

COLLECTION DEVELOPMENT PLAN

Museum of Riverside

[Museum of Riverside Board adoption date]

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SECTION 1. INTRODUCTION AND BASIS FOR COLLECTING

1.1 Establishment of the Museum of Riverside as a Collecting Institution

The basis for the Museum's development of permanent collections is the City's acceptance in 1924 of the Cornelius Earle Rumsey Indian Collection, a donation of approximately 600 artifacts, the first of multiple Rumsey donations. This gift established the Museum at its founding as an institution based on a collection. On August 25, 1925, the City of Riverside passed Ordinance No. 419 "establishing a municipal museum and arranging for the governance thereof."

Chapter 2.12 of the Riverside Municipal Code establishes a non-governing board advisory to City Council. The board's duties include advising on the development of collection goals and policies, acceptance of specimens and artifacts, and disposition of specimens and artifacts no longer appropriate for the permanent collections.

Chapter 2.12.030 of the Municipal Code specifically notes, "All collections and exhibits of the museum shall generally reflect but shall not necessarily be limited to the specific interpretations of the history, natural history and anthropology of the City and County of Riverside and the immediate environs of Southern California."

Collecting is pursued in accordance with the Museum's mission, which was approved by the Museum of Riverside Board (then known as the Metropolitan Museum Board) on December 15, 2015:

"As a center for learning, the Museum of Riverside interacts with the community to collect, preserve, explore, and interpret the cultural and natural history of Riverside and its region."

1.2 Scope of This Document

This document describes the history and content of the collections owned by the Museum of Riverside (hereinafter "Museum"), a department of the City of Riverside, and recommends specific directions for permanent collections growth and refinement, as well as broad guidance for non-permanent collections. The Plan states the organizational and philosophical foundation for the Museum's collection-based activity. It directs how the Museum will shape its collections to create its unique institutional identity in order to support diverse programming and serve as a scholarly resource, yet reflects that the Museum prioritizes public interpretation and the institution's role as a community resource.

In addition, the Plan includes descriptions of areas in which the Museum will not collect, which have been determined in response to contemporary legal, philosophical, and practical considerations. Current proscriptions may deviate from past practices, meaning that certain objects and collections may currently be in the Museum's ownership that would no longer be accepted.

The Museum acquires artifacts and specimens for five distinct collections: permanent, community, education / teaching, living, and library collections. The primary focus of this Plan is the Museum's *permanent collections*, that is, those artifacts or specimens that are 1) accessioned with the intent of being retained in perpetuity, and 2) toward which the highest

standards will be applied to preserve, conserve, document, and interpret. The non-permanent collection categories of acquisition are defined in Section 4.

This document is not an interpretive plan, nor does it take the place of other necessary documents that may influence collecting activity, including but not limited to, education policies and plans, furnishing plans, historic structures reports, extended descriptions of donors or their collections, and exhibition plans. General principles and responsibilities regarding the logistics of accessioning, deaccessioning, loans, conservation, storage, and access to and use of collections are covered in the Collections and Exhibitions Management Policies (a Board- and City Council-approved document). Day-to-day procedures and logistical details relating to the implementation of these policies as well as object documentation and care are covered in a Curatorial Operations Manual (a staff-level document), which includes protocols for documentation and cultural asset management. The Museum is further led by published standards that apply to museums accredited by the American Alliance of Museums.

This document is subject to regular review and refinement. Proposed revisions will be reviewed by the Collections Committee whose recommendations will be forwarded to the Museum of Riverside Board for formal adoption.

SECTION 2. HISTORY OF COLLECTION AND COLLECTING ASSUMPTIONS

2.1 Brief History of the Collection

A private collection was the impetus for the Museum's founding. The City of Riverside established the Museum in December 1924 as the Cornelius Earle Rumsey Indian Collection with an initial donation of approximately 600 objects from the personal collection of Cornelius Earle Rumsey. The following year, the "Riverside Municipal Museum" was formalized within the Riverside Municipal Code. The Museum opened in the basement of the old city hall on the southwest corner of the intersection of Mission Inn Avenue and Orange Street. In 1948, the Museum moved to its current downtown facility on the southeast corner of Mission Inn Avenue and Orange Street, the 1912 United States Federal Post Office building. It shared the building with the police department until 1965 when the Museum began to operate and occupy the entire building.

Over the century since its founding, the collection has grown primarily through donation, although limited funds for purchases have intermittently been available. Examples of early or otherwise crucial bequests and donations include those from Harwood H. Hall, Steven Leonard Herrick, Charles F. and Wilhelmina Emily Husser Clark, E. N. Fairchild, S. W. Evans, and the Harada family, the most notable of which are detailed in their respective sections below. By 1965, the collection numbered 12,142 objects.¹ Heritage House, formally acquired in 1969, signaled the first time an additional site came under the stewardship of the Museum.

After nearly a century of operation, the Museum has responsibility for artifacts and specimens in the disciplines of zoology, botany, paleontology, geology, anthropology, archaeology, history, ethnic studies, decorative arts, and other allied disciplines. It owns, oversees, and interprets four historic sites. Individual objects and collections have been published, exhibited, and honored nationally and frequently, while others have received no public attention. Some

¹ Collection count through 1965 completed by Dr. Brenda Buller Focht in March 2019.

collections are among the finest of their kinds, some are less distinguished but well representative of their kind, and others provide context for local interpretation.

Items have occasionally accepted and/or accessioned without full attention to the established purpose of the Museum, which is fixed in the Municipal Code and reinforced in the Museum's mission. Growth has occurred through a combination of chance opportunities for acquisition and the targeted solicitation of items but has also frequently been led by the personal enthusiasms of individuals associated with the Museum more than by systematic intent and a well-honed plan for collection development. Adequate documentation or acquisition justifications were occasionally overlooked. The demands of storing and preserving collections were underestimated. The primacy of donors to the growth of the collections is reflected by the Museum's less conventional method of numbering its records by donor rather than year of accession. As of the date of this document, the full scope and number of permanent collections is not known, although has been estimated without substantiation to approximate 200,000 or more individual artifacts and specimens. Collection counts are more likely to approach accuracy in Natural History and in Indigenous Resources than in History.

It is in part the purpose of this document to redirect focus back to the mission and frankly describe gaps as well as strengths in the collections. This Plan intends to identify collections that are candidates for deaccession and identify targets for collection development to ensure that the collection becomes more fully a reflection of Riverside and its environs.

2.2 Collecting Assumptions

2.2.1 Definition of Collections

The Museum maintains five collections, which were determined to ensure that 1) the Museum's limited resources for documentation and preservation are devoted to its most significant collections and that 2) the Museum has categories of collection that serve multiple community needs. See Sections 1.2 and Section 4.

2.2.1.1 Collection Types

The Museum collects to enrich five collections: permanent, community, education / teaching, living, and library collections. See Section 3.1 of the Collections and Exhibitions Management Policies for definition of collection types.

2.2.1.2 Legacy and Named Collections

Over the course of decades—decades during which ethical and moral considerations, legal guidelines, interpretive philosophies, and practical requirements regarding museum collections have changed greatly—the Museum acquired objects and collections that diverge from a strict interpretation of relevance to “Riverside and its region.” These collections represent a sizable proportion of those currently held by the Museum. Recognizing that these collections enrich the area and support programming in important ways, some of these materials may be described as “legacy collections.” A substantial change in the thinking regarding history and collecting began gradually to occur in the 1960s during the civil rights movement and the development of “new” social history. Thus, the Museum's legacy collections are identified in this Plan as those that were formed and passed into the ownership of the museum before 1960. Such collections might not be deemed mission-relevant if offered to the Museum today. Examples include Asian textiles, South American minerals, East Coast ephemera, and generic manufactured equipment.

Legacy collections may be honed by deaccession per established policy and as permissible by the terms of bequest or gift, but the Museum may choose not to pursue deaccessions from legacy collections due to the collections themselves, as collections, representing a particular truth about the region and its cultures. It may be said that these legacy collections—as collections—have themselves come to be artifacts of Riverside's history. Among the earliest donors whose gifts are identified as legacy collections are Cornelius Earle Rumsey, Harwood H. Hall, and Steven Leonard Herrick, none of whom was a native of Riverside. They were of Anglo heritage, educated, and affluent:

- *Cornelius Earle Rumsey* was born in the northeast. When he retired from Nabisco, he settled in Riverside. His Indigenous materials represent tribes primarily from California, as well as the Southeast, Plains, Southwest, Northwest, and Alaska.
- *Harwood H. Hall's* career in education took him to federally supervised Indian schools located in Indian Territory, South Dakota, Arizona, California, Nevada, and Oregon. His Indigenous materials collection reflects the tribes from these regions.
- *Steven Leonard Herrick* was born in Iowa and as a child moved with his family to Riverside. His collection reflects American Indian objects generally from California or the Southwest.

The three collections listed above are provided as an example: a sampling of the most important Indigenous Resources. Other legacy collections in all disciplines have been identified. Many other named collections exist and are treated as entities unto themselves when the material was assembled in a particular discipline or with deliberate intent to form a collection. See Appendix D for a list of the Museum's legacy and named collections.

2.2.2 Vocabulary

Museum collections are recognized today often to have been based in and motivated by imperatives that are considered colonial, patriarchal, racist, and/or in other ways socially unjust by contemporary measures. The word "collections" itself, for example, in reference to holdings traditionally defined as anthropological or ethnographic has been argued to emerge from an assumption of rights to acquire and possess property of other cultures. The case is made that such holdings more truthfully can and should function as a cultural legacy and resource for all Museum constituencies, with leadership in defining their use coming from the respective cultural descendants.

Recognizing the subjectivity of terms and the ongoing evolution of their use in museum contexts, the Museum of Riverside will choose with great care the words it uses to refer to material representing a people, community, neighborhood, or family. With regard to this material—particularly in what have traditionally been termed anthropological, ethnographic, or archaeological collections—the Museum will refer when feasible and not misleading to the cultural assets it holds as "resources" or "cultural resources." Publicly, the Museum will use the word "collections" less frequently, although the word has practical application as a generic reference to any deliberately formed group of items. The use of the word "resources" over "collections" is just one example of a shift in thinking about the impact of words. See also Appendix F. Other shifts in terminology are noted in relevant sections below.

All word choices must be considered thoughtfully and with consideration of their implication and resonance among those with different experiences. Inclusive terms, rather than those that separate and distance a writer/speaker from another, are preferred. Voices of cultural descendants will generally take precedence over an unnamed curatorial voice. See further the

Museum's Education and Interpretive Policy. Remaining current on preferred usages is a responsibility of all Museum staff.

2.2.3 Definition of "The Region"

The region is flexibly understood to encompass Riverside and the surrounding Southern California region. It does not necessarily exclude geographies beyond this definition, when those areas directly inform reasoned collecting targets, as defined below. The "region," as a concept, is a combination of geographic, cultural, traditional, emotional, political, and historic factors—story as much as place, perception as much as fact. Thus, definition of "the region" will necessarily remain somewhat vague and contingent. Through its interpretation, the Museum will lead the dialog that attempts to explore how our region is culturally and ecologically distinct from other regions in the country that may appear to share similar characteristics or experiences.

2.2.4 Authorship, Anonymity, and Unknown Makers

Artifacts with known makers are preferred over objects that are unattributed or must be identified in the Museum's documentation as "maker unknown." Note that the term "anonymous" generally implies that a name is known but that the individual in question wishes the name not to be publicly known. Significant effort will be made to identify the names of manufacturers, artists, artisans, inventors, authors, or other makers, understanding that in the case of many historic objects this information may be impossible to obtain.

2.2.5 Collection Classification Overlap

The academic disciplines that provide the framework for the organization of the Museum's collections should be considered flexible. Objects and specimens may not be acquired within a discipline that seems immediately apparent; for example, a shell collection may be acquired as an example of a cultural phenomenon and thus classified primarily with the History Collection and only secondarily with the Natural History Collection. Resources relating to Indian gaming, for example, fall in the overlap between Indigenous Resources and the History Collection. The Harada family materials are in the overlap between Historic Structures and the History Collection. Lithics are an example of overlap between Indigenous Resources and the earth sciences portion of the Natural History Collection. Further, it is unlikely that the Museum will always have a disciplinary specialist on staff for every one of the four broad disciplines that form the structure of this Plan.

Collections will be stored not by discipline but by their material and physical requirements. For example, natural history field notes will be stored with similar notebooks and works on paper rather than in the conditions demanded by the specimens that may be referenced in those notes. For the purposes of creating records, case-by-case decisions will be required on the part of curators and the Collections Registrar to establish primary, secondary, and occasionally tertiary disciplinary designations. The rationale behind such decisions shall be recorded in the Collections Registrar's day-to-day procedural manual and with the object's record. Similarly, free and open consultation on interdisciplinary use of collections in exhibitions and other interpretation will be the norm.



2.3 Collecting Strategies

2.3.1 Conventional Collecting

The Museum will actively seek and accept physical objects that further collecting goals, within practical and legal limits outlined in the Collections and Exhibitions Management Policies. See also Section 2.4 below. As of the date of this document, a limited moratorium has been in effect since 2017 due to a shortage of storage space with acceptable environmental control standards and a backlog in adequate documentation of prior acquisitions. From time to time, practical limitations such as these may trigger cessations in collecting until high stewardship and documentation standards can be restored.

Staff may establish new collections, within the broad collecting scope defined in this Plan. Proposed new collections are brought to the Collections Committee for review and approval. In the case of rapid-response collecting, new collections will be brought to the Collections Committee as soon as possible for retroactive review and approval.

2.3.2 Rapid-Response Collecting

Rapid-response collecting involves collecting—even rescuing—culturally or biologically significant materials in the moment. Examples include materials that archaeologists may have quickly excavated from the path of road works, plant specimens collected from a site soon to be paved, advertising ephemera from a rapidly coordinated public event, media coverage of a transformative natural disaster, architectural features from a building soon to be razed,

memorabilia from a noteworthy local celebration, or placards from a public protest. This strategy of collecting is proactive and may require content specialists to be nimble in recognizing significant historic, cultural, or environmental moments. Rapid-response collecting further poses a risk of inadequate documentation as names, dates, locations, and authorities may go unrecorded; thus, it requires vigilance to collect systematically in what may be a chaotic situation.

