

# RCWR *Newsletter*

Registrars Committee-Western Region  
October 1988

## 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 'Maine 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 atmospheric chemical reactions between dioxides of 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 just 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

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## 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.

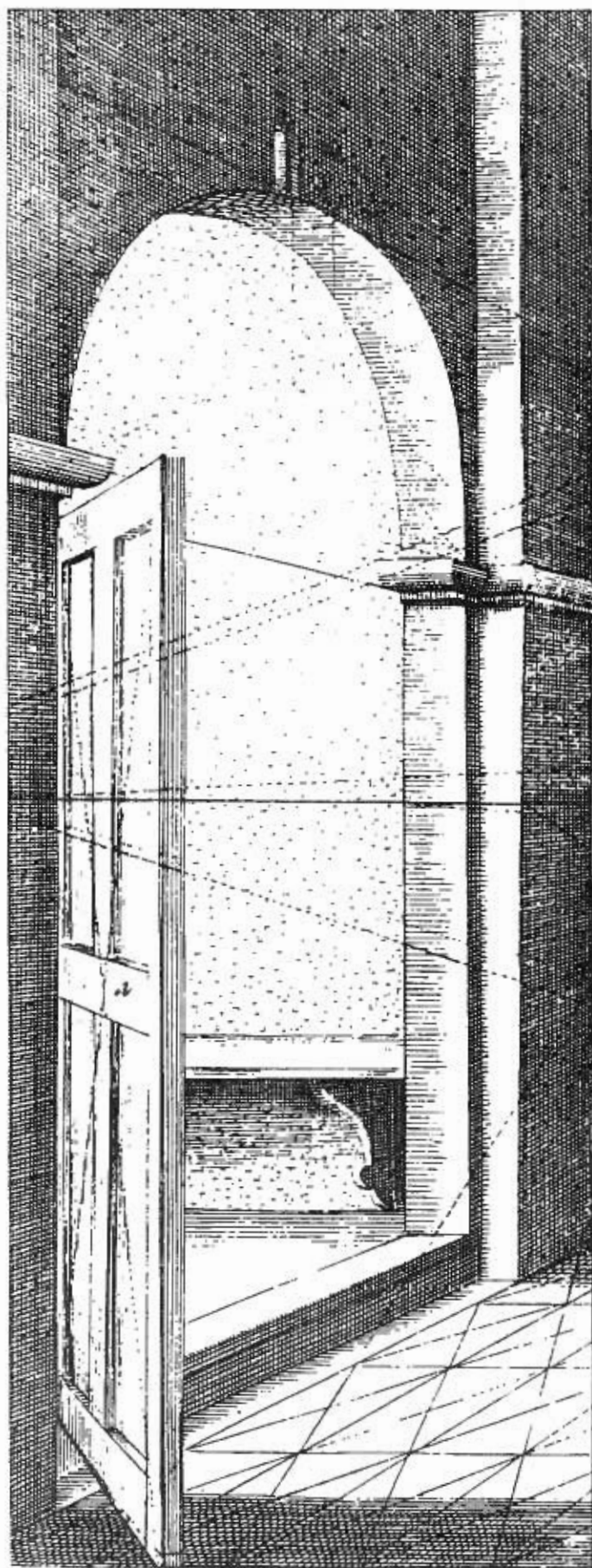
Making sure that the newsletter went into production was the first business at hand. Sincere thanks go to Phyllis Morgret, our new Editor and to Daniel Ratcliff, our new Publisher who not only agreed to take on the project, but with short notice as well. Sharon Slavoncc now heads the New Reads Column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

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# EXPANSION



## 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 + Politic = Political...Using the Feasibility Study
- Performance Evaluation and Wrongful Termination
- Expanding Audiences, Attitudes and Vision Through Evaluation

## General Session Speakers

Edward Able, Jr., Executive Director, American Association of Museums  
David Antin, Performance Artist and Professor of Visual Arts,  
University of California, San Diego  
Thomas Krens, Director, Solomon R. Guggenheim Foundation  
Harold Mahan, 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	Veronica Enrique	Patrick Neary
Mary Beebe	Barbara Fleming	Arthur Ollman
Jeffrey Birch	Louis Goldich	Shirley Phillips
Craig Black	Gail Griffin	Dennis Power
Annette Buchanan	Hedy Hartman	C. David Robinson
Scott Carter	Michael Herschsohn	Bonnie Roth
Peter Dangermond	Adrienne Horn	Stephen D. Rountree
Joan Darragh	Marcia Howe	Aytan Stromberg
Hugh Davies	Melora McDermott	Sharon Tiffany
Don Dommer	Bruce Metro	Peter Welsh
Renee Dreyfus	Michal Moore	

## 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

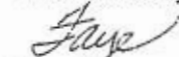
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My thanks also to Betty J. Long, at the Maryhill Museum in Goldendale, Washington, who has taken over compilation of the directory of services and supplies. Please note that we are still gathering information for the directory, so it will be late 1988 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 reports 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 Wednesday, 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!!

