USING AND CHOOSING GLOVES FOR HANDLING MUSEUM COLLECTIONS

Nancy Odegaard, Museum Conservator
Arizona State Museum
April 1987

The hands are the part of the body most likely to come into contact with objects during handling. Wearing gloves helps to protect the object from hand oils, acids and soils as well as finger marks. They also protect the wearer from skin irritation and soiling caused by materials in or on the museum object.

The right glove for a particular situation may be a difficult choice. Human protection, object protection, cost, comfort and maintenance may be the factors used in determining which gloves to use in handling.

COTTON GLOVES: These are white, light weight, soft, scamed, ambidextrous and slightly stretchable. They usually have a non finished cuff, a less distinguished thumb, provide less touch sensitivity, soil easily, tend to lint and snag and tend to loose shape and not fit well after washing. These can work well when worn under vinyl surgeon gloves. $1. @ $12 pair/10.50 or 1 pair/2.50. Archival Supply (Light Impressions, Talas). Photo Shops (local).

DELUXE COTTON GLOVES: These are white, heavy weight, seamed, soft, comfortable, more durable and have a finished cuff. They fit better, hold shape after washing but provide less touch sensitivity. s,M,L, @ $12 pair/20.00. Archival Supply (Light Impressions, Talas).

SOUTHERN CALIFORNIA REGISTRARS WORKSHOP

July 28, 1989
Wight Art Gallery
University of California
Los Angeles, California

PAPER AND PHOTO CONSERVATION AWARENESS

Eighty-six people attended the "Paper and Photo Conservation Awareness" workshop at the UCLA Wight Art Gallery.

Speakers were:

Victoria Blyth-Hill, Senior Paper Conservator, Los Angeles County Museum of Art

Robert Aitchison, Paper and Photo Conservator, Aitchison and Watters, Iac., Los Angeles

Victoria Blyth-Hill
The focus of Ms. Blyth-Hill’s lecture was flat printed and light sensitive materials, with comments on storage, handling and shipping.

1. General recommendations.
   A. All staff members need to work closely together.
   B. When condition problems occur, remove work of art on paper from acid environment and place it in an acid-free environment, contact a conservator.
   C. Before purchasing unfame and examine art work on paper.

NOMINATIONS FOR REGISTRARS COMMITTEE AWARD OF DISTINCTION, 1990

From: Patricia Whitesides
Date: August 29, 1989

As we are fast approaching the time of regional and state museum association meetings, I am writing to ask that you all “spread the word” to solicit nominations for our Award of Distinction to be presented at the Chicago AAM Annual Meeting.

Enclosed is the nominations form which stipulates the criteria for the award. Nominations need not be on the form and can be a regular letter but in all cases nominations must offer support, i.e., reasons, for the nomination.

Please distribute as many copies of the form in as many ways as you can: regional and state association or registrars; newsletters, in person at regional or state meetings, by mail to colleagues in your region.

TABLE OF CONTENTS

FROM THE CHAIRPERSON . . . . 2
DATES AT A GLANCE .......... 3
NEW FACES, ETC. .......... 5
THREE NEW COLUMNS .......... 5
REPORTS FROM
   OUR NINE STATES .......... 6
POSITIONS AVAILABLE .......... 7
NEW READS . . . . . . . . 7
RC-WR OFFICERS . . . . . . . . 11,12

cont. page 2

cont. page 9
USING AND CHOOSING
cont. from page 1

NON-SLIP OR SURE GRIP COTTON GLOVES: These are white, seamed, comfortable and have a finished cuff. Small PVC dots located on the palm and inner finger surfaces provide good grip. There is less lint but even less touch sensitivity.
S,M,L,XL @ $: 1 pair/3.00 Archival Supply (Conservation Materials)
School Band Supply (Man-How, Hayden School Supply).

NYLON GLOVES: These are white, seamed, ambidextrous, comfortable, lintless. They may come with or without finished cuff and wash better than the cotton gloves. These gloves also provide less touch sensitivity, are slippery, and can develop pills on the surface after lots of use. S,M,L @ $: 12 pair/10-15.00 Archival Supply (Light Impressions).

Scientific Supply (Fisher).

COPOLYMER GLOVES: These are made of light weight polyethylene plastic, ambidextrous and seamed. They are very economical and easy to remove but fit poorly, are slippery, have a static charge, provide poor dexterity and can be uncomfortable as hands sweat. M,L @ $: 50 pair/6-7.00 Archival Supply (University Products, Talas, Conservation Materials)
Scientific Supply (Fisher, VWR, Thomas, American Scientific) Safety Supply (Lab Safety).

VINYL SURGEON GLOVES: These are made of PVC plastic, usually translucent white, with or without powder on interior, ambidextrous, durable, stretchable, seamless, lintless and have little static charge. They are economical, but less comfortable as hands sweat. S,M,L,XL @ $: 50 pair/12-15.00. Scientific Supply (Fisher, VWR, Thomas, American Scientific). Safety Supply (Lab Safety, Direct Safety) Medical Supply (local).

