

NEWSLETTER

RCWR SPRING 1992

A PUBLICATION OF THE REGISTRAR'S COMMITTEE WESTERN REGION

JUST SAY YES

A few years ago, while sitting in the registrar's offices at the National Gallery of Art, I glanced up on an employee bulletin board to see a newspaper photograph of a weary traveller sprawled across an empty baggage carriage at a busy airport. The clothes of the sleeping traveller were crumpled and dirty. His suitcase was tucked tightly underneath his exhausted body. Someone had added a by-line which read, *My job is so glamorous!* Having just returned from a winter trip to Eastern Europe which had turned into a courier's nightmare (roads too snowy to drive, flight delays, union workers on strike, ten days with translators) the photo made me laugh out loud. I have thought of that image many times since.

Each of you has experienced frustrations of moving valuable objects to or from distant locations. There are times when the simplest exhibit is besieged by seemingly insurmountable difficulties ranging from airplanes too small to accept the freight to cancelled venues. And yet, the thrill of examining a Renoir painting or unpacking a Chilkat blanket or installing an Elizabethan period musical instrument dissolves the frustrations of transporting the objects and reminds us of the responsibility with which we are charged and the care which must be exercised. Sitting down to tea with museum professionals from far away places, while sharing techniques and learning insights, creates excitement and renews our spirits in anticipation of the next exhibit.

We decided to focus on travelling exhibits in this issue for a number of reasons. For one thing, even though budgets are tight, travelling exhibitions are now being organized by museums of all sizes. With international political boundaries coming down, the trend is here to stay. Because the solemn responsibility of travelling priceless works of art is one that consumes much of the time of our members, we have called upon talented colleagues who have considerable experience in this area and knowledge to share.

I am pleased to announce that several committee members have recently accepted positions with RC-WR. There are three new state representatives: **Laura Thayer** from Washington who has also moved to a new position at the Ceney Cowles Museum in Spokane, **Deborah D. Norberg** from San Jose Museum of Art will be the Northern California rep.; and **Robert Nysten** from Nevada who works for the Nevada State Museum. **Laurel Fant Upp** from the Arizona Historical Society will serve as Editor focusing on feature articles. **Laurel and Thom Couch**, (San Mateo County Historical Association), our recently appointed Publisher, have some great ideas for the newsletter. Assistant Editor **Kim Caldwell-Meeks** from the Scottsdale Cultural Center will coordinate officer and state representatives' reports, announcements and the classified ads. New members will get special recognition in the newsletter from **Teresa Ridgeway**. Do not be surprised if you receive an impassioned plea from one of the aforementioned individuals in the near future to assist them on a project. Just say **YES**.

I would like to thank the special members who have worked arduously in their RC-WR positions who are passing the baton. Thank you **Phyllis Morgret**, former newsletter Editor and all of the former state representatives: **Shawn Hall** and **Gloria Harjes** (Nevada), **Patricia Laughlin** (Washington), **Janet Ness** (Hawaii).

—*Lella F. Smith*, Chairperson

Publisher's Notes

To those of you who participated in our ill-fated photograph experiment, thank you. The cost and trouble involved in taking the wide variety of photo types and converting them to camera ready printing was too great. I will return your photos asap.

Please bear with us as we try to get our act together as we experiment with the Newsletter. We are having a contest to name the newsletter in order to give our articles a bit of professional punch. RC-WR is very ambitious in the publication of this news letter and we hope that it can be a rewarding experience to those that have chosen to participate.

Thanks to the new people that are helping to bring the task under control. **Kim Caldwell-Meeks** and **Laurel Fant Upp**.

Thom Couch

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TIME TO

RE-UP!!!

**CALL
KATHY
CLEWELL**

BRIDGING THE GAP

by June Li

What makes dealing with foreign museums and institutions, particularly from Asia, exciting is that they are foreign. They speak a different language, not just linguistically but culturally. Understanding just a few basic things about a visitor's culture will greatly enhance working relationships.

Let us first consider correct forms of address. Chinese, Japanese and Korean names are written with the surnames first followed by given names - just the reverse of Western names. At first meeting, the given names are not used. A simple address such as, Mr. or Mrs. Zhang, suffices. First names are usually reserved for close friends. Pronouncing the name correctly shows respect and thoughtfulness. A few handy phrases such as the Chinese *ni-hao* (how are you) or *xie-xie* (thank you) is a most effective and amusing way to break the ice, because visitors always respond to such sincere efforts in like fashion using their handy English phrases.

