

Registrar's Quarterly

Fall 2013



RCWR
REGISTRARS COMMITTEE
WESTERN REGION

3 Observations of an
Anthropologist

7 Basics of Monitoring
Temperature and
Relative Humidity

13 State Updates

*Hello all
and happy fall.*

I'm excited to announce a new RC-WR Board has been voted into office and will be formally announced at this year's RC-WR luncheon during WMA in Salt Lake City.

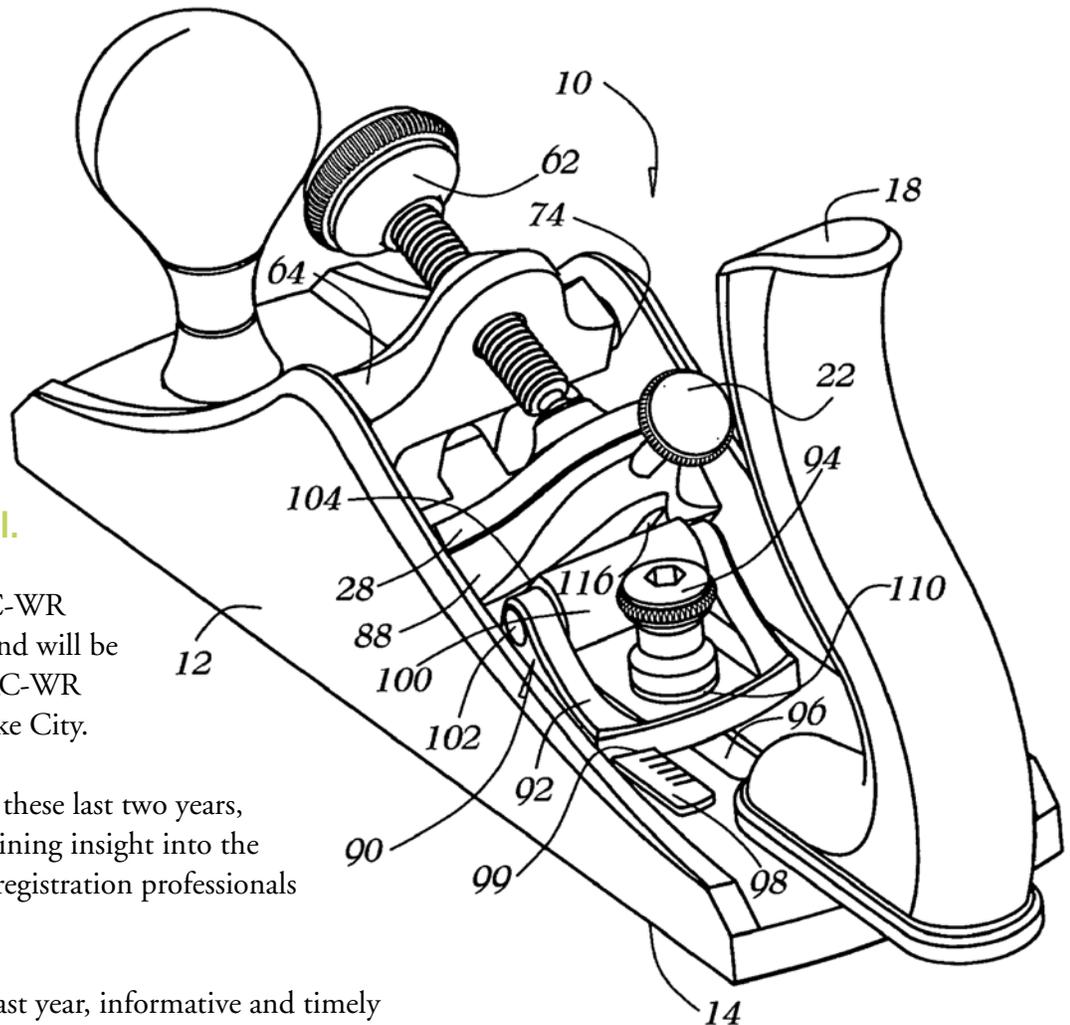
It has been a pleasure to serve you these last two years, and has been a great experience gaining insight into the issues facing us as collections and registration professionals in the expansive West.

We've seen great workshops this past year, informative and timely newsletters, generous support from our sponsors, and expansion of our stipend offerings. But we can't do it without you! Help the new Board continue that momentum by supporting RC-WR with your membership and sponsorships. Renewals will be hitting your inboxes in December.

We look forward to seeing many of you soon in Salt Lake City!

Best to everyone,

Your 2011-2013 RC-WR Board
Nicole Nathan • Marnie Leist • Kathleen Daly • Heather Bouchey



Cover:

Quality is Contagious

John Economaki and Bridge City Tool Works

Curated by: Nicole Nathan in collaboration with John Economaki

Currently showing at the Museum of Contemporary Craft, Portland, Oregon, Through February 8, 2014.