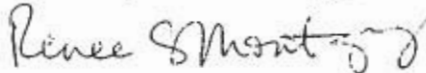
It is with deep regret that I filed my resignation as RC-WR Chair last June to take on the duties of RC Vice-Chair. I thoroughly enjoyed representing our region over the last 2-3 years, never imagining that the job of RC-WR Chair would, above all, be fun!, and rewarding. There was always good feedback, willing volunteers, and foremostly, 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 conscientious efforts of our officers and ex-officio officers and state representatives.

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 managers in both small and large museums. 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 always been well-represented in the national organization, but there is certainly a desire to see this change. I include below a list of the various subcommittees within the RC in the hopes that many of you will call me about participating.

My successor, Los Angeles colleague Faye Jonason, is bright, articulate 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 subcommittee brought you the Registrar's Code of Ethics, courier standards and standardized facility report. Loan contracts and lending practices are the next topics of focus.

**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 MEMORIAM

**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-American 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 Noel**, Manager, Collections Management Systems, The J. Paul Getty Museum, had her baby in July.

**Karen 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 Management Department of a new institution dedicated to the history of the American West and the evolution of the fictional West. Duties include assisting with accessions committee preparations, daily registration activities, loan processing, object handling, collections storage, artifact photography, collections documentation, etc. Salary based on education, abilities and experience. Requires BA. Desirable, but not required are museum studies course work and object handling experience. Available immediately. Send resume, two professional references and cover letter to: **Mary Ellen Hennessey Nottage**, Collections Manager, 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 In-

formation 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 plann-

ing 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 mailing I can follow up on their findings and send a survey to those who have responded.

## DATES AT A GLANCE!!

### 1988

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

### 1989

January	27	MAP II Grant Deadline
April	28	MAP Grant Deadline
July	28	MAP II Grant Deadline

## RC-WR OFFICERS:

### CHAIRPERSON:

Faye Jonason, Registrar  
California Afro-American Museum  
600 State Drive, Exposition Park  
Los Angeles, CA 90037  
(213) 744-2023

### SECRETARY:

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

### TREASURER:

Louis Goldich, Registrar  
San Diego Museum of Art  
P. O. Box 2107  
San Diego, CA 92112  
(619) 232-7931

### DEVELOPMENT:

Amy Noel, Manager, Collections  
Management Systems  
The J. Paul Getty Museum  
P. O. Box 2112  
Santa Monica, CA 90406  
(213) 459-7611

### NEWSLETTER EDITOR:

Phyllis Morgret, Curator of  
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The Herrett Museum  
College of Southern Idaho  
P. O. Box 1238  
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(208) 733-9554 ext 355

### NEWSLETTER PUBLISHER:

Dan Ratcliff, Assistant to the  
Registrar  
San Diego Museum of Art  
P. O. Box 2107  
San Diego, CA 92112  
(619) 232-7931

## STATE REPRESENTATIVES:

### ALASKA:

Judith Hauck, Acting Curator of  
Collections  
Alaska State Museum  
395 Whittier St.  
Juneau, AK 99801-1718  
(907) 465-2901

### ARIZONA:

Phil Stoiber, Registrar  
The Heard Museum  
22 E. Monte Vista Road  
Phoenix, AZ 85004  
(602) 252-8840

### NORTHERN CALIFORNIA:

Paulette Dunn Hennum, Registrar  
Crocker Art Museum  
216 O Street  
Sacramento, CA 95814  
(916) 449-5423

### SOUTHERN CALIFORNIA:

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

### IDAHO:

Jody Hawley, Registrar  
Idaho State Historical Society  
610 N. Julia Davis Dr.  
Boise, ID 83702  
(208) 334-2120

### NEVADA:

Robert Nylan, Acquisitions  
Registrar  
The Nevada State Museum  
Capitol Complex  
Carson City, NV 89710  
(702) 885-4810

### OREGON:

Lawrence Fong, Registrar  
Museum of Art  
University of Oregon  
Eugene, OR 97403-1233  
(503) 686-3027

### UTAH:

Marcus Vincent, Registrar  
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.