RUBBER LATEX GLOVES: These are slightly translucent, reversible, stretchable, ambidextrous, seamless, durable, snug fitting and non linting. They are economical, have good touch sensitivity and provide good grip. S,M,L,XL @ $: 50 pair/12-15.00 Scientific Supply (Fisher, VWR, Thomas, American Scientific) Safety Supply (Lab Safety, Direct Safety). The disposable vinyl and latex gloves will grip slippery surfaces better, they will attract and absorb less material from powdery or friable surfaces they will not lint and are less likely to catch on rough, fragmented or highly textured surfaces. They have less absorption of oils and residues. They provide better personal health protection from hazardous artifact materials.

Archival Supply:
Conservation Materials
240 Freeport Blvd., Box 2884 Sparks NV 89431
Light Impressions
439 Monroe, POB 940, Rochester NY 14603-0940

Talas
2134 W. 35th St.
New York NY 10001-1996
University Products
POB 101, South Cannal St. Holyoke MA 01041

Scientific Supply:
American Scientific
1430 Waukegan Rd.
McGaw IL 60085
Fisher Scientific
50 Fadem Rd.
Springfield NJ 07081
Thomas Scientific
POB 779
Philadelphia PA 19105-0779
VWR Scientific
POB 7900
San Francisco CA 94120

Safety Supply:
Direct Safety
7815 S. 46th St.
Phoenix AZ 85044
Lab Safety
POB 1368
Janesville WI 53547-1368

Band Supply:
Man-How School Band Prod.
POB 2705
Trenton NJ 08607
Hayden School Supply
POB 7777
Tempe AZ 85282

FROM THE CHAIRPERSON

Dear Fellow Members:

Exciting developments at the AAM in New Orleans include the establishment of the new AAM-RC task force, Packing and Crating Information Network (PACIN).

Anticipate informative workshops related articles in Newsletter and in Registrar. PACIN welcomes your involvement and the sharing of your ideas, problems, and questions.

Also exciting is the election of fellow registrar Carrie Decato to the position of AAM Councillor-at-large. Congratulations, Carrie!

Our AAM-RC Chair, Cordelia Rose, has cautioned us to not borrow from the Meryll Lynch Athena Fund. It is an investment fund created to purchase antiques and "increase their value by displaying them in museums".

Our own Newsletter boasts a new editor for NEW READS, Shari Saperstein of LACMA. We thank Sharon Slavoneck for her good work in that capacity and wish the best as now Registrar for the Lannen Foundation. Also, look for new member services in Newsletter providing a forum for professional questions and solutions, stolen items reports, and a listing of collection items needing a new museum home. You, too, can participate, comment, etc., for little more than a 15-cent post card.

Phil Stolber is putting the final touches on the pre-conference session, "Conservation Awareness: Working with Materials in Your Collections" slated for October 24th. Please review the session outline in your Western Museums Conference Annual Meeting brochure and plan to attend.

RC-WR is offering members financial assistance to attend the WMC Annual Meeting taking place in Phoenix, Arizona October 25-28. Please submit applications to me no later than October 10, 1989.

Considerations will be made on a case-by-case basis and will depend on the number of requests received.

Marcus Vincent has prepared the ballots for our elections. Please vote and return your ballot even if you find it necessary to submit a partial ballot. These officers represent your profession regionally and nationally, so call the candidate if you have questions. Officers will be announced at the Annual RC-WR meeting in Phoenix on October 25th, (3:00-5:00), and at the Registrar's Committee Breakfast (7:30-8:30 a.m.) on the 28th. All members are invited; I will look for you there.

Faye Jonason
RC-WR Chairperson
What is the role of the museum in cultural leadership? Who determines this and how is it implemented? Museums can be in the forefront of this leadership. Do you take a leading role in your community, do you teach members of the community, and/or learn from those same members? This year the WMC annual meeting will focus on helping your museum become more of a cultural leader.

Beginning Thursday, October 26, there will be over 40 sessions on a variety of cultural leadership topics that include; New Technology and the Public..., The Museum as Cultural Broker..., Exploring Our Potential... and many more.

There are two excellent pre-conference seminars on October 24. One is sponsored by the AAM Registrars Committee-Western Region and is entitled “Conservation Awareness: Working with Materials in Your Collections” (see following session outline); the other one is sponsored by the AAM Museum Education Committee and is entitled “Make It Great: Becoming Culturally Literate Without Going to College.” Wednesday offers members the chance to attend AAM committee meetings.

As always there are wonderful visits to museums and food galore, don’t miss this opportunity to partake of traditional Southwestern cuisine or to visit the Desert Botanical Garden; or to try Tai Chi in the early morning.

If you have not received the program, contact: Western Museums Conference, Natural History Museum of Los Angeles County, 900 Wilshire Blvd., Los Angeles, CA 90007.

