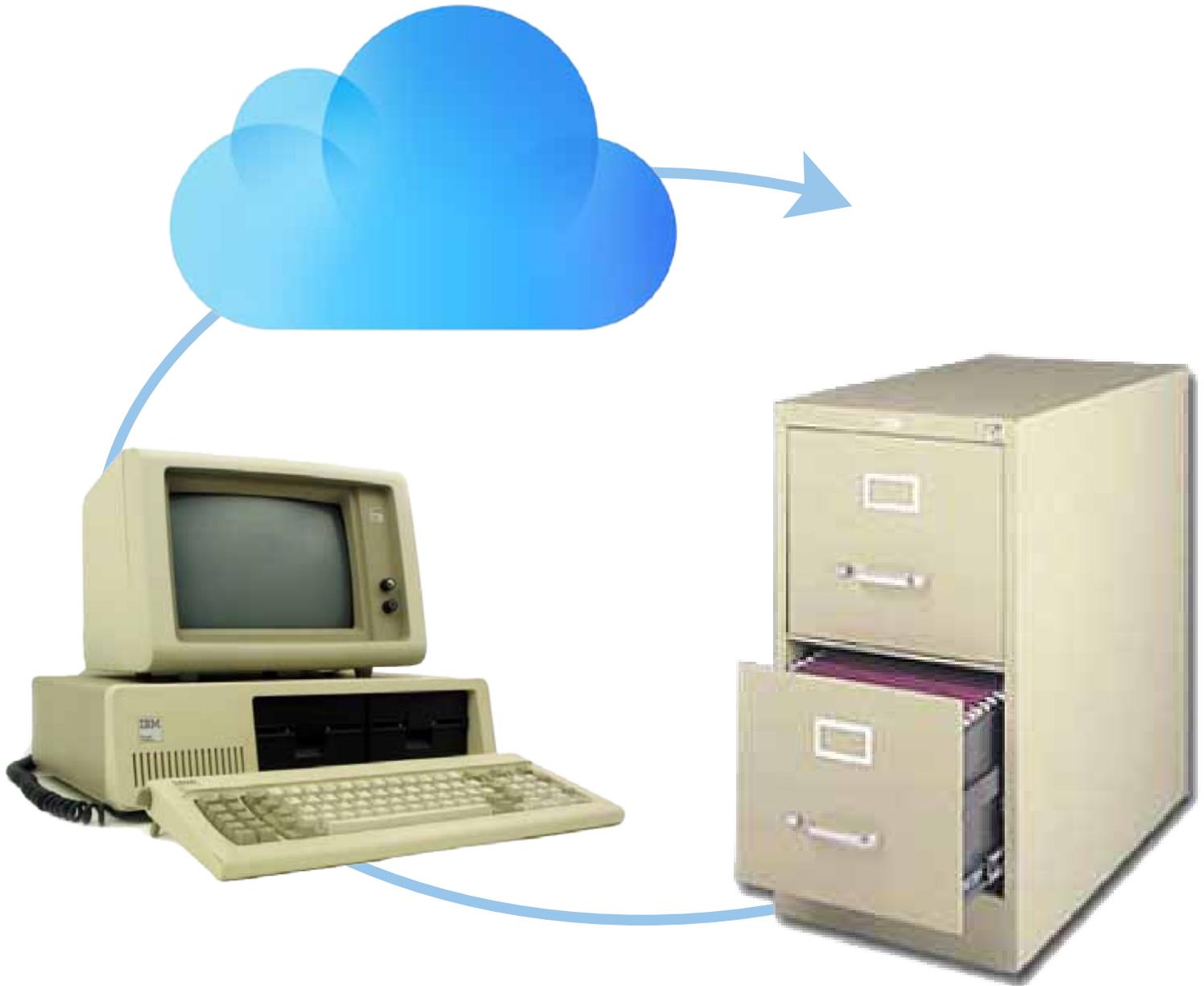


Registrar's Quarterly

Summer 2015





GREETINGS as summer draws to a close, although it is hard to believe—it is just heating up in Southern California. This newsletter focuses on digitizing. Databases and DAMS won't replace the weird and wonderful objects we take care of, but they sure make life easier. As you will see in the article I wrote, at my job we just went through a collection data management overhaul and many of my colleagues are going through similar processes so it seemed time to dedi-

cate an issue to it. This conversation does not end here though; projects like this can take years to implement. They require dedication to the new systems and adapting to the times as new storage formats emerge—from filing cabinets to the cloud and who knows what next. If you need to digitize any aspect of your collection, I recommend reaching out to your colleagues in the field for advice.

On the subject of new technology, RC-WR is revamping its website. Look for the rollout at the beginning of 2016. If you have any ideas about what would make the website work better for you, please contact our Website Manager, Della Hall, della.c.hall@gmail.com

Also in this newsletter we are launching a new emerging professionals section where we'll highlight recent Museum Studies graduates and their thesis topics.

I hope to see you all at the RC-WR Annual Business Luncheon at the Western Museum Association Annual Meeting in San Jose this October. Register (and sign up for the luncheon!) at <http://www.westmuse.org/annual-meeting>

This is an election year. Look out for the email where you will have the chance to vote for the new 2015–2017 RC-WR Board.

Finally, check out the September issue of Sunset magazine. Our newsletter editor Patricia Biggs is featured in an article about Manzanar National Historic Site where she works as an interpretive ranger.

—Clare Haggarty, RC-WR Chair

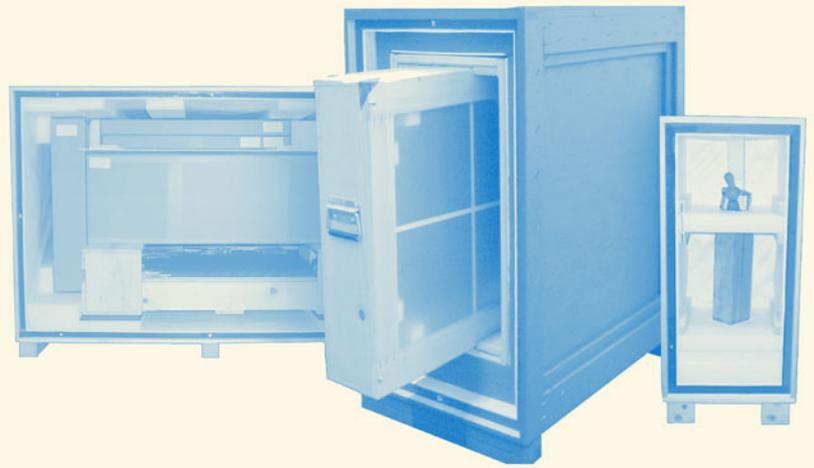


5–8 How We Digitize Data

11 Emerging Professional

14–23 State Updates

L.A. Packing, Crating And Transport



For more than 30 years L.A. Packing, Crating and Transport has been recognized as experts skilled in the unique aspects of handling fine art. We specialize in installation, crating, shipping, rigging and storage of all types of artwork...

