Table of Contents

New faces in new places / Help wanted................................. 2
Workshops / Meetings............................................... 3
RC-WR Business Meeting Minutes................................. 9
AASLH Meeting...................................................... 14
Museum Computer Network Meeting............................... 15
Idaho Report......................................................... 17
International Focus / New Customs Legislation............... 17
Judy Mowinckel has resigned as Asst. Registrar at The Norton Simon Museum of Art to accept the position of secretary for the Decorative Arts Dept. at LACMA.

Brad Williams has resigned as Registrar for the Hebrew Union College Skirball Museum. He is now Director of the Pasadena Historical Society.

David Zipkin is the new Registrar at the Arizona Historical Society in Tucson.

Betsy Severance was promoted from Asst. to the Curator to Registrar at the Newport Harbor Art Museum.

Cynthia L. Irby has been appointed Collections Manager of the Children's Museum in Portland, Oregon.

Charles Carroll will fill Edward Mayo's shoes as Senior Registrar at the Museum of Fine Arts, Houston.

Jack Rutland has been promoted to Registrar at the Portland Art Museum.

HELP!!!!!!!!!!!

The Santa Barbara Museum of Art has an opening for an Acting Registrar from May 1st through September. The museum Director is looking for someone with 3-4 years of museum registration experience. Salary will be commensurate with experience. Contact Elaine Dietsch, Collection Manager, for further information. Her number is (805) 963-4364. (By the way, congratulations go to Elaine and her husband...they are expecting a baby in June.)

Hebrew Union College Skirball Museum has an opening for a full-time registrar. The position carries primary responsibility for management and care of a 15,000 object collection of Judaic art and artifacts. Candidates should offer a working knowledge of registration methods. Previous experience, strong organizational and supervisory skills and Judaica or art history background required. Computer experience preferred. Outstanding benefits and growth potential. Send resume and salary history to Grace Grossman, Curator, HUC Skirball Museum, 3077 University Ave., Los Angeles, CA 90007.

To submit information or articles to the RO-WR Newsletter please contact
Paula March Romanovsky, Editor. The Fine Arts Museums of San Francisco
Golden Gate Park
San Francisco, CA 94118
(415) 750-3678
A workshop is scheduled for late February focusing on "History and Handling - Clothing and Textiles." This workshop is being organized by Jan Loverin, Asst. Registrar at The Nevada State Museum in Carson City, Nevada. For more specific information contact Nevada's state rep, Robert Nylen at (702) 685-4810.

The next workshop and meeting of the Northern California Registrars' Committee will be held at Stanford University's Museum of Art on February 9, 1987. The topic will be "Protecting Collections in Storage from Earthquake Damage." Louis Goldich, Registrar at the San Diego Museum of Art and Prof. Anshel Schiff from the Dept. of Civil Engineering at Stanford will be the speakers. The workshop will meet from 10:00 am - 4:00 pm. For further information call Paulette Hennum, Northern California's rep at (916) 449-5423.

From the Arizona Association of Museums Newsletter......

The Arizona Historical Society's Field Services Office is conducting a pilot program in conjunction with the Pimeria Alta Historical Society and the Bisbee Mining and Historical Museum to create a museum registration manual for museums with limited staff. The three historical organizations have pooled their funds to hire Larry Tanner. He will develop the manual and train staff and volunteers at both sites in its use.....WHAT A GOOD IDEA!

Jack Rutland of the Portland Art Museum and Eric Slade have produced a video presentation, Facing the Challenge TOGETHER: The Impact of Aids. The premier screening was in Portland on Dec. 4th.

THE LAW AND THE ARTS

On November 22nd the California Western School of Law in San Diego sponsored a conference on the Law and the Arts. John Merryman, art and law specialist, currently teaching at Stanford, gave the keynote address. Peter Karlen, San Diego attorney, discussed artist and collector relations. Steven Brezzo, Director of the San Diego Museum of Art, dealt with the impact of legal fees on cultural institutions. For more information regarding this conference, contact Sarah Lloyd Trux of the California Western School of Law..
A gracious group of committee members reports on some of the more pertinent sessions held at the Western Museum Conference in October. These reports are followed by the official minutes for the Registrars' Committee Business Meeting.