---

**DATES AT A GLANCE!!**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>October 17-20</td>
<td>Mountain-Plains Museum Association</td>
<td>Oklahoma City, Oklahoma</td>
</tr>
<tr>
<td></td>
<td>35th Annual Meeting</td>
<td></td>
</tr>
<tr>
<td>October 20-22</td>
<td>Hawaii Museums Association</td>
<td>Molokai Island, Honolulu, Hawaii</td>
</tr>
<tr>
<td></td>
<td>Fall Conference</td>
<td></td>
</tr>
<tr>
<td>October 24</td>
<td>Pre-WMC Seminar</td>
<td>Heard Museum, Phoenix, Arizona</td>
</tr>
<tr>
<td>October 25-28</td>
<td>Western Museums Conference</td>
<td>Hyatt Regency, Phoenix, Arizona</td>
</tr>
<tr>
<td>October 27</td>
<td>MAP I Grant Deadline</td>
<td></td>
</tr>
<tr>
<td>December 10</td>
<td>Deadline for articles to be submitted for RC-WR Newsletter</td>
<td></td>
</tr>
</tbody>
</table>
PRE-CONFERENCE SEMINAR
OCTOBER 24, 1989
The Heard Museum, Phoenix, Arizona

The Registrars Committee-Western Region will hold the seminar in the auditorium at the Heard Museum. The topic is "Conservation Awareness" and is designed to assist museum staff who work with materials in their collections. The topic is planned to complement a workshop on conservation awareness with photographs and paper that was held in Los Angeles in July (Ed.- see Kathy Clewell's report in this newsletter)

"Conservation Awareness: Working with Materials in Your Collections"
Sponsored by the Registrar's Committee-Western Region (RC-WR)

Date: Tuesday, October 24, 1989
Place: The Heard Museum Auditorium, 22 E. Monte Vista Road, Phoenix, Arizona

All pre-registration fees include lunch
Pre-registration fee for paid members of the RC-WR ........................................ $15.00
Pre-registration fee for non-members joining RC-WR at this time ............................... 25.00
Pre-registration fee for non-members ................................................................. 17.00
Pre-registration deadline and refund deadline: October 10 postmark

Late fees will be accepted at the door, lunch is not included
Late registration fee for paid members of RC-WR ........................................ 20.00
Late registration fee for non-members joining RC-WR at this time .......................... 30.00
Late registration fee for non-members .......................................................... 22.00

SCHEDULE

9:30 - 10:00 am Registration, coffee & refreshments, Welcome Remarks, Speakers will discuss 1) vices of the material, 2) handling of objects and 3) deterioration or "What to look for."

10:00 - 10:45 am "Keratins and Leather" Elizabeth Welsh, conservator
Working in practice, Phoenix
Specialty: American Indian material
Graduate of Winterthur, worked at Metropolitan Museum of Art, University Museum, Philadelphia

10:45 - 11:30 am "Historic Textiles" Laraine Daly Jones, conservator
Objects Conservator, Arizona Historical Society, Tucson
Graduate of Texas Tech University, M.A.
Museum Sciences, Textile Conservation specialization

11:30 - 1:00 pm Luncheon

1:00 - 1:45 pm "Metal" Jim Roberts, conservator
National Park Service, Tuscon
New York University training in chemistry, seven years abroad in Europe as an intern and museum professional

1:45 - 2:30 pm "Wood" Jim Roberts, conservator

2:30 - 3:15 pm "Ceramics" Nancy Odegaard, conservator
Arizona State Museum, Tucson
Faculty in Museum Studies Program, University of Arizona, conservation graduate of George Washington University, Certificate from Smithsonian, worked at Smithsonian, Peabody at Harvard University

3:15 - 3:30 pm Break

3:30 - 4:30 pm 'Pest Control' Nancy Odegaard, conservator
Discussion of non-chemical techniques, particularly by freezing
NEW FACES

Jo Nissan has been hired as the new Registrar at the Ketchikan Museum Department.

Gail Joice of the Seattle Art Museum has been named Associate Director for Museum Services and Registrar.

Marilyn O’Keefe, Associate Registrar at the Seattle Art Museum, will manage the logistics of the SAM’s move to the new Robert Venturi designed downtown museum in the summer of 1991.

David R. McCauley is the new Registrar at the Kern County Museum in Bakersfield, California.

Joe Wiley is the new Registrar at Walt Disney Imagineering.

Sue Taylor Winter is the new Registrar at the University Art Museum at Cal State Long Beach, California.

WEDDING

Congratulations to Martha S. Fulton-Stout, RC-WR Secretary and State Representative for Washington, on her marriage to Geo Lastomirsky. Do not fret readers she shortened her professional name to Martha S. Fulton. Thank you for that Martha, it would have really stretched our column length otherwise.

WELCOME

To all the new Southern California RC-WR members. Eighteen, count them eighteen, new members joined in order to attend the ‘Paper and Photo Conservation Awareness’ workshop in July at Wight Art Gallery, University of California, Los Angeles.

A FOND FAREWELL

We regret that Margaret Key, who has been the Registrar at the Bowers Museum in Santa Ana, California for 27 years is retiring. She is a long time member of RC-WR, and we hope she will continue her association with us.

LENDING LIBRARY

Barbara S. Zentner has given the RC-WR lending library a copy of Effective Connections Between Development and Collections Management from the 1985 joint meeting of MPMA/WMC in Salt Lake City. The session explored the potential connection between museum development and the registrar. This connection is germane to museums involved with computerization, however; the information can be applied to all museums.

FROM THE EDITOR

NEW SERVICES FOR OUR MEMBERS - Beginning with this newsletter we offer three new columns for your use. We hope you will all take advantage of them. If you have items for these columns contact your state representative, or send the information directly to me, see officers page for my address, phone number and fax number. If you have information on the individual article contact the person listed with each report.

PROFESSIONAL QUESTIONS AND SOLUTIONS

In this column we offer you a space to ask questions of all the members. Again if you have a solution contact the person who asks the question. Our first question comes from Judy Hauck, RC-WR state representative from Alaska. Q: ‘Does anyone have any information on the archival life of pressure sensitive carbon documents? What is recommended for acquisition record forms?’ Send your answers to Judy, see officers page for her address.

STOLEN ARTIFACTS

Be on the alert for a LARGE BEADED PIPEBAG, of white deerskin, elaborately beaded design of blue, gold, red and green beads on a white background; dimensions: 20” long without fringe, 5” top width, 7” bottom width, 7.5” maximum width, fringe adds 9”. It is marked with accession number (115), and catalogue number (3445). If you have any information contact Mary Suter, Registrar, Idaho Museum of Natural History, Idaho State University, Pocatello, ID 83209, (208) 236-2603.

WE NEED A NEW HOME!

Do you have objects that you no longer want, that you wish to deaccession but do not know what museum would like that elephant tusk with the complete history of the jujube etched on it? Send me your information and we will give our readers a chance to increase their collections, or if you are looking for a specific object perhaps our readers can assist.
REPORTS FROM OUR NINE STATES

ALASKA

Sixteen of the 1989 grants awarded by the Alaska State Museum Grants in Aid program for 1989 went to registration/collection projects.

A Joint grant proposal to IMS for a general operating survey of collections is being prepared by several small Alaska museums. The joint effort will eliminate duplication, stretch all resources, and limit the travel for the surveyor. If anyone has participated in this type of proposal please share your experiences with us, contact Judith Hauck, see state representative listing for her address.

ARIZONA

On Tuesday, October 24, the Registrars Committee-Westera Region will hold a pre-conference seminar at the Heard Museum entitled “Conservation Awareness: Working with Materials in Your Collections.” For more details see further information in this newsletter.

HONOLULU

The Hawaii Museums Association plans a registration forms exchange at their fall conference, October 20-22, on Molokai Island. Registrars and collections managers are encouraged to bring forms for loans, accessions, and other transactions. We will look at ease of use, legal protection, potential for use in computerized systems, and related concerns.

IDAHO

The Idaho Museum of Natural History lost one of its finer artifacts to thieves earlier this summer. Please be on the look out for this item, see further report elsewhere in this newsletter. Mary Suter, Registrar, Idaho Museum of Natural History has become one of the southeastern Idaho representatives for the Idaho Association of Museums. A grant to IAM will allow the group to award several stipends to trustees of small museums to attend the AASLH conference in Seattle. IAM is developing a branch/map covering all Idaho museums.

SOUTHERN CALIFORNIA

The Southern California Registrars Workshop was held on July 25, at the Wigt Art Gallery, University of California, Los Angeles. Eight-six people attended, see report on page #11.

WASHINGTON

Seattle was overrun with museum professionals attending the 49th Annual ASSLH Meeting, September 6-9 at the Seattle Sheraton hotel.

Martha S. Fulton chaired a session on unclaimed loans and abandoned property, and was head of an affluity breakfast for Registrars. There were several sessions of interest to registrars and collections professionals.

The Washington Museums Association’s annual meeting, May 11-13, in Port Angeles focused on 1988 legislation covering unclaimed loans and abandoned property. Sessions included: “Legal Aspects of Collections Management,” “UBIT Tax Law and Gift Shop Management Questions”, and “Maryhill and MONAC: The True Story.” RC-WR members Rozana Augustiny, Gail Joice, Lynn Harrison, and Marilyn O’Keefe were session chairs and speakers. Judith Teichmann, Deputy Director, Asian Art Museum, San Francisco was the keynote speaker. A post-meeting workshop, “Hands-on Education: Community Museums and Schools Working Together,” was well attended and stimulated a lively discussion. The 1989 WMA Annual Meeting will be held in Yakima, May 3-5.

A REMINDER

The MAP programs are funded by the IMS and administered by the AAM. Both MAP I and II provide for a site visit by a qualified, professional surveyor as well as a written report covering strengths, weaknesses, and recommendations. MAP I provides a solid review of internal operations and expert advice on setting priorities and developing ways to improve. MAP II helps museums address the challenges of long-term collections care and management. Institutions participating in either program a second time may do so on a fee for service basis. Information can be obtained:


DO YOU WANT TO BE PUBLISHED?