Couriers, especially from China, travel with an exhibition for two or three months at a time. It makes sense to help them feel as "at home" as possible. If financially viable, an apartment-hotel with cooking facilities and convenient transportation is a good alternative to a hotel. Provide them with maps and locations of markets to shop in and warn them of unsafe neighborhoods.

Being able to shop, cook, and eat their customary diet "at home" during a long stay, will make it easier for the visitors to adjust and become more relaxed and approachable at work. This independence allows them the opportunity of socializing with their western counterparts on their own terms by inviting them "home" to dinner.

Foreign visitors provide a great opportunity to learn more about another culture. It is of course wonderful if the staff has time and inclination to invite them home so that they can experience another way of life. Americans are used to having open discussions on any topic, and do not view disagreement as conflict. Asians however are more reticent about their opinions. To prevent embarrassment, one should be aware of any topic that may be sensitive. Questions concerning political opinion or preference, or even someone's age are best left unspoken unless initiated by the visitors themselves.

It is useful to clarify if a working hierarchy exists among a group of couriers to save time and face. An intermediary can help negotiate problems and diffuse disagreements. On delicate matters, the Chinese or Japanese visitor will not say "no" straight out. It is not a matter of being devious, but of providing "face" for the other party and for oneself. One may hear a Chinese say "we will try to arrange it" to certain requests. Translation: "it may be a problem so don't be surprised if it doesn't work out." The bureaucracy governing their official rules may make saying the decisive "yes" unwise since the ultimate authority most likely rests elsewhere.

Finally, gifts should be considered as gesture of friendship. They do not have to be elaborate, but commemorative. Asians, particularly Chinese and Japanese, are fond of formal presentations of gifts at first meeting and at final farewell. Chinese or Japanese etiquette does not consider opening a gift in front of the giver polite. This tradition has the greatest advantage of avoiding any forced enthusiasm for gifts that are perhaps less than desirable!

Many other points can be considered. It is well worth the time and effort to acquaint everyone involved in international exhibitions with the cultural, social and historical backgrounds of one's visitors. Good working relationships, friendship and trust will follow.

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NAME THAT NEWSLETTER CONTEST!!!

HOW?

- *BE A MEMBER OF RCWR IN GOOD STANDING
- *SEND THE EDITOR OR ASST. EDITOR ONE ENTRY ONLY
- *SELECTIONS WILL BE SCREENED BY A PANEL**(ELECTED RCWR OFFICERS)
- *LIST OF ENTRIES WILL APPEAR IN SUMMER EDITION
- *VOTE FOR YOUR FAVORITE(SEND TO EDITOR AND ASST.EDITOR)
- *RESULTS WILL APPEAR IN FALL EDITION

WIN ONE YEAR MEMBERSHIP TO RCWR

Catherine The Great: Treasures of Imperial Russia

A report on the transportation and installation of the coronation carriage.

by *Anne Bennett* and *Scott Atthowe*

In September, 1991, a small team of people from the Armand Hammer Museum arrived at Memphis, Tennessee to see Catherine the Great: Treasures of Imperial Russia, an exhibition organized by the State Hermitage Museum in St. Petersburg and brought to the United States by Wonders: the Memphis International Cultural Series. The team of the Registrar, Chief Preparator, and the Exhibition Curator were sent to see how the exhibition could be transported from Memphis to Los Angeles and installed in early December. The team quickly discovered that the most problematic piece was the 18th century gilded coronation carriage. The size and weight of the carriage posed problems for transport and installation.

The movement of the exhibition was divided into three stages:

1. Deinstallation and loading
2. Transport from Memphis to Los Angeles
3. Movement of the exhibit into the museum and installation into the galleries.

Deinstallation of the exhibition in Memphis was more like a demolition. Walls were taken down completely to make room for the next event. The carriage crates were packed in the gallery immediately after the carriage was deinstalled. Fortunately, the freight elevator was able to hold a 45' long truck and trailer which facilitated loading of the carriage.