2.3.3 Intangible Heritage

The United Nations Educational, Scientific, and Cultural Organization (UNESCO) defines “intangible heritage” to include traditions or living expressions inherited or passed on within a culture, such as oral traditions, performing arts, folklore, social practices, language, rituals, festive events, knowledge, and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts.²

Because intangible heritage resources that exist only in digital form do not involve the stewardship or ownership of an asset that may also carry an obligation and expense relating to conservation and storage or have a monetary value for which the City of Riverside would assume fiduciary responsibility, such collections need not be accessioned in the traditional sense. As acquired, these resources will be reviewed by the Collections Committee for approval to document and include within the community collection.

The Museum of Riverside has intermittently collected intangible heritage in several ways that historically have not been systematic within the scope of the Museum’s collecting activity or documentation protocols. Recognizing the growing importance of such collections, the Museum clarifies its approach to include the following categories of intangible heritage resources, which may overlap.

2.3.3.1 Post-Custodial and Born-Digital Collections

Post-custodial collecting permits the Museum to document the existence of important records and artifacts owned by community members without physically collecting them. Benefits of post-custodial collecting include 1) obtaining records of objects that owners may not yet or ever be willing to donate, 2) obtaining records for objects the Museum may not be equipped to store or physically exhibit, and 3) collecting objects or specimens that may be in a rapid state of deterioration.

Born-digital collections include both digital files that represent new documents—cell phone photographs of current events, for example—and digital copies of physical documents that are not available, or not yet available, to the Museum. Donors may, for example, provide scans of historic photographs for which the Museum will never obtain the originals or for which originals may no longer exist. From the perspective of the Museum and its record-keeping systems, these kinds of documents are also born-digital.

2.3.3.2 Oral Histories and Video Recordings

The strategies for collecting audio and video records will align with the collecting goals of each discipline. Such records may be actively or passively acquired. Any campaign for actively

² UNESCO treaty, *Convention for the Safeguarding of the Intangible Cultural Heritage*, 2003.

collecting audio or video records must be mindful of file quality and versatility. The Museum will actively seek audio and video recordings from individuals who have played a key role in an event or trend within the region that is defining. The Museum will further seek audio and video recordings from individuals associated with physical objects in the collection (for example, a donor, artist, field scientist, or machine operator) when that recording will substantively enrich the record. In general, the Museum will be guided in its approach to collecting oral histories by standards and evaluation guidelines established by the Oral History Association. Content specialists who initiate a program to gather oral histories will become familiar with the ethical, legal, and logistical requirements that this Association has defined.

Audio and video recordings may exist in physical formats or digital-only formats. A system of digitizing physical formats will be established. Depending upon the original format of a recording, it may not be practical or safe (for example, nitrate film) to retain the original format. When digitized, all audio and video recordings will require digital asset management that includes defenses against degradation and obsolescence of file types.

No oral history, interview, or similar resource is to be excerpted or quoted without attribution. Spellings of names, preferred forms of address, or requests for anonymity will be respected.

2.4 Content That Will Not Be Collected

2.4.1 Human Remains and Sacred Objects

The Museum will not collect and accession human remains from any culture even if that culture is on record as being indifferent to or supportive of such collections. This does not include such objects as Victorian *memento mori* crafted from human hair, for example, but rather refers to human bodies or body parts from archaeological or similar contexts. It may temporarily exclude human remains when included in material acquired as a result of a rapid-response collecting action, and held pending repatriation to or decisions regarding disposition from the cultural of origin.

The Museum will not collect Native American, Indigenous, or other artifacts or specimens that compromise a fundamental respect for cross-cultural religious rights. This includes, but is not limited to, sacred objects, objects containing human remains, and photographs or recordings of religious ceremonies not sanctioned for collection by recognized Indigenous or cultural authorities. This restriction may upon occasion be retroactive; for example, in the case of a recording of a ceremony made decades in the past with apparent permission but that contemporary culture bearers no longer consider authorized to public viewing.

2.4.2 Materials Limitations

Biological materials and hazardous chemicals: There are no limits on materials that may be present in historic artifacts; however, the Museum is not equipped to collect for the permanent collection any objects that contain living plant or animal elements or that may now or in the foreseeable future pose biohazard risks, including but not limited to certain pharmaceuticals and biomedical materials, caustic, or combustible materials, genetically modified substances, toxic compounds, or radioactive materials. Such materials may be part of larger artifacts with hazardous components not readily apparent; this requires full understanding of the object under consideration.

Size and weight: The Museum will not collect artifacts or specimens that exceed the capacity of the facility to exhibit and/or store, or the staff to manage. This includes artifacts too large to install in the exhibition galleries, fit through doors, or be supported by floors, or objects that are so immense as to require large crews to relocate.

Condition: The Museum will not collect artifacts or specimens that are in an advanced state of deterioration and cannot practically be handled, conserved, or made available for exhibition.

See also the Collections and Exhibitions Management Policies.

2.4.3 Art

The Museum will not collect fine art, fine craft, or decorative art primarily for aesthetic reasons. While much material culture has significant aesthetic importance and impact, the Museum is not an art museum and will collect such artifacts when their *primary* significance lies in their historic or cultural character. The subjective nature of this judgment is recognized, and staff will make every effort to adhere closely to the Museum's primary mission.

2.4.4 City Archives

With the establishment of the City of Riverside's first City Archive at the new Main Library in 2020, the Museum will be conservative about accepting collections conventionally described as "archival," and may redirect donors of collections comprised primarily of official, public, or business documents and records to the Riverside Public Library. Exceptions are detailed below, Section 4.1.1, Archival Collection Definitions.

2.4.5 Replicas

The encounter with an authentic object or specimen is a cornerstone of the museum experience. It is one of the means by which museums distinguish themselves from other institutions. As a rule, reproductions, replicas, and copies will not be accessioned into the permanent collection, but may be accepted into the community collection, education / teaching, or library collections. Guidelines governing their use, care, labeling, and interpretation may be found in the Collections and Exhibitions Management Policies.

2.4.6 Protected Species and Resources

The Museum will not collect or accept any biological or geological specimens of protected species (federal or state) without necessary permits or paperwork confirming their legality. No specimens will be accepted if they were known or suspected to have been illegally collected on private, city, county, state, or federal properties without requisite permissions.

SECTION 3: STRENGTHS OF AND GOALS FOR THE PERMANENT COLLECTION – HISTORIC STRUCTURES

The Museum was not founded to be a collection of buildings, but it administers four historic sites that are described in this Plan in the order of their acquisition: the National Historic Register (NHR) Main Museum, the NHR Heritage House, the National Historic Landmark (NHL) Harada House, and Robinson House.

Preservation and interpretation of these historic sites is guided by legal and professional strictures and standards including, but not limited to:

- Americans with Disabilities Act, 1990;
- California Environmental Quality Act, 1970;
- California Historic Building Code;
- Ethics and Guidelines for Practice of the American Institute for Conservation of Historic and Artistic Works;
- National Fire Protection Association, NFPA 909, Code for the Protection of Cultural Resource Properties;
- National Historic Preservation Act, 1966;
- Secretary of the Interior's Standards for the Treatment of Historic Properties;
- Section 106 of the National Historic Preservation Act, 1966.

Stewardship of historic sites and their collections requires a comprehensive site management plan, which includes for each: 1) site-specific interpretive statement; 2) long-range preservation plan and/or long-range conservation plan; 3) historic structures report; 4) furnishing and interpretive plans that expand on general direction included in this Plan; and 5) integration with the Museum's disaster response and recovery plan.

Site management plans do not yet exist in their entirety for each site, but shall 1) integrate and reconcile all relevant documents, 2) reflect the site's period of significance, 3) balance preservation concerns with public access expectations; and 4) respond nimbly to new historical and site/building research and/or findings.

Architectural materials and fragments are a valuable part of the museum's resources. The terms architectural materials and fragments are used interchangeably in this Plan to denote historic building fabric and features including, but not limited to, brackets, bricks, doors and doorknobs, fireplace mantels, flooring, locks, molding, mortar chips, siding, wallpaper, and similar. Architectural fragments are significant as examples of craft and technology and styles of ornamentation, and can serve as a reference for treatment, restoration, and dating of the historic structures. They hold aesthetic, educational, and historical value. In recent decades, the Williamsburg Resolutions on Architectural Fragments and the Architectural Fragments Committee of the Association for Preservation Technology International have spearheaded efforts for museums and the heritage conservation community to recognize the significance of architectural fragments and to accession, catalog, store, preserve, and document fragments in equal standing to other cultural heritage resources.

Per best practice, the priority shall be to preserve historic architectural materials *in situ*. However, architectural fragments may be intentionally or unintentionally separated from their original structure. Architectural fragments may be collected from the Museum's historic sites during planned maintenance, preservation, and renovation projects. Storm damage, emergency maintenance, pest damage, and vandalism may also present opportunities to collect materials. As with archaeological or natural history resources, strong emphasis must be placed on preserving the context and location data for architectural materials, with photographs and drawings of the original context whenever possible. As feasible, the preference for salvaged historic fragments shall be to repair and reuse them in their original context. Materials too damaged or otherwise impractical to be reused, and that do not meet the criteria for accession into the Museum's permanent collection, should be considered for retention as reference samples in the architectural study collection, a part of the community collection.

3.1 Main Museum

The main museum was erected on its .6-acre lot in 1912 at 3580 Mission Inn Avenue. It is City Landmark #11 and is a District Contributor in the Seventh Street (a.k.a. Mission Inn Avenue) Historic District. It was listed on the National Register of Historic Places in 1978. As of the date of this document, the building is approximately 21,375 square feet. The City of Riverside acquired the site in 1945 when the Museum began to occupy it, sharing with other City departments. The Museum became the sole occupant in 1965. A historic structure report (HSR) and preservation plan were commissioned in 2007.

Arguably the Museum's largest artifact, the Mission Inn Avenue building is the Museum's main site as the result of a series of historic accidents and opportunities. The site was originally a United States Federal Post Office and functioned as such until 1938. The building was designed under the leadership of federal architect James Knox Taylor. The downtown Museum site's original purpose was not, of course, to function as a historic site or museum. Conversely, in its contemporary function as a museum, it is not primarily interpreted as a historic post office. The building interior has been much altered, having been expanded or renovated in 1928, 1954, and 1967. Nevertheless, it is significant from street level as a well-preserved example of the Neo-Classical style of architecture as it manifested in Southern California, with Mission Revival details.

The building is not accessioned into the permanent collection. A small number of building components that have been removed from their original locations are retained in the architectural study collection (within the community collection) or the permanent collection, as appropriate. There is no associated collection of furnishings or other original building contents.

3.1.1 Goals and Challenges for the Main Museum

The primary goal for the main museum, as of the date of this Plan, is to renovate and expand the facility in a way that integrates preservation with rehabilitation; that is, appropriate preservation of the building's 1912 character-defining features with alterations to the site and its building systems that will permit it to function as a 21st-century museum. The building is currently not fully climate-controlled and lacks adequate public gathering space, education space, a fire suppression system, and back-of-house support. In other words, the goal and challenge are to rehabilitate the building respectfully to function as it was never originally intended or adapted to function. The main purpose of the building will be to meet the utilitarian purpose of housing museum functions, with its ancillary purpose being to preserve as functionally feasible the character-defining features of this early twentieth-century public building. The renovation and expansion are intended to maximize public space; no permanent collections storage is planned for the site.

It is not anticipated that fixtures or furnishings relating to the building's original use as a post office will come to light, but they would be of collecting interest if they were to be available. Collection of any and all historic photographs documenting the early decades of the building should actively be sought. Plans, elevations, and other architectural design or construction documents from the original 1912 building should also be actively collected.

3.2 Heritage House

Heritage House was designed by Los Angeles architect John A. Walls (Morgan & Walls) and built at 8193 Magnolia Avenue by contractor John Hanlon, also of Los Angeles, in 1891-1892.

Construction of the house began on May 16, 1891, on a lot 150 feet by 253 feet that had been purchased by Catharine Bettner the month before. The Riverside Land and Irrigation Company sold the lot for \$2,500. The house was built for the widow Catharine Bettner who occupied it until her death in 1928. The property was inherited by her son Robert and left intermittently rented or vacant until 1938, when Robert's daughter Dorothy Fullerton sold the property, and most of its furnishings, to the MacDavid family of Long Beach. The MacDavids made few changes to the main house structure over the years, occupying the house until 1969, when it was sold unfurnished to the Riverside Museum Associates (RMA).

This Queen Anne Victorian is City Landmark #5. The house was placed on the National Register of Historic Places in 1973. The 1.3-acre site comprises two original structures (main house and carriage house) and four late twentieth-century reproduction structures (barn, tank house / windmill, outhouse, lath house). Landscaping that aspires to be period-appropriate and small orange groves integrate the grounds. The 4,869-square-foot main house contains approximately 3,100 period artifacts drawn from across the collection's disciplines. Selected artifacts are exhibited in the carriage house and barn. None of the structures on the site is fully climate-controlled.

The house, when acquired in 1969 by the Riverside Museum Associates (RMA), was restored as a volunteer undertaking. The RMA deeded the house to the City of Riverside under the stewardship of the Museum Department in 1974, and the Museum has operated the site as a historic house museum since 1977. The ownership transfer was conditional on terms of use that are governed by a binding legal agreement that is current until October 17, 2032.

The house is not accessioned into the permanent collections. The property lacks a historic structure report, a historic landscape report, an interpretive plan, and a furnishings plan. Heritage House exhibitions, interpretation, and programs extend and complement those of the downtown Museum site and focus on educational opportunities for an increasingly diverse audience. Heritage House lacks most of its original furnishings and, thus, is operated as a stately home representative of the 1890s way of life of Riverside's affluent citrus-growing community, rather than reflective of a specific family. Of a type once fairly common along Magnolia Avenue, Heritage House is the only 1890s Queen Anne open to the public in Riverside. The house is not run as a living history site, so does not attempt to replicate every detail of the appearance or operation of the house as it was known or surmised to have been in the 1890s. The site reflects one among many possible interpretations; it incorporates contemporary adaptations as required by law (for example, Americans with Disabilities Act) or in response to the demands of limited funding and staff (for example, a contemporary irrigation system and site signage).

