



REGISTRARS' QUARTERLY FALL 1992

A PUBLICATION OF THE REGISTRARS' COMMITTEE - WESTERN REGION

DISASTERS: PREPAREDNESS AND RESPONSE

On October 17, 1985, a fire broke out in the elevator of the Huntington Art Gallery of the Huntington Library and Museum in San Marino, California. The art community and public gasped in horror as the news broke that a Reynolds painting and a brocade chair had been lost. As tragic as that was, the loss was relatively small, considering the values of the paintings and antiquities at the Huntington. Good planning had done its job. The Institution had an ongoing arrangement with the San Marino fire department and those of a few adjacent cities to train on their grounds...to hold practice drills and to use their fire hoses on location. They had become familiar with every door. The security staff had also been properly trained through practice drills. The late Mel Aldershof, Facilities Manager at the Huntington, once told me that the combination of the skill and training of the fire department and the readiness of the Museum staff prevented what might have been total devastation of their collections.

According to Marine Underwriters, most fires within museums result from hazards common to all businesses, such as failures in electrical or heating equipment, mishandling of combustibles, cutting and welding used during construction or exhibit changes, and carelessness in smoking. Are you ready for such an occurrence? Has your museum formulated a disaster plan in the event of fire, flood, earthquake, hurricane or a prolonged power outage? If you have a plan, does it show the location of hazardous materials, particularly chemicals and transformers containing PCB's? Is there a plan for removing highly valuable works? Have you marked your emergency exits? Have you tested the plan's effectiveness?

A recent earthquake drill, held at a major museum on a day when it was closed to the public, revealed that the entrance doors were chained closed.

It took several minutes to find the Watch Commander to unlock the chains. Had the building been on fire, who knows how many employees and volunteers would have perished? It is essential that employees understand the seriousness of drills and the need to practice on a routine basis.

The American Society for Industrial Security concluded that it is assumed that risks against the collection, including vandalism, accidental damage, theft, extortion or ransom, fire or disaster are foreseeable to any collection. If we operate under these assumptions, our responsibilities for safeguarding our collections are clearly defined.

We must do our best to prepare for disasters as though they will actually occur, and learn how to respond to them when they confound our best efforts at prevention. I wish to thank those who have taken the time to contribute many valuable insights which will permit each of us to do a better job of planning to deal with the unthinkable.

-Lella F. Smith, Chairperson

There have been over 10,000 earthquakes in the Los Angeles area since the 7.5 Landers quake on Sunday, June 28, 1992. Coupled with the L.A. Riots, we have all been given pause to think about the safety of our collections, as well as our collections managers. Our Fall 1992 issue focuses on preparing for and responding to disasters. Inside you will find helpful information in the form of articles, an earthquake survival checklist, a suggested bibliography, and a storage vendor list (with those capable of seismic bracing highlighted). This issue is an excellent example of the valuable information that we can learn from one another. Please continue to keep your RC-WR fellow members informed by contributing your knowledge and experience to future issues.

-Maren A. Jones, Publisher

A DISASTER PLAN RESOURCE FILE

by Deborah Slaney

The development of a disaster plan is, at best, a monumental task which requires the coordination of museum departments, community protection services, and even the museum's membership and volunteer constituency. In advance of a written plan, it may be helpful to compile available information into a resource file, which can be consulted in the event that your museum becomes caught in the crossfire of a disaster before policies and procedures have been put into place.

At the Heard Museum, security policies and procedures have been recently updated and a formal, written disaster plan will be the logical next step. In 1991, Collections Intern Leslie Freund accepted a proposal to develop a disaster resource file for the Museum. This was designed to answer some of the questions which would arise in the event of an emergency. In our area, an emergency would most likely involve flooding and leakage, fire, wind damage or earthquakes. Aside from standard incoming and outgoing correspondence files and files of reference lists and articles, our disaster resource file included the following:

Staff Interviews - How do the *old-timers* perceive potential damage to the museum and collection? Which areas of the building and collections have suffered in the past? Which categories of collections do they perceive to be at risk, and why?

Communication Lists - How does communication flow within the museum and through whom? What is the organizational structure? How can museum staff, city and state protection services and trustee, membership and volunteer resources be contacted?

Supply and Equipment Needs - What supplies and equipment are available and what would need to be purchased in the event of an emergency? Where are emergency supplies and equipment stored (*now where was that blotter paper*)? How can trustee and membership resources be utilized in an emergency?

Product Literature - Who are the local distributors and suppliers of products and equipment you need? Does the museum carry credit lines with them? How can they be contacted? What are the specifications and prices of

the items you may need? Are MSDS sheets available on any of these products?

Conservation Resources - Are there local conservators available to help with emergency treatment? What are their backgrounds and specialties? Are there museums or other organizations who could provide safe storage for specific types of materials? Are other museums in your area interested in discussing a mutual assistance agreement and how can the appropriate staff be contacted?

Emergency Treatment Precautions - Until a conservator arrives, what should (and especially shouldn't) you do? What are the emergency procedures for safeguarding specific types of imperiled objects, like paper, photographs, ceramics, biological material or computer backups? Who is authorized to administer these procedures?

Sample forms - What kinds of documentation, both of the incident and of the strategies for preventing collections damage, would be helpful to your museum? How have other institutions dealt with paperwork in an emergency? Could other methods (audio or video) be useful or save valuable time?

Sample Disaster Plans - How are municipal and state governments prepared to deal with similar disasters and how can this knowledge help you during an emergency? Who are their resources and can they be utilized by the museum as well? How do other collection based institutions in your area cope with similar disasters? Which museums have requested a reciprocal copy of your plan when it is completed?

Once a disaster resource file is put together, it should be able to serve as a temporary "surrogate mother" for a disaster plan, and even become the rough draft from which the plan and procedures can be formulated, written and adopted - all preferably before THE BIG ONE arrives!

Deborah Slaney is Registrar at The Heard Museum in Phoenix, Arizona, and the recently appointed Editor of the RC-WR newsletter. The Heard Museum gratefully acknowledges Leslie Freund for her valuable contribution to this project.

NOW IS THE TIME

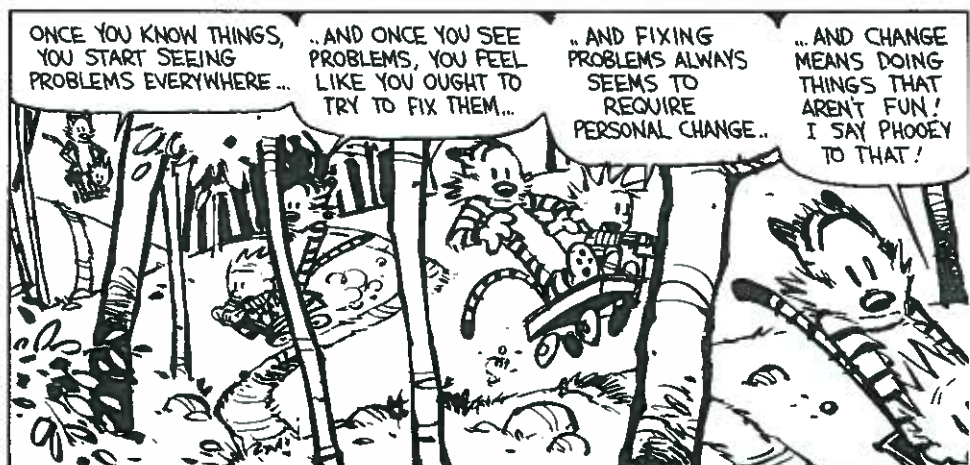
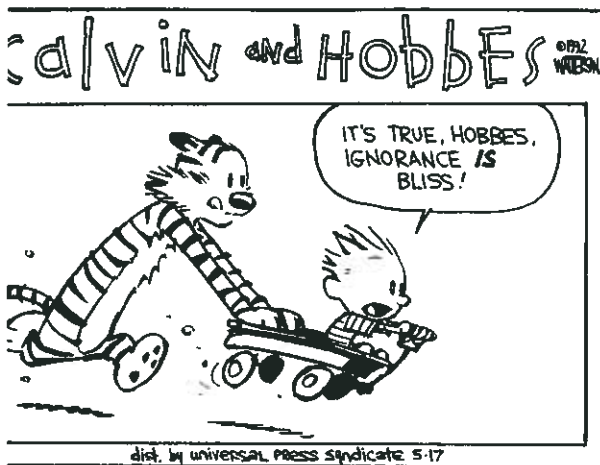
Congratulations are in order to the many Registrars who are safety officers, writers of Disaster Response Plans, and/or planners and implementors of their museum's disaster mitigation procedures for storage and exhibition. To those not at all so involved, it is up to you to ACT. For the safety of your family, your museum, and your museum's collections, take the first move to make your environment safer.

