

# RCWR NEWSLETTER

Winter 1990

## A Publication of the Registrars Committee-Western Region

### EARTHQUAKE DISASTER

On October 17, a 7.1 magnitude earthquake rocked a large area of Northern California. On December 11, over 100 museum professionals gathered to discuss the effects of the quake. The session was organized by Jane Kamplain, Registrar of Collections at the University Art Museum, UC Berkeley, and was sponsored by NORTHERN CALIFORNIA RC-WR

The opening session addressed the responses of structures and their contents to earthquakes, and the potential future activity on the San Andreas and Hayward Faults. Nine museum professionals shared how the quake affected their institutions and how their staffs responded. An afternoon panel discussed damage mitigation techniques implemented in storage and exhibition areas and its effectiveness. Documenting damage for insurance purposes was the closing topic. The reports underscored the importance of protecting the collections entrusted to our care. Other issues included difficult personal and professional decisions that must be made during and after a disaster, the role of volunteers and professionals in providing assistance and the necessity of accepting compromise in normal standards during a disaster.

IF SUFFICIENT INTEREST IS EXPRESSED REPRINTS OF THE SESSIONS WILL BE AVAILABLE AFTER APRIL 1, 1990. CONTACT: Susan Roberts-Manganelli, Museum Registrar and Assistant Curator, Stanford University Museum of Art, Lomita

Drive and Museum Way, Stanford, CA 94305-5060.

Submitted by:

Paulette Dunn Hennum, Registrar  
Crocker Art Museum  
Northern California Representative  
RC-WR

### EARTHQUAKE SYMPOSIUM: SURVIVING THE QUAKE OF '89

*(Editors Note - Two reports were requested for each session. Due to space limitations it was necessary to combine/edit the reports for the NEWSLETTER. Thank you to those who submitted the reports.)*

**SESSION I - THE LOMA-PRIETA  
QUAKE OF 1989,**  
Responses of Structures and their Content in Earthquakes, and Future Activity on the San Andreas and Hayward Faults

Speaker - Henry Lagorio,  
*Professor of Architecture - Earthquake Research Architect, UC at Berkeley, a member of the Earthquake Engineering Research Institute, and a member of the federal government's post-earthquake building evaluation team.*

Eighty slides accompanied discussions on the earthquake activity and its general effects on buildings. An earthquake occurs when stresses at plates are not gradually released and there is a "snap" movement causing sudden offset to

occur. Movement can be both vertical and horizontal. The two hazards are rupture-displacement and ground shaking (which causes most damage). There are several principal types of seismic waves with their own particular motions: 1. first wave - p wave - is the compression wave of initial movement; 2. second wave - s wave - is the shear wave of back-forth, up-down; 3. third wave - Rayleigh wave - is the round motion, rolling type.

One of the major problems is poor placement of buildings, that is, building on poor soils. Among the slides was a building schematic that showed buildings built for "static forces" of weight and gravity. In an earthquake dynamic forces act to damage the building: 1. Inertia keeps the top in place; 2. the foundation, keyed to the earth, moves; 3. the result is building damage or collapse. Structures can be stabilized three ways to prevent or minimize earthquake damage: 1. movement frames are built at stress points; 2. shear walls are massive walls that anchor the buildings; 3. diagonal cross-bracings are braces that stop the twisting movement. *page 2*

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## SYMPOSIUM

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ment of buildings. A new method for stabilization is the "base isolation system" which works like car shock absorbers to dampen movement and prevent its transfer to the building structure. This system is good when the contents of the building are valuable.

Brick walls of historic buildings are unbraced and very vulnerable to earthquakes. Secondary damage to contents can occur from falling bricks and fires that occur due to the quake. Less than 1% of the buildings collapsed, and those were on poorly filled, loose and sometimes damp soil.

Regions that are in danger of a major quake within 30 years are: 1. 40% locally along the San Andreas; 2. 40% along the Hayward Fault; 3. anywhere in Los Angeles, it has a high risk of being "next".

Submitted by:

**Jeanette Schulz, State Archeologist II  
California Department of Parks &  
Recreation - Cultural Heritage Section**

**Claudia Israel, Registrar  
Clarke Memorial Museum**

### SESSION II - SURVIVING THE QUAKE OF '89:

#### WHAT HAPPENED

**Speaker - Kittu Gates, Chief Registrar,  
The Fine Arts Museums of San Francisco**

Kittu told what happened at quake time in the de Young Museum and showed slides of the damage to objects in the galleries. There was no electricity or phone service, so flashlights were crucial. The galleries were quickly checked and some objects were moved to protect them from aftershocks. An "Art Rescue Team" was established to survey the situation and prioritize treatment to objects. Detailed damage report forms were used, along with documentation with still and video cameras. Locations were continually tracked for damaged and moved objects. Of course, the insurance company was contacted. Damage was compared to the condition reports prior to the quake. Despite the damage, the de Young was open the weekend following

the earthquake. In the Legion of Honor decorative columns were damaged and had to be removed.

**Speaker - Dr. Jean Demouthe,  
Collections Manager, Mineralogy, California  
Academy of Sciences San Francisco**

The Academy, built in 1916, is located directly across from the de Young in Golden Gate Park. The parks museums are built on dry sand with a water table 65 feet below the surface. Over the years additions have been made to the Academy and it was at these junctures that the most damage occurred. The Academy was closed for 8 days while the authorities checked the numerous toxic chemicals used throughout the building. Since all materials were well secured there was no damage in those areas. Because of city restrictions no volunteers were allowed in the museum for several days. Most of the damage to exhibition areas was due to dirt shifting in the dioramas. The steel storage shelving had been cross braced and earthquake bars placed in front of the shelves which were secured to the floor and ceiling beams. These precautions held up well during the rolling effect of the quake. An inexplicable 10% rise in humidity was noted on all hygrothermographs in the museum.

**Speakers - Linda Scheifler,  
Head Conservator and  
Dawn Morton, Associate Registrar,  
Asian Art Museum, San Francisco**

The Asian Art Museum, also located in the park, sustained comparable damage to the other park museums. A grid system drawn, over photocopies of damaged objects, was used to document the objects and to help with reconstruction. All objects in the galleries were temporarily secured in the event of aftershocks. Numerous sandbags of cotton, flannel, or corduroy were filled with desalinated sand and used to weight the objects. Monofilament tie-downs and wax were increased to secure objects. Tie-downs, attached in several directions, are now used in conjunction with wax on tall objects with a high center of gravity. Because screws were found to shake loose

vitrines are now cleated to the walls. Belting of objects is used in storage.