**DESIGNS FOR PROTECTION AND RECOVERY FROM FIRE, EARTHQUAKE AND POLLUTION** by Margaret A. Willard, Asst. Registrar for the Bowers Museum

Mr. Robert Wark, Curator of the Huntington Art Gallery, introduced this session by describing the fire that occurred there on October 17, 1985. He highlighted some of the important preventive measures to take: 1) No isolated spaces should be without heat or smoke detectors, 2) A disaster plan should be coordinated with the fire and police departments, 3) Museum staff should be familiar with outside resources for help, 4) The museum should retain additional storage space to move works of art in a disaster, 5) The museum should determine the amount of insurance needed and the area of greatest potential loss, and 6) A complete shutdown of the facilities should be avoided if possible; if this is not possible the closure should be used to best advantage for the upgrading of exhibition and storage areas.

A defective ballast box in the elevator roof started the Huntington fire. Because there were no heat detectors within the elevator, the fire had been allowed to burn and spread, with enough pressure building to open the elevator doors sending a ball of fire into the main hallway, causing extensive damage throughout the gallery. Because the fire dept. conducts monthly rehearsals at the gallery, they were familiar with the layout and the fire was extinguished within minutes. Through the generous services of of Glen Cass' lab at the CA Institute of Technology, the art gallery obtained an analysis of the soot before proceeding with restoration, determining the rate at which restoration could safely proceed. An unused room provided one of the areas where museum objects could be stored and repaired until their return to the main gallery.

Three speakers discussed the next topic of air pollution and its effects on museum objects. Air quality specialist, Margaret Hogan and Daniel Grosjean, President of an environmental research firm address two issues: 1) What are the pollutants of concern, and, 2) What are the
material damage effects? Mrs. Hogan spelled out some of the pollutants most studied by the Federal Government, such as Ozone, Nitrogen Dioxide and Particulate Matter which most affect the South Coast basin. It was interesting to note that the lowest incidence of pollution occurs along the coast. Mr. Grosjean mapped out major pollutants in the museum environment and their related indoor and outdoor concentrations. He reported on the damage effects of ozone on paintings (where some pigments fade rapidly), paper (where there is cellulose destruction), textiles, furniture and metals; of sulphur dioxide upon paper (which becomes brittle), textiles (which deteriorate) and leather (which loses strength); and of particulate matter upon many surfaces which are coated with deposits containing reactive chemicals or which enable these surfaces to absorb chemically reactive gases.

Pollution control was outlined by William Nasaroff, a Ph.D. candidate in Environmental Engineering at the CA Institute of Technology. He offered solutions to the questions of what are appropriate guidelines for preventing damage and how can a museum control these exposures? 1) Prohibit smoking in the building - Minimize use of furnishings that emit hazardous pollutants - separate activities associated with pollutant vapors from the museum collections. 2) Encase objects on display in non-hermetically sealed cases and containerize objects in storage. 3) Reduce ventilation rates when outdoor concentrations are high, and install air cleaning devices, such as activated charcoal filters for ozone and hepa filters for particulate matter.

In the final topic covered by the session, Professor Schiff of Stanford warned of the inevitability of earthquakes and the steps a museum must take for prevention. Louis Goldich, Registrar at the San Diego Museum of Art, has instituted a major earthquake program at his museum. Some of his economical suggestions included: the use of bungee cords or garden netting with velcro hold-downs on shelf fronts, the placement of expanded polystyrene or ethafoam cutouts around large unstable objects, containerize small objects and brace bins and drawers. Use screens with double-ended bolt snaps to secure paintings and cover all metal braces and shelves with foam. Bruce Metro, Head of Display Preparations at the Getty added some useful hints for objects on display: suspend paintings by wire rather than
just hooks, weight pedestals to lower the center of gravity, broaden base of narrow pedestals with a metal foot, use rubber bumpers on the bottom corners of paintings and use plexi rather than glass shelving for display.

The session was extremely informative in all the areas covered and the preventive measures were reasonable and affordable.

**********CONTRACTS: SPECIFIED, IMPLIED, ORAL AND WRITTEN by Rozelle Overmire, Registration Intern, Fine Arts Museums of San Francisco

Marjorie Maguire Schultz, a lawyer and lecturer at the U.C. Berkeley School of Law defined a contract as a promise that the law will enforce. Who can come to a contract agreement? Anyone, except minors or mentally deficient people. Another limitation would be a contract that was formed to perform socially objectionable actions. Reasons for unbinding contracts may be improper conditional demands and questionable circumstances during bargaining.

The key to a good contract is clarity and precision. Common misconceptions about contracts are that they must be written. This is not necessarily true. Only 3 types of contracts must be written: 1) Contracts on the sale or purchase of goods over $500, 2) Contracts about land or leases over $500, and 3) Contracts that take more than a year to perform.