The collection includes fine art, decorative arts, furniture, linens, clothing, kitchenware, and tools among other objects deemed representative. The collection is not intrinsic to the house. Many were acquired specifically for exhibition at Heritage House, and only a small number are known to have belonged to Mrs. Bettner. A moderate preference for American-made furnishings guided early acquisitions. The majority of the fine and decorative arts artifacts were acquired through donation and purchase from the 1960s through the 2000s.

An interpretive statement specific to Heritage House was written by Team Heritage House in 2012:

The Heritage House Museum seeks to interpret the social, cultural, aesthetic, and economic history of Riverside, California, by using the structures, interiors, artifacts,

landscape, and history of the Catharine Bettner house. The interpretation period will range from 1875 through 1930, with emphasis on the period from 1891 to 1900.

Heritage House is uniquely situated to serve as a permanent setting to interpret a key period in Riverside's history—the economic boom of the 1890s—and to serve as a permanent backdrop for ongoing interpretation of the region's citrus history, the region's history of Chinese labor, and women's history and gender roles.

3.2.1 Goals and Challenges for Heritage House and Its Collection

The house currently reflects the density of furnishings commonly associated with upper class Victorian homes, and the pace of sourcing additional furnishings has diminished as the house has filled to capacity. Acquiring additional furnishings is impacted by the challenge of developing a meaningful interpretive plan that balances the limited knowledge of Catharine Bettner with the site's mission to serve as a "representative house of the 1890s." Acquisition decisions must also consider the lack of full climate control in the house and the consequent operational necessity to limit the exhibition of objects that are highly susceptible to temperature, humidity, and particulate damage. The house has no space suitable for collections storage or object preparation, and both basement and attic are unsuitable for collections at any time.

With rare exception, recommendations for new accessions should be suspended until interpretive and furnishings plans are developed. Acquisitions should subsequently follow those plans and prioritize the gaps they identify. A high priority for acquisition is any furnishing with a well-documented provenance to Catharine Bettner and her family. Secondary emphasis is on objects from the 1890s that augment understanding of the types of furnishings, tools, and other artifacts that would have been found in such a residence; for example, an artifact reflecting a function not already represented by a collection object. Only those objects that experience direct wear, such as carpets, may be reproductions. Exceptions may also be made for reproduction building fabric, such as wallpaper, locks, and doorknobs, as historic fabric fails beyond repair. Reproduction objects, such as photographs, may be used for interpretation, but not accessioned into the permanent collection. Objects that are highly susceptible to environmental degradation, such as art works on paper and silk textiles should not be actively sought, and those already on exhibit in the house should gradually be rotated with objects more able to withstand the temperature and humidity gradients and light exposure common in the house.

3.3 Harada House

Harada House was erected on its 4,135-square-foot lot circa 1884 at 3356 Lemon Street. It is City Landmark #23 and is a contributing structure to the City of Riverside's Heritage Square Historic District. It was designated a National Historic Landmark in 1990. The single-family house is approximately 1,860 square feet. A garage formerly on the lot was removed in 2016. The City of Riverside formally accepted the site in 2003 as a donation from the Harada family. A historic structure report (HSR) / preservation plan was obtained in 2007, and two rehabilitation plans were obtained in 2019. Although its contents had been accessioned into the permanent collection shortly after acquisition, the house itself wasn't accessioned until 2019.

Harada House remains in its residential neighborhood north of Riverside's downtown core and within the northeast portion of the original Mile Square Plat of the Riverside Colony, laid out in 1871. The primary land use for this neighborhood is still single-family residential, with some duplexes and courtyard apartments. Streets are laid out in a traditional grid pattern and lots are

typically fifty to sixty feet wide. The block of Lemon Street where Harada House is located is unique in that it features an intact row of simple Victorian-era cottages dating from the 1880s, the largest concentration of the style from this period in the downtown area.

Harada House is the only historic structure currently covered by this Plan that is accessioned into the permanent collection. Within the museum field, and among specialists in historic house stewardship in particular, the thinking has been refined regarding whether or not a museum may include historic structures themselves in permanent collections, in addition to their furnishings. The conclusion that both buildings and landscapes may be accessioned into permanent collections is predicated upon their being “held for public benefit and interpreted to the public because of their historic, architectural or other cultural value.”³ The professional decision to treat structures formally as artifacts aligns with the ethical and collections care positions espoused by the National Trust for Historic Preservation (NTHP), the American Alliance of Museums (AAM), and the American Association for State and Local History (AASLH). Accessioning explicitly activates an equivalent standard of care for both a building and its associated artifacts. It is recognized that historic structures, like outdoor public art or historic monuments, are subject to weather-related threats and a pace of deterioration that collections preserved indoors do not experience.

Harada House was accessioned on more stringent grounds than just described. Harada House is set apart from the Museum’s other sites that are “held for public benefit and interpreted to the public” by its unique historic narrative and the association of the house with its entire known array of original furnishings and associated artifacts. Unlike a historic house that may be preserved as an illustration of a general type or that may be furnished with period, but not original, furnishings (such as Heritage House), Harada House exhibits an extraordinary level of historic integrity with an unbroken historic record. Further, the judicial decision that underscores the historic social justice narrative centers on the house itself.

Harada House is accompanied by approximately seventy linear feet of archival materials, personal family property, and oral histories, as well as all of the house’s original furnishings. The collection is an amalgam of three separate collections donated by individual Harada family members but is intrinsically associated with the house. The Museum database relating to the Harada Family Collection, as yet incomplete, documents 3,521 objects.

A statement specific to Harada House was adopted by the Harada House Project Committee on June 23, 2017:

To promote, preserve, restore, and maintain the National Historic Landmark Harada House as a symbol of the opportunities, protection of civil rights, promulgation of social justice, and furtherance of equality guaranteed to those residing in the United States of America.

3.3.1 Goals and Challenges for Harada House and Its Collection

The primary challenges relating to Harada House are the pressing needs to rehabilitate the house and more fully document its collections. The condition of the house prevents public entry or exhibition of the collections in their original location; thus, opportunities to exhibit and interpret the physical collections are highly limited.

³ “When Buildings and Landscapes Are the Collection,” position paper published summer 2014 in *Forum Journal*, Preservation Leadership Forum.

Harada House and its collections are a unit with a firmly defined date range, with a period of significance of 1915-1946. There is little likelihood that additional artifacts from the house itself will become known, although Harada family members may continue to donate related artifacts. However, artifacts and oral histories relating to other families in the neighborhood, individuals associated with the judicial proceedings, the World War II incarceration of Japanese Americans, or families who were also Japanese American *Issei* or *Nisei* may be sought and accepted to augment Riverside's immigrant histories. Additional collections relating to Frank Miller, Jess Stebler, and other individuals pivotal to the Harada narrative should be seriously examined should they become available.

3.4 Robinson House

Robinson House, a historic house located at 3342 Lemon Street, was acquired by purchase following a private fundraising campaign in 2014 to serve, after rehabilitation, as an interpretive center for Harada House. Robinson House does not have landmark status and has not been accessioned into the permanent collections.

Robinson House was likely built around the same time as the Harada House, circa 1884, at 3342 Lemon Street. It is a contributing structure to the City of Riverside's Heritage Square Historic District and was identified as associated with the Riverside Japanese American Historic Context Statement. As of the date of this document, the one-story house is approximately 1,275 square feet plus a detached garage. It does not have a historic structure report (HSR) or preservation plan. The interior of the structure has been greatly altered over time, and no original interior features or furnishings are included in the collection. A small number of wallpaper samples were salvaged during exploratory demolition, and additional samples of historic materials and finishes may be uncovered and collected during future demolition.

Cynthia Robinson, a Civil War widow, owned this cottage located next door to Harada House when the Haradas made their purchase in 1915. Originally leading the opposition to the Haradas moving into the neighborhood, Cynthia Robinson eventually came to support the family until her death in 1922. In spite of this historic connection, the house was primarily acquired for the utilitarian purpose of serving as an interpretive center for Harada House.

3.4.1 Goals and Challenges for Robinson House

Finalizing plans and proceeding with the project to convert Robinson House to a publicly accessible interpretive center are the primary goals and challenges. The small size of the house for interpretive purposes and gaining approval for a rehabilitation or reconstruction proposal following the Secretary of the Interior's Standards are challenges to be resolved at the earliest opportunity.

There is little likelihood that artifacts from Cynthia Robinson or Robinson House itself will become known. However, artifacts and oral histories relating to Cynthia Robinson's role in the 1916-1918 judicial proceedings and her subsequent interactions and friendship with the Harada family may be sought and accepted to augment the Harada and Robinson stories.

3.5 Historic Structures Collection Direction

Recognizing that extraordinary opportunities may present themselves in the future, the Museum must nevertheless prioritize the costly rehabilitation, maintenance, and documentation of its existing historic sites before considering taking responsibility for additional sites. The Museum

will continue to work with the City's Historic Preservation Officer, the Cultural Heritage Board advising City Council, the Old Riverside Foundation, and other relevant entities to promote the preservation of key historic sites and structures within Riverside.

SECTION 4: STRENGTHS OF AND GOALS FOR THE PERMANENT COLLECTION – HISTORY COLLECTION

The History Collection, for the purpose of internal collection classification, refers to objects and archival materials associated with the people of the area from just prior to the founding of the Riverside settlement in 1870 to the present. It generally does not refer to Native American material (see below, Indigenous Resources) or the Museum's historic houses (see above, Historic Structures). Throughout the history of the Museum, archival materials have often been referred to as a separate discipline or division, although they are in substance part of the History Collection. To the extent that the Museum's collections contain fine art and decorative arts (other than Indigenous), they are also included in the History Collection, as they have been acquired for historic and documentary reasons rather than aesthetic reasons. The Harada family materials have been ambiguously classified in the past and are in this Plan defined as intrinsic to Harada House and are included the Historic Structures Collection.

Since the late twentieth century, growth of the History Collection has been guided by theories based in social history rather than political history. In practice, this approach directs collecting toward objects that reflect the lived experience of people of all socio-economic and ethnic strata rather than the long outdated "great men" approach to constructing history, which was based in a belief that history could be adequately explained with reference only to the lives of society's leaders.

4.1 Archives

4.1.1 Archival Collection Definitions

Historically, the Museum has used the term "archives" to refer loosely to mixed collections that may have comprised documents and records only in part. The archival collections do contain the two-dimensional materials more conventionally understood as archival such as documents, records, and photographs. In 2017, the City of Riverside founded its first City Archives with the intention that many of the Museum's archival collections would be housed in the new downtown Main Library, which opened in 2020. While the term "archives" was not defined for the purposes of establishing a City Archives, in 2018 Museum staff identified types of objects the Museum intends to retain and established assumptions that will guide the selection of materials deemed archival. The Museum determined, in consultation with the Library and City Clerk, that various materials broadly considered archival were to be housed by each City department according to clear definitions.

The Museum retains first right of refusal over historic materials that are offered initially to the Library and that they may choose not to retain and vice versa. The City Clerk maintains responsibility for documents relating to the conduct of City business and following their office's established retention schedules. The City Clerk's retention and destruction processes include Museum review, wherein the Museum is identified as the City's "archivist," thus giving the Museum the option to retain historic materials permanently. Note that neither the Library nor the City Clerk may necessarily hold any archival materials in perpetuity. Consequently, records

for which eventual destruction is not desirable should be considered by the Museum for its History Collection.

Assumptions that will guide decisions about potential archival materials include:

- Named collections from a single source will not be split and housed separately among the Museum, Library, and/or Clerk.
- The Museum may retain and accept collections that contain significant three-dimensional objects, photographs, and other exhibition-worthy content.
- The Museum may retain and accept collections that contain exhibition-worthy drawings or images with aesthetic impact.
- The Museum may retain and accept collections requiring object storage conditions, such as large flat storage, rolled storage, or cold storage, which the Library's archive or the City Clerk's storage facility may not be equipped to accommodate.
- The Museum may retain and accept any collections that have high exhibition or other programmatic value, including but not limited to:
 - citrus labels
 - posters
 - marketing materials
 - architectural drawings
 - artists' renderings and sketchbooks
 - rare books
 - postcards
 - celebrity autograph materials
 - presentation calligraphy / typography
 - maps
 - audio-visual materials
 - drawings
 - original photographs

The Library holds a collection of rare books and named collections but does not have an operational mission or collection policies that prioritize seeking such acquisitions or that guarantee their retention in perpetuity. Thus, the Library may wish to transfer or place on long-term loan to the Museum culturally important publications that it does not wish to be subject to its use requirements or retention limits.

These definitions and assumptions are an outgrowth of the Museum aim of prioritizing public exhibitions and programs, as well as consideration of the types of objects and collections that will best serve as unique resources for core interpretive purposes.

4.1.2 Archival Collection Strengths

Collections identified as archival include documents, photographs, records, family papers, newspapers, correspondence, maps, clippings, recordings, manuscripts, books, pamphlets, ephemera, and similar, which tell the story of the City of Riverside and its inhabitants from about the 1870s to the present.

Determining the precise number of items is difficult since archival collections have been accessioned as collections, not as individual items. There is a hierarchical level of organization within each collection. Series, subseries, and folder identification is completed in accordance

with the Society of American Archives best practices.⁴ As of the writing of this document, it is estimated that there are approximately three thousand linear feet of archival material, including approximately 35,000 non-digital photographs. There are at least 150 discrete collections of materials.⁵

Insufficient rigor in collecting over the years has resulted in some archival materials in the collection that are candidates for deaccession, including those that lack a relevant Riverside provenance or relationship: non-local scrapbooks, non-local military materials, and non-local newspapers are examples.