- Paintings • Sculpture • Museum Collection • Precious Objects • Ceramics
- Antiques and Antique Furniture • Artifacts • Textiles

**Handling
Fine Art
Is A
Fine Art**

ART HANDLING SERVICE

- | picture hanging
- | installations
- | de-installations
- | rigging, hoisting & crane service
- | all types of artwork, sculpture, artifacts
- | on-site consultation
- | security hanging

CUSTOM PACKING & CRATING

- | museum crates
- | archival packing and crating
- | one way crates
- | two way crates
- | slat crates
- | multi-use travel cases
- | soft packing
- | travel frames
- | custom interiors
- | moisture and vapor barriers

ARCHIVAL AND PACKING SUPPLIES

- | Ashley Distributors
- | www.ashleydistributors.com

STORAGE

- | climate controlled storage
- | concrete warehouse
- | security and fire detection
- | computerized inventory
- | private conference rooms
- | photography and conservation area

WORLD WIDE SERVICES

- | domestic and international traveling exhibition service
- | consolidation and dispersal of artwork
- | airport delivery, collection, and supervision
- | IATA Licensed Freight Forwarder
- | air, surface, and ocean transportation
- | courier assistance
- | customs clearance - import/export services
- | certified cargo screening

TRANSPORTATION

- | air-ride vehicles
- | climate-controlled vehicles
- | shuttle service - dual-driver
- | local & long distance service
- | exhibition coordination and fine art logistics
- | *SAN FRANCISCO/LOS ANGELES SHUTTLE SERVICE*



L.A. Packing, Crating and Transport is proud to have participated in installations and exhibits of many of the world's most well known institutions.



SHIP/ART

- **PACKING**
- **CRATING**
- **RIGGING**
- **INSTALLATIONS**
- **NEW YORK SHUTTLES**
(NEW YORK-SAN FRANCISCO, SAN FRANCISCO-NEW YORK) TWICE A MONTH
- **ASPEN PEAK SEASON SHUTTLES**
(DENVER-ASPEN, ASPEN-DENVER) TWICE A MONTH
- **STATE-OF-THE-ART, CLIMATE-CONTROLLED STORAGE**
(SAN FRANCISCO AND DENVER FACILITIES)
- **FULL SERVICE INTERNATIONAL SHIPPING WITH CUSTOMS BROKERAGE**

SAN FRANCISCO OFFICE
P.O. BOX 1966
SOUTH SAN FRANCISCO, CA 94083
PHONE: (650) 952-0100
FAX: (650) 952-8958

DENVER OFFICE
P.O. BOX 16662
DENVER, CO 80216
PHONE: (303) 291-3906
FAX: (303) 291-3912

FULL SERVICE MUSEUM QUALITY ART HANDLING AND STORAGE
WWW.SHIPART.COM

Out with the Old In with the New

Overhauling Your Collection Management System

—Clare Haggarty
*Los Angeles County Arts Commission
Civic Art Program*

When I started as the Civic Art Collections Manager at the Los Angeles County Arts Commission in 2011, we had an Access database custom-built by our IT Manager for collection data. We also had an in-house accession number system that corresponded to artist name, the County facility it was located in (e.g. library, park, fire station, etc.) and a consecutive number. These were fine systems of cataloging and numbering a collection of fewer than 200 objects, but we were beginning to need to evolve.

In addition to keeping records on all the County's artworks, the other main function of the civic art division is to commission new artworks for new County facilities. Like a number of cities and counties in the nation, Los Angeles County has a percent for art policy where 1% of the budget for all new capital projects (i.e. new buildings or parks or refurbishments of existing buildings or parks) is allo-

cated to a special civic art fund. Our program was established in 2004.

The civic art project managers were using a separate custom-built Access database to manage artworks being built that would then be transferred to the collection database when they were finished. In addition to having two databases, we had digital project and collection files as well as physical project and collection files; some things only existed in hard copy form or only in digital form. In short, we were verging on organized chaos. Again, it was a small collection and we could definitely find what we needed once we mastered where everything was located. However, our collection was growing and in 2013 we began to lay the groundwork for an overhaul of our data management systems.

First, I spent a year researching art collection management databases. They all essentially do the same job, but each has differences. Everyone you speak with either loves or hates their database and often it's the same database that is loved or hated de-

pending on whom you ask. After interviewing colleagues in museums as well as other public art agencies, and meeting with several database vendors and watching demonstrations, we chose Gallery Systems EmbARK Collection Management System. The database was implemented in the summer of 2014. Just before we got the database, I was fortunate to have the budget to hire a temporary registrar to help organize our data in preparation for the database. Her first task was to audit the hard copy collection files. She got rid of duplicate documents and documents that did not need to be archived. She scanned everything in the hardcopy files that was not already in digital format so that our digital and hard copy files mirrored each other. We determined that our digital files would be our primary archive because the digital files are backed up in numerous servers throughout the country by our IT department. As mentioned, we are a young program so we don't have decades of hard copy files, which made this decision logical for us. Our registrar also researched accession numbering systems and we chose a standard museum format for accession numbers. The number contains the year the artwork was completed and accepted by the County, the consecu-

tive number for artworks completed that year and any components to the artwork. We retroactively changed all the accession numbers for every object in our collection, again made relatively easy by the fact our collection size is manageable. With the new accession numbering system in place all of the collection records were transferred into the new database. Furthermore, we transferred all project records into the database, cutting us down to one database, making the transition from active project to collection object much more seamless.

We have been fortunate enough to keep on a registrar. It is a full time job managing the database and keeping everything organized. The project managers live in the moment of the artworks they are building. Collections managers and registrars care about the process and history of a project as well as the future maintenance and preservation of the artworks. We are the nags who are always trying to keep the project managers in line: updating the database and their files while using consistent file naming conventions and controlled vocabulary (this is a whole other article!). However, the project managers have seen the value in this new and improved system. They like being able to readily find what they are looking for. ■

If you are attending the Western Museum Association Annual Meeting this October in San Jose, look for my session “Data Management 101” to learn more and share your own data management nightmares and dreams.

#wma2015datadream

The Digital Repository

COLLECTIONS CARE IN AN ELECTRONIC AGE

—Marnie Leist
Curator of Collections
Alutiiq Museum and Archaeological
Repository, Kodiak, Alaska

There has been an explosion at the Alutiiq Museum, not the kind that destroys things, the kind that creates them! In the past decade, our digital collections have grown in proportions best described as “Malthusian.” We’ve piled up external hard drives, filled a server, and now are branching into cloud-based storage. This is not entirely surprising. We are a research institution with accomplished photographers and interviewers on staff. Archaeological fieldwork and linguistic studies serve both as programming and a means of collecting. The total extent of our electronic holdings is undetermined, but as we consider priorities for the next decade of collections care, we estimate that we have well over 100,000 digital images, and terabytes of audio recordings, documents, and videos.

Grappling with the care of burgeoning digital collections has been a focus of collections care this year, and the process has made us conceptualize

these collections in new ways. We are realizing that our digital environment must be as secure, stable, and well equipped as our physical environment. We know how to care for a wide variety of physical objects. We use archival materials, rigorously police the museum’s internal temperature and humidity, track object locations, implement security procedures, and more. Training the same perspective on digital collections is taking some adjustment. We can no longer see computers as just assistants in our work. They are a new type of repository, with needs for ample space, guiding policies, organization and security. I suspect we are not alone in contemplating this shift, or the battle to catch up to industry standards in a rapidly changing digital world. The journey into the digital age isn’t all smooth cruising down the information highway!

Last February we recognized that the problem was beyond our know-how. With a grant from the Museums Alaska Collections Management Fund we hired a consultant from SummitDay

Media to review our digital reality and chart a course forward. A second grant from the Alaska State Museum is helping us implement the first steps to develop a more secure digital repository. Perhaps surprisingly, the first steps don't have anything to do with computer equipment. We will be spending this fall developing a filing structure, file naming protocols and file format standards. We will also develop policies to guide the management of these new developments.

While there is no one-size-fits-all solution for digital collection management policies, especially for small institutions, there are many publicly available examples. Many policy recommendations assume an IT staff is present to help manage digital collections. Even though many small institutions do not have an IT staff at their disposal, it is still possible to

adapt the basic framework and best practices for even the smallest museums. For example, recommended file formats for long-term preservation or how to check file integrity are basic elements that may be readily included in any policy and carried out.

The Alutiiq Museum, for example, recently examined the use of our server as an administrative dataset and digital collections storage facility. Examining our current data management regime, we learned that our current server is not an ideal environment for digital collections storage because irreplaceable files are stored alongside the museum's working files, exposing our digital collections

to unnecessary risks. Although the collections dataset is password protected, it is still subject to corruption and user error when stored on the same device as preservation files. Ideally, collections data should be stored on an independent drive, and kept isolated like any other item that has been ingested into our collections and care. Preparing to care for digital collections in perpetuity feels a little like setting up an entirely new collections storage room. ■

One of the many thousands of digital images documenting heritage programs. Harvesting seaweed, 2013
Courtesy Alutiiq Museum



DIGITIZING WWII DOCUMENTS

A Lesson in Civil Rights at Manzanar

—Linda Hubbs

I am a retired high school teacher from Lone Pine, California. After my retirement, I contacted the rangers at nearby Manzanar National Historic Site in order to become a volunteer. After being accepted and passing the background investigation, it became part of my duties to digitally scan original documents from the incarceration of Japanese Americans during the period of 1942-1945. Manzanar was one of 10 confinement sites run during WWII by the War Relocation Authority (WRA).

Initially, I was scanning the copies of primary source material donated by Dr. Art Hansen for his book, *Camp and Community, Manzanar and the Owens Valley*. These primary documents ranged from FBI files, to letters between WRA project directors, to diary-type entries from the Japanese Americans themselves. Not having optical character recognition (OCR) capabilities on that scanner, I needed to read the documents and produce “tags” for later researchers to more

easily find information on specific topics. As a new volunteer, this was so valuable because I was getting lessons on the internment period straight from the original documents. It was overwhelming at first, to take in so much information, but soon it started to make sense, dovetailing with the physical objects on the site, and the oral histories I could also read. Digitizing is valuable in and of itself, for the value of informing oneself about the issues being studied using primary sources.

Following this, I digitized scans of the newspaper, the *Tulean Dispatch*, written and published by Japanese Americans while they were incarcerated at Tule Lake Segregation Center. Tule Lake, in northern California, began as one of the WRA centers, but in late 1943 government officials changed it to the place where they segregated Japanese Americans considered “disloyal.” The time period I scanned included the final months of the center, and to read about the dispersal of the residents was very poignant: How and when to ship your household items out of camp to your new home. The scores and accounts of the few remaining softball and baseball league games. The teachers and administrators leaving the camp schools for jobs elsewhere. Baby showers, the movies being shown Friday night, camp jobs available, recruitment visits from employers looking for post-war workers. All the same items covered in other newspapers of the day, just interspersed with accounts of the people you had lived with only months before, but now on a ship being repatriated to Japan. Having these files available in an accessible digital format is so inherently valuable

for future researchers. Can you imagine the delight of past researchers if they had this easily searchable treasure trove at their fingertips?

Presently, I am scanning the microfilm of Community Analysis Reports prepared by Dr. Morris Opler during the period of 1942-46. Hired as a sociologist for the Manzanar WRA center, Dr. Opler interviewed the Japanese Americans to define and record trends, but also to record individual reactions to hot button issues: segregation of “disloyal” Japanese Americans and Japanese nationals to Tule Lake, the Manzanar “riot” of December 1942, relocation of young Japanese Americans to colleges and jobs out of the Western exclusion zones, and mental health issues such as depression and suicide. Some WRA officials thought Opler was overly sympathetic to the incarcerated Japanese Americans. But what I have seen from reading over one hundred of his reports is an extremely even-handed, reportorial style of interviewing and unbiased discussions of his findings.