An informal contract can be implied by simple conduct or behavior, or by spoken words. If there is a court dispute on this informal contract, the court uses what a reasonable person might understand in the situation. Gift promises are not usually enforceable since they are swayed by emotion, family gratitude and other shaky reasons. When developing employer contracts, written contracts are preferred. A person who copyrights a product owns it for a specific time and may sell, lend or reproduce it. Copyright agreements between employer and employee must be clearly specified.
IMAGE PROCESSING AND TEXT-BASED DATA: A LOOK TO THE FUTURE by Rozelle Overmire

Ron Eggerman and Howard Besser from the University Art Museum in Berkeley are developing a digital computer system to record collection records and images. Digital systems are unlike analog systems, such as t.v. and videodisc, because they capture the information in numbers rather than waves. Digital systems give a better image quality with more choices of color. A copy of a digital image is the same as the original and an operator can zoom in and out and change colors. However, storage is still costly and takes much more space than analog systems.

U.C. plans to use this system in research and classroom teaching. They have just invested in 2,000 simultaneous-use workstations, a network linked by high speed lines and laser printers. The fiber optics in phone lines will allow documents to be printed at each building. Besides better indexing and cataloguing, this system will increase access to the collection through electronics. The collection will be saved the wear and tear of handling. Staff time will also be saved and viewers of the material can have access after museum hours. The museum expects to use it as a control on liability through condition reports tracking before and after changes of a particular object. Color change will reflect temperature and humidity changes or other types of deterioration. Restoration repair can be simulated before it is done. Old photos can be copied and stored forever in digitized form. Curatorial research for exhibits will be especially encouraged.

The session provoked a lot of audience reaction. Some felt it would separate people further from the real objects in the collection. The originators insisted that this system was only a tool to help researchers work better and faster. Another issue was image quality. This problem was to be solved by creating another skilled position, the museum photographer. Slides demonstrated the terminal display, a screen with text and window images. Photos are taken of objects in full view or raking view. Slides can be made directly or the image can be printed. It will be several years before this system is up and running. By the 1990's library terminals will have this browsing capacity, allowing readers to sample the table of contents or even a sample chapter of a book.
THE EMPTY SPACE: DESIGNING EXHIBITIONS FOR THE SURVIVAL OF OBJECTS by Paulette Hennum of the Crocker Art Museum

In a panel discussion by Leslie Kruth, Paper Conservator of Works of Art on Paper, Inc., Bruce Metro, Head, Display Preparations and Jerry Podany, Associate Conservator, The Getty Museum, moderated by Georgia Freedman-Harvey, Exhibitions Coordinator, Fischer Gallery, U.S.C., potential sources of damage to items on display were discussed. It was noted that while objects in storage are usually afforded some measure of protection, museums need to be more aware of protecting objects on display. The types of damage discussed were: heat and light, humidity, earthquakes and handling and/or visitor damage. Anchoring their discussion around an imaginary gallery space, the panelists illustrated and discussed possible occurrences and their effects on different types of objects. Each speaker offered a variety of solutions for each problem addressed.

THE OBJECTIVES OF THE RC-WR ARE TO INITIATE & SUPPORT LOCAL ACTIVITIES THAT HELP CREATE AN ATMOSPHERE OF UNDERSTANDING, RESPECT, COMMUNICATION AND COOPERATION AMONG REGISTRARS. Membership is open to museum professionals who have the title and/or duties of Registrar or Assistant Registrar, including Museum Packers and Technicians. We are not concerned whether you also belong to the WRC or AAM or any other group. We are affiliated with the National Registrars Committee of the AAM and are part of that network, but membership in the two groups is not required.

JOIN NOW FOR CALENDAR YEAR 1987.

Name:________________________ Title:________________________
Institution:____________________________________________________
Mailing Address:_________________________________________________
City:________________________ State:______ Zip:____________________
Telephone #:________________________

Membership Category: Active $5.00 Associate $5.00
Contribution $________

Total Amount Enclosed:_____________________________________

PLEASE MAKE CHECKS PAYABLE TO: Registrars' Committee - Western Region
MAIL TO: Louis Goldich, Registrar
Treasurer, RC-WR
San Diego Museum of Art
P.O. Box 2107
San Diego, CA 92112-2107
The regional government has decided to allocate an additional budget for the construction and maintenance of a new cultural center in the city. This decision is part of the ongoing efforts to improve the cultural and recreational facilities available to the residents. The project, which was proposed by the local council, aims to create a space that will foster community engagement and support the arts and cultural activities. The construction phase is expected to begin in the next fiscal quarter, with a completion date set for the end of the current financial year. The project will be managed by a dedicated team, consisting of experienced architects and engineers, to ensure the highest standards of quality and sustainability. The government has also stressed the importance of community participation throughout the project, encouraging residents to provide feedback and input to shape the final design and features of the center.
Dear Committee Members,

I am writing to express my concern regarding the ongoing issues in our project. I have been following the progress closely, and it is evident that we are behind schedule. The budget allocated for the project is running out soon, and we need to make a decision on how to proceed.