When local furniture designer John Economaki developed a severe allergy to wood dust, he turned from making furniture to making heirloom hand tools for woodworkers. Drawing on his background in industrial design and knowledge of construction needs, Economaki established Bridge City Tool Works in 1983. Using the most contemporary digital technology, Economaki designs tools to stand the test of time. The company's products, sketches, and tools from the past thirty years will be on view for the first time. The exhibition will be accompanied by interactive programming in The Lab and provides a Portland connection to upcoming exhibition *The Tool at Hand*.



Since 1979, the RC-WR has cooperated with the RC-AAM in advocating for the profession of Registrars and Collections Managers across the states of Alaska, Arizona, California, Hawaii, Idaho, Nevada, Oregon, Utah and Washington, and promotes high standards and best practices in registration.

Observations of an Anthropologist

at the

2013 Conference of the Society for the Preservation of Natural History Collections

By Stephanie Lynn Allen

In June, through the generous support of an RC-WR travel stipend, I was able to attend the 2013 conference of the Society for the Preservation of Natural History Collections (SPNHC) at the South Dakota School of Mines and Technology in Rapid City, SD. There, I was able to meet an extraordinary group of museum professionals, scientists, researchers, and experts in everything from utilizing digital resources for increasing collections access to managing a herbarium. I chatted with presenters about their posters, was coerced by some colleagues to attend the committee meeting on Documentation (of which I am now, apparently, a member), handed out business cards like they were candy, and learned about some new initiatives in the museum profession.

Throughout my exploration of the conference, however, I noticed something striking: there were very few anthropologists present and very few sessions devoted to the care and conservation of archaeological and ethnographic objects. I immediately wondered why this was the case, given that the focus of this year's conference was on repositories and partnerships, a topic that seems

highly applicable to anthropological collections. I then learned that the unintended side effects of the recent government sequestration were the restrictions in the ability of federal employees from a wide range of agencies to travel. Most of the representatives coming to speak about the multitude of issues and challenges surrounding repositories and partnerships, therefore, were unable to attend. As this was my primary reason for attending the SPNHC conference, I was at first concerned that there would be little information relevant for an anthropologist. However, I was pleasantly surprised when the conference organizers forged ahead with some truly fascinating and engaging presentations despite the regrettable absence of their colleagues.

As the collection manager of a wide range of ethnographic objects from around the world, I run into a slew of collections issues. These range from weirdly shaped objects that refuse to fit on any shelf in storage to ensuring that the Golden Eagle feathers used in a feather headdress really were collected prior to the implementation of the 1962 amendment to the Bald and Golden Eagle Protection Act. My most recent collection-based concern, however,

relates to the discovery of a number of objects that were at one point contaminated with some pretty nasty chemicals that were applied for pesticide purposes. As we all know, this issue is by no means a unique or new one. But figuring out how to navigate the many-faceted health issues that could potentially (and usually do) crop up because of these chemical contaminants is daunting. So you will probably understand my excitement when, on the first day of sessions, I attended a presentation entitled "Detecting, Quantifying, and Removing Mothball Vapors from Textiles in the National Museum of the American Indian Collection" given by Robyn Hodgkins, a conservation scientist working at the Smithsonian's National Museum of the American Indian (NMAI). As I am excited about the potential of the research presented in this talk, I have chosen to briefly discuss it below.

Robyn's presentation focused on her efforts at the NMAI to get a handle on the levels of naphthalene (i.e. mothball) vapors produced by contaminated Native American textiles in the collection. The project was initiated because the staff had noticed a strong, persistent smell when these objects were undergoing wet cleaning,

and they became concerned that this smell was indicative of harmful vapors. Therefore, they wanted to be able to accurately predict the health hazards for museum staff when handling and working with such objects. The presentation began with the history of pesticide use in the NMAI collection, the current Integrated Pest Management measures in place to protect the collection, and the current storage conditions—consisting of areas for both rolled and flat textiles.

She then described how her team used a new method combining solid phase micro-extraction with gas chromatography-flame ionization detection (SPME-GC-FID) to capture the naphthalene vapor emitted from a series of textiles over a period of 24 hours, thereby quantifying the amount in relation to the standard occupation exposure limits set by organizations like OSHA. When dry, these objects did not seem to pose much of an issue; however, when they were humidified, the

detected vapor concentration drastically increased to levels that exceeded what was considered safe. The next step in the project involved utilizing a rapid air exchange cabinet (a Delta Designs custom-made sealed cabinet connected to an exhaust trunk) for mitigating the naphthalene vapors. The textiles were sealed in this cabinet for 2 ½ days while the exhaust trunk removed the dangerous vapors.

The results of this study are very encouraging, as it appears the levels of naphthalene vapors were significantly reduced using this mitigation technique. Additional testing is planned for the near future to further explore this process. Since this is a non-invasive method for detecting airborne contaminants, the potential exists for treating contaminated ethnographic objects. In fact, this appears to be a step forward for the treatment of contaminated objects in many different contexts, in addition to being a safeguard for the museum professionals who handle and access these objects.

Therefore, while my original intention for attending the 2013 SPNHC conference (that of engaging with and discussing topics focused on repository issues) was not immediately successful, there was still plenty to be learned. Not only did I hear about a new technique for dealing with contaminated ethnographic objects, but I also met a number of museum professionals from a range of institutions engaging in useful and fascinating research that will continue to benefit the museum profession as a whole. I find myself eagerly anticipating the next SPNHC conference and getting more involved—I am already contemplating ideas for prospective session topics.

Contact Information: Stephanie Lynn Allen, Collection Manager of Ethnology at the Sam Noble Oklahoma Museum of Natural History, University of Oklahoma, (405) 325-5481, stephanie.allen@ou.edu. ■



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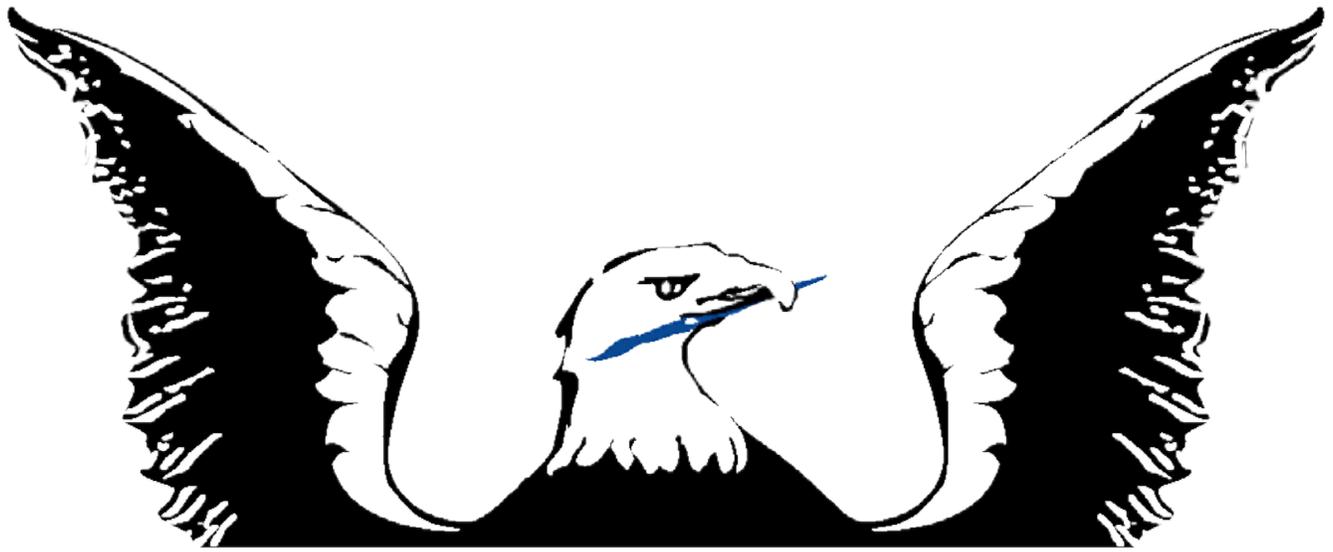
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“MOVING GREAT ART FOR GREAT MUSEUMS”

Basics of Monitoring Temperature and Relative Humidity

By *Malia Van Heukelem*,
University of Hawaii at Manoa,
Hamilton Library—Preservation

There has been a growing awareness of the importance of temperature and humidity control in collections over the past 35 years. In 1978, Garry Thomson published *The Museum Environment*, which went into a second edition in 1986. This is probably the most often cited source of information on the subject. Misinterpretation of this text has led to some strict set-points as collections managers and conservators try to work with facilities managers and mechanical engineers to provide the best conditions for their collections. However, there is currently a lot of conservation research focused on evolving guidelines providing broader ranges than the often quoted 70F and 50% RH. Much of the research is prompted by the inability to achieve unrealistic ideals while sustaining financial and natural resources.

Why monitor your collections environment?

Environmental conditions and biological threats are linked. High temperature increases the rate of deterioration in many materials, accelerates mold growth, and provides a good environment for pests. Humidity must be kept below 65% to prevent mold. Lowering temperature and humidity will make collection

areas less hospitable to pests. There is a relationship: when warm air is cooled, humidity increases. Many U.S. museums can relate to this problem in the summer; unfortunately for us in Hawaii this is a year round problem. It's important to remember that standard that applies to all collections.

How often should you check temperature and relative humidity?

It's best to have a monitoring system that records continuously, such as a hygrothermograph or datalogger. Most items can withstand minor changes in temperature and humidity, so it is usually sufficient to check weekly or monthly. At the University of Hawaii's Hamilton Library we use hygrothermographs, changing their graph paper weekly, and PEM dataloggers, from which we download and graph data monthly. Graphs are checked and any problem areas are reported to our building manager for liaison with UH Facilities on repair. A Google doc log of high and low humidity is updated monthly for all hygrothermograph and logger locations. We are in the process of upgrading our hygrothermographs for dataloggers. The hygrothermographs will be kept and deployed for easy visual monitoring in problem areas. When I was at a local historic house museum, we had only four Dickson dataloggers and an air conditioning system that provided temperature and humidity readings for all 35 fan

coil and air-handler units. Facilities staff would record and log the high and low temperature and humidity of each service area at the same time each week. I would look at the log for problem areas with important collections, and move the dataloggers to verify ambient conditions since the data from the building management system was not reliable; the sensors were placed in the ducts (which is common).

How do you track temperature and relative humidity?

It's best to measure ambient room conditions at the level of materials, away from vents, equipment, windows and doors. Use continuous recording equipment so you can find out when the accountant told facilities to start shutting off the air conditioning at night. You will also learn how quickly humidity changes in your collection areas when there is a power outage or equipment failure. If you're not able to record, you will only have a snapshot of how the air conditioning is functioning at a particular moment.

We file hygrothermograph reports and printouts from the datalogger software chronologically by location. We consider records of temperature and humidity to be permanent active files for as long as each location has collections. This data will allow you to go back and compare whether the air-conditioning

system has been able to perform at an acceptable level in the past; we've had to do this when the engineers say the equipment can't achieve our desired settings.

Mechanical thermo-hygrometer

ARTEN devices are typically seen in exhibit cases. They're small, convenient and relatively low cost with a price of approximately \$90.

Digital thermo-hygrometers can be very inexpensive, but they are often inaccurate and only show a snapshot of current conditions. They're probably better than nothing. There is a



big price range and you probably get what you pay for in terms of accuracy.

Sling psychrometers have two thermometers (wet bulb and dry bulb), used to measure temperature and calculate relative humidity. You swing it in the air rapidly; it can be dangerous and prone to operator error. It's inexpensive, at around \$80.

Battery operated psychrometers

also have two thermometers: these are pretty accurate so we use one to



calibrate our hygrothermographs. One thermometer records temperature, the second uses a wet bulb and fan for up to two minutes; once it stabilizes you calculate the difference between the two thermometers using a chart to determine the humidity (about \$165).

Hygrothermographs graph temperature and humidity, typically for one week at a time, but some will work on a daily, monthly, or annual graph. These are reliable but there is a high initial cost plus ongoing costs for graph paper, pens, and frequent



calibration (should be done quarterly or at least annually and every time the equipment is relocated). These

have the advantage of showing a graph so you don't have to download data before you realize you have a problem.

Dataloggers usually give a digital reading of temperature and humidity, but you must download the data or you won't know what's happening at night, weekends, or if the air-conditioning malfunctions. We use the PEM and PEM2 loggers from the Image Permanence Institute. There are many manufacturers and if you're just going to get one thing to measure temperature and humidity, I would recommend a datalogger. We are in the process of replacing our hygrothermographs and original PEM loggers with PEM2 loggers to streamline data collection and ease of reporting using the eClimateNotebook software.

The PEM2 datalogger has all kinds of bells and whistles such as pre-set reports. The data is stored online and accessible from anywhere. These are very convenient in that you



download the data to a thumb drive and don't have to move the recording device to extract information. Priced at \$349 each, or \$299 for volume discount.

What to look for in a datalogger—accuracy, memory, long battery life, digital display, a device that only needs to be calibrated every three years, has a reasonable sample rate, ease of download (i.e. a jump drive rather than cable), and decent software. Dataloggers are cheaper than hygrothermographs and don't have to be calibrated as often. In general, they are more accurate. They can record over a long period of time and you don't have to replace paper every week at the same time.

Wireless dataloggers are more expensive and complicated than is needed for most small to mid-size collections. They can be great if you have off-site storage, are trying to monitor enclosed cases or have so many loggers that it takes all your time just to collect and download the data. However, they have several disadvantages including price, aesthetics, and technical requirements.