Manuscripts and Documents

In addition to the discrete collections of archival materials, there are thousands of individual unassociated items. Highlights among these collections include:

- Two outstanding collections document the histories of Riverside's two National Historic Landmarks, the *Frank Miller Hutchings / Mission Inn Collection* (approximately thirty-five linear feet) and the *Harada Family Archival Collection* (approximately seventy linear feet).
 - The *Miller Hutchings Collection* covers the history of the Miller family from the 1870s, when the family arrived in Riverside, to 1935 when Mission Inn founder Frank A. Miller died.
 - Within the *Harada Collection* is the nearly hundred-year history of a Japanese American family in Riverside from their arrival in California in 1905, through a landmark civil rights case in 1916-1918, to incarceration during World War II, to the transfer of the National Historic Landmark family home and its contents to the City of Riverside and its designated steward, the Museum of Riverside.
- *S. W. Evans Archival Collection*, created primarily by Samuel Cary Evans, Jr., is one of the more important of the Museum's archival collections. It documents the social, political, and personal lives of one of Riverside's founding families from their arrival in the 1870s through to the 1950s. Evans, Sr. came to Riverside in 1874 and soon amassed enough wealth and power to usurp John W. North and the Southern California Colony Association, the original founders of Riverside. Evans, Jr. was Riverside's first mayor after City incorporation in 1906. He served two terms as a California State Senator and as Executive Director of the Boulder Dam Association, the lobby charged to convince the public of the need for the Boulder/Hoover Dam project in the 1930s.
- *Riverside Water Company Collection* (about 180 linear feet, circa 1870-1960)
- *L. V. W. Brown Collection*, local citriculture and political history
- *Tom Patterson Collection*, a history columnist with the *Riverside Press-Enterprise* newspaper
- *Marcella Craft Collection*, an early twentieth-century European opera diva, raised from girlhood in Riverside

⁴ Archival collections are quantified in linear or cubic feet. A standard archival storage box is 10 x 12 x 15 inches, or one cubic foot, and may contain as many as two thousand documents. As an example, the Mission Inn/Frank Miller Hutchings Collection is housed in thirty-five standard archival boxes and has been processed to the folder level. The single largest archival collection is the S. W. Evans Collection occupying approximately one hundred linear feet.

⁵ The Museum of Riverside has produced an unknown number of collection-related documents over many years. These documents describe aspects of the collection and state, for example, numbers of objects or discrete collections. Because these historic documents are rarely dated, the largest numbers located have been assumed to be the most recent.

- *Rin Tin Tin Collection*, comprising papers of Riverside resident Lee Duncan, owner and trainer of four generations of the famous canine movie and television star
- *Edmund C. Jaeger Collection*, comprising papers of the noted local desert naturalist
- *Lorne Allmon Collection* relating to citriculture, packing crate art, and local history
- *Grand Army of the Republic (G.A.R.) Collection*, stemming from the fraternal organization of Union veterans of the Civil War.

Photographs

Paramount among the Museum's archival materials are its photograph collections. This section refers primarily to non-digital photographs. See above, Section 2.3.3, for more information on digital collections. Of these, the general *Museum of Riverside Photograph Collection* is among the most expansive visual records of the City's history. This collection contains approximately ten thousand images that chronicle the City's growth and history from the 1860s to the present. The photograph collections combined number approximately 35,000 images.

Important photographic collections of the Museum include:

- *Riverside Chamber of Commerce Photograph Collection*
- *E. N. Fairchild Photograph Collection*
- *Alden S. Bordwell Collection*
- *Wyclif Taylor Collection*
- *Courthouse Cornerstone Time Capsule Collection*
- *Russ Kennedy Collection*
- *Waite Collection*

4.1.3 Archival Collection Goals

Perceived gaps include those itemized immediately below and, as well, parallel those identified in other aspects of the History Collection (see Section 4.3). That is, greater breadth is sought to represent the ethnic and socio-economic diversity of the Riverside community and to represent recent decades more fully.

Ethnic, Cultural, and Religious Collections

The Museum lacks primary archival material originating from across the spectrum of the area's ethnic communities and cultural groups. The Harada Collection and documents associated with Riverside's Chinatown are exceptions to the shortage of content. In spite of this weakness in the collection, and in order to practice an ethic grounded in the belief that an ethnic group is its own best authority for interpreting its history, the Museum will contact other cultural organizations that have demonstrated collections-holding capacity to offer first right of refusal or shared custodial responsibility of any relevant material offered initially and non-exclusively to the Museum. These organizations include, but are not limited to, the Riverside African American Historical Society, the Riverside County Mexican American Historical Society, and the Spanish Town Heritage Foundation. No religious materials will be collected, exhibited, or interpreted in defiance of formal and published statements issued by local religious authorities that prohibit collection and public interpretation.

Recent History

One of the Museum's archival strengths lies in the collections documenting the City's first seventy years. One of its most profound shortcomings is its lack of collections from the 1940s to the present. Very few of the collections reflect the post-World War II development of industry and concurrent decline of agriculture in the region, the post-war rise of suburban Riverside,

politics and government, the decline of the downtown business district and subsequent attempts at redevelopment, nor any of the major wars and armed conflicts since World War II. Filling this gap is a high priority both for the archives and other collections of historic objects.

Architectural History

In contrast to many other communities in the Inland Empire, Riverside has embraced the preservation of its historic structures. The loss of the original Carnegie Library along with the threatened demolition of the Mission Inn fostered the growth of the City's grassroots heritage conservation movement. The active heritage conservation effort in Riverside results in regular requests for architectural materials held in the Museum's archives. The Museum archive has an insufficient collection of such material, and much of what is on file is in the form of photocopies. The donation of the Clinton Marr Collection adds significantly to a local understanding of the popular mid-century Modern architectural movement that had the Inland Empire as one of its intellectual centers and Clinton Marr as one of its chief proponents. The collection of material relating to Henry L. A. Jekel's architectural practice is another existing strength.

Working in cooperation with the City's Historic Preservation Officer, the Planning Department, and the Building & Safety Department, the Museum should implement a process for obtaining historic architectural material to support an archive of Riverside's built environment. Candidates for such an archive include:

- *Richard Frick*
- *Lois Davidson Gottlieb* (deceased). Gottlieb was an apprentice to Frank Lloyd Wright.
- *Wendell Harbach* (deceased)
- *Bolton Moise* (deceased)
- *Julia Morgan* (deceased). As pertains to the former YWCA building.
- *Herman Ruhnau* (deceased)
- *G. Stanley Wilson Collection*. G. Stanley Wilson was one of Riverside's principal and most prolific architects of the first half of the twentieth century. Many of his structures are extant in Riverside, including the Mission Inn Rotunda, the Anza Hotel, the Riverside Municipal Auditorium, and numerous residences. Decades after his death, a large collection of drawings, plans, blueprints, works of art on paper, and books was known to have been in Wilson's former offices on Sixth Street. The location and condition of this material are currently unknown.⁶

Local Photography

Recognizing that photography from the twenty-first century will almost entirely be digital and referring above to the guidelines for forming digital collections (Section 2.3.3), the Museum should actively seek to augment its already outstanding documentary photography collection. Historic photographers to target include:

- *Alva Brown*
- *C. T. Collier*
- *Avery Edwin Field*
- *Edward Noble Fairchild*
- *D. C. Heath*
- *Henry Shaw*
- *The Tresslers*
- *Fred W. Twogood*

⁶ Grandson Douglas Bareham has shown reluctance to discuss any possible disposition of the collection.

City Directories

The Museum should augment its bound copies of City directories whenever possible, especially for the post-World War II years.

4.2 Furnishings, Textiles, Decorative Arts, Equipment, and Other Objects

The History Collection is very much a collection of collections.⁷ Further, it represents the material culture interests of civic and economic leaders from the Museum's founding through the twentieth century more than it reflects the broad mass of area residents. Like many history collections in the U.S.—and while exceptions can be noted—it represents affluent, white, and socially connected sectors of the population more than it represents workers, immigrants, and people of color. A strong focus within the collection on the late nineteenth and early twentieth centuries must be enriched with an emphasis on locating content from 1950 to the present. While the History Collection does not comprehensively reflect the history of Riverside or its surrounding region, it is in acknowledging the gaps in the collection that its strengths may in time be placed in a larger context.

The citrus industry, as a key subject within the collection, is an example of a sector of the collection that illustrates both the single-mindedness that left some chapters of the region's history less well represented and a gradual shift in collecting emphasis that will continue. That shift is toward documenting "the people" more than (or in addition to) the leaders. In the same way, the extraordinary legacy of the Harada family has unintentionally resulted in a disproportionately lesser emphasis on content relating to other Asian and immigrant populations.

Notable Riversiders

Collection strengths include objects and records relating to a number of well-known prominent individuals, including Catharine Bettner, Judge Miguel and Minerva Estudillo, Frank A. Miller, John W. North, and Marcella Craft. Types of objects include furnishings, fine and decorative arts, tools and machinery, firearms and other weapons, among many others.

Citrus Heritage

Citrus heritage holdings include packing house machinery, grove implements, packing boxes, crate labels, tools, and other associated objects primarily stemming from the heyday of citrus agriculture in Riverside in the late nineteenth and early twentieth centuries.

Riverside Industry

The Museum holds the only known collection of objects documenting Hunter-Douglas, the Food Manufacturing Company, and similar industrial operations that were founded and thrived in the early and mid-twentieth century in Riverside. Some of these companies owned patents and inventions that transformed their industries.

Textiles and Costumes

A strength of the collection is in textiles and costumes—approximately 3,500 items—relating to Riverside and its residents from across the continent and the world. Like many other components of the collection, the textile and costume collection is less strong in content from recent decades, communities of color, and individuals who were not affluent. It is a broad-ranging collection best representing the 1920s that includes **quilts**, household linens and rugs;

⁷ As of a count made of the digital records in 2016, there were 18,228 objects identified in the history collection excluding archival materials.

military garments and accessories; ceremonial textiles; and men's, women's, and children's clothing.

Asia and Asian Americans

A collection of secondary and research materials, as well as a substantial collection of three-dimensional artifacts associated with Riverside's historic Chinese community resulted from the 1985 archaeological excavations of Chinatown. The archaeological material comprises three tons of material, including ceramic shards, glassware fragments, and tools; much of this material awaits documentation. The collection is significant because of its size and scope; Riverside's late nineteenth-century Chinatown was among the largest in California.

The Museum's Chinese textiles and costume collection includes dragon robes worn by court officials, government bureaucrats, and the imperial family as well as informal silk robes worn in the domestic environment in imperial China. Non-Chinese elite wore such robes on social occasions in the late nineteenth and twentieth centuries. They became more available outside China with the fall of the Qing dynasty in 1911. The Museum's Chinese textiles and costumes complement the Museum's archaeological collection and archives associated with Riverside's historic nineteenth- to twentieth-century Chinatown and its residents. The collection also includes cotton workers' garments reflecting the clothes of Riverside's Chinese workers. Several objects stem from the tradition of Chinese servants bringing gifts to their employers upon returning from visits to China. Riverside has a sister city relationship with Jiangmen, China, a southern Chinese region that supplied much of the nineteenth-century immigrant Chinese labor to the Riverside region.

The Museum's Japanese textile, costume, and artifact collection complements and enhances the Museum's National Historic Landmark (NHL) Harada House and Harada family's textile and costume collection. The kimonos worn by Masa Atsu Harada as a child are especially important in the context of Riverside immigrant peoples. The Museum's *kimono*, *haori*, and *obi* reflect the diverse traditions of Japanese silk weaving and decorative techniques. A collection of about four hundred Japanese hand-woven textiles used by ordinary people is a significant enhancement to the collection. The Gloria Granz Gonick Collection and the Asian Cultural Arts Trust donated a mingei (i.e., folk art) collection of 125 Japanese folk textiles and costumes to the Museum. This significant donation complements the Harada mingei clothing that the family brought from Japan in the early twentieth century. The collection relates as well to the sister city relationship with Sendai, Japan.

Targets for the Asian and Asian American collection include, but are not limited to, additional objects associated with the classes of Chinese immigrants who worked in the citrus groves, in service, or as business owners serving the immigrant community; objects stemming from Korean, Vietnamese, and other waves of Asian immigration from the late nineteenth century to the present; materials associated with Asian American participation in the 1960s civil rights movement, particularly as that manifested in Riverside and Southern California; and contemporary artifacts that reflect the role of Asians and Asian Americans within the diverse range of Riverside's population.

Africa

African objects in the Museum's collection—approximately 225—contribute to a degree to an understanding of the culture of peoples from different parts of Africa. These artifacts were primarily collected before the 1950s and reflect the interests of white collectors. The collections are not systematic and do not represent the range of African nations whose descendants are a part of the Riverside community or first-generation African immigrants.

4.3 History and Archival Collection Direction

As the Museum considers its responsibility to improve collections relevant to recent local history and human experience, the inherent paradox of collecting the new for the sake of posterity is recognized. Also recognized is the impossible task of presuming the future's eventual assessment of the present. Nevertheless, the Museum will collect to represent the most recent past by mindfully imagining a relationship with the future.

Through its collections, the Museum will seek to broaden the inquiry into the ways in which material culture defines a shared understanding of history, place, and identity. Museum staff will avoid academic fads or collectors' personal passions in the process of forming a comprehensive record of time and place. The Museum will acquire artifacts and documents that represent individuals across the spectrum of lived experience, whether they are perceived as exceptional or typical. The Museum will acquire content that reflects trends, decisive moments in time, and community realities. The collection will involve, engage, and be formed to the extent possible by its own community, but it will be the staff's role to be inclusive of content, whether the moment to be documented is cause for pride or dismay.

Many targeted areas of potential collection growth are noted in the descriptions elsewhere in this document for specific aspects of the collection. Additional areas for potential collection growth not noted in other areas of this document include, but are not limited to, women's history, Southern California's fast-food culture, sustainability and the environmental movement, and civil rights events and movements as they manifested in the Riverside region. It is critical that curatorial assessments take into consideration those aspects of regional history that define and individuate Riverside.

Rigor will be applied in determining the relevance and advisability of accepting and accessioning objects into the History Collection. For example, the fact that an item was collected by a current or former resident is by itself an insufficient basis for establishing regional relevance. Similarly, the fact that an artifact is decades old or believed to be rare is also insufficient to establish its value for the permanent collection.

Citrus Industry and Agricultural History

Within any continued effort to hone the citrus collection, emphasis will be placed on material culture associated with Chinese, Japanese, African American, Mexican and Latinx, and Indigenous groups associated with area agriculture; workers' artifacts; women in the industry; industry-changing machinery designed or made in Riverside; material evidence of the growth, evolution, and economics of the citrus industry and other agricultural pursuits; and the history of agricultural research conducted in Riverside. Beyond picking and packing, collecting efforts will augment content relating to marketing, economic impacts, labor, workers' ways of life, and ancillary industries that grew up around citrus or evolved from it. Local families such as that of Irene Hernandez Anderson, whose members provided migrant labor, are also represented. Collections relating to other agricultural pursuits, such as the Rubidoux Winery, the UCR Citrus Experiment Station, and the short-lived California Silk Center Association, are under-represented.

