DANGER WITHIN THE MUSEUM: THE PROBLEMS OF OZONE AND ASBESTOS POLLUTION

Quoted the Orange County Register last year: "If American painter, John Marin's 1922 watercolor 'Maia Islands' were hanging in a museum in Southern California -- rather than in its home in the Phillips Collection in Washington, D.C. -- it might be fading right now. The culprit? Smog, or rather ozone, which is the major component of smog and one of the strongest oxidants found in the nation's air. It is an atmospheric contaminant produced by reactions between nitrogen and hydrocarbons. It is found in widespread concentrations throughout the world, and in Los Angeles it can hit a concentration of 40. These figures may have no meaning to the layman, but in fact they translate into a real assault on unprotected artists' pigments.

Dr. Glenn R. Cass, Associate Professor of Environmental and Mechanical Engineering at the California Institute of Technology, Pasadena, CA, spoke on his just-completed four-year study done in conjunction with and funded by the Getty Conservation Institute, of how severely ozone affects artists' pigments and what can be done to protect museum collections against its damaging effects.

Two basic issues were addressed:

a) Are artists' pigments attacked by ozone, and if so, how severely?
b) What are the levels of ozone in museums and what can be done to protect collections from its menace?

It has long been known that ozone can crack rubber, weaken tensile strength of materials and cause fading of textile dyes. The question was then posed: What were its effects upon museum collections? If textile dyes were affected, could the same type of colorants in pigments be likewise affected? A 90-day test was performed in a "deployed ozone generator" which would contain a concentration similar to the smoggiest day in Los Angeles (40) to determine the process of fading in a number of high quality artists' pigments (Windsor & Newton were used in these tests), including Alizarin crimson, blues and mauves. It was found that works created with organic colorants which are applied as a light wash onto a surface with little or no protective coating are easy prey. The central connecting bar between two molecules in each of the colors breaks down and manifests itself to eye as fading. Artists' watercolors are formulated with a light gum base that provides little or no protection to the colored materials. Ozone can get right to the colored particles, making them react and fade. This was dramatically illustrated with reproductions of Hiroshige prints, in the blues and yellows.

A study was conducted of eleven Los Angeles area museums, ranging from the most sophisticated structures to those that had no ventilation system at all, to determine the levels of ozone in each. With the aid of graphs and charts, Dr. Cass illustrated ozone concentrations in four types of buildings:

a) Conventional air conditioning, but no filter for chemical pollutants -- about one third of the

FROM THE CHAIR!!

Dear Members,

Our congratulations to Renee Montgomery who has gone on to become Vice-Chairperson for the AAM Registrar's Committee. She will be focusing on liaison with regional Registrar's Committees and with other disciplines. I am honored to replace Renee as new Chairperson and I look forward to a very productive term.

Making sure that the newsletter went into production was the first business at hand. Sincerely thanks go to Phyllis Morgret, our new Editor and to Daniel Ratcliffe, our new Publisher who not only agreed to take on the project, but with short notice as well. Sharon Slavson now heads the New Reads Column and Mark Cattanach assists. Thank you Sharon and Mark.

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BY-LAWS REVISIONS ...... 16
The Theme
American museums are engaged in extraordinary growth and expansion—new buildings, new programs, and new audiences bring to museums increasing challenges and new demands.

EXPANSION will explore the trends that have emerged—museums are making bold statements with their unique facilities; changing perspectives on the financing of museum operations; varying programs and services are being offered for diversified audiences; and, responding to the accelerated growth and change that is having significant impact on museum personnel.

Highlights of EXPANSION
• The Economic Future and Purpose of the Museum
• The Black Hole Theory of Museum Expansion
• Getting the Critical Edge
• Facility Expansion: Planning and Managing the Process
• Economic Impact Reports—The Hidden Management Tool
• Public and Private Face of Expansion
• Change...A New Beginning
• Creating Team Structures
• Practical + Political = Political...Using the Feasibility Study
• Performance Evaluation and Wrongful Termination
• Expanding Audiences, Attitudes and Vision Through Evaluation

General Session Speakers
Edward A. Able, Jr., Executive Director, American Association of Museums
David Antin, Performance Artist and Professor of Visual Arts, University of California, San Diego
Thomas Kiens, Director, Solomon R. Guggenheim Foundation
Harold Mahar, Director, San Diego Museum of Natural History
Michael Marchese, Management Consultant
Hendrie Weisinger, Psychologist, Author and Lecturer, University of California, Los Angeles, Executive Education Program

Program Session Speakers
Beverly Barsook
Mary Beebe
Jeffrey Birch
Craig Block
Annette Buchanan
Scott Carter
Peter Dangermond
Joan Darragh
Hugh Davies
Don Dommer
Renee Dreyfus
Veronica Enrique
Barbara Fleming
Louis Goldich
Gail Griffen
Hedy Hartman
Michael Harshonson
Adrienne Horn
Marcia Howe
Melora McDermott
Bruce Miro
Michal Moore
Patric Neary
Arthur Olmman
Shirley Phillips
Dennis Power
C. David Robinson
Bonnie Roth
Stephen D. Rountree
Abyn Stromberg
Shaion Tiffany
Peter Welsh

Pre-Conference Seminar, Oct. 30-Nov. 1
Strategic Long Range Planning for the 1990s

For a Complete Conference Brochure, Contact:
Adrienne Horn or Judy Hood
Western Museums Conference 1988 Annual Meeting
c/o Management Consultants for the Arts
559 Pacific Avenue Suite 8
San Francisco, CA 94133
(415) 982-2288

Western Museums Conference 1988 Annual Meeting · San Diego, California · November 2 - 5
cont. from page 1

My thanks also to Betty J. Long, at the Maryhill Museum in Colden-
dale, Washington, who has taken over compilation of the directory of services
and supplies. Please note that we are still gathering information for the direc-
tory, so it will be late 1988 or early 1989 before it can be made readily
available.

Our new Representative in Oregon is Larry Fong, Registrar at the Museum
of Art in Eugene. We welcome Larry and look forward to seeing his report
in the newsletter.

The Western Museums Conference Annual Meeting is in San Diego
this November 2-5. The theme is Expansion, addressing museum growth.
Be sure to schedule in the Registrar’s Committee Annual Meeting on Wed-
nesday, November 2nd, at 2:00 and the Registrar’s Committee Breakfast at
7:30 a.m. on Friday, November 4th. I will see you there.

Yours Sincerely,

Faye Jonason
RC-WR Chairperson

FROM THE PAST-CHAIR!

It is with deep regret that I filed
my resignation as RC-WR Chair last
June to take on the duties of RC Vice-
Chair. I thoroughly enjoyed represent-
ing our region over the last 2-3 years,
ever imagining that the job of RC-
WR Chair would be all at once, fun,
and rewarding. There was always good feedback, willing volunteers, and
foremost, genuinely interesting people. Plus, it was always a pleasure
to report to the RC and WMC on the RC-WR’s activities, thanks to the con-
scientious efforts of our officers and ex-officio officers and state representa-
tives.

I have a great testimony as to the
importance of the regional committees
in meeting the educational needs and
strengthening the morale of new and
tenured registrars and collections man-
gers in both small and large muse-
ums. One of my jobs as RC Vice-
Chair is to act as liaison between the
regional RC’s and the national RC. I
hope you will feel free to communicate
to me any suggestions you may have
about the RC. The West has not al-
ways been well-represented in the na-
tional organization, but there is cer-
tainly a desire to see this change.

I include below a list of the various sub-
committees within the RC in the hopes
that many of you will call me about
participating.

My successor, Los Angeles colleague Faye Jonason, is bright, articu-
late and hard-working. The RC-WR
will be aptly led by her.

Thank you for allowing me the
opportunity to serve our region.

Renee Montgomery

RC SUB-COMMITTEES

Programs: To help develop program topics for 1989 AAM meeting in
New Orleans.

Professional Practices: This sub-committee brought you the Registrar’s
Code of Ethics, courier standards and standardized facility report.

Loan contracts and lending practices are the next topics of

By-Laws: To make some revisions to the by-laws. Headed by our own
Lella Smith.