Joe Wiley, Registrar, Walt Disney Imagineering, former Assistant to the Director, Office of the Registrar, Smithsonian Institute, helped to compile, while at the Smithsonian, a list of publications in which registrars may publish manuscripts of interest to the profession. Anyone wishing to receive a copy can contact Joe at Walt Disney Imagineering, 1401 Flower Street, Glendale, CA 91221-5205, (818) 956-3169.

THANK YOU TO THE FOLLOWING MEMBERS FOR THEIR GIFTS

Maria Edna Bon, Jeanette K. Schultz, Thomas M. Rogers, and Sarah Rennie.

ALSO TO ASSOCIATE MEMBERS:

Robert J. David, Robert J. David Insurance Brokers, Los Angeles; Robert Crozier, Crozier Fine Arts, New York; David McDougall, McDougall Air Systems, Newport Beach.

TO ALL MEMBERS FROM THE DEVELOPMENT OFFICER

Are there support services or businesses in your area that might benefit from an RC-WR membership? Perhaps there are professionals in your community who might have a unique approach to getting a job done, and would be willing to share their knowledge. Please forward the names and addresses of any potential members to: Amy Noel, RC-WR Development Officer, c/o The J. Paul Getty Museum, Registrar’s Office, P.O. Box 2112, Santa Monica, CA 90406.
POSITIONS AVAILABLE

REGISTRAR
WALKER ART CENTER
MINNEAPOLIS, MN

Full-time, exempt classification, will supervise Associate Registrar, two Assistant Registrars, and two secretaries.

Qualifications: Self-motivated, detail-oriented and well organized college graduate with five years registration experience with experience in international shipping and insurance. Knowledgeable in administrating, budgeting, and computerizing collection management systems.

Responsibilities: Arrange for preservation and protection of works of art, establish policies and standards for a department of size; develop and administer budget including insurance; conceptualize and administer Federal Government Indemnity Program grants and grants awarded for conservation and collection management. Consult and advise concerning exhibition schedule, loan and insurance contracts; prepare acquisition memo information, catalogue permanent collection and 7-acre Minneapolis Sculpture Garden. Work with circulating international and domestic exhibits; handle shipping, packing, and insurance preparations and scheduling; prepare condition reports; establish long-range conservation plan and identify works requiring conservation.

Salary: Commensurate with experience.

An Equal Opportunity/Affirmative Action employer; women and minorities encouraged to apply.

Send letter, resume, references, and salary history to:
David M. Galligan
Administrative Director
Walker Art Center
Vineland Place
Minneapolis, MN 55403.

REGISTRATION INTERN
THE FINE ARTS MUSEUMS OF SAN FRANCISCO

Pending Funding, the Museums seek a National Endowment for the Arts intern in the Registration department, offering experience in all aspects of registration: exhibitions; permanent collection records, display, and storage; loans in and out; packing; shipping; customs; inventory; insurance and risk management; photography rights; and automation of collection management systems.

Qualifications: M.A. in museum studies or prior museum experience, and B.A. in art, art history, or liberal arts; strong organizational skills and attention to detail; demonstrated interest in pursuing a career in registration/collections management.

Stipend: $10,000 (plus benefits) for full-time position.

Duration: November 1989 to October 1990.

Send letter of interest with resume to:
Personnel Office
Fine Arts Museums
Golden Gate Park
San Francisco, CA 94118
(415) 750-3600

NEW READS

Miscellaneous


Conservation


For those wishing to read more about the care of works on paper, Ms. Blyth-Hill recommends the following works:


Curatorial Care of Works of Art on Paper, revised edition, by Ann F. Clapp, The Internmuseum Laboratory, Allen Art Building, 87 North Main Street, Oberlin, OH 44074.

CAM VIDEO TAPE
PROJECT COMPLETED

Videos Now Available for Loan to Members

The California Association of Museums is adding a new membership service for its institutional members, a lending service of videotapes on a variety of museum related topics. CAM will purchase the videotapes for loan to members as they are requested.

The following list includes the videotapes which the CAM Board of Directors has identified to date which the Association will attempt to make available for the use of the CAM member institutions. Please call or write the CAM office for more information or to request a specific film. There will be no charge for this service but there will be a $5.00 fee for packaging and shipping.

There is no limit to the number of times the film may be shown within the museum to staff, board members or volunteers, but the films may not be shown for any commercial purpose or to the public. They are intended for use by staff and volunteers of CAM member institutions only.

If your institution already owns a copy of one of these videos and would be willing to loan it to other CAM members, or if you have other recommendations, please let the CAM office know immediately.