**Speaker - Micki Ryan,  
Collections Manager, Santa Cruz County  
Historical Trust, Santa Cruz**

The storage building of the historical trust was a two story storefront. On the main street of Santa Cruz which was totally destroyed. The storage was on the second floor. The roof caved in on the objects. The staff was not allowed entry into the building for several weeks. In the meantime, it rained. When they finally were given two days to retrieve the collection, volunteers entered what remained of the space with flashlights, gloves, dust masks and hard hats. They were able to retrieve everything and most objects were okay. Fortunately, the rain had not hit most of the paper items. Grit from mortar caused the most damage. It infiltrated boxes and scratched old photos and negatives. The historical trust is currently seeking funds to rebuild on another site.

Submitted by,

**Janice Capecci, San Francisco**

### SESSION III - EARTHQUAKE PREPAREDNESS: WHAT WORKED AND WHAT DIDN'T

"Precautionary Measures to Protect Artifacts on Display and in Storage."

**Speaker - Bruce Metro,  
Head of Preparation, J. Paul Getty  
Museum, Malibu**

Bruce listed what worked and what didn't with slides illustrating each item. He pointed out that the success of any precautionary measure will depend on the particular situation. The site of the building and its geology, the location of a particular object in the building, the specific earthquake and the method of evaluation applied to the situation will determine the classification as success or failure.

### Storage: What Doesn't Work

- overloaded, unbraced, or under-braced shelving
- inadequate anchoring or unrestrained objects on open shelves
- no padding between objects
- objects composed of several unconnected parts that are not restrained in position
- unrestrained large, individual objects that are not stored on shelves

### Storage: What Does Work

- adequately anchored and braced cabinets
- padded boxes in and out of cabinets
- filled boxes
- bracing/restraint across sides of open shelves
- tilting shelves toward walls, and using non-slip materials to cover their surfaces
- bracing, tie-downs of various designs

### Display: What Doesn't Work

- unrestrained, top-heavy objects
- unstable combinations of unconnected components
- objects on top-heavy pedestals
- anchoring that exposes weak spots (e.g. securing a heavy statue by its arms, which are weaker than the bracing)
- unrestrained or inadequately braced display panels
- top-heavy, unrestrained showcases
- unrestrained objects on shelves
- unbraced and top-heavy mounts

### Display: What Does Work

- anchoring top-heavy showcases to wall and/or floor
- cross-bracing inside showcases (may be concealed)
- using an angular layout (zig-zag, or branched) for display panels instead of a straight line, anchoring display panels to the ceiling.
- pads underneath pedestals or showcases that allow lateral movements (slipping), thereby avoiding tipping over
- weighing down the bases of top-heavy objects to lower their center of gravity
- broadening bases of narrow objects
- using silicone to hold objects in place
- using wax to hold objects in place
- mounts
- monofilament tie-downs
- build-ups with fasteners that slide into plexiglass braces in showcases
- build-ups that slide over boxes bolted to the bottoms of showcases
- plexiglass sheets with holes as mounts, plus anchored plexiglass rods to secure top parts of objects

### "A Storage Success Story"

Speaker - **Ted Greenberg**,  
*Registrar of Collections,*  
*Fine Arts Museum of San Francisco*

Ted described earthquake preparedness measures for storage implemented at the Fine Arts Museum with a grant from the National Endowment for the Arts. The foremost priority was manufacturing boxes, custom fit to the available shelving, to hold small objects that had previously been stored unsecured on shelves. The boxes received two layers of foam padding on the inside, gator foam followed by a layer of ethyl foam. They were then filled with small objects, which

were separated by individual padding of ethyl foam.

Glassware was stored in the foam hollowed out to fit the individual objects snugly. Molds were prepared for freestanding objects. Shelving units were padded. Armor, which had been stored on top of shelving units, was removed. Lips were added along the sides, and everything was padded with etha foam. The armor was then put back and tied to wall-mounted anchors. Paintings and other flat or flexible objects were secured to painting screens, which in turn were anchored to walls. Cradles for long, narrow objects were built from cardboard rolls cut in half and padded with the foam. The cradles were suspended from ceiling mounts and the objects inside were tied down with nylon cord. Weapons were tied to their existing racks with nylon cord.

Stained-glass pieces were stabilized with individual wood frames, which were then anchored. Smaller stained-glass pieces were put onto individual mini shelves. Bungee and/or nylon cord was strung along the sides of open shelving units. All shelving units received cross bracing. Shelves were padded to minimize damage to objects hitting them. Painting racks, which are suspended from rails attached to the ceiling but have no restraint against lateral movement at floor level, were stabilized by fitting doorstops to each side. New painting racks will be built with rails on floor and ceiling. Cord was strung in front of bins used to store paintings. Very large paintings were tied to painting screens.

### "Installation of Individual Objects for Display"

Speaker - **Wayne Haak**,  
*Senior Mount Maker,*  
*J. Paul Getty Museum, Malibu*

Wayne stated that monofilament tie-downs are very effective and can be installed inconspicuously on art objects. Wax also works, but Acryloid B72 should be applied to the objects where they will be in contact with the wax. Mechanical fittings can be installed when a hole is present in the object or can be made un-

obtrusively. Buildups can be secured by sliding them over boxes bolted to the bottom of showcases or pedestals.

Interior compression mounts are suitable for hollow, irregular objects. Telescoping tubes may serve as another type of interior mount. A sturdy backing, e.g., one made from aluminum, with Z-bar type connectors will secure large objects to walls. Massive wall-mounted bracing supported the heavy marble top of a fragile wooden table at the Getty Museum. Earthquake isolators, e.g., sponge-rubber supports in the base of heavy objects, will reduce exposure of the object to shocks from ground motion. Wayne reiterated that objects are at risk from dynamic instability, due mostly to horizontal acceleration. Toppling over of large objects from horizontal acceleration can be avoided by reducing the friction between object and floor enough to allow sliding. If this technique is used, there must be enough clearance between objects.

Wayne's grand finale was a description of a mechanical isolator built for a marble sculpture. Working with engineers to determine "dynamic stability" factors, "center of gravity stability", the mechanical base was fabricated to tolerances of .00005. A full scale cement model of the sculpture was cast and tested on a six-axis shake table, which creates all-directional movement. After achieving a 75% motion reduction the stabilizer and sculpture were installed. The last slide was of the sculpture in the gallery, seemingly unrestrained. Wayne's statement that "mounting systems can be quite complex" proved to be the understatement of the day.

### **"Crisis Evacuation of the Collection of the Santa Cruz Historical Trust: What Worked and What Didn't at both UCSC and the Trust"**

**Speaker - Rita Bottoms,**  
*Librarian/University Archivist, Head of Special Collections, University of California at Santa Cruz*

Rita's description of riding out the quake, alone on the fourth floor of her facility, surrounded by glass was very

gripping. After sharing her experience of "primordial" fear and the floor was jumping and map case drawers were flying open, she focused on the areas of concern that all museums in earthquake country should consider.

When the quake struck, Rita was alone in the special collections room which is surrounded by glass and adjacent to a concrete walkway that had swayed in previous minor quakes. The initial jumping of the floor caused all map drawers to fly open. It dislodged the hooks that held the cross bracing of the bookshelves and in the following rolling motion, the now unbraced bookshelves collapsed. The cross bracing is now bolted to the shelves. The library building, including the walkway, did not sustain any damage. Because the security system of the high security areas depended on electrical power and/or telephone links and would be useless when the power and phone systems failed Rita recommended setting up a self-reliant disaster plan rather than one dependant on potentially unavailable outside help. At the end she noted that shelves facing one direction emptied, while shelves facing in another direction were unaffected.

Submitted by,

**Harold Berndt,** *Assistant Specialist,*  
**U.C. Forest Products Laboratory,**  
**Richmond, California**

**David L. Pitz,** *Exhibits Coordinator,*  
**Redding Museum and Art Center,**  
**Redding, California**

### **SESSION IV - CONTINUATION OF SURVIVING THE QUAKE PANEL**

The lesson from each of the panelist's was the same - artifacts will survive a disaster of this magnitude if precautions are taken to secure them from falling, moving, or being hit by foreign objects. This can be achieved by bolting display cases to the floor, walls or ceilings; by bolting backboards and display furniture to the cases; and by securing the artifacts to the backboards and display furniture with waxes, mounts, steel rods, and tie-downs.

**Speaker - Gloria Jaramillo,** *Registrar,*  
**Mexican Museum, Ft. Mason,**  
**San Francisco**

The Mexican Museum is located at the federally owned Fort Mason in the Marina District. Because this district was totally evacuated the staff could not enter the museum until the evacuation was lifted and the federal team from Denver had inspected the museum. The structural damage to the museum consisted of a one inch drop of the loading dock platform from the side of the building, and some cracks to the walls and ceilings.

The museum gift store suffered the most damage. Many items fell and broke throughout the store. In the exhibit galleries the primary damage was cosmetic.

Object reaction to the quake varied as some objects leaned or fell over, and others remained standing. Gloria felt the free floating "Spacesaver" storage units saved much of the collection. Only one object fell and broke when the units were opened for inspection. On the shelves some objects toppled over without any damage. The use of "bungie" cords and boxes with foam pellets reduced the motion of the objects.

**Speaker - Tina Garfinkel,** *Head Registrar,*  
**Museum of Modern Art, San Francisco**

The San Francisco Museum of Modern Art is located on the third and fourth floors of the city owned War Memorial Building. Directly after the 5:04 p.m. quake the building was evacuated. City engineers initially denied the MMA staff access into the building, however, the Director, along with the Senior Conservator, a museum guard and a custodian gained access the day following the earthquake.

Primary damage was with the track light and the skylights. Many of the lights fell and several skylights were broken, thus broken glass could be found throughout some of the exhibit galleries. Only one painting fell off the wall, suffering minimal damage as it fell into a stanchion (which dented the work). The painting fell due to the searing off of the screw which held the object on the wall. Ceramic sculptures suffered some

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## FROM THE CHAIR

Dear Fellow Members,

My report comes to you some time after the Western Museums Conference Annual Meeting in Phoenix, but it will be a long while before I forget 6:30 a.m. Tai Chi exercises, Vietnamese food and the Hawaiian blessing shared with our colleagues. You were well represented by the several sessions developed and lead by RC-WR members, and by your State Representatives. The RC-WR sponsored pre-conference seminar, "Conservation Awareness: Working with Materials in Your Collections", was successfully attended by the museum community. It was a very important annual meeting; if you or your museum are not WMC members, please take the time to read WMC President Scott Miller's letter in this issue.

At the RC-WR Business Meeting and the RC-WR Breakfast, we came together to discuss common concerns and ideas, and left with a resolve to offer appropriate support to museums suffering disaster losses. We gained a Disaster

Resource Network (thank you Joe Wiley, Bryn Barabas, Carol Fulton, Sharon Sage, Robert Salmon, Sherry Hatch, Nancy Jackson, Jim Bittner, Claudine Scoville, Jack Ring, Gail Joice, Phil Stoiber and Louis Goldich!) and agreed that the pre-conference session for the WMC 1990 Annual Meeting in San Jose, California, will deal with disaster issues, such as insurance, emergency collections storage, recovery. Look for the Disaster Supply List elsewhere in Newsletter, so kindly provided by Lorah Dulisse of the J. Paul Getty Museum.

We now have a much-needed Archivist/Historian for RC-WR, with appreciation to Marilyn O'Keefe. Our new Treasurer, Kathy Clewell along with Gail Joice, Martha Fulton, Phil Stoiber and I comprise the new Finance Committee to review stipend requests. With Jody Hawley taking on the duties of Secretary, Mary Suter has agreed to be our State Representative for Idaho. Sarah Kennington is the new State Representative for Southern California and Louis Goldich takes over as Development Officer.

Thanks to Phil Stoiber, Program Chair, for all the excellent arrangements for RC-WR at the WMC meeting, to Louis Goldich for the beautiful work on the membership roster, to Marcus Vincent for his tireless work on the RC-WR elections, and to the entire membership for your obvious participation as voters in very close RC-WR officer races.

Sincere thanks to Martha Fulton and Louis Goldich for their support and guidance! RC-WR owes its new growth and successes to their hard work, together with the work of Amy Lowell, our past Development Officer, and the work of our Representatives. I personally owe them a debt of gratitude and am happy to know that we will continue to have the advantage of their expertise. I appreciate the opportunity to serve as your RC-WR Chair for the new term and look forward to receiving all your ideas and concerns in the mail. May those last minute donations wait until 1990 and may you Have a Wonderful and Happy New Year!