Education: Among other things, to help develop a high-level two-day
workshop for 1990.

Awards: Regarding the distinguished service award to be given out
again in two years.

Long-Range Planning: To keep the
Five Year Plan updated.

I’m sure the following officers could also use your help:

Communications, Development.

IN MEMORIUM

Dorothy Galbraith who was Registrar
at the Los Angeles Museum of Natural
History passed away on December 23,
1987. She had been a member of RC-
WR and began as Assistant Registrar
over fifteen years ago.

NEW FACES!!

Eric Jackson, RC-WR new member, is
Registrar at the Museum of African
American Art as well as Assistant
Registrar at the California Afro-America-
ian Museum. New member Shirley
Kong lives in Toronto, Canada, and
was an Assistant in the Registrar’s
office at the California Afro-American
Museum. Mary Suter, is the new (and
first) Registrar at the Idaho Museum
of Natural History at Idaho State
University in Pocatello.

NEW ARRIVALS!!

Amy Noei, Manager, Collections
Management Systems, The J. Paul
Getty Museum, had her baby in July.
Kara Mangelsdorf, Registrar at the
Arizona Historical Society in
Tucson, is the proud mom of a baby
girl named Alissa.

POSITION!!

Collections Assistant - One-year, entry
level position in Collections Manage-
ment Department of a new institution
dedicated to the history of the Ameri-
can West and the evolution of the fic-
tional West. Duties include assisting
with accession committee preparations,
daily registration activities, loan
processing, object handling, collections
storage, artifact photography, collec-
tions documentation, etc. Salary
based on education, abilities and ex-
perience. Requires BA. Desirable,
but not required are museum studies
course work and object handling ex-
perience. Available immediately.
Send resume, two professional refer-
ences and cover letter to: Mary Ellen
Hennessey Notage, Collections Man-
ger, Gene Autry Western Heritage
Museum, P. O. Box 710, Los Angeles,
CA 90078.
FROM THE SECRETARY!!

As coordinator of the RC-WR Expertise Network, I continue to receive two to three requests per month regarding information on various topics: primarily about inventorying, relocating, storing, computerizing, and accessioning collections. The Clearinghouse of information on Museum Collections Management Computer Projects is getting a delayed start. Originally I had planned to create and circulate a survey to the membership concerning their use or intended use of computers for collections management purposes. While I was composing the questionnaire several other larger organizations, MCN and CIDOC, were planning to do the same. I am actively working with both organizations in hope of obtaining their preliminary lists which will be used for a more in-depth inquiry. Realizing that it is difficult to successfully receive a majority of the surveys completed from the mailings I can follow up on their findings and send a survey to those who have responded.

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DATES AT A GLANCE!!

1988

<table>
<thead>
<tr>
<th>Month</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>September 8</td>
<td>Workshop - New Law on Abandoned Property &amp; Unclaimed Loans</td>
<td>Museum of History &amp; Industry</td>
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<td></td>
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<td>Host - WA State Registrars</td>
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<tr>
<td></td>
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<td>Seattle, WA</td>
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<td>September 12</td>
<td>Conference Session - Loans, Insurance, and Shipping</td>
<td>Tillamook Bay Comm. College</td>
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<td>Host - Tillamook Historical Society</td>
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<td>Tillamook, OR</td>
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<td>September 23</td>
<td>Conference Session - Relationship Between Copyrighting and Marketing Photographs &amp; Reproductions from Museum Collections</td>
<td>Springville Museum of Art</td>
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<td>Host - Utah Museum Association</td>
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<td>Springville, UT</td>
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<td>October 17-21</td>
<td>Conf. Breakfast - General Conservation of IMS Grants</td>
<td>Cordova</td>
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<td>Host - Museums Alaska</td>
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<td></td>
<td>Cordova, AK</td>
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<td>October 22</td>
<td>Workshop - Care of Photographic Collections</td>
<td>Vacaville Museum</td>
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<td>Host - NORCAM</td>
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<td></td>
<td>Vacaville, CA</td>
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<td>October 28</td>
<td>MAP Grant Deadline</td>
<td>San Diego Museum of Art</td>
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<tr>
<td>November 1</td>
<td>Workshop - Condition Reporting</td>
<td>Host - Southern California RC-WR</td>
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<td>San Diego, CA</td>
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<td>November 2-5</td>
<td>WMC Annual Meeting - Expansion</td>
<td>Catamaran Hotel</td>
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<td>Host - WMC</td>
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<td>San Diego, CA</td>
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<td>December 7</td>
<td>Workshop - Deaccessioning</td>
<td>Crocker Art Museum</td>
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<td>Host - Northern California RC-WR</td>
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<td>Sacramento, CA</td>
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1989

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<th>Event</th>
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<tr>
<td>January</td>
<td>MAP II Grant Deadline</td>
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<tr>
<td>April</td>
<td>MAP Grant Deadline</td>
</tr>
<tr>
<td>July</td>
<td>MAP II Grant Deadline</td>
</tr>
</tbody>
</table>
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(213) 744-2023

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(619) 232-7931

**DEVELOPMENT:**
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(503) 686-3027

UTAH:
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Brigham Young University
Museum of Fine Arts
A-410 HFAC BYU
Provo, UT 84602
(801) 378-2818

WASHINGTON:
Martha Fulton-Stout, Registrar
Museum of History and Industry
2700 24th Avenue, East
Seattle, WA 98112
(206) 324-1125

HAWAII:
To be announced.

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Maryhill Museum of Art
53 Maryhill Museum Drive
Goldendale, WA 98620
(509) 773-3733

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Los Angeles County Museum of Art
5605 Wilshire Blvd.
Los Angeles, CA 90036
(213) 857-6062

NEW READS COLUMN ASSISTANT:
Mark Cattanach, Assistant Registrar
Los Angeles County Museum of Natural History
900 Exposition Blvd.
Los Angeles, CA 90037
(213) 744-3407

REPORTS OF INTEREST!!

AAM SESSION summary:
"Evaluating Registration Services",
June 5, 1988
Chair: Barbara Baggett American Federation of Arts, San Francisco

Cherie Summers
Santa Barbara Museum.
Registrars are involved with a variety of services: air transportation, mounting, and/or storage, to name a few. To be sure a vendor is qualified talk with other registrars in the area, listen to word of mouth, and read that "junk" mail - it may have exactly what is needed. Be sure to ask the vendors for references on their work, as well as examples of work performed. Try our vendors slowly, watch them, and make sure they meet the professional standards of your institution. When

cont. page 6
making a decision, price should not be the first criteria. Three estimates are advised and it is advisable not to repeat estimates to other bidders. Be sure the vendor understands what it is he is to do. When the job has been performed, be sure to follow it up with a fair assessment. When the job is satisfactory be sure to pay promptly.

**Marion Kahan**
*Free-lance registration services in NYC.*

When working with independent curators to prepare an exhibit, budget restrictions are to be expected. For any service, obtain three to four estimates, and don't be afraid to ask questions, for example: Does the vendor sub-contract? On-site inspection may be necessary. Rely on letters to establish a written record of all arrangements, timetables, and commitments with the vendor. Have the vendor sign a letter of agreement.

**Diane Drisch**
*Indiana University Art Museum, Bloomington.*

Small museums, that generally have small exhibits and small budgets, do not use outside vendors as often as larger museums. Consequently, there is less repetition of jobs and less access to quality vendors. Some questions to be considered when arranging a shipment are: How long will the art be en route? What kind of security will be provided? Will it move through a hub? A museum might use its own control and supervision to get the object to the first transfer point. If overnight airfreight is necessary the number of moves between airports and vans must be considered. Consider using next day delivery; it may mean fewer transfers. The art risk loss must be considered, if it is too great then maybe the object should not be moved at all. The internal environment of the shipping containers should be evaluated, and if necessary, controlled with silica gel or foam cushioning. Shippers often place the schedule ahead of the safety of the cargo - be sure you can trust each party involved. Unfortunately, when a small museum is dissatisfied and doesn't give repeat business to a large shipping firm, it is only a small loss to the firm.