I understand that we have faced some unexpected challenges, and I believe that with proper planning and resource allocation, we can still meet our goals. However, we need to act quickly to prevent any further delays.

I have attached a spreadsheet with the current status of our project. Please review it and provide your input. I would appreciate it if we could schedule a meeting to discuss these issues further.

Thank you for your attention. I look forward to hearing your thoughts.

Sincerely,

[Name]
A Breakfast Meeting of Representatives - Western Region


PRESIDENTIAL SIGNS

Executive Director's Report

The Executive Director's Report will be presented at the annual meeting in accordance with the rules and procedures established by the Board of Directors. The President will review the key accomplishments of the past year, provide an update on the organization's financial position, and discuss future plans and priorities.

The report will also cover significant developments in the industry, including regulatory changes, market trends, and emerging technologies. The President will address any issues or concerns brought to the Board of Directors' attention during the year, and outline the challenges and opportunities facing the organization.

The report will be available for review prior to the annual meeting, and attendees will have the opportunity to ask questions and provide feedback.

Department Update

The Department Update will provide an overview of the activities and initiatives undertaken by each department within the organization during the past year. Each department will present highlights of their accomplishments, including new programs, projects, and policies implemented.

The Department Update will also address any challenges or obstacles encountered during the year, and discuss strategies and approaches taken to overcome them.

The Department Update will be followed by a Q&A session, allowing attendees to ask questions and provide feedback on the organization's performance.

Advertising and Public Relations

The Advertising and Public Relations department will present a summary of their efforts to promote the organization's mission and values through various media channels. The department will highlight successful campaigns, including digital and social media initiatives, that achieved key performance metrics.

The presentation will also cover any partnerships or collaborations established with external organizations, and the impact these relationships had on the organization's visibility and reputation.

The Advertising and Public Relations department will conclude their presentation with implications for future strategies and initiatives to increase the organization's reach and influence.

The presentation will be followed by a Q&A session, allowing attendees to ask questions and provide feedback on the department's performance.

Finance and Operations

The Finance and Operations department will present an overview of the organization's financial performance for the past year, including revenue, expenses, and key ratios. The presentation will also cover initiatives undertaken to improve financial efficiency and effectiveness.

The presentation will conclude with a discussion of the department's budget for the upcoming year, including projected revenue and expenditure projections.

The presentation will be followed by a Q&A session, allowing attendees to ask questions and provide feedback on the department's performance.
Cassettes from four sessions of the 46th Annual Meeting of the American Association for State and Local History held in Oakland, CA from Sept. 30 - Oct. 3, 1986 are available for borrowing by RC-WR members. The cassettes will be loaned for a period of two weeks to members for a one dollar postage and handling fee. Only one tape will be loaned at a time. Return postage will be the responsibility of the borrower. Requests and remittance should be sent to: RC-WR, c/o Louis Goldich, San Diego Museum of Art, P.O. Box 2107, San Diego, CA 92112-2107. Cassettes are available for the following sessions:

"Applying for a Conservation Grant"
Panelists in this session provided practical advice on applying for a conservation grant and gave special attention to the ethics of conservation, the selection of a project and a project director, the kinds of information to include in a proposal, the need for positive representation of the institution in the application and the review of the proposal before submission.

"You Don't Have to Do It All: Collections Computer Projects"
Speakers discussed how small or specially focused computer projects can increase the use, care and access of museum collections and at the same time provide skills, confidence in technology and ideas for more comprehensive projects.

"Defense Tactics: What to Watch for in Copyright Law"
An excellent session on copyright law including an examination of the copyright law of 1976, the "fair use" doctrine, the implications of "work for hire" and many provocative questions.

"Beware the Artifact: Hazards in Museum Collections"
A panel of speakers identified some of the hazards posed by objects resting quietly on the shelves in storage rooms and in exhibition cases to both museum workers and visitors.

