



REGISTRARS' QUARTERLY SPRING 1994

A PUBLICATION OF THE REGISTRARS' COMMITTEE - WESTERN REGION

METHODS OF LABELING OBJECTS

A common responsibility most of us share is assigning accession numbers to our museum collections and applying or otherwise attaching those numbers physically to the objects. We are guided by the precepts of marking which is legible yet not obtrusive, long lasting yet reversible and location which is consistent within an object type in order to minimize handling yet inconspicuous when exhibited. Of course, in practice this not always easy! Because it is one of the most invasive aspects of registration, I believe most of us approach the process with caution and respect. It is especially challenging when the collections under our care represent a wide gamut of types and materials.

While the basic rules of the game have remained consistent for many years, our knowledge of materials used and their impact on the art and artifacts is being continuously examined by registrars, collections managers, curators and conservators. These professionals are in positions to observe the effects of the various techniques that have been used over the years to number collections. Many of the advances made in the profession's approach to this are the result of empirical and common sense observations: The lacquer has yellowed! Many, small stitches in a garment have damaged the fabric! The number is wrong but it cannot be removed! The ink has bled! Where *is* the number? Much has also been garnered from conservators' examinations under the microscope and their knowledge of chemical formulas and material compositions. Such scientific knowledge has helped us to understand that some materials have better archival qualities than others and avoids the need to observe effects over the long run when the damage may have already been done!...

Many of you have asked the Quarterly to address the issue of numbering our collections and I believe you will find this the resource you had hoped for. Our contributors address numbering textiles,

paintings, prints, photographs and negatives, manuscripts, ceramics and metal sculpture, itsy-bitsys and ethnographic pieces. Use of tools such as the classic India ink, to the more contemporary Sharpie pens as well as the high-tech utilization of computers and laser printers to produce labels is covered. There should be something here for everyone with the task of numbering art and artifacts! Many thanks to those who have made your generous contributions to this Quarterly.

On a different note, I would like to thank those of you who responded to Maggie Willard's request for RC-AAM members to sign the petition she was circulating to nominate RC-AAM Chairperson Martha Fulton to the AAM Board as a Member at Large. Unfortunately Maggie found out too late that we had fallen just five signatures short of the 350 needed. Some signatures in fact listed expired AAM membership. However, the good news here is that the Registrars Committee members in the West really rallied to the cause! More than seventy of us responded, more than any other region. Our response proves a commitment to our profession and an ability to mobilize when needed! It *is* a real disappointment that registrars will not have a representative on the AAM Board, but it *was* truly rewarding to see our region's response. Thank you for that.

In January, I had my first opportunity to attend a Western Museums Association (WMA) Board meeting as the representative of our Standing Professional Committee (SPC). Further, I have been asked by Woody Spivey, President of WMA, to serve on the Executive Board of the WMA as the representative for all the association's SPCs. This is another acknowledgement of the quality of our committee and the excellence of past leadership.

The WMA's conference will be held in Honolulu, September 21 - 24, 1994. The conference

(continued on page 22)

RC-WR ASKS...

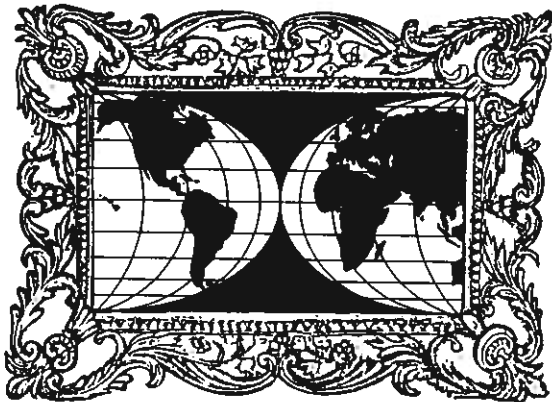
HOW DO YOU NUMBER DIFFICULT-TO-LABEL OBJECTS?

"Most of the objects in our museum are fairly easy to number; items such as paintings, works on paper, and sculpture have fairly standard labeling methods. Items which are more difficult to label include ancient Greek coins, which could be slipped into sleeves, but the number could be lost or defaced. Works on paper with images on both sides are also problematic, as well as furniture with drawers or loose parts. Where is the best location? How about safely numbering large or heavy sculpture? I am open to ideas or suggestions on how to resolve these labeling issues!"

Heather Northway, Registrar, Phoenix Art Museum, Phoenix, Arizona (602-257-1880).

"We have two very small, coiled, Pomo baskets that are problematic to label. One is 1/2 inch in diameter, covered with feathers on the outside; one is 3/16 inch in diameter, 1/16 inch smaller than a pencil eraser. Since these are the only baskets in the collection that are this size, we solved our problem by not marking them! To store them, the smaller basket is placed inside the larger, then both are nested (upside down) inside acid-free tissue inside a box. If anyone has a better idea, please call or write to us."

Claudia Israel, Director-Curator, Clarke Memorial Museum, Eureka, California (707-443-1947).



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UNSOLVED MYSTERIES OF MARKING

by Ted A. Greenberg

Marking the museum object is an important aspect of documenting the collection for easy retrieval and access to the information about that object. At The Fine Arts Museums of San Francisco, the Registrar is responsible for assigning, then marking the objects with their numbers. When an object enters the museum, it is assigned a temporary number. These objects have paper tags attached. These should be an acid-free variety, along with the string. These paper tags work for framed objects, where the tag is usually tied to the screw eye or D-hook, and for textiles, using rust-proof safety pins in a corner of the piece. For three-dimensional objects, *Post-it 651*, *Correction and cover-up* tapes have been recommended for use by our conservation department. This tape does not leave a residue, as do Avery labels. The glue on the back of the Avery labels is a strong adhesive that can cause damage and is much harder to remove. Acetone can remove the adhesive.

Once the object has become part of the permanent collection, marking the objects is essential. A clean, well lighted area should be set up to make it most comfortable to do the work. I use a painters' brush kit box to hold my supplies (pencils, Sharpie Extra Fine Point markers, marking pens, tape measure, ruler, gloves, B72, acetone for brush cleaning, white paint, rice paper, tags and wiping cloth). When marking the objects, numbers should be placed in unobtrusive areas so that when exhibited, the number does not stand out. It should be placed in an area where it can be seen without extensive handling and in the same areas for each specific object; i.e., paintings on the upper right corner, furniture on the back right side. Some ways I mark objects at the Fine Arts Museums are as follows:

Paintings: I will mark numbers on the stretcher bars when I get the chance, but most paintings have backing boards placed on them for protection. This enables me to put sticky labels on the backing board with the pertinent information about the painting.

Works on Paper: Using a soft pencil, lightly mark on the back of the paper. The staff of the Achenbach Foundation for Graphic Arts also writes the information

on the inside of the mat. The museum is attempting to mat all works on paper.

Three dimensional objects: glass, ceramics, metals: A coating of B72 is placed on a rim or underside of the object. The B72 should be dry before attempting to mark the number on the object. Once dry, the use of either the white paint for glass or the Sharpie for ceramics and metal is easiest. These are permanent inks, so the number will not erase when objects are cleaned. Another coating of B72 is applied to ensure that the numbers will not rub off of the object. The numbers can be removed if necessary, with acetone. For those who do not want to purchase a full block of B72, a clear nail polish is acceptable to use for the coating. Some polishes will turn yellow over a period of time. I know of no research being done on which of the different clear nail polishes works better, or how their chemical makeup might or might not cause yellowing.

Three dimensional objects: wood: Writing the number with a Sharpie pen onto a small piece of ripped rice paper is an easy way to mark a rough or uneven surface. Apply some of the B72 to a small area, then place the rice paper on that spot. The ripped edges of the paper will adhere to the B72. Brush the edges of the paper, causing a bonding of the paper and wood. This system works great on ethnographic objects and furniture.

Textiles: After the textiles are taken to the conservation lab, where they are vacuumed, cotton or linen strips are marked with the numbers using a waterproof ink (Sharpie). The strips are then delicately sewn onto the textile, in an unobtrusive or reverse side area.

For further reading about marking objects, Chapter 4 of Dudley and Wilkinson's Museum Registration Methods is a very good resource for information.

Ted A. Greenberg is Registrar for the Fine Arts Museums of San Francisco, and is an adjunct faculty member for the John F. Kennedy University Museum Studies Department in Orinda, California.

LABELING THOSE *ITSY BITSY* OBJECTS!

by Ann Michele Poulos

As familiar to most collections are those *itsy bitsy* objects which present a real challenge to label. It is important when tackling these minuscule items to recognize the need to divert from the norm, or simply, to become flexible when considering this type of labeling method to employ. The case cited here requires this kind of latitude. The object to be numbered is a bronze metal Oak Leaf military medal.

To begin, the initial criteria in considering any object for numbering is to determine whether or not the object's material composition and size is suited for the direct application of a catalogue number to its surface without diminishing the integrity or the physical stability of that object. The next criteria is to select the labeling method conducive, and conservationally sound, to the object's material composition. This process may result in lots of creative thinking.

As a result of these analyses, the conclusion reveals the reverse side of the Oak Leaf as a nonporous bronze metal material with a relative flat surface suitable for numbering. Though two small prongs protrude from its center, the minor extrusions present no serious obstructions to the designated surface area. The Oak Leaf measures 4mm at the widest point by 8mm in length. Taking into account the object's shape and the two prongs, only 1 to 1.5mm of the width and 6mm of the length are acceptable for labeling. The

catalogue number assigned totals five numbers, two decimal points and one letter (THM#: 92.18.4b).

The technique for applying the number requires a good eye, a magnifier, one steady hand and a technical pen with the finest of points possible. The technical pen selected for this job is a Koh-I-Noor rapidograph with a point size of 6x0/.13. Koh-I-Noor Universal white ink is selected due to the dark color of the object's surface and the fluidness of the ink. The sealant is PVA Marking Varnish with ethanol.

The procedure used to apply the number is straightforward. First, the surface area is cleaned with mineral spirits and wiped off with a cloth. Once dried, the sealant is then applied to the surface. After the sealant is dried thoroughly, the number is inked onto the varnished area. A sealant over the numbered surface fade the white ink beyond visual acceptance. Henceforth, no second sealant is applied. Periodic checks are conducted twice annually to monitor the longevity of the process.

In closing, the process used in numbering the Oak Leaf medal not only has ensured the conservational and physical stability of the object, but its integrity. And, surprisingly enough, the label is readable with 20/20 vision!

Ann Michele Poulos is Curator of Collections at the Tempe Historical Museum in Tempe, Arizona.

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LABELING PROCEDURES AT THE J. PAUL GETTY MUSEUM

by Sally Hibbard

The Getty Museum collects in seven different areas: antiquities, paintings, drawings, decorative arts, illuminated manuscripts, sculpture and photographs. Our marking methods vary according to the type of object. In 1988 at the suggestion of our auditors, we codified our procedures for marking objects. These procedures follow.

Accession numbers are assigned by the registrar and a notice of the number is sent to the curator and conservator concerned. The objects are labeled or marked with their accession number by the appropriate conservator except for antiquities and photographs. Objects in these two collections are labeled or marked by the curatorial staff. Periodically, the registrar checks that all new acquisitions have been marked or labeled with their accession number.

The method of marking or labeling depends on the medium. Objects which cannot be marked are either tagged or their storage space is labeled. The following is a summary of marking methods.

Paintings: A label is applied to the back of the frame by the conservator.

Drawings: A number is written in pencil on the mat by the conservator.

Sculpture and Decorative Arts: The conservator marks objects of stone, ceramic, glass and metal with a layer of Acryloid B-72 dissolved in ethanol with a touch of acetone added, then the accession number in acrylic paint or India ink and finally a layer of Arkon P-90 (a

methyl styrene polymer dissolved in mineral spirits). Twill tape cloth labels with machine-stitched numbers are ordered and then sewn on to carpets. In addition, carpets in storage are tagged on the outside of the paper-covered roll. For aesthetic reasons, most glass items are not marked; their storage boxes are tagged. Wood panels are marked on the back with a B-72 barrier, then acrylic gesso is applied over which numbers are printed in acrylic paint or India ink.

Illuminated Manuscripts: The conservator marks bound manuscripts on the pastedown on the inside of the back cover and individual leaves on the mat, both in pencil.

Antiquities and Numismatics: Stone, terracotta, metal and glass items, frescoes and mosaics are marked with a thick layer of Acryloid B-72 dissolved in acetone, then the number in India ink. Gems and coins are placed in zip-lock polyethylene bags which are marked with the accession numbers and their storage space. Small metal fragments, small pieces of jewelry and ambers are either tagged or their storage spaces are labeled.

Photographs: Photographs are numbered in pencil on the verso of each photograph or mount and on their handling mats. Books and albums are tagged and also marked on the back of the title page.

Sally Hibbard is Registrar at the J. Paul Getty Museum in Malibu, California. This article is based on marking procedures which were revised and updated by the Getty Museum in January, 1994.

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APPLYING LABELS TO TEXTILES, COSTUMES AND ACCESSORIES

by Martha Winslow Grimm

My visits to museums reveal a variety of methods being used to label textiles, costumes and accessories. Museum collection policies determine what will be written on a label, but other decisions concerning the materials used in creating the label, the location of the label on the object, and the stitching techniques to follow when attaching the label need to be made.

A traditional way of creating textile labels has been to write on a cotton or linen twill tape. This technique has some disadvantages, so I have been investigating using nonwoven synthetic fabrics for the label. A fabric label needs the qualities of flexibility, softness, being archival, no detrimental finishes, nonabrasive to the artifact, a hard, smooth surface for writing, and the ability to accept inks without bleeding.

One synthetic fabric seems to meet all these qualifications. It is Tyvek 1073 B (a high-density, spunbonded polypropylene olefin), available from Curtis 1000 in New York (phone 212-563-3996). Previously, the problem with using Tyvek has been that the majority of products have finishes which may be harmful to artifacts. Curtis 1000 is buying a Tyvek with no finishes, and giving it an electrical charge treatment (Corona) to make the fabric more wettable (will readily accept inks). Presently it is not merchandised in label form, but can be cut from available products. If used, be sure to round the corners when cutting the labels. Sharp corners could puncture artifact fabrics.

In deciding where to locate a label in a textile, costume, or accessory, the important consideration is to place it *where it does not have to be removed* when the artifact is placed on display. It is also important to be consistent in label location on each type of artifact so handling is kept to a minimum. For instance, on flat textiles, attach a label on the alternate corners of the reverse side, preferably stitched to the hem or to a strong selvage (woven edge).

Label location on costume and accessory items is more complicated. Over the years, I've devised some stock solutions to the problem of where to place labels. If the label is placed in the back of the neckline or opening as we traditionally have on our personal clothes, it may have to be removed when the garment is on

display, so I'll place the label on the inside of the neckline front opening. For pants and skirts, attach labels on the inside of the waistband. Loop the label through the interior structure of the buckle on belts. Attach labels to the interior hatband on hats. Lay the label inside shoes without stitching, or loop the label around a strap, if available. Remember to keep labels in the same place on similar garments to minimize handling.

Labels should be stitched to the textile or costume, never attached with staples, pins, or adhesives. Care should be taken anytime that sewing is completed on an artifact, and only a minimum number of stitches should be taken. Use a sharp, thin needle (beading, #9 crewel or #8 quilting in between) to guide the thread through the spaces between the yarns of the weave. Avoid piercing the yarns of the textile.

The preferred technique is, using undyed or white cotton (#50 or #60) thread, take three tiny stitches on top of one another in the label only, to anchor the thread. Do not use a knot, as they tend to break or disassemble. Next, sew the label to the artifact, stitching only at each end of the label. Then, again, take three stitches on top of one another but this time, make the stitches as large as possible. If it is absolutely necessary to stitch along the other edges of the label, use a widely spaced running stitch. Don't use tight multiple stitches, as they damage the fabric. Finish stitching by securing the thread in the label, using the same technique as when you started. Using this method to apply labels to textiles minimizes the number of times a needle enters the artifact.

Textiles and costumes can be some of the most fragile artifacts in a museum collection, so extra care must be taken to protect them. Using the correct materials and techniques while labeling them will help protect them so future museum visitors can enjoy their beauty and uniqueness.

Martha Winslow Grimm is a privately practicing textile conservator in Phoenix, Arizona.

LABELING SYSTEMS AT THE DENVER MUSEUM OF NATURAL HISTORY

by Elaine Hughes and Carolyn Leckie

The Denver Museum of Natural History recently reassessed the system by which objects with rigid, sturdy surfaces are labeled. Up to the time of this study, a printed label system was in use by the Anthropology department. The ARGUS computer program was used to produce acid-free, laser-generated, paper labels which were cut (with rounded edges) and attached to items by an under- and over-layment of a 50% solution of CM Bond M2 PVA emulsion. The labels were easy to apply, ensured tag legibility, and were durable when protected by a surface coating. A reversible system, it was user safe and easy to use (critical with a large staff of volunteers).

Recent studies, however, indicated that not all of the materials employed were archivally safe. With this new information, it was time to reassess the labeling system to determine its long-term stability and to identify and replace any weak links.

Carolyn Leckie, the Museum's conservator, was our system assessor. She advised us that the laser printing is a sound system for label production, but that the xerographic process has two potential archival weaknesses which should be considered.

One weak area was in the fusion of ink to paper. Laser printers use the same xerographic process as modern photocopiers. The toner is composed of carbon-based ink with a stable thermoplastic polymer (polystyrene, acrylics or polyesters). Since toner is fused to the paper by heat and pressure, optimum machine temperature and a suitable weight of paper are critical. A rough assessment of the fusion was made by attempting to remove ink through rubbing of the printed pages. Ink fusion did not appear to be a problem with our system.

The other potential concern was the quality of the paper substrate. The Museum currently uses an archival quality buffered bond paper (University Products Perma/Dur). Buffering can introduce an unknown and undesirable quality to the paper. While our bond paper was approved for labeling, the Conservation department continues to investigate the feasibility of laser printing onto an unbuffered alpha cellulose paper.

The main problem encountered was the adhesive, CM Bond M2, which is often advertised as an
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archival quality PVA. A recent study by the Canadian Conservation Institute (CCI) on the stability of commonly used solvent- and emulsion-based PVAs (polyvinyl acetate) and acrylic adhesives reports that this brand is not as stable as advertised. The CCI researchers tested a variety of properties to assess the aging performance of various adhesives and assigned an overall ranking to indicate the percentage of favorable properties. Because CM Bond M2 aged poorly (became acidic, brittle and yellowed over time), it received an overall rating of 10% favorable properties.

This CCI study was used to suggest alternative adhesives for label adherence and encapsulation. Of the resins, PVAs in general fared poorly when compared to acrylic resins. The top ranked resins were Acryloid F-10 (93% favorable properties) and B-82 (90%). These resins were not considered suitable adhesives for our purposes because their least toxic solvents are xylene or toluene. The next best resin was Acryloid B-72 (83%). Its least toxic solvent is acetone, and it is also soluble in ethanol/acetone mixes.

Of the water-based emulsions, several acrylics and PVAs were identified. The highest of the acrylics were Rhoplex AC-33 (87% favorable properties) and AC-234 (83%). The highest of the PVAs were Jade 403 (90%) and Mowilith DMC2 (87%).

For label adhesion, the new polymer must possess several properties. As a solution, it must have good tack and quickly set. Desirable polymer film characteristics when dry are general chemical stability, continued clarity and a tackless surface (to prevent dust pickup). Since the label is to be applied to a rigid

surface, flexibility is not a critical factor. In addition, hardness is an important characteristic for the top coat, but not the base coat.

Both B72 and Jade 403 have good test results for these specific characteristics. B72's advantage over PVA is its strength and hardness without brittleness. However, B72 produces a less adequate adhesive bond due to low tack and low viscosity.

An attempt to make a very low toxicity B72 solution with ethanol and acetone mixes was not successful. With an ethanol/acetone mix (90/10 v/v), only 15% (wt/vol) B72 could be dissolved. This mixture did not provide sufficient adhesion for a strong bond. Also, B72 solutions containing greater than 40% ethanol are known to have very little tack.

Preliminary experiments using B72 in acetone were relatively successful. Further testing was rejected, however, since adequate ventilation is not readily available on a daily work basis.

Evaluation of Jade 403's working properties for adhering labels was extremely successful because of its high viscosity and tack. The Conservation Department felt that Jade 403 would be an adequate substitute for CM Bond M2.

As a result of this reassessment, the general confidence in the overall labeling procedure was maintained, but a few modifications were introduced or are proposed. Jade 403 is used in lieu of CM Bond M2 and the search for a better paper substrate will continue.

Elaine Hughes is the Anthropology Collections Manager, and Carolyn Leckie is Conservator, at the Denver Museum of Natural History in Denver, Colorado.

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LABELING PRINTS, DRAWINGS, PHOTOGRAPHS AND NEGATIVES

by Henrietta Tye and Janet Ruggles

Using the least intrusive method possible is the primary aim when labeling art on paper. In the past, collectors unintentionally defaced prints, drawings and photographs by marking them with indelible ink stamps and labels for security and inventory purposes. While these early marks are important sources of provenance information and should not be removed, many have caused permanent damage to the works. Some inked stamps on the verso of paper prints, for example, have migrated to the front, leaving stains on the image.

Indelible labels have been found not to deter a determined thief. Rather, a good inventory system and sound security system are more important anti-thief precautions. No non-defacing permanent marking system for art on paper has been devised and none of the currently available electronic systems (i.e. bar codes) are suitable for this delicate medium.

