



REGISTRARS' QUARTERLY SUMMER 1993

A PUBLICATION OF THE REGISTRARS' COMMITTEE - WESTERN REGION

REDUCE, REUSE, RECYCLE

In the context of our growing concern about the ecology, finite resources, and the quality of the environment, products and materials which have been recycled are gaining favor over those which once proudly proclaimed themselves disposable. We must continue to review the impact of our behavior on our environment and rethink our throwaway mentality. Recently Vice President Albert Gore noted that every year "we throw out enough writing paper to build a 12-foot-high wall from Los Angeles to New York; every three months we toss out enough aluminum to rebuild every commercial aircraft in the country; each year we discard enough iron and steel to meet the needs of all three U.S. auto makers; each hour we throw away 2.5 million plastic bottles."

Recycling is only the beginning of a global environmental re-evaluation occurring today. Cultural institutions have enthusiastically voiced their public support for the movement by sponsoring earth day celebrations and hosting somber exhibitions on the depletion of precious tropical rainforests. This global perspective can most practically be translated into meaningful actions by turning our attention toward our personal activities and those over which we may have most direct influence -- museum operations. That is, unless registrars and preparators find ways to reuse and recycle packing materials and seek out *friendly* or *green* supplies as viable alternatives; unless exhibition designers plan their exhibit displays to responsibly utilize materials, shunning the use of dangerous solvents, properly disposing of existing toxic materials, and

reusing resources as often as possible; unless the cafeteria recycles aluminum cans, paper and plastic; and, unless the entire staff recycles paper products and reduces waste, how can we claim we are helping to make a difference in matters of the environment?

To teach or lead by example may have no more relevant application than in the case of museums and the environment. The topic of this issue was suggested by Sarah Kennington, registrar of the Fowler Museum of Cultural History (her article on p. 3 explains her involvement with the environmental coalition at U.C.L.A.). As Sarah discussed the proposed topic with our editorial team, we sought to find ways that RC-WR members could share existing success stories with colleagues interested in creating programs and motivation in other museum staff members. I believe the articles speak for themselves.

-Lella F. Smith, Chairperson

CALL FOR PROPOSALS

As you know, there will be no WMC Annual Meeting this year. