



REGISTRARS' QUARTERLY SPRING 1993

A PUBLICATION OF THE REGISTRARS' COMMITTEE - WESTERN REGION

INVENTORIES

Had you visited the registrar of a large museum, or rather, the individual performing that function fifty or sixty years ago, you probably would have encountered a small grey-haired man or woman dressed in black, sitting behind a large oak roll-top desk. That individual would have been holding an ornate fountain pen which was used to record, in lovely script penmanship, the additions and changes to the collection into a leather-bound register. After the accession number was painted onto the object with India Ink, this new object would likely have been placed on wooden shelves beside a few hundred other dusty ones.

Aside from wishing I had that roll-top desk, I am happy to say that the form of today's records bears little resemblance to those of yesterday. The greater demand for information has made the systematic collection and organization of data imperative. Not only do museums need information to fulfill their ethical and legal obligations, scholars, curators, and scientists need information to do their research, and officials representing the interests of the public ask astute questions about how museums safeguard and monitor their collections. Detailed accountings of collections are requested by grant making agencies, by accreditation committees and government agencies. Many collections consist of millions of objects and the museum professional is asked to account for objects which may not have been seen in decades.

Documenting and organizing massive amounts of information is not for the faint-hearted. The task requires steady nerves and a keen eye. With so many RC-WR members facing the challenge of conducting an

inventory or establishing the procedures to initiate one, we sought out those with experience who might suggest ways to track collections in this age of information. The feature articles in this issue provide first-hand insight which we believe will prove useful.

-Lella F. Smith, Chairperson

RC-WR members are fortunate to have such an enthusiastic network of colleagues who are willing to share their experiences. In our Spring 1993 issue, RC-WR authors have contributed valuable information on various aspects of inventorying a collection, including planning and implementing a collections inventory (and reconciling discrepancies), computerizing collections, inventory requirements for insurance claims, and utilizing barcodes as a means of inventory control.

Members are also provided with a collections inventory bibliography and resources list. By focusing on a specific topic in each issue, it is our intent that you are able to keep the newsletter as a reference in your files.

Thank you to authors Bill Allen, C. Michael Barton, JoAnn Centeno, Ann E. Erbacher, Johanna Humphrey, Anna Koster, Lori D. Meeks, Deborah Slaney, Martin Sullivan, and Veronica Traina.

Our next issue will focus on recycling museum materials. Concern about the environment, as well as the pocketbook, has made this practice crucial to the performance of museum professionals. Please share your knowledge with your members by contributing to the next issue.

-Maren A. Jones, Publisher

IMPLEMENTING A NAGPRA INVENTORY

by Deborah Slaney and Martin Sullivan

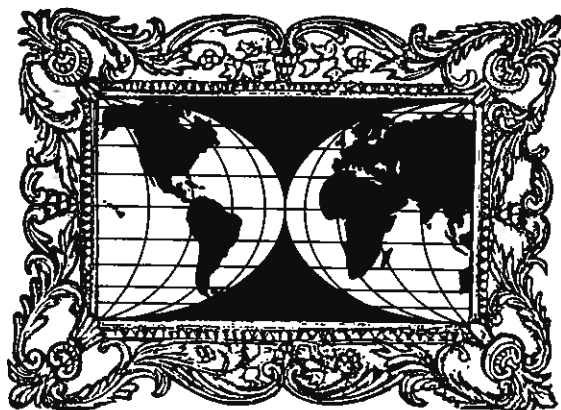
In June of 1990, the curatorial staff of the Heard Museum implemented a physical shelf-by-shelf inventory of its permanent collection of ethnographic artifacts and fine art. With the knowledge that the Native American Graves Protection and Repatriation Act (PL 101-601) would ultimately be signed into law, the inventory was completed and reconciled in a fashion that resulted in the ability to produce informative reports that would comply with the requirements of the legislation.

If the U.S. Department of the Interior continues to hold to the definitions of "summary" and "inventory" contained in recent drafts of the proposed NAGPRA regulations, many museums should not find it difficult to comply with the law's time frames. By November 16, 1993, museums are expected to complete summaries of those collections that may contain sacred objects, objects of cultural patrimony, and unassociated funerary objects. However, the draft regulations make clear that the summaries can be general narrative descriptions of the holdings - including data such as the presumed cultural

affiliation, date and circumstance of acquisition, and *general* types of objects - rather than detailed listings of individual items. The intent is to start exchanging information between museums and possible claimants, in the thought that such consultation can help to determine the identity or function of sensitive objects.

Inventories of human remains and associated funerary objects are to be completed by November of 1995. Again, the draft regulations explain that inventories are to be based on available documentation in the possession of the museums. New research is not necessary to comply with the requirements. The regulations realize that it will take time for tribes to examine and act upon the variety of data that will be submitted. Indeed, this process poses questions that are as challenging for the tribes as they are for museums. Those institutions that have already gone through repatriations have found that good will and prompt responses on their part are likely to be matched by patience and thoughtfulness on the part of the potential claimants.

(continued on page 6)



COOKE'S CRATING and Fine Art Transportation

Tel. 213/268-5101

Fax. 213/262-2001

SPECIALISTS IN IMPORT/EXPORT SERVICES

*Customs Expediting and Documentation
International Shipping
Freight Forwarding*

With more than 70 agents world-wide,
Cooke's is ready to assist you with your next move,
whether it's across town or across the globe.

FOR THE RECORDS: COMPUTERIZING ANTHROPOLOGY COLLECTIONS AT ARIZONA STATE UNIVERSITY

by C. Michael Barton

You have just taken a new position and find yourself the sole permanent staff member responsible for a collection of several hundred thousand archaeological and ethnographic specimens. The only documentation, beyond original field notes, is a set of ledgers in which about a third of the objects are listed in catalog number order only. How can you properly manage such a collection?

I found myself in just these circumstances five and a half years ago, when I first came to the Department of Anthropology at Arizona State University. With training in research archaeology and a background in computers, the obvious solution for me was to develop computer databases for collections information. Such a project has been undertaken by many museums in recent years, with variable success.

Although I had no difficulty in convincing the department Chair that a computerized inventory project was necessary, actually implementing it was another matter. I had a staff of two to three part time students, no real budget, and no access to a computer. As it was soon clear that there were no funds available in the department or university to begin a large-scale inventory project, I had to look to outside sources of support.

After researching a number of funding sources for museum computerization projects, I decided that the "Support for Systematic Anthropological Collections" program of the National Science Foundation was the most appropriate one for our department. These funds are for enhancing the scientific (rather than artistic or humanistic) value of systematic anthropology collections. Although I do not claim to be a seasoned fund raiser, success in this and other grant competitions has taught me several lessons that might be of value to others contemplating such a project.

Know your museum. Your museum is different from all others; the most successful computerization project is one specifically tailored to your collections and management needs. This can be done only with comprehensive information about your museum. On the advice of a colleague, my student staff and I spent the first year on a "systems analysis" of our collections

management activities. This work included detailing the different types of information previously recorded about specimens, identifying all collections files and forms, estimating the number of specimens in various collections, and gathering statistics about all storage facilities. This information was invaluable for developing funding proposals, documenting the need for computerization and providing support for the proposed plan. I still refer to the information produced by this initial analysis (and continue to add to it) for planning improvements to the collections.

Carefully plan and document your proposal. Good planning results in both a better proposal and a better project. I used pilot studies and information from other museums to develop estimates of the labor and equipment needed to computerize our records. The systems analysis allowed us to estimate the project requirements in considerable detail. I also found it helpful to review other successful NSF proposals (available on request).

Listen to your reviewers. Nobody likes criticism, and it is especially difficult to accept after you have spent many hours carefully crafting the best possible proposal. As intended, however, outside reviewers can spot weaknesses and inconsistencies in your project. Sometimes this can be frustrating. Half the reviewers of my proposal felt that, to make most efficient use of the computer's ability to enter data entry faster and more accurately, we should first enter paper records and follow with a physical inventory from the resulting database. The other half felt that we should begin with a physical inventory, in order to be assured of having accurate information, before entering the inventory results into the computer.

Finally, persistence pays off. The proposal was funded by NSF after three submissions. The project improved with each submission, however, giving the final version a better chance of success. Rather than being discouraged by the rejection of a funding proposal, treat it as an opportunity to learn from the reviews and improve the project.

(continued on next page)

(continued from previous page)

Initially, we proposed the use of a special museum database system that has been used in a variety of museums. However, reviews of our initial proposals questioned both the high cost of the system and its appropriateness for our collections. In the final proposal, we chose a general purpose, relational database program, FoxPro. This program has several advantages for our situation. It is very fast and can easily handle large numbers of records. We have several hundred thousand archaeological specimens, around 15,000 osteological specimens and dental casts, and about 1,000 ethnographic specimens. Its ability to link different databases (archaeological sites with archaeological collections for example) enhances the usefulness of the stored information. FoxPro utilizes the widely used XBase (that is, dBase) file structure and language and is available in versions for PC and Macintosh. FoxPro comes in a multiuser version that can make a database simultaneously available to multiple researchers via a local area network. Finally, developing applications (integrated data entry screens, queries, and reports) is relatively easy (for a complex database program).

In order to reconcile varying views about computerization, the method I developed incorporated parts of both approaches. Scaled-down database applications were installed on notebook computers, which could be taken into storage areas. We physically inventoried specimens, resulting in accurate information about our holdings. This information was entered directly into the notebook computers so that we could use the database program to make data entry faster and more reliable. For example, redundant information (such as site number for all the artifacts from the same site) could be automatically duplicated by the computer for each record. The inventory team only had to enter the information that varied for each specimen.

This computerized inventory procedure allowed information about each specimen to be checked and uploaded to the main database very rapidly, often within a week. This meant that information was accessible while the project was in progress. Due to the size of our holdings, limited information was recorded about a large number of specimens rather than detailed information about a small number. This strategy allowed us to produce a usable volume of information within a limited time frame and budget. During inventory, each

archaeological specimen was re-bagged in polyethylene, groups of specimens were re-boxed, and especially fragile specimens were moved to cabinets.

The inventory was performed by six half-time students and coordinated by a half-time research assistant. The FoxPro database is maintained on a Zeos 486 EISA server and accessible from up to 20 PC and 100 Macintosh computers via a Novell Netware 386 local area network. In addition to salaries, the grant funded the server, 2 PC work stations, network cards and wiring, Novell software, FoxPro software, six museum cases, thousands of plastic bags, and hundreds of boxes. Nine months of work produced computerized information for nearly 65,000 archaeological specimens and about 12,500 dental casts. The total cost of the project, including computer equipment and software, was less than \$1.00 per specimen. The system works very well and has been continuously expanded since the end of the NSF project, both by entering information about more specimens and adding to the information already entered about specimens. We have completed databases for our ethnographic collections and archaeological site files, and have increased the archaeological collections database to nearly 130,000 records.