Given the size and weight of the carriage a truck convoy was determined to be the only mode of transport. Four climate-controlled trucks were scheduled to take the exhibition non-stop to Los Angeles. The crates were divided up by value for insurance purposes. Two convoys left so that the arrival time in Los Angeles would be staggered and unloading of the trucks could be scheduled. The majority of the crates were taken to the museum storage room. The truck containing the carriage crates was placed behind the museum to be crane lifted through the museum's second story archway.

Moving the oversized crates was not an easy production, so we needed someone with expertise with cranes and gantries. Scott Atthowe and his company had done this type of work for many local museums.

He met with the museum Facilities Manager, and the plan for moving the carriage to the gallery level was developed. He arranged for the crane operator while the Facilities Manager pulled the necessary permits to close the east bound land behind the museum. On Thursday morning, at 7:00 a.m. the crane was in place and the gallery doors and transom were removed from the entrance.

Scott Atthowe Describes the Installation

The problem with getting the crates to the museum was only 12' of clearance above a permanent glass railing. The tallest crate was 9'2" high which gave very little room for rigging.

To empty the truck, we used a forklift and the truck's liftgate. Nylon slings were put under the crate for lifting. While the crate was lifted, I rode on top to signal the crane operator. A crane's boom is at an angle so it is not possible to go straight in. In this case, there was so little clearance, we had to go straight in. In this case, there was so little clearance, we had to come in several inches, then down an inch or two, then in, then down, etc. Once we got past the railing we had much more room to maneuver. The second floor promenade was covered with 3/4" plywood to distribute the weight on the tile floor. Five crates had to be brought in this way.

The chassis was uncrated outside to fit it through the gallery door. Even with the door and transom removed, there was only 1" maximum clearance. The chassis was lifted off the pallet using two rolling gantries. Slings were put around each axle to lift it onto four wheel doilies and it was rolled into the gallery. It was then lifted onto its exhibition platform and the wheels were attached.

The same process was repeated with the coach, only 1,200#. The gantry straddled the chassis to move the coach into place. A special jack system, built in Russia was placed to keep the weight off the leather straps from which the coach is suspended.

CONCLUSION

Scott and I both felt that the job of getting the coronation carriage into the museum was made easier by the fact that we had the full cooperation of the Russian representatives from the State Heritage Museum. One of the Russians was the Head Restorer of the Carriage Restoration Project which took place the year before the original shipment. We found that sign language and drawing pictures worked best when trying to communicate with the Russians concerning the movement of the crates into the museum. Watching their faces as the crates were being craned up onto the second floor was inspiring. Their outward expression of calm, while they must have been churning inside, was a great inspiration to us and kept our spirits up as we worked on this tremendously exciting project!

Anne Bennett is Registrar for the Armand Hammer Museum of Art and Cultural Center in Los Angeles, CA. Scott Atthowe is with Atthowe Fine Arts Services in Oakland, CA.

CHALLENGE FROM THE ISLANDS

By *Deborah Dunn*

Today, I took three calls from people making arrangements to send exhibitions to Honolulu. One asked if sea travel is safe, another said exhibition lenders would only allow air travel, and yet another wondered if sea containers float! We registrars are faced with so many dilemmas on land, it can be intimidating to think about sending exhibitions and precious collections overseas.

A primer on getting exhibitions to Hawaii

Air travel seems by far the most preferred by lenders who believe time is of the essence when sending valuable artifacts and works of art over water. For this reason, insurance companies seem to favor air travel slightly more than sea transport.

Air travel is quick if you pay top priority prices and have trusted freight forwarder familiar with your shipping and handling standards. It is essential that crates are appropriately constructed to protect the contents during the long trip overseas and back. Ask for the most direct flights, or the least number of plane changes. Even with only one change, I may elect to pay the forwarder to have one of their staff meet the plane and assure me that the cargo is properly loaded.

In Hawaii we depend heavily on the mainland as the source of day to day supplies. Unless your crates are marked as high priority, they may be bumped in favor of fresh produce and meat, paper products and other essentials. Pay attention to seasonal considerations at the destination. Your cargo may be left behind to accommodate passengers coming home for the holidays, or tourists visiting the islands during the high season. Cargo planes like UPS and Federal Express only average about three flights to Hawaii during the week, placing another time constraint.

If you have a number of small crates and don't want them separated or roughly handled, small aluminum containers can be had for an extra fee. After the container is sealed, it remains so until delivered to and opened by the consignee.