Colleges and Universities – Research in Riverside

A target collection growth area includes materials about leading research conducted at Riverside's institutions of higher learning. The goal is not to acquire a collection that generically reflects the existence of colleges and universities, but to focus on ways in which the achievements of these institutions and their faculties set Riverside apart among Southern

California cities. Examples might include immigration studies or research on plant genetics or UCR's Air Pollution Center.

Ethnic Communities

Without overlooking the documentation of leading citizens that was a strategy that dominated early collecting, a shift should occur more aggressively toward documents and material culture reflecting societal change, trends, neighborhoods, and regional characteristics. A conscious effort will be made to redress the imbalance in the collections with regard to ethnic and socio-economic diversity. Among the highest priorities is content representing the Latinx population, which is half the Riverside population as of the date of this document. Minority populations who have altered the nature of Southern California in most recent generations—immigrants from Korea or Vietnam, for example—warrant focused attention. A special interest is late nineteenth- and early twentieth-century material from Jiangmen, China, the southern Chinese region from which most of Riverside's nineteenth-century immigrant labor originated.

Evolving Commercial and Industrial Environment

The trajectory of Riverside arcs from an unusually wealthy agricultural community through successive stages of industrial growth—including military and wartime impacts—to becoming a community increasingly known as a warehouse and distribution hub. Further, its reality as one of many communities in the wide orbit of Los Angeles is a circumstance that must be reflected in the collections. Objects reflective of Riverside's reality as a commuter bedroom city and the importance of its car and freeway culture are a high priority. The Riverside Raceway reflects the post-World War II changing society. The founding and rise of such Riverside-based companies as Hunter-Douglas and the role of March Air Reserve Base should be more fully documented. Content representing the fast food industries that originated in the region are another example of a local commercial reality that is underrepresented in the collections. Riverside's role as a site for film and television programs is also underrepresented in the collections.

The Local

In its role to document Riverside's history, the Museum should target such objects as have already irregularly been collected, including business signage, police and fire uniforms, school yearbooks, local sports memorabilia, and similar locally branded and/or identifiable content.

Urbanization and Heritage Conservation

Riverside has gained a reputation as a city that has expended considerable energy to create a particular sense of place marked by preservation of an eclectic array of historic sites and development of a large park system and public amenities. A related legacy of architectural achievement is already established in the collections. In addition to seeking relevant archival materials, selected building components and similar objects should be considered.

SECTION 5: STRENGTHS OF AND GOALS FOR THE PERMANENT COLLECTION – SOUTHERN CALIFORNIA INDIGENOUS PEOPLES' RESOURCES

Indigenous resources in the Museum are those formerly designated as the "Anthropology," which is a term reflective of the historic perspectives of past academic and museum professionals, perspectives that are undergoing reexamination. Three terms from the Cambridge online dictionary are relevant in this context:

Anthropology: the study of the human race, its culture and society, and its physical development.

Archaeology: the study of ancient cultures through examination of their buildings, tools, and other objects.

Indigenous: existing naturally or having always lived in a place, native.

While “indigenous” is a term with global relevance, it is used in this document to refer to the Museum’s resources relating to North American first peoples, and the word is capitalized in conformity with recent practice among Indigenous writers.⁸ The Museum holds some artifacts representing other indigenous peoples from around the world whose descendants are part of Riverside’s history; see the History Collection discussion above for guidance relating to the material culture of peoples indigenous to other continents.

5.1 Description of Resources and Their Strengths

Indigenous North American

Collections specific to the Indigenous peoples of North America were the first disciplinary focus of the permanent collections. Cornelius Rumsey’s founding gift included Native American baskets, cradleboards, ceramics, textiles, and other objects, with origins not limited to California. The Indigenous North American resources as a whole comprise baskets, cradleboards, ceramics, toys, dwelling models, archaeological materials, textiles, works of art, implements, lithics, and other cultural materials. It was not until the 1990s that a concerted effort began to acquire objects created by contemporary Indigenous artists and craftspeople.

Indigenous resources grew with donations from early local collectors of Indigenous material culture including Harwood H. Hall, Steven Leonard Herrick, F. A. Little, Frank Cunnison, and Samuel W. Evans. In the early twentieth century, it was common for affluent Anglo collectors to display their Indigenous collections in personal “Indian Rooms.” Their elitist perspective reflected the *zeitgeist* of the pre-World War I period. These resources, which totaled 1,910 objects, became the foundation of the Museum’s then Anthropology Division. These “legacy” collections (Cornelius Earle Rumsey, 946 objects; Harwood H. Hall, 446 objects; and Steven Leonard Herrick, 518 objects) included Indigenous objects from the United States and Canada. The three collections comprise 12% of the Indigenous holdings.

A significant strength of the Indigenous resources is one of the largest collections of Native American baskets in California. Strengths relating to Southern California include the number and diversity of the materials, including objects of everyday life, basketry, clothing, ceremonial objects, and tourist objects. The content is strongest in local Indigenous material culture from the 1890s to the 1920s. The region’s Indigenous peoples include the Cahuilla, Chemehuevi,

⁸ As of consultations in early 2020, the following strongly support changing the name of the Museum collection from Anthropology Collection to Southern California Indigenous Peoples’ Resources, indicating that this change would have considerable local Native support: University of California, Riverside Distinguished Professor Clifford Trafzer, Ph.D. (Wyandot ancestry); Rupert Costo, Chair of American Indian Affairs, University of California, Riverside; Gerald L. Clarke, Jr. (Cahuilla Band of Indians), Assistant Professor of Ethnic Studies, University of California, Riverside, Museum of Riverside Artist-in-Residence 2016; and Laurie Egan-Hedley, Director of the Barona Cultural Center and Museum (Kumeyaay).

Kumeyaay, Luiseño/Payómkawichum, Serrano, and Gabrielino-Tongva. Their movements crisscrossed the current boundaries of Riverside. Trade and social interaction between the peoples were and remains common. Archaeological sites such as one on the western side of Riverside close to the Santa Ana River, a food processing site used by the Cahuilla and Serrano peoples, document their historic presence.

Strengths beyond the region include representative material culture from California Indians residing in Central and Northern California, also with emphasis on the 1890s to the 1920s. Although extending beyond the geographic scope of the Museum's mission, notable artifacts from Native American tribes outside California and from the First Nations of Canada are among the resources.⁹ An unusual small collection comprises fifteen model dwellings and dioramas created for a Smithsonian Institution exhibition at the 1901 Pan-American Exposition.

5.2 International, Federal, and State Law Pertaining to Indigenous Content

The Convention on Cultural Property Implementation Act (CPIA) is an international law passed in 1983 that provides a process to return illegally exported cultural materials to their place of origin.

The federal Native American Graves Protection and Repatriation Act (NAGPRA) passed in 1990. It provides a directive and a process for museums and federal agencies to return Native American cultural items of specific kinds—human remains, funerary objects, sacred objects, and objects of cultural patrimony—to lineal descendants and culturally affiliated Native American tribes. Compliance is required.

California legislation relating to Indigenous patrimony includes AB 978 (2001) and AB 275, Native American Cultural Preservation (expected to pass in September 2020), also informs decision-making. AB 978 was not fully funded or implemented, and AB 275 was written to rectify the shortcomings of AB 978.

Other legislation protecting endangered species, antiquities, objects unlawfully appropriated during the Nazi era, and other categories of property may affect Museum acquisition decisions in the area of Indigenous items and other aspects of the collection. The Museum takes seriously its requirement to comply in fact and in spirit with all legal protections for cultural property and the environment, whether objects or specimens are offered for purchase or donation. See the Museum's Collections Management Policies, Section 10, for additional information.

5.3 Southern California Indigenous Peoples' Resources Direction

Active collecting focus has been and remains on objects from all periods that will more richly represent nearby regional Native peoples such as the Cahuilla, Gabrielino-Tongva, Kumeyaay, Luiseño/ Payómkawichum, and Serrano. Also of interest is judicious acquisition of related material from California tribes slightly beyond Riverside that are part of regional history, prehistory, and contemporary culture, including the Chumash, Panamint, Paiute, Chemeheuvi, Mojave, Halchidhoma, Quechan, Tipai, and Ipai. Because designations of geographic range and tribal names are subject to revision as research progresses, the scope of interest can be

⁹ As of a count made in 2016, the Indigenous materials numbered 12,736 items, with 2,168 stemming from Southern California tribes. Approximate numbers are as follows: baskets (2,898), ceramics (917), clothing (5,172), lithics (2,507), tools (548), toys (503), and weapons (357).

defined broadly as encompassing the lower third of California. Very strong curatorial justification must be provided for accession of non-local Indigenous objects.

The Museum's Indigenous resources do not extensively represent contemporary Southern California Native American material culture, art, or social realities as richly as the Museum wishes. The Museum must establish a continuum from the early collections to the contemporary era to reinforce the reality that Indigenous cultures are living cultures. Resources that represent, for example, the development and importance of Indian gaming since the 1980s are under-represented. Material that elucidates local tribal sovereignty, identification with place, economic development, political engagement, water rights, and cultural interchange are high priorities. Further, material from the history and current operation of the Sherman Indian High School is a high priority. Preference will be given to objects with known makers, tribal or cultural affiliation, and clear provenance. Lithics and/or other prehistoric objects with solid provenance and from local sites, and that do not duplicate existing resources, may be sought. Archaeological materials must originate from scientifically controlled, tribally authorized, and professionally recorded excavations from within the boundaries of the U. S. Objects that illustrate changes in the natural environment resulting from human uses and interventions are a priority; for example, an oak artifact estimated to be 200 years old that serves as evidence of oak groves once more prevalent in the region than they are today. An Indigenous local oral history program must be rejuvenated.¹⁰

Judicious deaccession recommendations will be brought forward for repatriation of artifacts recognized as sacred or ceremonial, whether such repatriation is mandated by law or not. Deaccession recommendations may also be brought forward for artifacts representing Indigenous groups distant from the Southern California region. Artifacts from distant tribal groups but that are part of legacy collections (see Section 2.2.1.2, above) will be retained as integral to those legacy collections unless they are sacred artifacts or subject to any law requiring repatriation.

SECTION 6: STRENGTHS OF AND GOALS FOR THE PERMANENT COLLECTION – NATURAL HISTORY COLLECTION

This document uses a definition of natural history as “observational study” as opposed to natural science as “experimental study.” The Museum does not currently conduct experimental research in the sciences, including propagation or breeding of endangered species.

The Natural History Collection is the area to which the concept of “research collections” is particularly pertinent. Collections whose primary usefulness is as part of a larger network of data and that are accessed primarily by researchers nevertheless may be used in community-based programs such as exhibitions and presentations. Research collections will be directed to and retained in the permanent collections when the intention is that they should be held in perpetuity and be preserved for the long-term benefit of the research community.

6.1 Description of Natural History Collection

The Natural History collection numbers close to 28,000 specimens representing the following:

- Clark Herbarium, over 10,000 botanical specimens

¹⁰ Oral histories were collected from Cahuilla culture bearers in conjunction with the *Cahuilla Continuum: Yesterday, Today and Tomorrow* exhibition, which opened in 2014.

- Geology, a minimum of 8,500 specimens of which at least 3,500 are fossils and the balance rocks and minerals
- Malacology (shell) collection, 1,000 specimens
- Entomology, over 6,300 specimens
- Vertebrate and invertebrate zoology (skins, mounts, skeletons, wet specimens, bird eggs & nests), over 1,000 specimens. An additional 1,000 specimens comprise the malacology (shell) collection.

Approximately 40% of these collections' records are in the computerized database as of the date of this document.¹¹

When operative, the Museum's living collection comprises animals maintained and exhibited in the Nature Lab, including species of reptiles, amphibians, fish, invertebrates, and mammals.

Vertebrate Zoology

Preserved specimens of birds, mammals, reptiles, amphibians, and fish have been part of Museum collections since early in the history of the organization. The collection of mounted birds grew by means of outsourced taxidermy services, donations from the public, and transfers from other institutions. In 1999, the Museum acquired a Victorian-era collection of birds' eggs in their original turn-of-the-century packing boxes.

Beginning in 1997 with a comprehensive inventory, the Museum's staff found the vertebrate specimens to be predominantly taxidermy or freeze-dried mounts and study skins, but also included fragments of alligator hide, bear, and rattlesnake rugs and a number of tanned and dried skins of arctic birds and mammals, as well as antlers, teeth, and skeletal specimens, including a narwhal tusk. The collection includes a small number of primary and secondary type specimens, including some nineteenth-century bird specimens collected by early naturalists). While the Museum has historically maintained a quantity of vertebrate specimens in frozen storage, practice going forward will be to prepare specimens for the research collections or for use in interpretive contexts.

Invertebrate Zoology

The entomology collection may seem relatively small compared to those at UC Riverside (UCR), but the lepidoptera (butterfly and moth) collection includes some of the oldest materials in the Museum's collection, with some specimens collected around the turn of the twentieth century. The collection began as many such collections did, placing significant emphasis on showy and exotic species, but with continued collection by regional naturalists and donations from UCR partners and transfer collections from the former Palm Springs Desert Museum, it has developed more into a research collection representative of the greater Riverside County region. In particular, the Deep Canyon Reserve insect collection was a donation of over 1,300 identified and prepared specimens collected through habitat transects in the Deep Canyon Preserve near Palm Springs by the UC Natural Reserve System. Other collections requiring further identification and documentation include the malacology collection, comprising a relatively large quantity (1,000+) of seashells, land and freshwater snails, urchins, starfish, and

¹¹ As of a 2006 the earth sciences collection count was estimated at 9,500 and 9,400 zoology specimens. As of a count of the digital database conducted in 2016, the Clark Herbarium contained 8,103 specimens, earth sciences comprised 7,350 rocks, minerals, and fossils; and the zoology collection comprised 4,968 specimens of vertebrate animals, insects, mollusks, crustaceans, and other marine invertebrates, plus a small wet specimen collection.

other marine invertebrates. This collection includes California species as well as a diversity of worldwide specimens.

Botany/Clark Herbarium

The Clark Herbarium takes its name from a 1949 bequest that established a “Botanical Section” at the Museum, which was operational by 1954. The bequest included a dry specimen collection and an endowment to encourage the study of botany in Riverside County, the Charles F. and Wilhelmina E. Clark Botanical Fund. The endowment supports in part the care and interpretation of the Museum’s botanical collections.