How to start? Begin now. Write a list of ten things you think need to be done to improve your chances of survival in your present environment.

Select the easiest, cheapest mitigation effort and do it **now**. Do as many tasks on your list as you can do **now**. List the rest in your calendar as appointments you have made and keep those appointments! Roadblocks? Have a *can't* or *not enough time* or *not enough money* rising in your throat? Call your state RC-WR Rep or call me at work Mondays through Fridays, 7:30 a.m. to 4:00 p.m., at 213-744-2023 for suggestions.

Look for an out-of-state emergency number to be posted in the next RC-WR issue for you and your museum's use, in case of disaster.

-Faye Jonason, Disaster Preparedness Coordinator



RC-WR Pre-Conference Workshop

The next RC-WR workshop will be held October 12, 1992 at the Riverside Art Museum. In conjunction with the WMC in Riverside, the RC-WR is co-sponsoring a day-long pre-conference workshop with the Security Committee titled, *Internal Threat/External Threat: An Assessment of the Vulnerability of Museum Collections*.

How secure are your museum's collections from internal and external theft, sabotage, and civil disobedience? The pre-conference will explore these potential threats to collections and provide suggestions for their protection. Topics to be discussed by a panel of registrars, museum security personnel, administrators, and a law enforcement expert include: the security of display cases, protection of a collection in storage, the prevention of staff theft, the recovery of stolen property, and the requirements of insurance companies for loss compensation. The panelists will include:

- Bob Combs, Assistant Director of Security, J. Paul Getty Museum, Los Angeles, California;
- Virgie Day, Associate Director, Brigham Young University of Fine Arts, Provo, Utah;
- Steve Keller, Museum Security Consultant, Florida;
- Errol Southers, Director of Security, Los Angeles County Museum of Art, California;
- Bill Martin, Art Theft Detail, Los Angeles Police Department, California.

This promises to be a very informative workshop, so please encourage your colleagues in administration, security, and exhibit design in addition to registration to attend!

A fee of \$25 includes morning coffee, lunch and workshop registration. A mailer will be sent to current members of the RC-WR with details and sign-up information.

Many thanks to Mary Alice Kline, Director, and her Assistant Bobbie Powell for hosting this workshop at the Riverside Art Museum.

TO DEACCESSION OR NOT TO DEACCESSION...

If you have information to share in our Winter issue, which will focus on *Deaccessioning*, or our Spring issue, which will focus on *Inventory*, or know just the right author for an article, please call editors

Kim Caldwell-Meeks (602-994-2621) or

Deborah Slaney (w: 602-252-8840, h: 602-258-0518).

This newsletter is for you and by you. Your suggestions are encouraged.

Winter Deadline is November 1, 1992

Spring Deadline is February 1, 1993

AFTER THE PLAN COMES IMPLEMENTATION

by Betty Long

It took our staff one year to complete our disaster plan. To the surprise of those of us who were fervently interested in the project, we discovered that most people do not like to plan for emergencies, rather, many seem to think that they know inherently what needs to be done, and do not want to be bothered until the occasion arises. Little did we know how soon that would occur.

Our Emergency and Security Procedures evolved with the help of the publication "Planning for Emergencies: A Guide for Museums," 1987, AAM, Association of Art Museum Directors.

We started with a sound philosophy and definition so that everyone would feel that they had been a participant in the process. We then worked our way through every possibility, power failure, telephone failure, theft, vandalism, elevator failure, personal injury, interior and exterior fires and all the "Acts of God" possibilities.

The communications procedure and contingency plans were set in place and discussed. A complete set of appendices were developed to accompany the plan; evacuation diagrams, water irrigation systems, locations of all alarms, monitors and extinguishers and even a plan of the elevator installation system.

In every aspect of our planning, there were many considerations and opinions to review. We thought that we had taken them all into account. We worked hard to tailor the plan to our very special needs. The Museum is located in the high desert plateau of southern Washington, on the banks of the Columbia River. Although the building is surrounded by seven acres of planted parkland, the adjacent 7,000 acres of hilly grassland is uninhabited. This area gets very dry during the summer, when the average temperature is frequently over 100 degrees, and the average rainfall is less than eleven inches. The nearest town is thirteen miles away, which is where the Fire Department and the Emergency Health Services are located. With the exception of an on-site maintenance man, the entire staff lives between three and fifty miles from the Museum.

After several revisions, we finished the plan and held our first orientation at the beginning of the season.

In addition to becoming more aware of our needs, we managed to lower our insurance by installing additional smoke and heat detectors in our facility. We smugly thought that we had successfully met our challenge.

Then, one recent weekend, the maintenance man was away. In order to prepare for any emergencies, he had met with the weekend supervisor to go over locations of shut-off valves, as well as keys to the pumphouse. At the time, the irrigation water had been temporarily turned off in the area due to drought conditions. At 9:30 p.m. on Saturday night, no one was present on the grounds to see the fire that had broken out behind the maintenance shed. Fortunately, bird watchers staying at a motel across the river spotted the smoke and called in the fire. The mother of a staff member who lives fifty miles away heard the location of the fire on a radio scanner and alerted her son. He, in turn, called the weekend supervisor, who lives twenty miles away, and they immediately went to the Museum. The Fire Department thought that the maintenance man and his family were in their dwelling, overcome by smoke. Our staff members were able to inform them that no one was inside, just in time to save them from breaking down the door.

It was glaringly apparent at this point that we had not considered all aspects of fire sufficiently in our disaster plans. We thought that we had covered all of the bases. After all, we had developed a map of all irrigation systems, met with the rural Fire Chief, established a procedure for protecting the objects inside from smoke, and developed a communications network. The fire revealed to us many points that we had not considered. Large discarded materials around the building restricted access of the trucks and Fire Department. No arrangements had been made to provide emergency lighting. There were not enough shovels and other basic equipment needed for preventing further spread of the fire. The water hose connection would not fit the Fire Department's newer trucks. Although we keep few flammable products on-site, a diesel fuel tank by the maintenance shop was dangerously close to the fire.

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We have learned through this experience that looking good on paper is certainly not enough. We can now carry out more rigorous training, giving all the staff an opportunity for learning first hand what it means to go through an emergency even if it is simulated. There is a plan to involve the local Fire Department and the Emergency Health Services in our training. Recreated scenarios will give everyone a better opportunity to know how they react and what can happen in a real life situation.

Many of these hazards and deficiencies will be corrected fairly easily. While we were fortunate that tragedy did not occur, we also have the opportunity to correct and revise our disaster plan to ensure that we are even better prepared next time.

At the writing of this article on August 3, 1992, there is a grass fire raging out of control just five miles from the Museum. We have been in touch with the Fire Department and the Sheriff's Department. The highway has been closed due to smoke. The staff has discussed what to do, the sprinklers are on all around the building and it is planned to wet down the road in the event that the fire jumps the road. Everyone seems much calmer and informed than usual. One can only hope that it will never be necessary to implement even the best of plans.

Betty Long is Registrar at the Maryhill Museum of Art in Goldendale, Washington. Betty coordinated the gathering of services and suppliers which have appeared in the last few issues of the RC-WR newsletter.