In addition to these four cassettes, supplemental resource information on the "Copyright" and "Hazards" sessions is available from Sharon Slamovec, Asst. Registrar, Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, California 90036.

For a complete list of all 50 cassettes available from the 46th Annual Meeting of the A.A.S.L.H., contact: Vanguard Systems, Inc., 4210 Johnson Drive - Suite 100A, Shawnee Mission, Kansas 66205. Telephone: (913) 432-6520.

ANNOUNCING A NEW SERVICE FROM RC-WR..................

Copies of back newsletters or newsletter articles will be provided to members free of charge. For only the cost of postage you can receive any past issues of the RC-WR Newsletter. The most recent comprehensive index to these newsletters was published in the September, 1986 issue.

If you are interested in this service contact Carolyn Yee, from the California Dept. of Parks and Recreation, 1280 Terminal St., West Sacramento, CA 95691.

ANNOUNCING A NEW STATE REPRESENTATIVE FOR HAWAII..........

Betty Long of The Honolulu Academy of Arts is the new Hawaii state representative to the Registrars' Committee - Western Region.
Report by Rozelle Overmire

Ron Kley, MCN acting president, welcomed participants by reassuring them that the MCN is alive and well as a volunteer organization. It has 3,000 members from 41 countries. Rosanne McCaffrey, from the Historic New Orleans Collection, graciously offered MCN a "home" for its conference this year and together with Lenore Sarasan planned the conference. Sessions concentrated on Automated Museum Collection systems, the Automated Collection of the future and the future of MCN. All of the systems described in abstracts were demonstrated with computer equipment.

Collection system abstracts were given by:

1. GiGi Taylor (Art Museum Association of America) on ARTIS which has three custom software components for Fund Accounting, Membership and Development, and Collections Management. Cost is $9,500.
2. Paul Scobie (International Species Inventory System) on ARIS, the Animal Records Keeping System, a zoo software program with 70 users. Cost is $750.
3. Paul Anderson (an English firm, STIPPLE) on a fine arts museum program based on ERBIS for large collections, over 100,000 records, that end users can change. Software cost is $100,000 and hardware is the same with rental per year at $5,000.
4. Marc Reed (Willoughby Associates) on IMIS, a mini computer menu-driven system that runs on Oracle. Software cost $3,000 with about $1,000 set up fee.
5. Jon Gartenberg (Museum of Modern Art in N.Y.) on a photo collection system containing at present about 8,000 records. It is an in-house on-line system and is used by other departments.
6. Eleanor Fink (the National Museum of American Art) on several IBM system databases including the National Inventory of American Sculpture with 14,000 records so far and the Inventory of American Paintings with 255,000 records now.
7. Jack Sheldon (MIT Addison Gallery) on an American Art collection of 85,000 objects in REBASE 5000 software. The software is supported by the University.
8. Charles Patch (Historic New Orleans Collection) on a Willoughby system that is used by researchers and contains 35,000 records. Visual access was demonstrated at the museum.
9. Peter Honolus (Canadian Heritage Information Network, CHIN) on the database called Conservation Information Network, with access from Ottawa, Los Angeles, Rome and Paris. It contains a bibliographic component with abstracts on art and archaeology and a materials (adhesives, coatings, pesticides) component. Two future databases are proposed to cover pigments and progress. Access charge is $17.00 an hour on line plus telecommunication cost with CD ROM for PCs available December or January at $25.00 to $100.00 depending on demand.
10. Andrew Esland (Eastman House) on a video disk catalogue of 500,000 images. It surveys other public collections and tells the researcher where major holdings are in the country. One use has been in genealogical photos for the public.
11. Tim Allen (Museum Computer Systems) on a PC integrated system that "does everything" (development, accounting, collection management, etc.). The software contains 80 to 100 programs. The hardware includes a modem, and PC. All inclusive price is $9,900 with computer training and on-line backup help.
12. Nannette Barriger (Louisiana Association of Museums, MUSEBASE) on a three year project of Louisiana museum information resources. It contains three databases, one for micro computers.
The automated collection of the future was discussed in a panel composed of Howard Besser (U.C. Berkeley Art Museum), Peter Homulos (CHIN), Roy Rada (National Library of Medicine), D.A. Roberts (Museum Documentation Association), and Lenore Sarasan (Willoughby Associates.) Panelists gave background on their particular specialities and then joined with the other panelists to comment generally on future developments.

-Indexing language, a definition of terms like a thesaurus, was urged. Authority lists that can be shared with similar systems are valuable for inter-museum information searching. ICOM is especially interested in this development.