TOURS ON WHEELS
(Handicapped access)

GUARDIANS OF THE PUBLIC RECORD

CHANGING AREA EXHIBITS

TRAVELING EXHIBITS

GALLERY EXHIBITS

CASE EXHIBITS

STAINED GLASS RESTORATION

ORNAMENTAL PAINTING RESTORATION

ORNAMENTAL PLASTER RESTORATION

POLYCRIME SLATE ROOF RESTORATION

ORNAMENTAL WROUGHT IRON RESTORATION

MUSEUM EDUCATION: A TOOL OF INTERPRETATION

INTERPRETING HUMANITIES THROUGH MUSEUM EXHIBITS

INTERPRETING HISTORY THROUGH WRITTEN DOCUMENTS

INTERPRETING HISTORY THROUGH 3-DIMENSIONAL OBJECTS

INTERPRETING HISTORY THROUGH PICTORIAL DOCUMENTS

LABELS: VERBAL INTERPRETATION OF THE INTERPRETIVE MESSAGE

INTERPRETIVE EXHIBIT DESIGN

MARKETING AND PROMOTING INTERPRETIVE PROGRAMS

LEARNING HISTORY WITH ARTIFACTS

WHAT IS LOCAL HISTORY

AN ORAL HISTORIAN’S WORK

DECIDING WHAT TO INTERPRET

BASIC DETERIORATION AND PREVENTATIVE MEASURES FOR MUSEUM COLLECTIONS

THE WHITE GLOVES LECTURE: MAP III WORKSHOP, CROCKER ART MUSEUM

ON GUARD: PROTECTION IS EVERYBODY’S BUSINESS

COMMUNICATIONS: MORE THAN SOUND, MUSEUM ACCESSIBILITY FOR THE VISUALLY IMPAIRED VISITOR

DISABLED MUSEUM VISITORS: PART OF YOUR GENERAL PUBLIC

CHILDREN IN THE MUSEUM

DOCENTS ON TOUR

THE DOCENT DOESN’T

MUSEUM CAREERS

To request a videotape, please write to the CAM office:
Cynthia C. Scott
Calif. Assoc. of Museums
900 Exposition Blvd
Los Angeles, CA 90007

SPECIAL

DECEMBER 27, 1940

A significant day in history—the birth of the American Association for State and Local History.

Come celebrate the anniversary of our fifty years of service at our Golden Anniversary Meeting.

September 5-8, 1990, Washington DC

Send name and address to:
Annual Meeting Coordinator
American Association for State and Local History
172 Second Ave., North
Nashville, TN 37201

We’ll send you a program in June, 1990 which details the golden opportunities and excitement awaiting you in Washington DC.

DISCLAIMER

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.
II. Common condition problems associated with paper:
A. Insect damage.
B. Foxing.
C. Fading and physical weakening.
1. Acidity weakens paper structure.
2. Paper is vulnerable to natural and fluorescent light.
   a. Fading occurs without UV filters.
   b. Light accelerates mat burn; acid molecules are excited by light and jump from mat at bevel (look at color of bevel).
D. Adhesive residue and stains.
1. Rubber Cement should not be used, it migrates through paper and is almost impossible to remove.
2. Tape stains occur from old repairs and use of pressure-sensitive tape.
3. Animal glues should not be used.
4. Contact adhesives used in fabric mats cause problems.
E. Mat burn and burn from backings or frames.
1. Remove work from old frames.
2. Wood shingles and regular cardboard used for backing can burn through.
3. Contact with frame due to improper matting can cause paper edge to burn.
F. Residual oil from printing inks can discolor.
G. Buckling.
1. Environmental changes cause paper to expand and contract; paper needs to be free to move in order to prevent buckling.
2. Should be hinged under a mat and not placed too close against glass.
   a. May see hazy image of print transferred to glass due to off-gassing of acid materials on to glass.
3. Improper size frame can cause work to buckle and damage edges of paper.
H. Inherent vice.
1. Some materials can deteriorate on their own, even under perfect conditions.

III. Handling.
A. Carry framed works on a cart.
B. Have rigid supports for unframed pieces.
C. Because artwork may stick to glass framed works should be face up.

IV. Storage.
A. Basic storage structures.
   1. Enamel-coated metal systems are preferred over wood.
      a. Wood, masonite and particle board contain formaldehyde which off-gasses for a long time and effects proteinaceous materials.
   b. Screen storage best for framed works.
B. Solander boxes create a mini-environment for paper.
C. Interleaving materials.
   1. Acid free glassine is preferred.
      a. Available in rolls or pre-cut.
   2. Acid-free Japanese tissue is also good.
D. Store works matted with acid free rag board.
E. Hinging.
   1. Hinge works on standard size 2-ply acid free rag mats then work can be overmatted to any size for curatorial framing variations.
   2. Use wheat paste without preservatives and Japanese paper.
F. Protective folders.
   1. Acid free "Perma/Dur" sleeve folders are preferred.
      a. Slide print in with glassine overlay and rigid support.
   2. Avoid old mylar sleeves.
      a. The tape adhesive around the edges can ooze and stain paper.
      b. Electrostatic causes chalk, graphite and pastel to transfer to mylar.
      c. Brittle or torn work may catch on edge.

V. Framing.
A. Plexi box frames are not strong enough for travel or for large works of art.
B. Framing recommendations.
   1. Use frames with strainers with crossbars and UV filtering plexi for travel.
   2. Den glass with UV filters is good for pastels, graphite and chalk.
   3. Plexi can bow, and the larger the piece, the greater the set-back distance should be.
      a. 1/8" thick plexi is suitable for frames to 30x40".
C. Always use acid free buffered rag board for backing mat and window mat.
   1. The bottom mat and window mat can be attached to either the top or the side, just be consistent.
D. Acid free cardboard is available for backing board.
   1. "Gator foam" is acceptable.
   2. Do not use regular "foamcore" board as it off-gasses.
E. Test the pH of materials in contact with art.
   1. Litmus paper, pH strips and archival peas give a rough idea of acidity.
   2. Best way is to "know your source".