Whatever the task, break it into steps. Develop negotiation skills. Talk with people. Document everything, not just for protection, but as leverage for future negotiations. Tell your administrator when a job was done well; show them what you went through that prevented a disaster.

**AAM SESSION M23**

**NOMENCLATURE REVISED: HOW WILL IT WORK IN YOUR MUSEUM?**

**Chair:** Susan Williams  
*Curator, Household Accessories and Tableware, Strong Museum, Rochester, New York*

**Panelists:**  
Mr. James R. Blackaby  
*Curator, Mercer Museum, Bucks County Historical Society, Doylestown, Pennsylvania*

Mr. Alvin Gerhardt, Jr.  
*Executive Director, Rocky Mount, Pinto Flats, Tennessee*

The basic premise of this year's session on Nomenclature was to provide museum professionals with a better understanding of how the new edition, NOMENCLATURE REVISED will aid in cataloguing one's collection. The long-awaited updated version of the 1978 NOMENCLATURE has been published and is now available for purchase through the American Association for State and Local History, AASH.

Susan Williams gave a brief overview of Nomenclature and what specific areas of concern were voiced by those involved with its revision.

**NOMENCLATURE**

*is not a computer system*

*a cataloguing system, nor*

*a panacea that will automatically catalogue your collection.*

**NOMENCLATURE** is a book, an authority file for naming (man-made) objects, and a classification system for classifying (man-made) objects.

NOMENCLATURE is a structured and standardized system with an alphabetized object name list utilizing a hierarchical organizing scheme based on an object's function and broken into ten primary categories.

Problems with the first edition of NOMENCLATURE were:

- lack of standardized rules for dealing with object parts
- vague understanding and classifications for Commercial Decorative Art vs. Original Art
- no specific place to put consumables within the basic structure of NOMENCLATURE, and
- what to do with natural history specimens.

Jim Blackaby, one of the revision editors, discussed the changes in NOMENCLATURE REVISED.

Simply, the changes in NOMENCLATURE REVISED are in:

1. Structure  
   - hopefully eliminating the lack of consistency and clarity in the definitions

2. Usage  
   a) all terms are now inverted, i.e., plane, molding, pan, muffin (with a few exceptions as noted in the "Using NOMENCLATURE" chapter)
   b) NOMENCLATURE REVISED now offers three ways in which to deal with object parts, accessories, and pieces
   c) object names no longer have to be associated with only one object term
   d) supplies for objects are not folded into all categories.

3. Word list  
   - a few object terms that are an indexing term then add a
WHAT'S HAPPENING IN OUR EIGHT STATES!!

ALASKA: The Museums Alaska meeting will take place in Cordova, Oct. 17-21. The topic of the registrar's breakfast meeting will be the general conservation survey of a collection as required by IMS for future conservation grants.

In the absence of the conservator, the registrar at the Alaska State Museum took on the responsibility of submitting a grant proposal to IMS for a conservation grant. The museum received a $10,000 grant for a general survey of the collection, in preparation for a long-range conservation plan and training in preventive conservation for the registrar and collections department staff. (Congratulations!!)

ARIZONA: Phil submitted the AAM Session summary found in the REPORTS OF INTEREST section.

IDAHO: Welcome to Mary Suter the new registrar at the Idaho Museum of Natural History, at Idaho State University in Pocatello. This is Mary's first position as a registrar, and yes she has already joined RC-WR.

NORTHERN CALIFORNIA: "De-accessioning" will be the topic of the next RC-WR Northern California workshop, to be held at the Crocker Art Museum in Sacramento on December 7th. The morning session will provide an opportunity to examine the issues faced by a director, a curator, and a registrar when an institution decides to deaccession objects from its collection. The afternoon will be devoted to a discussion regarding the disposition of deaccessioned items. Representatives from several auction houses will be on hand to describe the services they can provide to museums. For further information contact Paulette Hecum, Registrar, Crocker Art Museum, (916) 449-5423.

The next NORCAM (Northern California Association of Museums) meeting will be held at the Vacaville Museum on October 22. Peter Palmquist, well-known author, photographer, historian, and authority on 19th century photography, will present a workshop on the care of photograph collections. For further information contact Margaret Bartholomew, (916) 895-5397.

SOUTHERN CALIFORNIA: Three conservators, two registrars and one fine art shipper will lead the members of the Southern California division of RC-WR in a day-long workshop on condition reporting. The workshop, open to all members of RC-WR, is scheduled for Tuesday, November 1, at the San Diego Museum of Art. A letter detailing the agenda and registration information will be sent to all members in late September. We are hopeful that members attending the WMC meeting in San Diego will arrive a day early to attend this workshop.

The morning session will deal with the basics of condition reporting: terminology, forms, tools of the trade. Conservators specializing in painting, paper and object conservation will show slides of common condition problems and explain the standard terms used to describe them. The afternoon session will deal with condition reporting as it relates to traveling exhibitions. Registrars with experience as organizers of an exhibit and/or accompanying the exhibit as it travels to various institutions throughout the U.S. and foreign countries will share their expertise.

Some object condition notebooks are extremely detailed, others are not. How do you put one together — then how do you use it — will be among the very practical topics of this workshop. How to deal with — and what to expect from — art transporters, and what they expect from you, will also be discussed. Samples of good and bad condition report forms and notebooks will be available for review. If you have a condition report form that you use, please send a copy to Kathy Clowell (see State Representative list for address) as soon as possible. We hope to share these sample forms with the workshop attendees.

The Balboa Art Conservation Center has graciously offered to host an open house at their facility following the workshop. Southern California members who haven't renewed their membership in RC-WR will receive a special membership renewal reminder along with the information about the November 1 workshop. Please contact Kathy Clowell for further information.

Tentative arrangements for a paper workshop are being planned for January, 1989. A specialized workshop in the care, handling, storage, hinging, matting and framing of works on paper and historical documents has been suggested by members of the Southern California region. Information will be sent to Southern California registrars later this year.

Hope to see you all in San Diego!

OREGON: The Oregon Museum Association Meeting, to be held at the Tillamook Bay Community College, and hosted by the Tillamook Historical Society, will have a session on the topic "Loan, Insurance, and Shipping." Panelists include: Becky Slade, Visual Arts Resources, University of Oregon Museum of Art; Jodie Gilchrist, Portland Art Museum; Antonio Díez, Oregon Arts Commission; Kelly James, Oregon Historical Society; and Steve Verlings, Baker Insurance Company.

UTAH: Marcus A. Vincent (RC-WR state representative) will present one of the sessions at the Utah Museum Association's Conference on September 23, at the Springville Museum of Art. His topic will deal with the relationships between copyrighting, and marketing photographs, and reproducing from museum collections.

WASHINGTON: We are having a workshop! On Thursday, September 8th, from 9:00 a.m. to 3:00 p.m., the Washington State Registrars will meet at the Museum of History and Industry. To learn about the new law on abandoned property and unclaimed loans. The featured speakers, who were active in writing and lobbying for the Washington Museums Association, are Robert Gruba, lawyer, and Rozana Augustin, Assistant Director, Programs, The Burke Museum. The workshop is open to all members of RC-WR. After the workshop there will be time for the attendees to visit other exhibitions in the city before returning home.
# TABULATED RESULTS of the RC-WR MEMBER SURVEY 1986 - 1987

## Total Number of Surveys Received:
192

## Total Number of Responses by State:
- California: 118
- Oregon: 10
- Washington: 12
- Arizona: 7
- Hawaii: 5
- Nevada: 6
- Unknown: 4
- Idaho: 2
- Alaska: 2
- Australia: 2
- Texas: 1
- American Samoa: 1
- Maryland: 1
- Michigan: 1
- Montana: 1
- New Mexico: 1
- New York: 1
- Utah: 1
- District of Columbia: 1