## COORDINATOR SERVICE/ SUPPLY INFORMATION:

Betty J. Long, Registrar  
Maryhill Museum of Art  
35 Maryhill Museum Drive  
Goldendale, WA 98620  
(509) 773-3733

## NEW READS COLUMN:

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

## NEW READS COLUMN ASSISTANT:

Mark Cattanch, Assistant  
Registrar  
Los Angeles County Museum  
of Natural History  
900 Exposition Blvd.  
Los Angeles, CA 90037  
(213) 744-3407

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## REPORTS OF INTEREST!!

### AAM SESSION summary:

"Evaluating Registration Services",  
June 5, 1988

Chair: Barbara Baggett American Fed-  
eration 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 out vendors slowly, watch them, and make sure they meet the professional standards of your institution. When

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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 subcontract? 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 Tablewares,  
Strong Museum, Rochester,  
New York*

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

Mr. Alvin Gerhardt, Jr.  
*Executive Director, Rocky  
Mount, Piney 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, AASLH.

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: Paul-ette Hennum, 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 Clewell (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 Clewell 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 "Loans, Insurance, and Shipping." Panelists include: Becky Slade, Visual Arts Resources, University of Oregon Museum of Art; Jodie Gilchrist, Portland Art Museum; Antonio Diez, 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 Gruhn, lawyer, and Roxana Augustziny, 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:**

118 California  
19 Oregon  
12 Washington  
7 Arizona  
6 Hawaii  
6 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

**Title of Respondent: (total for each title given)**

55 Registrar  
25 Curator  
12 Assistant Registrar  
11 Director  
10 Art Services Representative  
6 Assistant Director  
6 Curator of Collections  
5 Collections Manager  
4 Assistant Curator  
3 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/Rights 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

**Q 1. I work at the following type of museum/institution: (total for each type)**

67 Art  
59 History  
19 General  
14 Anthropology  
12 Natural History  
8 Art Services Company  
5 Shipping/Transportation Company  
4 Historic House  
3 Historic Site  
3 University  
2 Art Foundation  
2 City Arts Commission  
2 Conservation Center  
2 Decorative Art  
2 Ethnic  
2 National Parks Service  
2 Science  
1 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

**Q 2. I would like to see more *Newsletter* articles or workshops on the following topics: (in percentage of responses for each topic)**

6.8% accessioning  
6.7% deaccessioning  
6.7% computerized collections management  
6.3% recordkeeping/archives



- 6.1% documentation of the collection
- 5.7% cataloguing
- 5.6% insurance
- 5.6% installation techniques
- 5.5% customs
- 5.4% people management/coordination
- 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.
- Article/bibliography on basics of data administration for computer-aided collections records systems

**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 in/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
- Dispossession 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**

- People-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
- Involving the public conceptually
- Assertiveness training for Registrars
- Volunteers, in general

**Q 4. 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  
Grantmanship 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 of 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

**Q 5. 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
92	Installation
80	Interns
77	Traveling exhibition
71	Renovating storerooms
68	Relocating the collections
61	Computerization
40	Pest Control
33	Handling customs clearance
31	Couriering
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

- 1 Accessioning
- 1 Accreditation
- 1 Compacting storage
- 1 Contracts for loans
- 1 Coordinating production of special exhibitions
- 1 Fire clean up
- 1 Humidity control
- 1 Indemnification
- 1 MAP I
- 1 Planning new collections housing
- 1 Publicity
- 1 Public relations
- 1 Security

**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 Domergue, Conservator, Los Angeles, California  
(213) 389-5256
- 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 Karlan, Attorney for the Arts, San Diego, California
- Mr. James Kenion, 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 Sadulcan, 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) 445-9193
- 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% Slicking 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 deficient

#### 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 on-going 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
.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)

	yes	no	maybe
Be a state representative	16%	59%	25%
Hold an office	11%	58%	31%
Participate on a special committee	33%	24%	43%
Contribute an article for the Newsletter	28%	24%	48%
Have a workshop held at my institution	38%	24%	38%
Organize a workshop	20%	52%	28%
Help fund raise	7%	70%	23%
Help solicit new members	36%	38%	26%
Report on a meeting I attend in the future	45%	23%	32%
Help with mailing or miscellaneous paperwork	36%	39%	25%

**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 muse-

um 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 than 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 provides protection from ozone, except for acrylic (very susceptible to ozone) where special compounds, such as B-72, must be sought. These last two options are much cheaper for the smaller museum to implement than the activated carbon air filtration.

e) **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 hard 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 various 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 lining.

