

# RC - WR

REGISTRARS COMMITTEE - WESTERN REGION

JUNE, 1988

newsletter

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● RC-WR OFFICERS  
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Newsletter Editor: To be filled. In the interim send all articles and information for the newsletter to Renee Montgomery.

● STATE REPRESENTATIVES

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ARIZONA: Phil Stoiber, Registrar, Heard Museum, 22 E. Monte  
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N CALIFORNIA: Paulette Hennem, Registrar, Crocker Art Museum,  
 216 O Street, Sacramento, California 95814 (916) 449-5423

S CALIF: Kathleen Clewell, Registrar, Palm Springs Desert Museum  
 P.O. Box 2288, Palm Springs, CA 92263 (619) 325-7186

HAWAII: To be announced

IDAHO: Jody Hawley, Registrar, Idaho State Historical Society,  
 610 North Julia Davis Drive, Boise, Idaho 83702 (208) 334-2120

NEVADA: Robert Nysten, Acquis. Registrar, The Nevada State Museum  
 Capitol Complex, Carson City, Nevada 89710 (702) 885-4810

OREGON: To be announced

UTAH: Marcus Vincent, Registrar, Brigham Young University, Fine  
 Arts, Museum, D-406 HFAC, Provo, Utah, 84602 (801) 373-6205

WASHINGTON: Martha Fulton-Stout, (see officers listing above)

# new places

Paula March Romanovsky will leave her position as Registrar for Exhibitions at the Fine Arts Museums in San Francisco to work for the Development Department at the same institution. As of July 1st her new title will be Manager for Corporate Relations.

(Editor's note...yes, after ten years of challenges in museum registration your editor will be changing focus and learning new skills in a completely different field. I have always said that there are direct ties between Development and Registration in terms of record-keeping and sensitivities. Now, I must put money where my mouth is and prove this theory to be true! This is not good-bye. I will keep paying my dues to see what you are up to through the good old newsletter. All you Registrars aspiring to be Editor come forward! We need you.)

Ann Sullivan, formerly at Phoenix Art Museum, became Registrar this winter at the Center for Creative Photography in Tucson.

The "ex" Registrar at the Center for Creative Photography, Larry Fong, has moved to Portland where he has been the interim Registrar for the Portland Art Museum, PENDING commencement of his new job as Registrar for the Museum of Art, University of Oregon. (They just can't seem to fill the shoes of Kittu Gates in Portland! We lucky ones at the Fine Arts Museums in San Francisco can understand that.)

Remember when Kittu's Assistant Registrar, Jack Rutland, moved out of our region to be the Registrar at the Dallas Museum of Art? Although he is no longer in our region, it must be reported that he has risen to success in Dallas as Director of Collections and Exhibitions with the curatorial staff reporting to him. If you see him in Pittsburgh at AAM, I think a half-curtsy as you pass him would be sufficient. Anything more than that would embarrass his highness....Congratulations to Jack!

Lynne Bowencamp, formerly coordinating volunteer support at the Desert Botanical Garden in Phoenix, is now Assistant Registrar at the Phoenix Art Museum.

Lella Smith is pleased to inform us that she has joined the staff of the Natural History Museum of Los Angeles County as Chief Registrar. Lella made the switch from the Armand Hammer Foundation in January of this year. Anyone who has read Dr. Hammer's recently released autobiography knows how qualified Lella is to handle just about anything!

The new Curator of Collections for the Santa Barbara Historical Society is Karen Schultz. Karen comes to the Society from Sacramento where she was the Senate Curator with the Capitol Restoration Project.

Cheryl Ferrera is the newly appointed Registrar for the Redding Museum and Art Center in Redding, California.

# misc...

Congratulations to Paulette Hennum, Registrar at The Crocker Art Museum. She gave birth to a girl, Rebecca Jane Hennum in April.

Anita Manning, Deputy Director at the Bishop Museum and in charge of collection management has been elected to the Bishop Museum Board of Directors as Vice President and Assistant Secretary.