VI. Monitoring the Environment.
A. Recording hygrothermograph is good basic tool.
B. Foot candle meter measures light levels.
   1. Recommended light level: 5 to 10 foot candles.
C. Rotate collection frequently.
D. Keep surrounding light levels low.
E. Viewer activated display systems.
   1. Pull out drawers.
   2. Light motion system (on/off by sensor).
F. Silica gel mini-environmental chamber for stabilization.

VII. Shipping.
A. Use Solander boxes or acid free trays inside crates.

Robert Aitchison
There are few photograph conservators around. Many processes in photography are not well understood and photo treatments are not time tested. Photos suffer from many of
the same problems that affect paper; however, photos are more reactive and
fragile than paper and their chemical
makeup complicates the problem.
Even though there are hundreds of
photo processes, the problems that
affect them are fairly basic.

I. General condition problems.
   A. Poor handling and inadequate
      storage.
      1. Damp storage causes mold
growth.
      2. Insects like salt in platinum
         prints.
   B. Acidic mats and poor framing.
   C. Prolonged exhibition.
   D. Inherent vice.
      1. Residual processing chemicals that discolor with
         age.
      2. Unstable processing.

II. Environment.
   A. Photos require cooler and
drier environment than paper.
      1. Desired temperature is 65
degrees or lower.
         a. Important color photos
            should be in cold storage,
slightly above freezing.
      2. Relative humidity 35 to
         40%.
   B. Light levels should be below 5
      footcandles. Never use
      unfiltered natural or
      fluorescent light.
      1. 19th Century salt prints will
         darken in any amount of
         light.
      2. Modern color prints fade
         rapidly.
   C. Paint fumes can fade
      photographs.
      1. Latex paint is better than oil
         paint around photos.
   D. Ozone generated by copy
      machines can damage photos.
   E. Cleaning solvent fumes
damage emulsions.

III. Framing and Storage.
   A. Use pH-neutral (unbuffered)
      mat board.
      1. Buffered mat board not
         recommended because
         gelatin and albumen like pH
         5-6.
   B. Hinge with Japanese paper and
      wheat paste without
      preservatives (pre-made paste
      is not suitable).

C. Photo corners.
   1. Make photo corners from
      small squares of unbuffered
      paper folded in half
diagonally twice. With
      wheat paste, adhere only the
      bottom triangle, allowing the
      corner to be opened and
      closed.
   2. Do not use pre-made mylar
      or taped paper corners.
      a. Necessary flexing of
         photo to insert in pre-
         made corners is bad for
         photo.
   D. Interleaf with 100% bottom
      "silver-safe" tissue.
      1. Acetate collects dust which
         could scratch photo.
   E. Enamel-coated metal shelving
      is best.
   F. Ideal storage is cool, dark, dry,
      clean, and free of pests.
   G. Glassine envelopes have
      adhesive that might cause
      damage.
      1. Adhesive free folded paper
         envelopes are best.

IV. Handling.
   A. Never touch emulsions with
      bare hands.
   B. Make photocopies of original
      photos for researchers, store
      the originals.
      1. Photocopy light is bright,
         but brief.
         a. OK except for unstable
            photos.
   C. Use soft pencil with support to
      mark photos.
   D. To relax a rolled photo gently
      humidify it, make sure water
      drops do not touch the photo.

V. General information.
   A. Polaroids, color transparencies,
      and color photographs are very
      unstable.
   B. Cibachrome and Kodak dye
      transfer are most stable
      color processes.
   C. Make a color separation of a
      color transparency and
      remake later after original has
      faded.
   D. Xerographs on good quality paper
      are quite stable.
   E. Gelatin and albumen prints are
      most stable.
   F. Keep nitrate negatives cool and
      away from other negatives.

VI. Recommended reference books:

A. Crawford, William. Keepers of
   Light: A History and Working
   Guide to Early Photographic
   Processes
B. Reilly, James M. Care and
   Identification of 19th Century
   Photographic Prints

Submitted by:

Kathy Clewell, Registrar
Palm Springs Desert Museum
Southern California Representative
RC-WR

---

AMERICAN ASSOCIATION
OF MUSEUMS: FROM AAM

MAP Guide to Technical Resources
(40 pp) provides in one handy re-
ference ready access to information on
a wide variety of resources, including:

- National Museum Service
  Organizations
- Regional Conservation Centers
- AAM Regional Museum
  Associations
- AAM Standing Professional
  Committees
- Major Funding Sources and
  Resources
- State Museum Associations and
  Service Organizations
- The Smithsonian's list of
  Bibliographies and Resource
  Guides from the Museum
  Reference Center

The Fine Art of Federal Grantmanship
for Museums (140 pp) considers one
important aspect of fund raising -- the
federal government. What are some
successful grantsmanship? Tips on
writing successful proposals? Which
federal programs support museums?
A special feature recounts one
museum's successful and unsuccessful
attempts to secure federal money, with
proposal samples.

