AN EVENT NO REGISTRAR WOULD ENJOY...

FIRE DESTROYED EXHIBITION BEFORE IT BEGINS!!!

Have any of you ever had an entire exhibition go up in flames? The Oakland fire of October 20 destroyed an art collection that was going to make up the entire Palm Springs Desert Museum exhibition California Grandeur and Genre. I'm sure some of you read about this devastating loss in the newspapers. I was scheduled to do condition reports and monitor the transport of the paintings from the collectors' home to Athowe Fine Arts for crating on October 29. The exhibition had been organized to travel to four other institutions around the country after the Palm Springs showing. The catalog was on the press in Hong Kong as the fire was taking place.

As I write this, California Grandeur and Genre - "The Sequel" is being organized. Friends of the collectors and the museum have graciously offered to lend paintings by the same artists to the exhibition. The catalog has been printed and will become a collector's item, as it documents the lost paintings.

Fellow registrars can sympathize — the initial exhibit was all coming from one location, going to one crater/transporter — the substitute exhibition is coming from at least fifteen sources, mostly in California, now involving at least four shippers. The paintings will be crated during the seven-week break between our closing date and the opening at the next venue on the tour. The show will go on opening as scheduled on December 12 at the Palm Springs Desert Museum. Wish me luck!!

Kathy Clewell
RC-WR Treasurer

ACID-FREE TISSUES BUFFERED OR UNBUFFERED?

Most museums professionals charged with the physical care of collections are familiar with archival quality storage supplies. These items have been developed primarily for paper and photographic conservation and their appropriate use in object storage can be confusing. It is important to be aware that acid-free products can be buffered or unbuffered. Acid-free tissue paper and storage boxes are deacidified, that is, active acid is neutralized, during manufacture. Because acid can form again after deacidification, an alkaline buffer may

cont. on page 2.

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be added to counteract future acid attacks. The terms “buffered” and “acid-free” are not synonymous.

What is the practical difference between the buffered and unbuffered, acid-free tissue paper used pervasively in collections storage and exhibit? as a rule of thumb, buffered acid-free tissue is appropriate for materials made of cellulose (plant), such as paper, cotton and wood. However, over time the alkaline buffering agents can damage materials made of protein (animal), such as silk, wool and leather. For these proteinaceous materials or objects of both cellulosic and proteinaceous materials, it is safer to stick with unbuffered, acid-free tissue.

If you are unsure which type of acid-free tissue you have in your museum, the buffered issue has a slightly “chalky” feel and a very fine striated pattern.

These tissues are cheaper by the roll than in a package of precut sheets. Rolls can be hung horizontally on a dowel rod for easy measurement and cutting. Several companies sell acid free tissues and prices vary greatly.

The Hollinger Corp. Carries both types at modest prices.

Deborah Confer
Curator of Artifacts
Lane County Historical Museum
Eugene, Oregon

THE INSURANCE COMPANY

Bill Allen of Allen Insurance Associates explained that the insurance broker’s perspective on values really varies, and that it is not a good idea to count on insurance people to know the needs of each collection. Insurance people, Bill added, are gamblers that are hedging the bet that all will go well. THEY DO NOT KNOW YOUR BUSINESS. And while FASBY (Financial Accounting Standard Board) is now expecting all museums to value their collections as “assets”, Bill agreed that art museums, in general, will find this a much easier task due to the type and size of collections alone.

Bill continued by defining the difference between “replacement cost”, “actual cash value” and the phrase “fair market value”. “Replacement cost” to an insurance company means the “actual cash value” less depreciation. Therefore, a broker may just look at a painting as the cost of the paint and canvas! To avoid this problem, Bill suggested adding the term “insure for fair market value at the time of loss...” into the valuation clause of all loan agreements and to keep values on objects as current as possible. By doing so, registrars will be meeting the fiduciary responsibility of their institutions.

Proper museum-quality security, sharing ideas with colleagues, doing a proper inventory and establishing values are all points which Bill suggested as guidelines for making certain that a collection is properly insured and covered in the event of a catastrophic disaster. He emphasized that using auction house indexes (for art) or simply placing on site value (for natural history specimens) in writing were the best way to start for appraising a collection. In other words, in the event of a loss, the adjuster will ask what proof the institution has of the value. So, “any paper trail is better than NO paper trail”, as Bill puts it. Every piece of paper that lends weight establishes a value and provides information.

THE INDEPENDENT APPRAISER

Sara Conklin-Halaj spoke from the approach of an independent appraiser and emphasized the need to know your appraiser as well as how they determine values for collections. Sara said that registrars should know the qualifications of any appraiser they may recommend because a donor may be fined by the IRS if the appraised value appears to be cont. on next page
too high. To have an accurate insurance appraisal, it is important to come up wit the cost of an item in today’s market based on a similar item. The basic idea should be to come out “even” not “ahead”. Sara pointed out that the terms “priceless” is basically useless because everything at some point will have a value. These values are usually based on auction catalogs, photographs, price summaries or price guides. For donations to museums, the IRS will provide documents with information for the asking. The IRS has stated that the donor must obtain a “qualified outside appraiser”. Therefore, this should mean someone outside the institution.

Unfortunately, the donor, appraiser and IRS are the only parties which are legally entitled to copies of the appraisal. Sometimes a special arrangement can be made to have a Xerox copy for the institution which is receiving the gift. The only obligation that the museum has to the IRS is to acknowledge on form 8283 that the object was indeed received. They do not need to agree or disagree with the appraised value.

Sara also mentioned the phrase, “fair market value”. This is the value based on the price of the object on the open market. It should be a willing sale between two parties which are under no duress to sell. Another factor to consider is location. For example, California mission furniture wouldn’t sell as well in Oklahoma.

In order to recommend an appraiser, Sara said to suggest several people. It is best to interview a few and to look at the quality of their work. Fees should not be based on a percentage of the final appraisal, but on an hourly rate, usually from $75 to $250 per hour. Sara point out that antique dealers have a vested interest and are probably not the best source due to this conflict of interest.

As a final note, Sara mentioned that appraisals should not be considered “authentification” of an artwork. as Sara noted, to determine a “fake” takes a lifetime of knowledge. The appraiser c=should always say, “The owner stated that they won this property...” so that the appraisal cannot be used as proof of ownership.

THE NATURAL HISTORY SPECIMEN APPRAISER

Jack Perry, an appraiser for natural history specimens, was the next speaker. Mr. Perry brought up some issues of appraisal which were probably among the most difficult, thought-provoking and highly controversial types to be discussed all day.