Our computerization project was successful for several reasons. Before submitting a proposal, I spent a great deal of effort gathering detailed information about our collections and management activities. This served as a basis for assessing computerization needs, documenting those needs, and formulating a plan specifically tailored to meet those needs. I planned the project so that useful databases were created by the time it was completed. This was accomplished with reasonable levels of time and money invested. Because the databases are expandable and can be linked to each other, the scientific and management value of the system can be continually enhanced. Hopefully, the use of off-the-shelf, commercial products (FoxPro, Netware, and standard microcomputers) will make the system easier to support and upgrade in the long term. While the system and methodology developed at ASU may not necessarily be appropriate for other museums, the general concepts employed should be broadly useful to those contemplating a computerized inventory project.

C. Michael Barton is Curator of Archaeology and Ethnology at the Arizona State University Anthropology Museum in Tempe, Arizona.

MYSTERIOUS DISAPPEARANCE AND YOUR INSURANCE

by Bill Allen

About ten years ago, one major museum on the west coast discovered in an inventory that some 200 objects had disappeared from their storage vaults sometime between 1924 and 1930. Is this sort of thing covered by the insurance on your collections?

The first thing you must do to answer this question is to confirm that your insurance for collections objects is on the basis of *all-risks* and not what is termed *named perils*. Under *named perils* (which is similar to the way business property like typewriters and desks, and the way homeowners' buildings and property are insured), the perils that are covered are actually spelled out precisely. In order to collect from this kind of insurance the loss must usually be from fire, lightning, windstorm, hail, vehicle damage, riot, explosion or smoke damage as stated on the policy. Additionally, there are exclusions on the policy, but only damage from these perils as stated is covered. Mysterious disappearance and inventory shortage are not normally named perils on the policy and therefore are not covered.

By contrast, under *all-risks* coverage, any peril that is not specifically excluded is automatically covered. All you need to do is confirm that in the insuring wording there is the statement that this policy covers insured objects against "all-risks of physical loss" and then look to the listed exclusions for the words "mysterious disappearance" or "inventory shortage" to confirm that they are not excluded and therefore are not covered.

Although most forms of insurance exclude this coverage altogether, other forms will merely put limitations on it. Insurance underwriters feel that they should not be liable for the loss of objects that may have gone missing before their insurance policy was in effect. This limitation of coverage should be of particular concern to you if you are taking inventory of a collection

for the first time or if your paperwork, or paper trail, is not as well documented as it should be.

In fact, it is the completeness of your documentation that will be your salvation in the event of loss. The paper trail that you create upon the first inventory of a collection and then perfect as time goes on is the most important basis for all loss settlement; first, because it will be the resource for enough detailed information to find the object if it is stolen, and second, because it is the documentation that is available to prove your loss to your insurance carrier.

Whenever you intend to collect from an insurance carrier, it is legally incumbent upon the party that has been the victim of loss to prove for legal purposes that, first, there was indeed a loss; second, that the object for which you intend to claim was subject to coverage under the type of policy providing the insurance; and third, the amount of the loss that you did indeed suffer. This is termed "proving your loss", and the completeness and quality of your inventory is crucial to this process.

In many cases, the limitation on coverage of mysterious disappearance or inventory shortage will read something like this: "We won't cover loss resulting from inventory shortage unless the missing item has been physically identified and recorded by the insured within five years prior to the date of discovery." In a case like this, you need to be able to demonstrate that you have procedures in place so that an ongoing inventory identified every collections object at least once every five years. That is, that someone on the museum staff has at least laid eyes on every insured object within the last five years and acknowledged such.

As you can see from all this, the quality of your inventory is the key to loss recovery!

Bill Allen is President of Allen Insurance Associates in Los Angeles, California.

Notice of RC-WR Bylaws Revisions

In the next few weeks, you will be contacted by the Bylaws Committee to vote on three changes to the RC-WR Bylaws. These changes were approved at our Board Meeting in Riverside and include an increase in our membership dues to \$15.00 per calendar year. Oops. Please return your ballots immediately!

(continued from page 2)

To date, the Heard Museum's relatively small inventory of human remains and associated funerary objects has been completed and reconciled, the intention being to begin compiling summaries of unassociated funerary objects, sacred objects, and objects of cultural patrimony in the near future. The process worked as follows.

As each cataloged object was encountered in storage, its catalog record was retrieved using the ARGUS collections management database and any unnoted information such as location or condition was entered. If catalog information identified remains as human, the remains and any associated objects (such as pottery, lithics or beads) were moved to a more restricted storage area. Upon the advice of our Native American curatorial staff, the remains and objects were segregated from objects which were known to be sacred. If the remains and associated objects were uncataloged, they were assigned a group accession number, cataloged, and moved to the new storage location. Missing objects were compared to objects discovered in the collection using paper catalog records, found, and assigned their correct catalog numbers. Except to provide safe and respectful storage materials, the remains themselves were not modified or repaired. Boxes were labeled with catalog numbers only.

There were several instances during the inventory where unidentified remains were found. In cases where the remains were not identified as human, they were examined by a local zooarchaeologist with the knowledge and consent of local tribal representatives. In doing so, we were able to identify several sets of remains to add to the inventory. In addition, we received the support of tribal representatives to have the

human remains examined by a local forensic anthropologist so that more detailed descriptive information could be added to the catalog records. In the process, it was found that several sets of remains were actually animal bone and were removed from the inventory.

We also sought and received consent from tribal representatives for the forensic anthropologist to photograph individual examples of remains for research purposes. We did not receive consent to take overall photographs of the remains or associated funerary objects. It is important to remember that procedures for enhancing the documentation of museum collections which fall under NAGPRA guidelines may not always be appropriate, and it is wise to seek guidance from the Native American community when possible.

Upon physical inventory and relocation of the human remains and associated funerary objects, we were ready to produce an inventory. A report generated by ARGUS provided each accession and catalog number, the type of remains or objects, provenance, inventory date, location, date acquired, how acquired, date collected, collector, dimensions of associated funerary objects, a catalog description and analysis description, and the name of the forensics consultant. All data was reviewed by curatorial staff to ensure that it was clear, concise and respectfully worded before submission to tribal representatives.

Martin Sullivan is Director of the Heard Museum in Phoenix, Arizona, and a member of the Review Committee for the Native American Graves Protection and Repatriation Act. Deborah Slaney is Registrar at The Heard Museum, and the current Newsletter Editor for the Registrars' Quarterly.

BOOK NEWS

In 1987, a registrar wrote a book. Not a dry, practical, How To book. A funny, moving tale about crossing cultures while organizing an exhibition. It was good reading then, and is just as good now as our professional emphasis is so often on issues of diversity and mutual respect, and as we are ever more aware of glass ceilings and gender expectations. What's more, the book is available now at a bargain price that even a museum registrar can afford!

First Light: A Magical Journey by Carol O'Biso, \$3.98 plus \$4.50 postage and handling (and we understand postage and handling). Order from Daedalus Books, P.O. Box 9132, Hyattsville, MD 20781 (it is their book code #21569).

(submitted by Kittu Longstreth-Brown, Registrar, University of New Mexico Art Museum)

BARCODING THE ARCHIVAL WAY

by Lori D. Meeks

Over the past four years, the curatorial department at Biltmore House has developed and implemented a collections care program which included cataloging the 30,000 objects in the house. The initial goal of the cataloging project was to create a system that would enable efficient and accurate inventories of all the objects, and allow for easy access to all object information. With advancements in computer technology, an investigation into using barcodes as an accession number seemed worthy.

We strive at Biltmore House to make our guests' experience similar to the experience a guest of George Vanderbilt would have had. In order to create this atmosphere, we did not want to have barcodes on paper tags hanging from the objects. We needed to find a way to adhere the barcodes directly to the objects.

In 1989, several object, textile, and furniture conservators were consulted about ways to adhere the barcodes directly to objects using conservation products. We needed a reversible isolating layer to protect the object, an adhesive, and a plastic on which to print the barcodes. Several conservators recommended an isolating layer of B-72, and Rhoplex AC-234 as an adhesive. Using our computer and barcode software, we print the barcodes with a laser printer onto Mylar.

After about a year, we found that B-72, which is mixed with Toluene, is much more toxic than B-67, using mineral spirits as a solvent. We now use B-67 on non-porous materials and PVA (Polyvinyl Acetate) for porous materials as isolating layers. We continue to use Rhoplex and Mylar.

Though we are three years into the project, we have yet to work through all the glitches. Barcodes are too big for small objects, so we resort to attaching the printed number to the object and leaving off the barcode. If an object is oddly shaped, we retreat to the traditional method of numbering an object, as a scanner usually will not read a barcode placed on a curve.

Our biggest hurdle has been making the barcodes adhere to all objects. We have applied the isolating layers and adhesives in different orders, and have exposed the barcodes to cold and heat to determine if the problem is related to the environment,

but the results are inconclusive. We have noticed that the barcodes on objects on display tend to fall off more often than those that are in storage. The amount of friction in the air and movement of the object may be related. The good news is that barcode scanners are now available with much more sensitivity and key pads attached to them. In cases where we have had to attach the number and not the actual barcode to the object, we are able to type in the number manually and the scanner will store that number just as if it had read it on a barcode. New scanner readings are more accurate and they can have enough memory to hold several thousand scans at a time. An inventory can be conducted just as they are in warehouse environments.

The scanner can be programmed to store the object number, the name of the object and its location. The information gathered by the scanner can be loaded onto a computer that holds object files. The computer will then compare and match up the object numbers, letting us know if something is not where it is supposed to be, if something else is in its place, etc.

Undertaking such a project has been very exciting and very frustrating, too. In conversations, colleagues have shrieked at the thought and several have inquired further. There are great advantages to cataloging with barcodes. We estimate that doing an inventory will use at least half the manpower, and will be twice if not three times as fast as the more traditional methods of doing an inventory. The number of mistakes will be reduced by eliminating the duplication of numbers and/or missing an object entirely. Computer programs will catch these types of mistakes. The disadvantages are there, too; the most obvious is the newness. Several institutions are using barcodes, but few adhere them to the objects and use them as an accession. Although this project has met our needs relatively well, each institution must take a close look into each of its needs before proceeding with a project such as this. I anticipate that after four years of putting this task together, we will feel the rewards after we complete our first inventory this year.

Lori D. Meeks is Registrar at Biltmore House in Asheville, North Carolina.

FORCED RELOCATION PROMPTS INVENTORY

by Anna Koster

One thing led to another. Installing fire sprinklers meant an alarm system would also need to be installed, and asbestos removed. Before any of this could happen, we would have to relocate most of the 6,000+ objects in the collection. Because so much work was entailed, we decided to seize the opportunity and do a physical inventory at the same time.

All this had to happen between spring and fall shows, and we only had 4.25 professional staff and a handful of students. We therefore limited our ambitions, targeting only the paintings for inventory.

It would have been difficult to perform an inventory without a computer cataloging system. After some research, we purchased Willoughby Associates' SNAP! software for \$1000 and installed it in a new computer (IBM-compatible 486/33MHz with 4MB RAM). Willoughby's staff input computer records for 687 paintings (a separate category within our cataloging system) from photocopied catalog cards. The \$1.75 we paid per record was worth the expense in order to have it done quickly, consistently, and accurately.

With so little time and so few workers, volunteer help became essential. After recruiting, we set up five training sessions covering such topics as art handling, accessioning and other ID numbering systems, photo documentation, and computer records. I created two flow charts to guide workers. These were necessary as they faced a maze of possible actions. One showed what to do with objects to be relocated; the other gave instructions for processing those works that would not be moved (*flow chart on opposite page*).

After months of preparation, volunteers and staff began moving about 4,000 objects and inventorying the paintings. Just before moving an object, we put a label on it to show where it came from and filled in "Location Sheets," which listed all works from each spot in storage. We also inventoried paintings that did not require relocation. As we looked through racks, bins, and stacks of artworks for paintings to inventory, we filled in "Location Sheets" for all the art at each site.

To complete the inventory, we needed to include paintings located outside the museum. One volunteer sleuthed through on-campus loan forms and

scoured university offices for paintings that had been lent over the years, and staff investigated other campus storage areas.

Nearly 700 paintings were discovered. Whether they were relocated, remained in place, or were away from the museum, the inventory process was the same:

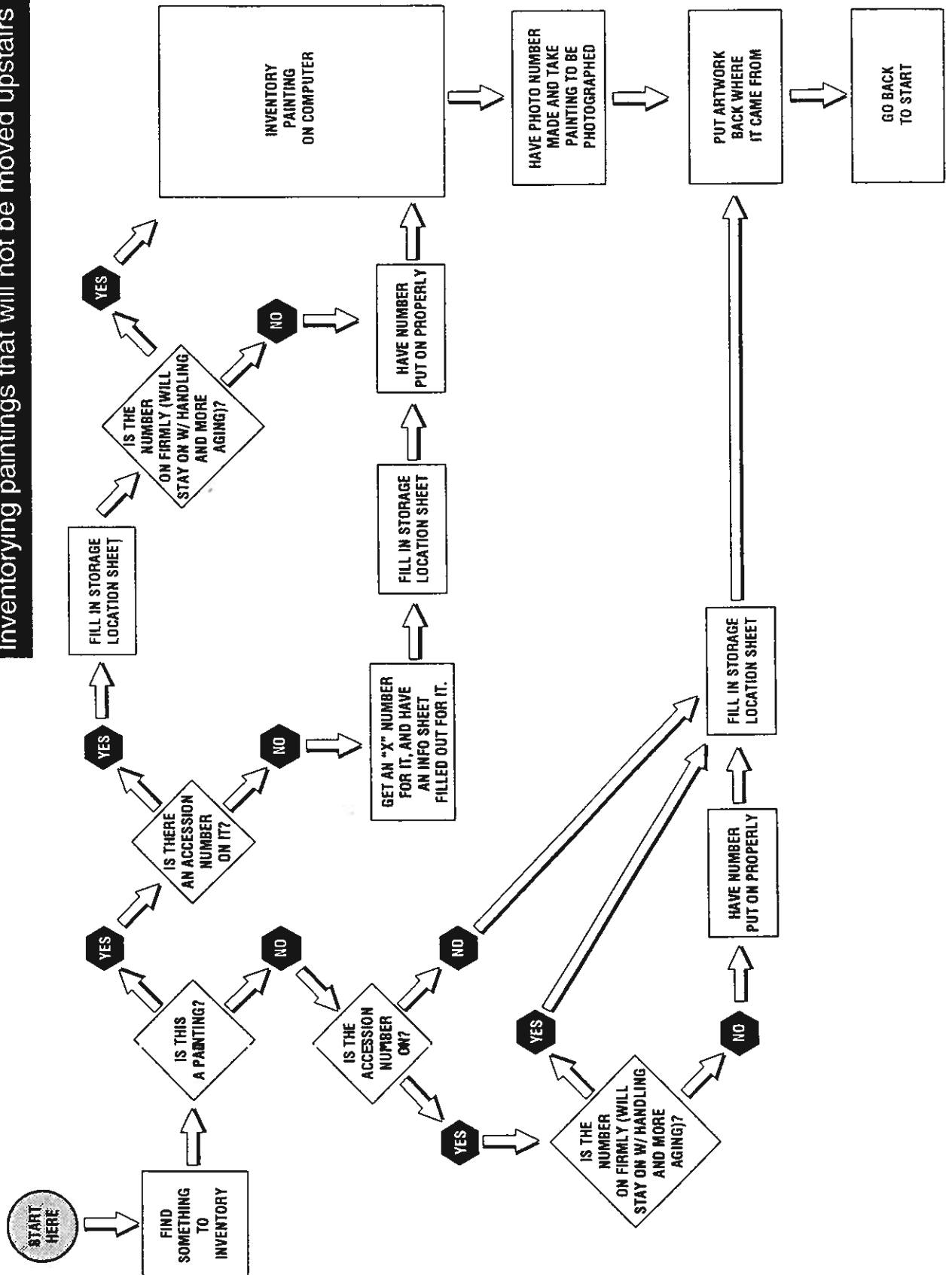
- We noted in the computer that the painting had been found and recorded its "home location."
- We photographed the painting with a card showing the ID number.
- If the ID/accession number was difficult to read or falling off, we affixed the number.
- We noted any art that was in need of immediate restoration.
- For paintings lacking an ID number, we filled in information (size, markings, signature, description, etc.) in the "Unidentified Objects Log" and put "X Numbers" (X1992.1 through X1992.52) on them.
- For each painting bearing a legitimate ID number, but having no computer record, we put information in a separate log book: "Paintings found in 1992 inventory with accession numbers on work but no computer record."

After putting all 4,000 objects back so that the fall show could be installed, we concentrated on the information obtained from the inventory. One computer-savvy intern created new computer records for the "X Number" paintings from the "Unknown Objects Log." She then entered records for the paintings with numbers on them but with no previous computer entry.

The computer allowed us to rapidly sort, retrieve, and compare information. We discovered contradictions between written records and the physical inventory. We were able to match works that had lost their accession numbers with works that had been presumed missing. To reconcile all the information we gathered from the inventory, we continue to search through old records to solve the last of the mysteries and complete our records.

Anna Koster is Collections Manager at the de Saisset Museum at Santa Clara University, Santa Clara, California.

Inventorying paintings that will not be moved upstairs



(continued from Anna Koster's article on previous page)

PLANNING AND IMPLEMENTING A COLLECTIONS INVENTORY

by Ann E. Erbacher

In 1988 I chaired a session titled "Planning and Implementing a Collections Inventory" at the Midwest Museums Conference/Mountain-Plains Museums Association's combined annual meeting. My panelist, Catherine Blumenfeld, presented a case study of the inventory conducted at the Fogg Art Museum in 1983 for which she was Project Director. I presented a case study of the inventory then underway at my institution, the Nelson-Atkins Museum of Art. This article summarizes the points made in the session and includes some additional thoughts.

Cathy Blumenfeld was hired to plan and implement an inventory of selected Fogg collections prior to a move to the new Sackler Museum. 38,000 objects were inventoried in less than sixteen days. Prints, photographs and coins were not included. All object movement was frozen. A total of sixty staff members from all departments, including the director's office, participated in the inventory. The amount of time spent per object ranged from 48 seconds to 2-1/2 minutes. Some teams were able to inventory 1,000 objects per day. Problem solving during the inventory was not attempted due to time constraints, but anomalies were noted for future identification. The two most important controls were the pre-numbering of forms and freezing of object movement.

Collection records were computerized prior to the physical inventory. This made the inventory much easier and served as a location management tool.

Three things contributed to the success of this project: 1) careful, detailed planning; 2) setting realistic goals which were attainable in as short a time as possible. This included breaking the project down into smaller parts so participants could feel they were making progress; and 3) enlisting cooperation of curatorial and administrative staff. It is important to realize that the problem resolution phase was still underway at the time of the session (5+ years after the inventory). Even if temporarily numbered objects still remain, they are able to be tracked.

The Nelson-Atkins' Board of Trustees decided in 1986 that a full collections inventory should be

undertaken. Three other full inventories had been conducted, in the 1930s, '40s and '50s. Additional funds were allocated to the registration department for two years to facilitate the project.

A planning committee consisting of the Associate Registrar, Associate Librarian, Computer Services Administrator and myself was formed. We determined the inventory goals and methodology and planned the pre-inventory computerization of the collection records. The goals were: 1) determine the size of the collections; 2) verify presence of the collections; 3) create and/or update collection and long-term loan records; and 4) create and maintain accurate object location records. Four forms were created: art movement form, location input sheet, new item/item modification sheet, and temporary number assignment form.

22,000 records were input by temporary data entry personnel in 1987, prior to starting the inventory that fall. The data was input as is, with the idea of future standardization. Ours was a combined recataloguing and inventory, rather than a straight inventory, project. As we compared records and objects, we added missing information such as medium and dimensions, and corrected obviously inaccurate information.

The inventory was conducted by registration and art handling personnel, working in two teams of two. We worked in galleries on Mondays as the Museum was closed. The other days of the week were spent in offices and storage areas. Since our inventory was a long-term project, we were unable to freeze object movement. To further complicate matters, we received an influx of 4,000+ objects from the former director's estate in 1988. The physical inventory was completed in 1989.

The problem resolution phase is still underway. Our institution began collecting in 1930, so our records are of varying quality. Certain collections, such as decorative arts and ethnographic objects, have not been as well-documented as others. This has made definite identification difficult, if not impossible, in some instances.

(continued on page 16)

BARCODES: THEY'RE NOT JUST FOR MILK CARTONS ANYMORE

by JoAnn Centeno

Does the word *inventory* send you shrieking into the halls? Do you break out in a cold sweat when a request comes in asking for a piece no one has seen for eons? Do you hold the Guinness record for excuses for why it's taking so long to locate an item? You are not alone. Everyone who works with a collection of items - no matter the size, shape, or content - has, at one time or another, been the victim of the inventory virus.

At Walt Disney Imagineering, size alone makes our collection vulnerable to the inventory bug. In addition to our collection being an archive, it serves as reference and research material for the artists and designers, making it an extremely active collection. Imagine over 1,500 drawers full of works on paper and you are asked to locate just one. Where do you start?

Our solution was to implement a barcode system, whereby each piece of art and the specific drawer in which it is stored receives a barcode number. The number on the artwork is the catalog number, and is the primary way to search through a computer file. The drawers are numbered sequentially by row. It was fairly easy to incorporate barcodes; we simply used the existing numbering system. By doing this, we only had to make minor changes to the database already in use.

With off-the-shelf software, scanners, labels, and a lot of extra hours, we are making barcodes a reality. Now, by scanning the artwork and the storage drawer with a portable scanning device, then loading the information into the computer, it is possible to know exactly where every piece of art is located. Inventory in the traditional sense is a thing of the past. At least it *will* be when every piece is accounted for; it is a slow and tedious process, the reward being that the collection is up to date, each day of the year.

Before a barcode software package is chosen, the requirements of the collection and the staff who will be using it should be considered. A program that is straightforward, easy to use and easy to install is important to keep in mind. Remember, if the software is too complicated, you will have neither the time nor the inclination to learn it and you will have a very impressive-looking computer software box sitting on your bookshelf collecting dust.

The company that provided our software also carries scanners as part of its product line. When we purchased our system, fixed scanners were the least expensive, so that is what we ordered. However, scanners that attach directly to the computers mean any artwork to be scanned must be brought to the computer; this can be quite inconvenient. If you identify the staff and collection requirements first, you can avoid acquiring equipment that quickly becomes obsolete and cumbersome.

After struggling with fixed scanners for some time, we began to investigate the portable type, similar to the ones used by Federal Express. Our new scanner has 128K memory and is fully programmable. We are able to track an individual piece of art to another location or to a person. The handheld unit has also given us mobility. Additionally, it saves wear and tear on the artwork by not having to be maneuvered through tight office spaces to be checked in or out.

The final hurdle is finding a label that will adhere to the art, while remaining archival. This is proving to be a Herculean challenge for us. Unless the piece of artwork is backed with another piece of paper or a mounting board, and you are positive about the type of adhesive used on the label, it would be best not to adhere the label directly to the back of the artwork. Currently, we are having Avery Laser Printer labels tested by the Avery Company for aging and adhesive migration. This is a very sensitive issue and not easily resolved. The advice offered here is to be very careful, and to investigate thoroughly.

The system I have been describing has taken much planning, many revisions and man-hours. The key to forming any system is flexibility. Payoffs have been keeping a running inventory, and the elimination of much of the paperwork previously involved in tracking items. The *biggest* payoff is the assurance of knowing the location of every item in your collection, and being able to have it in hand at a moment's notice.

JoAnn Centeno is Senior Art Archivist at Walt Disney Imagineering in Glendale, California.

AFTER THE MOVE COMES INVENTORY RECONCILIATION

by Johanna Humphrey

The Department of Anthropology, Smithsonian Institution recently completed a move of collections from the Natural History museum building to a new facility across town. Though objects had been moved to the new facility in previous years, the move of our ethnographic collections began in earnest when a building renovation project required that the storage area be emptied within five months! Faced with moving 45,000 fragile and valuable ethnographic objects, the Department initiated procedures to streamline the relocation process, including barcoding all objects to be moved, which significantly increased the speed and accuracy of recording the new location for each object. Maintaining this accelerated pace required that we defer problem solving until the completion of the move.

Every catalogued object has a specific storage location recorded in our database. This database was created fifteen years ago when the Department conducted an inventory of all its collections. Through the years, we have reconciled the vast majority of problems by comparing missing items with historical records and accession histories to record transfers, exchanges and deaccessions and corrected data entry errors.

During the move, we used two procedures for recording the new locations. In the early stages of the move, we wrote the location for each object on the packing list, which was then keyed into the database. When we had to accelerate the process in order to meet a new deadline, we instituted barcoding. Each object was tagged during the packing phase with a barcode which encoded the object's unique catalogue number. When the items were unpacked and stored, the barcode tags were scanned by a hand held barcode reader. The storage locations labels for each shelf and drawer were also printed as barcodes and scanned. This information was then loaded to the collections database each day. We averaged recording and loading 2,000 records a day.

Once the move was completed, we entered the reconciliation phase. We needed to establish the scope of the problem by auditing our records to determine if all objects were relocated and accounted for. We queried the storage location field and discovered that several hundred objects were still listed as not having

been moved. After a pass through the storage areas checking for objects that may have been left behind, we compiled a list of missing objects. A small percentage of missing objects were those recorded as shipped but not found. These were resolved by double checking probable storage areas and reviewing the packing lists for errors. In our rush, we apparently overlooked many items and did not record their location.

Most problem records are those which were listed as being in storage, but were not found when the collections were pulled for the move. We suspect that the vast majority reflect inventory control and record keeping problems and not actual loss. The key inventory control problem is staff removing objects from storage areas before the move and failing to record the removal. We require that a card be left in the drawer when an item is temporarily removed. We are now conducting an inventory of all offices and laboratories as well as collecting and verifying all the temporary removal cards, and all the manual loan records. Neither the temporary removal information nor the loan status were recorded in the database. The reconciliation process will enter this information and it will be maintained as part of automated inventory control. Another possible solution to these missing objects is that they are not missing but have become disassociated from their catalogue data. Whenever an object is found without a catalogue number, it is tagged with a temporary control number and its storage location recorded. Reconciling these objects with their catalogued data is an ongoing process involving comparing all catalogue records that are missing with all of those objects that are found without catalogue numbers. One approach is to focus on a specific object type within a geographic or cultural area, and compare the descriptions with all temporarily-numbered objects of that type in the storage area.

Though I do not recommend it as a procedure for reconciliation, a collections move does present the opportunity to reinventory, verify and resolve inventory and collections documentation problems.

Johanna Humphrey is Data Manager at the Department of Anthropology, National Museum of Natural History, Smithsonian Institution, Washington, D.C.



California Southern Route Schedule January - June 1993

| Month | Depart | Texas | Oklahoma New Mexico | California | Denver New Mexico | Texas | Louisiana Alabama | Return / Delivery |
|-------|--------|---------|------------------------|------------|----------------------|------------|----------------------|----------------------|
| Jan | 8 | 13 - 14 | 15 - 16 | 17 - 19 | 22 - 23 | 25 - 26 | 27 - 28 | 29 - Feb 1 |
| Jan | 23 | 26 - 27 | 27 - 28 | 29 - Feb 1 | 4 - 5 | 6 - 8 | 9 - 10 | 12 - 16 |
| Feb | 6 | 10 - 11 | 12 - 13 | 14 - 16 | 19 - 20 | 22 - 23 | 24 - 25 | 26 - Mar 1 |
| Feb | 20 | 23 - 24 | 24 - 25 | 26 - Mar 1 | 4 - 5 | 6 - 8 | 9 - 10 | 12 - 15 |
| Mar | 6 | 10 - 11 | 12 - 13 | 14 - 16 | 19 - 20 | 22 - 23 | 24 - 25 | 26 - 29 |
| Mar | 20 | 23 - 24 | 24 - 25 | 26 - 29 | Apr 1 - 2 | 3 - 5 | 6 - 7 | 9 - 13 |
| Apr | 3 | 7 - 8 | 9 - 10 | 11 - 13 | 16 - 17 | 19 - 20 | 21 - 22 | 23 - 26 |
| Apr | 17 | 20 - 21 | 21 - 22 | 23 - 26 | 29 - 30 | May 1 - 3 | 4 - 5 | 7 - 11 |
| May | 1 | 5 - 6 | 7 - 8 | 9 - 11 | 14 - 15 | 17 - 18 | 19 - 20 | 21 - 24 |
| May | 15 | 18 - 19 | 19 - 20 | 21 - 24 | 27 - 28 | 29 - Jun 1 | 2 - 3 | 4 - 8 |
| Jun | 5 | 9 - 10 | 11 - 12 | 13 - 15 | 18 - 19 | 21 - 22 | 23 - 24 | 25 - 28 |
| Jun | 19 | 22 - 23 | 23 - 24 | 25 - 28 | Jul 1 - 2 | 3 - 5 | 6 - 7 | 9 - 13 |



California Northern Route Schedule January - June 1993

| Month | Depart | Detroit Chicago | Kansas City | Denver Santa Fe | California | Denver Santa Fe | Kansas City | Detroit Chicago | Return / Delivery |
|-------|--------|--------------------|----------------|--------------------|------------|--------------------|----------------|--------------------|----------------------|
| Jan | 16 | 19 - 20 | 22 - 23 | 24 - 25 | 27 - 29 | 31 - Feb 1 | 2 - 3 | 5 - 6 | 8 - 10 |
| Feb | 13 | 16 - 17 | 19 - 20 | 21 - 22 | 24 - 26 | 28 - Mar 1 | 3 - 4 | 5 - 6 | 8 - 10 |
| Mar | 13 | 16 - 17 | 19 - 20 | 21 - 22 | 24 - 26 | 28 - 29 | 31 - Apr 1 | 2 - 3 | 5 - 7 |
| Apr | 10 | 13 - 14 | 16 - 17 | 18 - 19 | 21 - 23 | 25 - 26 | 28 - 29 | 30 - May 1 | 3 - 5 |
| May | 8 | 11 - 12 | 14 - 15 | 16 - 17 | 19 - 21 | 23 - 24 | 26 - 27 | 28 - 29 | Jun 1 - 2 |
| Jun | 12 | 15 - 16 | 18 - 19 | 20 - 21 | 23 - 25 | 27 - 28 | 30 - Jul 1 | 2 - 3 | 5 - 7 |

U.S. Art can handle **ANY** shipment
WORLDWIDE: from a single piece,
to an entire travelling show.