### Title of Respondent: (total for each title given)
- Registrar: 55
- Curator: 25
- Assistant Registrar: 12
- Director: 11
- Art Services Representative: 10
- Assistant Director: 6
- Curator of Collections: 6
- Collections Manager: 5
- Assistant Curator: 4
- Curatorial Assistant: 3
- Museum Assistant: 3
- Student: 2
- Administrative Assistant: 2
- Chair, Collections Committee: 2
- Custodian, Historic Monument: 2
- Intern: 2
- Museum Coordinator: 2
- Preparator: 2
- President: 2
- Program Coordinator: 2
- Volunteer: 1
- Administrator: 1
- Archaeologist: 1
- Assistant: 1
- Assistant Archivist: 1
- Assistant Manager: 1
- Assistant Professor: 1
- Assistant Supervisor: 1
- Associate Registrar: 1
- Cataloguer: 1
- Chief Curator: 1
- Collections Assistant: 1
- Collections Supervisor: 1
- Computer Services, Director: 1
- Curator of Exhibitions: 1
- Exhibits Manager: 1
- Exhibits Registrar: 1
- Gallery Services Coordinator: 1
- Head of Art Preparation: 1
- History and Museums Officer: 1
- Liaison Officer: 1
- Librarian: 1
- Marketing and Operations Manager: 1
- Museum Education Consultant: 1
- Museum Special Intern - Registration: 1
- Owner: 1
- Park Ranger: 1
- Part-time Volunteer Supervisor: 1
- Photographic Services/Records and Reproductions: 1
- President, Historical Society: 1
- Registrar's Assistant: 1
- Registrar's Clerical Assistant: 1
- Registration Secretary: 1
- Research Consultant: 1
- Research Librarian: 1
- Supervisor, Museum Collections: 1
- Volunteer Registrar/Archivist: 1

### Q 1. I work at the following type of museum/institution: (total for each type)
- Art: 67
- History: 60
- General: 19
- Anthropology: 14
- Natural History: 12
- Art Services Company: 8
- Shipping/Transportation Company: 5
- Historic House: 4
- Historic Site: 3
- University: 3
- Art Foundation: 2
- City Arts Commission: 2
- Conservation Center: 2
- Decorative Art: 2
- Ethnic: 2
- National Park Service: 2
- Science: 2
- Advertising Museum: 1
- Agriculture/Early Power Museum: 1
- Children's: 1
- Cultural History: 1
- Dental: 1
- Eclectic: 1
- Ethnographic: 1
- Federal Regional Repository: 1
- History for the Arts: 1
- Local History: 1
- Museum Association: 1
- Photography: 1
- Unknown: 1

### Q 2. I would like to see more Newsletter articles or workshops on the following topics: (in percentage of responses for each topic)
- accessioning: 6.8%
- deaccessioning: 6.7%
- computerized collections management: 5.7%
- recordkeeping/archives: 3.3%
6.1% documentation of the collection
5.7% cataloguing
5.6% insurance
5.6% installation techniques
5.5% customs
5.4% people management/co-ordination
5.4% grants
5.3% registration forms
5.2% storage
5.1% packing/crating
5.1% pest control
5.0% risk management
4.9% disaster preparedness
4.9% legal aspects
4.8% security
4.8% condition reporting
4.8% volunteers/interns
4.8% shipping
4.5% object labeling
4.4% handling
4.4% framing/mount-making
1.0% copyright

Q 3. A specific topic I would like to see treated in a meeting:

**COMPUTERIZATION**
- Computerized collections management
- Computerizing the large museums
- Computerization: custom software vs. off-the-shelf software
- Computerization: software on a shoestring
- Personal computer applications
- Computerization: hardware and software specifics, developing fields and catalogue forms and worksheets for computer use.
- Lexicon use and maintenance, especially relating to computerization of the collections.

**CONSERVATION**
- How to select a conservator; what sort of contract is needed to govern business relationship between museum and conservator
- Conservation methods for the non-conservator
- Limited and immediate conservation techniques in-house

**CUSTOMS**
- Customs - shipping "in bond"
- Customs clearance, when is a broker necessary
- Customs problems in sensitive areas of the country, i.e., Israel, USSR, Lebanon...

**COURIERING**
- Working with airline personnel on shipments with strict special security
- Courier requirements

**CARE OF COLLECTIONS**
- Preventative maintenance of artifacts
- Environmental controls for historic sites and period structures

**"ABANDONED CULTURAL PROPERTY"**
- Procedures for disposing of "found/abandoned property"

**DEACCESSIONING**
- Deaccessioning, in general
- How to "legally" sell artifacts from one's collections

**EXHIBITION AND INSTALLATION TECHNIQUES**
- Exhibitions and installation techniques, in general
- Various specific techniques for safely installing objects
- Lighting exhibits with aesthetics, conservation, and cost in mind
- Methods for displaying and lighting temporary exhibits
- The acquisition, accession, and exhibition of art is for public spaces

**GRANTS**
- Grants for collections projects
- Grant writing techniques
- What do lenders look for in a grant?

**LABELING**
- Labeling of textiles

**LAWS**
- Legal aspects of donation laws in California and the Federal IRS laws
- New tax laws
- Copyright law

**LOANS**
- Insuring of outgoing loans
- Dispossessing of loans when lender dies, claimed by heirs

**LOCATION FILE**
- Location tracking methods for collections in large museums

**PACKING AND CRATING**
- Packing and crating for glass and ceramics
- Basic crating techniques
- Crating for traveling exhibitions
- Shipping techniques and guidelines
- Planning stages for traveling exhibitions

**PEST CONTROL**
- Pest control and low cost solutions

**RECORDKEEPING**
- Records protection
- Cataloguing
- Deeds of Gift
- Accessioning
- How do museums incorporate ethnographic material in a Nomenclature-based cataloguing system?
- Standardization of condition report terminology

**RISK MANAGEMENT**
- Legal aspects of risk management
- Risk management, in general

**STORAGE**
- Storage and care of anthropological specimens
- Archival storage material sources, both good and bad ones
- Storage construction methods and standards for small museums

**ETC**
- Person: management, communications
- Operation of museums by an all-volunteer staff
- California law that protects artists from having their work altered or changed
- Collection management policies
- Setting up inventory procedures for a neglected collection

- How to determine an artist's nationality
- Collections management of "expendable" objects in children's interactive exhibitions
- Archives - the organization of, as a part of the collection, how do other museums handle archives
- Aspects of insurance of art objects, especially, "fine print" in insurance policies
- Upgrading the status of Registrars as a professional staff member and upgrading salaries
- Invoking the public conceptionally
- Assertiveness training for Registrars
- Volunteers, in general
Q4. A specific topic I would like to see treated in the RC-WR Newsletter:

COMPUTERIZATION
Computerization, in general
How to analyze records in preparation for data entry into computerized systems
Summary of computer projects, with hardware and software specifics used by Registrars, with pros and cons
Using computers in planning for and monitoring of traveling exhibitions

COLLECTIONS MANAGEMENT
Collections management of "expendable" objects in children's interactive exhibits

CUSTOMS
The problems involved with customs opening and inspection and no closing of crates after inspection
Customs clearance, when is a broker necessary

CONSERVATION
Working with exhibits staff unskilled in conservation needs of objects

COPYRIGHT
Public domain and copyright
Copyright - artist's rights; problems with living artists

DEACCESSION
Deaccessioning, in general
Trade of deaccessioned objects between museums

GRANTS
Grants, in general
What do money lenders look for in a grant application
Grantsmanship for Registrars
IMS and the impact of lowering of the upper limit for grants from $75,000 to $35,000 to spread money further for small museums
Grant writing and sources for museums

EXHIBITION AND INSTALLATION TECHNIQUES
Traveling exhibitions, in general
Procedures for traveling exhibitions
Installation techniques for artwork in public places
Methods for displaying and lighting temporary exhibitions

INVENTORY
Inventorying, in general

INSURANCE
Insuring outgoing loans
Risk management

LABELING
Object labeling, in general
Labeling techniques for all types of objects (for all object types)
Procedures for labeling textiles

LAW
Legal aspects of "forgotten" accessions (those that never reached the museum)
New tax laws and their effects on gifts of appreciated property
Legal aspects that apply to publications
Legal aspects of accessioning and deaccessioning

PACKING AND SHIPPING
Current information about shipping companies, options/alternatives
Listing of competent freight forwarders
Shipping techniques
Crating and packing materials specific to shipping works on paper

Minimum packing requirements/standards for traveling exhibitions

PEST CONTROL
Pest control, in general

RECORDKEEPING
Records protection
Document storage
Documentation standards for the collection
Numbering of parts of an object and/or a set in an accession

NOMENCLATURE

STORAGE
Storage, in general
Climate-controlled storage and the availability of it
Earthquake preparedness
Sources and suppliers for specific materials, product information for storage
Product information for storage, environmental control, and exhibition materials, with catalogue product numbers, page numbers, and prices
Storage for textiles, i.e., rugs, carpets, etc.