Registrars know that crates can sometimes be mercilessly knocked about. I have received crates impaled by forklifts, imprinted with muddy shoe treads on all sides, and with signs of attempted ripoffs of Tip and Tell indicators. Since I have only been a registrar for four years, I know I haven't seen it all. Since I don't look forward to seeing it all, I have prepared a packing and shipping advice sheet for our curator and exhibitions coordinator to send the lender with exhibition contracts. When individuals are faced with 2500 miles of open ocean, they may tend to make crates as light and small as possible to expend the least dollar amount. It is stated in our Loan Agreement that if the lender's packing is deemed unsafe to return works of art, suitable boxes or crates will be constructed, and the lender will be invoiced for materials and staff time. Since everyone is interested in the safe return of their work, there have been no protests.

By the beautiful sea....

I wish I could convince every lender that sea travel is safe. In the last ten years, I can't recall any incidence of a sinking cargo ship. Insurance companies only ask that containers holding works of art or other high value contents are well packed and placed below deck.

Sea containers are made of steel, aluminum or fiberglass. They must be "sea cargo worth" as required by the shipping line and the Federal Maritime Commission (FMC). Before loading a container, check for cracks or other faults. If there is a problem, the shipping line must replace it free of charge. A good forwarder, upon picking up the empty container, will normally check the interior before hauling it to the loading site.

Containers come in 24 and 45 foot lengths on each coast, with openings 90" X 90". Usable space is less a few inches each side. Also available is a jumbo container, 40 feet in length, 104" X 90". Inland, 20 and 40 foot lengths are standard, but can be transferred to the longer containers on each coast. Refrigerated containers are available in a 20 foot length, with the motor taking up three feet of space in front. The shipper will be asked to specify the climate required for the contents.

Secure everything, crated and uncrated, in the container. Although a rare occurrence, containers can be dropped while being lifted on and off the ship. There are flush hooks on the floor which can be lifted to help secure contents with rope. Use 2X4's to block sections. Cotton or nylon straps and blocks of wood can be bolted to the wood floor to minimize

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movement. Inspect straps for strength before using, as weak straps can unravel quickly when stressed.

After a container is packed by the artist or museum, it is closed and a unique seal attached to the door. The lender can be assured that the consignee will be the next person to break the seal, open the container and supervise unloading. This alone is an advantage in using sea transport. For extra security the shipper may also padlock the door and mail the key to the consignee.

Be aware that nothing is foolproof. If customs or agricultural inspectors decide they must open the container, they will break the lock and seal. If this happens, you are entitled to a written explanation. Your freight forwarder and the shipping line can make mistakes too. Last year, Bishop Museum had a refrigerated container shipped from the West Coast, holding a fine collection of Papua New Guinea artifacts. The registrar, conservator and other staff gathered to open the container, only to be greeted by the sight of boxes of frozen chicken parts. The seal had not been matched at the shipyard!

Hawaii has only two shipping lines arriving each week from California. If your shipment is bound for Asia or the South Pacific, set a strict deadline. Again, only careful planning with your freight forwarder can avert scheduling problems and late arrivals.

Two years ago, I expected an exhibition that was to travel through the mainland and Pacific. The freight forwarder, contracted by the organizing museum, made decisions that compromised the safety of the works, and tested the patience of those of us trying to track the flight path. Against instructions and common sense, they sent the shipment to Honolulu on a Sunday night. With no one available to unload the crates, they were flown on to Los Angeles, and bumped for almost a week before returning to Honolulu. Daily calls to the now infamous forwarder's office brought comments like, "don't worry about nuttin." I knew they were trying their best but with art shipments it wasn't enough. Even a good forwarder will have occasional problems since it is a business that depends on the cooperation of many people.

Air and sea transport to Hawaii and other parts of the Pacific is expensive. However, it pays to contract the most reputable freight forwarder when moving exhibitions overseas. This can be frustrating for registrars who have that decision made by others who are responsible for reviewing bids with an eye on the bottom line, but have not idea what shipping entails. Contracting an inexperienced shipper for a traveling exhibition may start a domino effect of misery for all concerned and can place works of art at a higher risk. Registrars must be key members on budget planning committees for traveling exhibitions. It is to every administration's benefit to take advantage of a registrar's professional knowledge and experience.