The only accepted labeling method which preserves the physical integrity of the paper is to write the barest minimum information required to identify it (i.e. the accession number) on the bottom margin of the verso. The label should be neat, clear, small, consistently positioned on the same corner for each object, and written only with a sharpened #2 graphite pencil. A #3 pencil requires too much pressure to make a legible mark and can emboss a sheet and cause future cracking of photographic emulsions. Press gently to avoid indentation. This is especially critical in the case of coated photographic papers that emboss easily, such as cibachrome prints, or thin sheets, such as tissue and albumen prints, particularly if the image is printed

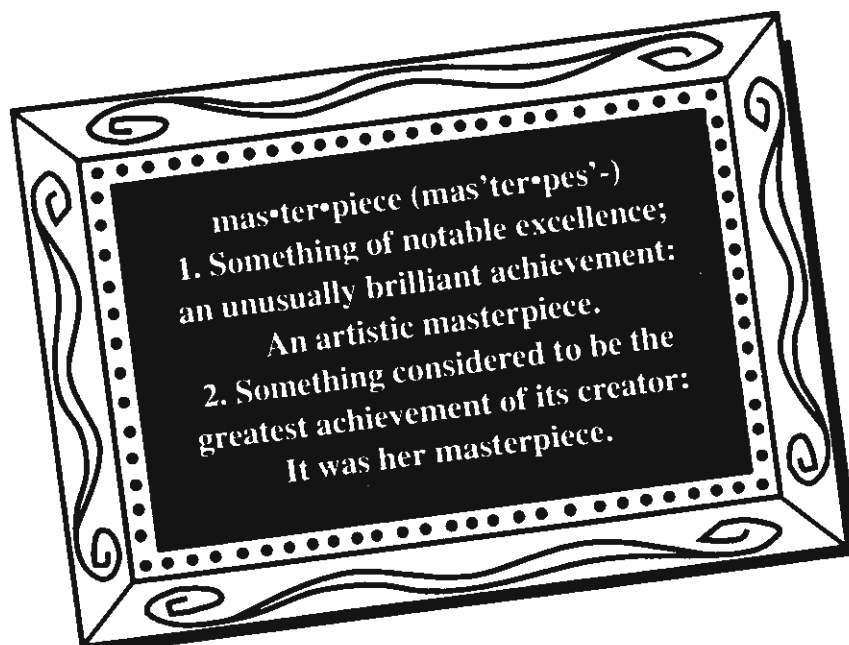
to the edge of the sheet. Write the label directly on the sheet and not on a pressure-sensitive or gummed label which could leave an adhesive residue, which could deteriorate and stain the object. If the work is drymounted, write the label on the back of the mount. Repeat the label in pencil on the mat (usually inside) to avoid handling the work unnecessarily and for ease in identifying.

In contrast, labels cannot be inscribed directly on photographic negative film but are usually written in pencil on their archival storage sleeves before the negative is slipped into the sleeve. For documentary photography, a label can be included directly on a negative by writing the information on a placard placed next to the object when it is photographed. Also the film holder can be customized to burn a label into the process edge of the film, but this is only practical if the information is consistent from one image to the next such as the name of the photographer. Other related classes of objects such as daguerreotypes and other photographic images on supports such as glass and metal require alternative labeling.

In conclusion, rules of thumb for suitable labeling techniques for works on paper are that the label be unobtrusive, non-damaging, is consistently positioned on the work, avoids the need for unnecessary handling of objects and is readily reversible.

Henrietta Tye is Registrar at the Museum of Photographic Arts in San Diego, California. Janet Ruggles is Chief Conservator of Paper at the Balboa Conservation Center, also in San Diego.

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(continued on next page)

(Methods of Labeling Objects: Bibliography & Resources continued from previous page)

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Tools of the Trade - Supplies and Equipment for Collection Management. National Park Service, ca. 1989.

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Wood, Rose & Stephen L. Williams, "An Evaluation of Disposable Pens for Permanent Museum Records." Curator, Vol. 36, No. 3 (September 1993): 189-200.

RC-WR Newsletters*:

"Numbering Without Tears," Summer 1980, 4-6.

"Labeling with Japanese Tissue Labels," September 1986: 12-13.

"Labelling Museum Objects," December 1987: 8-10 (summary of workshop sponsored by CAM at the Southwest Museum, October, 1987).

*Contact Carolyn Yee, RC-WR Newsletter Archivist, for further information:
(916) 391-3536.

(continued on next page)

(Methods of Labeling Objects: Bibliography & Resources continued from previous page)

Suppliers of Labeling Materials:

Gaylord Bros., Box 4901, Syracuse, NY 13221-4901. Customer Service: (800) 634-6307;
To Order: (800) 448-6160.

The Hollinger Corporation, 3810 S. Four Mile Run, P.O. Box 6185, Arlington, VA 22206.
(703) 671-6600

Light Impressions, 439 Monroe Ave., P.O. Box 940, Rochester, NY 14603-0940. Customer
Service: (800) 828-9859; To Order: (800) 828-6216.

University Products, Inc., 517 Main St., P.O. Box 101, Holyoke, MA 01041-0101. (800) 628-
1912.

Ward's Natural Science Establishment, Inc., 5100 W. Henrietta Rd., P.O. Box 92912,
Rochester, NY 14692-9012. (800) 962-2660.

CALLING ALL AUTHORS!

If you have information to share in our Summer issue,
which will focus on **Volunteer Management**, or our
Fall issue, which will focus on **Information
Systems/Database Management**, or know just the right
author for an article*, please
call editor *Deb Slaney* (602-252-8840).

*(In particular, how volunteers helped registrars get through
the Northridge earthquake)

Contact *Kim Caldwell-Meeks* (602-994-2621) with news
about members, positions available, awards,
or regional activity.

Summer Deadline is May 1, 1994

Fall Deadline is August 1, 1994

COLLECTIONS NOTES

by Kim Caldwell Meeks

****Ed. note: the Winter issue contained a partial listing of the annual reports submitted by officers and representatives for the 1993 Registrars' Committee - Western Region Annual Meeting, held October 15, 1993 in Santa Clara, California. The minutes from the meeting, the Treasurer's report with details on last year's budget as well as the proposed budget for 1993-1994, and the donors and recipients of the gifts at the October 15th meeting appear in this issue. -KCM**

ANNUAL BUSINESS MEETING REGISTRARS' COMMITTEE - WESTERN REGION

Friday, October 15, 1993
Santa Clara, CA

The meeting was called to order by Chair Lella F. Smith at 7:20 p.m.

I. INTRODUCTORY REMARKS - Lella F. Smith

Lella welcomed those in attendance and had each introduce themselves. She pointed out that the notebooks provided contain reports from state representatives and officers.

II. SECRETARY'S REPORT - Jody Hawley Ochoa

A. Approval of the minutes for the 1992 Business Meeting

Kim Caldwell-Meeks moved that the 1992 RC-WR Minutes be approved as printed in the REGISTRARS QUARTERLY/Winter 1992 issue. The motion carried.

B. Survey Results

Jody reported that 67 members completed and returned the survey form in 1993. She pointed out that this was down from the previous year and reminded everyone how valuable this information is to the officers. It helps provide the data we need to plan workshops and newsletter topics, as well as the direction RC-WR takes in the future.

C. By-Laws Results

Jody reported that we received 191 ballots out of the 285 mailed to voting members of the RC-WR. According to the By-Laws, 60% (171 votes) of the voting membership must approve each change in the By-Laws in order to pass. This was accomplished. Lella pointed

out one flaw in the new By-Laws. The Chairperson must be a member of RC-AAM in order to sit on the RC-AAM Board. We have a solution to the problem that will be discussed under the Treasurer's Report.

D. Introduction of New Officers

Jody introduced the new officers for the RC-WR.