SECURITY
Security techniques, in general

ETC
Caring for historic house museums
Solicitation for donations, i.e., "courting of donors"
People management/coordination
What techniques have people used to get funds for documentation, photography
Frustrations: funding projects ready to go and no $; Volunteer/docent activities possible for registration
Emphasis on smaller museum needs and capabilities
Specific tasks included in the job description for Registrar, how broad are the duties performed
Graduate studies programs
Emphasis on networking for assistance and/or information
Staff and board relations
Reports on meetings
Book reviews
Information on the duties of Registration staff in different institutions
Upgrading the status and salary of Registrars
Case histories of environmental control, what didn't work and why
The one-or two-person museum
Professional ethics for museum staff and board members
Other than usual sources for volunteers

Q5. I have had experience with the following: (total for each area chosen)

127 Inventorying
98 Revising/developing registration forms
97 Arranging for transport of museum objects
62 Installation
80 Interns
77 Traveling exhibition
71 Renovating storerooms
68 Relocating the collections
61 Computerization
40 Pest Control
33 Handling customs clearance
31 Courting
26 Deaccession sales
25 Disaster preparedness
11 Have been a MAP II reviewer
11 Implementing new Federal tax laws
6 Implementing unclaimed loan legislation
2 Cataloguing
2 Conservation
Q 6. Rate the following Newsletter features on a scale from 1-9 according to your interest in them: (in percentage of responses for each feature)

7.0% Articles on a special topic
6.8% Notices of new legislation
6.6% Announcements of upcoming meetings
6.6% Summaries of recent meetings or workshops
5.3% Bibliographies of recent literature
4.9% Book reviews
4.0% Job announcements
3.3% Personal profiles or interviews; human interest articles
2.3% Humorous tidbits

Q 7. I can suggest the following speaker(s) for a workshop or annual meeting session:

Mr. William J. Arnold, Pest control specialist
(714) 989-7277

Mr. Geoffrey Brown, Conservator, Lowie Museum of Anthropology, Berkeley, California

Mr. Larry Doherty, Fine Arts Express, Boston, Massachusetts

Denise Dormerie, Conservator, Los Angeles, California
(213) 399-5256

Mr. Larry Francell, Fine Arts Express, Southwest Office

Mr. Louis M. Goldich, Registrar, San Diego Museum of Art, San Diego, California (619) 232-7931

Mr. Peter Kahan, Attorney for the Arts, San Diego, California

Mr. James Kenyon, Head of Technical Services, Los Angeles County Museum of Art, Los Angeles, California

Dr. Stephen LeBlanc, Southwest Museum, Los Angeles, California

Mr. Waverly Lowell, Archives Management, Golden Gate National Recreation Area, San Francisco, California

Anita Manning, Registrar, Bishop Museum, Honolulu, Hawaii

Heather Northway, Armand Hammer Foundation, Los Angeles, California

Mr. Keith Petersen, Latah County Historical Society, 110 S. Adams, Moscow, Idaho 83843

Mary Reed, Latah County Historical Society, 110 S. Adams, Moscow, Idaho 83843

Eloise Ricciardelli, Registrar, Museum of Modern Art, New York, New York

Mr. John Sidulcan, Chief Preparator, Norton Simon Museum

Mr. Michael Sandgren, "packer and registrar", Fine Arts Museums of San Francisco, San Francisco, California

Marjorie Shultz, Attorney at Law, University of California, Berkeley, California

Betty Smart, Registrar, Interpretive Collections, California Department of Parks and Recreation (916) 445-0193

Sonja Soper, Conservator, Oregon Art Institute, Portland, Oregon

Nathan Solow, Conservator, Colonial Williamsburg Foundation

Barbara Zentner, Museum Consultant, Eugene, Oregon

Q 8. I think that the RC-WR Newsletter, in utilizing its funds, should give the highest priority to the following: (in percentage of responses for each option)

4.6% Offering more workshops
4.1% Funding speakers for workshops or meetings
3.9% Developing publications dealing with specific topics
3.7% Expanding the Newsletter
3.2% Funding travel for RC-WR members to attend various local and national meetings
1.5%licking up its image

Q 9. I think that the following topic warrants a special RC-WR task-force study:

CATALOGUING
Expanding Nomenclature in areas where the cataloguing system is inefficient

CONDITION REPORTS
Standardization of terminology for condition reports

CONSUMER REPORTS/PRODUCT INFORMATION
Museum consumer reports: a hedge against false advertising, poor product information
Rating quality vs. cost of various packers, movers, shipping firms

DEACCESSION
Deaccessions for sale: establishing guidelines for such transactions

HEALTH HAZARDS
Health hazards in the marketplace

LOANS
Implementing "abandoned loan" legislation
Methods of establishing when loan fees should be charged: to whom and how much

MAP
Feasibility study to develop a MAP-type program for Registrars Departments

PESTS
The effects of pesticides and plastics on museum collections
The use of pesticides in natural history museums

PROFESSIONAL PRIDE
The role and importance of the Registrar in a museum and the ongoing prejudice related to the position: solutions to the problem

RISK MANAGEMENT
Risk management considerations and planning

SALARY
Salary survey: should include staff size, number of objects in collections

SHIPPING
Shipping methods, an update into current practices

STORAGE
Storage problems in the vault
Determining growth goals in terms of resources and community needs
Q 10. I feel that the information presented in the RC-WR Newsletter is: (in percentage of responses for each option)

62% About right
15% In some ways not meeting my needs
13% No response
8% Not sophisticated enough for my needs now
1% Too sophisticated for my needs now

Q 11. I feel that the information presented in the RC-WR meetings and workshops is: (in percentage of responses for each option)

44% About right
42% No response
8% In some ways not meeting my current needs or interests
4% Not sophisticated enough for my needs now
0.5% Too sophisticated for my needs now

Q 12. I am interested in participating in the RC-WR in the following capacity: (in percentage of responses for each)

<table>
<thead>
<tr>
<th>Activity</th>
<th>Yes</th>
<th>No</th>
<th>Maybe</th>
</tr>
</thead>
<tbody>
<tr>
<td>Be a state representative</td>
<td>15%</td>
<td>59%</td>
<td>25%</td>
</tr>
<tr>
<td>Hold an office</td>
<td>11%</td>
<td>58%</td>
<td>31%</td>
</tr>
<tr>
<td>Participate on a special committee</td>
<td>33%</td>
<td>24%</td>
<td>43%</td>
</tr>
<tr>
<td>Contribute an article for the Newsletter</td>
<td>28%</td>
<td>24%</td>
<td>48%</td>
</tr>
<tr>
<td>Have a workshop held at my institution</td>
<td>38%</td>
<td>24%</td>
<td>38%</td>
</tr>
<tr>
<td>Organize a workshop</td>
<td>20%</td>
<td>52%</td>
<td>28%</td>
</tr>
<tr>
<td>Help fund raise</td>
<td>7%</td>
<td>70%</td>
<td>23%</td>
</tr>
<tr>
<td>Help solicit new members</td>
<td>36%</td>
<td>38%</td>
<td>26%</td>
</tr>
<tr>
<td>Report on a meeting I attend in the future</td>
<td>45%</td>
<td>23%</td>
<td>32%</td>
</tr>
<tr>
<td>Help with mailing or miscellaneous paperwork</td>
<td>36%</td>
<td>39%</td>
<td>25%</td>
</tr>
</tbody>
</table>

Q 13. I have the following question or remark about the RC-WR:

Need to focus on self-help topics and professionalism of the position "Registrar"

Compiled by:

Martha S. Fulton-Stout, Registrar
Secretary, RC-WR
July, 1987

THANKS TO MARTHA FOR ALL THE WORK!!