We regretfully announce that Pearl Dobkin, volunteer at the Los Angeles County Museum of Art and 4 year member of RC-WR has passed away. Pearl was a generous contributor to our committee and she is missed.

Regional Curator, Jean Rodeck Swearingen of Alaska, National Park Service, represented the Chief Curator of the National Park Service at a seminar given by the Instituto Portuguese Patramonio Culture north of Lisbon. Museums and National Parks in Portugal sent representatives to learn about the process of establishing eight natural and historic sites around Coimbra.

Jean also contacted the National Museum of Denmark regarding the cataloguing of collections of prehistoric materials taken out of what is now Bering Land Bridge National Preserve, north of Nome.

The Children's Museum of Portland, Oregon announces with pride that Museum Collections Manager, Cynthia L. Irby, has been named OAEA (Oregon Art Education Association) Oregon Museum Art Educator for 1988. Since joining the Children's Museum in August, 1986, Irby has implemented a collections management policy, developed exhibits for the Museum's Baby Room and managed the educational use of collections acquisitions. So what do you do in your spare time Cynthia?

INTERVIEW WITH RENEE MONTGOMERY, RC-WR Chairperson and Registrar  
at the Los Angeles County Museum of Art  
Interview conducted by Susan Melton, Registrar, UCLA Wight  
Gallery

INTERVIEW

Q: HOW DID YOU BECOME INVOLVED IN MUSEUM REGISTRATION?

When I was a fraduate student at UC Riverside studying art history, I contacted one of my undergraduate instructors, Pat Nauert, (then LACMA Registrar) about doing an internship in the Costumes and Textiles Dept. A few months into the internship I was hired to help with a general inventory, concentrating on the C&T Dept. I was engaged to be married at the time and sorting through silk lingerie offered particular appeal. Also, I foolishly believed the curator who said we could each select one object from the collection when we were finished with the inventory. It really kept me going. Despite my naivete, I was later hired as an Asst. Registrar and in 1981 was promoted to Registrar.

Q: WHAT DO YOU LIKE THE MOST ABOUT YOUR JOB?

Working with a wide variety of art and the short-term fast-paced activities. Also, museum work has exposed me to situations I would have otherwise never encountered, e.g., riding in cockpits, boating with a famous artist's mistress in Mexico and with Soviets in the China Sea.

Q: WHAT IS THE MOST CHALLENGING ASPECT OF YOUR JOB?

Lost shipments rank high on the list. Actually, being expected to react to every "crisis" as if it were your first, only or most important crisis.

Q: WHAT WOULD YOU BE DOING IF YOU WERE NOT A REGISTRAR?

Easy, if I had my druthers I would be some sort of entrepreneur/wheeler-dealer (an antique dealer or low-end property developer), a furniture maker, a professional landscaper, a city councilman's assistant or a dog lady (like Doris Day.)

Q: WHAT PROFESSIONAL COMMITTEES DO YOU BELONG TO?

The usual: RC-WR, national RC, AAM, WMC. I am also very proud of my TreePeople Citizen Forester status and am Chairperson of the Beautification Committee in my neighborhood--my current first love.

Q: DO YOU FIND MEMBERSHIP IN PROFESSIONAL COMMITTEES BENEFICIAL?

Yes...Let's see, which association do I feel is most beneficial? deal of support, services and opportunities to those who take advantage and get involved...and you get to read about fascinating people too!

Q: WHEN DID YOU BECOME INVOLVED IN THE RC-WR?

In 1982 Ted Greenberg and Louis Goldich put pressure to bear. I have been indebted to them ever since.

Q: WHAT DO YOU ENJOY MOST ABOUT THE PROFESSIONAL COMMITTEES?

In my current capacity as RC-WR Chairperson I enjoy the opportunity to freely create and implement new projects, services or goals. The feed-back from people who have just discovered the RC-WR through its workshops and newsletter is also extremely rewarding. We receive a lot of compliments from the curators', educators' and development officers' committees too.

Q: WOULD YOU ENCOURAGE OTHERS TO PARTICIPATE?