Deborah Dunn is the Registrar for the Contemporary Museum in Honolulu, HI. She also serves as the Hawaii delegate to the WR-RC.

WHAT DO YOU MEAN A LOAN AGREEMENT FORM?

By *Evelyn Klebanoff*

As a Contract Registrar who works on traveling exhibitions, I am employed by different kinds of organizations. Sometimes, it is a small Museum without a Registrar, sometimes it is a Museum whose staff is already overextended, and sometimes, a National Exhibition Circulation organization is looking for someone to fill in for a project on the West Coast. But when I get questions like "What do you mean a Loan Agreement Form?" and "Why do *you* want to know about the insurance?", I take a deep breath, and put on my teacher's hat.

In the Museum world, I do not have to explain to anyone what the Registrar for an exhibition is supposed to do. But when I work outside this world - with business people who have come together to promote an art exhibition - and who don't know what they don't know, life, at first, can be difficult.

I have had to explain why it is important to do condition reports - hopefully before the objects are transported to the first venue. My point was finally made when a claim was attempted for \$3 million when the objects were returned to the country of origin with "damage" to one piece. I was not allowed to accompany the works on the return shipment, but because of my examination in this country, I knew that the "damage" was at the site of an old repair, which had been badly done before we received the piece. No action was pursued.

I have also had to explain to a board why it was necessary to spend the money to reconstruct crates - which had been thrown together with scrap material, bead board packing, acidic foam, and of course no packing instructions!

Often an exhibit which has been organized or assembled abroad, comes with three or four different numbering systems, none of which seem to add up to the same total, and none of which seem to add up to the same total, and none of which indicates how many parts there may be in an individual piece. It makes on very nervous when it comes time for the first assembly or disassembly!

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The worst scenario, though, is balancing care with compromises dictated by the threat of insolvency of the organizers.

On the other hand, I have had the opportunity to show Curators from China and the former Soviet Union how to organize and care for their National Treasures, and I have been greatly enriched by their friendship and gratitude. I have met very interesting people outside the usual Museum world, and I have made good friends with people in Museums across the United States and abroad. Because I have sometimes been the only person involved in a project who has had any experience with art exhibitions, I have had responsibility for planning, coordination and supervision I would not normally have had. I am grateful that I have been able to develop these skills and these relationships.

Prior to becoming a free lance Registrar, Evelyn Klebanoff was employed for many years at the Seattle Art Museum in the Registrar's Office. She handled the Museum's traveling exhibitions as well as performing the regular registrarial functions.

The Shipper's Perspective

by

When I was asked to write an article on the Shipper's Perspective of traveling an exhibition, my first thought was "Where would I find the time?" I was in the middle of organizing two large exhibitions and my free time was filled with visions of all the possible mishaps that might take place.

At times I feel like the "Unknown Registrar" because I contact the lenders, prepare condition reports and ensure the safe handling of the art work for museum exhibitions. In some ways I become a de facto extension of a Museum's Registration Department and have the responsibility of making decisions that represent the best interests of the Museum.

To give you some insight into the difficulties the Art Mover encounters while assembling a traveling show, I have decided to write about a few of the problems I've experienced and ways to avoid them.

First, please understand that things don't always work out the way they were intended. We have given you an estimate for the collection of the works but sometimes lenders are difficult and have their own notions about what the Art Handler is supposed to do. What may seem real simple on paper: pick-up and transport one item; about 1 1/2 hours - in reality takes much longer if the lender decides she has to have her entire collection rearranged because of the removal of that one piece. If your museum is in New York and you've gone home for the evening, we use our best judgment. We need to keep the collector happy and we need to keep to our crafting schedule. By the time we are finished your costs will have increased.

Recently we were asked to pre-build crates for a whole traveling exhibition. We arrived at the museum with the crates only to find out that the artist had rearranged the exhibit and we were not informed. Things were very confused and it took more time to pack the show which increased the budget.

How can these kind of situations be avoided? Here are a few suggestions I think might help everyone.