Note:

Spring 1992 issue, page 13

Smith Kramer Agency
North American Van Lines
5001 U.S. 30 West
Fort Wayne, ID 46818

should read:

North American Van Lines
5001 U.S. 30 West
Fort Wayne, IN 46818

PREPARING THE DISASTER PLAN

excerpt from *Museum Emergencies and Disasters: Planning and Preparedness*
by John E. Hunter, National Park Service

Your primary objectives are to anticipate and if possible, avoid emergencies, retain control when an emergency occurs and to recover control as quickly as possible if it is lost. Here is an outline of the emergency planning process for a museum Disaster Plan:

1. Assign responsibility for planning
2. Gather planning tools
3. Contact local Protection Agencies
4. Identify hazards and threats
5. Identify and set priorities for the museum's assets
6. Formulate protection methods
7. Plan for command and control
8. Write the plan
9. Train museum personnel in how to use the plan
10. Test the plan
11. Evaluate the plan
12. Keep the plan current

You should not expect planning to prevent disasters, but you will be able to formulate plans for preventing or at least minimizing the damage that results from certain types of disasters.

LOS ANGELES PUBLIC LIBRARY FIRE AND THE LOS ANGELES PRESERVATION NETWORK

by Gretchen Karl

The Los Angeles Public Library fire of 1986 gave the area's library community clear warning of the urgent need to plan for disaster response and recovery. It was three years before all of the water damaged materials (700,000 volumes) were rehabilitated, inventoried, shelved in a temporary facility and again accessible to LAPL's patrons. Over those years, we learned a good deal about the human and material toll disasters can take, and how planning, cooperative effort and current technology can mitigate that toll.

The downtown branch was built when it was thought that the worst enemy of book collections was water damage and mold. Stacks were designed to promote air circulation and sprinklers were not installed since they were believed to be a greater risk than fire itself. The result was that once established, the fire spread rapidly without barriers. Smoke alarms had been installed and staff was trained to evacuate the building. The alarm system brought a swift response from the Fire Department, which was able to contain the fire's spread. The firemen's efforts to deploy plastic sheeting over exposed bookcases before the full onslaught of water further served to limit the damage. Nevertheless, nearly half a million books were destroyed. Others needed treatment for water or smoke damage. Even before estimates of damage could be made, the first lesson was clear: a building without fire suppression, containment and ventilation systems is a three-fold disaster waiting to happen.

Though the fire was put out in six hours, it was three days before the staff and volunteers could begin to pack out the books affected by the tons of water needed to control the fire. A cooling trend in the weather and a breeze flowing in from the hundreds of broken windows delayed the onset of mold. The delay also allowed administrators to assess the situation and organize a response. By the third day, the city was ready with team leaders, materials, equipment, food and

facilities to put volunteers to work.

Supported and encouraged by our institution, many of the staff at the Getty were among those volunteers. Two of us had some book conservation training and were asked to help with the rare book collection. Although not directly hit by water, they were at the bottom of a tier and were endangered by high humidity. Boxes were filled as rapidly and carefully as possible, marked and sent to an air conditioned corporate office building nearby. Once there, they were unpacked, allowed to air out and return to normal moisture content. Smoke residue was removed with chemical sponges and they were repacked for storage.

We spent some time dealing with sodden books that were swollen and jammed on shelves. We also took part in the relay of assembling boxes, packing them, and marking them *damp*, *wet* or *dry* with the shelf number. They were stacked on hand trucks, moved out of the building, then loaded onto pallets and trucks headed to storage or a commercial freezer. When Sally Buchanan, the first of the library preservation experts arrived, we were invited to accompany her on a tour of the building to check remaining materials deemed unsalvageable or not directly affected by the fire and its aftermath.

LAPL selected two vendors to carry out the restoration of books that had been kept frozen since the fire, each with different drying techniques (in order to provide some comparative data for the future). Document Reprocessors, a San Francisco based firm, specializes in vacuum freeze drying and offers a wide range of services, including hiring extra staff and on-line inventorying and cataloging of restored materials. Freeze drying, which can be done as books are removed from the shelf or after flash freezing and cold storage, provided the best results for materials that had become fairly wet.

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Drying with a controlled flow of warm air, either in place or after removal from a disaster site worked best for materials that were only damp or marginally wet. This was done by Houston based Solex. They were able to monitor and manipulate materials during the drying process. Book conservator Olivia Primanis-Cherin worked with Solex and developed handling techniques for minimizing distortion and other effects of air drying that will be useful in handling small disasters in house.

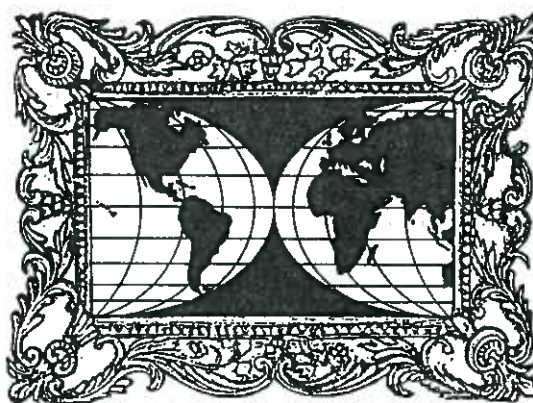
Christopher Coleman, recently appointed Preservation Librarian at UCLA talked with librarians who had volunteered after the fire to see if they would be interested in forming a network to address disaster preparedness and other preservation needs in the Los Angeles area. In January, 1987, librarians from fifteen area institutions formed the Los Angeles Preservation Network (LAPNet). The aim of this organization was to share information gained from LAPL's long recovery process.

The first workshop was a hands on practicum of

assessing water damaged materials and packing up for freezing and air drying as part of disaster planning and response. The second workshop was on earthquake preparedness and the third on mass treatment of water damaged materials. We learned a second great lesson of the LAPL disaster: a primary component of a disaster plan is a set of tools for response with appropriate expertise, personnel, materials and outside services - and that this information can and should be shared.

Together with UCLA, LAPNet has developed and made available on computer diskette a list of disaster supplies and suppliers, which will be periodically updated. With our sister network in southern California, the Inland Empire Library Disaster and Response Network, we are working on developing a model disaster plan which can be adapted to the needs of a wide range of institutions. For further information on LAPNet, contact Gretchen Karl at 310-458-9811, ext. 5021.

Gretchen Karl is Head of Collection Maintenance at the Getty Center for the History of the Arts and Sciences in Los Angeles, California.



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September 14 - September 18
September 28 - October 2
October 19 - October 23
November 2 - November 6
November 16 - November 20

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ARE YOU PREPARED?

Emergency supplies checklist for you institution

ITEMS

Air packs for breathing	Heaters
Axes	Helmets
Batteries	Hydrant wrenches
Battery operated lanterns	Hydraulic jack
Blankets	Ladders
Bleaches	Light sticks
Block and tackle	Low sudsing detergents
Blotting paper	Marking supplies
Bolt cutter	Matches
Boxes, crates	Mops, buckets, wringers
Boxes of cotton towels for clean-up	Packing supplies: acid-free tissue, bubble pack, newsprint
Brooms	Photographic supplies
Buckets, squeegees	Pipe wrench
Canned/dried food for 3 days & can-opener	Plastic bags
Carts for movement of collection materials	Plastic sheeting
Clean garbage cans	Pliers
Complete set of hand tools	Portable bull horns or public address equipment
Crow bar	Potable water
Dehumidifiers	Protective clothing
Disinfectants	Radio
Dollies	Rope 50' @ 3/8 in. dia.
Duct tape	Rubber gloves
Dust masks	Sandbags for blocking water flow
Dust pans	Sanitizers
Extension cords	Screwdrivers
Extra sets of keys to storage and controlled areas which can be issued to those searching the building for fires, water leaks, etc.	Shovel
Fans	Special tools for tamper resistant screws & bolts
Fire extinguishers (extra)	Staple gun
First aid kit	Tape measure
Flash lights	Tennis shoes
Food & food preparation equipment	Utility knives
Fungicides	Water hoses & nozzles
Generator	Water pump
Gloves	Water purifying tablets
Goggles	Wet vacs for water removal
Hacksaw & blades	Wire cutters
Hammer & sledge hammer	Wrecking bar
Hand drill with bits & battery	Wrenches

WHEN THE BELL TOLLS

by Johnny Rouse

Do you really know what to do if a disaster strikes your institution? You should. Those actions should be clearly defined in your museum's Disaster Plan. If you do not have a plan, you are risking the loss of collection and more importantly, the loss of life.

Every museum, historic site or cultural institution should have a Disaster Plan. Careful study is essential to your planning process and each museum's Disaster policies and procedures must be tailored to that specific museum.

The security department should be included in preparing the Disaster Plan. In all probability, they are already aware of potential hazards threatening your museum. Security officers have the keys to the doors, know the alarm systems, and comprise the basic work force essential to implementing a specific emergency plan.

At the Honolulu Academy of Arts, our Emergency Planning Handbook identifies seven key positions of responsibility. Regardless of the size of your museum, these seven positions will ensure that a basic organizational structure is in place. Every Disaster Plan must have one person in charge. It is imperative that that person be identified before a disaster occurs. Also, there must be more than one person adequately prepared to assume a key duty assignment. Our positions are:

Emergency Plan Coordinator - In charge of directing all aspects of plan implementation. All others report to this position.

Personnel Manager - Responsible for the efficient deployment of all staff and volunteers during the emergency.

Media Manager - Acts as spokesperson and oversees all external communications with news media for the duration of the emergency. Media response should be prepared BEFORE such an event occurs.

Collections Manager - Directs all aspects of emergency operations involving the collections, including conservation assessment and treatment, transportation and packaging activities, storage arrangements and documentation of movement. Security personnel will assist during the recovery, movement and storage of the collections.

Conservation Supervisor - Coordinates salvage, preservation and restoration to minimize damage to the collection.

Operations Services Manager - Coordinates logistical support for emergency operations. Responsible for the allocation and distribution of equipment and supplies during an emergency.

Security Supervisor - Directly supports the Operations Services Manager in all phases requiring security assistance. Coordinates security personnel and directs protective support for the museum buildings and grounds to safeguard property, assets and personnel.

Once your emergency staff has been identified, the real work begins: coordinating and writing the initial draft of the Disaster Plan. This can be an intimidating job, but do not be overwhelmed by the range and scope of the project.

A Disaster Plan is only words on paper. Those emergency policies and procedures must be taught to your staff via specific training classes. At the Academy, we perform annual reviews. The scenarios should be realistic in content and address a range of emergencies. Then you will know what to do...when the bell tolls.

The Honolulu Academy of Arts extends a warm aloha and mahalo to Wilbur Faulk, Director of Security of the J. Paul Getty Museum for his assistance in the development of the Academy Emergency Planning Handbook.

Johnny Rouse is Chief of Security at the Honolulu Academy of Arts, Hawaii.

THE REGISTRAR AND THE CONSERVATOR: INTERDEPENDENCY IN AN EMERGENCY

by Barbara O. Roberts

An integrated, practiced response and team effort in an emergency situation directly affects the safety and preservation of cultural property. Understanding that there is order in the midst of the scary situation helps to keep reactions focused and positive.

The Registrar and the Conservator need to know that they can depend on each other without a great deal of discussion. The Conservator needs to know that the Registrar has these basic things under control:

- a) Has taken the time to review the overall situation before plunging into the fray. Has set some immediate priorities in discussion with the Emergency Plan Coordinator and Conservator.
- b) Has a camera ready with adequate fast speed film or flash attachments to deal with documentation of the event and its consequences to collections, plant and building. Where practical, photographs should be taken before anything is moved or salvage begins. The obvious exception to this is if the collections continue to be at acute risk. The photographs may be used as evidence at a later date. The Registrar should be able to delegate this important function if necessary.
- c) Is clear about any restrictions the insurance company may have in dealing with damaged collections or collections at risk. Sees that the insurance company is advised immediately. There should be a letter on file outlining procedure if contact cannot be made.
- d) Has artifact numbers readily available. If possible, has photographs or photocopied information available for a visual aid to the content of boxes. Has materials for marking boxes, crates and collections available (labels, bar codes, marking pens, drafting tape, small notebooks). Tracking movement of collections is vital. The Registrar should train other staff or volunteers to head up teams for this function ahead of time.

- e) Has a selection of predesignated safe spaces for collections that must be moved. Has an emergency storage arrangement with freezer or cold storage units if applicable.
- f) Has designated, with approval of the Emergency Plan Coordinator, a person to accompany every official fact gatherer who may enter the building (lawyers, engineers, architects, insurance adjusters). This person also can debrief emergency agency personnel (fire chief, sheriff, doctors) so that information that may be helpful in improving matters in the future is not lost.
- g) Insists on regular briefings with the Conservator. Collects written damage reports from the Conservator or other co-opted assistants as soon as is practical. These can be brief and in an outline form if necessary, for large batches of material, but they are important for memory fades very quickly and reconstruction of events is extremely difficult later on.

The Registrar should expect the Conservator to be a calm collaborator who:

- a) Reviews the overall situation and sets immediate priorities for the safety, preservation and salvage of the collections with the Emergency Plan Coordinator and the Registrar.
- b) Ensures that the source of the problem has been rectified if possible or advises that further problems may occur (seismic aftershocks, mold, insect infestation, cross linking of oily residue). Suggests or obtains answers to immediate and long term preservation concerns. Designs an appropriate response to various problems and monitors ongoing work.
- c) Is adaptable to changing needs or situation variables

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Disaster Preparedness Publication

The Southeastern Museums Conference has published the proceedings from 1990 disaster preparedness seminars held in that region. The 165-page publication contains summaries of the speakers' remarks and a selection of materials from the seminar workbook. These materials include guidelines for developing a disaster plan, information on integrated pest management, earthquake risks, and museum security as well as checklists, supplies, services and sources for disaster preparedness and mitigation. To order a copy send a check for \$10.00 plus \$2.50 postage and handling payable to SEMC, P.O. Box 3494, Baton Rouge, LA 70821.

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and keeps the Registrar informed.

- d) Manages the handling of damaged objects and coordinates with the Registrar once photographic documentation is completed. Written reports should follow as soon as time allows.
- e) Ensures that the emergency supply kit is put to good use. A small backpack is convenient for carrying supplies to leave the hands free.
- f) Remembers that staff will be under intense pressure for a prolonged period of time. Helps pace staff and the work to be done. Reviews the situation. Waiting to devise a systematic approach may result in less handling, fewer bad decisions, less stress and a quicker completion of the task. This is particularly true of volunteers or staff who may be unfamiliar with the collections they are working on. The Conservator should monitor volunteers closely and be available for questions at regular intervals.

- g) Thinks clearly about emergency salvage efforts, reducing preservation problems and training the many willing hands before considering conservation treatment. Everyone concerned should recognize that conservation treatments may take years to perform and funding the enterprise is a factor.

Common sense, preservation of human resources and collection materials and a return to a semblance of routine is the objective. Thoughtful activity at speed, but not haste, is the best way forward. A good understanding of what the Registrar and the Conservator can and should expect of each other should be the topic of planning meeting before the event. Having established a *modus operandi*, fine tuning can take place as the emergency unfolds with the assurance that demands are being shouldered by the team as a whole.

Barbara O. Roberts is a conservator of decorative arts/hazard mitigation consultant working in private practice in the Seattle area, with twenty-five years of museum experience.