The Elsec 765 is a great device—it measures temperature, humidity, visible and ultraviolet light. It is available with a monitoring option. Consider applying for a Preservation Assistance Grant from the National Endowment for the Humanities to acquire environmental monitoring equipment. These run about \$1,300.

What if my air-conditioning breaks or can't perform?

If your entire air-conditioning system breaks or you have a power failure, you can contract with a disaster recovery company to bring in generators for cooled air and de-humidification. If your air-conditioning simply can't maintain humidity below 60% you may want



to purchase a portable dehumidifier sized for your space. Dehumidifiers



require a drain or you will have to empty them regularly; they may also make a lot of noise and generate heat so choose your location carefully.

Best practices

The Image Permanence Institute is a non-profit organization doing groundbreaking research into this area. They have been offering a free webinar series on Sustainable Preservation Practices for Managing Storage Environments once a month from January through September 2013. You can view the recordings at any time through their website: <http://ipisustainability.org/webinar-info-series2/>. IPI sells the PEM2 dataloggers with elaborate eClimate-

Notebook reporting software which stores all your data online.

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join the Reinforcement Crew

—Rebecca Engelhardt

The 7th Annual Reinforcement Crew Event will take place in Seattle on May 17, 2014. If you are a small museum within 30 minutes of Seattle Convention Center, or a collection professional coming to the AAM conference interested in participating in the 2014 event, please contact Rebecca Engelhardt at rengelhardt@museumofglass.org or Heather Kajic at hkajic@ushmm.org for more details.

The Registrars Committee of the American Association of Museums established the Reinforcement Crew in 2007 as a way for its members to give back to the museum community. The Reinforcement Crew is a group of collection professionals who volunteer their time and expertise every year just before the AAM annual meeting to assist smaller museums with collections-based projects. Prior to the event, representatives of the Reinforcement Crew work with participating museums to identify projects and secure as many donated archival supplies as needed. On the day of the event, Reinforcement Crew volunteers work with museum staff on the projects and enjoy lunch furnished by the sites. The day ends with a reception provided by the generous sponsorship of vendors in the museum industry.

The first Reinforcement Crew Event occurred on April 26, 2008, in Denver, Colorado. Twenty-eight volunteers from across the United States assisted two Denver museums: the Black American West Museum and Heritage Center and the Denver Firefighters Museum. From 9:00 am to 3:30 pm, the Reinforcement Crew worked on two collections re-housing projects and two exhibition maintenance and inventory projects at the museums. The day's event was immediately followed by a reception at the Denver Firefighters Museum. ■

PROFILE

Location

Crystal Bridges Museum of American Art

Artist

Wilton Foid

Title

The Island, 2009

Medium

Watercolor, Gouache, Pencil, and Ink on Paper

Glazing

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STATE UPDATES

ARIZONA

Center for Creative Photography, University of Arizona, Tucson

We have had a very busy spring and summer in registration and it shows in our exhibitions, loans and traveling shows. In the Center's gallery at the University of Arizona, *Todd Walker: Anticipating Digital* is up until October 20. Running November 8 to January 26 is *Charles Harbutt: Departures and Arrivals*. Currently,

we have loans at the Corcoran in Washington D.C., the Honolulu Museum of Art, the Addison Gallery in Massachusetts, Princeton University, and the Royal Academy in London. Soon, 80 of our photographs will be returning from PHotoEspaña in Madrid.

From Above: Aerial Photography from the Center for Creative Photography was on view at the Norton Photography Gallery in the Phoenix Art Museum through September 22 and included a unique e-book—our first—which can be found at <http://is.gd/aerialphoto>.

Fall lectures at the Center for Creative Photography include Shelby Lee Adams on September 12, John Divola on September 18, and Andy Grundberg on October 17. Plus, we host Photo Friday print viewings the first Friday of each month, curated by various staff members (including Betsi Meissner, the Assistant Registrar).

We are welcoming back our student registration assistants with much anticipation.

Phoenix Art Museum *In Memorium*



Alexis Gould, Associate Registrar at Phoenix Art Museum, passed away August 20 due to complications from a heart transplant. Alexis received her BA in Classical Archaeology from the University of Illinois at Urbana-Champaign and her MA in Museum Science at Texas Tech University. During graduate school, she interned at The Sixth Floor Museum in Dallas, Texas. Prior to joining the Phoenix Art Museum staff in 2007, she spent six years as the Assistant Registrar at Birmingham Museum of Art in Alabama. Alexis will be sorely missed.

Arizona State Museum

Friends of the ASM Collections are seeking donations of American Indian art (pottery, jewelry, rugs, baskets, etc.) for their annual silent auction, to be held at the

21TH Annual Southwest Indian Art Fair (Feb. 22 TO 23, 2014). Objects must be of American Indian creation but need not be solely from Southwestern cultures; Friends will accept anything from North or South America. Proceeds from the silent auction benefit the museum's collections division. Donations can be brought to the museum with advance notice, or we can arrange to pick up large items.