As with other appraisals, it is important to establish a “fair market value” based upon a reasonable seller and a reasonable buyer. As Sara had pointed out, there should be no duress and both parties must be fully informed to make it valid.

Because game mounts are unique in nature, and there is no established market as there is for art and antiques, problems naturally arise with these stuffed specimens. Often the appraised value for a natural history specimen must be based on a “replacement cost”. FASBY understands and recognizes there are many materials in the area of the natural sciences (especially in flora and fauna) which have no true market value. For example, it is not uncommon to spend up to $40,000 to find a moose in Siberia. This may be taken into the appraised value. However, there have been some improprieties on appraisals in the sciences and the IRS is now targeting many donations of mounted zoological specimens because of these indiscretions. According to Jack, the IRS and insurance companies hate to use “replacement costs” because it may involve a personal judgment. But Jack wanted to point out that a specimen is unique in that it may require visiting a special location to collect that animal.

Problems of dwindling and displaced wildlife as well as stricter import laws are also adding to the difficulty of collecting certain specimens. Mounted specimens are often referred to as “the worthless by-product of an expensive vacation”. This can also make appraisals in this area difficult. There is no such thing as “comparable sale” when referring to game mounts.

Jack concluded by stating that many mounted animals cannot be legally bought and sold, all appraisals in this area can be challenged and collecting any one specimen make require several trips to be successful. Something as unusual as “size of skull” or “size of antlers” can determine value based on world records.

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Curator of Artifacts  
Lane County Historical Museum  
Eugene, Oregon

PERSPECTIVES ON COLLECTION VALUES

On Monday September 23, 1991, Ted Greenberg coordinated and hosted a pre-conference seminar entitled "Perspectives on Collection Values". This day-long session provided the attendees with information on appraisals for collections through five different speakers viewpoints: 1) The insurance company, 2) an independent appraiser, 3) a natural history specimen appraiser, 4) curator's view and 5) registrar's view.

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THE CURATORIAL VIEWPOINT

John Jasinski, Director of the Nevada Institute of Contemporary Art, provided the curatorial perspective. He told the audience that value of a cont. on page 4.
collection may be determined by many factors, including whether the work had been stolen, restored, over-priced or simply a market fashion or “trend”. He also asked the group to consider the value of authenticity and provenance and to try to judge just how much these factors may effect the value. For example, when it was mentioned that the NICA was showing an exhibition based on work from one collector, the group mentioned that the NICA was showing an exhibition based on work from one collector, the group asked Mr. Jasinski whether this could falsely raise the “value” of a collection. He did not have a precise answer to that question.

Mr. Jasinski said that it is important to consider the source. Auction houses and their records are only as good as the time they were sold. He believed that it was just as important to consider stewardship and how it may affect the value of the work. In addition, collection philosophies can also affect market value.

The question that Mr. Jasinski brought up often did not have specific answers. He noted that many are based on philosophical issues that we face on a regular basis.

THE REGISTRAR’S VIEWPOINT

Ted Greenberg, Registrar at the San Francisco Fine Arts Museum, concluded the day-long session with a discussion of appraisals from the Registrar’s viewpoint. Ted spoke about the difficulties involved when values on lent objects are several years old. In the case of outgoing loans, Ted finds that he must often ask for a value from the curator and for incoming loans, the lender is usually asked to provide an amount. Ted emphasized the need to update values on loans in case a claim was required; especially important when any object joins a touring exhibition or is moved to off-site storage. However, when your museum does not have a curator with expertise in a certain area, this can provide a special difficulty to the registrar. In any case, Ted stated that it was important to leave the valuation of objects up to the curator or director so that the registrar is only responsible for updating and maintaining the appraisal values rather than “determining” the value.

FASBY’s involvement with museum collections has created a new problem for registrar’s to face. In the past, FASBY was only concerned with financial accounting standards in the private sector. However, they have recently requested to have all collections (both purchased and donated) capitalized and recorded as revenue. By doing so, FASBY is trying to make non-profit organizations accountable in the same manner as a business. This will naturally be more immediately needed for collections which are intended to be sold (deaccessions) or have a true market value. A museum which fails to provide this information will not receive a statement of compliance from their accountant.

In order to meet FASBY’s request, registrars may need to do considerable research to determine current market values with help from outside resources such as qualified appraisal services. For more information on this subject, Ted recommended calling Pat Williams (AAM Accreditation) at (202) 289-1818 or Ron Bossio (203) 847-0700.

Ted wanted to be sure registrars are aware of the changes, that they need to start placing values on objects from now on as a precaution. Back-tracking on previous donations may not be necessary since many museums have found FASBY’s request to be inappropriate and are holding fast to their objections by asking for a united “organization” among museums.

The meeting ended with a brief question and answer discussion and the announcement that this session was accepted in an expanded format for the April 1992 AAM meeting in Baltimore. There was a general agreement that the session had been very helpful and informative on many levels.

Heather Northway
Registrar
Phoenix Art Museum

WORKSHOP REPORT:

Cultural Resource Management Program at the University of Victoria, B.C., Canada
February, 1991

The Collections Management course was taught by cont. on next page.
Dr. Sonia Tanner-Kaplish, Museum Consultant. It was an 8 day concentrated course on all aspects of museum collections work, such as: acquisitions, policies and procedures, documentation systems, storage and retrieval, cataloging and classification, computer applications, appraisals, risk management and insurance, and loans and exhibitions.

Textbooks, practical solutions, and personal experience by the participants were all used effectively in understanding the topics & different viewpoints. The class consisted of 9 Canadians and 3 U.S. students, including: a trustee, administrative assistant, collections management intern, librarian, gallery assistant, registrars, UVic students, and an Army officer who had been charged with organizing and making “sense” of a collection at a Victoria castle.

The course focused on Canadian concerns, the laws regarding gifts, appraisals and tax advantages in Canada Museums are very different from ours. Because of the gross difference I found it interesting to say the least. The Canadian attitude, and the care given their cultural properties (Cultural Property Export and Import Act) is admirable.

The most striking differences are: if an object is deemed of Canadian cultural importance the donor is allowed a 100% tax deduction; and museums are allowed to appraise gifts for the donors and issue tax receipts for gifts under $1,000.

Until 1988 I was a well trained conservation volunteer, at that time I inherited the position of registrar at the Redding Museum. The workshops I have attended have presented me with many opportunities to test my knowledge and to enhance my abilities. Without them my knowledge of museums standards and my professional growth would be sorely lacking. The intense format for specific single topics are invaluable to individuals in museums located away from colleges and large metropolitan areas.