EMERGENCY SERVICES OFFICES

by John Hunter, National Park Service

ALASKA

AK Division of Emergency Services
P.O. Box 2267
Palmer, AK 99645
907-376-3061

ARIZONA

Division of Emergency Services
5636 East McDowell Road
Phoenix, AZ 85008
602-273-9880

CALIFORNIA

CA Office of Emergency Services
P.O. Box 9577
2800 Meadowview Road
Sacramento, CA 95823
916-427-4212

HAWAII

Office of the Director of Civil Defense
Dept. of Defense
3949 Diamond Head Road
Honolulu, HI 96816
808-734-2161

IDAHO

Bureau of Disaster Services
650 West State
Boise, ID 83720
208-334-3460

NEVADA

State of Nevada Military Department
Division of Civil Defense and
Disaster Assistance
Capitol Complex
2525 South Carson Street
Carson City, NV 89710
702-885-4240

OREGON

OR Division of Emergency Management
Capitol Building, Room 43
Salem, OR 97310
503-378-4124

UTAH

Training & Education Office
State Division of Emergency Management
1543 Sunnyville Avenue
Salt Lake City, UT 84108
801-533-5271

WASHINGTON

4220 West Martin Way
Olympia, WA 98504
206-459-9191

As you might have noticed, the new name for the RC-WR Newsletter is *The Registrars' Quarterly*. The competition was certainly close and voter turnout was healthy, but the new name won over four others. Many thanks to those of you who voted, and congratulations to **Heather Northway**, Registrar at the Phoenix Art Museum, Arizona, who has won a one-year membership in the RC-WR, for suggesting the winning name.

HURRICANE HUGO

by Sharon Bennett

As early as 1984, cultural institutions in South Carolina began planning for disasters on the community level. In Charleston, institutional plans had been tested on several occasions, as we are located on the eastern coast in the *hurricane alley*. Based on the premise that there is strength in numbers, tri-county cultural institutions met and established a disaster planning consortium known as CALM (Charleston Archives Libraries and Museums). Initial efforts involved the establishment of citywide stockpiles of supplies, contacts and a phone list for external support services, a list of professionals and their areas of expertise, and a phone-tree with day and evening contacts for each institution.

CALM met with local authorities including the Fire, Police, and Emergency Preparedness Departments, to make them aware of the special needs of cultural institutions and the importance of historical collections. They agreed to survey each institution to familiarize themselves with the physical layout and location of sensitive collections in order to better respond in a disaster situation.

The advance planning paid off in September 1989, when Charleston was hit by a category 4 hurricane. Most plans correspond to the weather service three-phase alert system. Institutions began securing their collections as early as Monday, with the storm expected to make landfall on Friday. We backed up our computers and checked and replenished in-house supplies. By Tuesday, many vulnerable collections were moved inland to safer areas. By Wednesday, most institutions were secured. This allowed time for staff to evacuate or take the necessary precautions for their homes.

Hurricane Hugo made landfall twelve hours earlier than originally expected, on Thursday, September 21. With sustained winds of 135 m.p.h., it cut a path of devastation far greater than had been expected. Hundreds of buildings and homes were destroyed as a 17 foot storm surge pounded the shore. Remarkably, very few cultural institutions sustained any serious damage. In all but one case, the damage was unavoidable and did not involve the collections. Immediately after the storm, those with little or no damage came to the aid of those who were harder hit by providing supplies and personnel to help in the removal and storage of important collections. Careful planning and quick recovery efforts helped to minimize the

damage.

Our initial recovery efforts centered around securing the building and operating a makeshift HVAC system in an attempt to avoid mold and mildew problems resulting from the heat and humidity. In spite of all the advance planning and coordination, we faced problems that were not anticipated and in many cases required some inventive solutions:

- We had planned to utilize inland institutions and services such as freezer and off-site storage. The storm cut a path 200 miles wide, and those contacted for help were without water and electricity. Ironically, since Charleston was hardest hit, the initial relief came here first, and power and water were restored before other areas. One result of this has been the establishment of hurricane relief plans by inland institutions.
- Communication with staff immediately after the storm was very difficult. Many staff had evacuated to other areas. Those calling the general museum number reached the taped, after hours message. There is now an emergency number that will have instructions for staff.
- We had counted on the entire staff to work on various recovery teams. Many had personal problems and difficulties that required their immediate attention, some were unable to report because of vehicle damage, and some had small children that could not be brought to the museum due to broken glass.
- There were a number of areas where we had not planned adequately. There were no provisions in the building for staff, and there was no source of potable water. We now have a list of food supplies that are kept on hand and checked/rotated every six months. In some cases we failed to think small enough. We had emergency generators, compressors, and water vacs. What we found most useful was a squeegee, an 89 cent item! After the storm, it was impossible to purchase them and in more than one instance, they were the best solution for the work to be done.
- We found that there was little information on the effects of salt water damage on collections. In some instances, they were damaged by raw sewage. We answered several questions concerning the hazard to staff before we were able to act.

(continued on page 20)

DISASTER PREPAREDNESS AND RESPONSE: BIBLIOGRAPHY & RESOURCES

Conway, H. McKinley, Disaster Survival, Conway Publications, Inc., 1981.

Guy, Edward, Merridan, John Jr., and Wanat, John, Forms for Safety and Security Management, Butterworths Publishing, Woburn, Mass., 1981.

Institute of Disaster Research, List of Publications, Texas Tech University, P.O. Box 4089, Lubbock, TX 79409-4089. Free.

Keck, Caroline, et. al., A Primer on Museum Security, New York State Historical Association, Cooperstown, NY, 1966.

Morris, John, Managing the Library Fire Risk, University of California, Berkeley, CA, 1979.

Morris, John, The Library Disaster Preparedness Handbook, American Library Association, Chicago, IL, 1986.

National Fire Protection Association. NFPA Code 911, "Protection of Museums and Museum Collections". NFPA Code 910, "Protection of Libraries and Library Collections". NFPA Code 101 "Life Safety Code". NFPA Code 13, "Sprinkler Systems". NFPA Code 12 "Halon Systems", Quincy, Mass., publication dates vary.

Preservation Committee, Disaster Plan Workbook, New York University Libraries, Collection Management Office, 70 Washington Square South, New York, NY 10012.

Qualley, Charles, Safety in the Art Room, Davis Publications, Inc., Worcester, Mass., 1986.

Scott, Catherine D. and Gaskins, Paulette E., Disasters and Disaster Planning: Earthquakes, Fires, Floods and Other Disasters in Cultural Institutions, Museum Reference Center, Smithsonian Institution Libraries, Washington D.C. 20560. Free.

ibid, Museum Collections Storage, Museum Reference Center, Smithsonian Institution Libraries, Washington D.C. 20560. Free.

"Seismic Safety", "Emergency Planning and Management", and "Recovery". Various reports from The Natural Disaster Resource Referral Service, P.O. Box 2208, Arlington, VA 22202.

Society of American Archivists, "Disaster Prevention and Preparedness" Problems in Archives Kit. 600 S. Federal Street, Suite 504, Chicago, IL 60605.

Are you a RC-WR Member in good standing?

Turn to page 23 to join or renew!

COLLECTION NOTES

by Kim Caldwell-Meeks

STATE REPRESENTATIVE REPORTS

ALASKA (Judith Kae Hauck)

The Grants in Aid program received grant proposals from 26 museums in Alaska requesting \$190,000. The available funds of \$85,300 were distributed among fourteen museums. Projects included collections management, conservation, exhibits and education.

The 1992 Museums Alaska annual meeting will be held in Anchorage, Alaska, October 28-30, 1992. The meeting will feature a 1 1/2 day workshop titled *Program and Exhibit Evaluation* by Beverly Serrell. In addition to the focus program there will be the following sessions: *Docent Interpretation and Evaluation*, *Dollars and Sense: The Museum Shop*, and *Jump Starting Repatriation*.

The Alaska Legislature passed HB 189, which established the Alaska Heritage Endowment Fund. It will be set up as a special fund within the state general fund and will, when the principal of the fund has grown significantly, provide a stable source of money for acquisition of outstanding objects and collections for the State Museums. The Fund can provide a long-term means to stop the outward flow of Alaskan objects of great cultural, historic, and scientific value.