The microfilm scanner has OCR capabilities, so it is not imperative that I read the selections I am scanning, but they are so compelling that I read most of them anyway. They open a window on the Japanese Americans’ lives and motivations, and their reactions to being forcibly confined without having committed any crime. Opler was able to draw out their deeply felt internal mindsets on a variety of topics: What were their reactions to resettlement – moving out of the known environment of Manzanar to an unknown, possibly unwelcoming city? What would be the reaction of the Caucasians who lived there?

Were family ties so strong that a father could order his grown children to accompany him to segregation in Tule Lake Camp or even repatriation to Japan? (Yes, but not all of them obeyed those orders.) Should they bet on Japan or America to win the war? After WWI there had been a depression, would there be one after this war? Digitization opens the thoughts of these people—most of them dead now—to future enquirers. Family members, who remember that Grandma or Grandpa was incarcerated, but know that Grandma and Grandpa never talked about the experience, will also be able to hear those long-silenced voices.

Sadly, people still look for justification to take away the rights of others. Creating a permanent (hopefully) and widely available record of times in U.S. history when we were wrong should help to keep alive the need for protection of our civil rights. Volunteering at Manzanar National Historic Site has convinced me of the need to educate people about the fragility of our Constitutional rights. Just today at Manzanar, some visitors shared with me their perceived need to start “locking up” a minority ethnic/religious group in our country. They didn’t see that it could just as easily be their own family’s story, in some future “evacuation.” I hope my work preserving records to make them accessible helps to make the future safe for everyone’s civil rights. ■



MASTERPIECE

INTERNATIONAL LTD

MUSEUM SERVICES



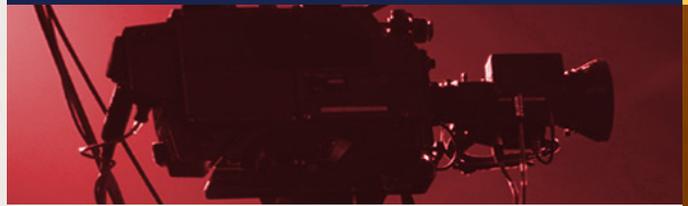
GALLERY SERVICES



ART FAIRS



ENTERTAINMENT INDUSTRY SHIPPING



WHAT WE DO:

- International Forwarding
- Licensed Customs Brokerages in all offices
- Packing and Crating
- Installation and De-installation
- Storage
- Domestic Air Forwarding and long haul or local trucking
- Insurance
- Courier ticketing and services
- Consultation and coordination of exhibitions or special moves
- Expedited import and export services at air and sea ports
- Full supervision services at airports
- Security escorts
- TSA consultation for vendors and clients

LOS ANGELES
T: 310.643.7990
F: 310.643.7991
LAX@MASTERPIECEINTL.COM

SAN FRANCISCO
T: 650.244.0630
F: 650.244.0640
SFO@MASTERPIECEINTL.COM

SEATTLE
T: 206.568.3795
F: 206.568.3893
SEATTLE@MASTERPIECEINTL.COM

BOSTON | NEW YORK | WASHINGTON D.C. | MIAMI | ATLANTA | CHICAGO | HOUSTON | DALLAS | LOS ANGELES | SAN FRANCISCO | SEATTLE

www.masterpieceintl.com



Frame Shop



Display Solutions



Installations



Crate & Pack



Comprehensive Art Handling Services

Call: 206.728.8822

artechseattle.com



Transport

Networked globally, Artech is an expert in all aspects of traveling exhibitions and loans. We manage the entire process including documentation and condition reporting, crating and packing, air, ground or shuttle transportation, end-to-end couriers, temporary storage and security including supervised cargo loading/unloading, controlled screening and tarmac supervision.



Shuttle

Artech offers shuttle service throughout the West Coast including WA, OR, CA, ID, MT and Vancouver BC. Our dual driver, air-ride and climate control trucks are fully alarmed and GPS tracked to offer the highest caliber of transport at the most competitive rates. Exclusive and connecting shuttles also available.



Storage

AXA Approved, our storage offers redundant climate control and security systems, electronic inventory management, staff registrars and trained art handlers.



Preserving the priceless ▶ Engineering the invisible ▶



ARTECH

EMERGING PROFESSIONALS

RECENT MUSEUM STUDIES GRADUATES' THESIS TOPICS

Compiled by Jennifer Ortiz, RC-WR Museum Studies Liaison

Eleanor Sandys

John F. Kennedy University

Graduated 2015

Thesis project title: Tibetan Buddhist Sacred Objects in U.S. Museums

LINK: <http://catalog.jfku.edu/cgi-bin/koha/opac-detail>.

[pl?biblionumber=388745&query_desc=kw%2Cwrdl%3A%20tibet](http://catalog.jfku.edu/cgi-bin/koha/opac-detail.pl?biblionumber=388745&query_desc=kw%2Cwrdl%3A%20tibet)

Jerry Smith

University of Washington

Graduated 2015

Thesis project title: "Road Signs: A Preservation, Restoration, and Operation of Museum Vehicles Suggested Best Practices Toolkit for LeMay—America's Car Museum "

Jerry Smith is able to share his toolkit for anyone interested.

Please contact him directly.

jrlsmith@uw.edu

970.581.2904

Jessica Bellingham

University of Washington

Graduated 2014

Thesis project title: "Developing a Toolkit: Deaccessioning & Disposal for the Puget Sound Maritime Historical Society"

Julia Bellingham is able to share her toolkit for anyone interested.

Please contact her directly.

jbelling@uw.edu

U

S

A

R

World Wide

Fine Art

Shipping

Boston
New York
Washington, DC
Orlando
St. Louis
Chicago
Dallas
Los Angeles

Los Angeles Office
Toll Free: 877-528-7278
www.usart.com



HUNTINGTON T. BLOCK
INSURANCE AGENCY, INC.

Washington D.C. | New York City | San Francisco | Houston

There is no substitute for
experience

Huntington T. Block Insurance Agency's risk management professionals combine insurance expertise with first-hand experience in the world of fine art and collections. HTB provides competitive and comprehensive insurance programs for Museums, Galleries, Exhibitions, Universities and Private and Corporate Collections.