Cheryl Ferrera, Registrar
Redding Museum of Art and History

**LETTER FROM THE PAST-CHAIR**

Dear Colleagues,

My sincere thanks to my fellow members in RC-WR for the tremendous support you have given to me and to the Registrars Committee over the past three years. Especially hard-working and supportive are the people you elected to serve as Secretary and Treasurer, as well as those appointed as Editor and Publisher, Martha Fulton, Louis Goldich, Jody

**NOTES FROM THE CHAIR:**

The Perspectives on Collection Values workshop sponsored by the Registrar’s Committee Western Region at WMC in Las Vegas was a tremendous success. Ted Greenberg’s well informed panelists, representing a broad spectrum of professions and knowledgeable about a variety of collection materials generated enthusiastic dialogue throughout the workshop.

Some donors and museum employees seem overwhelmed by regulations relative to appraisals and tax forms. Registrars are in a strong position to disseminate information which may simplify such complex subjects. To demystify appraisals and to supply the curators with general information, our office distributed an Appraisal Fact Sheet for internal use. This memorandum has greatly reduced the number of telephone inquiries on tax matters from staff. We also supplied the curators with a letter which may be given to donors to explain why the museum may not appraise gifts. (The second form was modified for Natural History Museums from a form written by the Rhode Island Historical Society — See The Museum’s Forms Book 1980 edition, p. 75 for Art/History version).

The Western Museums Conference recently contacted an attorney, Robert A. Earnest, to address museum-related issues. The fall 1991 issue, Contributions of Artifacts by Individuals was quite informative and relevant to the subject of donations and appraisals. Copies may be obtained by contacting our Forms Clearinghouse coordinator, Wendy W. Franklin, CA Dept. of Parks & Recreation, 2505 Port St., Sacramento, CA 95691.

Lella Smith
RC-WR Chair

 contin. on page 6.
Past Chair...cont. from page 5.

Ochoa, Kathy Clewell, Phyllis Morgret and Dan Ratcliffe. To these people, I owe more than I could relate here. Take a look at the back covers of your Newsletter at all the people who have been involved on our behalf. They have my appreciation for their work to make our regional professional organization one of the nation’s most successful. If any of you has thought of running for RC-WR office, don’t hesitate, it is probably the most worthwhile personal development experience of your career! It is an honor to be one of those listed as serving RC-WR.

As one who has been honored to serve, I thank you for giving me the opportunity. I have made many dear friends and learned so much. I am proud to welcome our new and very capable RC-WR chair, Lella Smith, to this office, for I have long admired her professionalism and dedication. I am confident that you will join me in giving Lella our continued support toward the future growth of our organization and our field.

Sincerely,

Faye Jonason

TREASURER’S REPORT

I have has a busy season, with both the museum and RC-WR. The minutes from the RC-WR business meeting in Las Vegas are summarized elsewhere in the Newsletter, they include last years treasurer’s report and the new years budget.

The special project that has dominated my time during the past few months is the new RC-WR Membership Roster. At the Las Vegas meeting it was decided to delay publication of the roster until recent changes in area codes could be confirmed for a large number of our members. A form letter requesting confirmation and correction of your membership data was mailed to all members on September 30. 350 letters went out — 190 members responded. That’s a pretty good response percentage. Hopefully the other members did not have any changes in their information. The cut-off date for roster information changes was November 8. Anything received after that date will be changed in my database, but not in the roster. Our museum’s graphic designer, Gary Wexler, is working on the project with me and is generously donating his services. It’s not only going to be a very useful publication, but great looking as well.

The Roster will be mailed out in December along with membership renewal forms for 1992. We hope you will all be pleased with the new Roster and will immediately send in your dues for the new year. New members who joined RC-WR in order to attend the workshop held in Las Vegas, or have sent in checks since October 1 have been given 1992 memberships and will not need to renew. This is only for new memberships - procrastinating renewing members will again be asked for dues for next year.

Sarah Kennington, Fowler Museum of Cultural History at UCLA, Heather Northway, Phoenix Art Museum, and Faye Jonason, California Afro-American Museum received financial assistance from the RC-WR stipend program to attend the RC-WR workshop and the WMC meeting in Las Vegas. Stipend guidelines were published in the 1990 fall/winter newsletter. They will be repeating as space permits. Funds are available for voting members to attend Western Regional sponsored workshops. Contact your state representative for more information.

Funding is also available to assist state representatives in balancing the cost of putting on workshops. RC-WR hopes that the price you charge to attend a workshop will offset most of the expenses that will be incurred. However, if an honorarium or travel reimbursement cannot be covered by the income generated by the workshop, please contact me and discuss your funding needs.

Our group is very healthy financially. Our development officer, Louis Goldich was very successful in getting funding for the Roster project. We are fortunate to have a strong support base among the museum related services vendors and suppliers who are members of the RC-WR.

Kathy Clewell
RC-WR Treasurer

TIME TO RE-NEW
RC-WR
MEMBERSHIPS FOR '92
REPORTS FROM OUR NINE STATES:

Alaska

Sixty participants from 23 museums attended the annual meeting of Museums Alaska and Alaska Historical Society in Haines, Oct. 22-26. Kathleen McLean, president of Independent Exhibitions of Berkeley, presented a two-day workshop on "Improving the Visitor Experience". Other workshops included totem pole management and care, collections management and registration updates, conservation issues, funding sources, documentation of collections, the AAM Code of Ethics for Museums and preparation of exhibit labels. Congratulations to the Sheldon Museum of Haines for attaining AAM accreditation. The Alaska State Museum is now using the Questor collections management program Argus.

Judith Kae Hauck

Idaho

A traveling exhibit on World War II is being developed by the Idaho State Historical Society. The exhibit will be installed at the ISHS Museum through January, 1992, then it will be available to tour. During the anniversary of the war (1991-1995) ISHS will produce a series of WWII traveling exhibits. For more information contact Jody Hawley Ochoa, Registrar, ISHS; Sandra Hansen, Cambridge Museum; Dorothy Dahlgren, Museum of North Idaho; and Lora Feucht, Nez Perce County Historical Society, recently gained hands-on experience in installing, publicizing, and dismantling their first SITES exhibits. The Idaho Association of Museums is making plans for the 1992 annual meeting in Moscow, on April 2-4, 1992.