Sincerely, Faye Jonason

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## DATES AT A GLANCE!!

### 1990

January 26	IMS, MAP II Collections Management Grant Deadline	
January 26	IMS Conservation Project Support Deadline	
March 10	Spring RC-WR Newsletter Deadline	
March 25, 26, 27	Project Planning through Problem Solving Workshop	Houston, Texas
March 28-30	ALI-ABA	The Museum of Fine Arts Houston, Texas
April 27	MAP Deadline	
May 1	NEH Challenge Grant Deadline	
May 9-13	American Association of Museums 85th Annual Meeting	Chicago Hilton & Towers Chicago, Illinois

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## REGISTRAR'S BREAKFAST

Saturday, October 28, 1989

Meeting called to order at 7:50 a.m.

Faye Jonason circulated a nomination sheet for Registrar's Award of Distinction, and a sign-up sheet for registrar's who would be available to serve on a disaster relief team.

Faye listed three topics for discussion:

- What can registrars do for disaster preparedness.
- The newly-formed Finance Committee.
- What members of the Registrar's Committee thought of the organization of the conference.

### On Disaster Preparedness

Joe Wiley suggested that the Western Conference form a pre-designated team whose members have advance permission from their directors to go to the site of a disaster. Expenses could be arranged later.

Jack Ring, of 3-Way Van Lines, recommended that communication be a major consideration; that museums consider installing computers with dedicated phone lines or that they plan to use such services as E-Mail.

Joe Wiley stated that other museum professionals cannot help the day after a disaster, but they could help 2-3 days to a week after the disaster doing such things

as inventory checks, condition reports, security checks.

Deborah Dunn, Hawaii, commented that Hawaii had a disaster preparedness conference three years ago, and preparedness teams have been set up throughout the islands.

Gail Joice mentioned the Getty has the best disaster preparedness plan in the county. She wondered if the Getty would be willing to let other museums use their plan as a boilerplate.

Lorah Dulisse, who works at the Getty, said the Getty runs disaster drills so every staff member knows what to do and gets to practice his/her part. The Getty has videotapes of their drills, and other museums may be able to borrow these. She will send information to the editor of RC-WR Newsletter.

It was suggested that the Registrar's Committee propose disaster preparedness as a topic at AAM or as a pre-conference workshop at next year's WMC meeting.

Bill Allen and Robert Salmon, of Allen Associates, discussed what an insurance company might do and what assistance and coverage is available to museums.

Jack Ring discussed when and at what point shippers should be brought into the disaster plan and that arrangements should be made before-hand with the shippers to get the artifacts out of the building and/or area.

Phil Stoiber commented that finding local, off-site, climate-controlled, secure storage in some areas, such as Phoenix, is difficult, if not impossible, and museums

preparing disaster plans should be aware of this problem.

In relation to Phil's statement, someone commented that registrars should look carefully into a shipper's promise of climate-control. She suggested that registrars should work with PACIN in this area.

Faye asked everyone to provide any information they have to the RC-WR Newsletter.

Joe Wiley asked whether RC-WR could be responsible for establishing a disaster relief network. Faye suggested that the State Representatives provide that function.

Inland Empire Library Disaster Network has done work in the area of disaster planning that registrars could use as a guide to develop their own disaster preparedness plans.

### Committee Appointments

Louis Goldich - Development Officer; Mary Suter - Idaho State Representative; Martha Fulton and Gail Joice appointed to the Finance Committee; Marilyn O'Keefe - RC-WR Archivist; Joe Wiley - Disaster Preparedness Plan Coordinator. Congratulations to all of you and thank you for your willingness to serve!

### Comments on the WMC Meeting Format

This is the first year that WMC State Representatives and Standing Committee Representatives have been asked to meet at the end of the conference and offer comments. Therefore, Faye was interested in hearing the registrar's comments.

Phil Stoiber commented that he liked the discussion format.

Gail Joice suggested there be more practical sessions. She also wondered if now that WMC has "addressed" (multi)culture, will it not address this topic again?

### New Business

Bill Allen announced that permission has been granted to have a session on indemnity at AAM called "Integrating for Indemnity." Bill is looking for examples of indemnity horror stories to take to the meeting. Indemnity is an issue Congress can support if Congress is made aware of the issue.

Meeting dismissed at 8:50 a.m.

## AMERICAN ASSOCIATION OF MUSEUMS NEWS RELEASE

The 85th Annual AAM Meeting, "Congress of Ideas", will be held in Chicago from May 9 to May 13, 1990.

"This year's conference will focus on cultural issues facing museums and the communities in which they exist," said Edward Able, AAM Executive Director.

"We are directing our attention to the contributions museums make to society, and are bringing together all types of museums and museum personnel to help gain a national perspective on the role today's museums play."

The conference, to be held at the Chicago Hilton and Towers, will feature over 90 sessions for museum professionals, trustees, and volunteers. Some examples of topics to be covered include: education, environment, American values, creativity, and cultural diversity in our communities. Also featured is an exhibit hall, with over 150 companies displaying the latest in museum products

and services. To help attendees get a feeling for Chicago, this year's conference will include many evening events. These will include architectural tours of downtown Chicago, receptions and dinners at many of Chicago's excellent museums, cultural institutions, and a chance to take in Chicago's fine professional theatres.

The Registrar Committee-Western Region publishes *RC-WR Newsletter* each quarter as one of the benefits to its members. For membership information contact: Kathleen Clewell, Registrar, Palm Springs Desert Museum, P.O. Box 2288, Palm Springs, CA 92263, (619) 325-7186

*RC-WR Newsletter* will run advertisements for companies doing business with registrars and other museum professionals. Contact Newsletter Publisher: Dan Ratcliff, Assistant Registrar, San Diego Museum of Art, P.O. Box 2107, San Diego, CA 92112-2107, (619) 232-7931, ext 232.

