

NEWSLETTER

RC-WR

SUMMER 1992

A PUBLICATION OF THE REGISTRARS' COMMITTEE-WESTERN REGION



PROLONGING THE SHELF LIFE OF YOUR COLLECTIONS

Most of the individuals I know who work with collections entered the museum profession much as someone would enter the ministry. We *answered the call*, not so much to support the Public Trust (I'm not sure I knew what that was) but because we had a desire to be guardians of priceless historic and artistic treasures.

We wanted, then and now, to do the best job possible, not only in preserving the collections for future generations but in maintaining the documents that will be accessed by future staff members.

The problem is that collections care methods are changing. Enlightened by findings of conservators and observant museum staff members and encouraged by scientific technology and the materials that are available to us, we are learning that some of the ways that our predecessors cared for collections were actually detrimental to the objects. The question that should plague all of us is "Am I doing anything, knowingly or unknowingly, which might endanger the collections which have been placed in my care?"

Do my metal storage cabinets have baked enamel finishes which give off gasses dangerous to the objects? Have my acid-free glassine sleeves become acidic with time? Is there sulfur in my carpet linings? Is the bubble pack on some objects imprinting onto them? Have I used something temporarily, such as wire hangers, which will cause permanent damage? Are the lights in my storerooms generating too much heat and light, causing drying and fading? Is the cleaning crew using dangerous cleaning agents in the storeroom? The feature articles for this issue will address some of these important concerns.

A special thanks to Maren Jones, who has agreed to serve as Publisher of the RC-WR newsletter.

-Lella F. Smith, Chairperson

STORAGE OF FLAT TEXTILES

By Martha Winslow Grimm

Textiles, as organic artifacts, are extremely susceptible to damage from light, environmental changes and atmospheric pollutants. Proper storage is essential for their preservation.

Historic textile artifacts are usually constructed of only four fibers - wool, silk, cotton and linen - but there is a wide variety of finishes, dyes, textures, construction methods and embellishments to complicate selecting the best storage technique. Additionally, artifacts often contain components harmful to textiles. Examples are flags attached to highly acidic wood staffs or wool garments covered with metallic yarn embroidery. This article deals only with flat textiles which should be stored either rolled or flat.

The ideal method of storage is flat, without folds, to permit maximum relaxation of fibers. Whether flat or folded, fabrics can be stored on open shelving units, in cabinets with drawers or in acid-free boxes. Fabric fragments are best stored in specially constructed shallow storage folders to keep the pieces from moving.

FLAT STORAGE

1. Remove paper, pins, staples and plastic.
2. Vacuum the artifact.
3. Select a storage area large enough to accommodate the entire dimension of the artifact and to allow equal weight distribution.
4. If an artifact must be folded, pad the folds with crumpled acid-free tissue in a tube shape to prevent creases.
5. Interleave tissue between fabric containing metallic yarns and other parts of the artifact.
6. Use acid-free tissue or muslin as a barrier between artifacts. This will also serve as a sling to facilitate removal of the items.
7. Put the heaviest, most resilient object at the bottom of the stack or box, if multiple items are placed together.
8. Do not crowd artifacts.
9. Use a dust cover of acid-free tissue or prewashed muslin sheeting on top of all artifacts.

If textiles are long, large and/or heavy, rolled
(continued on next page)

NAME THAT NEWSLETTER CONTEST

The officers of the RC-WR have reviewed the entries for the "Name That Newsletter" contest, and have narrowed the possibilities to five. It is now up to you to vote for your favorite name! The finalists are:

1. **The Registrar's Ledger**
2. **The Registrar's Quarterly**
3. **The Courier**
4. **The Registrar's Journal**
5. **The Registrar's Record**

Vote for your favorite name by sending your selection to Assistant Editor Kim Caldwell-Meeks. Remember, you must be a member in good standing of the RC-WR, and please, only one vote per member. The deadline for your vote is August 1, 1992. The winning entry, along with the winner of a one-year membership in the RC-WR for proposing the name, will be posted in the Fall, 1992 newsletter. Kim can be reached at the Scottsdale Cultural Council, 7383 Scottsdale Mall, Scottsdale, AZ 85251. FAX: (602) 994-2621. Let the names begin!

STORAGE OF FLAT TEXTILES

(continued from previous page)

storage may be best for them and this may be a more economical use of space.

ROLLED STORAGE

1. Remove paper, pins, staples and plastic.
2. Vacuum the artifact.
3. Select a cardboard tube, approximately two inches in diameter, though larger textiles can use larger rolls.
4. Cover tube with transparent *Mylar*, a polyester film, 2 to 3 ml. thick or with *Tyvek*, a non-woven polypropylene fabric. Be sure to overlap five to six inches to prevent emissions from the tube from reaching the artifact.
5. Cover with acid-free paper.
6. Roll the textile onto the covered tube. Roll in the direction of the warp, with the widest section first. Be sure the textile is grainline straight to prevent wrinkles and distortions later. Roll right side inward, unless the textile has a pile or raised texture, then roll right side outward. Two or more people should roll large pieces to maintain a uniform tension.

*Metallic yarns, fragile areas and abrasive parts need acid-free tissue to act as a barrier between the layers.

*If the textile has fringe, straighten and encase it in acid-free tissue before rolling.

*Textiles with a non-rectangular shape need additional care. An example would be a swallowtail

flag. To keep a level thickness, fill void areas with a thin layer of spun, bonded polyester batting and two layers of acid-free tissue to prevent abrasion between the batting and the textile.

7. Secure the artifact by loosely tying twill tape at each end.
8. Cover the rolled textile with prewashed muslin sheeting.
9. Tie again with twill tape, avoiding the area of previous ties.
10. Attach a tag identifying the artifact on the outside of the package. Include a photograph on the tag.
11. The rolled textile may be placed flat with holders to raise the textile from the surface. Alternatively, rods can be run through the tube and then suspended.