Huntington T. Block Insurance Agency, Inc.
199 Fremont St., 17th Floor
San Francisco, CA 94105

Sarah Barr
Assistant Vice President
415.486.7380
sarah.barr@aon.com

An **AON** Company

www.huntingtontblock.com

ALASKA

The Alutiiq Museum has been officially recognized by the State of Alaska as a Natural and Cultural History Repository. The designation certifies that the museum maintains the highest standard of professional practice and is an appropriate place for the long-term care of Alaska's patrimony. The Alutiiq Museum is the first repository in Alaska to achieve this status under a state law enacted in 2014.

ARIZONA

The usually slow summer at the **Center for Creative Photography** on the University of Arizona campus is not happening! A new exhibition, *The Pure Products of America Go Crazy*, opened on June 20 and the contemporary work displayed by three new artists has captured the attention of locals, visitors and many summer students. The Center's research area, the Laura Volkerding Study Center, ran at capacity from June until mid-August. As we bid farewell to the Digital Image area's Allie Smith, and Curator of Education, Cass Fey, we also welcomed new Registrar, Megan Clancy, on July 1. She will be overseeing our active loans and traveling exhibitions program, which continues with both international and domestic loans to and from Sweden, France, New Mexico, and Nevada over the next few months.

Phoenix Art Museum is pleased to announce that Laura Wenzel has been promoted to Registrar after Leesha Alston, Registrar of almost 18 years, accepted the position of Senior Registrar for Exhibitions at the Seattle Art Museum. Laura has worked in registration for more than 10 years at art institutions (LACMA and ASU Art Museum) and here at Phoenix Art Museum for nearly four. The Museum was delighted to select Laura for the role.

We begin our new season with the reinstallation of our contemporary art wing featuring artists from the Museum's permanent collection with works by Kehinde Wiley, Ed Ruscha, Rebecca Campbell, Lucio Fontana, and Alessandro Balteo Yazbeck. Moving forward, the fall exhibitions are an eclectic lot ranging from the renowned Chinese artist Ai Weiwei to the Italian "architect of fashion" Gianfranco Ferré.

Ai Weiwei: Circle of Animals/Zodiac Heads: Gold (October 3, 2015 – January 31, 2016) includes 12 Chinese zodiac bronze sculptures reproduced by the artist in 2010. The originals had been looted by the British and French troops in the Second Opium War in 1860. Ai Weiwei reconstructs the sculptures as a subversive commentary on the nature of looting and repatriation. *Circle of Animals/Zodiac Heads: Gold* will also include 18th-century Chinese bronze works from Phoenix Art Museum's collection curated by Dr. Janet Baker.

The White Shirt According to Me. Gianfranco Ferré (November 4, 2015 – March 6, 2016) features a selection of 27 of Ferré's most

significant white shirts created over the course of his career (1982-2006). Sketches, technical designs, photographs and videos from the archives of the Gianfranco Ferré Foundation will offer visitors the chance to go beyond the confines of fashion and examine the methods, techniques and precision Ferré applied to each of his designs. ■

NORTHERN CALIFORNIA

Have you heard of BARCS—Bay Area Registrars and Collections Specialists?

We are a new group specifically focused on registration and collections management topics. Our inaugural meeting was Thursday, August 20 at the Asian Art Museum in San Francisco. For more information about upcoming events and the group, visit our Facebook page at www.facebook.com/barcsmuseums or email barcsmuseums@gmail.com.

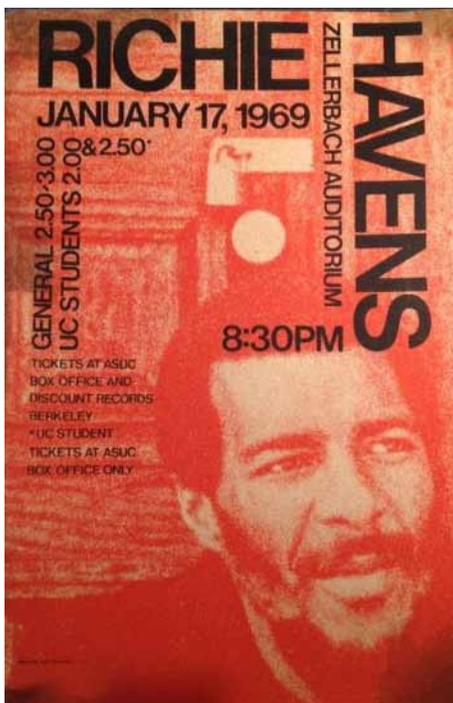
In February of this year, the registrars and preparators at the **University of California, Berkeley Art Museum and Pacific Film Archive** started on the daunting task of a major inventory and move staging. We are relocating our permanent collection of over 19,000 art works, representing a wide array of cultures and historical periods, from our current building to our new building. It will open in downtown Berkeley at the end of January 2016.

The museum collection management staff divided into teams, each team armed with packing and inventory



Rendering of the new UC Berkeley Art Museum and Pacific Film Archive designed by Diller Scofidio + Renfro. Courtesy of the Regents of the University of California

lists and tackling a different storage area. Adding to this challenge was the fact that we recently migrated our collection database from a FileMaker system to a new Collection Space web-based system. The web-based system did allow us to use specially designed web applications to streamline the process.



For this registrar, it was a wonderful opportunity to become more familiar with parts of the collection

I hadn't seen before. Much of my time is spent working with new acquisitions, so I hadn't previously had a chance to go through our collection of 1960s Bay Area rock concert posters, for example. Richie Havens performed here at the university in 1969, a concert I would have loved to attend.



It was also a chance to get a closer look at our newly catalogued 19th century photography collection. Amongst the many beautiful and thought-provoking images (concentrating on travel photography) there would of course occasionally be the photograph that stood out because it was cheerful or just plain fun, such as *Tipi Siciliani* by Giuseppe Incorpora, circa 1865, above.

The inventory is now complete and objects are packed and staged for transport. We have moved on to the less exciting task of packing up the offices and files. The new building will open with the inaugural exhibition *Architecture of Life* on January 31, 2016. We hope to see you there!