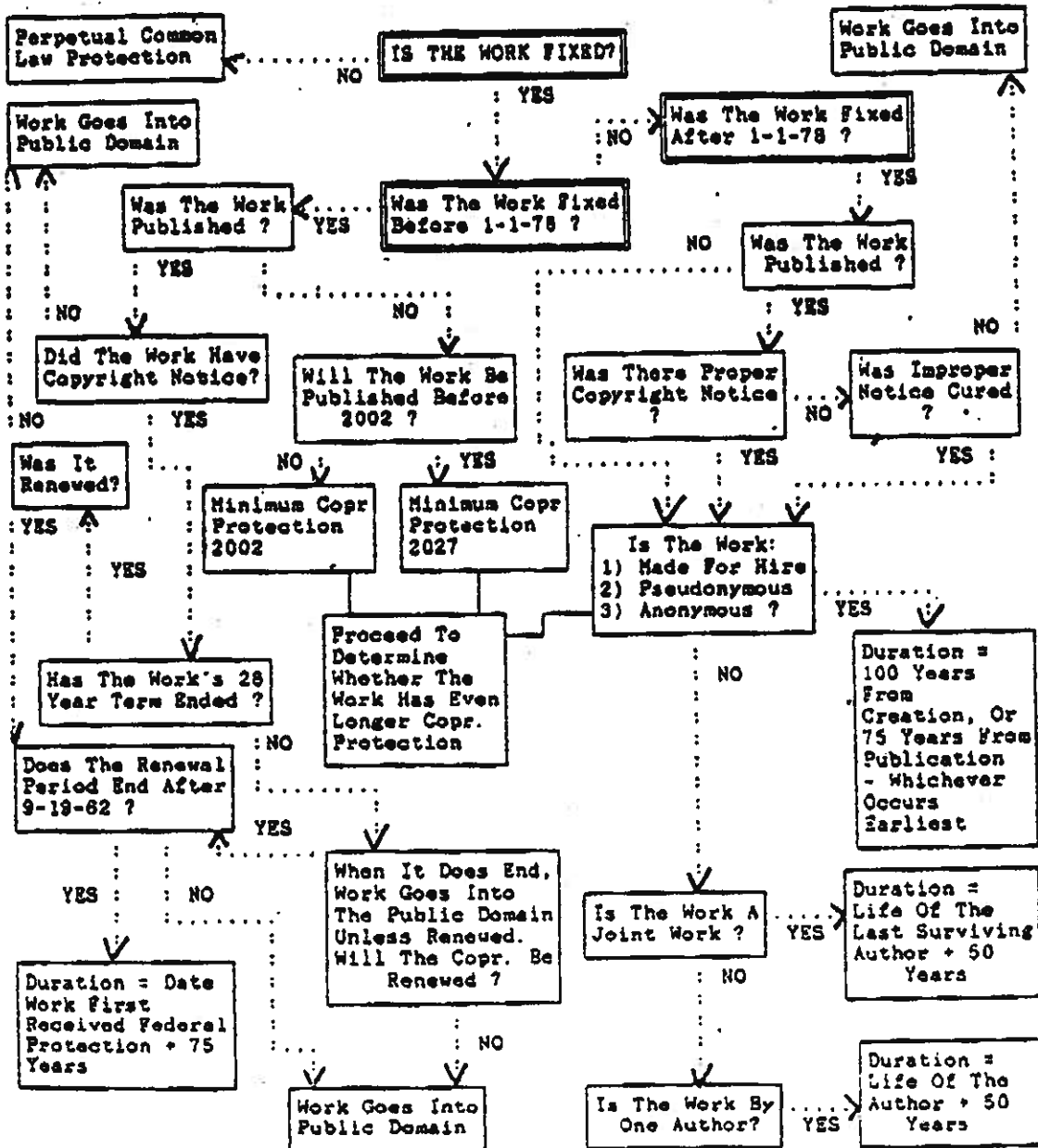
Definitely. I believe our members are more interested in meeting or reading about other registrars as personalities than they are in the latest legislative developments, meeting summaries, etc. For instance, everyone reads the "Faces in New Places" section of the newsletter first. I think the newsletter should be as "people" - oriented as possible--should function as sort of an open party-line for registrars. To do so, we need more people to contribute though. Everyone (regardless of how long they've been in the field) has at least one snippet of information, a question or comment to include.



all copyright interests. His article also discusses non-exclusive licenses, which should be obtained if the artist does not want to relinquish copyright, which is not unusual.