Riverside naturalist Edmund C. Jaeger, whose collecting activity began in the 1920s, served as the Museum’s first Curator of Plants. The Museum acquired its first herbarium specimens through fieldwork; collaboration with University of California, Riverside (UCR) scientists; and transfers from other collectors and herbaria. In 1977, the single most significant herbarium acquisition was the Dr. John C. Roos Collection, primarily from Riverside and surrounding counties and comprising over 7,000 specimens obtained by Roos and his father Alfred from the 1930s to the 1970s.

Earth Sciences

The Museum has a long history as a community repository for rocks, minerals, and fossils from the region as well as from around the world. Significant components of the collection include the Mount, Eggleston, and Purple donations. Perhaps as much as a quarter of the collection has some measure of notable scientific significance in documenting the geological and paleontological story of the Riverside region. Portions of the mineral and fossil collections document important local sites; for example, the Crestmore Quarry contact metamorphic complex of rare minerals, and supports interpretation of the broader geologic history of California. The bulk of the Museum’s earth science holdings were originally collected by individuals who had some concern for the specimens’ geological points of origin, specifically, the collections of college instructors Jack D. Mount and J. W. Eggleston. During the 1950s, for example, the Museum received transfers from Riverside City College of rocks, minerals, and fossils from a collection formed by J. W. Eggleston. Many of the specimens represent the Inland Empire’s best-known localities during the 1920s and 1930s, sites further documented by photographs and other contemporaneous materials in the Museum archives.

Vertebrate paleontology specimens

Of greatest local importance is a suite of specimens collected from the Santa Ana River bottomland, especially those objects found in or around the Riverside site once known as “Campbell’s Sand Pit.” Five specimens of mastodon, three specimens of mammoth, and a reconstructed lower jaw of a Harlan’s ground sloth originated in or near the sand pit. It seems likely—although no original conclusive documentation has been found—that two of the Museum’s showiest specimens, a mastodon tusk and a mammoth mandible, are from this location. Specimens collected by Samuel Maus Purple are next in regional importance and perhaps of primary scientific importance, including a number of type specimens of fossil sharks and whales. In about 1920, Purple served as manager of the DMS Lime Quarry in Lomita, California, located north and inland of the Palos Verdes Peninsula in Los Angeles County. In the routine dynamiting of the limestone/marl deposits within the quarry, fossils of marine animals would fall from their matrix. Purple selectively collected some of these fossils. In recent years, the Museum has served as a repository for vertebrate fossils recovered from construction sites in western Riverside County, receiving several thousand fossils. Most of these are tiny fragmentary remains of small Pleistocene vertebrate species, though the Museum has received

two large tusk fragments and a number of oversized remains of imperial mammoth, Pacific mastodon, and prehistoric horse.

Invertebrate paleontology specimens

These materials show a wide diversity of extinct marine organisms from sites throughout California and into the continental U.S., but include a significant collection of trilobites from the Burgess Shale of Canada and its California equivalent, the Latham Shale of the Cadiz region of San Bernardino County, dating to some 450 million years ago, and late Pleistocene marine fossils from adjacent Orange County.

Paleobotany specimens

Plant fossils with locality descriptions number less than 10% of the total collection but are of good quality and represent important fossil plant deposits in the Riverside region, such as the Soboba Formation. Based on their general appearance, a large number of the petrified wood specimens in the collection can be reasonably associated with the Chinle/Triassic deposits of eastern Arizona, better known as the Petrified Forest. A much smaller number of fossil plant specimens relate to interpretation of the broader fossil history of California, but also represent important ages and localities in regions such as Illinois and Oregon.

6.2 Natural History Collection Direction

Losses to pests in the Natural History Collection argue for a moratorium on new accessions of specimens until new cabinet systems are completed in storage facilities, and improvements are made in monitoring protocols and documentation. For the foreseeable future, accessions will consist primarily of specimens found in storage and brought forward for retroactive processing. Energy will be directed to catalog and digitize these specimens accurately and to prepare and conserve these materials properly to prevent any further damage by pests. Extraordinary opportunities to acquire specimens may arise, and curatorial justifications must include a description of how new specimens fill gaps or strengthen existing collections.

Required standards to be accessioned into the permanent collection include:

- All specimens must include viable collecting information, including specific locality of collection, date collected, and collector's name. Exceptions may be made only for cases where historic or cultural factors surrounding specimens found in the collections render it important for the Museum to recommend accession.
- All specimens must be collected legally and under current regulations involving take or salvage pertinent to laws of the U.S. Fish & Wildlife Service, California Department of Fish & Wildlife, state and national parks, public and private lands, or any other pertinent entity.
- The Museum shall possess and maintain required up-to-date permits, and donors to the Natural History Collection must show that specimens were legally collected prior to donation to the Museum.
- Collections growth shall conform to the mission of the Museum; thus, priority is given, in the following order, to specimens from the City of Riverside, Riverside County, the Inland Empire, the state of California, and the greater southwestern United States. Specimens from outside this range that are part of legacy collections or important large collections may be retained or accepted. In the case of specimens from outside the region that are included in large donations, an effort may be required to secure the discretion to separate those specimens from accession recommendations for the permanent collection.

- All new specimens will be cataloged, digitized, and ultimately uploaded to larger database aggregators and internet portals to make data accessible to the global community. An inability of staff at the time of acquisition to commit to the cataloging process may result in a collection being declined.
- All specimens originating beyond the geographic scope of the mission require consideration of relevance of the species, the collector, and connections with existing collections.

Natural history collections typically comprise duplicate specimens. Each individual represents a unique and irreproducible set of information, and larger numbers of samples provide more total information on a species, its environment, and changes over time. Duplicates should nevertheless be considered judiciously and in light of practical limitations on storage capacity and staff time for documentation and monitoring.

Curatorial staff will evaluate potential acquisitions based on their suitability for use in public interpretive contexts. Consequently, the accumulation of preserved zoology collections for purely systematic and research purposes (which might include wet collections of viscera) will not necessarily be a natural history collecting priority. The Museum should seek programmatically useful duplicates and/or replacements of specimens lost to deterioration. Specimens should be of high visual and technical quality, with preparation consistent with the methodologies and standards of the discipline. As a rule, mounted animal trophies—almost always lacking collection data—are not candidates for the Natural History Collection, although in certain circumstances they may be appropriate for the History Collection.

The Museum will maintain living collections, including plants, vertebrates, and invertebrates, as an important component of its education programs, though it will likely not develop such collections to an extent that would qualify for accreditation by the Association of Zoos and Aquariums, trigger United States Department of Agriculture certification, or compromise the Museum's function as a repository for more traditional, non-living natural history objects.

The scope of life sciences specimen collecting will include the following categories when representing species of the Riverside region and Southern California:

- dry preparations of vertebrate and invertebrate zoological specimens (skins prepared as study specimens, freeze-dried mounts, taxidermy mounts or whole mounts; endoskeletal materials; eggshells and egg cases; nests; shells and exoskeletons).
- dry preparations of botanical specimens (pressed herbarium sheets; bulky specimens of seeds, stems, roots, rhizomes, lichens, and other lower plants), other forms of whole mounts and microscopic preparations, and other taxonomic groups consistent with or complementary to the original contents of the Clark Herbarium
- fluid-preserved (for example, ethanol and formalin) specimens of above plant and animals.

The scope of earth sciences specimen collecting will include the following categories when representing deposits and geomorphology of the Riverside region, Southern California, the southwestern United State, and northwest Mexico / Baja California:

- specimens of mineral crystals and crystal aggregates
- specimens of rocks and other naturally occurring structures of the earth's crust
- specimens of fossils and fossil matrix
- meteorites and similar deposits of non-terrestrial origin found in the region

In addition to acceptance of documented donations or rare instances when legal purchases might be made on the open market, methods by which the Natural History Collection has been and may continue to be enhanced include salvage, targeted field collection at sites in danger of destruction or development, partnerships with colleges and universities, such as with the UCR Natural Reserves, community science programs like locale-specific iNaturalist “bioblitz” events, training opportunities such as workshops for the California Naturalist program, and participation as an official repository for biological and paleontological mitigation companies.

Judicious deaccession recommendations will be brought forward for degraded specimens or those deemed inferior due to damage, lack of data, falling outside the collecting scope, or similar, and duplicative to others in the collection. Disposal of specimens collected under the Museum's Migratory Bird Salvage Permit may be carried out only through incineration or burial, destructive sampling for testing, or consumption through teaching uses. Alternatively, the Museum may transfer these specimens and those collected under the Museum's California Department of Fish & Game Collecting Permit to comparable programs or institutions holding equivalent permits. Due consideration must be given to specimens known or surmised to have been prepared with toxic or controlled substances.

SECTION 7. GOALS FOR OTHER COLLECTIONS

7.1 Community Collection

With rare exception, purchase resources will not be expended on acquisitions for the community collection. Except in the case of an object or specimen of great physical fragility or with extraordinary historic, scientific, or monetary value, all acquisitions in the following categories are automatically considered candidates for the community collection:

- Lesser quality examples or duplicates of objects or specimens in the permanent collections
- Sister cities objects and documents
- Intangible heritage (see above, Section 2.3.3)
- Replicas

7.2 Education and Teaching Collection

For most of the collection categories that are not the permanent collection, use takes priority over preservation. In the case of living collections, lifespans prevent consideration of “permanence.” The education or teaching collection complements the permanent collection and is primarily treated as consumable objects that may be handled by visitors. These collections include cultural objects from local Indigenous peoples that have been made by Indigenous craftspeople for educational use (commissioned, purchased, or donated) or are sanctioned by Indigenous representatives for educational use, including handling by the public. Other history-related teaching collections include common and replaceable historic objects, duplicates of objects in the permanent collections, or replicas or reconstructions of historic objects that represent important themes in Riverside's history. The natural history teaching collections include specimens or clearly identified replicas, reconstructions, or casts of specimens representative of the geological and biological diversity of the Riverside and Southern California region. See Section 2.4.5 as well as the Collections and Exhibitions Management Policies with respect to the use and labeling of replicas.

Education and teaching collection items may be used in any hands-on context, both onsite and during outreach programs, staffed or self-guided, and including small community exhibits of short duration.

The education and teaching collection may also receive content from archaeological and repository collections that is made available for scholarly analysis, including destructive testing.

Documentation of the education and teaching collection is incomplete.¹² Most acquisitions to the education collection are deaccessions from the permanent collections, donations, commissions from local Indigenous artists or artisans, or purchases made to meet specific needs in the collection. Acquisitions are also made to replace heavily used objects that were damaged, destroyed, or lost through use in teaching activities. The Education Curator, in conjunction with other education and curatorial staff, is responsible for assessing whether or not an object fits within the parameters of the Education Policy. The Education Curator may elect to introduce a proposed education collection acquisition with the Collections Committee.

7.3 Living Collection

Living collections are maintained in the Nature Lab. Living plant collections may be maintained in outdoor locations at any of the public sites. Living collections include species of plants, invertebrates, reptiles, amphibians, and small mammals that represent the biological diversity of Riverside and the Southern California region. Primarily, however, the collection is formed to be used during public programs and as part of the public's drop-in experience in Nature Lab, or during outdoor or off-site events and educational programs. All collections are managed humanely and in strict accordance with applicable law and relevant sections of the Collections and Exhibitions Management Policies.

Additions may be made to living collections by limited donations, collection from the wild where legal and with necessary permits, or purchase from captive-born stock. The periodic acceptance of donations to the living collections from the public will not be an advertised community service.

7.4 Library and Reference Collection

The Museum's research library is a non-circulating staff resource, not a public amenity. It includes books, periodicals, pamphlets, sheet music, and audio and video recordings that are not primary documents. Manuscripts, oral histories, artists' books, print portfolios, field notes, and similar primary documents are accessioned into the permanent collection or the community collection, as appropriate and as described above (see especially Section 2.3.3, Intangible Heritage). A curatorial recommendation may be put forth at any time to accession a rare or extraordinary publication of any nature rather than placing it in the library collection.

Library holdings emphasize reference material up until about the 1980s with less comprehensive content available from the last generation or so. Recognizing that considerable valuable reference material is now available online, the Museum should nevertheless ensure that Riverside-relevant titles are added to the library collection in all disciplines, including titles by Riverside authors and about Riverside topics within the scope of the Museum's mission. Apart from directly Riverside-relevant titles, staff should consider the library collection to be a fluid tool and discard titles appropriately as their usefulness declines.

¹² As of a count in 2016, the database included 1,896 objects spanning the history, Indigenous, and natural history disciplines.

A permanent archive of all titles published by the Museum should be established and maintained, to include exhibition catalogs, collection publications, scholarly papers or articles, and similar.

SECTION 8. RESOURCES

8.1 Historic and Existing Financial Resources for Acquisitions

The Museum does not have at present, nor has it historically had, a dedicated line item in its budget to make targeted acquisitions by purchase for the permanent collections. The Clark Fund can be used for multiple purposes in support of botany, including acquiring botanical specimens, and the corpus of the Clark Fund is held by the Inland Empire Community Foundation. In the 1990s, Christopher Moser, former Curator of Anthropology, initiated a “Lillie Elizabeth Rumsey Basket Fund” to collect California Indigenous baskets. The fund did not appreciate rapidly and ceased to exist before 2003. A small endowment is held through the Riverside Museum Associates but is not dedicated to acquisitions. Current institutional histories suggest that no endowments specific to acquisitions have been proposed or funded.

A Museum Trust Fund, established by the City in 1948, was available for multiple Museum uses, including acquisition. A bequest of approximately \$400,000 was made to the trust in the 1990s. This fund was completely exhausted in the wake of a costly temporary exhibition that closed in 2011.

Modest, focused fundraising campaigns have been launched to acquire specific objects, and these campaigns have been fueled by the enthusiasm and efforts of specific curators rather than being strategically chosen as part of a larger collection growth initiative.

8.2 Logistical Support for Collection Growth

The most urgent limitations on collections growth are adequate storage space and the staff support to process new accessions. As of the date of this document, there is little prospect that alternative or additional storage space will be acquired or additional collections staff hired. Potential exists to recruit and train a small corps of collections volunteers; a high priority should be placed on developing this untapped resource.