Mary Suter

Hawaii

The workshop, Disaster Preparedness: Part II, was held Nov. 12-13. Sally Buchanan, Associate Professor and Director for Preservation Services, School of Library and Information Science, University of Pittsburgh was the facilitator. Last June Sally Conducted Part I and provided participants with a disaster plan format. In Part II she returned to review and comment on the plans in progress. A simulated disaster with before and after techniques was an educational bonus for all who attended. The workshops were intended to unify the many museums on all islands and set up a response network.

Deborah Dunn

Oregon

A 1-day workshop on the Ethics of Textile Conservation is being planned for 1992. Plans are to hold it at the Oregon Historical Society, Portland; Mon., March 30 from 10am to 4pm. Registration will be limited to 24 participants. Sandy Troon, Oregon Textile Workshop Conservator will present the program and discussion. She will focus on the suitability of various textile treatments. Sandy formerly worked in the Portland Art Museum conservation lab, and with Kittu Gates in the registrar's department. We are fortunate to have her as a presenter for RC-WR. Registration fees: RC-WR members - $30 / non-members - $40. The price includes lunch. We gained 4 new members as a result of a luncheon gathering at the winter meeting of the Oregon Museums Association in Corvallis. Another luncheon is planned to coincide with OMA in 1992.

Loretta Harrison

DATES AT A GLANCE:

January 15  Travel to Collections Smithsonian Air & Space Museums Fellowship
January 31  IMS, MAP II Collections Management Assessment
February 1  NSF, Informal Science Education
February 10  NEA, Museum Training & Fellowships for Museum Professionals
April 24  IMS, MAP I Institutional Assessment
ANNOUNCEMENTS:

RC-WR member and friend Gail Anderson, Director of the Center for Museum Studies at JFKU suffered great loss during the devastating Oakland hills firestorm in October. We are happy to report that Gail and her family (of the pet variety) survived the fire and are in good health. Gail sends her thanks to those who helped with support and kindness. See letter on page 19

Thom Couch
Publisher

The Catalina Island Museum has been awarded a CAP grant from the Institute of Museum Services and the National Institute for the Conservation of Cultural Property. Collections and architectural assessors will be evaluating the museum this fall.

Stacey Otte
Collections Manager

ATTENTION!!!

There is some concern about the dates of the WMC next fall. The conference will be (tentatively) held on October 13 through October 17. If anyone has feedback on this please contact Sarah Kennesington at 213-825-4563 (voice) or fax her at 213-206-2007.

NEW JOBS! NEW FACES!

The Homestead Museum has appointed Anaclaudia Costa to the position of Assistant Curator - welcome Anaclaudi! The Homestead Museum is located in City of Industry, CA.

New baby boy Sean Michael Lehane born to Debra Lehane Northern California.

NEW ADDRESS:

Center For Museum Studies
John F. Kennedy University
12 Altarinda Road
Orinda, CA 94563
510/254-020

DEVELOPMENT OFFICER’S REPORT:

Many thanks to our entire membership for their generosity and financial support during the last year. It has been our most successful fund raising year ever with the focus of our efforts being placed on the publication of a comprehensive Membership Roster (available in December!).

Underwriting for this and other special projects has been received from twenty-five different businesses, organizations and individuals; all of whom will be duly noted in the Roster itself.

At this time we would like to offer special recognition to the following businesses who have been particularly generous:

Allen Insurance Associates
Atlantic Van Lines
Atthowe Fine Art Services
Butterfield & Butterfield
Auctioneers and Appraisers
Cooke’s Crating and Fine Arts Transportation, Inc.
Fine Arts Express, Inc.
Huntington T. Block Insurance Agency, Inc.
(A subsidiary of Rollins Burdick Hunter Company)
L.A. Packing & Crating, Inc.
Professional Packers & Forwarders, Inc.
U.S. Art Company, Inc. - Fine Arts Handling Services
West Coast Keating Fine Arts Shippers/Forwarders

If you are interested in contributing funds to our Roster project or wish to learn about other such opportunities, please contact: Louis Goldich, (see officer’s listing for address.)

FROM VIRGINIA:
The Virginia Association of Museums announces that the Virginia Association of Museums and the University of Virginia have collaborated on the production of a publication entitled “Stakeholder Management: Creating an Environment for Museum Advancement and Support”. Authored by Mary Ellen Stumpf, Director of Development & Public Affairs for the Lewis Ginter Botanical Garden at Bloemendaal in Richmond, VA, and edited by Dr. R. Edward Freeman, Ellis & Signe Olsson Professor of the University of Virginia’s Daren Graduate School of Business Administration, the publication makes a major contribution to the literature of museum administration by adapting a successful corporate model to the museum environment.

Contributions from IMS, VAM, UVa, and a grant from the Virginia Commission for the Arts made the work possible. For a copy or additional information contact the Virginia Association of Museums, 301 A North Sheppard Street, Richmond, VA 23211, 804/367-1079. Copies are $5.00 for non-members.

FROM NEBRASKA:

Archives Collection Development Brochure

The Nebraska State Historical Society Archives staff has produced a series of collection development brochures called “Stewards of Your Past”. Printed on recycled paper, complete with space on the back for your repository’s stamp, the brochures are a useful tool for soliciting acquisitions of family papers, organizational records, or company records. A separate brochure addresses the concerns of potential donors of each of these types of archival collections. For information and an order form contact: Paul Eisloeffel, Curator of Manuscripts, Nebraska State Historical Society, P.O. Box 82554, Lincoln, NE 68501, 402/471-47

Louis Goldich
RC-WR Development Officer

NEW READS COLUMN


Using his experience as Parliament representative for the Restoration of Venice, Norwich discusses dangers to collections caused by crowds.

Peter Cannon-Brookes, “Transportation of Works of Art by sea”, pp 71-83

Cannon-Brookes discusses sea as a logical alternative to air for museum shipping using illustrative examples including thorough treatment of climate control.


“Edited Proceedings of the Conference concerning Public Art Galleries in Britain and Germany: An Acquisitions Policy for the 1990’s. Edited Transcription of the Proceedings 22-23 February 1991”. See especially Sir Peter Wakefield, “The Role of Trusts in the Acquisitions Policy of British Art Galleries”, pp 149-152 where tax incentives are discussed and the National Art Collections Fund establishment of “Gift Aid for Art Register, whereby the Fund acts as a benevolent broker between a donor and a museum.”

Greg Dun
RC-WR New Reads Editor

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.