-Howard Besser discussed digital systems as discussed in review of WMC panel.

-Andrew Roberts said that the future development of software will see a tenfold improvement at a twofold price increase. Costs are going down. There is an in-house machine trend with all staff using computers, not just the administration. Curators will type in reports directly. Registrars will act as coordinators, monitoring end results. Inquiries from the public will be more economical on computers with quicker access to collection material. Access to other institutional collections will increase by sharing authority files and bibliographic files via computer. Accountability should be encouraged with these connections.

-Lenore Sarasan brought in the idea of image development for archeology, for tracing forgeries, and in exhibit planning with direct transfer of a whole plan from museum to museum.

Throughout the conference the question, "Where does the MGN go from here?" was thoughtfully considered. The suggestion put forward by Andrew Roberts was to find funds to hire a professional staff. Peter Homulos would like to see the network of collection authority files used in worldwide travelling exhibit development. Ron Dixon, from STIPPLF, wanted MGN to restrict its aims to its size and budget. It should offer advice and help in facilities and definitions, be a forum for information exchanges and a register of existing projects with lists of phone numbers and names of people. Ron Kley announced that the results of the membership survey will be published in the next issue of SPECTRA.
At the end of October, 1986, the Idaho State Historical Society held its annual meeting. One of the presentations was called "Preserving your Family Heirlooms," and was given by Jody Hawley, Registrar, and Elizabeth Jocox, Photo Librarian. The focus was on basic preventative measures the average person could take to preserve family treasures.

Many people attending, who were from small museums and local historical societies, expressed the desire to have a workshop that went beyond the basic preventative stage. Therefore, we are looking into putting one together for the week before our August meeting. We would appreciate any suggestions regarding conservators available for this program, possibly combining forces with another state. Send all brilliant ideas to Jody Hawley, Idaho State Historical Society, 610 North Julia Davis Drive, Boise, Idaho 83702.

INTERNATIONAL FOCUS:

New Customs Legislation

David B. Epstein, President of W.R. Keating and Co., sends us this alert regarding a new customs user fee that could affect all registrars.....

On Oct. 21, Reagan signed Public Law 99-509, the "Consolidated Omnibus Budget Reconciliation Act" which includes provisions imposing user fees on many customs entries and warehouse withdrawals, effective Dec. 1, 1986. Highlights of the legislation are as follows:

In general, museums may avoid payment of the user fee by having their customs brokers make entry with a Permanent Exhibition Bond. This type of entry is only allowed museums and non-profit institutions and under current law has been exempted from the User Fee. This kind of entry does require that you, the importer, advise Customs of every move of the object for a period of five years from the date of importation. On the importation of traveling exhibitions you should check with the local Customs district director if they will accept one letter covering the dates and location of all exhibition sites or if separate letters will be necessary each time the exhibition moves. You should also note that the importing museum will be liable with Customs for cancellation of the bond if and when the works are exported. This will necessitate filing a certified export manifest and export declaration with the district director of the
importing location. If the exhibition exported in partial shipments, partial cancellations will have to be filed.

Many museums act as importer of record for various trustees, important donors and employees of the museum. Under the new law this can no longer be done. Because of all the above parties are not given the same exemption which the museum is provided, the use of your facility to avoid the fee would be recognized as breaking the law.

The exemption under P.E.B. will allow for the museum to import all items, whether for exhibition, purchase, consideration for purchase or restoration. Some possible problems are the situation where the museum enters under P.E.B. a shipment for possible purchase, it is decided not to acquire and before the work can be exported, the owner requests you send the work to a private individual or gallery. If you do this you must advise Customs and the user fee must be paid before the transfer is made.

We further note that U.S. Customs holds the importer of record liable for providing Customs with the correct value for importation. In the past, Customs has not worried about actual value on art work as there was no duty or taxes involved. With this new user fee based on the value of the object, Customs will look much closer at the values declared on these shipments. We strongly suggest you urge any person you might know that they use the true value. Penalties can go from double the duties to seizure and forfeiture of the goods. We also stress that Customs will not be mollified by being told that the invoice accompanying the shipment was incorrect.

For your information the current law has been enacted for a 2 year period. The first year the rate will be .0022 of value, the second year it will be .0017 or lower at the determination of the Treasury. We do not know if the law will be extended.

You'd better not shout, you'd better not pout......

If you don't send your dues you'll be left out..........!

No more RC Newsletters to YOUUUUUUUU!