Many of these steps are obvious, but attention to detail will help you protect your textile artifacts so that visitors to your museum can enjoy their historic and artistic uniqueness.

Martha Winslow Grimm has a private textile conservation business in the Phoenix, Arizona area. She has a Masters degree in Textile Science and taught before moving into museum work. Past projects include the "Caribbean Festival Arts Exhibition" and period rooms at the St. Louis Art Museum and "From Carriage Trade to Ready to Wear" at the Missouri Historical Society.

SELECTING OFF-SITE STORAGE

By *Thomas A. Pelham*

I was at a party recently when a guest to whom I had just been introduced inquired what I did for a living. I responded simply by saying "I work in a warehouse." Her reaction was not particularly positive. Unfortunately, many people have negative associations with warehouses: dark, cavernous, dirty, abandoned, musty, spooky, inconveniently-located and vermin infested. This can be true, and perhaps your experiences with warehousing have reinforced similar thinking.

Most storage warehouses cater to general household and record storage. A few of the metropolitan areas throughout the United States have warehouses which specialize in fine arts storage, providing quality or custom service, such as climate control and inventory registration. Many times, even a minimally adequate warehouse is not readily available to the museum registrar or historical society director in urban, to say nothing of rural areas. However, I believe that there are basic standards upon which one should insist for storing priceless collections before deciding on warehouse space, regardless of the available storage services in the region.

The minimum requirements for any warehouse used to store museum quality objects should be security, fire protection and good housekeeping. Ideally, the warehouse should be climate controlled, use a computerized registration system, employ trained art handlers, have packing and crating facilities, include a viewing gallery, have an expansive loading dock, oversized elevators, wide doors and hallways and, provide freight forwarding services.

When inspecting a prospective warehouse, use your eyes and nose to look for dirt. The warehouse which lacks a maintenance staff or policy for cleanliness will probably be just as sloppy in the administrative and labor departments. Loose packing materials, empty crates, messy paint cans, and overloaded garbage receptacles in corridors and stairwells are indications of poor maintenance and probable lazy management.

The smelly warehouse reveals the climatic conditions which are conducive to decay and object-contagious molds, mildew and fungus. Common vermin such as rats or mice, as well as insects from roaches to termites, find refuge in a smelly, dirty warehouse. Don't be afraid to ask for a potential warehouse manager to show you a copy of the exterminator's contract. Amazingly, I have never been required to show these contracts to storage clients or insurance representatives.

If you can walk directly into a warehouse through dock doors or can gain entrance without passing through a locked barrier lobby - so can a thief or vandal! A well managed warehouse insists that clients, as well as truckers, identify themselves before entry. The warehouse customer

or visitor should be required to sign into a log book. If objects are missing from your collection, you are probably storing your objects in a warehouse with lax security and loose rules for admission. The warehouse that insists on signing log books can always trace past traffic/access records to and from your own vault.

Good warehouse security should never be assumed by the customer. Ask your warehouse manager to show you the Underwriters Laboratory (UL) Certificate which qualifies and rates the level of the mechanical security system. For instance, a 2AA UL Certificate means that an intruder can not take more than 3 steps without being electronically detected. Passive Infra Red (P.I.R.) motion sensors should be obvious and prominently located and door contacts or electric eyes should be used on all exits. Many P.I.R.s are also temperature sensitive and can be directly hooked into the fire detection system.

Because zoning variations throughout the country are inconsistent, many warehouses lack proper fire protection and detection systems. The most common type of fire protection is the sprinkler system. Does your warehouse have a sprinkler system? Is it wet or dry? I suggest that you ask the warehouse manager specific questions on such topics and insist on straight answers. You should be certain that the warehouse provides adequate, i.e. quarterly, sprinkler tests and inspections. This is provided to the warehouse by an outside contractor. Individual smoke sensors should be obvious and singly placed to cover no more than 1,000 square feet; multiple sensors are necessary for larger spaces. Fire extinguishers should also be obvious and one should be able to walk to any extinguisher and check the pressure gauge. Of course, a *smoke free* warehouse has less risk of accidental fire and will enhance general air quality for your collections.

Your personal and professional confidence will be intact if your current or prospective warehouse provides the basics which I have just discussed. It is better to store fine arts objects in an adequate warehouse farther from your institution than settling for a convenient location. The cost difference of extra travelling expenses will always outweigh restoration and conservation fees. Convincing your finance committee of the need for extra funds to pay for an adequate warehouse can be difficult. Imagine your conservator's budget being spent entirely on conserving instead of restoring. Suddenly, the extra dollars which may be necessary for proper storage facilities become an investment instead of an expense.

Thomas A. Pelham is the Director of the Judson Art Warehouse, Inc. in Long Island City, New York. He is former Associate Director of the Leo Castelli Gallery in New York.

TRAVEL STIPEND REMINDER

If you are interested in attending the Western Museums Conference in Riverside, California (October 13-17, 1992) but are financially strapped, contact your state representative about information to apply for a travel stipend. The RC-WR will provide a \$100 stipend to one current member in each of the ten western regions. Please refer to the back page of this newsletter to see who your state representative is and how to contact them. August 1, 1992 is the deadline for applying, so don't delay!

THE STORAGE OF PAPER DOCUMENTS AND PHOTOGRAPHS

By *Steve Hoza*

Before the mid-1800's, paper was made of natural plant fibers such as cotton or linen. After the Industrial Revolution, it became cheaper to mass produce paper from groundwood pulp from trees. This kind of paper contains lignin which will react with ultra violet light causing it to break down and form acids that discolor and weaken the paper. These are some general rules for paper care:

Handle paper documents and photographs as little as possible and wear white cotton gloves. Documents that are handled often should be photocopied. The copies can be used for research while the original are stored away. Restrict access to your collection as much as possible.