CASSETTE LENDING LIBRARY

Vanguard Systems, Inc. has recorded all annual meetings of the AAM from 1978-1990, and of the AASLH from 1956-1990. They have also recorded other selected meetings, such as the Texas Association of Museums and the Museum Trustee Association annual conferences. Tapes from these meetings are now available for $3.00 per cassette plus postage and handling (Previous cost - $9.00 each!). For further details contact: Vanguard Systems, Inc., 4210 Shawnee Mission Parkway -
Suite 100A, Shawnee Mission, Kansas 66205.

Phone - 913/432-6520: Fax - 913/362-9406.

Cassette...cont. from page 9.

Please note that many of these tapes, particularly those of interest to registrars, are available to RC-WR members in good standing through the RC-WR Cassette Lending Library. They can be borrowed without a loan charge for a period of 2 weeks; however, the borrower is responsible for return postage. For a complete list of audio and video cassettes, refer to past Newsletters or contact: Louis Goldich, (see officers page for address).

LATE BULLETIN FROM LOUIS:

Our latest addition is a 4 tape set from the 1991 WMC Meeting in Las Vegas - “Perspectives on Collection Values”. This was a full day pre-conference workshop organized by Ten Greenberg and sponsored by RC-WR, it explored the evaluation of collections from a variety of perspectives.

Louis Goldich
Development Officer

ANNNUAL BUSINESS MEETING REGISTRARS COMMITTEE - WESTERN REGION

September 24, 1991
Western Museum Conference
Las Vegas, Nevada

The meeting was called to order by Chair, Faye Jonason.

I. Introductory remarks - Faye Jonason

Faye welcomed everyone and commented that many people could not attend this year because of budget cuts and because the WMC changed the conference dates from October to September. Several people were able to attend because they received stipends.

II. Approval of 1990 Business Meeting Minutes

Ted Greenberg moved that the minutes as printed in the 1991 Fall/Winter edition of the RC-WR Newsletter be accepted. It was seconded and the motion carried.

III. AAM Registrars Committee Report

Renee Montgomery

Renee began by pointing out several items available through AAM including the following:

- Standardized Facilities Report - all members are encouraged to use this
- Reprints from past newsletters are available
- Job description clearing house
- Forms clearing house.

Scott Atthrow commented that he and Michael Smallwood have developed a list of packers and shippers intended for use nationwide.

ALIABA will be held in Chicago on March 25-27, 1992. A Crozier Fine Arts stipend is available to cover 70% of accepted applicant expenses.

A task force on mid-career issues headed by Gail Joyce will explore such things as mid-career training, burn-out, etc...

IV. Treasurer’s Report

Kathy Clewell

Faye commented that both Louis Goldich and Dan Ratcliff have for years saved RC-WR money by getting their institution, the San Diego Museum of Art, to mail publications for us. Now that Dan has resigned his position as publisher, we will no longer have this luxury and our budget will be affected. She appealed to members to look for someone, with desk-top publishing capability, to take over the position. Our newsletter is our life-blood. Through it we communicate with our membership and the nation, and we do not want to take a step backwards.

Kathy reported that Lennee Eller from Arizona is willing to take care of the next issue but is not able to get the mailing done without paying for it. She is checking on prices for typesetting in Phoenix, but it appears to be higher than what we have been paying in San Diego. Kathy appealed to the membership to look for someone who could get it done for less. Thom Couch, San Mateo County Museum, suggested that we mail our reports on
disk for efficiency. Most desk-top publishing programs operate this way and the publisher can then manipulate the data any way necessary.

1990/91 RC-WR Treasurer's Report

Income carried over from 1990/91 budget $9,892.35
Anticipated 1992 income $6,050.00
Anticipated 1992 expenses $6,800.00
Expenses carried over from 1990/91 budget $3,100.00

It was suggested that we buy a tape recorder to record our meetings and workshops. After discussion Sarah Kennington moved that the RC-WR spend $250 to purchase a tape recorder. Jill Quinn seconded the motion carried.

Genevieve Prain moved and Renee Montgomery seconded that we approve the proposed budget. The motion carried.

V. Membership Report

Kathy Clewell

Kathy handed out membership lists to state representatives. Currently there are 320 members in the region and 28 members from outside.

Faye thanked the non-voting membership for their support and loyalty over the years. Bill Allen pointed out that the RC-WR has the best vendor support of all regions, maybe even comparable to that on the national level.

Kathy discussed Louis' fine work in getting the following vendors to underwrite the roster. Special thank you to Allen Insurance Associates, Atlantic Van Lines, Butterfield & Butterfield, Fine Arts Express, Atthow Fine Art Services, Huntington T. Block Insurance Agency, L.A. Packing & Crating, Inc., Professional Packers & Forwarders, Inc., West Coast Keating Fine Arts Shippers/Forwarders, and Cooks Crating and Fine Arts Transportation, Inc. (U.S. Art also contributed after the annual meeting was held).

Kathy passed out a prototype of the roster and asked for any comments. Bill Allen thought that the color format was nice but asked that the colors not be so dark that names cannot be xeroxed.

VI. Secretary's Report

Jody Hawley Ochoa

Jody reported that after reviewing the comments received on the format of the old survey form, she changed the form. Members present each took a copy of the new form and were asked to comment on it by November 1, 1991.

VI. Program Officer Report

Ted Greenberg

Ted reported that RC-WR's pre-conference workshop on collection values was well received. Thirty people attended and gathered excellent information from the guest speakers. He has received very good feedback so far.

VIII. Development Report

Louis Goldich

Louis asked that the job opening at San Diego Museum of Art created by Dan Ratcliff's departure be mentioned at the meeting.

He reported that to date we have received $2,955.00 in contributions since the last WMC meeting. This figure represents an increase of 290% over last year's contributions. The increase can be entirely attributed to funds received through solicitations for the new roster. For budgetary purposes, we have received $1,025.00 and $945.00 from the membership for the last two years as unsolicited contributions. So it seems that we can rely on approximately $1,000.00 in unsolicited contributions for the next budgetary year.

This year we received 35 requests for different cassettes representing a dramatic increase in use. At a $10 purchase price each, we could say that we saved our members $350 with this service!

IX. Newsletter Editor Report

Phyllis Morgret

Phyllis asks that everyone who is contributing
articles for the newsletter, please have copy to her by November 10.