NEW YORK
40-35 22nd Street
Long Island City, NY 11101
718-472-5685
FAX 718-472-5785



BOSTON
16 Randolph Street
Boston, MA 02118
617-338-4922
FAX 617-338-5337



WASHINGTON
8350 Bristol Court, #111
Jessup, MD 20794
301-604-4888
FAX 301-604-5980

Florida Schedule

January - June 1993

| Month | Pick-Up / Depart | North Carolina | Atlanta | Florida W. Coast | Florida E. Coast | Atlanta | Richmond | Return / Delivery |
|-------|---------------------|-------------------|---------|---------------------|---------------------|---------|----------|----------------------|
| JAN | 7 | 9 | 9 - 11 | 11 - 12 | 12 - 13 | 13 - 14 | 14 - 15 | 18 - 20 |
| JAN | 21 | 23 | 23 - 25 | 25 - 26 | 26 - 27 | 27 - 28 | 28 - 29 | Feb 1 - 3 |
| FEB | 4 | 6 | 6 - 8 | 8 - 9 | 9 - 10 | 10 - 11 | 11 - 12 | 15 - 17 |
| FEB | 18 | 20 | 20 - 22 | 22 - 23 | 23 - 24 | 24 - 25 | 25 - 26 | Mar 1 - 3 |
| MAR | 4 | 6 | 6 - 8 | 8 - 9 | 9 - 10 | 10 - 11 | 11 - 12 | 15 - 17 |
| MAR | 18 | 20 | 20 - 22 | 22 - 23 | 23 - 24 | 24 - 25 | 25 - 26 | 29 - 31 |
| APR | 1 | 3 | 3 - 5 | 5 - 6 | 6 - 7 | 7 - 8 | 8 - 9 | 12 - 14 |
| APR | 15 | 17 | 17 - 19 | 19 - 20 | 20 - 21 | 21 - 22 | 22 - 23 | 26 - 28 |
| MAY | Apr 29 | 1 | 1 - 3 | 3 - 4 | 4 - 5 | 5 - 6 | 6 - 7 | 10 - 12 |
| MAY | 13 | 15 | 15 - 17 | 17 - 18 | 18 - 19 | 19 - 20 | 20 - 21 | 24 - 26 |
| JUN | 3 | 5 | 5 - 7 | 7 - 8 | 8 - 9 | 9 - 10 | 10 - 11 | 14 - 16 |
| JUN | 17 | 19 | 19 - 21 | 21 - 22 | 22 - 23 | 23 - 24 | 24 - 25 | 28 - 30 |

Chicago Northern Route Schedule

January - June 1993

| Month | Depart | Albany Buffalo | Cleveland Detroit | Chicago | Minn. | Kansas City | St. Louis Louisville | Pittsburgh | Return / Delivery |
|-------|--------|-------------------|----------------------|---------|---------|----------------|-------------------------|------------|----------------------|
| Jan | 10 | 10 - 11 | 12 - 13 | 13 - 14 | 15 - 16 | 17 - 18 | 19 - 20 | 20 - 21 | 22 - 27 |
| Feb | 7 | 7 - 8 | 9 - 10 | 10 - 11 | 12 - 13 | 14 - 15 | 16 - 17 | 17 - 18 | 19 - 24 |
| Mar | 7 | 7 - 8 | 9 - 10 | 10 - 11 | 12 - 13 | 14 - 15 | 16 - 17 | 17 - 18 | 19 - 24 |
| Apr | 4 | 4 - 5 | 6 - 7 | 7 - 8 | 9 - 10 | 11 - 12 | 13 - 14 | 14 - 15 | 16 - 21 |
| May | 2 | 2 - 3 | 4 - 5 | 5 - 6 | 7 - 8 | 10 - 11 | 11 - 12 | 12 - 13 | 14 - 19 |
| Jun | 6 | 6 - 7 | 8 - 9 | 9 - 10 | 11 - 12 | 14 - 15 | 15 - 16 | 16 - 17 | 18 - 23 |



Chicago Southern Route Schedule

January - June 1993

| Month | Depart | Pittsburgh Columbus | Cincinnati Louisville | St. Louis Kan. City | Minn. | Milwaukee Chicago | Detroit Cleveland | Pittsburgh | Return / Delivery |
|-------|---------|------------------------|--------------------------|------------------------|---------|----------------------|----------------------|------------|----------------------|
| Jan | 24 - 25 | 25 - 26 | 26 - 27 | 27 - 28 | 29 - 30 | Feb 1 - 2 | 2 - 3 | 3 - 4 | 5 - 10 |
| Feb | 21 - 22 | 22 - 23 | 23 - 24 | 24 - 25 | 26 - 27 | Feb 1 - 2 | 2 - 3 | 3 - 4 | 5 - 10 |
| Mar | 21 - 22 | 22 - 23 | 23 - 24 | 24 - 25 | 26 - 27 | 29 - 30 | 30 - 31 | 31 - Apr 1 | 2 - 7 |
| Apr | 18 - 19 | 19 - 20 | 20 - 21 | 21 - 22 | 23 - 24 | 26 - 27 | 27 - 28 | 28 - 29 | 30 - May 5 |
| May | 16 - 17 | 17 - 18 | 18 - 19 | 19 - 20 | 21 - 22 | 24 - 25 | 25 - 26 | 26 - 27 | 28 - Jun 2 |
| Jun | 20 - 21 | 21 - 22 | 22 - 23 | 23 - 24 | 25 - 26 | 28 - 29 | 29 - 30 | 30 - Jul 1 | 2 - 7 |

Please remember to call U.S.Art for your next **Crating, Storage, Installation, Transportation or International Shipment** estimate.

(continued from page 10)

In retrospect, the Nelson-Atkins' inventory might have been more successful had we hired an outside project director as she/he would have had no other responsibilities. It was difficult to maintain momentum and morale as the project continued and we tried to keep up with our everyday duties. We also began organizing more exhibitions during this time. Temporary assistants were utilized, which had its good and bad points. One of the disadvantages of using temporary personnel is that there is a lack of continuity. This must be balanced against conducting the project in a timely manner.

Inventory planning questions include the following: 1) What are the goals of the inventory? 2) Will it be a straight inventory or a combination recataloguing/inventory project? 3) Will inventory be organized by curatorial area or physical location (if the two do not coincide)? 4) Are there funds available for additional personnel (temporary or regular)? 5) Which staff members will be involved in the planning and implementation? 6) What is a realistic time frame for completion of the inventory? 7) Will other business be conducted as usual during the inventory? 8) Will it be

possible to freeze object movement? If not, how will object movement be controlled? 9) What forms are needed? 10) What supplies are needed?

The importance of an inventory's planning phase cannot be stressed enough. Try to anticipate as many problems as possible which may arise. It is very important to set specific goals within a realistic time frame. Plan for completion in as short a period of time as is practical for your circumstances. This will improve the validity of the end results and help to maintain staff morale. Give progress reports to the non-participatory staff members.

A tape of the session may be borrowed from Louis Goldich, RC-WR Cassette Librarian. One may be purchased from Vanguard Systems, Inc., 4210 Shawnee Mission Parkway, Suite 100A, Shawnee Mission, Kansas 66205; telephone: 913/432-6520; fax: 913/362-9406. If you are interested in session handouts, please contact me at the Nelson-Atkins Museum of Art, 4525 Oak Street, Kansas City, Missouri 64111-1873; telephone: 816/751-1207; fax: 816/561-7154.

Ann E. Erbacher is Registrar at the Nelson-Atkins Museum of Art in Kansas City, Missouri.

If you have information to share in our Summer issue, which will focus on *Recycling*, or our Fall issue, which will focus on *Public Art*, or know just the right author for an article, please call editors Kim Caldwell-Meeks (602-994-2621) or Deb Slaney (602-252-8840).

This newsletter is for you and by you.

Your suggestions are encouraged.

Summer Deadline is May 1, 1993
Fall Deadline is August 1, 1993

INVENTORY OF COLLECTIONS: BIBLIOGRAPHY & RESOURCES

American Association of Museums, Caring for Collections: Strategies for Conservation, Maintenance and Documentation. American Association of Museums, Washington, D.C., 1984.

Banta, Melissa, et al, "Saving the Sacrificed: Exhibition Collaboration and Computerization." Museum News, Vol. 65, No. 1 (October/November 1986): 48-52.

Brundin, Judith A., et al, "Inventorying a Historic Property." Museum News, Vol. 63, No. 1 (October 1984): 17-25.

"Collection Inventory." The American Association for State and Local History Annual Meeting Session (Victoria, 1983). Synopsis in RC-WR Newsletter (January 1984): 4.

Dudley, Dorothy H., et al, Museum Registration Methods. American Association of Museums, Washington, D.C., 1979. (3rd Edition, Revised).

Evelyn, Douglas E., "Taking Stock in the Nation's Attic." Museum News, Vol. 59, no. 7 (July/August 1981): 39-42.

"Implementing Repatriation." Western Museums Conference Annual Meeting Sessions: Session 2, "Inventory" (Las Vegas, 1991). Synopsis in RC-WR Newsletter (Winter 1991/92).

Manning, Anita, "Self-Study: How One Museum Got a Handle on Collections Management." Museum News, Vol. 65, No. 6 (August 1987): 61-67.

Monroe, Dan, "Native American Repatriation: History, Requirements, Outlook." Western Museums Conference Newsletter (Winter 1990/91 (4)): 1-6.

Morris, Martha, "Collections Management in a Large History Museum: The National Museum of American History." Registrar, Vol. 9, No. 1 (Summer 1992): 3-10.

Museum Documentation Association Information, Vol. 6, No. 4 (January 1983): 12 pp. (Issue on cataloging and inventory available from MDA, Duxford Airfield, Duxford, Cambridgeshire CB 24 QR England.)

(continued on next page)

(Inventory of Collections: Bibliography & Resources continued from previous page)

"New Directions: The Impact of a Collections Inventory." AAM Annual Meeting Session, (Denver, 1991). Synopsis in RC-AAM Newsletter (Summer 1991): 28-31. (Audio cassette available from: Chesapeake Audio/Video Communications, Inc. 6330 Howard Ln., Elkridge, Maryland 21227, (301) 796-0040--\$8/cassette & \$3/handling.)

"Planning and Implementing a Collections Inventory." Midwest Museums Conference and Mountain Plains-Museums Association Joint Conference Session (1988). (Available from RC-WR Cassette Lending Library.)

Porter, Daniel R. "Developing a Collections Management Manual." Technical Report 7, American Association for State and Local History, Nashville, TN, 1986: 14-15.

Pullen, Dennis R., "Inventorying Historical Collections in the Small Museum." Curator, Vol. 28, No. 4 (December 1985): 271-284.

Speiss, Katherine P., "Collections Management Policy and Procedure Initiatives at the Smithsonian Institution National Museum of American History." Collections Management, Museum Documentation Association, Cambridge, England, 1988.