If a museum finds itself on the other side of the copyright issue, that is, wanting to protect copyright interests for the museum's collection, two points were highlighted: 1) Remember that you must formally register an object with the copyright office (\$10 fee) in order to sue for infringement of copyright. You must present a record of transfer of copyright to the museum in order to register. 2) If you have a work of art that has already entered the public domain through non-copyrighted publication in the past, the best you can do to restrict use of the image is to restrict access to the work for reproduction (no photos distributed and no photography allowed of the work).

DURATION OF COPYRIGHT PROTECTION FLOWCHART  
Copyright 1986 by Wayne Levin









from Martha Fulton-Stout in Washington.....  
 A new bill governing unclaimed property, or "abandoned cultural property" was recently signed by Washington Governor, Booth Gardner, and becomes effective June 9, 1988.

The bill, "An Act Relating to Unclaimed Property in Museums and Historical Societies" revises existing Washington law adopted in 1975 and amended in 1984 that applied only to "the Thomas Burke Memorial Washington State) museum of the University of Washington."

The newly enrolled bill includes a definition of abandoned property as, "any object held by a museum or historical society within Washington state, other than by a loan agreement, that has been held for 5 years or more and has remained unclaimed." It establishes basic procedures for notifying lenders, publication of public notices, and waiting period before the object becomes the property of the museum or historical society.

State Representative, Martha Fulton-Stout, has joined members of the Washington Museums Association's Legislative Committee who were responsible for swift passage of this important legislation, to develop a model set of procedures and forms for use by museums in the state in implementing the provisions of the new statute. Contact Martha for more information and a copy of the bill.

Thanks to RC-WR member, Roxana Augusztiny, Asst. Director, The Burke Museum, for her advice and assistance in the WMA's efforts towards passage of SSB 6332.



Marcus Vincent . State Representative from Utah, announces a seminar on condition reporting was held on May 21 at Brigham Young University.



Phil Stoiber reports from Arizona that a major bond election proposition for improved cultural facilities passed on April 19th, which means substantial growth for the Phoenix Art Museum in the years ahead and growth for a developing Phoenix Arts District.

Phil will chair a session at AAM called "ARGUS Users Group" on Friday, June 3rd. Seven institutions in the Western Region utilize the ARGUS collections management system and it is hoped that users from the region will be able to participate in a practical exchange of information with other users across the country. Lisa Bourgeault and Daniela Moneta of the Southwest Museum have received a grant to work on communication between users. They can be reached at (213) 221-2164 or at the Southwest Museum, P.O. Box 128, Los Angeles, CA 90042. The planning project is funded by a grant from the W. M. Keck Foundation.

# 0. HELP!

A job is available for an Exhibitions Administrator at the Fullerton Museum Center in Fullerton, California. For further information contact Mr. Joe Felz at (714) 738-6589.

The San Diego Historical Society is looking for a Registrar to handle all aspects of collection management, including exhibition registration. Interested parties should contact Bruce Kamerling, Curator of Collections at (619) 232-6203.

## BOOK REVIEW

First Light by Carol O'Biso

Heinemann Publisher, Auckland, N.Z., 205 pp.

Reviewed by Kittu Gates, Chief Registrar, The Fine Arts Museums of San Francisco

A Registrar has written a book. It's not a manual or a reference, it's more like the biography of an exhibition and its registrar. I think you'll enjoy reading it.

Carol O'Biso used to be Registrar for the American Federation of the Arts; some of you know her and have worked with her. In the early 1980's the AFA organized Te Maori, an exhibition of wood and stone carvings that are both beautiful and deeply important to the people whose ancestors they represent and embody. These are objects that can affect a person's life.