X. State Reports

Alaska

Judith Hauck

Judith reported that Museums Alaska, their state organization, held an outstanding week long meeting "Collecting for the 21st Century" with Ed Able and Jerry George as guest speakers. The 1991 session will be held October 21-26, 1991 as a joint meeting with the Alaska Historical Society. Kathleen McClean is a feature speaker on "Improving the Visitor Experience." Additional topics such as collections issues, conservation practices, promotional material and labeling will also be addressed. The Alaska State Museum has also purchased the Argus software for collections management and will begin training in November. This past summer the State Museum awarded 23 grants to Alaska museums totaling $100,000. Projects include collections management, exhibits upgrade and design, conservation projects, records automation, and general operations.

Arizona

Heather Northway for Lennee Eller

The Registrars' Committee in Arizona is currently planning a conservation workshop for March or April of 1992. Topics will include photography, prints, paints, metals, pottery, textiles, wood and furniture. They are looking for conservators in these areas to speak and help registrars in the area understand and identify problems in their collections, and present some solutions. Heather also reported many upcoming exhibits in Arizona museums.

Northern California

Thom Couch for Suzanne Guerra

Thom reported that several California museums are planning World War II exhibits. They would also like to have a workshop on caring for carriages and tack.

Sherry Hatch, Sacramento History & Science Division has held workshops and is holding workshops, and welcomes everyone to come to them or make use of her facility's classroom. Faye asked that she send announcements for these to the newsletter.

Southern California

Sarah Kennington

Sarah reported that in the past year the Southern California RC-WR has sponsored two workshops. The first, attended by 40 members, was held in May at the Fowler Museum of Cultural History, UCLA. The Collections Management staff discussed the recent move of the museum's collection of 150,000+ artifacts. The comprehensive inventory, IMS funded conservation survey and the computer database tracking system of the project were discussed. Tours of the facility were included.

The second workshop, attended by 37 members, was held in June at the Natural History Museum of Los Angeles. The topic was conservation surveys. Panelists focused on the IMS and NIC sponsored conservation assessment programs. Due to the workshops success Renee Montgomery, AAM Registrar's Committee Chair, has proposed it as a session for the 1992 AAM Annual Meeting. The session, as proposed, would present an overview of comprehensive conservation surveys, including some background of the philosophical development of their place in museum collection management and conservation practices. The recruitment of necessary administrative and staff support will also be addressed. Lella Smith, Sharon Blank and Glenn Wharton of the original panel will be joined by Elizabeth Brewer, Program Officer for IMS; the panel will be chaired by Sarah. She welcomes any suggestions for future workshops.

Hawaii

Deborah Dunn

Deborah reported that after the three sharing session on Kauai during the Hawaii Museums Association Fall Meeting, many attending asked if they could have informal gatherings on Oahu for people handling collections. Since that time they have met every quarter for breakfast and those interested have increased in number. They plan to meet at each other's museums from now on.

The Disaster Preparedness Workshop (2 part) sponsored by the Hawaii Museums Association and the State Foundation on Culture and the Arts. Part 1 focused on libraries and archives, talks presented by civil defense and fire department representatives. Sally Buchanan is the leader for
both workshops. Included at both workshops will be speakers who have experienced emergencies at their institutions, including the 1981 hurricane. HMA is establishing a DP committee and recall list that will link museums, libraries and archives on six islands.

Deborah has a personal request that we send information about WMC and the RC-WR to museums and history centers in other Pacific Island states (i.e. Marshall Islands, the Marianas, particularly where the U.S. has established a military presence. A long range goal could include all areas of Polynesia, Micronesia and Melanesia).

Renee Montgomery commented that the National Registrars’ Committee is also interested in helping reach these outlying areas.

Idaho

Mary Suter

Mary reported that no official RC-WR workshops have been held in Idaho. The Idaho Association of Museums Conference in April was well attended by Idaho registrars and they were able to get together for discussion.

Nevada

Shawn Hall & Gloria Harjes

Shawn and Gloria reported that Nevada is experiencing severe budgetary problems and the outlook for RC-WR events in the near future is not good. The recent job freeze in Nevada also inhibits the possible increase in membership.

Oregon

Loretta Harrison

Loretta reported that they are planning a one-day workshop on “The Ethics of Textile Conversation” on March 30, 1992. Sandy Troon, a textile conservator from the Oregon Textile Workshop, will present the day long program which will focus on why some approaches to textile treatment may be more suitable than others. Look for registration information in the newsletter or call Loretta at the Horner Museum.

Utah

Gloria Scoville

No report submitted

Washington

Patricia Laughlin

Patricia is unable to continue as Washington State representative.

XI. RC-WR Service Officer’s Reports

New Readers Editor

Greg Dunn

Greg is currently working with Renee Montgomery.

Coordinator Service/Supply Information

Betty Long

Because supplier information changes rapidly Kathy Clewell reported that she, Betty Long, and Faye Jonason decided not to include the Services & Suppliers list in the new roster. However, they do consider it a good tool for the state representatives to have.

XII. Chairperson Report

Faye Jonason

Faye reported that 1991 was a good year for education. The RC-WR sponsored productive workshops and a very good pre-conference seminar. Three stipends were given for WMC and the membership roster is coming out soon. She asked those attending the conference to note that several different sessions would be conducted by registrars. She also announced that none of the sessions will be taped this year.

Announcements:

“Project Success Through Problem Solving Workshop” will be held on March 22-24, 1992 in Chicago.
“Legal Problems of Museum Administration” sponsored by ALIABA will be held in March 25-27, 1992 also in Chicago. The next WMC meeting will be held in Riverside, October 17, 1992. Faye would like to discuss session proposals at the Breakfast meeting.

XIX. Nominations Committee Report

Ted Greenberg

Ted announced that there were 144 ballots cast. The new officers are:

Chair - Lella Smith
Treasurer - Kathleen Clewell
Secretary - Jody Hawley Ochoa

Faye encouraged anyone to run for an office even if it seems that there is little chance for election. It provides name recognition with the membership. Faye also thanked everyone and said that she had enjoyed her term as Chairperson. Lella thanked Faye and presented her with a gift of appreciation for her work. Both Lella and Kathy gave acceptance speeches.

XIV. New Business

Faye Jonason

Faye again announced that we need a new newsletter publisher. She asked Thom Couch if he would consider it. Thom agreed to take the position.

Lella will appoint a new State Representative for Northern California

Job announcements will be advertised in a column in the newsletter.