Sunderland, Jane & Ginger H. Geyer, "A Traditional Art Museum - Modern Inventory Control." Perspectives in Computing, Vol. 2, No. 3 (October 1982): 32-41.

"Tackling an Inventory." AAM Annual Meeting Session (Pittsburgh, 1988). Synopsis in RC-AAM Newsletter (Summer 1988). (Audio cassette available from RC-WR Cassette Lending Library or can be ordered from Vanguard Systems, Inc., 4210 Shawnee Mission Parkway, Shawnee Mission, Kansas 66205, (913) 432-6520, \$9/cassette & \$1/postage.)

"Task Force Report on Inventory Procedures." RC-WR Newsletter (October 1981): 1-5.

U. S. Department of the Interior. Summaries, Inventories, and Notification Under the Native American Graves Protection and Repatriation Act of 1990. Washington; USDI, National Park Service, Memorandum W48 (436), January 13, 1993.

Wilcox, U. Vincent, "Collections Management with the Computer." Curator, Vol. 23, No. 1 (March 1980): 43-54 (Smithsonian Inventory Project, 48-54).

COLLECTIONS NOTES

by Kim Caldwell-Meeks

STATE REPRESENTATIVE REPORTS

ARIZONA (Gina Cavallo Collins)

The New Year brings hope and promises for another hectic twelve months for Arizona Registrars. A session on pest management has been accepted for the Museum Association of Arizona annual meeting in Prescott, April 19-20, 1993. The RC-WR has graciously pledged to serve as sponsor and the session promises to be both fun and informative. Speakers will be Nancy Odegazrd, Conservator, Arizona State Museum; Deb Slaney, Registrar, The Heard Museum; and Holly Young, Assistant Curator, Pueblo Grande Museum.

On an unhappy note, the slashing of the budget for the City of Phoenix Percent-for-Art program has led to Registrar Robert Schultz being laid off. The bad economy is really hitting home! We are all distressed to hear of this and our thoughts and hopes for speedy re-employment are with Rob. Any openings out there?

OREGON (Loretta Harrison)

The Oregon Historical Society hosted a day-long seminar on Conservation Environments for Museums and Archives on October 16, 1992, in Portland, Oregon. The Meeting was led by William P. Lull, principal and senior conservation consultant at Garrison/Lull, an Allentown, New Jersey firm offering assistance in design, construction, and operation of conservation environments for museums and archival facilities. The program was funded in part through an IMS Conservation Project Support grant which the Oregon Historical Society received for 1992-1993.

The Oregon Museums Association met at the Coos County Historical Museum in North Bend, Oregon for a two-day meeting in December, 1992. A one-day workshop on applying for an IMS/GOS grant was held on December 6, 1992, and a session on general fundraising techniques was presented the next day.

The next OMA meeting will be held in March, 1993, at the Oregon Historical Society in Portland. For program information, please contact OMA President Bill Lewis at (503) 929-6230.

OFFICER REPORTS

SECRETARY (Jody Hawley Ochoa)

The RC-WR survey has been a very useful tool in determining the makeup, experiences and opinions of our membership. We have been able to involve more of the membership in RC-WR activities from the results of the 1992 survey.

Last year, ninety-three members returned completed surveys. We hope that even more of you take the time to participate in this year's survey.

| | |
|--|----|
| Members Responding: | 93 |
| Institution Types: | |
| Art | 30 |
| History | 32 |
| Natural History | 6 |
| Science | 1 |
| Military | 0 |
| Anthropology | 13 |
| Children | 1 |
| General | 7 |
| Other: | 3 |
| Experience | |
| Inventorying | 64 |
| Collection Relocation | 35 |
| Storeroom Renovation | 29 |
| Computerization | 44 |
| MAP II Reviewing | 3 |
| Unclaimed loan legislation | 1 |
| New federal tax laws | 1 |
| Registration form develop | 41 |
| Object transportation | 22 |
| Insurance risk management | 11 |
| Interns/volunteers | 42 |
| Disaster preparedness | 14 |
| Deaccession sales | 11 |
| Pest Control | 11 |
| Traveling exhibitions | 23 |
| Couriering | 8 |
| Handling custom clearance | 7 |
| Exhibit installation | 32 |
| Repatriation of object | 9 |
| Security | 14 |
| Other: | 0 |
| RC-WR priorities: | |
| Expanding the newsletter | 14 |
| Offering more workshops | 33 |
| Funding speakers for workshops or meetings | 15 |

| | |
|--|----|
| Funding travel for members to attend various local and national meetings | 16 |
| Development of publications on pertinent topics | 32 |

Forty-two members were satisfied with the material presented in RC-WR workshops, while five felt that it was not sophisticated enough for their needs. Fifty-five members were satisfied with the information in the newsletter, while three felt that it was not sophisticated enough for their needs.

For further information or questions, please contact your State Representative listed on the back page, or Jody Ochoa at (208) 334-2120.

TREASURER (Kathleen Clewell)

The early response to the RC-WR 1993 membership renewal notice has been wonderful. I have received 250 checks as of February 26, 1993. Thanks to all of you who have been prompt with your 1993 dues. If you are reading this issue and have not yet sent in your check, please respond as soon as you can. I would like to avoid sending out a reminder mailing this year.

Remember, our membership year runs from January 1 - December 31, 1993. All 1992 members are receiving this first 1993 issue of the *Registrars' Quarterly*. Renew now -- or it may be your last!

If you are changing jobs or have a new address, please add the RC-WR to the list of people you notify. Notices should be sent as soon as possible to Kathy Clewell, Treasurer, RC-WR, Palm Springs Desert Museum, P.O. Box 2288, Palm Springs, CA, 92263. FAX: (619) 327-5069. If you have any questions about your membership, please contact me at (619) 325-7186.

APPOINTED POSITIONS

EDITOR (Deborah Slaney)

We Want Your Recycling Tips! What do you do with scrap storage and exhibit materials? Have any uses for leftover microfoam, pieces of bubblewrap or metal mounts? We'd like to know. Send your ideas to the Editor (see inside back page of this issue), and we will compile them for all to read. We also appreciate suggestions and offers of articles on the topic of recycling. Thanks!

MEMBERSHIP OFFICER (Teresa Ridgeway)

Welcome to the newest members of the Registrars' Committee - Western Region. Remember that RC-WR membership is open to registrars, collections managers, curators, conservators, volunteers and anyone interested in supporting the objectives of the Registrars' Committee - so encourage your fellow employees to join and receive the many benefits available from our organization.

New RC-WR members from 10/26/92 through 1/29/93:

ARIZONA

Judith Stafford, Bisbee Mining & Historical Museum, Bisbee

CALIFORNIA

Cheryl M. Jeffrey, Agua Caliente Cultural Museum, Palm Springs

NEVADA

Corinne Escobar, UNLV Barrick Museum, Las Vegas

NOMINATING COMMITTEE CHAIR

(Connie Zamora)

Thanks to Leslie Freund, registrar at the Richard Nixon Library in Yorba Linda, California, for volunteering to assist me on the Nominating Committee for 1993. We need one more person to serve on this committee, according to RC-WR bylaws. If you are interested, contact Connie Zamora at (310) 431-3541.

A few members have expressed interest in running for office (Chairperson, Secretary, or Treasurer). Please contact Lella Smith, Jody Ochoa, or Kathy Clewell, for specific details regarding each officer position. If you are interested in running, please submit your *Candidate's Statement* to me (see inside back page of this issue) by July 20, 1993, so that we may prepare the ballots for the September vote. This is an excellent opportunity to make a valuable contribution to your worthwhile organization.

PUBLISHER (Maren A. Jones)

Once again, several of you have come through for your fellow RC-WR members by contributing well thought out articles to the *Registrars' Quarterly*. Next on the agenda is to persuade your favorite vendors to advertise in our newsletter. Our rates are \$75 for 1/4 page, \$125 for 1/2 page, and \$250 for a full page. If you have any leads, or would like me to send information to a potential advertiser, please contact Maren Jones at (213) 744-3878. We rely on advertising to help defray printing and mailing costs for our newsletter.

AAM LIAISON (Jane Kamplain)
*Calendar of Events of
Interest to Registrars
AAM Annual Meeting, Fort Worth, Texas,
May 15-20, 1993*

RC-AAM is sponsoring or co-sponsoring a pre-conference workshop and a number of sessions and activities that will be of great interest to Registrars or those who perform the duties of Registrar/Collection Manager. Note the following on your program schedules:

SATURDAY - MAY 15, 1993

9:00 - 4:30 RC-AAM PRE-CONFERENCE WORKSHOP:
"Deaccessioning"
Location: Radisson Plaza Hotel; Fee: \$20 pre-registration required; Contact: Bruce Moseley, Curator, Fort Ticonderoga, NY (518) 585-2821 or Margaret Willard, Registrar, Des Moines Art Center (515) 277-4405.

4:00 - 8:00 SOFTBALL GAME
Location: Oakland Park, Fort Worth

SUNDAY - MAY 16, 1993

1:00 - 5:00 RC-AAM EXEC. BOARD MEETING
Location: Worthington Hotel (open to executive board members only)

5:00 - 7:00 AAM EXHIBIT HALL OPENING
RECEPTION - Visit the RC -AAM booth!
Location: Ft Worth/Tarrant Co. Convention Ctr.

7:00 - ? SHIPPER'S DINNER - by invite only
Location: Billy Bob's, Fort Worth

MONDAY - MAY 17, 1993

9:00 - 11:45 SESSION: "Repatriation: Access to Records"
(RC co-sponsored)

10:30 - 11:45 SESSION: "Communal Language of Cultural
Exchange" (RC sponsored)

1:30 - 2:45 GENERAL SESSION

3:00 - 5:00 REGISTRAR'S MARKETPLACE OF IDEAS
Location: Ft Worth/Tarrant Co. Convention Ctr.

9:00 - Midnight RACINE BERKOW RECEPTION

TUESDAY - MAY 18, 1993

9:00 - 10:15 SESSION: "When Off-Site Storage is a Must"
(RC sponsored)

9:00 - 10:15 SESSION: "Promotion & Preservation: How to
Get the Most from a Film or Video Crew
Without Endangering Your Collection" (RC co-
sponsored)

10:30 - Noon GENERAL SESSION (Prepare for RC-AAM
Business Luncheon)

Noon - 2:00 RC-AAM ANNUAL BUSINESS MEETING
AND LUNCHEON

Location: Radisson Hotel; Fee: \$18; AAM Event #24. NOTE: You must pre-register with AAM to have lunch at this event. The business meeting is open to anyone wanting to attend (no pre-registration required - we will have extra chairs available).