8.3 Potential Acquisition Sources

Every individual or group associated with Riverside is potentially a source of collection content. However, on a level that is practical to maintain, a limited database of serious acquisition prospects should be developed and maintained by curators, which will represent sources of high quality content specifically targeted in this Plan. This list should not merely be a wish list but should result from specific conversations with potential sources. Sources for whom transfer is unlikely (for example, an owner has indicated an unwillingness to sell or donate or an owner has explicitly identified another recipient) should be identified to prevent the Museum from making multiple approaches without likely success.

APPENDIX A

Selected Key Items, by Discipline

Historic Structures

Heritage House

- Bettner chairs (A500-31, -32, -34)
- Bettner china (A526-3 to 127)
- Bettner crystal candelabra (A526-137)
- Bettner oak table or writing desk (A500-35)
- Bettner parlor furniture (A500-23 to 28)
- Bettner shawl (A1552-3)
- Bettner silver pitcher (A526-185)
- Bettner trophies (A526-460 to 493)
- Bettner trunk (A1552-68)
- Bettner/Gilliland library table (A526-190)
- Artist unknown, *Portrait of Sarah Lucy Gilliland (1832-1914) (Mrs. William Letta Gilliland)*, (A1664-6)
- Harry Gordon Pattee polo helmet (A533-4)
- Original chandeliers (e.g. in parlor, dining room) (A500-88, A500-115)
- Riverside's Chinatown painting by Lillian Whaite (A1289-1)
- Robert L. Bettner's polo artifacts, including his britches, cap, and mallets (A217-10, -11, -21, -23, -37, -38) (trophies, see above)
- Shugar family console table and pier mirror in entry hall (A5-11)

Harada House

- Arts and Crafts mission-style living room furniture purchased circa 1916 for the house (HH101.6, HH101.9, HH101.11, HH102.5, HH102.6)
- Clothing and accessories from the 1920s and 1930s (A1598-7, -13 to 29, -41, -43, -44, -79 to 84, -86 to 90, A1670-165 to 167)
- Eldest son Masa Atsu Harada's childhood kimonos and accompanying photograph (A1598-10, -11, -77)
- Glassware, chairs from the Washington Restaurant (A1698-3, A1670-312 to 323)
- Harold Harada's 442nd Regimental Combat Team boots, duffle, and uniform (A1660-13 to 15, LI01-03.75, LI01-03.62A,B, LI01-03.63)¹³
- Ken Harada's obis (A1598-15, -31, -34, -35, -37, -85a, b, -100)
- Mine Harada's Japanese wedding kimono and accessories in their original wrapping (A1598-73a-b)
- Yoshizo Harada's 442nd Regimental Combat Team uniform (A1713-2)
- Harold Harada's 442nd Regimental Combat Team clothing and paraphernalia

History

Founding of Riverside and Early Riverside Residents

- Southern California Colony land titles, canal project documents, and broadsides relating to Riverside's founding in 1870
- Frank A. Miller

¹³ Objects originally on loan and subsequently donated; awaiting assignment of accession numbers.

- Hovsep Pushman, *Portrait of Frank Miller* (P107)
- Mission Inn Challenge Cup, Riverside Polo Club (A755-1)
- Miller Tiffany vase (A65-79)
- Miller fire screen (A103-18)
- Miller Arts and Crafts redwood table (A103-2)
- 1818 Allis Miller embroidered blanket, (A1236-99)
- Judge John W. North table (A452-1)
- Ann Hendrix Loomis, wife of Judge John W. North, 1835 sampler (A452-37)
- Dame Elizabeth Hobye gown, eighteenth century (A1552-1)
- Tonio Whaite, *From Easter Mountain*, oil on canvas, ca. 1900 (A1289-2)
- W. Charles Tanner, *Portrait of Minerva Cook Estudillo* (A1583-13)
- W. Charles Tanner, *Portrait of Judge Miguel Estudillo* (A1583-12)
- Lela Lockwood Noble, beaded evening gowns, 1920s (A974-1a, b, -2, -8)
- Peggy Fouke Wortz Family Collection (A1337)

Citrus Industry

- California Fruit Growers' Exchange, later Sunkist, Inc.
- Parker Machine Works semi-automatic orange box maker (A1172-8; A959-1)
- Stebler conveyor and sorter (A209-89)
- Citrus labels (Lorne Allmon [P95], Gordon McClelland [P91], and Robert Flocker [P92])

Ethnic Communities

- Chinatown archaeological collection (A1129, A1343)
- Harada family collection (see also Historic Structures Collection) (A1023; A1044; A1598; A1660; A1670; A1697; A1713)
- Gee's Bend quilt (P121-1)
- Chinese 12-symbol Imperial dragon robe, eighteenth-century, Dr. Louis Q. Moss Collection (A714-1)
- Chinese blue embroidered dragon robe, nineteenth century (A1460-2)
- Japanese *yogi* (padded kimono-shaped quilt) (A1272-23)
- Lozi Male Figure, Mrs. A. J. Basinger Collection (A478-143)
- Bordwell Family Chinese screen (A983-1) and shawl (A1163-3)
- Irene Hernandez Anderson's migrant workers dishes, sewing machine, and other paraphernalia; 40 objects (A1584)

Other Industries

- The Hunter Douglas collection, including a milling machine, Venetian blind maker, photographs of the company's facilities, as well as related business records (A1360)
 - Wood blind router and table (A1360-6a, b)
 - Head / bottom rail machine (A1360-3, 4)

Textiles

- Citrus Heritage Quilt (A511-14)
- American Star Quilt (A1228-1)
- Boone Quilt (A1448-1)
- Hayes Family quilt collection (A383-238, -243, -244, -245, -246, -247, -248, -332, -333, -334, -335; A420-231, -232, -233, -234, -235, -236, -238, -393, -497)

Indigenous

Native American, California (Central and Northern)

- Dance apron (Hupa), Cornelius E. Rumsey Collection, (A1-178)
- Dance skirt (Hupa), Cornelius E. Rumsey Collection (A48-26)
- Feathered baskets (Pomo), Cornelius E. Rumsey Collection (A1-218), (A1-223)
- *Tapica* basket (Pomo), Cornelius E. Rumsey Collection (A1-220)

Native American, California (Southern)

- Spring Rancheria archaeological collection, 1880-1915 (A1444)
- Basket bowl (Luiseño), Harwood H. Hall Collection (A8-100)
- Basket bowl (Luiseño), Harwood H. Hall Collection (A8-98)
- Basket tray (Cahuilla), Harwood H. Hall Collection (A8-103)
- Burden basket (Luiseño), Mary Everett Hall Collection (A144-11)
- Whale effigy (Chumash), Cornelius E. Rumsey Collection (A3-55)
- Bark skirt (Kumeyaay), Cornelius E. Rumsey Collection (A9-60)
- Ramona Balenzuela (Ipai), basket (P87-1)

Native American, California (Contemporary Southern California, 1990-Present)

- Gerald Clarke (Cahuilla), *Our Lady of San Jacinto*, acrylic on canvas, 2013 (P130)
- Roseann Hamilton (Cahuilla), sifting tray, 2014 (A1888-1)
- Donna Largo (Cahuilla), basketry tray, 1992 (A1108-40)
- Billy Soza Warsoldier (Cahuilla, Apache), *Aspen Wolves*, oil on canvas, 2007 (P120)
- Manuel Mongia (Cahuilla), *Cahuilla Creation*, acrylic on canvas, 2014 (P132)

Native American, Northwest Coast

- Dance apron (Tlingit), Captain Hammond Collection (A1147-4)
- Totem pole (Haida), Samuel W. Evans Collection (A1524-1)
- Raven dance mask (Kwakiutl), Cornelius E. Rumsey Collection (A53-32)
- Dance cape (Tlingit), Cornelius E. Rumsey Collection (A53-22)
- Feast bowl (Tlingit), Cornelius E. Rumsey Collection (A53-3)
- Feast bowl (Tlingit), J. Chalmers Wright Collection (A313-1)

Native American, Plains and Surrounding Regions

- Albert Bierstadt, *Indian Camp in the Rocky Mountains*, signed reproduction (A131-2)
- Albert Bierstadt, *The Last of the Buffalo*, signed reproduction (A131-1)
- Cradleboard (Arapaho), Cornelius E. Rumsey Collection (A1-589)
- Headdress (Lakota), Steven Leonard Herrick Collection (A83-414)
- Bandolier (Chippewa/Ojibwa), Cornelius E. Rumsey Collection (A56-14)
- Pipe bag (Lakota), Mrs. C. S. Connolly Collection (A712-2)
- War shirt (Lakota), Cornelius E. Rumsey Collection (A38-1)
- Pipe bag (Crow), Cornelius E. Rumsey Collection (A56-57)
- Cradleboard (Bannock), Cornelius E. Rumsey Collection (A1-587A)

Native American, Southwest

- Maria and Julian Martinez (San Ildefonso), blackware ceramic vessel (A271-1)
- Little Woman Yazzie (Navajo), star weaving, Harwood H. Hall Collection (A109-1)
- Navajo transitional dress (P119)
- Olla (Anasazi), Cornelius E. Rumsey Collection (A30-20)

- Margaret Wood (Navajo/Seminole), *Helen Watchman Wood's Maze* quilt (P122)
- Margaret Wood (Navajo/Seminole), *Charlie Wood's Maze* quilt (P100)

Native American (Other Artists)

- Anita Luttrell Fields (Osage), *Between the Earth and Sky and Yonqapins*, ceramic sculpture (P125-1)
- Pat Courtney Gold (Wasco), *Salmon Gill* basket (P124-1) inspired by Wasco salmon gill basket, circa 1900, collected by Cornelius E. Rumsey (A1-540)
- Teri Greeves (Kiowa), *Shoshone Rose*, beadwork pictorial panel (P126-1)

Natural History

- Victorian-era egg collection
- Nineteenth-century avian specimens collected by region's pioneer naturalists
- Lepidoptera that are collection's oldest specimens
- UC Riverside Deep Canyon insect survey collection of 1,377 specimens, including type specimens of newly-discovered species.
- Former Palm Springs Desert Museum natural history collection, including large research collection of dragonflies.
- Edmund Jaeger collection of desert-based writings, research, specimens, and artifacts.
- 1977 Roos contribution of 7,000 specimens to the herbarium, the George K. Heinkamp donation of 600 specimens, and additional botanical sheets donated by nearly a dozen eminent researchers.
- Crestmore Quarry collection of rare rocks and minerals.
- J. W. Eggleston collection of rocks, minerals, and fossils, transferred from Riverside City College
- Campbell's Sand Pit mastodon, mammoth, and Harlan's ground sloth specimens
- Burgess Shale (Canada) and Latham Shale (San Bernardino County) invertebrate paleontology specimens
- Jack D. Mount collection of rocks and fossils
- Samuel Maus Purple fossil collection from lime quarry (Lomita Marl Formation), located just north and inland of the Palos Verdes Peninsula in Los Angeles County

APPENDIX B

Selected Artifacts or Specimens Sought

Historic Structures

Heritage House

- 1890s clothing ensembles for ladies, men, and children (suitable condition for exhibition)
- 1890s-1920s fire screen (for entry fireplace, to replace reproduction)
- 1890s-1920s andirons and fender (for parlor, to replace reproduction)

History

- Collections from the 1930s to the present
- Collections reflecting the evolution and decline of the citrus industry and other agricultural pursuits
- Collections documenting the decline and rejuvenation of the downtown area
- Collections documenting communities of color
- The Henry J. Coil Collection, a collection unknown in its details but understood to be a varied collection reflecting local history
- Black Lives Matters protest posters from 2020
- El Serape Restaurant neon sign
- Martin Sanchez folk art item
- City of Riverside work force collections including fire and police uniforms, public works and public utilities artifacts
- More representative range of locally relevant military history
- Freeway signs
- Greg Laurie / Harvest Festival sticker or other collateral
- Parking meter
- Phone booth

Indigenous

- Contemporary Southern California local Native American material culture and art from 1990 to the present. Specific recommendations include objects from known makers such as basket weavers Eva Salazar (Kumeyaay), Roseann Hamilton (Cahuilla), and Sue Hill (Cahuilla), and artists such as the late James Luna (Luiseño).
- Sherman Indian High School student contemporary material culture and art that relates to and complements the existing Harwood Hall collection.

Natural History

- Increase the number and diversity of vertebrates, particularly study skins of birds and small mammals.
- Expand the entomology and botany collections to reflect better coverage of the Riverside area and beyond.
- Conscientiously and judiciously accept fossils from county-wide mitigation projects.

APPENDIX C

Potential Object Selection Criteria and Selection Filters

Selection criteria should be specific to each discipline, rigorous, and comprehensive. Examples of the range of considerations are provided below for 1) Heritage House furnishings and 2) selection of architectural materials.

1) Criteria for selecting Heritage House furnishings for accession into the permanent collection include the following:

- Is there a documented provenance? *Affirmative may support accession.*
- Does it help fulfill the Museum's mission and the Heritage House site-specific interpretive statement? *Affirmative supports accession.*
- Will it enhance interpretation and/or research at the Heritage House? *Affirmative supports accession.*
- Is there a regional connection to Riverside circa 1890-1930? *Affirmative may support accession.*
- Is it associated with Catharine Bettner or the Bettner family? *Affirmative supports accession.*
- Is it associated with the region's history of Chinese labor, particularly as domestic servants? *Affirmative supports accession.*
- Is it associated with the region's citrus history circa 1890-1930? *Affirmative supports accession.*
- Does it fill a gap identified by the interpretive plan or furnishings plan? *Affirmative supports accession.*
- Does it convey one or more themes identified in the interpretive plan or furnishings plan? *Affirmative supports accession.*
- Does it date to circa 1930 or earlier? *Affirmative may support accession.*
- What is the condition? Can it reasonably be preserved? *Affirmative supports accession.*
- Is it unstable or severely deteriorated? Does it contain hazardous materials such as arsenic? *Affirmative does not support accession.*
- Is it intended for hands-on use or demonstration? *Affirmative does not support accession.*

2) Based on work by John Maounis and Elizabeth Banks (1993, 15),¹⁴ criteria for selecting architectural materials for accession into the permanent collection include the following:

- Is it a character-defining feature or a fragment from a character-defining feature? *Affirmative supports accession.*
- Is it unique? *Affirmative supports accession.*
- Is it a representative sample of architectural material(s), craftsmanship, or feature(s)? *Affirmative supports accession.*
- Is it documented/does it have context? *Affirmative supports accession.*
- If not documented, is there sufficient evidence (such as remaining extant material) to surmise the context? *Affirmative supports accession.*
- What is the condition? Can it reasonably be preserved? *Affirmative supports accession.*

¹⁴ Maounis, John and Elizabeth Banks. "Curatorial Concerns with Architectural Collections." *CRM*, 16, 8, 1993, 15-17.

- Is it unstable or severely deteriorated? Does it contain hazardous materials such as lead or asbestos? *Affirmative does not support accession.*
- If it is in poor condition, unstable, and/or contains hazardous materials, can documentation (photographs, drawings, measurements) suffice in lieu of retaining the original material? *Affirmative does not support accession.*
- Is it intended for reuse/reinstallation? *Affirmative may not support accession.*

APPENDIX D

Selected Publications Featuring Museum Objects or Specimens

Historic Houses

Rawitsch, Mark Howland. *No Other Place: Japanese American Pioneers in a Southern California Neighborhood*. Riverside, CA: Department of History, University of California, Riverside, 1983.

_____. *The House on Lemon Street: Japanese Pioneers and the American Dream*. Afterword by Lane Ryo Hirabayashi. Boulder, Colorado: University Press of Colorado, 2012.

Five Views: An Ethnic Historic Site Survey for California

<https://www.nps.gov/parkhistory/onlinebooks/5views4.htm>

Last modified: Wednesday, November 17, 2004; original publication (Waugh, Isami Arifuku, Alex Yamato, and Raymond Y. Okamura. "A History of Japanese Americans in California" in *Five Views: An Ethnic Historic Site Survey for California*. Sacramento, CA: Office of Historic Preservation, State of California, Department of Parks and Recreation. 1988.)

Gettis, Erin, Donna Graves, Catherine Gudis, Sue Hall, Kevin Hallaran, Krystal Marquez, and Lynn Voorheis. "Reading the Sites: The Japanese-American Community in Riverside" in *Journal of the Riverside Historical Society*. No 16 (February 2012).

History

Focht, Brenda Buller. *Century of Costume 1883-1983*. Riverside: Riverside Museum Press, 1983.

_____. "Pieced Quilts in the Riverside Municipal Museum Collections" in *Quilts Japan*. Tokyo, Japan, 2004.

_____. "Quilts in the Riverside Metropolitan Museum Collection" in *Quilts in the World*. Tokyo, Japan: Nihon Vogue, 2008.

Fox, Sandi. *Quilts: California Bound, California Made 1840-1940*. Los Angeles: The Fashion Institute of Design and Merchandising Museum & Library, Inc., 2002.

Hanks, Richard A. *This War Is for a Whole Life: The Culture of Resistance among Southern California Indians, 1850-1966*. Banning, CA: Ushkana Press, 2012.

Hanks, Richard A., editor. *Vermont's Proper Son: The Letters of Soldier and Scholar Edwin Hall Higley, 1861-1871*. Riverside, California: Coyote Hill Press, 2014.

Hodgen, Maurice. *Master of the Mission Inn: Frank A. Miller, a Life*. North Charleston, NC: Ashburton Publishing, 2013.

Moses, H. Vincent, and Brenda Buller Focht. *Life in Little Gom-Benn: Chinese Immigrant Society in Riverside, 1885-1930*. Riverside, CA: Riverside Museum Press, 1991.

Orleans, Susan. *Rin Tin Tin: The Life and the Legend*. New York: Simon & Shuster, 2011.

Young, William A. *John Tortes "Chief" Meyers: A Baseball Biography*. Jefferson, NC: McFarland & Co., Inc., 2012.

Wattawa, Gayle. *Inlandia: A Literary Journey California's Inland Empire*. Berkeley, CA: Heyday Books, 2006.

Indigenous / Ethnic-Specific

Farmer, Justin F. *Southern California Luiseño Indian Baskets*. Fullerton: The Justin Farmer Foundation, 2004.

Farmer, Justin F., and Ryan Ahern. *Indian Cradles of California and the Western Great Basin*. Fullerton: The Justin Farmer Foundation, 2013.

Moser, Christopher L. *Rods, Bundles and Stitches*. Riverside: Riverside Museum Press, 1981.

_____. *Native American Basketry of Central California*. Riverside: Riverside Museum

- Press, 1986.
- _____. *Native American Basketry of Northern California*. Riverside: Riverside Museum Press, 1989.
- _____. *Native American Basketry of Southern California*. Riverside: Riverside Museum Press, 1993.
- Potter, Bryn Barabas, and Brenda Buller Focht. "The Norton Allen Basketry Collection" in *Journal of the Southwest*. V. 52, nos. 2 and 3 (Summer-autumn 2010).
- Santasilia, Catharina E. *Tlatilco Uncovered*. Los Angeles and Riverside: Ambient Light Press in association with Riverside Museum Press, 2018.
- U.S.P.O. Luiseño basket A8-100 published on a pane of postage stamps commemorating the 2004 opening of the National Museum of the American Indian in Washington, DC.

APPENDIX E

Legacy and Named Collections

Legacy collections, that is those that were formed and passed into Museum ownership prior to 1960, are identified with an asterisk (*).

Norton and Ellen Allen Collection – Southern California and Southwest basketry
Mrs. A. J. Basinger Collection – Riverside world traveler's personal collections
Alden S. Bordwell Collection – Photography and artifacts
L. V. W. Brown / Hageman Collection – Citrus history
* Helen Carlson Collection – Northwest coast Makah baskets and Plains objects
Chinatown Collection – Primarily archaeological materials from the 1985 excavations; archives
* Floyd D. Coon Collection – Minerals, Indigenous lithics
Marcella Craft Collection – Opera singer from Riverside
Courthouse Cornerstone Time Capsule Collection
* Frank Cunnison Collection – Geology, Indigenous resources, and historic furnishings
J. W. Eggleston Collection – Rocks and minerals collected in 1920s and 1930s in inland Southern California
* Samuel Wayne Evans Collection – Primarily created by donor's father, Samuel Cary Evans, Jr., this archival material chronicles the personal, business, and political activities of one of Riverside's founding families from the 1870s through the 1950s; this is the largest single archival collection.
E. N. Fairchild Photograph Collection – Local history
* Gabbert Collection – Archives and Indigenous resources
* Grand Army of the Republic Collection
Harada Family Collection – Furnishings, textiles, personal property, and archival materials, including documents relating to the 1916-1918 legal proceedings.
* Harwood H. Hall Collection – Indigenous objects
Captain Hammond Collection – Alaskan and other northern Indigenous resources
George K. Heinkamp Collection – Herbarium specimens
* Steven Leonard Herrick Collection – Indigenous objects
Hunter Douglas Collection – Local manufacturing
Russ Kennedy Collection – Photography
* F. A. Little Collection – Geology, other natural history
* Frank Miller and Jean Miller-Hutchings Collection – Riverside history, furnishings, documents; Mission Inn history, Indigenous objects
Dr. Christopher L. Moser Collection – Indigenous, ethnography, archaeology, Mexican Indigenous and late 20th century objects
Dr. Louis Q. Moss Collection – Japanese and Chinese textiles and costumes
Jack D. Mount Collection – Geology
Tom Patterson Collection – Newspaperman's local history collection
* Mr. and Mrs. O. R. Perry Collection – Philippine and Oceanic objects and shells
Samuel Maus Purple Collection – Fossils
Rin Tin Tin Collection
Riverside Chamber of Commerce Photograph Collection
* Cornelius Earle Rumsey Collection – Indigenous objects
* Phil Strange Collection – African artifacts
Wyclif Taylor Collection – Photography
Waite Collection – Photography
* F. G. Williamson Collection – Mexican ceramics and basketry
Peggy Fouke Wortz Family Collection – Local history

APPENDIX F

Vocabulary and Text Conventions

It is incumbent upon all staff to remain abreast of changing thinking about terminology, and remain current on Indigenous tribes' now almost exclusive use of their own names for themselves (for example, Gabrielino-Tongva rather than Gabrieleño or Tohono O'odham rather than Papago). In the object records, terms now out of favor will be replaced and recorded in the category of each record reserved for former names or attributions.

The following list is a compilation—not comprehensive—of terms to avoid either entirely or in certain contexts.

Alien – With reference to a person. See below, “foreigner”

Anthropology – In reference to North American Native peoples, use instead “Indigenous,” capitalized.

American Indian and *Native American* are interchangeably acceptable to North American Indigenous peoples.

Citizen science – Use instead “Community science” to avoid the implication that a particular legal status is required to participate.

Collections – In reference to the material culture of North American Native peoples, use instead “resources” or “cultural resources.”

Foreigner or *alien* – With reference to people, use instead, “immigrant,” “non-citizen,” “international student,” “people from other countries,” or a similar designation, depending upon the context.

Historic preservation – While the term historic preservation is engrained in US legislation and City departments and job titles, the term “heritage conservation” is preferred.

Hyphenation – Do not hyphenate dual cultural/national terms such as African American or Asian American. Even in the past when it has been conventional to use for some groups, it had not been used for all (for example, French Canadian or Jewish American), so it is now omitted for consistency and to avoid appearing to identify some groups as “hyphenated Americans,” perceived by many as belittling.

Internment – Do not use in reference to the forced removal of Japanese immigrants and Japanese Americans during World War II. The preferred term is “incarceration.”

Oriental – Do not use. Accurate term is “Asian.”

Specimen – Do not use in reference to human remains. Use “human remains” or “ancestral human remains.”

APPENDIX G

Peer Institutions' Scopes and Strengths

Barona Cultural Center and Museum

- Preserving the culture and history of the Kumeyaay/Diegueño peoples of San Diego County

California Citrus State Heritage Park

- Citrus groves and interpretation of the history of the citrus industry in Riverside

California Museum of Photography – see UCR Arts

- History of photography and showcasing current practice in photography and related media

Center for Social Justice and Civil Liberties

- Miné Okubo art and papers

Cheech Marin Center for Chicano Art, Culture, and Industry – See Riverside Art Museum

City of Riverside Library Department

- The Local History Resource Center at the Main Library collects and preserves all types of materials related to the history of Riverside within its regional context.

City of San Bernardino Historical and Pioneer Society

- Preserving and protecting the archives and historic sites of the city of San Bernardino

Culver Center / Sweeney Gallery at the Culver Center – see UCR Arts

- Contemporary art

Dora Nelson African American Art & History Museum

- Art, history, culture, and contributions of African Americans in the Inland Empire

Edward-Dean Museum and Gardens

- Late sixteenth- to early nineteenth-century European & Asian Decorative Arts

Fowler Museum (UCLA)

- Global arts and culture with emphasis on Africa, Asia, the Pacific, and the Indigenous Americas

Heritage Museum of Orange County

- Interpreting the cultural and natural history of Orange County and the surrounding region through hands-on educational programs at 1890s historic structures

Huntington Library, Art Museum, and Gardens

- Rare books and manuscripts (eleventh century to the present), European art (fifteenth century through early twentieth century), American art (seventeenth through late twentieth century), botanical gardens

Japanese American National Museum, Los Angeles

- Sharing the experience of Americans of Japanese ancestry

Jensen Alvarado Historic Ranch and Museum

- Depicts farm life in 1880s Southern California

Jurupa Mountains Discovery Center

- Fossils, earth science collection, Native American artifacts

La Sierra University

- World Museum of Natural History collects taxidermy, Native American artifacts, and earth sciences such as gems and minerals
- Center for Near Eastern Archaeology collects artifacts from the Near East
- Museum of Culture emphasizes global cultures and social justice

Los Angeles Natural History Museum

- Extensive natural history collections, history of Southern California, U.S. and Latin America archaeology, Nature Lab

Los Angeles County Museum of Art

- Meso-American archaeological materials, western Euro-American costume, quilts
- Maloo Foundation
- Sam Maloo wood furniture and archives, arts and crafts collection
- March Air Field Museum
- Military aircraft, history of airforce and March Field
- Mission Inn Foundation and Museum
- History of the Mission Inn and Frank Miller
- Museum of Redlands
- History of Redlands and the region, including citrus industry artifacts
- Museum of Us (formerly Museum of Man)
- Indigenous cultural resources including Kumeyaay, Latin American artifacts
- Old Riverside Foundation
- Promotes the appreciation and preservation of the built environment of Riverside and the Inland Empire
- Palm Springs Art Museum
- Modern and contemporary art, Native American art
- Riverside African American Historical Society
- Inland Empire's African-American culture and historical heritage
- Riverside Art Museum
- Traditional, modern, and contemporary art; will oversee administration and programming of the Cheech Marin Center for Chicano Art, Culture, and Industry across the street from the Museum of Riverside
- Riverside Corona Resource Conservation District
- Works to sustain natural resources and help others conserve resources throughout western Riverside and San Bernardino counties
- Riverside Historical Society
- Publishes an annual journal with original research on the history of Riverside
- Riverside Sport Hall of Fame
- Honors athletes, coaches, athletic administrators, and community leaders who have brought fame or honor to the City of Riverside through their involvement in athletics
- San Bernardino County Museum
- Cultural and natural history of the region, live animal discovery center
- San Diego County Natural History Museum
- Biodiversity and natural history of Southern California and the peninsula of Baja California
- Sherman Indian Museum
- Native American basketry, pottery, Navajo rugs, school memorabilia, other Native American cultural resources
- A. K. Smiley Library
- History of Redlands and Southern California, Abraham Lincoln and Civil War collections
- Spanish Town Heritage Foundation / Trujillo Adobe
- Leading community efforts to restore and revitalize La Placita de los Trujillos
- University of California, Riverside
- Arts (Culver Center, California Museum of Photography)
 - Historic and contemporary photography and related media; contemporary art
 - Botanic Garden
 - Plants from Mediterranean climates and arid lands similar to California and the desert southwestern US
 - UCR Herbarium

- Specimens from the Western Hemisphere, particularly California, including a strong collection of flora from Southern California and Western Mexico
 - UCR Entomology Research Museum
 - Primarily terrestrial insects from Southern California and Arizona, also Mexican insects and insects from other countries; includes a small collection of arthropods
 - UCR Libraries
 - Water resources collection and archive, Eaton Collection of Science Fiction and Fantasy, Avery E. Field Photographs (Riverside in first half of the twentieth century), Tuskegee Airmen Collection, University Archives, rare books
- Western Science Center
- Archaeological and paleontological materials from Riverside County