Discussion began on selling rosters to vendors who are not members. It was felt that it would be much better to sell them memberships and give them the rosters. Corporate memberships were then discussed. Kathy mentioned that there would have to be a change in the by-laws if we did this. We could put it on the agenda for next year’s meeting or do it by mail if necessary. Sarah Kenington suggested having “generic” memberships so that a vendor could by X number of memberships and use them for anyone in the office. Scott Atthrow then suggested we send one newsletter to the business memberships and they can route the newsletter around the office, thus saving money and trees.

After further discussion on this, Scott Atthrow moved that we keep individual memberships but develop a form for businesses to fill out stating whether or not they only want one newsletter to go to their organization. It was seconded and the motion carried.

Deborah Dunn moved that the meeting adjourn. Ted Greenberg seconded and the motion carried.

Respectfully Submitted,

Jody Hawley Ochoa
Secretary RC-WR

(Special thanks to Mary Suter for attending the meeting, tapeing it and taking notes in my absence.)

ANNUAL RC-WR BREAKFAST MEETING

Thursday, September 26, 1991
Western Museums Conference
Las Vegas, Nevada

Faye Jonason called the meeting to order and everyone present introduced themselves.

Faye gave every table a sheet of paper and asked each person to write what sessions they think WMC should present at the annual meetings.

It was moved that RC-WR purchase the packing and shipping art video “Morris Louis goes to Japan”, the video will be in the RC-WR tape library. The motion was seconded and approved.

Each table read their lists of workshop and session suggestions.

Faye said goodbye to the membership and turned the floor over to Lella.

Respectfully submitted,

Jody Hawley Ochoa
Secretary RC-WR

(Again, special thanks to Mary Suter for attending
the meeting and taking notes in my absence.)

WMC SESSION:

IMPLEMENTING REPATRIATION

The 2 part session addressed practical concerns for museums staff with the responsibility to inventory collections as stipulated in the 1990 American Graves Protection and repatriation Act.

Session 1. Case Studies and general commentary were presented by Duane King, Assistant Director of the National Museum of the American Indian and director of the Heye Foundation Collection; Elizabeth Tatar, Chair of Anthropology, Bishop Museum, Honolulu; Amy Dansie, Anthropologist, Nevada State Historical Museum; Weldon Johnson, Acting Director of the Colorado Tribes Museum, Arizona; and Peter Welsh, Curator, Heard Museum Arizona. The panel was facilitated by Martin Sullivan, Director of the Heard Museum. Co-facilitator Deborah Dunn, Registrar of the Contemporary Museum in Honolulu, read a statement from Edward Helealoha Ayau, Administrator of Hawaii State Burials Program.

Edward Ayau stressed cultural values, not political motivations, as the proper guidance for claimants and museum staff. He believes that once ancestral foundations are restored through repatriation, the path will be spiritually cleared for the restoration of the Hawaiian and Indian Nations.

Weldon Johnson commented on the need for respect in viewing the purpose of the repatriating act, that whether or not the law was in effect, museums should have been thinking about repatriation. The sessions proceed on the note that changing attitudes and laws are useless unless there is appropriate action. The panelists summarized experiences at their museums.

Duane King spoke of the challenges of collection management at the Heye Foundation. With the inventory of 250,000 catalog numbers he and his staff have a quarter of a million decisions to make. They are able to provide printouts from the present inventory, and they are continuing the enormous task of identifying objects with cultural groups. He emphasized the need to promote the museum profession to Native Americans.

Amy Dansie described a successful collaboration between Fallon Paiute-Shoshone Tribes, the U.S. Fish and Wildlife Service and the Nevada State Museum in 1988. A ravaging flood in western Nevada, prompted tribes to request that remains be held by the museum until reburyal arrangements could be made. After three years of negotiations, a subsurface crypt was constructed on federal land, and the remains and burial goods were sealed in the crypt. Access to the crypt is controlled equally by the tribes and the U.S. Fish and Wildlife Service. However, because the remains were on federal land they are still regarded as federal property and cultural resources. Requests for scientific research are reviewed by the tribes under strict guidelines. Dansie writes, “Redwood caskets and acid free paper will protect the scientifically valuable specimens indefinitely, giving everyone involved time to reconsider the fate of these rare and irreplaceable remnants of the past.” There are plans for additional crypts which replicate the dry cave burial pattern of the prehistoric Native Americans in this area.

Bishop Museum in Honolulu has been repatriating remains since 1985. In 1990, the museum honored a request by the Native Hawaiian community that research on remains be discontinued. This may change, however, as Native Hawaiians are interested in pathology as it related to health problems and may allow non-destructive research on remains.

In Hawaii, descendants are determined by place. If at least three generations of a family have been buried in a particular place, the descendants have an understood claim. For a request from the island of Molokai, the museum provided an inventory made from a shelf list. The claimants asked to conduct their own inventory to verify the museum’s records, and this request was granted. They worked at night, without staff. Preparation for reburyal was decided by the claimants. They chose traditional materials, housing the remains in specially prepared kapa (barkcloth) and baskets. The remains were taken from the museum, after dark, and escorted to the burial site, kept secret from everyone.

Bishop Museum has been contracted by the Navy to catalog a collection of remains found on federal lands, paying for a Native Hawaiian research associate, and a physical anthropologist. Contact with Native Hawaiians in the area where the remains were found will be essential to determining reburyal. Museum staff do not make decisions other
than to assist the appropriate groups or agencies as requested. The state has become very involved in the process of repatriation. The museum has worked with them to draft bills and many have become laws. Future planning includes the construction of a mausoleum for above ground burial.

Peter Welsh offered copies of a policy on the handling of Native American objects at the Heard Museum. He also presented a sample inventory sheet for human remains and associated funerary objects. Like all present he felt the repatriation act will help open doors and will give museums greater opportunities to work with their communities.

Session 2: Peter facilitated the session, which began with a film, "Return of the Sacred Pole," a moving record of the repatriation of a pole sacred to the Omaha Tribe. The film, made at the request of the tribe, was produced by Nebraska Public Television. Following the film, practical issues were discussed by the panelists and audiences. Common concerns and guidelines quickly emerged.

Inventory: Because we're dealing with the federal government most people felt there must be stricter guidelines than most mentioned in the act. The case studies showed that there is no official form, as it seems impossible to impose strict guides over a wide range of museums with different communities, budgets and staffing. Weldon had observed that museum staff, in general, want to do the right thing but there is hesitation about how to proceed. To prepare an inventory, suggestions ranged from photocopying catalog cards to printing collection inventories. Fundamental categories are description, acquisition, information, and condition. Don't get hung up on the format, get started! The deadline of the item by item inventory is November 16, 1995. Museums may apply for an extension.