2:00 - 3:15 SESSION: "The Artist and the Museum" (RC
sponsored)

2:00 - 3:15 SESSION: "Community Partnerships: Training
and Utilizing Volunteers in Museum Computer
Projects" (RC co-sponsored)

3:30 - 4:45 SESSION: "So You Want to Deaccession?" (RC
sponsored)

WEDNESDAY - MAY 19, 1993

9:00 - 10:15 SESSION: "Good Neighbors: Sharing Loans
with Mexico" (RC sponsored)

10:30 - 11:45 GENERAL SESSION

1:00 - 3:00 AAM EXHIBIT HALL CLOSING
RECEPTION
Location: Ft Worth/Tarrant Co. Convention Ctr.

1:30 - 2:45 SESSION: "Photograph Rights, Reproduction
and Pricing" (RC sponsored)

3:00 - 4:15 SESSION: "Practical Solutions to the
Conservation of Natural History and Modern
Materials" (RC co-sponsored)

3:00 - 4:15 SESSION: "Preparing for the Unexpected - Are
You Ready?" (RC co-sponsored)

THURSDAY - MAY 20, 1993

10:30 - 11:45 SESSION: "Loan Agreement Forms in the Real
World" (RC sponsored)

1:30 - 2:45 SESSION: "Why Partnerships Are Essential in
Exhibiting Installation Art" (RC co-sponsored)

1:30 - 2:45 SESSION: "What if it Doesn't Fit in a Square
Box?" (RC sponsored)

3:00 - 4:15 SESSION: "Vocabulary Standards in Museums:
How They Can Benefit You" (RC co-
sponsored)

SPEAKER'S BUREAU COORDINATOR (Cynthia Eckholm)

As the new Speaker's Bureau Coordinator for RC-AAM, I am currently compiling information on museum professionals and their areas of specialization within the museum field. My long-term goal is to produce a comprehensive guide for professionals seeking expert advice on museum related topics.

If you would be interested in having your name included, or can recommend a colleague, please forward the following information to Cynthia Eckholm, Assistant Registrar, Fowler Museum of Cultural History, UCLA, 405 Hilgard Avenue, Los Angeles, CA 90024. Please include name, title, institution, address, phone/fax numbers, areas of specialization, and title(s) and date(s) of lecture/panels given (if any).

DEACCESSIONING TASK FORCE (Bruce Moseley)

The Deaccessioning Task Force of the Professional Practices Subcommittee will survey existing policies and procedures at museums throughout the country. The goal of the Task Force is to promote responsible procedures and record keeping that take into account the multiplicity of disciplines and types of institutions.

The Task Force will present the guidelines to the members of the Registrars Committee at the 1994 Annual Meeting and it is hoped that they will be included as an appendix to a revised version of Museum Registration Methods. Volunteers from all regions and all disciplines are needed to carry out the project. To volunteer or if you can send copies of policies and procedures please contact: Bruce M. Moseley, Fort Ticonderoga, P.O. Box 390, Ticonderoga, NY 12883, tel: (518) 585-2821, fax: (518) 585-2210.

DEADLINES ANNOUNCED FOR MUSEUM ASSESSMENT PROGRAMS

The American Association of Museums announces the application deadlines for the Museum Assessment Programs (MAP) for 1993. In a change from previous practice, there will be only one deadline for MAP II and MAP III. The number of awards will remain the same.

MAP programs and 1993 deadlines are:

* Institutional Assessment (MAP I) - April 30, 1993 and October 29, 1993. MAP I reviews the entire museum operation and is particularly helpful for planning.

* Collections Management Assessment (MAP II) - January 29, 1993. MAP II focuses on collections policies, documentation and preservation.

* Public Dimension Assessment (MAP III) - February 26, 1993. MAP III assesses the public's perception, experience and involvement with the museum.

The Museum Assessment Programs (MAP) are grant funded programs offered cooperatively by the AAM and the Institute of Museum Services (IMS). MAP was created to serve the museum community by promoting professional standards and institutional development. The IMS/MAP grants are non-competitive and are awarded on a first-come, first-served basis.

In more than a decade of service to the museum community, the Museum Assessment Programs have provided over 3,000 assessments to museums of all types and sizes and in all areas of the country. Museums which receive grants have demonstrated that they are an energetic organization concerned with quality performance.

MAP helps museums review their current status and evaluate how well operations and programs reflect their institutional purpose. Through a time tested process of self-study and peer review, MAP helps a museum plan for the future and reach its full potential. A recent grantee stated, "The museum survey addresses some of our very basic concerns from purpose to organization. The coverage is extensive for such a brief visit and right on target. The recommendations and conclusions establish a foundation from which we hope to generate support."

For further information and to request an application, contact the Museum Assessment Programs, American Association of Museums, 1225 Eye Street NW, Washington D.C. 20005. Tel: (202) 289-9118.

WORKSHOPS

WESTERN MUSEUMS CONFERENCE WORKSHOPS ANNOUNCED

At the WMC Board Meeting last month, those in attendance selected four workshop topics from all of the proposals presented by the board members. These workshops are being offered to the nine states in the Western Region. Each state may select one, two or three workshops. The cost would be \$31 - \$41 (WMC

members price) plus the cost of an optional box lunch. Two-day workshops would be less than double the one-day cost.

The selected topics are *Partnering without Diverse Community* (full-day); *Fundamentals of Exhibit Evaluation* (half-day); *Communication: Getting the Message Out* (half-day); *Museum - School Collaborations* (half- or full-day); *Fundamentals of Exhibit Evaluation and Communication: Getting the Message Out* (each deal with different aspects of evaluation and can be combined with one full-day workshop or selected independently).

WMC will be working with its state representatives to select the most relevant workshop for each region. If you have any questions or would like to offer suggestions, contact your state organization or Lori Jacobson, the new Executive Director for the WMC at (213) 749-0119.

PRE-CONFERENCE WORKSHOP ON DEACCESSIONING, AAM

The Deaccessioning Workshop, sponsored by the Registrars' Committee, will take place on Saturday, May 15, 1993 at the Radisson Plaza, Fort Worth from 9:00 a.m. to 4:30 p.m.

Among the topics to be discussed will be the legal and ethical issues of deaccessioning, how it relates to the Museum Mission Statement, issues and policies in different types of museums, and an examination of responsible policies, practices and procedures, including the disposal of objects and use of proceeds. The art museum community will also have the opportunity to speak on how and why it disposes of collections and some specific concerns of working with donors and living artists. Speakers will include: *Stephen E. Weil*, Deputy Director of the Hirshhorn Museum and Sculpture Garden, who will provide a brief overview of the legal responsibilities; *Dennis Wint*, President of the Saint Louis Science Center and a member of the American Association of Museums Commission on Ethics, who will speak about the concerns of the science community; *Phillip Thompson*, Director of the Museum of Northern Arizona, who will focus on the specific challenges offered by museums with anthropological or broad collections; and, *Katherine Ross*, Vice President, Museum Services at Sotheby's, New York, who will discuss the collaborative process with auction houses.

The attendance fee for the workshop is \$20. Participants will be within walking distance of a number of establishments for lunch. All checks, payable to the

AAM-Registrars Committee, should be sent to Bruce Moseley, Curator, Fort Ticonderoga, Box 390, Ticonderoga, NY 12883.

A follow-up, single session titled "So You Want to Deaccession?" will take place on May 18, 1993, at the AAM conference and will include many of the above speakers. *Bruce Moseley* and *Margaret A. Willard*, Registrar, Des Moines Art Center, are co-chairs of the workshop and panel session. For further information, contact Bruce at (518) 585-2821 or Margaret at (515) 277-4405.

OLD FACES - NEW PLACES

RC-WR Appointed Position AAM Liaison has been created in order to provide RC-WR members with up-to-date information on AAM news and activities, as well as a contact in the Western Region. Please welcome **Jane Kamplain**, RC-WR newly appointed AAM Liaison. We are excited to be informed of AAM affairs in this and future newsletters.

Two new State Representatives have come on board RC-WR. **Sanna Saks Deutsch**, Registrar at the Honolulu Academy of Arts, has filled the long vacant position of Hawaii State Representative. **Janet Petersen**, Registrar at the Northeastern Nevada Museum has replaced **Robert Nylan** as Nevada State Representative. Thank you Sanna and Janet!

POSITIONS AVAILABLE

Registrar/Storage Manager. Fine Art Handling company is currently interviewing for the position of Registrar/Storage Manager. Responsibilities include data entry, safe handling of all storage items, and inventory control for each storage account. Registrar/Storage Manager will deal directly with clients regarding storage, sales, shipping, and all other areas of the business. Office skills, ability to work under pressure, and a good sense of humor are essential. Salary commensurate with experience. Interested applicants should send resumes to A.M., P.O. Box 2817, Los Angeles, CA 90061.

PERSONAL NOTES

Joseph Lynn Wiley, 36, died of complications related to AIDS on January 8, 1993. Not only was Joe active in the RC-AAM, RC-WR, as well as coordinating outreach training on museum registration methods through the Office of Museum Programs, Smithsonian Institution, he was a loved friend and mentor to many registrars. His career spans many active years, and included work at the Smithsonian Institution and Walt Disney Imagineering.

Below is a personal memorial written by Mary Case, Director of the Office of the Registrar at the Smithsonian Institution. Joe worked at the Smithsonian for ten years, eventually becoming Assistant to Mary in 1987.

JOSEPH LYNN WILEY

May 21, 1956 - January 8, 1993

Joe Wiley was my employee, my teacher, and my friend.

From the first moment he walked into my office, we forged an intellectual and spiritual bond. Like many developing professionals, he had the somewhat mistaken idea that working for me would involve some significant amount of time waiting for direction.

During his first week he rather timidly suggested some small change to some office procedure. "Good idea," I said. He looked a little startled. "You mean, yes?" he said. "Yes," I said. "Do it." "Well, how?" he stammered. "I don't care how, just do it!"

"Just do it!" became a constant refrain in the Office of the Registrar. It was a private joke between us. "Just do it!"

And that is what he did. In his short and joyful life, Joe Wiley quietly, with shy humor and a commitment to excellence, just did it. Joe worked with everyone at the Smithsonian--from the herpetologist to the tick specialists, to the art historian, to the people in political life at the National Museum of American History where he spent almost a decade.

When someone at the Smithsonian told him he could never handle museum objects because of a physical handicap, he got himself a job as an inventory technician at American History and subsequently handled more than one million of the nation's treasures.