ARIZONA (Gina Cavallo)

Surviving the hot (and excessively humid) summer, the Arizona branch of the RC-WR is still going strong!

Plans are coming together for a session at the 1993 Museum Association of Arizona annual meeting held April 18-20, 1993 in Prescott, Arizona. The topic will center on pest and climate monitoring and interaction with outside experts, with an emphasis on museums with limited budgets (which includes most, if not all of us this year). Contact Gina Cavallo at the Heard Museum (602) 252-8840 for further information.

NORTHERN CALIFORNIA (Deborah D. Norberg)

Sharon Steckline and Marilyn O'Keeffe of the Asian Art Museum organized a meeting in San Francisco on June 1, 1992 to share information from the AAM annual meeting.

A workshop on conservation grants was held at the San Jose Museum of Art on July 20, 1992. The speakers included: Elizabeth Cornu, Conservator at the

Fine Arts Museums of San Francisco, Paulette Hennum, Registrar at the Crocker Art Museum, Milita Rios-Samaniego, Curator at the San Jose Historical Museum, and Susan Avila, Grants Writer at the University Art Museum, UC Berkeley. They provided participants with many insights into IMS general survey grants, detailed condition surveys, CAP (Conservation Assessment Program) grants and general tips and pitfalls to conservation grant development and management.

Northern California members are encouraged to send Deborah Norberg both job listings and news of new appointments. She can be reached at (408) 294-2787.

SOUTHERN CALIFORNIA (Sarah Kennington)

The Southern California Registrars met on Saturday, June 20, 1992 for their 14th meeting and workshop titled, *Early California Collections and Historic Sites*. Twenty-four members attended this meeting, the most ever to attend in Orange County.

It was opened at the Bowers Museum of Cultural Art in Santa Ana by Teresa Ridgeway, Registrar with the Bowers Museum. We were then welcomed by the Bowers' Director, Peter Keller. He told us that we were the first group to meet in the Museum's beautiful expanded new facility, which is scheduled to open to the public in October, 1992.

The keynote speaker was architectural historian, Benjamin Nistal-Moret. Benjamin provided us with an overview of the field of architectural conservation and the care of museum collections in historic buildings. He also provided a framework for collaboration between a museum staff working with an architectural conservator. His presentation included theoretical as well as very practical approaches to the preservation of adobe buildings found in Southern California. Slides provided graphic illustrations for the sort of degradation buildings suffer due to man and the natural environment, and what can be done.

This thorough and truly fascinating presentation was followed by a tour of the Bowers' grounds and building, led by Curator of Native American Art, Paul Apodaca. We lunched on a terrace overlooking the Bowers' grounds, then made our way to the historic site of Ranchos Los Cerritos in Long Beach. This charming site's history dates back to 1844 and has seen many changes along the way. Rancho docents led a number of small tours through the building and provided us with

refreshments. **Steven Iverson**, Historical Curator, discussed the findings of a National Endowment for the Humanities study grant which explored options in the interpretation of its layered history. We were able to see first-hand the sort of challenges that historic sites present to their staffs.

Cheri Falkenstien-Doyle, Registrar with the Southwest Museum, Los Angeles, California, has been offered a scholarship by the Campbell Center for Historic Preservations Studies to attend classes comprising their Collections Care Core Curriculum. For six weeks, Cheri will receive collections management training at the Mount Carroll, Illinois center. Her participation in the project is part of the Southwest Museum's ongoing effort to provide the highest standards of care for its nationally renowned collection.

HAWAII (Deborah Dunn)

The Hawai'i Museums Association is collaborating with the University of Hawai'i on a project to establish a graduate Museums Studies program. **Candace Matelic**, Director and Professor of Museum Studies at Cooperstown Graduate Programs, New York, traveled to Honolulu to teach a week-long course titled *Introduction to Museum Human Resource Management*. She followed it with a one-day workshop on interpretation skills. The University already offers a Historic Preservation certificate through the American Studies department. It is the vision of the collaborators that a graduate program will serve as a training center for Pacific based museum professionals and attract new people to the field.

The Hawai'i Museums Association is holding its fall conference in Kailua-Kona, addressing museum education. If you are planning a trip to Hawai'i and find yourself on the Big Island September 24-26, 1992, think about attending and meeting your Hawai'i colleagues. The program includes tours of museums and a cruise along the Kona coast. Call **Deborah Dunn** at (808) 526-1322 for more information, or write HMA, P.O. Box 4125, Honolulu, Hawai'i 96812-4125.

(Please note: Deborah Dunn has resigned as Registrar of the Contemporary Museum, effective August 15, 1992, to attend school at the University of Hawai'i. She will be working part time on collection management projects from September through December 1992, so she can still be reached at the Contemporary Museum).

IDAHO (Mary Suter)

The Idaho State Historical Society has received

a Conservation Assessment Project (CAP) grant. **Jody Hawley Ochoa** will be coordinating the project for ISHS.

Phyllis Morgret of the Herrett Museum has changed her name to Phyllis Oppenheim. Please make a note in your RC-WR membership directory.

Mary Suter successfully applied for two National Endowment for the Humanities grants for the Idaho Museum of Natural History. One grant is for computerized documentation of the ethnology and photography collections, and the second grant is for a preservation project in anthropology. The second grant will be used to purchase cabinets and a mobile compactor storage system for the IMNH anthropology collection.

OREGON (Loretta Harrison)

By now, you may have heard of Oregon State University's recent decision to close the Horner Museum in Corvallis, Oregon by July 1, 1993. The state supported museum is a victim of a ballot measure limiting property taxes, which is resulting in a \$23 million cut for the University. However, due to the overwhelming response from local citizens and surrounding museum professionals, the University has determined that the Museum may be able to stay open if they can become self-sufficient. University officials have not announced what plans they have in mind for the collections.

If you have information regarding university-based or government-funded institutions who have experienced withdrawal of support from a parent organization, please contact Director **Lucy Skjelstad** (503-737-2951) who is actively fighting the closure and is rallying support for the museum.

On a related subject, nearly fifty museum professionals attended a one-day program held May 9, 1992 at the Douglas County Museum of History and Natural History in Roseburg, Oregon. The seminar covered legal issues in museum administration ranging from rules governing non-profit organizations to trademark and copyright laws. The grant-funded program was led by museum law specialist **Leonard D. Duboff** of Lewis and Clark College in Portland, Oregon and organized by **Ron Brentano** of the Oregon Historical Society. In the near future, Brentano hopes to organize a program on repatriation issues.

WASHINGTON (Laura Thayer)

The RC-WR sponsored a workshop on August 7, 1992 titled *Managing Exhibitions on Tour*. The workshop was held at the Seattle Art Museum, and was

hosted by Gail Joice, Registrar and Associate Director for Museum Services, Seattle Art Museum, and Laura Thayer, Registrar at the Cheney Cowles Museum.

Anne Gendreau, Henry Art Gallery, opened the workshop with their views on, *Disasters I've Known and Loved!* The morning was then broken into three sessions: demonstrations on how to condition report three-dimensional works and paintings; highlights from the AAM pre-conference on packing and crating, as well as a slide presentation on packing techniques used for transporting work to the Seattle Art Museum for the exhibition *Dale Chihuly Installations 1964-1992*; and information on customs and international border crossings.

In the afternoon, the Conservation Associates of the Pacific Northwest presented their findings on a state-wide survey of museum conservation needs taken in Spring, 1992. The workshop concluded with a tour of the Seattle Art Museum's storage areas and galleries.

OLD FACES - NEW PLACES

Julie P. Knight is the new Registrar at the Tacoma Art Museum, Tacoma, Washington. During the last three years she has worked in the Registrar's office at the Seattle Art Museum, and in Collections Management at the Burke Museum, University of Washington, Seattle, Washington.