1. Remember that an estimate is just that, an educated guess, usually based on second hand information. The more specific information about sizes, lenders, locations and your expectations, the more realistic the estimate will be.
2. Keep us informed of all changes. The best ways are the fax and phone. A follow up fax after a conversation is a permanent reminder of any changes. Remember, changes may increase costs.
3. If your travel exhibition includes objects already crated, be sure to indicate which dimension is the height. Most shippers use the IATA method which is Length X Width X Height. A crate which is too high, or cannot be laid flat, can complicate flight arrangements.
4. Allow enough time for the collection and crating to be completed properly. A single large travel crate can take as long as 24 labor hours to build. Multiply this by a dozen crates and you can understand the time factors.

Try to keep in good cheer when things do not work out according to plan. Both the Registrar and Art Mover have a lot of pride in what they do and we each want things to work out as smoothly as possible.

The pre-conference workshop and sessions below have been reviewed and accepted by the Registrar's Committee for the Western Museums Conference meeting at Riverside.

Pre-Conference Workshop

10/12/92

Maintaining Safety of Collections and Data

In the last few years, the museum community has been shocked by the increase in theft and vandalism. Even though it is far more economical to provide protection for collections than to replace the objects, far too often, protection has come second to collecting and researching. This pre-conference workshop will reveal some of the security risks in exhibit galleries and storerooms, and guide participants in evaluating their existing security in order to reduce exposure and prevent losses. Attention will also be given to measures which can be taken to secure collections information on databases and original documents.

Questions regarding this workshop may be addressed to Sarah Kennington, Southern California RC-WR Representative, UCLA Fowler Museum (213-825-4563).

Sessions Relevant to RC-WR Members

Volunteers We Need You!

Explore various successful methods for attracting, motivating, and keeping volunteers who not only greet the public, but assist increasingly in day to day museum operations.

Formulating or Reevaluating Your Museum's Mission Statement and Collections Policy

As museums apply for accreditation and compete for dwindling grant funds, the necessity for relevant policies and mission statements has become apparent. Times are changing and it has become increasingly important to maintain a current and appropriate policy for your collections.

Arsenic and Dead Bugs - Conservation Peculiarities in the West

New data has revealed that materials which Registrar's, Curator's, and Collections Managers work with on a daily basis may present serious health hazards. What materials should you be avoiding for the protection of your collections as well as your staff:

How to Get There from Here (and Back)

After viewing the film *Morris Louis Goes to Milan*, registrars, curators and exhibits staff will interact with the audience, relating their own experiences with shipping, handling and accompanying traveling exhibitions and will present several suggestions to avoid pitfalls in transporting valuable objects. (2-part session)

Note: This educational film graphically portrays the serious mistakes made in transit of collections/exhibit materials and should generate lively discussion.

How Effective are our Laws in Dealing with Abandoned Property?

Discuss State laws dealing with abandoned loans, our ethical and legal responsibilities to lenders, and how mistakes we may be making obligate our institutions. Members on the panel review the success or failure of their attempts to return or claim loans and suggest methods for notifying lenders of their responsibilities, even if legislation is pending or nonexistent.

Collections Notes —

By *Kim Caldwell-Meeks*

STATE REPRESENTATIVE REPORTS

ARIZONA

The Arizona membership of RC-WR is putting together a workshop on conservation techniques in storage and exhibit design. We will feature four guest conservators, speaking and answering questions on storing and exhibiting textiles and costumes, works on paper, paintings, and ethnographic objects. The workshop is planned for Friday, March 27th, 1992 from 9am to 3pm at the Heard Museum, 22 E. Monte Vista, Phoenix, AZ, 85004-1480, TEL: (602)-252-8840. The fee will be a \$20 for members and \$30 for non-members (which includes a one-year membership to RC-WR). Anyone interested should contact Gina Cavallo at the Heard Museum.

POSITIONS AVAILABLE

Registrar: The Tacoma Art Museum, Washington. This is a position in specialized MUSEUM work. Work involves sound organization and maintenance of Collections and Records and Loan Records; some museum administrative duties; and supervision of one or more volunteers, work study students and/or contractors. Responsibility for insurance records and reports; budget management related to program area; preparation of objects for loan (packing); and overseas shipping arrangements. Work requires strong organizational skills and careful attention of details. All work must be done to standards and procedures of an accredited Museum.

Minimum requirements include a bachelors degree in Art History, Museum studies, or Fine Arts, and experience in museum registration work, preferably in an accredited art museum for similar setting where permanent collections of art work are maintained. Ability to work flexible hours and some weekends is a plus.