Remove all metal clips and fasteners from papers before they are stored. They can rust and cause damage.

Select the best quality boxes and folders for storing your collections. Check that the *acid-free* or *archival* item does not contain lignin or acidic sizing that can break down and form acids. A buffer, such as calcium carbonate, helps maintain the pH level and protects against external deteriorative forces.

Store your documents where temperature and humidity fluctuation is minimal. For most institutions a temperature of 68 degrees +/- 2 degrees and a relative humidity of 50% +/- 5% is acceptable. Good air circulation is necessary because stagnant air can precipitate mold and

fungus growth. Paper is a hygroscopic material, meaning that its moisture content fluctuates in relation to the amount of water in the air. Therefore, wide swings in relative humidity cause the materials to contract and expand which weakens the documents.

Keep documents in the darkest environment possible. Use ultra violet filters on windows and fluorescent tubes. Remember though, that these filters have a limited life span and need regular replacement. Cover windows with shades. Turn off the lights.

Check your storage area for weather tightness. Doors should have weather-stripping and windows should have a crack free seal. Filters should be used on air conditioning units. Be sure to dust frequently, using impregnated dust cloths, rather than aerosol sprays. Dirt particles have sharp edges that can lodge in the fibers and cut them as well as stain them.

Regularly inspect your storage for insect or rodent activity. Never place contaminated documents into storage where they could contaminate other documents.

Steve Hoza is the Registrar at the Arizona Historical Society, Central Division. His earlier experience was at the Arizona State Library.

ARTIFACT PROTECTION: THE INSURANCE BROKER'S PERSPECTIVE

By *Keri McBride*

Think about the objects in your collections for a moment, not aesthetically or historically, but instead, think of the dollar value they command in the marketplace today. Many collections may be worth hundreds, thousands, or even millions of dollars. Now consider where they spend a good portion of their time...in storage!

As an insurance professional, I am often asked to review collection storage to assist in the underwriting process. Insurance brokers seldom make recommendations for improving storage. You can make certain, however, that improved storage conditions will increase your chances of obtaining coverage with a qualified insurance company. What will your prospective broker consider important?

The storage facility should be equipped with a centrally monitored security and fire system. If a smoke detector or security device is triggered, the outside security station will receive the signal and initiate appropriate police or fire department response. Security systems should include such things as magnetic contacts on doors, windows and skylights, as well as interior area motion detectors to cover the entire space adequately. In addition, many contemporary professional art storage warehouses are constructed with sprinkler systems. While the use of liquid in storage rooms is a controversial issue among museum professionals, it has proven quite successful in quickly extinguishing fires. Water flow alarms monitor accidental or intentional releases of water and should be hardwired into the security and fire systems. The water flow alarm also alerts the monitoring company of any malfunction. The facility also should have a regulated climate control system which is monitored for fluctuations. A moist, hot storage room can do a great deal of damage to objects over time. Regular extermination service is also important. Storage rooms should be orderly and clean. Gloves should be worn by anyone handling art objects. In addition, all valuable articles should be stored

above floor level with appropriate space left between items.

Lastly, if you are located in an area of earthquake activity, look for your professional storage company to tie down loosely stored or unstable objects with restraining cords or straps; box smaller pieces within cabinets or drawers; line shelves with padding to protect the pieces from vibration or movement; and add lips or similar restraints across fronts of open face storage or shelving. Many of these simple preventive measures could be implemented within local museum storage spaces as well. Though your budget may not permit substantial changes, many of these securing devices are surprisingly inexpensive.

Strict security procedures are of paramount importance in preventing theft from outside or within the museum. A central station sign-in desk should be located within the storage facility to limit access to collections to authorized and recognized personnel. A confidential, detailed inventory of incoming and outgoing items should be maintained at all times. In addition, regular audits or inventories are essential in maintaining secure control of your collections.

Remember, when considering professional storage companies, your valuable objects deserve the best protection. If many of the aforementioned services are not used in your storage facilities, take time to research companies in your area and compare costs! Following these simple screening procedures could prevent your museum from filing costly insurance claims and avert loss or damage to collections. It's worth it!

Keri McBride works for Chubb Insurance Company and is a member of the International Society of Appraisers. She was a Registrar/Public Relations intern at the Museum of Contemporary Art in Los Angeles and holds a B.S. in Art History from the University of California-Berkeley.

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HOMES FOR TOMES

By *Steve Hoza*

There are many commercially available enclosures designed for the storage and protection of rare and/or fragile books. These enclosures are available in a myriad of designs. The four-flap variety allows the book to rest on a base and the flaps are brought up and over the book and then secured. Some of these four-flap varieties have scored flaps that can be folded to the approximate size of the book. The book is then shelved upright. A more elaborate (and expensive) variety is the clamshell box. This is also called a rare book, drop-front, solander, or portfolio box. This is constructed of a heavier board and consists of a base shell in which the book rests flat. A single hinged lid closes over the base shell, and the box is then stored flat.

Although these various enclosures may be constructed of acid-neutral materials, they may actually cause further harm to already fragile and damaged books. Since these boxes are pre-made, they may not fit the exact size of the books that you want to protect. Volumes with loose boards or fragile text blocks can be damaged by being jostled around inside oversized boxes as they are pulled on and off shelves or simply picked up. Therefore, it is important that your book box fit the exact specifications of the volume that it is protecting. I recommend the following types:

The Spawn Folder: This four-flap enclosure was developed by William Spawn, a conservator at the American Philosophical Society. This one-piece folder is designed for

smaller books and is self-closing. The top flap tucks under two of the other flaps.

The Phase Box: Another four-flap enclosure, this box was designed by the Conservation Department of the United States Library of Congress. The box is secured by wrapping strings attached to the top flap around buttons that are secured to the outside wall.