In 2016, the **Asian Art Museum** will celebrate the 50th anniversary of its founding. The seminal exhibition *Emperors' Treasures: Chinese Art* from the National Palace Museum, Taipei, will serve as the centerpiece of this significant milestone and multi-month celebration, featuring a selection of the highest quality masterpieces from the National Palace Museum's collection. The exhibition will showcase nearly 200 artworks and is scheduled to be on view in San Francisco from June 17 to September 18, 2016. It will travel to one additional U.S. venue and showcase different paintings and lacquer wares.

In preparation for this exhibition, this summer Associate Head of Registration Cathy Mano traveled to the National Palace Museum along with Associate Curator Li He and Objects Conservator Mark Fenn to inspect objects for the exhibition. One of the largest imperial collections in the world, and one of the longest surviving, the National Palace Museum's holdings preserve China's legacy of ancient art, accumulated over thousands of years, and the many diverse objects pertaining to palace interiors, the performance of religious rites, and daily life at court. Magnificent ritual bronzes, precious jades, monumental landscape paintings, exquisite ceramics, fine calligraphies, and vibrant curios represent the artistic legacy of imperial China, and, together, offer an unsurpassed overview of Chinese civilization.

Please mark your calendars and come help us celebrate our anniversary and this exciting exhibition!

15

It's an exciting time in the Registration Department at the **San Francisco Museum of Modern Art, SFMOMA**. With the new museum opening in the late spring 2016, we are busy preparing for the installation of our inaugural exhibitions. We are also winding down our interim "On the Go" exhibition program, where collection works have been exhibited at other locations during the museum renovation. For now, you can still catch *Portraits and Other Likenesses* from SFMOMA at the Museum of the African Diaspora through October 11, 2015.

Institutionally, as the museum grows in size, we are also growing as a staff. With this change come new opportunities for us to adopt technologies to help streamline our procedures. We will all soon learn a new scheduling calendar to help us manage our use of shared spaces (including our loading dock and freight elevator). Already, we are using a new digital asset management system and new video and web conferencing program.

At our off-site Collections Center, we are continuing to make improvements. This month, we will open two new loading docks. In addition, we are compiling new facility reports, and revising our Collections Emergency Plan for our new spaces.

We would love to hear comments and suggestions, especially from anyone who has been through an expansion. What went well? What didn't? Please let us know. This is a great opportunity to share your wisdom! lleckart@sfmoma.org.

Eastern California Museum

"Edible and Medicinal Plants of the Eastern Sierra." Saturday, September 12, 2015, 10 a.m. – 6 p.m. Be sure to join us for this one-day field class in the beautiful Eastern Sierra and explore the rich flora that makes up the stunning landscape of the "East-side." Clinical herbalist and educator Tellur Fenner will guide us along the way, educating the group on plant identification, along with their medicinal, edible and utilitarian uses.

This event is being sponsored by the Friends of the Eastern California Museum and there is a \$20

per person fee. Class space is limited so please secure a reservation by contacting the Eastern California Museum at 760-878-0258, or send an email to rharlan@inyocounty.us

Tellur Fenner has traveled extensively throughout the United States while studying, collecting, and using plant medicines from all the major bioregions. Tellur attended the Northeast School of Botanical Medicine, the California School of Herbal Studies, and received his Bachelor's Degree from Prescott College where he majored in Western Herbalism. As an herbalist of the "generalist" persuasion, he believes in the importance of an interdisciplinary practice that integrates the study of botany, ethnobotany, botanical pharmacy, human physiology, phytochemistry, and other medical sciences. Tellur is an avid camper/hiker, a skilled and

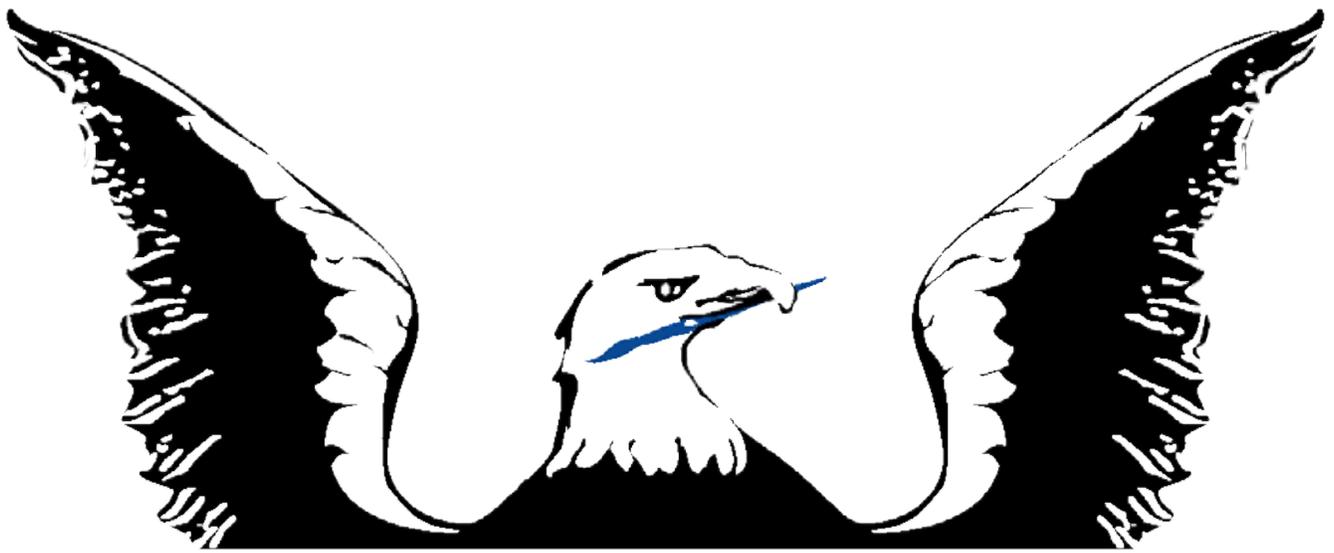
experienced outdoor trip leader, and is a certified Wilderness First Responder. He is the owner/director of the Blue Wind Botanical Medicine Clinic and Education Center located in Oakland, California.

For more information please contact the Eastern California Museum at 760-878-0258. The museum is located at 155 N. Grant St., Independence, California.



Author Event: Elizabeth Kenneday
Join us at the Eastern California Museum on Saturday, September 27 from 1 to 3 p.m. for a presentation, Q&A session, and book signing with author Elizabeth Kenneday for her first book, *Regarding Mono Lake: Novelty and Delight at an Inland Sea*. Copies of the book will be available for purchase for \$65.