Determining what is a sacred object is up to Native Americans and Native Hawaiians. There was much concern about "losing" knowledge if these objects were repatriated. Peter Welsh said that a museum context may not be appropriate for some sacred objects. Deadline for an inventory of summary of unassociated human remains, sacred objects and objects of cultural patrimony is November 16, 1993.

Administrative awareness and support: The director of each institution must be aware and supportive of staff directly involved in implementing repatriation. The act creates an opportunity for a public program unlike the usual exhibitions or festivals that we think of as uniting museums and communities.

Important that museums and tribal leaders inform their communities of the federal law and familiarize each other with it's requirements. Make it a priority, hire and train native peoples to work on the inventory. Invite them to see their collections. Consult tribal historians about exhibitions and collections management.

Multiple claimants: It is not up to museums to choose among multiple claimants. In Hawaii, it is fairly easy because Hui Malama I Na Kupuno o Hawaii Nei is named in the Repatriation Act. In North America, numerous tribes claiming remains or objects must resolve conflicts or compromise before approaching the museum. As museum staff we see our side of the issue, but it is also a commitment of time and organization for Native Americans and Native Hawaiians. There is enormous expense involved in being a claimant, i.e. burial and travel costs. Museums need to be sensitive to their experience of implementing repatriation.

Suggestions for follow-up sessions as we proceed through the next few years are as follows: the requirement to publish inventory results; identifying groups to contact; most case studies; more American Indian representation. If you were not at the conference this year and want to read the papers presented by panelists, please write to them for copies. At the Registrar's committee breakfast meeting, there was mention that a repatriation clearing house be established so that articles can be collected for reference use by members. If this is agreeable to members, RC-WR may want to undertake this effort.

Deborah Dunn
Hawaii RC-WR State Representative

WMC CONFERENCE REPORTS:

ARGUS/MUSE USER'S GROUP REPORT

Catherine Davidson, Quester representative, met with staff members from the Oakland Museum and the Fowler Museum of Cultural History, UCLA. While the user turnout was low, it did allow an informal discussion entering on lexicon development issues and training.

A report was given focusing on the Oakland Museums involvement in the Northern California Users' Group, they encouraged other users to join forces.

Quester recently mailed a questionnaire to
Users requesting information on the need for further training. Various training methods were discussed, including a pre-conference at the next AAM meeting. Quester had already contacted the AAM Planning Committee and a pre-conference meeting has been approved. The tentative agenda consists of meeting in Baltimore on Sat., April 25. The intention is to hold concurrently 2 sets of 3 workshops; 1 from 9:00-11:30am, and 1 from 12:30-3:00pm. Possible topics are as follows: Lexicon development, introduction to Release 8's Activities Module, Muse membership and computerizing various aspects of registration procedures; such as, Accession screen's Action Codes. Sessions will accommodate various levels of User expertise. User topic suggestions are welcome. All users will then meet from 3:00-4:00pm for a question and answer session. This session will be followed by a wine and cheese reception from 4:00-5:00pm, which will be open to Users and their guests.

Sarah Kennington
Southern California State Representative.

ART, ARTIFACTS, OR INVESTMENT? PERSPECTIVES ON AMERICAN INDIAN ART

Session Facilitator, Rick Hill, Institute of American Indian Arts Museum Director, and the panelists discussed various aspects of American Indian art, with particular emphasis on their modern art. The session provided an open forum for interested curators and registrars to gain insight into the Native American perspective on their market.

The panelists described how local tribal museums and galleries are making an effort to provide a venue for showcasing American Indian arts, artists, and artisans. One example was the Warm Springs Reservation, where the tribal community center/museum recently held a very successful art show and sale.

Early in the program Mr. Hill responded to the high audience interest by opening the session for questions. Questions were asked about the impact of the recently-passed 1990 federal Indian Arts and Crafts Act. Mr. Hill seemed to think the impact on museums would be minimal, as most museums are already provenance conscientious. He also felt that Native Americans who could not currently prove a tribal affiliation would not have too much difficulty becoming certified by an affiliated tribe or tribal agency.

A question was asked whether or not Native Americans are disturbed by Native American artists who do not live within the culture and do not create "traditional" art. Mr. Hill explained that the art may or may not include obvious traditional elements, but the traditional perspective is there, even if not always recognizable. Frequently, he said, tribal elders will recognize the connection where younger viewers will not.

Mary Suter
Idaho State Representative

Oakland Fire Takes Anderson's Home

On October 20, 1991, Gail Anderson, Chair of the JFKU Dept. of Museum Studies and President of the Western Museum Conference, lost her home in the Oakland fire. Besides being a friend of many of our members, Gail has been a mentor to numerous registrars in our Region as well as a strong supporter and past member of the Registrar's Committee.

We polled our state representatives and they agreed that we should send a donation to Gail on behalf of the Registrar's Committee- Western Region.

She sent us the following thank you letter.

Lella F. Smith

Note:

Should you wish to write to Gail Anderson, you may contact her through JFKU Dept. of Museum Studies, 12 Alta Rinda Road, Orinda, CA 94563. We certainly wish her well in rebuilding her life.

Lella F. Smith
An Open Letter To RC-WR Members

Dear Friends,

The past few weeks have been an amazing journey. Losing my home in the fire has been a shock and provided important revelations. I have experienced profound sadness and incredible joy. The joy is being alive and being surrounded by loving friends and family. I cannot begin to tell each of you what an incredible difference you have made. Overall, I feel very lucky and blessed. Just so you know, I got Mekko (my cat), most of my silver jewelry, my car and a few clothes...and me.

I received so many concerned calls and offers of help, and I recieved gifts of money from each of you to help me reestablish my home. Beth and John delivered two cards with each of you mentioned. I am still overwhelmed and am deeply touched. Thank you for your love, concern and help as I begin this new journey—you have all been so generous.

I now have a studio in Berkeley thanks to Kathy Mclean and her husband Charles. I have the basics and all I need. In time the rest will fall in place.

Thank you from the bottom of my heart. I hope that I’ll be able to see each of you soon to tell you how much you mean to me and to give you a hug. Each day gets better and life has never felt more precious.

All my love,

Gail

P.S. Registrars Committee Members—

You are all too much—you took my breath away with your gift. Thank you, Thank you. You all get hugs when I see you next!
Forensic Anthropologists
(cont. from last issue)

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Kerley, Ellis R., PhD
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