The Clamshell Box: This elaborate box provides the best protection for the most fragile and rare books that you have. It is constructed of bookbinder's board and covered with heavy buckram bookcloth. The box is stored flat.

The materials needed to construct these boxes are available from Light Impressions, the Hollinger Corporation, Conservation Resources, Int. and University Products. The supplies are readily available at most hobby, art or architectural supply stores. They include a triangle, heavy metal straightedge, bone folder, lead holder and hobby knife.

If you would like the directions for one or more of these boxes, please write to Steve Hoza, Registrar, Arizona Historical Society, 1300 N. College Ave., Tempe, AZ 85281.

Steve Hoza is the Registrar at the Arizona Historical Society, Central Division. He is the former conservator of the Arizona State Archives and registrar of the Arizona State Capitol Museum.

TALAS

For Art Restorers:

Maimeri restoration paints
BEVA products
Belgian linen canvas (8' and 10' wide)
Leister hot air gun (plus attachments)
Relining irons
UV examination lights
Gilding supplies

For Textile Restorers:

Crepeline
Polyester fabrics
Adhesive Web
Museum Mounting boards

For Book & Paper Restorers:

Adhesive (synthetic/vegetable/animal)
Japanese papers
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Wei T'o Deacidifiers
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FIRE! EARTHQUAKE! RIOTS!

ur Fall issue will cover *Disasters: Preparedness and Response*. The Winter issue will focus on *Deaccessioning*. If you know just the right author or an article or have information to share or perhaps even have an ideal story already in hand, please call editors Laurel Fant Upp (602-929-0292) or Kim Edwell-Meeks (602-994-2621). This newsletter is for you and by you. Your suggestions are encouraged.

Fall Deadline is August 1, 1992

Winter Deadline is November 1, 1992

YOUR AD HERE

The Registrars' Committee Western-Region invites you to advertise in this newsletter. By placing your advertisement in this publication, you will not only bring your products and services to the attention of nearly 500 museum professionals throughout the Western Region, you will also be identified with an organization known for upholding the highest standards of the museum profession. These advertising dollars help to defray the cost of printing and mailing this valuable journal.

Advertising rates are as follows:

1/4 Page	\$ 75.00
1/2 Page	\$125.00
Full Page	\$250.00

To place an ad in the Registrars' Committee - Western Region newsletter, please contact:

Maren Jones, Associate Registrar
Natural History Museum of Los Angeles County
900 Exposition Boulevard
Los Angeles, CA 90007
TEL: (213) 744-3406 or FAX: (213) 746-3628

Louis Goldich, Registrar
San Diego Museum of Art
P.O. Box 2107
San Diego, CA 92112-2107
TEL: (619) 232-7931, ext 230 or FAX (619) 232-9367

THE STORAGE MOVE AT SEATTLE ART MUSEUM

By *Phil Stoiber*

As you read this article, staff in the Registrar's department are carefully packing artworks in Seattle Art Museum's Volunteer Park building in preparation for a move to the new building located downtown. Over three thousand items will travel the four miles from their current storage to their new location.

Founded by Richard E. Fuller in 1931, the Seattle Art Museum opened to the public two years later in an art moderne structure located in Volunteer Park. Fuller's early collecting strength was Asian art. Later years brought ancient art of the Mediterranean, art of Europe, the United States, Africa, Oceania and the Americas.

In 1979, Katherine C. White came to Seattle with an internationally recognized collection of two thousand pieces of African art, which she donated to the Seattle Art Museum one year later. In order to house this superb collection that extended beyond African masks and carved figures to include textiles, utensils and instruments, gallery space was temporarily refurbished for storage. Full length glass panes in the storage doors allowed visitors a limited view of cabinets, textile racks and shelves filled with art, but was not what one would think of as *open storage*. This *temporary* solution would serve for more than ten years.

Other storage at Volunteer Park consisted of painting racks and cabinets on the ground floor and shelving units and textile drawers in the basement. Off-site warehouse storage accommodated oversize paintings and sculpture. A downtown bank vault held small, high value objects.

Robert Venturi was selected in October 1984 as the architect for the new building downtown. Planning for the facility's registration and conservation needs was under the direction of Associate Director and Registrar Gail Joice. Gail remarked that Venturi met with the staff and sought its input to successfully create not only a beautiful, but functional, facility. Admonitions from colleagues about the challenges of moving into a new structure and discovering countless difficulties were well taken, but the staff feels fortunate that the new facility is running quite well and there are no problems that have paralyzed operations.

Art arrives at the new Seattle Art Museum storage area via a freight elevator with an eight-ton capacity. Art work is delivered to the 3,000 square foot registrar's exam room. A 6,500 square foot storage area, primarily for art of Africa, Oceania and the Americas, is furnished with shelving,

textile racks and steel cabinets. Cabinets have varied humidity levels for ivory, ancient metals, lacquers and ancient glass. Two additional rooms serve for modern art storage and storage of prints and photographs. They are refurnished with flat file drawers and hanging racks. An adjacent room, distinct from storage, allows scholarly review of artwork.

Our schedule for 1992 includes evacuating the White collection and gallery spaces by summer in order to permit the refurbishing plans for the future Asian Art galleries to begin. The facility in Volunteer Park will have expanded storage in the basement. We will also ship Native American art (mostly carved wooden pieces), Central and South American archaeological ceramics and stone pieces, and file drawers or solander boxes of prints and photographs. Due to funding requirements associated with the new building, a quote was sought for shipment costs nearly a year and a half before the anticipated shipment date. Estimates were made of the volume of packed art and an on-site inspection by the agent produced the information we needed. Ordering of packing materials was simplified by the recent months of experience gained in packing for the art installation move. We have recycled significant quantities of corrugated cartons, packing peanuts, paper padding and polyester foam and we are fortunate to be able to order from local suppliers if we run out. The budget was written to include two contract packers to assist staff members for six weeks. They worked with us on the art installation packing and have been able to return, saving the art handlers the demands of orienting new staff.