Chairperson - Sarah Kennington
Vice-Chairperson - Melissa Rosengard
Secretary - Paulette Hennem
Treasurer - Gina Cavallo-Collins

III. TREASURER'S REPORT - Kathleen Clewell

A. Membership

Kathy reported that there are currently 400 members of RC-WR.

B. 1992-1993 Treasurer's Report

| | |
|--------------------------------|-------------|
| Opening Balance as of 10/10/92 | \$ 7,234.91 |
| Total Income | 14,639.38 |
| Total Expenses | 12,786.86 |
| Closing Balance 10/13/93 | \$ 9,087.43 |

C. Proposed Budget

| | |
|--------------------------------|----------|
| Anticipated Income | \$10,000 |
| Memberships | 5,000 |
| Contributions | 1,000 |
| Interest | 150 |
| Newsletter Ad Revenue | 2,500 |
| Membership Roster Underwriting | 600 |
| October 16, 1993 Workshop | 750 |

| | |
|--|-----------------|
| Anticipated Expenses | \$15,350 |
| Members Benefits | |
| Workshops (speakers) | 2,000 |
| Travel Stipends for RC-WR supported speakers at AAM | 1,000 |
| Newsletter (printing/design) | 4,000 |
| Newsletter mailing | 350 |
| Tape/cassette library | 200 |
| Forms clearinghouse | 50 |
| Members travel stipends | 2,000 |
| Officers, Chairs, State Reps Expenses | |
| Treasurer | |
| Postage | 300 |
| Printing | 200 |
| Bank charges | 50 |
| Officer Travel | 1,800 |
| Officer misc. | 200 |
| Membership dues for chair | 100 |
| <i>(This line item was added to provide the Chair with funds for mandatory memberships.)</i> | |
| Miscellaneous Expenses | |
| Non-profit status filing (legal/accounting fees) | 1,000 |
| Printing/office supplies (stationery, other) | 1,400 |
| Postage/UPS/FedEx | 300 |
| Roster bulk mailing postage | 200 |
| Miscellaneous (donations) | 200 |

After line items were discussed concerning the proposed budget during new business, this budget was approved.

D. Stipend Awards

Six stipends were awarded to RC-WR members to attend this meeting.

E. Tax I.D. Number

Kathy reported that we now have a tax I.D. number 33-0575083. This is to be used for our bank account and on any tax-related correspondence or documents. Having a Tax I.D. Number does not grant tax exempt status to RC-WR. This is another process. Because RC-WR gross receipts exceed \$5,000 per year, we will probably need to go through with this process. Kathy recommended that we continue to look into this.

F. 1993-1994 Membership Roster

Kathy introduced the new roster. There were twelve underwriters. Those rosters not picked up at this meeting will be mailed.

IV. INTRODUCTION OF APPOINTED OFFICERS

Archivist

RC-WR - Marilyn O'Keefe

Newsletter - Carolyn Yee

Cassette Librarian - Louis Goldich

Development - Vacant

Disaster Preparedness - Faye Jonason

Forms Clearing House - Wendy Franklin

Membership - Teresa Ridgeway

New Reads Editor - Sally Legakis

Newsletter Staff

Editor - Deborah Slaney

Assistant Editor - Kim Caldwell-Meeks

Publisher - Maren Jones

RC-AAM Liaison - Jane Kamplain

State Representatives

Alaska - Judith K. Hauck

Arizona - Gina Cavallo-Collins

N. California - M. Faith Bilyeu

S. California - Sarah Kennington

Hawaii - Sanna Saks Deutsch

Idaho - Mary Suter

Nevada - Janet Petersen

Oregon - Loretta Harrison

Utah - Gloria D. Scovill

Washington - Laura Thayer

V. RC-AAM UPDATE - Martha Fulton

Martha announced that the AAM Annual Meeting will be held April 24-28, 1994 in Seattle. Thirteen programs were proposed by the RC-AAM and eleven were accepted. The RC-AAM Pre-Conference Workshop will be hosted by PACIN the topic is *Soft Packing*. It will take place on Saturday, April 23, 1994 from 9:00 a.m. to 4:30 p.m. Let Martha know if you have any questions about the conference or the city.

Martha reported that they initiated a By-Laws change and have split the position of Secretary/Treasurer into two positions.

RC-AAM has a new roster available.

Martha reported that the AAM Board of Directors is planning to change their governing structure. The Board may be greatly reduced in size and many of the committees may no longer have a strong voice.

Martha announced that when President Clinton signed the budget plan the appreciated property deduction was reinstated with new regulations. She advised members to call the AAM Government Affairs Office (202) 289-9125 for further information.

In May the AAM Board of Directors approved a change in the Code of Ethics. There is now a difference between living collections and non-living collections sales. The use of proceeds from the sale of non-living collections shall be consistent with the established standards of the museum's discipline but in no event shall they be used for anything other than acquisition or direct care of collections. Direct care of collections is the vague wording used and they are working to clarify this. The AAM will encourage institutions to abide by the Code of Ethics but compliance will not be mandatory.

Martha announced that the RC-AAM will produce an annual report for the first time. RC-AAM is also in the process of revising the Standard Facility Report.

Because Registrars and Collections Managers are least likely to be selected by the National Committee to serve on the national slate, the only way to get a voting representative on the AAM Board is to go by petition. Members were asked to sign a petition to put Martha on the ballot.

VI. NEW BUSINESS - Lella F. Smith

A. Guidelines for Workshops/Development of Regional Workshops

It is time to re-write our workshop guidelines. Lella asked for volunteers to help review the current workshop guidelines and update them. Ted Greenburg will chair the committee.

B. Details of October 16 Workshop - Faith Bilyeu

Faith discussed the agenda for the workshop on October 16th.

C. Printing Representative - Stationery/Logo

Kathy Clewell has volunteered to stay on as the RC-WR printing representative. She passed around several examples to possibly use as stationery and a logo and asked that members present initial their choices.

D. WMA Hawaii Pre-Conference Workshop/Program Chair

Janet Ness was introduced as the RC-WR Program Chair for the WMA Conference in Hawaii in 1994. Discussion was held on ideas for session topics. Discussion was also held on whether we should hold a pre-conference workshop. It was the feeling of those present to try and put together a double session within the body of the WMA Conference rather than a pre-conference workshop. Members were asked to get their ideas to Sarah Kennington and Janet Ness. Some of the topics suggested were: Shipping by Sea; Cultural Sensitivity when Dealing With Repatriation on Native American Artifacts; NAGPRA; International Customs; Putting Together a Traveling Exhibition on a Shoestring Budget.

E. Stipends for RC-WR - sponsored sessions at WMA and AAM

Lella opened discussion on RC-WR funding speakers for our sessions at the WMA and AAM Annual Meetings. After discussion Jody Ochoa moved to create a separate budget line item to assist speakers for registrarial sessions sponsored by RC-WR at the AAM Annual Meeting not to exceed \$1,000.00. Kim Caldwell-Meeks seconded and the motion carried.

F. Stipends for WMA - Hawaii

RC-WR will be offering stipends to the membership for the conference in Hawaii. Lella asked for input. Members felt it was best to leave the division of the money up to the discretion of the officers. At this point, Martha Fulton moved that we approve the 1993/1994 Budget as amended. Ted Greenberg seconded. The motion carried.

G. Other

Survey - Jody Ochoa, Paulette Hennem, and Betty Long will work on revising the survey.