Over the past 13 years, the U. S. Environmental Protection Agency (EPA), among other federal agencies, has acted to prevent unnecessary exposure 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 removed and prevents building owners from dumping it into the atmosphere. This it does through the National Emissions Standards for Hazardous Air Pollutants (NESHAP). The EPA is not concerned with asbestos in public buildings until it is touched, removed or the systems altered. The organization is designed to help the public become more aware of asbestos-related problems through its Technical Assistance Program, which identifies regional coordinators and national information centers.

**OSHA** (Occupational Safety and Health Administration) -- sets limits 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 recommends exposure limits. These concentrations are constantly being *lowered*. State and local regulations 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 asbestos above OSHA exposure limits, it need not be concerned. But many museums are now involved in renovation and expansion plans and if asbestos is

discovered, federal regulations automatically apply once the asbestos is disturbed.

The question facing any museum is whether to remove, enclose or encapsulate. The Smithsonian Institute took the first option -- removing. Mr. Ladden became involved with asbestos when the National Museum of American History, in conjunction with other Smithsonian organizations, began renovating their offsite storage buildings at Silverhill, which contain about 50% of the museum's holdings, several years ago. There are six buildings comprising about 100,000 square feet, of which five contain friable asbestos. Mr. Ladden 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 industrial 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 decontamination chambers. These were also employed to prevent trekking 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 Removal Contractor, although Mr. Ladden 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 contractor, a museum must sign a document stating that the asbestos will be

disposed of (buried) in a proper hazardous 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 methods:

- a) **Bulk sampling**, which determines the type and percentage of asbestos contained.
- b) **Air sampling**, a multipurpose technique, which evaluates airborne concentrations.
- c) **Surface sampling**, which provides statistical information on the number of settled asbestos fibers.

Developed for the purpose of sampling 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 electronic 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 Environmental Institute in Atlanta, GA, and a handout will be developed to guide museums. In the meantime, Mr. Ladden gave useful references in his handout, *EPA Regional Asbestos Coordinators, Information Centers* and personnel to contact at the Smithsonian, including himself at 202/238-3603 and Ruth Lantzy, Chief of Environmental Management, at 202/287-3615.

Submitted by:  
**Margaret A. Willard**  
*Registrar*  
**DES MOINES ART CENTER**  
*and Panel Chair*



## NEW READS!!

"Museum Officials Prefer Air Shipment" by Ruth Shereff, *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&18T)

"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.

"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&9T)

"Next Flight Out' Business Growing" by Chris Dupin, *Air Commerce*, Vol. 4, No. 3, June 27, 1988, 6T. A quicker alternative to overnight delivery services. Costly, but useful in today's business world.

"Small Air Package Carriers Embrace Electronic Data Interchange Systems" by Joe Dysart, *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)

"Air Cargo Review", *Air Commerce*, Vol. 4, No. 3, June 27, 1988, 10T. Summary of current trends in the air freight industry as reported in the Journal of Commerce.

"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&15T)

"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)

"Deregulation At A Glance: Pluses, Minuses Weighed" by Richard Malkin, *Air Commerce*, Vol. 4, No. 3, June 27, 1988, 26T. As title states. Comparison between European and U.S. deregulation. (26T&27T)

"Museum Architecture: The Tension Between Function And Form" by Thomas Vonier, *Museum News*, Vol. 66, No. 5, May/June, 1988, 26. As title states. During the last decade, museum construction has greatly accelerated creating tension between museum professionals and architects. (26-29)

"Working Together: The Museum And The Architect", *Museum News*, Vol. 66, No. 5, May/June, 1988, 34. Summary of round table discussion between museum professionals and architects. Not much new or different but stresses the importance of a close working relationship between client and architect. (34-38)

Submitted by:

**Mark Cattanaach**, 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.

cont. from page 6

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.

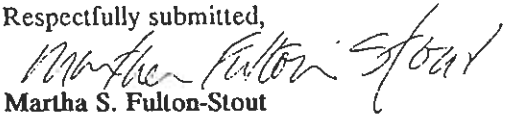
The proposed changes to the By-laws are printed in total note the new sec-

tions 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 RC-WR, 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.

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 validate results in the election of officers, 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 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.