## RC-WR PROPOSED BUDGET 1989 - 1990

### ANTICIPATED EXPENSES:

<i>Newsletter</i> Production/Distribution	\$1,880.00
Copy Typeset	
Printing	
Labels/postage	
Printing, Supply/Resources Listing	200.00
General Postage and	
Printing of Correspondence	200.00
Program Officer	
Chairperson	
Secretary, etc.	
Development	130.00
Renewal postage/mailling	
State Representatives	1,800.00
Workshops, other expenses	
Treasurer	950.00
Printing	
Data Processing	
Dues Adjustments	
Travel, Stipends:	
Chairpersons, Treasurer	430.00
Stipend Program	200.00
Membership Brochure Printing	500.00
AAM, AASLH, WMC Tapes for RC-WR Library	175.00
<b>TOTAL</b>	<b>\$6,540.00</b>

### ANTICIPATED INCOME

Memberships	\$3,800.00
Contributions	1,700.00
<b>TOTAL</b>	<b>\$5,500.00</b>

## REPORTS FROM OUR NINE STATES

### ALASKA

Museums Alaska, the statewide museum professional organization, held its annual meeting and seminar in Sitka, November 9-12. The seminar focused on conservation, grantwriting and fundraising. The meeting was held in conjunction with the Alaska Historical Society meeting on Art and Architecture in Alaska. Jean Swearigen, Regional Curator, National Park Service, was elected president of Museums Alaska.

### ARIZONA

A joint meeting of the Museum Associations of Arizona and New Mexico will be held March 22-23, 1990, at Arizona State University, Tempe. A full day post-conference workshop on exhibit design is planned for March 24. Whether we hold the title of registrar, collections manager, or exhibits coordinator all of us can benefit from such topics as "Exhibits on a Shoestring Budget!" If you are planning to attend the AAM annual meeting in Chicago and are interested in the ARGUS computer program there will be a meeting of ARGUS Users Group Wednesday, May 9, from 1:30-3:30 in Conference Room 4H of the Chicago Hilton and Towers. For further information contact Phil Stoiber (see representatives page for Phil's address). The pre-conference seminar at the WMC meeting in Phoenix was quite successful. It was attended by 80 people (representing 49 institutions) from 8 states, with 14 of those becoming new members of Arizona RC-WR. (Phil has been ill recently and assured the editor by phone that he will have a comprehensive report on the conference for the next newsletter.)

### IDAHO

Congratulations to Jody Hawley, Idaho State Historical Society, for being elected the new RC-WR Secretary, and to Mary Suter, Idaho Museum of Natural History, the new Idaho RC-WR Representative. With your RC-WR Newsletter editor also from Idaho that's pretty good active

representation from a state with 8 members. The Collections Department of the Idaho State Historical Society recently digitized 200 slides for a computer exhibit. These images represent ethnographic materials from The Plains, Plateau and Great Basin. If you are interested in more information or have a comment contact Jody Hawley, see officers page for Jody's address.

### NEVADA

In January the Nevada Registrar's Committee co-sponsored a collections management workshop at the Nevada State Museum in Carson City. The workshop was held during the Oasis Conference, which is a yearly week-long conference of state cultural agencies. The pre-conference workshop was attended by 60+ participants from museums in Nevada and eastern California. We are now planning next year's conference to be held in February. The Nevada Association of Museums was organized in August. The new museum association, with an ever growing membership, will help increase membership and interest in the Registrar's Committee. The current association membership of over 100 will be able to attend a yearly conference that will provide various workshops, and general meetings. The associations newsletter will also provide current information to the Registrar Committee members. I (Robert Nylen) see the new NMA as a source of member growth and increased activity for the Nevada Registrars Committee.

### WASHINGTON

Letters have been mailed to Washington registrars reminding them to renew their memberships in RC-WR for 1990. Plans are developing for a workshop in the spring and continued RC-WR membership will get you first-hand information about the upcoming activities in Washington and the region.

### SPECIAL REPORT

Rather than the usual activity report, this is sort of a combination open letter

from the Southern California representative and incoming treasurer's statement. The Southern California region of the RC-WR has the largest number of members and many of the most active registrars in the western region. The RC-WR business meeting at the October WMC meeting in Phoenix was led by Chairperson Faye Jonason, the treasurer's report given by Louis Goldich, and a report on national AAM Registrars Committee activities was given by AAM-RC Vice Chair Renee Montgomery -- all are Southern California based registrars. Louis and Renee have been involved in the RC-WR since its inception. We have all benefitted from their hard work and good ideas. Faye took over the RC-WR Chair position when Renee was elected to the national office, and has continued to work tirelessly for the region. We in Southern California are very proud of Renee, Louis and Faye, and are grateful for all of their efforts on behalf of all registrars in the Western Region.

At the WMC business meeting it was announced that Faye Jonason had been re-elected to the office of chair of the RC-WR. Louis Goldich did not seek an office this year, and will take a well deserved rest from RC-WR duties. I am proud to have been elected to the treasurer's office succeeding Louis and will do my best to keep up the Southern California tradition of serving the RC-WR. (See editor's note)

Renee Montgomery will be running for the position of Chairperson of the Registrars Committee of the AAM. She will need the support of all members of the Western Region. First of all, if you are not currently a member of the AAM Registrars Committee, please make the effort to join. This is a separate membership in a different organization from the RC-WR. Memberships in the AAM-RC cost \$15.00 per calendar year, January 1 to December 31. Make your check payable to the AAM-Registrars Committee and mail to Carrie DeCato, Secretary/Treasurer, Walker Art Center, Vineland Place, Minneapolis, MN 55403. When ballots are mailed out for voting for the AAM-RC offices, you will have your chance to support Renee in her

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## SPECIAL REPORT *cont.*

quest for the chairmanship.

Please do not let the above information about the AAM-RC confuse you, or keep you from renewing your membership in the RC-WR. One of my first duties as your new treasurer will be to send out 1990 renewal notices to all of you. The RC-WR membership also runs per calendar year, from January 1 to December 31. Our membership dues remain at \$10.00 per year. Please encourage your fellow registrars to renew or join for the first time. The workshops, regional meetings, newsletters and networking are very beneficial to registrars both new and experienced. We hope to have you all continue your memberships as the new decade begins.

Southern California will have a new RC-WR Representative in the coming year. Sarah Kennington, Registrar at the UCLA Fowler Museum of Cultural History has agreed to take over the Southern California Representative position. Sarah has been a member of the RC-WR for many years and has some great ideas for future workshops. Please give her your encouragement and support. The state reps need to know what the members of their regions would like to see happen in their areas. If you have ideas or have time to offer some assistance in putting a workshop together, or helping with a mailing, please give Sarah a call at (213) 825-4563.