VII. ADJOURN

Sarah Kennington moved to adjourn. Gina Cavallo-Collins seconded and the motion carried. It was 9:50 p.m.

Respectfully Submitted,

Jody Hawley Ochoa, RC-WR Secretary

Listed below are the donors and recipients of the drawing at the October 15 business meeting:

| <u>Donor</u> | <u>Gift</u> | <u>Recipient</u> |
|--|---|---|
| Cooke's Crating Brian Cooke | \$100 gift certificate - Nordstrom's | Rebecca Andrews Burke Museum |
| L.A. Packing & Crating David Silverman | 10% shipment discount | Marilyn Morrison Reagan Pres. Library |
| Ollendorf Fine Arts Thomas Ollendorf | Hawaiian gift basket | Lauren Silverson Santa Barbara Museum of Art |
| Lella Smith | Autographed copy of <u>Making the Mummies Dance</u> , by Thomas Hoving | Marilyn O'Keefe Asian Art Museum |
| | Disneyland free admission for two | Amy Noel Getty Museum |
| RC-WR | One year membership in RC-WR | Theresa Ridgeway Bowers Museum |
| Ship/Art Int'l Mary Louise Beecroft | 10% shipment discount | Betsy Slemmer San Bernadino County Museum |
| Fine Arts Express Donna Mauro | Polaroid camera and film | Jennifer Jaskowiak Fisher Gallery, USC |
| Masterpiece Int'l | \$100 gift certificate to Hyatt Hotels | Jeffrey Smith Clatsop Historical Society |
| West Coast Keating Bill Lapis/David Klein | Mont Blanc pen | Doreen Delgado Natural History Museum of L.A. County |

STATE REPRESENTATIVE REPORTS

ARIZONA (Susan Dolan)

As the new State Representative, I would like to take this opportunity to encourage Arizona members to notify me of events they would like me to include in this newsletter. I look forward to meeting you at future workshops and meetings. Please check the back page of this newsletter to get my address and phone number.

The eleventh annual Sharlot Hall Award,

honoring "a living Arizona woman who has made a valuable contribution to the understanding and awareness of Arizona and its history" will be presented this year in October. The deadline for award nominations is April 1, 1994. Forms may be obtained from the Sharlot Hall Museum, 415 West Gurley Street, Prescott, AZ 86301. TEL: (602) 445-3122.

I am in the formative stages of planning the workshop, "Disaster: Preparing for the Big Oh No!" This workshop will cover how to prepare a plan so your emergencies need not become disasters. I would also like to include a panel of fellow registrars who have experienced a variety of emergencies or disasters at their museum. If anyone would like to participate on this panel or if you know someone I should contact, please call me at the Tucson Museum of Art at (602) 624-2333. The date for this workshop has not been set.

The Registrars' Committee- Western Region will be sponsoring a session at the Museum Association of Arizona's yearly conference, scheduled for March 20-22, 1994. The session is titled, "Rack and Roll is Here to Stay: Three Solutions for the Storage of Rolled Textile Collections," and will examine textile rehousing projects at The Heard Museum (Phoenix), Pueblo Grande Museum (Phoenix) and Sharlot Hall Museum (Prescott). For further information, contact Deborah Slaney, The Heard Museum, at (602) 252-8840.

IDAHO (Mary Suter)

Dorothy Dahlgren at the Museum of North Idaho is preparing a cooperative exhibit with the Forest Service called, "History on Fire." The exhibit, set to open April 1, 1994, is about the history of wildfires in North Idaho and will include a fill-size replica of a fire look-out.

Jody Hawley Ochoa and Kate Reed, at the Idaho State Historical Museum, are preparing an exhibit to celebrate Japanese Doll Day. The exhibit, set to open March 3, 1994, will feature the Museum's Japanese Friendship Doll, Miss Nara, and will include a Japanese tea ceremony and other activities. Miss Nara will soon be sent to Japan for major conservation work, and Jody and Kate are angling to be couriers.

Glenda King, at the Idaho State Historical Society SHPO's office, will be starting a major project to inventory, rehouse, and relocate to better facilities the archaeological collections at the southwest Idaho

archaeological curation facility. The preservation project is a cooperative project with the state Bureau of Land Management.

Phyllis Oppenheim of the Herrett Museum has been involved in planning for a major museum expansion project. The Herrett will add 10,000 square feet to the current facility, 4,000 for new gallery space and 6,000 for a planetarium. Unfortunately, Phyllis won't be getting new storage space this time around.

Phyllis can compare war stories with Mary Suter, who has just lived through the completion of a major renovation project at the Idaho Museum of Natural History. From July to a mid-November opening, the entire staff developed and installed a new permanent exhibit in the Museum's 4,000 square feet of renovated exhibit space. Mary had the dubious pleasure of directing that effort.

OREGON (Loretta Harrison)

In October 1993, 25 museum professionals from Oregon, Washington and Idaho met for a day-long conservation workshop at Benton County Historical Museum in Philomath, Oregon. The Oregon RC-WR meeting focused on selecting proper storage solutions for collections.

Objects Conservator Tamsen Fuller discussed appropriate rehousing materials and techniques for artifacts in storage. She illustrated her comments with slides and demonstrations. Tamsen emphasized that the field of conservation is constantly changing and that some of the information found in earlier museum publications may now be outdated.

The workshop provided us with a great opportunity to seek advice for dealing with those "difficult" artifacts in the collection. Tamsen has worked with collections throughout the world. We are fortunate that she is now based in Covallis, Oregon.

The Oregon Historical Society in Portland held a seminar on museum law on February 4, 1994. If you did not receive notice of the program and are interested in learning of future seminars, please contact OHS Field Representative, Ron Brentano at (503) 221-2035.

Members of the Oregon Museums Association will gather in Bend, March 13-14, 1994. The meeting will feature a heritage walk sponsored by the Deschutes Historical Center and a sneak preview of the 1994 AAM program presentation: "Creating the Museum's

Comprehensive Education Plan," presented by Kathleen S. Ronning, Education Director, and Ann Wheeler, Education Specialist, both with The High Desert Museum.

Those attending the March OMA meeting in Bend will also have the opportunity to tour The High Desert Museum's various departments, including Collections. For more information, contact OMA President, Bill Lewis at (503) 929-6230.

OFFICER REPORTS

VICE CHAIRPERSON/AAM LIAISON

(Melissa Rosengard)

By now you would have received a letter from Dan Monroe, President of the AAM Board outlining the proposed changes in AAM's Governance, including changes in the Board structure. The proposal will alter the avenues of communication - in effect creating a stratified organization. The goal is to increase effectiveness of the Board on issues of national concern. As members, we will be voting on the proposal later this Spring.

The board currently consists of 75 members. Under the new proposal, the size of the board will be cut to 21. From the standpoint of good organizational structure, this makes a lot of sense. The point of a Board is to provide leadership and vision to the membership, and consider strategic issues that have broad impact.

There are two levels of concern to any organization. The top level, the Board, must deliver on the "vision thing" (focusing on the future), positioning the organization to avoid pitfalls and to create major benefits. The second level meets the needs of constituencies that have special interests within the organization. These groups and their elected officials focus on operational matters of relevancy to their own cluster of members, i.e. registrars.