Lella Smith, Chairperson of the RC-WR, is now Senior Exhibits Registrar with Walt Disney Imagineering, Glendale, California. She will be Registrar for theme-park exhibits and will manage the Paul and Ruth Tishman Collection of Art. Lella was formerly the Chief Registrar at the Natural History Museum of Los Angeles County. Maren Jones, Publisher of the RC-WR Newsletter, was promoted from Associate Registrar to Chief Registrar at the Natural History Museum. Congratulations, Lella and Maren!

Bryn Barabas, former Registrar at the Riverside Municipal Museum, California, has a new name and position! Her married name is Bryn Potter, and she now works for the Santa Monica Mountains National Recreation Area, a division of the National Park Service.

Leslie M. Freund has been hired as the new Registrar with the Richard Nixon Library and Birthplace in Yorba

Linda, California. Leslie formerly worked with the Arizona Historical Society. Congratulations, Leslie, and enjoy California!

The Heard Museum, Phoenix, Arizona, now has a three-person strong Registration department with the addition of Sharon Moore as Assistant Registrar.

Best wishes to Gina Cavallo who will soon marry Charlie Collins.

The Phoenix Art Museum has recently welcomed Janet Hillson as their new Assistant Registrar.

After almost six years as Collections Manager at the Arizona Historical Society in Tempe, Arizona, Laurel Fant-Upp will become the Collections Manager with the Rock County Historical Society in Janesville, Wisconsin. Laurel, who has served as Editor of the RC-WR Newsletter, looks forward to the move, which will reunite her with family and friends. Laurel's contributions to the western region will be missed, but Wisconsin will certainly gain from her expertise. The RC-WR welcomes Deborah Slaney, from the Heard Museum in Phoenix, Arizona, as the newly appointed Editor of the *Registrars' Quarterly*.

The Haggin Museum in Stockton, California is pleased to welcome Faith Bilyeu as their new Registrar.

Betsey Webb, former Curator of Zoology at the Denver Museum, has joined the staff of the Pratt Museum in Homer, Alaska. She brings with her a wealth of knowledge and experience in collections management.

It finally happened! Kent and Kim Caldwell-Meeks, Registrar with the Scottsdale Cultural Council and Assistant Editor of the *Registrars' Quarterly*, are the proud parents of a beautiful baby boy, born June 25, 1992. Malcolm Curry Caldwell-Meeks weighed in at 7 pounds, 8 ounces, and gets heavier with each passing day! All are doing fine.

RC-WR Oregon State Representative Loretta Harrison,

former Executive Director at the Horner Museum in Corvallis, has a new position as Executive Director at the Lincoln County Historical Museums in Newport, Oregon.

George Snyder, a former corporate art registrar, has relocated from the east coast to Los Angeles, California. He is currently looking for work in the Los Angeles area. His background is in fine art, and rare books and manuscripts. If you are aware of an available position that would be of interest to him, please give him a call (213) 665-3615. In the meantime, welcome, George, to the West!

OFFICER REPORTS

RC-WR ARCHIVIST (Sharon Steckline, for Marilyn O'Keeffe)

Marilyn O'Keeffe and Sharon Steckline hosted a brown bag get together of Bay Area, California, Registrars on June 1, 1992 to discuss the AAM meeting held in Baltimore, Maryland. We had a very good turnout including: Paulette Hennum from the Crocker Art Museum in Sacramento along with her volunteer Susan Haas, Kathleen Moodie from the Art Museum of Santa Cruz County, four Registrars (Tina Garfinkle, Pamela Steele, Jane Weisbin and Marla Misunas) from the San Francisco Museum of Modern Art, Sharon Carman from the Bureau of Exhibitions and Cultural Education at the San Francisco Airport, Janice Capecci from the Oakland Museum, Susan Maganelli-Roberts and Dolores Kincaid from the Stanford Art Museum, and Ted Greenberg from the Fine Arts Museums of San Francisco. A good and informative time was had by all.

DEVELOPMENT OFFICER/CASSETTE LIBRARIAN
(Louis Goldich)

Since my report given at the Western Museums Conference in Las Vegas last year, fifty generous individuals, institutions and vendors have contributed \$1,154 to the Registrars' Committee - Western Region.

Our sincere thanks go out to you for helping us to continue the programs that reach so many of our members.

For those of you who have not yet but are interested in making a contribution or supporting a particular project, please contact Louis Goldich.

Audio cassettes from sessions of various national and regional museum association meetings and video cassettes are available to RC-WR Members. The cassettes may be borrowed for a period of two weeks to members in good standing. Return postage will be the responsibility of the borrower. Only one tape or tape set may be borrowed at a time. Requests for tapes and/or a complete list of available audio and video cassettes should be made to: Louis Goldich, Registrar, San Diego Museum of Art, P.O. Box 2107, San Diego, CA 92112-2107, TEL: 619-232-7931, FAX: 619-232-9367.

Available tapes related to disaster preparedness and response:

How to Survive a Major Museum Theft

Facing Reality: Why We Need Fire Sprinklers in Museums

Insurance Problems and How to Avoid Them

Emergency Planning: Mitigating the Disaster

Surviving a Museum Fire: How Prepared is Your Museum? The New Security and Fire Standards for Historic Sites

Lessons Learned: Hurricane Hugo and the San Francisco/Oakland Earthquake

Statewide Disaster Assistance Network Project

How Much Physical and Fire Protection is Enough?

Collection Losses, Negligence and Malfeasance

New Technologies in Security Alarms

Pollutants in Exhibition Environments

Beware the Artifacts: Hazards in Museum Collections

Bring Your Security Problems With You

Earthquake Symposium: Surviving the Quake of '89 (4 cassette set)

Protecting Special Places - a presentation discussing the Flow Control Sprinkler System manufactured by the Central Sprinkler Corp.

MEMBERSHIP OFFICER (Teresa Ridgeway)

Welcome to the 46 newest members of the Registrars' Committee - Western Region, as of August 11, 1992! The summer is winding down while we are gearing up for the Western Museums Conference, October 13 - 16, 1992. We hope to see you all there!

ALASKA

Peter L. Corey, Sheldon Jackson Museum, Sitka

ARIZONA

Janet Hillson, Phoenix Art Museum
Stephen P. Keane, Western Arch. & Conservation Ctr., NPS, Tucson
Sheila Kollasch, Desert Caballeros Western Museum, Wickenburg
Cindy L. Myers, Phoenix Museum of History

CALIFORNIA

B.J. Applegate, Fair Oaks
Diane Baxter, UCSD/Scripps Aquarium Museum, La Jolla
Edith Butler, student, CSU, Sacramento
Catherine A. Chambers, UCSD/Scripps Aquarium Museum, La Jolla
Doreen Delgado, Natural History Museum of Los Angeles County
Cynthia Eckholm, University Art Museum, CSU, Long Beach
Lisa Escovedo, Natural History Museum of Los Angeles County
John Ferreira, Heritage House, Fullerton Arboretum
Leslie Freund, Richard Nixon Library & Birthplace, Yorba Linda
Nancy Giles, Whittier Historical Society
Serena Hecker, Chubb Insurance, Newport Beach
Judith M. Hitzeman, San Francisco Maritime NHP
Jennifer Jaskowiak, Fisher Gallery, USC, Los Angeles
Keri McBride, Chubb Insurance, Newport Beach
Sally A. Meade, Norton Simon Museum, Pasadena
William Michael, Eastern California Museum, Independence
John Panter, Fresno City & County Historical Society
Sharon K. Pavao, Gilroy Historical Museum
Melissa Rosengard, San Jose Museum of Art
Carol Rosset, R.L. Nelson Gallery & Fine Arts Coll., UC, Davis
Jill Smetherman, student, Fresno State University
Benjamin F. Stanton IX, student, San Francisco State University

HAWAII

Carol M. Hasegawa, Mayor's Office on Culture & the Arts, Honolulu

OREGON

Margo Keirse Delk, Oregon Arts Commission, Salem
Alice Scherer, Center for the Study of Beadwork, Portland

WASHINGTON

Len Adams, Pacific Science Center, Seattle
Rebecca Andrews, The Burke Museum, Seattle
Margery Aronson, Art Advisor, Seattle
Greg Bell, Tacoma Art Museum
B J Farrar, Seattle Art Museum
Lisa Hill-Festa, The Edmonds Museum
Gary Hunter, National Security Centres, Bellevue
Ann Jespersen, Seattle Art Museum
Julie P. Knight, Tacoma Art Museum
Dennis Meyer, Seattle Art Museum
Janis R. Olson, Whatcom Museum of History & Art, Bellingham
Heather Orcutt, Tacoma Art Museum
Cynthia Shyvers, Seattle
Marsha Thrall, National Security Centres, Bellevue
Ruth Vincent, Wing Luke Asian Museum, Seattle

MEMBERS NOT RESIDING IN REGION

Iowa, Robin Wagner, MacNider Art Museum, Mason City

POSITIONS AVAILABLE

Registrar, The Hebrew Union College Skirball Museum.