Thank you all for your support during my two years as Southern California representative. I have really enjoyed meeting so many of you in the region -- either in person at the workshops, or over the phone. You will continue to hear from me as the duties of the treasurer's office dictate -- asking you for money!

Kathy Clewell

Outgoing Southern California Representative, RC-WR

*Editors note - Fortunately for RC-WR Louis is not resting, he has taken on the position of Development Officer.*

**NEXT NEWSLETTER DEADLINE IS LISTED IN THE CALENDAR SECTION...**

## RC-AAM CHAIRPERSON'S REPORT

June-November, 1989

**CHAIRPERSON Cordelia Rose** established the PACIN (Packing and Crating Information Network) Task Force after the organizational meeting in New Orleans. Rose is serving on an SPC (Standing Professional Committee) Task Force to draft policy on fund raising for SPC programs and activities. Rose attended the AAM planning meeting in Chicago, and gave talks at four regional registrars annual meetings.

**VICE-CHAIRPERSON Renee Montgomery** received the nominations and has selected Sally Freitag as RC-AAM candidate for the AAM Councilor-at-large. Montgomery has continued the "cross-pollination between regions" effort by sending lists of benefits, sample newsletters, by-laws and literature on workshops to the seven regions. Montgomery represented RC-AAM at the Western regions meeting.

**SECRETARY-TREASURER Carrie DeCato** reports a balanced budget, largely due to contributions from members of RC-AAM. In an effort to close the gap between dues and costs per member, dues will go up to \$15 per year this January. As of September 3, 1989 membership totaled 580, with 303 voting members, and 78 supporting members. Regional RC-AAM membership is as follows: MAAM-162; RC-WR-110; MN-101; SERA-50; NERAE-45; M-P-53; and Foreign-59. There were 224 new members in 1989, with 356 renewals. The targeting of 108 foreign members resulted in an increase of foreign members from 12 to 59. Membership brochures have been sent to 1500 people. For better compatibility and versatility the membership database has been translated to Dbase IV software. DeCato represented RC-AAM at the Midwest region meeting.

**ARCHIVIST Ellen Myette** continues to cull the RC-AAM records according to the approved proposal and in preparation for the expected increase when the

officers change in May, 1990.

**AWARDS CHAIRPERSON Pat Whitesides** has received nominations for the RC Award of Distinction recipient. Wolf D. Barth Company has provided travel money for the award winner. Whitesides provided the Long Range Planning Committee with methods of awarding travel/fee stipends to would-be AAM meeting attendees.

**BYLAWS CHAIRPERSON Lella Smith** will review the third edition of the RC-AAM Operations Manual when Rose has finished updating it.

**COMMUNICATIONS CHAIRPERSON Ann Erbacher** produced and distributed 575 copies of the summer RC-AAM Newsletter.

**DEVELOPMENT OFFICER Gwen Bitz** has raised funds for many projects which include the publication of the Registrar, Newsletter, Membership Directory supplement, and a membership brochure. Money is available for officers to travel to regional and AAM meetings. Funds have also been received in support of RC-AAM workshops and award travel.

**EDUCATION CHAIRPERSON Mary Case** has selected Faust Management Corporation to give an RC-AAM Workshop entitled "Project Planning Through Problem Solving" in Houston, Texas, March 25-27, 1990. (*Ed. - See announcement elsewhere in this Newsletter.*)

**LONG RANGE PLANNING CHAIRPERSON Karol Schmeigel** met with task-force members in New Orleans. Topics reviewed were membership recruitment, publications, professional practices, communications, education, and the annual meeting. A five-year plan for 1990-1995 with a timetable and budget will be presented for the RC-AAM membership approval before the May RC-AAM business meeting in Chicago.

**NOMINATIONS CHAIRPERSON Lisa Calden** and her subcommittee members have received nominations for RC-



AAM officers. Ballots will go out in March and new officers will be announced on Thursday, May 10, in Chicago.

**PACIN CHAIRPERSON** Michael Smallwood, and Scott Atthowe have formed a task-force of RC individuals and supporting members with an advisory group of museum personnel. The questionnaire included in the summer RC-AAM Newsletter is begin reviewed and a more detailed questionnaire will be included in the winter Newsletter.

**PROFESSIONAL PRACTICES CHAIRPERSON** Sue Hanna has divided a 12 person subcommittee into working groups by discipline to develop Statements of Practice for Lending and Borrowing Objects. This is based on the Loan Survey conducted in the spring and on information garnered at the "Loans" table at the Marketplace of Ideas in New Orleans. Results will be sent to members in 1990.

**PROGRAM CHAIRPERSON** for Chicago, Mary Solt, attended the AAM planning meeting with Rose and presented ten session proposals. Half of these were accepted by the AAM National Program Committee. The theme of the meeting is "Congress of Ideas", and the accepted sessions are "Exhibition Hot Spots for the 1990's"; "The European Common Market and Implications for Object Movement"; "Loan Documents, Lexicons, and Laser Discs"; "The Impact of Computer Culture on the Work of Registrar's"; "Integrating with Indemnity"; and "Managing Collections, Managing People". In response to members request for more time to network there will be an RC-AAM Awards dinner on Wednesday, May 9. There will be a Marketplace of Ideas with a forms exchange, packing information, management tools, and computer systems Rep's.

**PUBLICATIONS CHAIRPERSON** and **CO-EDITOR** of **REGISTRAR** Rebecca Buck mailed the spring 1989 issue of *REGISTRAR* Vol. 6 No. 1 "Communications" so members would receive it after the New Orleans meeting. *MUSEUM NEWS* published an article on

transporting objects by Diane Drisch. The Standard Facility Report is available through AAM's Technical Information Service.

## NEW FACES

Susan Else has been hired as the new Registrar in charge of the Monterey Peninsula Museum of Art collection.

Rebecca Harmon has been hired as the new Registrar in charge of temporary exhibits at the Monterey Peninsula Museum of Art.

Pauline Grenbeaux has been appointed as the Supervisor, Interpretive Collections Section for the California Department of Parks and Recreation - Office of Interpretive Services.

## POSITION CHANGE

Robert Nysten, Nevada RC-WR Representative, has a position change to Curator at the Nevada State Museum, congratulations, Robert.

## DISASTER PREPAREDNESS

The Disaster Preparedness Planning Coordinator, Joe Wiley, Walt Disney Imagineering, reports that members of the "committee" have been discussing what is needed. Some thought provoking questions include the following: 1. Should the RC-WR provide assistance to the RC region in case of natural or man-made disasters? If so in what capacity? 2. Are supplies or resources more important than manpower in a disaster situation? 3. Do we need an 800 or 900 number for "victims" to call and leave their need message? 4. Would a ham line route be of help?

The "committee" wishes to know your ideas, they need to get a dialogue going between the membership and the "committee". What do you believe they should do? Please send Joe your suggestions and/or comments. The "committee" feels this will be a year-long project. They hope to have a report ready for the 1990 WMC meeting in San Jose.

Write: Joe Wiley, Registrar, Walt Disney Imagineering, 1401 Flower St., Glendale, CA 91201.

## POSITIONS

**REGISTRAR** - The foundation for Historical Louisiana, Baton Rouge, seeks an individual with museum registrar's capabilities for work toward the re-opening of the Old Arsenal Museum on the State Capital grounds. Position is part time on a contractual basis. Send resume with cover letter to: Foundation for Historical Louisiana, 900 North Boulevard, Baton Rouge, LA 70802 (504) 387-2464.

**MUSEUM REGISTRAR/ASSISTANT CURATOR** - Person to assist curatorial staff with collection reorganization while coordinating museum collection documentation developments. Research and development of typological records and interpretive materials. Demonstrated research experience desirable. Maintain records on computer and files; assist with installations of Art Gallery exhibits, publicity, production of education programs and special events. Qualifications: degree in museum studies, history, archaeology, or fine arts. Competitive salary and benefits. Send resume to: Dale Jordan, Admin. Director, Rosicrucian Egyptian Museum and Planetarium, Rosicrucian Park, San Jose, CA 95191

## PROFESSIONAL QUESTIONS & SOLUTIONS

We have another question for our new column. Q. What methods do museums use to keep track of and/or number education collections, especially if different departments maintain separate teaching collections? Please send your answers to the newsletter editor and it will be published in the next newsletter so all can benefit.

## NEW SURVEY

Have you been faced with bulging file folders containing everything imaginable on a special exhibition at your institution? If your institution is unable to provide perpetual storage for this information what do you do? The registrars in Washington would like to know how you

*cont. page 10*

deal with this problem whether the exhibit is organized in-house or by an outside entity.

Do you weed out all but the most necessary documents, contracts, receipts and toss the remaining paperwork in the trash. Or do you keep such exhibition files for a specific period of time and then dispose of them by year, similar to the statute of limitations on personal documents, i.e., tax records, bank receipts.

I would like to know how you deal with this dilemma. Please contact me by telephone or letter and I will report on my findings in an upcoming issue of the NEWSLETTER. Thanks! (See representatives page for Martha S. Fulton's address.)

Please send responses to the question and the survey. For some these may seem routine but to others they present logistic as well as storage problems. So share your expertise and help the rest of us.

## NEW BUSINESS LOCATION

Marshal Fine Arts West, Inc., 1062 Revere Avenue, San Francisco, CA 94124 (800) 969-MFAW - MFAW specializes in transport, crating, and installations.

## SYMPOSIUM

*cont. from page 4*

damage. Other unsecured sculptures fell off their pedestals, one object was heavily damaged (hope for restoration exists). Due to the potential aftershocks many other sculptures were removed from their pedestals and placed on the floor. Cracks occurred in both molding and walls. Due to the possibility of rain and high amounts of dust and debris throughout the museum, the MMA staff covered the paintings in the galleries with plastic.

Speaker - Alida Francis, *Acting Registrar, History Department, Oakland Museum*

The twenty year old Oakland Museum, constructed of reinforced concrete, did not suffer any structural damage. In addition, the Oakland Museum's conserva-

tion lab, and storage facility suffered no notable structural damage.

The museum uses vitrines and open exhibits. Many of the Native American artifacts tipped over in their cases, however, no objects were damaged. In other areas of the gallery, exposed objects fell or flew across the room. Waxed objects fared well, with most of the artifacts staying in place. One vitrine full of glassware and a political platform display was not so lucky as breakage to objects occurred.

The museum staff initiated documentation procedures for all objects that were damaged. General, as well as detailed photographs, were taken and a grid-system was utilized to identify fragments and shards for objects that were severely broken. It was discovered that there was a lot of movement with the objects on display. The waxing of objects in place did not always restrain the artifact from moving or falling over.

The Oakland Museum staff has initiated new safeguards to ensue minimal movement of objects in the future. Mobile podiums will have their wheels removed, steel tubes will run up the center of missiles (which had fallen over), the motorcycles will have special support troughs constructed for them and plexiglass will be placed in the glass door cabinets.

Speaker - Susan Roberts-Manganelli, *Registrar, Stanford University Museum and Art Gallery, Stanford University*

Stanford University is committed to rebuilding its museum. The December issue of *Aviso* said the building had been condemned, this is a great exaggeration. Plans to reinforce and upgrade the museum building are presently being discussed by university officials.

The university museum is in a turn-of-the-century neo-classical building constructed of reinforced concrete. In the 1906 earthquake the building and its collections suffered damage. On October 17 Susan's office began to shake and roll and crackling sounded through the building. On leaving the museum, Susan noted that the lobby had suffered some cracks in the wall but that the statue of Athena stood, not falling as it had in 1906.

On the following morning, the staff was greeted with yellow tape and closure signs on the front of the museum. However, the staff went into the museum, and two staff members began photographing all damaged artwork. It was soon clear that a ceramic exhibition on loan to the museum had suffered great damage. Despite repeated warnings of the potential for earthquakes, and statements that the exhibit must be secured, the agent and artist decided any anti-earthquake device would detract from the interpretation of the work. The museum insurance office allowed the exhibition to proceed with an earthquake exclusion clause. Of 41 ceramic figures, 17 fell from their pedestals and broke.

The Rodane Rotunda suffered exterior damage and several of the sculptures inside were damaged. All sculptures were removed. The Roman glass and Greek vase collections remained intact. The plexiglass mounts with monofilament line held the objects in place, and the exhibit cases which were bolted to the floor had restricted movement. Exhibited objects throughout the museum were prepared for storage. The print and drawing room showed no shifting or movement. There was some shifting of the stored archaeological collections but no damage, and the painting storage area survived intact.

The building itself sustained some damage. The roof balustrade had cracks and was ready to fall into the galleries. The gallery objects were removed and then contractors removed the balustrade from the roof. It will be recast and rebuilt. The staff repacked the damaged ceramic exhibit and returned it to its owner in Belgium.

Submitted by,

Kris Nelson Quist, *Collections Manager, Museum Services Unit, California Department of Parks and Recreation*

Cindee Herrick, *Museum Technician, Presidio Art Museum*

SESSION V - DOCUMENTING  
DAMAGE FOR INSURANCE  
PURPOSES

Speaker - Kittu Gates, Chief Registrar,  
Fine Arts Museum of San Francisco

Kittu Gates began the session by thanking Louis Goldich, Registrar, San Diego Museum of Art, for serving as the driving force in earthquake preparedness for registrars.

She began her talk on insurance by emphasizing the importance of knowing your policy. The policy tells which risks are covered and which are excluded, what are the limits of coverage and what information you must provide to the insurance company. The policy is a contract between you and the insurer. The broker works for you. He or she needs to be contacted as soon as possible when there is damage. The adjustor works for the insurance company's underwriter. He or she evaluates your claim; the adjustor needs to see the damaged object(s), and will also want information about what happened and what the current values are for the works.

When damage has occurred accurate complete documentation, the basis for

your claim, is extremely important. The written documentation includes what the object is, how and where the damage occurred, a description of the current condition and the pre-damage condition notes. Kittu emphasized that everyone doing condition reports should be using the same terminology to describe the condition of the objects. Some planning and discussion before a disaster occurs will eliminate semantic and connotation differences. Terminology consistency eliminates confusion among those doing the reports and those receiving the reports. Photographs are essential, there should be shots of the entire room and detailed shots from various angles. Video is an option, though it should be in addition to, and not as a replacement for the photographs. nothing should be moved until after it has been photographed. If possible, get permission from the insurance company before moving the damaged artwork.

Once it has been decided to repair an object the adjustor needs to be supplied with a conservation estimate. You must

receive clearance from the adjustor before beginning conservation treatment. The museum can receive compensation for the depreciation, provided the amount of compensation and the cost of conservation aren't greater than the original value.

If the object cannot be successfully conserved, the insurance company becomes the owner of the object once the claim is settled. The museum usually has the option of buying back the work at a reduced amount.

Submitted by,

John Bortner, Assistant Registrar,  
San Francisco Museum of Modern Art

Tom Rogers, Curator of Collections, Filoli

(Editors note: The reports for these sessions were very extensive, I would strongly recommend that you contact Susan Roberts-Manganelli for more complete information. For a quickly organized symposium is appears to have been very thorough.)

#### LIST OF REGISTRAR'S EMERGENCY SUPPLIES

In case of an emergency each person in the registrar's office should have a small "kit" at their desk with the following:

- registrar's apron
- small polaroid or camera with film
- small flashlight (like the powerful but small "mag-lite") with batteries
- post-it notes - good for leaving notes to others or yourself stating what has been photographed, or acquisition numbers to set next to the object to be photographed
- small notepads
- five or six pencils, a small sharpener, and a large black magic marker
- broken-in tennis shoes or heavy-duty shoes
- baby wipes
- five or six pairs of conservation gloves
- dust mask
- small hand-held mini-tape recorder (not absolutely necessary,

but great if you can have at least one for quick notes.)

- heavy leather or canvas gloves (in case you need to move glass or rubble)
- denim jeans or other heavy garment (i.e. painters overalls)

Having these items at fingers tip in the event of an emergency more than pays for itself in time saved, etc. Remember that things like film and batteries need to be changed regularly. With all of this in one place, you can grab it and get out more quickly.

#### LIST FOR MUSEUM AS A WHOLE

##### Emergency Equipment

- portable public address system or bullhorn
- geiger counter and dosimeter

##### Personal Equipment and Supplies

- necessary protective clothing
- rubber gloves, boots, hard hats
- rubber lab aprons, protective masks
- sanitation facilities
- sleeping bags, or cots

##### Miscellaneous Supplies

- boxes for packing and moving artifacts, records, and equipment
- plastic "bubble pac", foam "noodles"
- portable humidifiers
- photographic equipment
- manual typewriter, pocket calculator
- office supplies essential for minimal administrative operations

##### Conservation Supplies

- polyester (mylar) and polyethylene film
- thymol, ethanol, acetone, industrial denatured alcohol
- white blotters
- various sizes of thick glass or smooth masonite
- weights (such as shot bags)
- towels, clothes pins
- scissors, sharp knives
- water displacement compound (WD-40)
- waxes and dressings

##### Supplies and Equipment for Debris Removal and Cleanup

- bleaches, sanitizers, fungicides, low sudsing detergents
- woodsaws, metal saw with blades
- utility knife with blades
- wire cutters with insulated handles, tin snips, pipe cutter, bolt cutter
- hand drill with bits
- crowbar, sledgehammer, axes
- rope
- tape measure
- block and tackle, pit cover hook
- hydrant and post indicator valve wrenches
- staple gun and staples

##### Construction materials

- plywood
- nails, screws, and assorted fastener
- glue, twine, binding wire

Thanks to Lorah Dullisse Assistant Registrar (Rights & Reproductions), The J. Paul Getty Museum

**RC-WR OFFICERS:****CHAIRPERSON:**

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California Afro-American Museum  
600 State Drive, Exposition Park  
Los Angeles, CA 90037  
(213) 744-2023

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610 N. Julia Davis Drive  
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**DEVELOPMENT:**

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(808) 526-1322

*and*

Janet G. Ness, Acting Registrar  
Bishop Museum  
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Honolulu, HI 96817-0916  
(808) 848-4150

**IDAHO:**

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Idaho State Museum of Natural History  
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**NEVADA:**

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Curator  
The Nevada State Museum  
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**NORTHERN CALIFORNIA:**

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(916) 449-5423

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University of Oregon  
Eugene, OR 97403-1233  
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(213) 825-4361

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Provo, UT 84602  
(801) 378-2818

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Martha Fulton, Registrar  
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Maryhill Museum of Art  
35 Maryhill Museum Drive  
Goldendale, WA 98620  
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**NEW READS EDITOR:**

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Los Angeles County Museum of Art  
5905 Wilshire Boulevard  
Los Angeles, CA 90036  
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