Carol went to New Zealand three times: to examine the objects and plan the shipping, back again the next year to pack and bring the exhibition to the USA for a four-museum tour. Her book tells about these trips, the intervening months, and the tour. It ends with the delivery of the objects back to the Maori people and to New Zealand. She tells what it is a Registrar does to engineer the safe handling and movement of irreplaceable objects. Our story.

The book draws on Carol's letters home and her travel journal. She's a funny writer, and the letters give us an immediate sense of place and task. There's a wonderful scene, for instance, on a pitching and rolling ferry boat. "There is a nurse greeting passengers as they enter. 'Why is there a uniformed nurse on a ferry boat?' I wonder. At 10:40 the nurse comes up and forcefully suggests that we move midship. I am alarmed now. She is handing out white seasick bags. 'Gee,' my colleague says coolly, 'we haven't even cleared the harbour yet.'

Carol gives good advice about not anticipating events before they happen, about "not having the meeting before the meeting." The occasion is one of educating airline executives on the requirements of high value fine arts shipments. "They are all men and they are all wearing dark suits. They are all older than I." (Registrars, how many times have we had to stand our ground at such a meeting?)

Carol has tried not to anticipate. She concentrated instead en route to their office on "dress[ing] myself in the years of experience that have placed me in this elevator.... I know something. I have no other armour.... I smile and wait for them to speak."

She has caught them off guard. "There is no sound...they have had the meeting before the meeting...I clear my throat and begin...." And she gets what she -- and the art works -- need.

Carol's costume, by the way, was dirty jeans and sweatshirt, striped socks, dirty running shoes. But, she was clothed "in the fact that I know my business very well." To read this section is to be instructed and to feel one's registrarial consciousness rise. It's superb!

There's so much more: the objects themselves -- that's what keeps us going after all - the tour, the van drivers, staff at other museums, Maori elders meeting museum elders. The awful moment we all know when a director publically thanks everybody who contributed to the success of an exhibition -- except the Registrar. There's what Carol did next -- move to New Zealand.

If you haven't worked on one of those exhibitions, this will tell you what it's like. If you have, you will be able to compare, agree, sympathize and laugh. It's a good book and Registrars are a natural audience. Try it -- soon!

[Although First Light is not yet available in U.S. markets, "anyone who wants a copy should write to Carol at her New York address. Carol O'Biso, 220 East 87th Street, New York, New York 10128. Send along a check made out to her for \$15 U.S.

Please send all articles or information for the next RC-WR Newsletter to Renee Montgomery, Chairperson of the Western Region, at the Los Angeles County Museum of Art. See Officers' Roster for address.

THANK YOU FOR CONTRIBUTING!

We appreciate the contribution made by Sarah Rennie from the National Art Gallery in Wellington, New Zealand. Donations above and beyond the \$10 annual dues help us reach out and provide services to all of the Registrars in our region...and beyond!

# news from Renee

o The RC-WR has new membership brochures! thanks to the efforts of LOUIS GOLDICH and the support of ALLEN INSURANCE ASSOCIATES. Contact Louis Goldich if you would like a few brochures to distribute to colleagues.

o Our Basic Resource List has been revised! You should have received a copy of the new List with your 1988 membership. Grateful thanks again to LOUIS.

o We are extremely sorry to see BECKY SLADE step down from her position as Oregon State Representative after completing three successful years in this role. We appreciate her always dependable and motivated efforts in keeping registrars' activity 'moving, moving, moving' in Oregon. Thank you Becky for a job well done.

o We are also very sad to see PAULA MARCH ROMANOVSKY leave, not only her position as Newsletter Editor, but also the registration field. As mentioned elsewhere in this issue, Paula has resigned as Registrar of Exhibitions to pursue a career in museum development, also at the FAMSF. As RC-WR Newsletter Editor, Paula provided a highly informative and readable newsletter that we were all excited to receive. Under Paula's guidance, our newsletter received numerous compliments each year both from within our own region and nationally. We wish Paula success in her new endeavors and thanks for her crucial efforts in ensuring that all of our members were reached and kept informed.