CASSETTE LENDING LIBRARY

Cassettes from sessions of various national and regional museum association meetings are available for loan to RC-WR members. The cassettes will be loaned for a period of two weeks to members in good standing. Return postage will be the responsibility of the borrower. Only one tape or tape set will be loaned at a time. Requests should be sent to:

Lois Goldich, Registrar
San Diego Museum of Art
P.O. Box 2107
San Diego, California 92112-2107

Following are a list of the available cassettes:

1987 Annual Meeting of the Western Museum Conference
"Fellowship Skills"

1987 Annual Meeting of the American Association of Museums
"Museum Storage" (2-cassette set)
"Collections Management and the Evolving Role of the Registrar"
"The Roanoke Story"
"New Technologies in Security A' rms"
"Nomenclature Revised; Chenhall in the '80s"
"Strategies for Documentation in Museum Registrations Systems"
"Pollutants in Exhibition Environments"
"Computerizing Collections Management Information: Would Standards Help?" (2-cassette set)

1988 Annual Meeting of the Texas Museum Association
"Designing and Moving Into a New Storage Facility: A Case Study"
"Old Loan Legislation: An Update"

1988 Annual Meeting of the American Association for State and Local History
"How to Develop Collections Policies for Hands-On Activities"
"Collections: Legal Demands for Management"
"Exhibiting With Care: Care of Collections on Exhibition"
"Nooks and Crannies: Collections Storage in Historic Structures"
ozone level outdoors was retained inside. This was because ozone was circulated within the building and retained within a confined space where it reacted with the interior surfaces, allowing for its eventual dissipation.

b) **High ventilation but no air conditioning** -- almost the same level of ozone remained inside as out. The Southwest Museum in Los Angeles was a prime example of this several years ago - open windows at either end, permitting a free airflow of outside air through the building.

c) **Low ventilation and no air conditioning** -- very low ozone levels maintained because of no ventilation from outside and no air circulation within. A number of historical societies, many with low budgets, find themselves in this situation and interestingly enough, are very efficient in keeping indoor ozone levels down, and offering good protection to their collections.

d) **Air conditioning and activated carbon air filtration** -- very low levels of ozone within the building. The new Virginia Steele Scott building at the Huntington Library in San Marino, CA was quoted as the prime example. It not only has the necessary filtration, but is almost windowless. For it must be noted here that the photochemical reaction of the sun does not stop at sundown.

Dr. Cass then addressed the issue of ozone prevention within the museum environment.

a) **Reduce intake of outside air.**

The Montgomery Gallery in Claremont, CA operates under a system known as the "outdoor makeup air requirement," whose standards are set by the Heating & Ventilation Society. It is based on the need to remove carbon dioxide buildup within a facility versus the number of persons occupying that facility. So, at those times when the museum is nearly empty (i.e. during normal visiting hours as opposed to gala openings, which are well attended), the outdoor makeup air can be reduced, thus dropping ozone levels dramatically.

b) **Install activated carbon air filtration.** These substantially reduce ozone levels but only if maintained regularly. They are expensive and beyond the budgets of most smaller museums.

c) **Use barriers** (i.e. plexiglass cases or even drape paper "curtains" over open storage shelves). Studies with sulphur hexachloride injected into cases showed the rate of air exchange to be much less within the air outside, particularly if the museum had no proper filtration system. Thus, very little if any ozone was introduced and what was already there was quickly dissipated. Framing works under glass or plexiglass affords the same protection.

d) **Use of coatings** (a non-reactive varnish) very significantly protect from ozone, except for acrylic (very susceptible to ozone) where special compounds, such as E-72, must be sought. These last two options are much cheaper for the smaller museum to implement than the activated carbon air filtration.

c) **Use of more stable colorants.** It must again be emphasized here that acrylics are extremely susceptible even under binders. Generally, oils are embedded in a linseed oil base, and the binder envelops the particles and prevents atmospheric gasses from getting into the colored materials.

The best solution is to employ a type of construction that prevents ozone production -- no windows, lots of porous surface space to absorb and eventually dissipate the ozone within, and no source of indoor pollutants (i.e. smoking, kitchen fumes).

In closing, Dr. Cass said that many older museums have taken advantage of the study's findings and have upgraded their filtration systems, notably the Southwest Museum. However, he warned that in many new structures, no differentiation is made between commercial buildings and art institutions, and unless requested by their clients, many architects make no provision for filtration devices.

Patrick Ladden, Site Manager for the Silverhill facility of the National Museum of American History, began his talk on asbestos pollution with an overview of the effects of asbestos in the general community, and specifically in the museum environment. Asbestos contamination is a danger in the museum not only because of exposure to the public and employees, but also because of contamination of collections which renders them inaccessible to use.

First of all, what is asbestos? It is the generic name for a family of mineral rock mined in much the same way that copper, lead and iron are mined. The most commonly used (about 95%) of three varieties is chrysotile. *Friable* asbestos is asbestos in its most dangerous form and is classified by the Environmental Protection Agency as "material that contains more than 1% asbestos by weight and can be crumbled, pulverized or reduced to powder by hand pressure." Asbestos can be applied in a number of different ways (i.e. sprayed, troweled) and may be friable even if it does not appear so.

Widespread use of asbestos began in the latter part of the 19th century and dramatically increased during and right after World War II. If your museum was built between 1940 and 1973, it may contain asbestos. Because it is highly resistant to heat, it has been frequently used as insulation material in buildings and was, in fact, considered a "miracle" product of this century, until its ill effects became known.

The very physical properties that give asbestos its resistance to heat are linked with adverse health effects. Asbestos can break down into a dust of microscopic fibers which, when inhaled, can lodge in the respiratory system. During the 20th century, increasing medical evidence has linked exposure
to asbestos in large quantities to vari-
cus serious diseases -- asbestosis which
is similar to emphysema, lung cancer,
the most frequently seen asbestos-
caused disease, and mesothelioma, a
cancer of the chest and abdominal lin-
ing.

Over the past 13 years, the U. S.
Environmental Protection Agency
(EPA), among other federal agencies,
has acted to prevent unnecessary ex-
posure to asbestos by prohibiting most
uses and setting exposure standards.
Who are these federal players?

EPA -- regulates what can be
done with asbestos once it is re-
moved and prevents building own-
ers from dumping it into the atmo-
sphere. This it does through the
National Emissions Standards for
Hazardous Air Pollutants
(NESHAP). The EPA is not con-
cerned with asbestos in public
buildings until it is touched, re-
moved or the systems altered.
The organization is designed to
help the public become more
aware of asbestos-related prob-
lems through it Technical As-
sistance Program, which identifies
regional coordinators and national
information centers.

OSHA (Occupational Safety and
Health Administration) -- sets lim-
its for exposure, which at this time
must not exceed .015 fibers per
cubic centimeter per minute.

NIOSH (National Institute for
Occupational Safety and Health) --
a research organization that re-
commends exposure limits. These
concentrations are constantly being
lowered. State and local regu-
lations vary, however.

What does all this "federalese"
mean to museums? Actually, at this
moment, museums as public buildings
are subject to very little regulation, as
schools are now the prime target.
However, more rigorous monitoring of
museums and other public buildings is
on the horizon. As long as a museum
is not exposing people to friable asbes-
tos above OSHA exposure limits, it
need not be concerned. But many mu-
seums are now involved in renovation
and expansion plans and if asbestos is
discovered, federal regulations au-
matically apply once the asbestos is
disturbed.