Curtis Reframed: The Arizona Portfolios opens November 9. The exhibit explores Edward S. Curtis's work in Arizona from 1900 TO 1921, featuring photogravures and narratives from his life's work, *The North American Indian*.

A World Separated by Borders runs through October 19. Mexican photographer Alejandra Platt-Torres shares her powerful black and white images of the people, the border, and the landscape between Arizona and Sonora. This exhibit is co-presented by the University of Arizona's Conflucenter for Creative Inquiry.

Basketry Treasured is running through January 4, 2014 and features 500 examples of the depth and breadth of Arizona State Museum's peerless collection.

Other current exhibitions include *Basketry—An Essential Part of Life*, *Ancient Architecture of the Southwest*, *The Pottery Project*, and *Paths of Life: American Indians of the Southwest*.

View online

ARIZONA CONTINUED

exhibitions at www.statemuseum.arizona.edu/exhibits/online.shtml

UPCOMING EVENTS

The ASM Library Benefit Book Sale will be held 10 A.M. TO 4 P.M. on October 12 in the ASM lobby. This very popular used book sale is hosted by the Arizona Archaeological and Historical Society. Books start at \$1, journals as low as 50 cents. There will be huge selections in anthropology with emphasis on the U.S. Southwest and northern Mexico, and non-academic materials, too. AAHS and ASM members admitted at 9 A.M. for an hour of exclusive shopping.

Another free event is coming on November 2, with **Wonder Weavers: An Arizona Basketry Festival**, from 11 A.M. TO 3 P.M. Join us to celebrate the enduring basketry traditions of our state's Native cultures, to honor modern-day weavers, and to encourage the continuation of the ancient art form at this show and sale. Meet more than a dozen Native weavers of different tribes from across the state: Akimel O'odham, Apache, Chemehuevi, Hopi, Navajo, and Tohono O'odham. Enjoy music, dance performances, and food vendors.

ASM holds an array of travel tours. New this fall is the Tucson's **O'odham and Spanish Heritage Learning Expedition** on November 16. Spend the day with ASM scholars exploring our city's rich Native and Hispanic heritages. See

how culture, religion, and farming intersected and transformed the landscape in multiple ways, shaping southern Arizona and the future city of Tucson. The tour is \$180, or \$160 for members.

To sign up and read about future tours, go to www.statemuseum.arizona.edu/public/tours.shtml



OREGON

Columbia River Maritime Museum

The Barbey Maritime Center at the Columbia River Maritime Museum continues to host boat building courses and many other workshops. Classes continue through mid-October. For course descriptions and schedule, please visit www.crrmm.org.

Science on Tap resumes on first Thursdays beginning October 3. These informal science talks are held at Fort George Brewery's Lovell Building in Astoria. The venue opens at 6:00 P.M., so bring a friend and arrive early for food, beverage, and great conversation. Programs begin at 7:00 P.M. and will cover such intriguing topics as helicopter rescues, underwater volcanoes, orcas, marine mammal research, fish parasites, wave power, and more.

Douglas F. Cooley Memorial Art Gallery—Reed College

From August 27 to October 17, 2013, the Douglas F. Cooley Memorial Art Gallery will host *Jamie Isenstein: Will Return*, the first retrospective of celebrated New York

artist and Reed College alumna Jamie Isenstein. This event is curated by Stephanie Snyder and will hold its public reception on September 19 FROM 6 TO 8 P.M.

Portland Art Museum

Through January 12, 2014, Portland Art Museum will present *Samurai! Armor from the Ann and Gabriel Barbier-Mueller Collection*. This exhibit presents a treasure trove of battle gear made for high-ranking warriors and daimyo (provincial governors) of the 14TH through 19TH centuries. The exhibition illustrates the evolution of the distinctive appearance and function of samurai equipment through the centuries and examines their history.

Drawn from the renowned Ann and Gabriel Barbier-Mueller collection, *Samurai!* features the full panoply of warrior regalia, with full suits of armor, helmets and face guards, weapons, horse trappings, and other battle gear. Highlights include helmets of lacquered metal adorned with emblems often inspired by nature— which signaled the status of the wearer, differentiated samurai from each other, and also frightened the enemy on the battlefield; armored horses carrying combat-ready samurai; and a full ensemble of armor and ceremonial jackets worn by the high-ranking samurai of the Mōri family. The Mōri, who traced their roots to famous warriors of the 13TH century, were among the most powerful warrior families in western Japan.