To order, send your check to
AAM/TIS, P.O. Box 33399,
Washington, DC 20033. Cost: $15
AAM members/$20 nonmembers plus
$3 shipping.
A DIRECTOR
Leaps tall buildings in a single bound,
Is more powerful than a locomotive,
Is faster than a speeding bullet,
Walks on water,
Gives policy to God.

AN ASSISTANT DIRECTOR
Leaps short buildings in a single bound,
Is more powerful than a switch engine,
Is just as fast as a speeding bullet,
Walks on water if sea is calm,
Talks with God.

A CHIEF CURATOR
Leaps short buildings with a running start and favorable winds,
Is almost as powerful as a switch engine,
Walks on water in an indoor swimming pool,
Talks with God if special permission is approved.

A CURATOR
Barely clears a quonset hut,
Loses tug of war with locomotive,
Can fire a speeding bullet,
Swims well,
Is occasionally addressed by God.

AN ASSOCIATE CURATOR
Makes high marks on the walls when trying to leap tall buildings,
Is run over by locomotives,
Can sometimes handle a gun without inflicting self-injury,
Talks to animals.

A CURATORIAL ASSISTANT
Falls over doorstep while trying to enter building,
Says "look at the choo-choo,"
Wets himself or herself with a water pistol,
Plays in mud puddles,
Mumbles to himself or herself.

A REGISTRAR
Lifts buildings and walks under them,
Kicks locomotives off their tracks,
Catches speeding bullets in his or her teeth and eats them,
Freezes water with a single glance,
Is God.

Submitted anonymously:
Author Unknown

NOMINATIONS FOR REGISTRARS
cont. from page 1

Two very important reminders:

1. Deadline for receipt in Toledo of nominations is December 31, 1989

2. Submit a nomination yourself - we need them! (So far I have only 2 1/2 - the "1/2" because it was a name only without supporting reasons)

NOMINATION FORM

AAM Registrars Committee
Award of Distinction, 1990

Please submit your nomination by separate letter to:
Patricia J. Whitesides,
(Chair, Awards Task Force)
Registar
The Toledo Museum of Art
P.O. Box 1013
Toledo, Ohio 43697

DEADLINE: must be received in Toledo by December 31, 1989

Criteria for the Award:
- A commitment to the highest standards of the registration profession.
- Contributions to excellence in the field of museum registration.
- Professional ideas or achievements which have been the basis for new directions or innovations in the field.
- Inspiration to one's peers.
- Results of actions which have been clearly distinctive.

WHO IS ELIGIBLE FOR NOMINATION? Anyone who meets the above criteria, be they a registrar, director, conservator, lawyer, curator, trustee...

WHO MAY NOMINATE? Voting members of the Registrars Committee. Nominations from non-members or non-voting members of the Registrars Committee must be supported by a written letter of nomination from a voting member of the Registrars Committee.

Thank you for your interests and cooperation. If you have any questions, please call (419) 255-8000, ext. 324 or FAX me (419) 255-5638.

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 S. Fulton, 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
Fax: 619-232-9367

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 Collections
The Herrett Museum
College of Southern Idaho
P. O. Box 1238
Twin Falls, ID 83303-1238
(208) 733-9554 ext 335
Fax: 208-734-2362

NEWSLETTER PUBLISHER:
Dan Ratcliff, Assistant Registrar
San Diego Museum of Art
P. O. Box 2107
San Diego, CA 92112-2107
(619) 232-7931 Ext. 232
Fax: 619-232-9367

NEXT NEWSLETTER DEADLINE IS LISTED IN THE CALENDAR SECTION...
STATE REPRESENTATIVES:

ALASKA:
Judith Hauck, Registrar
Alaska State Museum
395 Whittier Street
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

HAWAII:
Deborah Dunn, Registrar/ Collections Supervisor
The Contemporary Museum
2411 Makiki Heights Drive
Honolulu, HI 96822-2545
(808)526-1322

and

Janet G. Ness, Acting Registrar
Bishop Museum
P.O. Box 19000-A
Honolulu, HI 96817-0916
(808) 848-4150

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

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

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

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

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

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

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

COORDINATOR SERVICE/ SUPPLY INFORMATION:
Betty J. Long, Registrar
Maryhill Museum of Art
35 Maryhill Museum Drive
Goldendale, WA 98620
(509) 773-3733

NEW READS EDITOR:
Sheri A. Saperstein,
Registrial Assistant
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, CA 90036
(213) 857-6062

COORDINATOR FORMS CLEARING HOUSE:
Susan Melton, Registrar
Wight Art Gallery
University of California, Los Angeles
405 Hilgard Avenue
Los Angeles, CA 90024-1620
(213) 825-3783

SAN DIEGO MUSEUM OF ART
P.O. BOX 2107
SAN DIEGO, CA 92112-2107

Address Correction Requested