Currently the Volunteer Park building is closed to the public and vacant galleries allow a flexible area of operations for packing, temporary storage and data entry of the packed items. The biggest lesson we have learned is to stay flexible with our plans, schedule and budget planning. Though every institution has its own budget and peculiarities of the individual facility, the staff at Seattle Art Museum welcomes colleagues to find out more about our recent expansion and learn what has worked with us.

Phil Stoiber is Associate Registrar at the Seattle Art Museum and has been a member of RC-WR for eight years. He has recently been elected secretary-treasurer of the RC-AAM. Phil has a strong interest in computerized collections management, especially using the ARGUS system.

Are you a RC-WR Member in good standing?

Turn to page 15 to join or renew!

COLLECTIONS NOTES

by *Kim Caldwell-Meeks*

STATE REPRESENTATIVE REPORTS

ALASKA (Judith Kae Hauck)

The 1992 Museums Alaska annual meeting will be held in Anchorage, Alaska, October 28-30, 1992. Beverly Serrell will present a seminar on evaluation techniques for exhibits and museum programs. Other topics to be covered are volunteer programs and repatriation.

ARIZONA (Gina Cavallo)

The Heard Museum hosted a workshop sponsored by the RC-WR on Friday, March 27, 1992. The workshop focused on storage techniques and featured three guest speakers: Martha Grimm, textile and costume conservator; Steve Hoza, Registrar, Arizona Historical Society Museum, Central Division; and Richard Bauer, Conservator of Photographs, Tempe Historical Museum. Highlights of Martha's and Steve's discussions are featured in this newsletter. The workshop was very successful and informative. Fourteen new members joined!

Next on the agenda is a collections management session at the 1993 Museum Association of Arizona annual meeting, to be held next April or May in Prescott, Arizona. Anyone with topic ideas should contact Gina Cavallo at The Heard Museum, (602) 252-8840, or Mike Steinberg at the State Capital Museum, (602) 542-4406.

NORTHERN CALIFORNIA (Deborah Norberg)

A local debriefing session, organized by Marilyn O'Keefe, Senior Registrar at the Asian Art Museum of San Francisco, was held April 20, 1992. In addition to Marilyn, three speakers outlined the major points of several topics: Tina Garfinkel, Head Registrar at the San Francisco Museum of Modern Art; Catherine Pennypaker, of the San Francisco Attorney's office; and Judith Teichman, Esquire, who had attended the ALI-ABA course of study, "Legal Issues in Museum Administration" in March in Chicago.

A workshop is being organized to present regionally a topic that was presented in Southern California and on the national level: "Conservation Surveys and Project Grants." The workshop will take place on Monday, July 20, 1992 at the San Jose Museum of Art. The speakers will be: Susan Avila, grant writer at the University Art Museum, Berkeley; Elizabeth Cornu, Conservator at the Fine Arts Museums of San Francisco; Paulette Hennem, Registrar at the Crocker Art Museum; and Milita Rios-Samaniego, Curator at the San Jose Historical Museum. Registration information will be sent to Northern California RC-WR members. For further information, please contact Deborah Norberg at the San Jose Museum of Art, (408) 294-2787.

SOUTHERN CALIFORNIA (Sarah Kennington)

The RC-WR/SC is planning a workshop for June 20, 1992, devoted to early California historic collections and

sites. The issues of preservation and interpretation will be explored at two institutions which focus on historic California: the Bowers Museum in Santa Ana and Rancho Los Cerritos in Long Beach. After a morning coffee reception at the Bowers Museum, the workshop will open with a presentation by members of the Bowers staff (Teresa Ridgeway, Registrar and Paul Apadoca, Curator of Native American and California collections) discussing their museum's Spanish history and its ambitious new facility and mission. Behind-the-scenes guided tours of the as yet unopened facility will be provided.

Benjamin Nital-Moret, an architectural conservator with extensive experience working with Spanish colonial sites, will discuss current approaches to the restoration of historic sites with layers of history to interpret and maintain. He will also examine issues of collections care within historic buildings.

Following a luncheon on the Bowers grounds, participants will make their way to Rancho Los Cerritos. Subsequent renovations to the historic museum, located on a 1784 Spanish land grant, have changed the original site and have presented challenges to interpretation. The museum's recently completed NEH self-study grant may prove to be a model for other historic sites. A docent-guided tour will be followed by a staff discussion of the study and its implications. A behind-the-scenes tour will show us the storage and processing rooms.

Further details and registration forms will be mailed to the RC-WR/SC membership. Only current members may attend...so if you haven't re-up'ed yet, please take this opportunity to do so! Interested members of other RC-WR regions are also welcome to attend. For more information, call Sarah Kennington at the Fowler Museum of Cultural History, UCLA, (310) 825-4563.

HAWAII (Deborah Dunn)

Hawai'i Museums Association members were recently invited to attend two workshops. One workshop addressed traveling exhibitions and was held on islands Oahu, Maui, and Hawai'i. The other workshop addressed the American with Disabilities Act and museum compliance.

Hawai'i museums are participating in a state-wide visitors survey. The survey is designed to help museums discover their primary audiences, and results will also be shared with the Hawai'i Visitors Bureau.

RC-WR members on all islands are in the process of gathering information for a planned publication on emergency response resources.

IDAHO (Mary Suter)

The Idaho Association of Museums held its annual meeting in Moscow, Idaho, April 23-25, 1992. The RC-WR sponsored a session at the IAM meeting on developing collection management procedures and writing collection management policies. The session was presented by Lynn

Harrison, Curator of Collections at the Cheney Cowles Museum in Spokane, Washington. Also at the IAM meeting, **Mary Suter** was re-elected IAM Secretary, and **Jody Hawley Ochoa** was re-appointed as IAM Treasurer.