Renee Montgomery

## Renew Your Membership Now

Name \_\_\_\_\_ Position \_\_\_\_\_

Institution \_\_\_\_\_

Mailing Address \_\_\_\_\_

Business Phone \_\_\_\_\_ Home phone \_\_\_\_\_

Membership categories (choose one)

Voting (open to professionals associated with non-profit organizations, such as Registrars, Collection Managers, Conservators, Curators, Volunteers, Students...)

Non-Voting (open to professionals associated with a for-profit organization)

Are you a renewing member  or a new member?

All contributions beyond the annual \$10 dues are welcome and help to further the programs and goals of the RC-WR. Membership is valid for one calendar year and expires on Dec. 31, 1988. MAKE CHECK PAYABLE TO: Registrars Committee-Western Region

Membership dues \$10 + Contribution \$ \_\_\_\_\_ + Total Amount

MAIL TO: Louis Goldich, Treasurer, RC-WR  
San Diego Museum of Art, P.O. Box 2107, San Diego, CA 92112-2107

"A Custom Designed Free Form Computer Data Management System", by Toni E. Herrin and John L. Steele in Curator, 30/3 1987, pp. 216-226.

Describes Schuler Museum's custom-designed database system. Points out strengths and weaknesses.

"Creating a Database for Art Objects: The National Museum of American Art's Inventory of American Sculpture", by Christine Hennessey in Art Documentation, Winter 1987, pp. 147-149.

Brief overview of database project focusing on machine readable cataloging format. Useful information for museums facing similar cataloging problems.

"Expanding the Mandate of Museum Collections: Saskatchewan's Collections Registration Program", by Margaret G. Hanna and Gerald T. Conaty, in The International Journal of Museum Management and Curatorship [1987], 6, pp. 253-258.

Excellent article on goals/achievements of innovative registration program utilized by Archaeological Section of Saskatchewan Museum of Natural History. Program served as model for other institutions.

"Pest Control: A Survey of Natural History Museums in Great Britain and Ireland", by Martyn Joseph Linnie, in The International Journal of Museum Management and Curatorship (1987), 6, pp. 277-290.

As title says. Focus on zoological and botanical specimens. Presents methods, effects and health concerns.

"Safeguarding Museum Collections from the Effects of Earthquakes", by John R. Hensley in Curator, 30/3 1987, pp. 199-205.

Describes ways to prepare for and reduce risks to collections from earthquakes. Informative but not much new or different.

"Artful Dodgers, Los Angeles Takes a Stand Against Art Theft", by G. Luther Whittington in Art and Auction, Jan. 88, pp. 16-17.

Describes computer system at Los Angeles Police Department which stores information on stolen art. Useful information for museums and art dealers.

"Sharp Disagreement in Hearings on Kennedy Bill", from The Art Newsletter, vol. 8, No. 10, pp. 6-7.

Concise summary of Visual Artists Rights Act of 1987. Informative. Presents viewpoints both pro and con.

"Electric vs. Natural Lighting: The Debate Continues", by Barbara J. Knox in Museum News, May/June 1988, pp. 64-67.

Mainly philosophical debate over electric vs. natural lighting with a little discussion about conservation precautions.

"L.A.'s MOCA Sued for Unauthorized Use of Photograph", by Jill Johnson Keeney in Photo District News, March 1988, p. 32, 34.

Commercial photographer's successful lawsuit against MOCA for unauthorized use of a photograph of the museum. Interesting case law for all copyright-watchers.

Other useful resources:

Inland Marine Insurance, volumes 1 and 2, sponsored by the Insurance Institute of America, Pennsylvania, includes a large section devoted to fine arts insurance and an explanation of the underwriting procedure. Paula March has a copy of these volumes if anyone is interested.