Joe taught me how technology could be used to improve our work. He made me buy my first lap-top computer, which made my life more productive and immeasurably easier for the past six years. I often found him glued to his computer screen early in the morning, exactly as we had said good night, bleary eyed and full of pleasure at the results of his late night work.

Joe left the Smithsonian to accept what I called the best registrar's job in the world--Registrar for Walt Disney. He took the skills and professional commitment he learned at the Smithsonian on the east coasts and applied them to Disney in the la-la land of Southern California. He developed new systems for Disney which they will be using well into the new century. Joe leaves his work as a legacy, including methods we use at the Smithsonian to analyze and report statistically on the National Collection.

Joe took risks with his life. He was driven to overcome his shortcomings and he knew that the only way to achieve that was to attempt things which would sometimes fail. He learned from every mistake he made, and so did I. His willingness to try new things were an inspiration and will be remembered by all of his professional colleagues.

But his legacy includes much more than his work. He will be remembered for his laugh, his willingness to take risks, to "just do it." He had a generous heart and a jubilant spirit. These qualities are his legacy. These are the qualities I will hold and harbor as I remember him, as I will do daily, every time I turn on my computer.

Mary Case, Director
Office of the Registrar
Smithsonian Institution
January 11, 1993

Donations in his name may be made to the following AIDS service organizations:

Pets - DC
1747 Connecticut Avenue NW
Washington, D.C. 20009

Food and Friends
P.O. Box 70601
Washington, D.C. 20024

PRESIDENT CLINTON SUPPORTS APPRECIATED PROPERTY BILL

President Clinton's new economic plan includes full permanent deductibility under the Alternative Minimum Tax for all gifts of tangible, intangible, and real appreciated property. Given our strong support on Capitol Hill, this appears to make enactment all but certain.

As we have already reported, Representatives Mike Andrews (D-Tex.) and Clay Shaw (R-Fla.) have introduced an appreciated property bill. Due to a technical error, they have had to re-introduce their bill; as a result, it has a new number: H.R. 882. The Andrews-Shaw legislation would be retroactive to January 1, 1992. (Note: A similar bill will be introduced in the Senate in the near future.) The following Representatives have joined Andrews and Shaw as cosponsors. If your Representative is on the following list, please send a thank-you letter: Bacchus, J. (FL), Bateman (VA), Blute (MA), Emerson (MO), Frost (TX), Gallegly (CA), Gillmor (OH), Gingrich (GA), Hinchey (NY), Hochbrueckner (NY), Jacobs (IN), Johnson, N. (CT), Johnson, Sam (TX), King, P. (NY), Lewis, J. (GA), Lewis, T. (FL), Machtley (RI), Matsui (CA), McCollum (FL), McDermott (WA), Neal, R. (MA), Norton (DC), Pelosi (CA), Pickett (VA), Porter (IL), Saxton (NJ), Schroedar (CO), Sensenbrenner (WI), Smith, C. (MJ), Solomon (NY), Spratt (SC), Sundquist (TN), Thomas, C. (WY), Torkildsen (MA), Towns (NY), Upton (MI), Walsh (NY).

If your Representative is not on the list, please write a letter urging cosponsorship of the Andrews-Shaw legislation on gifts of appreciated property if you have not already done so. (NOTE: It is best to refer to the

bill as "the Andrews-Shaw legislation" because of the confusion over the bill number.) If applicable, letters should cite examples of gifts received during the 1991-92 "window of opportunity"; also, let your Representative know what you would do with a gift of stock or real estate, such as you might receive if this bill becomes law. And remind them that the President supports it!

Since the President has made a point of shared sacrifice, it is important to remember that we are neither asking for something for ourselves, but rather for the public that we serve. The gifts that qualify for the deduction must be made to nonprofits: that is, private wealth will be used for public purposes. Far from being a tax break for the rich, this measure encourages the rich to redistribute their wealth. Nor are we asking for a giveaway. The nonprofit sector has proposed tightening record-keeping requirements: curtailing donors' ability to overstate deductions would increase tax revenue to balance the decrease caused by expanded deductibility for gifts of appreciated property. This proposal neither raises taxes nor increases the deficit. Representatives may be reached at the following address: The Hon. _____, U.S. House of Representatives, Washington, DC 20515.

Please be sure to contact AAM Government Affairs at 202-289-9125 if you have any questions. Also, please send us copies of any correspondence you either send or receive from Members of Congress. Our address is 1225 Eye St., NW, Suite 200, Washington, DC 20005.

(reprinted with permission from AAM)



TRI-ART
A DIVISION OF MUSEUM SYSTEMS

FRAMING ART CONSERVATION

**It may seem old fashioned,
but we take care of your art,
and pride in our creative workmanship**

Professionals in restoring, conserving
and framing all works of art!

4129 Sepulveda Boulevard, Culver City, California 90230 (310) 391-3883

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, Chief 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

Summer Deadline is May 1, 1993 - Contact Maren or Louis TODAY!

1993

RC-WR OFFICERS

CHAIRPERSON

Lella F. Smith,
Senior Exhibits Registrar
Walt Disney Imagineering
1401 Flower Street
Concept and Design - IRC Building
Glendale, CA 91221
818/544-3169, FAX 818/544-4554

SECRETARY

Jody Hawley Ochoa, Registrar
Idaho State Historical Society
610 N. Julia Davis Drive
Boise, ID 83702-7695
208/334-2120

TREASURER

Kathleen Clewell, Registrar
Palm Springs Desert Museum
P.O. Box 2288
Palm Springs, CA 92263
619/325-7186, FAX 619/327-5069

APPOINTED POSITIONS

AAM LIAISON

Jane Kamplain
1106 Oxford Street
Berkeley, CA 94707
510/525-1118

DEVELOPMENT OFFICER/ 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

DISASTER PREPAREDNESS COORDINATOR

Faye Jonason, Registrar
California Afro-American Museum
600 State Drive, Exposition Park
Los Angeles, CA 90037
213/744-2023, FAX 213/744-2050

FORMS CLEARING HOUSE COORDINATOR

Wendy W. Franklin, Supervisor,
Records Unit
California Department of
Parks and Recreation
2505 Port Street
West Sacramento, CA 95691
916/324-1721, FAX 916/327-5779

MEMBERSHIP OFFICER

Teresa Ridgeway, Registrar
Bowers Museum of Cultural Art
2002 N. Main Street
Santa Ana, CA 92706
714/567-3663, FAX 714/567-3650

NEW READS EDITOR

Sally Legakis, Registrar
Santa Cruz City Museum
of Natural History
1305 East Cliff Drive
Santa Cruz, CA 95062
408/429-3773

NEWSLETTER ARCHIVIST

Carolyn Yee
6098 Holstein Way
Sacramento, CA 95822
916/391-3536

NEWSLETTER ASSISTANT EDITOR

Kim Caldwell-Meeks, Registrar
Scottsdale Cultural Council
7383 Scottsdale Mall
Scottsdale, AZ 85251
602/994-2621, FAX 602/994-7728

NEWSLETTER EDITOR

Deborah Slaney, Registrar
The Heard Museum
22 East Monte Vista Road
Phoenix, AZ 85004-1480
(W) 602/251-0253, FAX 602/252-9757
(H) 602/258-0518

NEWSLETTER PUBLISHER

Maren A. Jones, Chief Registrar
Natural History Museum of
Los Angeles County
900 Exposition Boulevard
Los Angeles, CA 90007
213/744-3406, FAX 213/746-3628

NOMINATING COMMITTEE CHAIR

Connie Zamora, Curatorial Assistant
Rancho Los Alamitos
6400 Bixby Hill Road
Long Beach, CA 90805
310/431-3541

RC-WR ARCHIVIST

Marilyn O'Keeffe, Senior Registrar
Asian Art Museum of San Francisco
Golden Gate Park
San Francisco, CA 94118-4598
415/668-8921

(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, 1993.

Voting _____ (Museum Professionals who have expressed interest in supporting the objectives of the Registrars' Committee, residing in the Western Region)

Non-Voting _____ (Professionals associated with for-profit organizations providing goods or services for cultural institutions, or those residing outside the Western Region)

Name _____

Position _____

Institution _____

Street Address _____

City, State, Zip _____

Phone _____ Fax _____

Membership Dues \$15.00 = Contribution \$ _____ = Total Payment \$ _____.

All contributions beyond the annual \$15.00 dues are welcome and help to further the goals and programs of 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.

1993

STATE REPRESENTATIVES

ALASKA

Judith K. Hauck, Registrar
Alaska State Museum
395 Whittier Street
Juneau, AK 99801-1718
907/465-2901, FAX 907/465-2976

ARIZONA

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

NORTHERN CALIFORNIA

M. Faith Bilyeu, Registrar
Haggin Museum
1201 North Pershing
Stockton, CA 95203-1699
209/462-4116, FAX 209/462-1404

SOUTHERN CALIFORNIA

Sarah J. Kennington, Registrar
Fowler Museum of Cultural History, UCLA
405 Hilgard Avenue
Los Angeles, CA 90024-1549
310/825-4563, FAX 310/206-7007

HAWAII

Sanna Saks Deutsch, Registrar
Honolulu Academy of Art
900 South Beretania Street
Honolulu, HI 96814
808/532-8751, FAX 808/532-8787

IDAHO

Mary Suter, Registrar
Idaho Museum of Natural History
Idaho State University
Campus Box 8096
Pocatello, ID 83209
208/236-2603

NEVADA

Janet Petersen, Registrar
Northeastern Nevada Museum
1515 Idaho Street
Elko, NV 89810-4519
702/738-3418

OREGON

Loretta Harrison, Executive Director
Lincoln County Historical Museums
545 SW 9th Street
Newport, OR 97365
503/265-7509

UTAH

Gloria D. Scovill, Art Registrar
Museum of Church History and Art
45 NW Temple Street
Salt Lake City, UT 84150
801/240-2299,
FAX 801/240-5551 x1485

WASHINGTON

Laura Thayer, Registrar
Cheney Cowles Museum
2316 First Avenue
Spokane, WA 99204
509/456-3931

REGISTRARS' COMMITTEE - WESTERN REGION

Natural History Museum of Los Angeles County
900 Exposition Boulevard
Los Angeles, California 90007

Return Requested

Address Correction Requested

Non-Profit
Organization
U.S. Postage Paid
Los Angeles, CA
Permit No. 13945

TED A. GREENBERG
FINE ARTS MUSEUMS OF SF
M.H. DE YOUNG MUSEUM
GOLDEN GATE PARK
SAN FRANCISCO, CA 94118