The question facing any museum
is whether to remove, enclose or en-
capsulate. The Smithsonian Institute
took the first option -- removing. Mr.
Ladden became involved with asbestos
when the National Museum of Ameri-
can History, in conjunction with other
Smithsonian organizations, began re-
ivating their offsite storage buildings at
Silverhill, which contain about 50% of
the museum's holdings, several years
ago. There are six buildings compris-
ing about 100,000 square feet, of which
five contain friable asbestos. Mr. Lad-
den illustrated through slides the
asbestos abatement program as practiced
by the National Museum of American
History, where several departments
(conservation, collection management
and curatorial), along with an indus-
trial hygienist, were asked to first assess
the problem and then implement the
program. Four basic goals needed to
be realized:

a) To not damage art objects
through the cleaning process.

b) To effectively clean objects
contaminated with asbestos. This
was accomplished with a special
type of vacuum cleaner equipped
with a HEPA (High Efficiency
Particulate Air) filter, and very
fine brushes.

c) To protect the individuals
performing the cleaning process from
unnecessary exposure through use
of tyvek suits, respirators and de-
contamination chambers. These
were also employed to prevent
breathing the contaminant all over
the cleared areas.

d) To have cleansing techniques
that were achievable and cost
effective.

The asbestos abatement process
was undertaken by an Asbestos Re-
moval Contractor, although Mr. Lad-
den pointed out that in long-term
projects, it is very advisable to have one
or two museum staff members become
knowledgeable about asbestos-related
issues. When working with a con-
tractor, a museum must sign a docu-
ment stating that the asbestos will be
disposed of (buried) in a proper haz-
ardous waste site. It is there that a
museum's legal responsibility usually
ends.

After cleaning, clearance testing
needs to be undertaken to satisfy EPA
requirements. This is accomplished by
several sampling and analytical meth-
ods:

a) Bulk sampling, which deter-
mines the type and percentage of
asbestos contained.

b) Air sampling, a multipurpose
technique, which evaluates air-
borne concentrations.

c) Surface sampling which pro-
vides statistical information on the
number of settled asbestos fibers.

Developed for the purpose of sam-
pling are several analytical methods:
PCM -- Phase Contrast Microscopy and
PLM -- Polarized Light Microscopy,
both optional methods, one used to
count fibers in air samples, the other
to distinguish between different types
of fibers. The most accurate method
and that required by the EPA for
clearance testing of any public building
is TEM -- Transmission Electron
Microscopy. This is a method of
microscopic analysis utilizing an elec-
tronic beam focused onto a sample
whereby the differences in densities
produces an image on a fluorescent
screen.

In closing, Mr. Ladden said the
Smithsonian will embark on a study
beginning the next fiscal year, which
will be very similar to that already
completed on the ozone issue. This
study will attempt to coordinate the
least deleterious cleaning techniques
for collections within the realm of safe
breathing zones. The Smithsonian will
work in conjunction with the Environ-
mental Institute in Atlanta, GA, and a
handout will be developed to guide
museums. In the meantime, Mr. Lad-
den gave useful references in his hand-
out, EPA Regional Asbestos Coordin-
ators, Information Centers and person-
nel to contact at the Smithsonian, in-
cluding himself at 202/283-3603 and
Ruth Lantzy, Chief of Environmental
Management, at 202/287-3615.

Submitted by:
Margaret A. Willard
Registrar
DÉS MOINES ART CENTER
and Panel Chair
NEW READS!!

"Museum Officials Prefer Air Shipment" by Ruth Sheroff, *Air Commerce*, Vol. 4, No. 3, June 27, 1988, 3T. Emphasizes the safety and security of shipping by air freight. Several points of which museums should be aware. (3T&8T)

"Security Is The Name Of The Game" by Richard Leonard, *Air Commerce*, Vol. 4, No. 3, June 27, 1988, 3T. Discusses some of the services provided by air freight carriers and the profits to be made. Stresses the security of shipping by air. (3T&8T)

"Package Handlers See EDI Wrinkles" by Joe Dysart, *Air Commerce*, Vol. 4, No. 3, June 27, 1988, 4T. The larger package carriers are beginning to make more of a commitment to Electronic Data Interchange Systems but not without controversy. The best methods of storing computerized shipping information needs to be resolved. Something to keep an eye on. (3T&8T)

"Shipping Fine Arts, Antiques By Air Is Much Safe and Faster", *Air Commerce*, Vol. 4, No. 3, June 27, 1988, 5T. Security and time constraints are major concerns when shipping fine arts. Higher air shipping costs are offset by savings on insurance when compared to sea freight. Not much new or different. (5T&8T)


"Small Air Package Carriers Embrace Electronic Data Interchange Systems" by Joe Dysarti, *Air Commerce*, Vol. 4, No. 3, June 27, 1988, 7T. Air carriers are developing ambitious plans to expand EDI systems to their clients.

"Good Packaging, Labeling Saves" by Dave Higdon, *Air Commerce*, Vol. 4, No. 3, June 27, 1988, 10T. Recording low level of losses among air cargo last year due to better packaging and labeling.

"Cost Effective Operations Stressed At International Forum For Air Cargo" by Ira Breskin, *Air Commerce*, Vol 4, No. 3, June 27, 1988, 12T. As title indicates. Efforts to convince potential customers that the benefits of air shipment make up for higher shipping costs. (12T&17T)


"Lufthansa Chairman Works Hard To Earn Respect of Peers, Industry" by Simon Keeble, *Air Commerce*, Vol. 4, No. 3, June 27, 1988, 14T. As title indicates Lufthansa's efforts have made it one of the top notch carriers in the world which has increased employee productivity and respect. (14T&18T)

"Cargo Carriers Accuse Massport Officials Of Hindering Their Growth At Logan Airport" by Tom McNiff Jr., *Air Commerce*, Vol. 4, No. 3, June 27, 1988, 20T. Boston Airport officials view passengers and the community as the highest priority, putting air cargo concerns second. This has created a difficult situation as major carriers overlook Logan Airport.

"Cargo Big Business For Delta" by Lawrence Kaufman, *Air Commerce*, Vol. 4, No. 3, June 27, 1988, 21T. Delta has surprised the air cargo industry with its tremendous increase in volume with international cargo shipments. (21T,23T&25T)


Submitted by:

Mark Cattanach, Assistant Registrar
Los Angeles County
Museum of Natural History

ANNOUNCEMENT!!

I am a graduate student doing research for my thesis on planning and instigating a comprehensive museum inventory, and would like to hear from registrars who have done a comprehensive inventory of collections or are planning for one. Contact: Sharon Cohen, 508-A Spring Street, Sausalito, CA 94965 (415) 332-7638.

CORRECTIONS!!

Anita Manning of the Bishop Museum has requested that we correct an error concerning her that was published in the June RC-WR. We stated that Anita had been elected to the Board of Directors of the Bishop. In fact Anita, who is Assistant Director, was elected as a Vice President and the Assistant Secretary for the corporation Bishop Museum. Our apologies to Anita for the misprint.

The RC-WR Newsletter acts as a source of information. The printing of an article does not mean that RC-WR endorses any suggested treatment, product, or service.
fourth word group to call the object what you really call it became less and less varied.

NOMENCLATURE is now just one tool of many we use to classify our collections.

Alvin Gerhardt, Jr., addressed the more practical side of NOMENCLATURE, as a user of this system and mentioned a few very helpful tools that are available to the general museum public to assist them in using NOMENCLATURE and applying it to their own unique collection.

National Park Service Manual for using NOMENCLATURE approximately $25.00. It consists of a manual and a floppy disk for use with an IBM or compatible computer using DBase III software. It currently applies to the first edition of NOMENCLATURE. The National Park Service will be upgrading its disk and manual for the revised edition. Contact the National Park Service, Washington, D.C.

The American Association for State and Local History, AASLH, is offering a NOMENCLATURE Subscription Service that includes a copy of NOMENCLATURE REVISED, a TECHNICAL REPORT on how to convert catalogue records from the old to the new, and periodic UPDATES on the system itself, on the work of AASLH's Task Force on Common Data Bases (a part of the Common Agenda for History Museums project), and on the development of computer collections software incorporating the NOMENCLATURE system. $77.00. Contact the American Association for State and Local History, 172 Second Avenue, North, Suite 102, Nashville, Tennessee 37201.