OREGON (Loretta Harrison)

In March, twenty-eight registrars and collection managers from Washington, Oregon, and Idaho met in Portland, Oregon, for a one-day workshop titled "The Ethics of Textile Conservation." The session, sponsored by RC-WR, was designed to present conservation guidelines for non-conservators. It was held at the Oregon Historical Society and featured Textile Conservator **Sandra Troon**. The RC-WR gained fourteen new members as a result of the meeting.

Throughout the day, participants worked in teams to examine and discuss textile artifacts and written material relating to treatment that was provided by Troon. In addition, slides were used to illustrate appropriate and inappropriate storage and exhibit methods. The workshop covered how the AIC Code of Ethics and Standards of Practice statement can be used to guide decisions regarding care of textiles. Discussion centered on questions relating to the problems of determining the significance of objects and what merits conservation treatment.

Finally, Troon reminded us that the field of conservation is constantly changing and that information published even a couple of years ago may now be out of date. She encouraged participants to establish a relationship with conservators and use their expertise in making collection care decisions. Members with questions may reach Sandra Troon through the Oregon Textile Workshop, 2335 SW 87th Avenue, Portland, OR 97225. TEL: (503) 292-5125.

WASHINGTON (Laura Thayer)

Washington State will hold a registrars' workshop at the new Seattle Art Museum on Friday, August 7, 1992. While still in the planning stages, it will focus on at least two specific areas of current interest to Washington state registrars. One will concern legal issues including gifts, tax benefits to donors, and deaccessioning. Another session will focus on the registration component of traveling shows. A free-lance registrar will discuss the planning and execution of traveling a show. Conservators will demonstrate the examination of objects and discuss recording the condition of a work of art. There will also be presentations by a fine art packer/shipper and a customs broker regarding international shipments. A tour of the new Seattle Art Museum building will be highlighted by visits to the storage areas and the new state-of-the-art pest control freezer. For further information contact Laura Thayer at (509) 456-3931.

POSITIONS AVAILABLE

Registrar, The Richard Nixon Library and Birthplace. For Presidential Museum and Historic Home. Position open for individual with experience in registration, including loan

procedures, insurance, shipping, and collections management. Good computer skills required. Qualified candidates should send resume and salary requirements to the Curator, The Richard Nixon Library and Birthplace, 18001 Yorba Linda Blvd., Yorba Linda, CA 92686.

Assistant Registrar, The Fowler Museum of Cultural History. The Fowler Museum of Cultural History, UCLA, is looking for an Assistant Registrar to support the Registrar in managing the museum's permanent collection of 150,000 non-western ethnographic artifacts and related research and exhibition programs. Knowledge of registration techniques, computerized record keeping systems, handling ethnographic material, and the ability to train and supervise student employees and volunteers is required. Salary: \$25,956/annually. Send cover letter, resume, and references to: Sarah Kennington, Registrar, Fowler Museum of Cultural History, UCLA, 405 Hilgard Avenue, Los Angeles, CA 90024-1549. FAX: (310) 206-7007. The deadline for applications is June 12, 1992.

OLD FACES - NEW PLACES

Kathryn Taulbee, who has previously worked as Registrar for eleven years at the Cincinnati Art Museum, will be relocating to Southern California during the summer months. Having taken time off to devote her attentions to her marriage, Kathryn is excited at the prospect of working again, particularly in a much warmer climate! Please welcome her to the Western Region, and give her a call at (201) 670-0240 should you know of any job prospects in the Los Angeles area.

Marilyn Morrison, formerly Assistant Registrar at the Natural History Museum of Los Angeles County, has accepted the position of Registrar at the Ronald Reagan Library in Simi Valley, California. As a Museum Specialist of the National Archives, she will oversee the varied collections given to former President Reagan. She invites colleagues to visit her.

Lisa Escovedo, a recent graduate of Long Beach State Museum Studies Program and an intern at the Galleries of the Claremont Colleges, has replaced Marilyn Morrison as the Assistant Registrar at the NHMLAC.

John Caswell, formerly Associate Registrar at the J. Paul Getty Museum, is now Registrar of the Lannan Foundation in Los Angeles, California. He has recently completed the transfer of the Foundation's modern and contemporary collections from Florida to L.A.

Congratulations go to **Mary Suter**, who was this year's recipient of the Crozier Fine Arts travel stipend. Mary was selected to represent the Western Region at the AAM annual meeting in Baltimore this past April. Currently the Registrar with the Idaho Museum of Natural History, Mary is also the Idaho State Representative for the RC-WR.

OFFICER REPORTS

MEMBERSHIP OFFICER (Teresa Ridgeway)

This column is devoted to the newest members of the Registrar's Committee - Western Region, as of April 30, 1992. We look forward to your input and support, and hope to see you at our local, regional, and national gatherings. In the meantime, WELCOME!

ARIZONA

Fran Carlson, Scottsdale Historical Society
Suzanne Gaynor, Phoenix Art Museum
Mary Anne Laugharn, Heard Museum & Az. Hist. Society
Sally Mase, Cave Creek Museum
Sharon Moore, The Heard Museum
Valerie O'Neil, Arizona State Capitol Museum
Kathy Palmer, Glendale Historical Society
Ann Michele Poulos, Tempe Historical Society
Cathy Reigle, Pueblo Grande Museum
Jim Reynolds, The Heard Museum
Beverly Schlee, Arizona State University
Iveane H. Scruggs, Cave Creek Museum
Karen Whitehair, The Heard Museum
Holly Young, Pueblo Grande Museum