OREGON CONTINUED

Portland will be the only West Coast venue for *Samurai!*

Pittock Mansion

Now through November 17, the exhibit Pittock Family Treasures continues. This exhibit presents a rare opportunity to see artifacts from the Pittock family collection, along with the original pieces of Pittock furniture already on permanent display. Highlights include three formal gowns, personal letters written by family members, photo albums, stock certificates, ledgers, sketches, and toys. This exhibit is included with regular admission, and is free for members of Pittock Mansion.

Behind-the-Scenes Tours continue on upcoming Saturdays: September 28 and November 9. Please call (503) 823.3623 for additional information and reservations. ■

TWO NEW WORKSHOPS THIS FALL

Free, day-long workshops offered to volunteers and staff of libraries, archives, and museums will take place in Baker City, Florence, McMinnville, Medford, Pendleton, Philomath and Portland, Oregon.

COLLECTIONS CARE: CLEANING, MENDING, AND HOUSING

Basic and advanced information on caring for historical items that are found in libraries, museums and archives. Randy Silverman, preservation librarian at the University of Utah, will be the presenter.

WHEN #X@X! HAPPENS: DISASTER RESPONSE AND RECOVERY

How libraries, museums, and archives can best recover from a flood, fire, or other disaster that damages or destroys historical materials. The presenter will be Kris Kern from the Portland State University library.

For more information, contact project director Kyle Jansson at kyle.jansson@state.or.us or call (503) 986-0673. **Pre-registration is required.** You can register online at www.oregonheritage.org.

These workshops are follow-ups to ones offered last spring by the Connecting to Collections project and are partially funded by a grant from the Federal Institute of Museum and Library Services. They include role-playing and hands-on activities. They are coordinated by Oregon Heritage, part of the Oregon Parks and Recreation Department.



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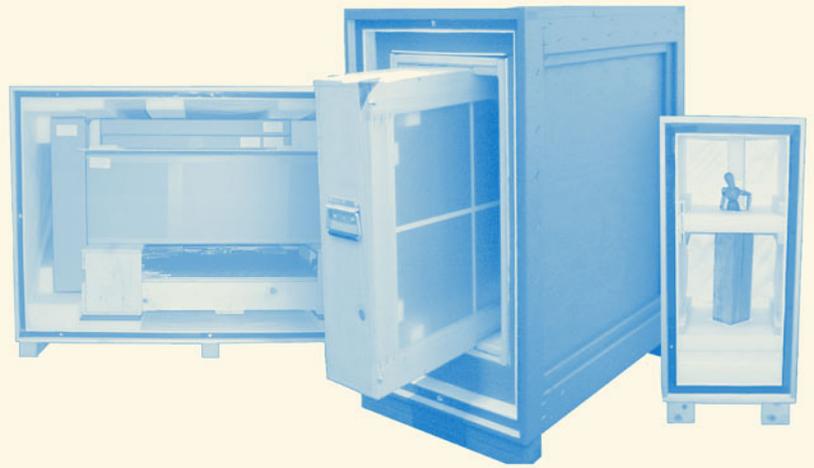
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SOUTHERN CALIFORNIA

Personnel Updates

Jacqueline Dugas retired from **The Huntington Library** after 25 years. One of her many responsibilities was “official clock winder.” She had to wind all the 18TH Century clocks in the library, as many as 25 a day. Local public radio station KPCC did a story about her departure, which can be viewed online at www.scpr.org/programs/take-two/2013/08/02/33034/one-woman-retires-after-25-years-of-winding-clocks/

Amy Weiss joined the **J. Paul Getty Museum’s** Registration Department as Assistant Registrar for Exhibitions.

The Collections Management Department at the **Santa Barbara Museum of Art** has just installed The Museum Systems (TMS) and hired **Gloria Martinez** as Associate Registrar to handle this new software project. Between internships and previous positions, Gloria has worked at the Museum of Fine Arts in Boston, the Isabella Stewart Gardner Museum, the Rhode Island School of Design, the Peabody Essex Museum, and the Musical Instrument Museum in Phoenix. Although her main focus will be to maintain and update TMS, she will also be a support in our department in managing the permanent collection and will work on designated projects as needed by this department. Welcome Gloria!

Programs

This summer the **Los Angeles County Arts Commission** launched **Public + Art**, an initiative to reconnect communities with their neighborhood public art.