Lastly, the Strong Museum will also be updating its little-known but popular manual on NOMENCLATURE. This manual provides the user with a simple step-by-step guide through the system in easy to understand language. The updated version will be available January, 1989. Contact Lynn F. Poirier, Vice-President Collections, Strong Museum, One Manhattan Square, Rochester, New York 14607.

4 August 1988
Martha S. Fulton-Stout, Registrar Secretary, RC-WR

Dear Members:

It is proposed that the By-laws of the Registrars Committee - Western Region be amended to reflect current membership categories, amount of dues, the addition of a third appointive officer for development, and modification of duties of the elective officers.

The proposed changes to the By-laws are printed in total note the new sections proposed are followed by the corresponding current section contained within a box.

According to the procedure established by the RC-WR By-laws, Article VI. Amendments. Section 1, these proposed changes are being circulated to the membership no less than four (4) weeks prior to the annual business meeting and shall be voted upon at the Annual Business Meeting of the RCWR, Wednesday, November 2, 1988, at the Catamaran Hotel during the Western Museums Conference Annual Meeting.

Respectfully submitted,

Martha S. Fulton-Stout
Secretary RC-WR

BY-LAWS
REGISTRARS COMMITTEE - WESTERN REGION OF THE AMERICAN ASSOCIATION OF MUSEUMS
Amendments as proposed, 3 August 1988

ARTICLE III. MEMBERSHIP

Section 1. Types. There shall be two types of membership: Voting and Non-Voting.

Section 1. Types. There shall be two types of membership: Individual and Associate.

Section 2. Voting. Voting membership shall be open to professionals associated with non-profit organizations, such as Registrars, Collections Managers, Conservators, Students, Volunteers, Retirees, etc., who are desirous of supporting the objectives of the RC-WR who reside in the Western Region (The following states make up the Western Region: Alaska, Arizona, California, Hawaii, Idaho, Nevada, Oregon, Utah, Washington.).
Section 2. Individual. Individual membership shall be open to those museum professionals desiring to support the objectives of the RC-WR who have the title of Registrar, Assistant Registrar, etc., or who perform the duties usually associated with these titles, and who live and work in the Western Region (The following states make up the Western Region: Alaska, Arizona, California, Idaho, Hawaii, Nevada, Oregon, Utah, Washington.).

Voting members shall enjoy all rights and privileges except that no Voting member may hold an elective office in the RC-WR who is not also an Individual member of the RC-AAM and the WMC. Voting members shall receive the Newsletter, announcements from the Regional Chairperson, notices from their State Representative, task force reports, other written materials as available, are invited to attend local and regional meetings, and may participate in meetings, seminars, etc.

Individual members shall be voting members with all rights and privileges, except that no Individual Member may hold an elective office in the RC-WR who is not also an Individual Member of the RC-AAM and of the WMC. Individual members shall receive the newsletter, announcements from the Regional Chairperson, notices from their State Representative, task force reports, other written materials as available, are invited to attend local and regional meetings, and may participate in meetings, seminars, etc.

Section 3. Non-Voting. Non-voting membership shall be open to professionals associated with a for-profit organization, such as shipping companies, custom brokers, insurance firms, suppliers of materials and services, etc., and to employees of non-profit organizations who reside outside the Western Region and are interested in supporting and participating in the RC-WR's activities. Non-voting members shall receive all benefits of a Voting member, except they shall not be eligible to vote.

Section 3. Associate. Associate membership shall be open to all other interested persons who desire to support the objectives of the RC-WR. Associate Members shall receive all benefits of an Individual Member, except that they shall not be voting members.

Section 4. Dues. Each type of member must submit annual dues in the amount of $10.00. Annual dues shall be due and payable to the Treasurer on January 1 of each calendar year and shall be considered in arrears if not paid by February 1. The Treasurer shall invoice members for annual dues 30 days in advance of January 1. A change in the amount of dues may be proposed by the elected officers of the RC-WR and becomes effective when ratified by two-thirds of the voting members in the same manner as amendments to these By-laws prescribed in Article VI.
Section 4. **Dues.** Each type of member must submit annual dues in the amount of $5.00. Annual dues shall be due and payable to the Treasurer on January 1 of each calendar year and shall be considered in arrears if not paid by February 1. The Secretary shall invoice members for annual dues 30 days in advance of January 1. A change in the amount of dues may be proposed by the elected officers of the RC-WR and becomes effective when ratified by two-thirds of the voting members in the same manner as amendments to these By-laws prescribed in Article VI.

**ARTICLE IV. OFFICERS**

Section 1. **Elected and Appointed.** There shall be three elected officers consisting of a Regional Chairperson, a Secretary, and a Treasurer, and three appointed officers consisting of a Newsletter Editor, Development Officer, and a Program Chairperson.

Section 1. **Elected and Appointed.** There shall be three elected officers consisting of a Regional Chairperson, a Secretary, and a Treasurer, and two appointed officers consisting of a Newsletter Editor and a Program Chairperson.

Section 3. **Eligibility.** Only Voting members of the RC-WR, who are also Individual members of the RC-AAM and the WMC and who are not members of the RC-WR Nominating Committee shall be eligible for RC-WR elective office. RC-WR appointive offices may be filled by and Voting member.

Section 3. **Eligibility.** Only Individual members of the RC-WR, who are also Individual members of the RC-AAM and the WMC and who are not members of the Nominating Committee shall be eligible for RC-WR elective office. RC-WR appointive offices may be filled by any Individual member.

Section 7. **Ballot by Mail.** (change **Secretary-Treasurer** to Secretary).

Section 8. **Duties.** The duties of the Regional Chairperson shall be to serve on the Executive Board of the RC-AAM and the Board of Directors of the WMC, to preside at all meetings of the RC-WR, to prepare a written agenda for all meetings, to prepare an annual report for presentation at the annual business meeting, to submit an annual budget for consideration and approval at the annual business meeting, to appoint a Newsletter Editor, Development Officer, and Program Chairperson and to appoint, in consultation with the other officers, state representatives, and such other temporary chairpersons and task force personnel as may be necessary to conduct the activities of the RC-WR. In the absence of the Regional Chairperson at any regional meeting, the members present shall choose a Chairperson Pro Tem to preside.
Section 8. Duties. The duties of the Regional Chairperson shall be to serve on the Executive Board of the RC-AAM and the Board of Directors of the WMC, to preside at all meetings of the RC-WR, to prepare a written agenda for all meetings, to prepare an annual report for presentation at the annual business meeting, to submit an annual budget for consideration and approval at the annual business meeting, to appoint the Newsletter Editor and Program Chairperson and to appoint, in consultation with the other officers, state representatives, and such other temporary chairpersons and task force personnel as may be necessary to conduct the activities of the RC-WR. In the absence of the Regional Chairperson at any regional meeting, the members present shall choose a Chairperson Pro Tem to preside.

The duties of the Secretary shall be to record the minutes of all regional meetings and to provide a copy of these minutes to the Newsletter Editor for inclusion in the Newsletter, to keep a permanent file of the important correspondence and records of the RC-WR, to maintain the results of the Member Survey including the Expertise List, and to validate results in the election of officers.

Duties of the Treasurer shall be to maintain the accounts of the RC-WR funds, to be responsible for all receipts and disbursements of RC-WR monies, to prepare a financial statement for presentation at the annual business meeting, to assist the Regional Chairperson in preparation of an annual budget, to maintain the membership list, to make the membership list available for mailings, to invoice members for annual dues, and to notify members of dues in arrears.

Duties of the Treasurer shall be to maintain the accounts of RC-WR funds, to be responsible for all receipts and disbursements of RC-WR monies, to prepare a financial statement for presentation at the annual business meeting, to assist the Regional Chairperson in preparing an annual budget, and to inform the Secretary of dues received on at least a monthly basis.

(insert after duties for Newsletter Editor). Duties of the Development Officer shall be to solicit contributions or underwriting of special activities as requested by the Chairperson, to work with the Treasurer in acknowledging all contributions, to encourage commercial servicers, vendors, and other professionals in for-profit businesses to become Non-Voting members, and to suggest to Non-Voting members ways in which they can participate or benefit from their membership in the RC-WR.