In *Regarding Mono Lake*, Elizabeth has chosen to focus on the "novelty and delight" found in the Mono Basin area. Featuring 56 of her panoramic photos alongside captivating stories of human interaction with the lake and its surroundings, *Regarding Mono Lake* is the first cultural and art history book of this fascinating and multilayered region. ■



COOKES CRATING INC.



WWW.COOKESCRATING.COM

OVER 35 YEARS OF ART HANDLING EXPERTISE

- CRATING
- INSTALLATION
- DOMESTIC AND INTERNATIONAL SHIPPING
- OVER 100,00 SQ. FT. OF UL CERTIFIED SECURITY STORAGE
- CLIMATE CONTROLLED STORAGE
- BARCODE INVENTORY SYSTEM
- CUSTOM SOLUTIONS FOR LARGE AND DIFFICULT PROJECTS

“MOVING GREAT ART FOR GREAT MUSEUMS”

DIETL INTERNATIONAL | CREATIVE SHIPPING SOLUTIONS AT COMPETITIVE RATES

WWW.DIETL.COM

DIETL INTERNATIONAL

MUSEUM & COURIER SERVICES
CLIMATE & OVERSIZED TRANSFER
AIR OCEAN ROAD
DOMESTIC & INT'L

NEW YORK
212 400 9555
INFO@DIETL.COM

CHICAGO
847 884 0444
CHICAGO@DIETL.COM

LOS ANGELES
310 981 2300
LOSANGELES@DIETL.COM

SAN FRANCISCO
650 588 5279
SANFRANCISCO@DIETL.COM

DIETL INTERNATIONAL | NEW YORK | CHICAGO | LOS ANGELES | SAN FRANCISCO

SOUTHERN CALIFORNIA



Donate \$4 to
Save 400 Years of Fashion!

On August 4, 2015, the FIDM Museum, Los Angeles, launched the #4for400 project, a social media fundraising campaign for the acquisition of the Helen Larson Historic Fashion Collection. Help keep this remarkable collection at a public institution, where it will be available for research, exhibition, and inspiration. Here is how you can help:

- Donate \$4, \$40, \$400, or \$4,000 (or any amount) by texting MUSEUM to 243725.
- Follow the FIDM Museum on Facebook, Twitter, and Instagram.
- Share, Like, Re-Gram, and Re-Tweet #4for400 posts from the FIDM Museum.

All donations to the FIDM Museum are tax-deductible. For more information about donating, visit FIDM-museum.org.

Currently on View at the
FIDM Museum, Los Angeles

Inspired Eye: The Donald and Joan
Damask Design Collection

Donald and Joan Damask have devoted their lives to creating and collecting outstanding design. Their professions have focused on luxury marketing and fashion design; a shared collecting vision serves as inspiration for this work and resonates with the couple's personal aesthetic. This exhibition presents an overview of the Damasks' important



Portrait of Joan Beer Damask &
Donald Damask, Grand Hope
Park, April 2015.

gift to the FIDM Museum including: historic avant-garde fashion and world dress; limited edition art books; seminal images by high-fashion photographers Willy Maywald (1907–85) and Horst P. Horst (1906–99); photographs, sketches, and books by artist-aesthete Cecil Beaton (1904–80); and theatrical designs by Erté (Romain de Tiroff, 1892–1990).

Fleurs: Botanicals in Dress from
the Helen Larson Historic Fashion
Collection

Roses... Tulips... Orchids... Lilacs...
Botanicals have grown around the



Day Dress. British, 1820s. Embroidered
silk areophane. FIDM Museum Proposed
Acquisition from the Helen Larson His-
toric Fashion Collection.

human body for centuries through trompe l'oeil woven petals, shade-embroidered leaves, and dimensional silk bouquet applications. Fleurs examines these sartorial techniques that allow springtime to be eternal and the flowers to never fade.

Both exhibitions run through
December 19, 2015.

Currently on View at the FIDM Museum, Orange County:

Hooped: 1860s Dress from the Helen Larson Historic Fashion Collection



Girl's Ensemble. American, c. 1865 Silk faille, cotton embroidery floss and mother-of-pearl. FIDM Museum Permanent Collection

During the 1860s, women's dress expanded to enormous circumferences thanks to hoopskirts manufactured from graduated sprung-steel rings held together with vertical cotton tapes. This infrastructure suspended many yards of fabric around the waist without the need for multiple starched petticoats, which unencumbered the legs and created an elegant sway in motion.

The exhibition runs through February 20, 2016. ■



UTAH

The Church History Museum, currently closed for a remodel, will reopen in October 2015 and will feature three new exhibits, a renovated lobby, and a new museum store. The exhibits will offer all-new programming, video presentations, newly commissioned and brand new artifacts. To prepare for the remodel, museum staff barcoded and inventoried over 16,000 objects and moved almost 6,000 objects to a temporary offsite storage facility.



Sometimes Less is More... But Not Today Stephanie Deer, (2010). Courtesy of Springville Museum of Art.

The Springville Museum of Art has opened eight new exhibitions this year and is preparing for four more this fall. The museum just completed the 91st Annual Spring Salon, a juried exhibition of contemporary working artists in Utah. Over 200 works were accepted from almost 800 entries. The exhibition Family Vacation opened on May 13, combining

traditional landscape paintings from the museum's permanent collection with the work of Stephanie Deer and John Clark to recreate a midcentury road trip through Utah.

Beneath all of the bustle of exhibitions (both figuratively and literally), the collections department has been hard at work completing a major inventory as well as updating the collections management policy and working to improve and modernize several storage areas and shelving units.

The Utah Museum of Fine Arts received a generous grant from the National Endowment of the Arts to fund a condition survey of its European paintings collection. The survey has been completed and the data is being compiled by a grant-funded summer intern. This information will allow the museum to better plan future conservation treatments for the collection, and serve as a blueprint for similar surveys of other objects within the collection.

UMFA staff also have been collaborating with staff from the Fort Douglas Military Museum to help them with the removal and reinstallation of a large-scale (approximately 20' x 60') painting by Utah artist Lynn Fausett. The painting will be relocated to their new museum building.

Jointly sponsored by the RCWR and the Utah Division of Arts and Museums, the Museum of Peoples and Cultures recently hosted an extremely successful workshop on basic collections care skills targeted for those who work in very small museums. This workshop taught

museum professionals hands-on skills in condition reporting, art handling, labeling, box and storage mount making, and matting and framing. The instructors included Adrien Mooney (Registrar at the Utah Museum of Fine Arts), Tiffany Wixom (Objects Preparator at the Utah Museum of Fine Arts), Robyn Haynie (Conservator at the Utah Museum of Fine Arts), and Jennifer Ortiz (Museum Specialist with the Utah Division of Arts and Museums).

Jennifer Ortiz at the **Utah Division of Arts and Museums** has recently launched a Preservation Assessment program for Utah museums. Modeled on Heritage Preservation's Conservation Assessment Program (CAP), the Preservation Assessment provides constructive feedback on areas of improvement through a facilitated onsite visit and itemized report. The feedback is intended to assist in prioritizing collections care needs and to better direct museums interested in applying for grants through Utah Arts and Museums. Additionally, Jennifer has launched



Photograph Courtesy of the Utah Division of Arts and Museums.

a for-rent traveling environmental monitoring kit available to any museum in the state that wishes to better monitor their museum's environment. The kit includes tools such as a light meter, digital thermohygrometer, UV meter, and other items, in addition to a manual on how to use the tools and interpret the data. ■



WASHINGTON



Measuring 48 feet long and weighing in at 2,500 pounds, the massive predator *Titanoboa cerrejonensis* could crush and devour a crocodile.

©2012
SNI/SI Network, LLC.
All rights reserved.

Measuring 48 feet long and weighing an estimated more than a ton, a life-size replica of the world's largest snake is slithering its way to the **Burke Museum** in Seattle, as part of a new exhibit, *Titanoboa: Monster Snake*. On display until November 15, 2015, this Smithsonian traveling exhibition delves into the discovery

of the biggest snake on earth. Titanoboa lived 60 million years ago in the era after the mass extinction of the dinosaurs. The exhibition includes the snake replica and two vertebrae casts made from the original fossils: a 17-foot-long modern green anaconda and the vertebra from Titanoboa. Videos produced by the Smithsonian Channel tell the story of this amazing scientific discovery.

The Burke Museum, a Smithsonian affiliate, is supplementing the exhibit to share the fascinating story of snakes living among us today. Visitors can track the route of a Burke and University of Washington graduate student as he studies garter snakes in Washington State's San Juan Islands. Watch a video chronicling the zany three-day hunt a group called the Young Naturalists undertook to find the 14 species of snakes living in Washington. Visitors can also see the tanning process snakes undergo as they become study specimens in the Burke's collection. For extra fun, add weights to a large scale until it equals the weight of Titanoboa. Have a hands-on experience with the biggest snake ever known to exist!

From September 26, 2015, to January 10, 2016, the **Frye Art Museum** in Seattle will present *Genius: 21 Century Seattle*, an unprecedented, large-scale celebration of exceptional multidisciplinary and collaborative artistic practice in Seattle in the 21st century. It will host over 30 events and feature over 70 visual artists, performance groups, choreographers, dancers, composers, musi-

cians, filmmakers, writers, theater artists, and arts organizations. The artists participating in *Genius* were selected by leading arts writers and the Seattle artistic community to be recipients of the Genius Award, given annually by the Seattle-based weekly publication *The Stranger*.

At the **Museum of History and Industry** (MOHAI) in Seattle, the Collections Department is busy with two grants. One from 4Culture is enabling them to reorganize and rehouse their shoe collection into individual custom trays. Another grant from NEH is helping their team to analyze the environment of the MOHAI Resource Center in order to better control the relative humidity in the Library and Textile Room storage areas. MOHAI's next exhibit, *The Legacy of Seattle's Hip Hop*, will open September 19 and continue until May 1, 2016.

A dozen collections care professionals and students managed to get outside for a weekday field trip on a gorgeous mid-June day to visit the **Puget Sound Navy Museum**, Bremerton. A relaxing hour-long ferry ride from Seattle to Bremerton treated them to sweeping views of Puget Sound, the Olympic Mountain Range, and majestic Mt. Rainier. At the museum, they received a behind-the-scenes and underground (literally!) tour of collections storage by Collections Manager Kathrine Young. The group had time to view the permanent displays as well as the temporary exhibition *Skin Deep: The Nautical Roots of Tattoo Culture*. The museum visit was followed by libations, food and lots of gabbing at a nearby pub, naturally!



Above: Cameron Stone (Workpointe), Kristen Halunen (MOHAI) and Saira Chambers (Seattle University) enjoy the view from the ferry deck.

Left: Alexandra Reinken (Seattle University) takes a peek in the Puget Sound Navy Museum's storage.

Below: Allison Loveland (Museum of Flight) shows off the temporary tattoo projected onto her arm.

The Registrar's Office at the **Seattle Art Museum** has undergone big changes in the past few months. They said fond farewells to long-time registrars Lauren Tucker (Registrar for Loans) and Phil Stoiber (Senior Registrar for Exhibitions), both of whom retired. SAM is pleased to welcome Hannah Hirano as Museum Services Coordinator, Megan Peterson as Assistant Registrar for Exhibitions, and Lauren Barach as Assistant Registrar for Loans. They are also happy

that Leesha Alston joined SAM as the new Senior Registrar for Exhibitions. Leesha comes to Seattle after almost 18 years at the Phoenix Art Museum, where she was Registrar since 2007. She looks forward to spending the weekends outdoors exploring the Pacific Northwest. Please join SAM in welcoming the new registrar team!



The historic Skagit City School, built around 1902, in La Conner, Washington.

The **Skagit County Historical Museum**, La Conner, is pleased to be the recipient of a Heritage

Capital Projects Fund Grant from Washington State to rehabilitate the historic Skagit City School. This is the last remaining public building of Skagit City, once the oldest and largest settlement in Skagit County. The structure, built around 1902, is showing its age. The Museum became the owner of the school in May 2013, and they are looking forward to preserving and protecting this beautiful building. The first step will be to stabilize the building by creating a foundation. Other work will include restoring the windows, recreating the original cupola, relocating the kitchen and refurbishing the restrooms. Plans are to use the facility for education programs, special exhibits and other Museum events. It is a privilege to be the keepers of this treasure! ■