Heidi Duckler Dance Theatre, which specializes in site-specific dance, was selected for a three-part residency at the East LA Civic Center, where eight civic artworks provided material for the performances. The first event, on May 11, was a dance performance next to Belvedere Lake in the civic center. Two larger-than-life stone fish sculptures leap into and out of the lake. The dancers mimicked the motion of the sculptures and pretended to fish in the lake. On July 19 the dancers led a workshop for a youth summer camp. Campers were taught how to choreograph dances inspired by the public artworks and used the artworks as props. The program culminated on August 10 with a tour through the civic center accompanied by the original artists who had been commissioned almost 10 years ago, followed by a music and dance performance on a boat that circumnavigated the lake, and a panel discussion about the importance of collaboration and public participation in *public art*. ■

Belvedere Lake in the East LA Civic Center. *Leaping Fish, Nature's Cycles* by Rude Calderon, 2004. Courtesy the Los Angeles County Arts Commission.



“On site!” students from the summer camp dance workshop. Courtesy Heidi Duckler Dance Theatre

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NEVADA

2013 is a major year for the Nevada State Museum, Carson City.

Four years of collections research culminated in the meaningful exhibit *Gifts of Healing—French Travel Posters 1945–1949*. Long-forgotten gifts from France and French railway posters from Le Train de la Reconnaissance—the Merci Train of 1949—were reunited with letters from French citizens thanking American citizens for gifts of food and aid. Gifts of toys from children, a wedding dress, war medals and antiques combined with 25 colorful vintage travel posters tell a story of human kindness preserved in museum collections. The exhibit ends in September but behind-the-scenes tours will keep the message alive.

Gifts of Healing makes way for *Finding Frémont—Pathfinder of the West* coming this winter. A collaboration between two museums—the Des Chutes Historical Museum in Bend, Oregon and the Nevada State Museum, plus four federal agencies: Bureau of Land Management (BLM) Lakeview Oregon, BLM State Office Nevada, US Forest Service Humboldt-Toiyabe National Forest (NF) and USFS Frémont-Winema NF is producing a remarkable exhibit on the life of John C. Frémont and his 1843–1844 second expedition into Oregon, Nevada and California. The Nevada State Museum will showcase its mountain howitzer, long the center of

controversy as a candidate for Frémont’s Lost Cannon, abandoned in the Sierra Nevada in 1844. Photographs of Frémont’s camp locations by Oregon photographer Loren Irving complement the cannon. Irving located the camp settings by researching the expedition journals. Frémont’s 1856 presidential campaign flag, historic archaeological evidence from the Sierra and Oregon, survey equipment and much more will develop the story of his remarkable contributions to the West and American history. The exhibit will run through Nevada’s 150TH anniversary of statehood on October 31, 2014.

Also related to Nevada’s Sesquicentennial, the museum has brought a selection of important pieces of Nevada history and natural history together in *Our Nevada Stories* on exhibit through October 31, 2014. From Carleton Watkins’ 1876 photographic panorama of Virginia City (part of our 25TH accession received in 1941) to an exquisite specimen of Virgin Valley Fire Opal and contemporary Nevada Native American art, the exhibit is worth seeing.

The museum’s original Coin Press No. 1 in the historic Carson City Mint will be stamping Nevada Sesquicentennial medallions, minted from a 1000 ounce ingot of .999 silver donated by the Coeur Rochester mine. Commemorative medallions produced on the historic press support education programming and fundraising efforts. ■

Registrars Rock!

Recently an internet site suggested that Nevada was among the states that had lost the Moon Rocks presented by the NASA space program. The Nevada State Museum was able to prove that that was a false accusation. We not only brought the Moon Rock plaques out for display, but also have accession records of the plaques from Apollo 11 and 17 and photographs from the presentation of the Apollo 17 plaque by astronaut Harrison “Jack” Schmitt in 1972.



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ALASKA

The **Pratt Museum** in Homer was proud to host the 2013 *Tamamta Katurlluta: A Gathering of Native Tradition*, August 30 TO 31, featuring the villages of Nanwalek, Port Graham, Seldovia, Ninilchik, and the Kenaitze Indian Tribe. It was a true coming together of Alaska Native artists, Elders, tradition-bearers, dancers, drummers, and non-Native participants for cultural sharing through food, dance, music and conversation. The event happens every two to three years and helps foster better communication between communities in the region.

Alaska State Museum is preparing to occupy its new collections storage vault in early 2014. Staff members will be moving their collection from the old storage facility to the new vault over a six week period. Collections professionals from around the state will be spending time in Juneau this fall and winter, helping to prepare the State Museum's collection for relocation.

The **Sheldon Museum & Cultural Center** will be hosting this year's Museums Alaska/Alaska Historical Society Joint Annual Conference in Haines, Alaska on September 25 TO 28, 2013. For more information and to register, visit our website at www.sheldonmuseum.org/Conference/conference.htm ■

In July, the American Association of State and Local History honored the Sitka Historical Society & Museum with a Leadership in History award for its exhibit celebrating the 100TH anniversary of the Alaska Native Brotherhood and Sisterhood.



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