The Governance proposal provides for 3 "Councils" made up of chairs from the various Regional Associations, Standing Professional Committees, and Affiliates. An effective Board will "push down" the decision-making responsibility to these special interest groups or councils issues that have relatively minor financial impact, have limited geographic concern (i.e. only western region), or are limited to a specific

segment of the membership (i.e. only registrars, or curators). The special interests expend a higher percentage of their effort on these operational concerns relevant to their respective members, whereas the Board must expend their efforts on strategy that will benefit the organization as a whole. Otherwise the Board will "die in the details."

Ideally, the Governance proposal is not meant to limit communication, but focus Board discussions where they can have the best results (share information, change policy, etc.) By moving representatives of special interest from the Board onto councils, issues specific to that group are hopefully addressed and resolved through those councils, without creating undue pressures on the Board to deal with everything. Clearly, the Governance Working Group has addressed the issue of input and communication for these constituencies. But how this will work as a practical matter should be a matter of concern to registrars in the western region? Travel costs and proximity possibly limit our ability to participate in any open board meetings that are proposed. And, chances are we are under-represented at the annual meetings. Will our representation on a council be sufficient or will it serve to filter out our issues that should be dealt with on a national board level?

It is likely that the Board members will be primarily museum general management. Because of this we need to consider the second concept in the proposal, that "diversity is, or should be inherent in the membership of AAM, including not only race and gender, but also professional disciplines, political viewpoints, geography, and different philosophies about museums." If the Board is to truly consider itself a "channel for expression of the membership's diversity," then we must ensure this by our input. It may mean making a recommendation to the nominating committee that they strongly consider a slate of nominees with broad museum experience including collection experience. We can be diligent in suggesting nominations of members sensitive to our issues, and for voting for those members who share our concerns. We should budget travel funds for key representatives to meet with and present our views to the Board consistently. The proposal allows for input, therefore we will have the responsibility of providing this in the most effective way.

In any event, the Governance proposal makes organizational sense for the AAM. As to our interests in our region and in our discipline - read the proposal carefully, discuss it at AAM if you attend, ask questions, talk to your colleagues, and point out to your elected representatives any problems you foresee.

If you have concerns or questions on this topic or others please call me at (510) 444-2187 and I will address them in future issues. Thanks!

TREASURER (Gina Cavallo Collins)

With monies from a budget line created especially for the 1994 fiscal year, RC-WR is awarding travel stipends to four speakers for the RC-WR supported sessions at the 1994 AAM conference. We are very pleased to announce support for:

Susan Glass, Director of Material for the Arts, New York, and **Paul Johnson**, Exhibits Designer, Bowers Museum of Cultural Art - both are speakers for the session "Museums are Reducing, Reusing and Recycling: Here's How," facilitated by RC-WR Chair Sarah Kennington.

Monona Rossol, President of Arts, Crafts and Theater Safety, New York - for "Arsenic and Old Lace: Exploring the Hidden Dangers in Your Museum," facilitated by RC-WR past-Chair Lella Smith.

Marge Lee, Baltimore, Maryland - for "The Successful Building Project," facilitated by RC-WR member Ted Greenberg.

Thanks to all who applied for support. We are very excited to be able to bring these speakers to Seattle.

In other news, by now you should have received a letter regarding the renewal of your membership for 1994. If you have not yet received a letter, or are interested in becoming a new member, please give me a call at (602) 252-8840. Thanks to those of you who have already responded to and returned your membership renewal forms!

WORKSHOPS

The RC-AAM and PACIN Task Force are sponsoring a soft-packing pre-conference workshop, to be held in conjunction with the 1994 Annual Meeting in Seattle. On April 24, 1994, speakers will address the many decisions to be made when considering soft packing as an option for transporting art and artifacts. The four main areas to be discussed are: materials, methods, transportation, and risk assessment. The first three topics will address specific issues and differences between soft packing for short and long distance moves. The fourth (risk assessment) will concentrate on specific scenarios, the many components involved in making the decision to soft pack, and the specific soft packing methods desired.

Each participant will receive a handbook, which will include essays by each speaker, a materials list with a description of each material's inherent property, a commercial material vendors list and technical drawings of soft packing container systems. A display of materials will provide each participant with a first-hand look at soft packing methods.

Pre-registration is required by April 1, 1994. Late registration or "day of" registration will be on a first come, first served basis. The workshop is limited to 250 people. For further information, or to register by paying the \$20.00 fee (make checks payable to RC-AAM), contact: Brent Powell, PACIN Chair, Nelson-Atkins Museum of Art, 4525 Oak Street, Kansas City, MO 64111. TEL: (816) 751-1294; FAX: (816) 561-7154.

IN OTHER NEWS...

PLAN TO ATTEND THE 1994 WESTERN MUSEUMS ASSOCIATION ANNUAL CONFERENCE!!!

The 1994 "Living Cultures, Living Traditions" conference is the first conference in WMA's nearly sixty-year history to take place in Hawaii. The Hawaii Museums Association and representatives of numerous Honolulu-based cultural institutions have given their strong support and assistance to the organization of the conference. As a result, conference participants will have the opportunity to experience the diverse and rich

cultural facilities of Honolulu during the three-day gathering.

The "Living Cultures, Living Traditions" gathering is the first WMA conference in which museum colleagues and cultural workers from throughout the Pacific region have been invited to participate. Session proposals were submitted by museum professionals from nine different Pacific Rim countries, including those from throughout the nine-state western region of the U.S. that WMA serves. This conference presents an opportunity to focus not only on current issues impacting museums and cultural workers, but also a time for networking and building relationships within the Pacific region. Museum and cultural workers can learn from examining both their similarities and differences. Through this conference, WMA hopes to facilitate information exchanges, new collaborations, and idea sharing among museum colleagues in the region.

The conference will take place from September 21-24, 1994 at the Hawaiian Regent Hotel at Waikiki - Honolulu, Hawaii. When the preliminary program is mailed to members in late May, this discounted members' price will be \$115 (nonmember registration is \$160; after August 21, the discounted members' price will be \$135). All early registrants will receive the preliminary program and registration materials. Special event registration requests and payment can be submitted to WMA using the forms provided in that mailing.

For those of you following the aftermath of the January 17, 1994 Los Angeles earthquake, it will be reassuring to note that within the museum field minimal damage was sustained to museums and their collections throughout the area. Thanks to disaster preparedness and sound construction upgrades as a result of foresight by museum staff, what could have been catastrophic for a number of institutions was limited primarily to cracks in walls, chaotic offices, and some frayed nerves.

February's Aviso noted that the Southwest Museum lost four objects as a result of the quake; elsewhere, the Los Angeles Times and Oakland Tribune reported minimal losses at such institutions as the Museum of

Contemporary Art, the Armand Hammer Museum and the Getty Museum (which, considering its proximity to the nucleus of the earthquake could have suffered much more than several chips to marble statues.) The Los Angeles County Museum of Art sustained more severe damage, including a Howard Ben Tre metal sculpture broken beyond repair and several figural sculptures which fell from their bases. All told, however, the loss of several as opposed to several thousand objects is a result of staff working to prepare their museums and the objects under their protection. All museums should learn from their exemplary work and in turn evaluate their own institution's policy on disaster preparedness.

RC-AAM Call for Plans! In order to facilitate emergency planning, the professional practices sub-committee on emergency planning would like to establish a clearinghouse for emergency preparedness plans. If your museum has a written plan that you are willing to share with others who are in the position of writing or beginning to write a plan and develop emergency procedures, please send a copy of your plan, or that portion of it which is not security sensitive to : Priscilla Lawrence, Collections Manager, Historic New Orleans Collection, 533 Royal Street, New Orleans, LA 70117. Plans will remain on file with the committee and copies will be available through Priscilla Lawrence. They will also be available for viewing at the RC-AAM Marketplace in Seattle.