CALIFORNIA

Denise R. Brown, Walt Disney Imagineering
Marilyn G. Colombo, Archeologist/Anthropologist
Bob Dycus, Santa Barbara Museum of Natural History
Marilee Flannery, Sacramento Science Center
Barbara Hairston, Sonoma State University/Salazar Library
Maren A. Jones, Natural History Museum of L. A. County
Jeff Kishman, San Francisco State University
Susan Louie, Santa Barbara Museum of Natural History
Rachel McKay, Santa Cruz County Historical Trust
Danette Mersky, Fine Arts Express
Marilyn Morrison, Ronald Reagan Library
Dana K. Mozer, San Diego Museum of Art
Joan Piasecki, Newport Harbor Art Museum
Edith Lynne Richardson, San Francisco State University
Christina Savitski, California Dept. of Parks and Recreation
Betsy Slemmer, San Bernardino County Museum
Leni Velasquez, Long Beach Museum of Art
Randy Webster, Walt Disney Imagineering

HAWAII

Sanna Saks Deutsch, Honolulu Academy of Arts
Ann Hayashi, Japanese Cultural Center of Hawaii

IDAHO

Barbara Edney, Idaho State Historical Museum

NEVADA

Robert A. Nysten, Nevada State Museum
Kathryne Olson, Lost City Museum

OREGON

Linn Adamson, Timberline Lodge

Linda Dodds, History Resources
Ann Eichelberg, Portland Art Museum
Claudia Fischer, University of Oregon Museum of Art
Tamsen Fuller, Northwest Objects Conservation
Karen Herbaugh, Oregon State University
Sally Ishikawa, Independent Textile Consultant
Roberta Kirk, Middle Oregon Indian Historical Society
Ellen McCumsey, University of Oregon Museum of Art
Doryce McDonald, Oregon State University
Elaine Pedersen, Oregon State University
Margy Rasmussen, The High Desert Museum
LoErna Simpson, Oregon State University
Lucy Skjelstad, Horner Museum
Jeffrey Smith, Clatsop Historical Society
Vince Zettler, Benton County Historical Museum

WASHINGTON

Louise Grant, Museum of History and Industry
Karin Hirschfeld, University of Washington

MEMBERS NOT RESIDING IN REGION

British Columbia, Jacqueline L. Gijssen, J.F.K. University
Pennsylvania, Lisa Tremper Barnes, Berman Museum of Art

DEVELOPMENT OFFICER/CASSETTE LIBRARIAN

(Louis Goldich)

Several new cassettes and one new VHS tape have recently been added to the cassette lending library. They include recordings of nine sessions from the most recent AAM annual meeting in Baltimore, a four cassette set from the 1991 WMC pre-conference workshop "Perspectives on Collection Value," and a one-hour VHS tape titled "Pictures to an Exhibition: Morris Louis Goes to Milan."

The tapes can be borrowed for a period of two weeks by members in good standing. Return postage will be the responsibility of the borrower. Requests for tapes and/or a complete list of available audio and video cassettes should be sent to: Louis Goldich, Registrar, San Diego Museum of Art, P.O. Box 2107, San Diego, CA 92112-2107. FAX: (619) 232-9367.

Available tapes from the 1992 AAM annual meeting:

Packing & Transportation of Museum Objects (4 cassette set-PACIN/RC-AAM pre-conference workshop)

Conservation Surveys - Ready, Set, Go!

IMS: After the Survey - Implementation Grants for Conservation Project Support

Perspectives on Collection Value

The Rigors of Rigging: Moving Large Objects & Live Specimens

Fish & Wildlife Regulations & How They Affect Your Collections

How to Survive a Major Museum Theft

Facing Reality: Why We Need Fire Sprinklers in Museums

Insurance Problems and How to Avoid Them

Betty Long asked for RC-WR members to recommend suppliers who had provided services for their museums. Below are vendors who were submitted as suppliers of *Archival Materials*. RC-WR members are in bold text.

PAPER PRODUCTS

A. Baer Co.

515 East Market St.
Louisville, KY 40202
TEL: 502-583-2331
FAX: 502-582-2331
Contact: Sales

Archivart

301 Veterans Boulevard
Rutherford, NJ 07070
TEL: 210-460-8880
FAX: 201-460-7163
Contact: Any Representative

Beards Frame Shop

6639 S.W. Macadam Ave.
Portland, OR 97201
TEL: 503-245-1245
Contact: Sales

Bonjon

331 Laurelwood Rd.
Santa Clara, CA 95054
TEL: 408-988-5244
FAX: 408-988-4485
Contact: Sales

Box Maker Paper Co.

6412 S. 109th St.
Kent, WA 98032
TEL: 206-251-9892
FAX: 206-251-1484
Contact: Customer Service

Conservation Materials Ltd.

1165 Marietta Way
Sparks, NV 89431
TEL: 702-331-0588
FAX: 702-331-0588
Contact: Doug Adams

Daniel Smith Inc.

4130 1st Ave. S.
Seattle, WA 98134-2302
TEL: 206-223-9599
FAX: 206-224-0404
Ordering: 800-426-6740
Cust.Serv: 800-426-7923
Contact: Any Representative

Franklin Stationers Company

1000 North C
Sacramento, CA 95814
TEL: 916-444-3442
FAX: 916-444-3447
Contact: Customer Service

Hawaiian Graphics

1312 Kaunaulii St.
Honolulu, HI 96817
TEL: 808-841-7527
FAX: 808-842-0407
Contact: Sales

Hollinger Group

P.O. Box 8360
Fredricksburg, VA 22404
TEL: 703-898-7300
FAX: 800-947-8814
Contact: Tom Mahoney, V.P.

Light Impressions

439 Monroe Ave.
Rochester, NY 14607-3717
TEL: 800-828-6216
FAX: 716-442-7318
Contact: Sales

Museum Services, Corp.