Archival Informatics Newsletter (ISSN 0892-2179) and Archival Informatics Technical Reports, (ISSN 0894-0266), published by Archives and Museum Informatics: Consulting, Publication, Research, 5600 Northumberland St., Pittsburgh, PA, 15217, (412) 421-4638. The following back issues of Archival Informatics Technical Report are available for \$45 each or for \$100 for all four back issues, with a 1988 subscription:

Spring 1987 Optical Media: Their Implications for Archives and Museums

Summer 1987 Collecting Software: A New Challenge for Archives and Museums

Fall 1987 Functional Requirements for Collections Management Systems

Winter 1987 Acquiring and Implementing Automated Systems in Archives and Museums

1988 issues of the Technical Reports will be:

Spring 1988 A Directory of Software for Archives and Museums

Summer 1988 Proceedings of the Smithsonian Seminar on Authority Control

Fall 1988 Appraising Online Information Systems

Winter 1988 Functional Requirements for Exhibit Management Systems

/Submitted by MARK CATTANACH, Asst. Registrar, Natural History Museum of Los Angeles County, and Renee Montgomery

If you would like a copy of any of the above articles (excepting the Inland Marine Insurance manual and Archival Informatics Technical Reports), send a SASE with sufficient postage to Sharon Slanovec, Asst. Registrar, LACMA, 5905 Wilshire Blvd., L.A., CA 90036.

Grant Agency Address

National Endowment for the Humanities

Office of Publications and Public Affairs  
National Endowment for the Humanities  
1100 Pennsylvania Avenue, N.W.  
Washington, D.C. 20506  
(202) 786-0438

National Endowment for the Arts

(Name of Program)  
National Endowment for the Arts  
Randy Hanks Center  
1100 Pennsylvania Avenue, N.W.  
Washington, D.C. 20506  
(202) 682-5400

Federal Council on the Arts and the Humanities  
Arts and Artifacts Indemnity Program

Alice M. Whelihan  
Indemnity Administrator  
Museum Program  
National Endowment for the Arts  
1100 Pennsylvania Avenue, N.W.  
Washington, D.C. 20506  
(202) 682-5442

Institute of Museum Services

Program Office  
Institute of Museum Services  
1100 Pennsylvania Avenue, N.W.  
Room 609  
Washington, D.C. 20506  
(202) 786-0539

The J. Paul Getty Trust

Publication Grants  
The J. Paul Getty Trust  
1875 Century Park East, Suite 2300  
Los Angeles, CA 90067-2561  
(213) 277-9188

SUMMARY OF GRANTS PERTINENT TO COLLECTION MANAGEMENT

.....Compiled by Daniel Ratcliff, Assistant to the Registrar at the San Diego Museum of Art. Thank you Daniel.

GRANTS OF INTEREST TO REGISTRARS

(Letter of Intent) Application Deadline	Grant Agency/Project	Reply Date	Match Requirement	Maximum Grant Amount
(4/29/88) 6/10/88	NEH Humanities Projects in Museums and Historical Organizations	1/1/89	1:1	wide range
(5/5/88) 6/2/88	NEA Advancement (Technical Assistance)	November 1988 March 1989	3:1	\$75,000
(5/19/88) 6/16/88	NEA Challenge II	March 1989 when awarded	3:1	\$100,000 - one million
6/27/88	NEA Utilization of Museum Resources -Presentation and Education -Catalogue	December 1988 1/1/89	1:1 1:1, 2:1	\$25,000 - 75,000 \$50,000 - 75,000
9/19/88	NEA Care of Collections -Conservation -Collection Maintenance	March 1989 4/1/89	1:1 1:1, 3:1	\$25,000 - 150,000 \$15,000 - 200,000
10/1/88	Federal Council on the Arts and the Humanities Arts and Artifacts Indemnity Program	December 1988 1/1/89	\$15,000-50,000 deductible	125 million
10/17/88	NEA Museum Purchase Plan	March 1989 April 1989	1:1	\$5,000 - 25,000
11/4/88	Institute of Museum Services General Operating Support	May 1989 June 1989	none	\$75,000 up to 10% of operating budget
11/16/88	NEA Special Exhibitions	June 1989 July 1989	1:1, 3:1	\$50,000 - 100,000
no deadline	The J. Paul Getty Trust -Documentation and Interpretation of Art Museum Collections - Conservation	4 months to process	none 1:1	none none