Salary range: \$17,000 - \$22,000. Send resume with references by March 15, 1992 to: Wendell Ott, Director, Tacoma Art Museum, 1123 Pacific Avenue, Tacoma, WA 98402.

Old Faces - New Places

Laura Thayer is the new Registrar with the Cheney Cowles Museum in Spokane, Washington. Laura formerly worked as Registrar with the Tacoma Art Museum in Washington.

CLASSIFIEDS

If you have any news regarding exhibits, individuals, or positions at your institution that you think would be of interest for the newsletter, please contact me or your state representative. Addresses for your state representative are located on the backpage of the newsletter. I can be reached at: Scottsdale Cultural Council, 7383 Scottsdale Mall, Scottsdale, Arizona, 85251. FAX: (602) 994-7728, TEL: (602) 994-2621.

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SUMMER EDITION ARTICLES DUE
JUNE 1ST!

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Museum Suppliers and Service Directory

Recently, **Betty Long** asked for RC-WR members to recommend suppliers who had provided services for their museums. The companies below were submitted as packers/crater (P), shippers (S) and licensed customs brokers (C). RC-WR members are in **bold text** (as of 2/14/92).

- (C) AMERICAN CUSTOMS
BROKERAGE
820 Mililani St., suite 617
Honolulu, HI 96813
TEL: (808) 537-6102
FAX: (808) 538-0225
Contact: Francis Kojima
- (P) (S) ART HANDLERS
1570 Pacheco, E-15
Santa Fe, NM 87501
TEL: (505) 982-0228
FAX: (505) 989-7355
Contact: Sharon Pattison
- (P) (S) ARTS, LTD.
8001 North Classen, Suite B
Oklahoma, OK 73113
TEL: (800) 468-1327
Contact: Jim Nichols
- (P) (S) ARTECH
169 Western Ave. West
Seattle, WA 98119
TEL: (800) 447-0211
FAX: (206) 284-3743
Contact: Mike Hascall
- (P) (S) ATLANTIC VAN LINES
1001 Wilso Drive
Baltimore, MD 21223
TEL: (410) 368-4008
FAX: (410) 368-4006
Contact Jim Ikena, Chris Sade
- (P) (S) ATTHOWE FINE ARTS SERVICES
926 32nd St.
Oakland, CA 94608
TEL: (510) 654-6816
FAX: (510) 654-2632
Contact: Scott Atthowe
- (S) BURLINGTON AIR EXPRESS
3211 University S.E., Suite B
Albuquerque, NM 87106
TEL: (505) 242-3952
FAX: (505) 242-3450
- (P) (S) (C) GEORGE S. BUSH & CO.
600 North West Front Ave.
Portland, OR 97208
TEL: (503) 228-6501
FAX: (505) 294-0432
- (P) (S) COMPTON/MAYFLOWER
TRANSFER & STORAGE
4302 Industrial St.
Boise, ID 83702
TEL: (208) 336-5300
FAX: (208) 342-2016
- (P) (S) (C) W. J. BYRNES & CO.
100 Rollins Road
Millbrae, CA 94030
TEL: (415) 692-1142
FAX: (415) 692-5726
- (P) (S) CANYON BOX AND
PACKAGING
2091 Laguna Canyon Road
Laguna Beach, CA 92651
TEL: (714) 494-3523
FAX: (714) 494-4518
Contact: Gerald Coffman
- (P) (S) COOKE'S CRATING & FINE
ARTS TRANSPORTATION, INC.
3124 East 11th St.
Los Angeles, CA 90023
TEL: (213) 268-5101
FAX: (213) 262-2001
Contact: Bryan Cooke,
Andi Alameda
- (P) (S) DAD (DIRECT ART DELIVERY)
TRUCKING, INC.
419 Broome Street
New York, NY 10013
TEL: (212) 226-0054
FAX: (212) 226-1070
Contact: Michael Leonard
- (P) (S) DIRK'S MOVING AND STORAGE
4048 East Superior Ave.
Phoenix, AZ 85040
TEL: (602) 267-9401
FAX: (602) 437-3882
Contact: Alison Marlatt
- (P) (S) TERRY DOWD, INC.
1808 North Damen Avenue
Chicago, IL 60647
TEL: (312) 342-1808
FAX: (312) 342-8650
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