4216 Howard Ave.
Kensington, MD 20895
TEL: 301-564-1225
FAX: 301-564-9583
Contact: Sales

Nelson Packaging

2429 S. 51st Ave.
Phoenix, AZ 85043
TEL: 602-484-7337
FAX: 602-484-7388
Contact: Gary Maygren

Paper Technologies

929 Calle Legocio, Unit D
San Clemente, CA 92673
TEL: 714-366-8799
FAX: 714-366-8798
Contact: Ralph Roessler

Standard Brands Paint Co.

1st Ave. & Jackson
Seattle, WA 98104
TEL: 206-682-7887
Contact: Sales

Talas

213 W. 35 St.
New York, NY 10001-1996
TEL: 212-736-7744
FAX: 212-465-8722
Contact: Any Representative

(continued on next page)

Test Fabrics
200 Black Ford Ave.
Box 420
Middlesex, NJ 08846
TEL: 908-469-6446
FAX: 908-469-1147
Contact: Sinley Klaas

University Products
517 Main Street
P.O. Box 101
Holyoke, MA 01041-0101
TEL: 800-628-1912
FAX: 413-532-9281
Contact: Kelly

Wiley-Bayley
1943 1st Ave.
Seattle, WA 98134
TEL: 206-622-1094
FAX: 206-682-2295
Contact: Walt Suman

Plenty of Textiles, Ltd.
2909 N.E. Blakeley St.
Seattle, WA 98105
TEL: 206-524-4383
Contact: Bruce Benson

Zellerbach Paper Co.
2255 S. 300 East
Salt Lake, UT 84115
TEL: 801-484-4461
FAX: 801-488-1997
Contact: Mark Hillard

Zellerbach Paper Co.
6301 Airport Way So.
Seattle, WA 98108
TEL: 206-764-5000
Contact: Sales

PACKAGING
Deccofelt Corporation
555 S. Vermont Ave.
Glendora, CA 91740
TEL: 818-963-8511
FAX: 818-914-2734
Contact: Harold Wells

Dow Chemical, Inc.
1703 S. Saginaw Rd.
Midland, MI 48640
TEL: 800-258-2580
Contact: Any Representative

Engineered Storage Products Co.
1033 - 6th Ave. South
Seattle, WA 98134
TEL: 206-682-6596
FAX: 206-682-4995
Contact: Bob Roche

Katzke Paper Co.
2495 S. Delaware
Denver, CO 80223
TEL: 303-744-3546
FAX: 303-744-1631
Contact: Rob Larsen

Man - How Inc.
P.O. Box 2705
Trenton, NJ 08607
TEL: 609-392-5895
Contact: Any Representative

Shannon Packaging
575 Edna Place East
Covina, CA 91723
TEL: 818-967-7329
FAX: 818-915-2344
Contact: Debbie Robin

United Foam Products
240 Davidson Ave.
Somerset, NJ 08873
TEL: 908-560-9550
FAX: 908-356-6309
Contact: Kristin Sansome

Western Glove and Safety
4610 S. 33rd Pl.
Phoenix, AZ 85040
TEL: 602-268-0222
Contact: Allen Tim Patee

Wisdom Industries
179 Sand Island Access Rd.
Honolulu, HI 97802
TEL: 808-847-1223
Contact: Any Representative

Look for list of shelving, screen, and compact storage suppliers in our Fall issue focusing on Disasters: Preparedness and Response.

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P.O. Box 2288
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619/325-7186, FAX 619/327-5069

APPOINTED POSITIONS

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CASSETTE LIBRARIAN**

Louis M. Goldich, Registrar
San Diego Museum of Art
P.O. Box 2107
San Diego, CA 92112-2107
619/232-7931 x230 or 619/232-5200
FAX 619/232-9367

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Santa Ana, CA 92706
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Records Unit
California Department of
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2505 Port Street
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916/324-1721, FAX 916/327-5779

(continued on next page)

JOIN THE REGISTRARS' COMMITTEE - WESTERN REGION

Benefits include the RC-WR quarterly newsletter, membership roster, stipends for workshops & conferences, news on Western Museums Conference activities, access to materials in the Forms Clearing House, as well as the Tape Lending Service, and a network of associates who provide support and knowledge.
Membership is valid for one calendar year and expires December 31, 1992.

New? It's Simple! Just fill out the information below.

Renewing? Make any necessary changes to your mailing label on the other side of this form.

Voting _____ (Professionals associated with non-profit organizations, residing in the Western Region)
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Membership Dues \$10.00 + Contribution \$ _____ = Total Payment \$ _____.

All contributions beyond the annual \$10.00 dues are welcome and help to further the goals and programs of the RC-WR.

Send this form and check payable to Registrars' Committee - Western Region to Kathleen Clewell, Palm Springs Desert Museum, P.O. Box 2288, Palm Springs, CA 92263.

1992

STATE REPRESENTATIVES

ALASKA

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Alaska State Museum
395 Whittier Street
Juneau, AK 99801-1718
907/465-2901, FAX 907/465-2976

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Gina Cavallo, Associate Registrar
The Heard Museum
22 E. Monte Vista
Phoenix, AZ 85004-1480
602/252-8840, FAX 602/252-9757

NORTHERN CALIFORNIA

Deborah D. Norberg, Registrar/
Permanent Collection Curator
San Jose Museum of Art
110 South Market Street
San Jose, CA 95113
408/294-2787, FAX 408/294-2977

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Los Angeles, CA 90024-1549
310/825-4563, FAX 310/206-7007

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208/236-2603

NEVADA

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Capitol Complex
Carson City, NV 89710
702/687-4810

OREGON

Loretta Harrison, Assistant Director
Horner Museum
Gill Coliseum L-1
Oregon State University
Corvallis, OR 97331-4104
503/737-6997, FAX 503/737-2400

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45 N.W. Temple Street
Salt Lake City, UT 84150
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FAX 801/240-5551 x1485

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Address Correction Requested