Because of the disastrous effect that the Los Angeles earthquake had on the area's freeways and streets, turning simple commutes into frustrating and often nearly impossible journeys, the Western Museums Association had to temporarily move its Exposition Park location. An interim office in their suite of rooms has been graciously donated by Allen Insurance, located on Wilshire Boulevard across from the Los Angeles County Museum of Art. The WMA's previous phone number has been forwarded to the new space for less confusion. However, please note that the new fax number is (213) 939-6493. The WMA will return to its original location once the commuting problem has cleared. **Thanks for the assistance to Allen Insurance!**

Kudos are in order for your very own Registrars' Quarterly, which received a high recommendation from the Western Association for Art Conservators in their January, 1994 newsletter. Citing that the newsletter is "...the publication of an energetic association of western-states registrars," it was mentioned that the WAAC newsletter and the Registrars' Quarterly will begin a publications exchange in order to work more closely together. Sounds like a winner!

AWARD RECIPIENTS

The RC-AAM has selected and named this year's recipients for a number of awards dedicated to supporting museum professionals in their quest for excellence. Winners from the Western Region are:

Holly Young, Assistant Curator, Pueblo Grande Museum, Phoenix, has been selected to receive a Crozier Fine Arts Travel Stipend. Sponsored by Crozier Fine Arts, a New York-based company specializing in crating, transportation, freight forwarding and storage, she will receive a stipend to help defray the costs of travel and hotel accommodations for attendance at the AAM Annual Meeting in Seattle, Washington.

Ann M. Yayashi, Historical Gallery Coordinator, Japanese Cultural Center of Hawaii, and **Maria Mapes**, Registrar, University Art Museum - California State University, Long Beach, have both been selected to receive the Kay Paris Memorial Award. Given in honor of Kay Paris, 1990 recipient of the RC-AAM Dudley-Wilkinson Award of Distinction, the award recognizes the outstanding efforts of entry-level or new registrarial professionals. Each recipient will receive a one-year membership in the RC-AAM and RC-WR as well as a host of books essential to collections management.

The International Art Transport International Travel Stipend has been awarded to **Warick Reeder**, Registrar of Collections, Australian National Gallery, Canberra, Australia. The stipend, funded by International Art Transport, will provide partial financial assistance for attendance at the AAM Annual Meeting.

Congratulations RC-WR members! See you in Seattle!

OLD FACES...NEW PLACES

A welcome is in order for **Sandy Rushing**, who will be filling the Southern California State Representative position left vacant by Sarah Kennington's election as RC-WR Chairperson. She is the Registrar with the University Art Museum at the University of Santa Barbara. We look forward to reading her reports on the events and news pertinent to the Southern California region. **Again, welcome!**

Jane Kamplain has accepted a position working with Computer Sciences Corporation, a company under contract with the Department of Defense to conduct research at Edwards Air Force Base in Antelope Valley, California. She is working in conjunction with the base historic preservation officer and the base archaeologist to locate artifacts with certain "diagnostics" that are missing from pre-historic, historic and aerospace sites. The project is funded through the Defense Department's Legacy Grant, which funds projects looking to protect natural and cultural resources on military bases. The base hopes to eventually build a museum to house the artifacts. **Wow, Jane!**

Congratulations to **Robert Schultz**, who now works as Visual Arts Supervisor at the Mesa Arts Center, Arizona. Previously with the Phoenix Arts Commission as Registrar, Rob's job became one of the several staff positions eliminated as a result of the public outcry over a controversial public art project. Needless to say, he has successfully risen from the ashes to manage some of the visual arts programs for the City of Mesa. **Way to go, Rob!**

Victoria France and **Robert Salmon** have both begun working with Fine Arts Risk Management, Inc. as Vice President and Senior Vice President, respectively, in their fine arts insurance division. Both bring years of knowledge about the insurance industry to their positions, and look forward to assisting colleagues with their fine arts needs. **Congratulations, Robert and Victoria!**

POSITIONS AVAILABLE

The Nelson-Atkins Museum of Art seeks a full-time Assistant Registrar with strong computer skills for a position available April 4, 1994. The primary focus of the position is management of the permanent and long-term loan collections. The major responsibilities are:

creating computerized and hard-copy records, participating in collections management computer system development and training, and inventory. The Assistant Registrar will occasionally assist with shipping and exhibitions as needed and as time permits.

The position requires a BA in art or art history (MA in art history preferred); excellent word/date processing, clerical, and organizational skills; and a minimum of one-two years museum registration experience. Must be a detail-oriented person with good verbal and written communication skills. The Registrar will conduct interviews at the Seattle AAM Meeting. Send letter of application indicating if you will attend the AAM Meeting, and resume to: Human Resources Department, The Nelson-Atkins Museum of Art, 4525 Oak Street, Kansas City, Missouri 64111-1873. M/F, EOE.

(continued from front page)

promises to be an exciting one. It will draw museum professionals and cultural workers from nine nations in the Pacific Rim. We are working to ensure there will be a full program for registrars, and I encourage you to attend! Plans include a pre-conference workshop cosponsored by RC-WR to address the conservation of archival papers and electronic media; the annual RC-WR business meeting; a luncheon program discussion of the draft of the proposed "universal loan agreement"; and sessions on international exhibition planning: technical and cultural aspects; legal and ethical issues: international treaties and conventions; and handling culturally sensitive materials. If you know now that you will attend, or if you are still waffling, the Early Bird registration incentives should be seriously considered! The RC-WR will once again provide travel stipends to a representative from each of our states - we will give you more details about the stipends in the next Quarterly...Give me a call if you would like to know more about the Honolulu conference.

Speaking of conferences, I am looking forward to seeing many of you at the AAM meeting in Seattle, April 21 - 24th. A schedule of program sessions and other activities of interest to registrars is included here in the Quarterly. Congratulations to the four RC-WR members who are chairing sessions at the conference. Please remember to stop by the RC-WR table at the Marketplace of Ideas. I will be there with the easy task of promoting us and encouraging new memberships.

-Sarah J. Kennington, Chairperson

1994 RC-WR OFFICERS

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San Diego Museum of Art
P.O. Box 2107
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619/232-7931 x230 or 619/232-5200
FAX 619/232-9367

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Vacant

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JOIN THE REGISTRARS' COMMITTEE - WESTERN REGION

Benefits include the RC-WR quarterly newsletter, membership roster, stipends for workshops & conferences, news on Western Museums Association activities, access to materials in the Forms Clearing House, as well as the Tape Lending Service, and a network of associates who provide support and knowledge.

Membership is valid for one calendar year and expires December 31, 1994.

Voting _____ (Professionals who reside in the Western Region such as registrars, corporate registrars, collection managers, conservators, curators, administrators, students, volunteers, retirees, etc.)
Non-Voting _____ (Professionals residing outside the Western Region or who are associated with for-profit organizations providing goods/services for cultural institutions)

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Membership Dues \$15.00 = Contribution \$ _____ = Total Payment \$ _____.

All contributions beyond the annual \$15.00 dues are welcome and help to further the goals and programs of RC-WR.

Send this form and check payable to *Registrars' Committee - Western Region* to Gina Cavallo Collins, The Heard Museum, 22 E. Monte Vista Rd., Phoenix, AZ 85004-1480.

1994

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