, collections analysis, documentation, conservation and condition reporting, as well as muscle for moving heavy objects. The archaeology work culminated in a short report that I co-authored with Dr. Speth.



Recently Awarded Internships

Daniel Kreutzer is interning with Peter Haydock in the Milwaukee Public Museum Education Department. He will be working on creating an online program that simulates an archaeological excavation in Mesoamerica.

Liz Handwerk is interning with Carter Lupton in the History Department at the Milwaukee Public Museum. She is working with the remains discovered at the Tel Hadidi site. In Spring 2005 she will receive the Ritzentaler Internship at the Milwaukee Public Museum.

Where are They Now: Museum Studies Alumni

Wisconsin Museums:

Mary Bade, Wisconsin Veterans Museum
Ron Bartz, Pabst Mansion
Linda Corbin-Pardee, Walker's Point Center for the Arts
Angela Daane, Sheboygan County Historical Society
Cait Dallas, Ten Chimneys
Valerie Davis, Oconomowoc Historical Society
Dawn Day Hourigan, Pabst Mansion
Ester Fajzi-DeGroot, Wriston Art Gallery
Trevor Jones, Neville Museum

Jim Kieselburg, Haggerty Museum of Art
Randy Klemm, Heritage Hill State Park
Jennifer Kolb, Wisconsin State Historical Museum
Tamara Lange, Raynor Memorial Libraries
Brad Larson, Oshkosh Public Museum
Jamie Kelly, Eisner Museum of Advertising and Design
Molly (Mavis) Hannan, Ten Chimneys
Janean Mollet, Chudnow Museum of Yesteryear
Amy Norlin, Wisconsin Veterans Museum
Gina Radant, Kenosha Public Museum
Jan Smith, Rahr-West Art Museum
Jodi Rich, Pabst Mansion
Brook Swanson, Waukesha County Museum
Karla Wheeler, Logan Museum of Anthropology

Beyond Wisconsin:

Steve Arseneau, Southwestern Michigan College Museum
Heather Bigeck, South Dakota Historical Society
Susannah Bowles, Peoria Historical Society, Illinois
Henry Crawford, Museum of Texas Tech University
Bob Fuhrman, Clark County Historical Society, Ohio
Kim Gromer, Tempe Historical Museum, Arizona
Laura Halverson, San Diego Natural History Museum, California
Erik Holland, Minnesota Historical Society
Nick Neylon, Greater Southwest Historical Museum, Oklahoma
Brian Pease, Minnesota Historical Society
Mike Telzrow, Might Eighth Air Force Heritage Museum, Georgia
Don Terras, Grosse Point Lighthouse, Illinois
Paul Wenglowsky, St. Augustine Lighthouse Museum, Florida
Wendy Willems, Austin Children's Museum, Texas

MPM Staff who have gone through the program:

Jocelyn Boor, Education
Nikki Hammerberg, Exhibits

Carter Lupton, History
Al Muchka, History
George Ulrich, Anthropology

*Summer 2004 Internship in Photo Archives
State Historical Society of North Dakota
Virginia Heidenreich*

My summer 2004 five-week internship at the State Historical Society of North Dakota was spent working in the photographic archives. The photographic collection had suffered from bottom-up description, which had hampered its transition to online cataloging. Archives Director Jerry Newborg made the decision to focus my efforts on the American Indian components of the Society's photographic collections. Several North Dakota tribes had expressed frustration at their lack of access to photographs taken on their reservations.

I worked with isolating and describing (in preparation for entering on ODIN) photographic collections with significant numbers of Native American photographs. The largest collection, the Harold W. Case photographs, was only partially catalogued, containing "several thousand additional unprocessed prints, postcards, albums, slides, color prints and negatives, cyanotypes, and glass plates." In addition, two other large collections were reviewed, within time constraints, the Frank B. Fiske collection, which contained 7893 images, and the Paul A. Ewald collection, which contained 1736 items. I was able to process examples from twenty-one collections for on-line cataloging.

First and foremost I was learning to structure commentary on each collection in a format that would easily translate into ODIN order and terminology. This was my first experience working with describing photographs for an archival function—that is, preparing them for placement on a search engine that would make it

possible for outside users as well as SHSND patrons to locate collections to view when they visit the Historical Society. I was doing research on each photographer or donor before my detailed examination and description of the photographs themselves. I was also viewing differences between 19th and 20th century photographers, as well as their respective photographic processes. I viewed a variety of formats preferred by 19th and 20th century photographers, which assisted me in better identification of some photographic processes as well as increased understanding of some of the signs of deteriorating photos. Also, I gained a much better comprehension of the range of photographers with an interest in documenting Native Americans in North Dakota.

All of the Native American photographs in the SHSND collections relate to observers, primarily Anglo, recording impressions of North Dakota Indian peoples, as well as some native peoples in neighboring states. Most were taken before 1960, some as early as the 1870s. There was the commercialism of many of the lesser photographers all struggling to make a living selling images of the then-perceived "vanishing Indian." In some of the collections there was a seeming saturation of Indian images, often stereotypically savage or else idealized.

I found the work fascinating, with the prospect of making a difference in photographic access downright exciting. The photographs reveal the dignity of the Sioux, Mandan, Hidatsa and Arikara peoples, who were struggling to adapt to the combined support and pressure of

Christian missionaries who had settled among them, beginning in the 1870s. Based upon the ODIN cataloging, North Dakota's tribes should

soon be able to access photographs of family members from both this century and last.



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