The Hebrew Union College Skirball Museum, Los Angeles, has an immediate opening for the position of Registrar. In addition to normal registration duties, the position is unique in that the Museum is planning a move to a new and much larger facility, the Skirball Cultural Center, to be located in the Sepulveda pass near the new Getty Center. An experienced Registrar will be needed to oversee the planning the implementation of several major projects in conjunction with this change of location. These include the creative challenges of managing the inventory, computerization, and packing of a 20,000 object collection. Interested individuals should contact Peggy Kayser, Museum Administrator, at (213) 749-3424, or forward their resumes to her at 3077 University Avenue, Los Angeles, CA 90007-3798.

(continued from page 14)

- Our staff was suddenly called upon to be experts in all areas, as we do not have a trained conservator. The quantity of private collections that had been damaged was staggering. Staff did a great deal of outreach, primarily because we did not want any items with mold or mildew brought into the building.
- Individuals claiming to be conservators surfaced overnight. They may have been well meaning, but we were unable to accept their help since there was no way to check their credentials. We now have a list of conservators in the southeast as part of our disaster recovery plan.
- The financial ramifications of a disaster are impossible to describe. In writing our plan and establishing insurance coverage, we concentrated on the collections and structures. Over one-half of our operating budget comes from the gate receipts. We had not included business interruption coverage, and the financial loss due to no visitation for several months was significant.

Hurricane Hugo helped us realize that a state-wide disaster relief effort is not enough. South Carolina is now trying to interest other states in the southeast in forming a regional disaster network. Despite the problems we experienced, we feel that the careful advanced planning and quick recovery efforts minimized the damage to collections and structure and helped us better prepare for what we may face next.

Sharon Bennett is the Librarian at the Charleston Museum in South Carolina.

Betty Long asked RC-WR members to recommend suppliers who had provided services for their museums. Below are vendors who were submitted as suppliers of *Shelving, Screening and Compact Storage*. This list was supplemented by Louis Goldich who has conducted extensive research on disaster preparedness. RC-WR Members are in **bold text**.

*Denotes availability of seismic bracing

STORAGE SCREENS

Construction Specialties, Inc.
55 Winans Ave.
Cranford, NJ 07016
TEL: 908-272-5200
FAX: 908-272-5844
Contact: Jim Phelps

Crystalizations Systems, Inc.
1595 A Ocean Ave.
Bohemia, NY 11716
TEL: 516-567-0888
FAX: 516-567-4007
Contact: Patricia Ellenwood

Drummex, Inc.
(U.S. Distributor)
Museum Services Corporation
4216 Howard Ave. (Upper Level)
Kensington, MD 20895-2418
TEL: 301-564-1225
FAX: 301-564-9583
Contact: Sales

Kewaunee Scientific Equipment Corp.
(Special Products Division)
P.O. Box 1842
Statesville, NC 28687-1842
TEL: 704-873-7202
FAX: 704-873-5840
Contact: Any Representative

LeBeau Building Specialties
10225 Barnes Canyon Rd.
Suite A110
San Diego, CA 92121
TEL: 619-455-9893
FAX: 619-455-7370
Contact: Jim LeBeau

Oro Manufacturing Company
5018 Monroe
Monroe, NC 28111-5018
TEL: 704-283-2186
FAX: 704-283-0269
Contact: Pat Engel

Porta Storage Art Storage Panel System
Charles J. Dickgeisser & Co., Inc.
257 Roosevelt Dr.
Derby, CT 06418
TEL: 203-734-2553
FAX: 203-734-9221
Contact: Robert W. Dickgeisser

Spacesaver Corporation
1450 Janesville Ave.
Ft. Atkinson, WI 53538
TEL: 414-563-6362
FAX: 414-563-2702
Contact: Joe Leibfreid

QNS Distributors
4230 Voltaire St.
Suite #3
San Diego, CA 92107
TEL: 619-223-2601
FAX: 619-223-2603
Contact: Quentin Sarracino

Unistrut Corporation
35660 Clinton
Wayne, MI 48184
TEL: 313-721-4040
FAX: 313-721-4106
Contact: Customer Service

White Office Systems, Inc.
50 Boright Ave.
Kenilworth, NJ 07033
TEL: 201-272-8888
FAX: 908-272-7081
Contact: Jon Conte

COMPACT STORAGE SYSTEMS Tracks and Carriages

Bradywicks
709 East Gutierrez
Santa Barbara, CA 93103
TEL: 805-963-0320
FAX: 805-962-2988
Contact: Sales

(continued on next page)

KARDEX

P.O. Box 171

Marietta, OH 45750

TEL: 800-848-9761

FAX: 614-373-7888

Contact: Tim Archer

***MAX-STOR**

Richard-Wilcox

600 South Lake Street

Aurora, IL 60506

TEL: 708-897-6951

FAX: 708-897-6994

Contact: Any Representative

MII/Lundia, Inc.

600 Capitol Way

Jacksonville, IL 62650

TEL: 217-243-8585

FAX: 1-800-869-9663

Contact: Mr. Terry Maggart

***Scott Mobile Storage & Filing System**

BHP Trading, Inc.

5800 S. Eastern Ave., 5th Floor

Commerce, CA 90040

TEL: 800-553-0717

213-725-1177

FAX: 213-725-1101

Contact: Nancy Kaufmann

***Spacemaster Systems**

1400 North 25th Ave.

Melrose Park, IL 60160

TEL: 312-261-1800

FAX: 708-345-3823

Contact: Dante Laudati

***Stacor Corporation**

285 Emmet St.

Newark, NJ 07114

TEL: 201-242-6600

FAX: 201-242-0437

Contact: Bernard Momorcheles

***Tab Products, Los Angeles office**

1400 Page Mill Rd.

Palo Alto, CA 94304

TEL: 415-852-2400

FAX: 415-852-2664

Contact: Any Representative

***White Storage & Retrieval Systems, Inc.**

P.O. Box 100

Kenilworth, NJ 07033

TEL: 908-272-6700

FAX: 908-272-5920

**Contact: Chris Schnieder
Cases and Cabinets****Adanlock Science**

55 Jones & Gifford Ave.

Jamestown, NY 14701

TEL: 800-223-4903

FAX: 716-483-2558

Contact: Robert Connell

Delta Designs Ltd.

P.O. Box 1733

Topeka, KS 66601

TEL: 913-234-2244

FAX: 913-233-1021

Contact: Bruce Danielson

Burt C. Gentle Company, Inc.

3002 Dow Ave. Suite 128

Tustin, CA 92680

TEL: 714-751-1642

FAX: 714-730-3931

Contact: Chuck Held

Interior Steel Equipment Company

2352 East 69th Street

Cleveland, OH 44104

TEL: 216-881-0100

FAX: 216-881-0090

Contact: Kathy Malone

Penco Products, Inc.

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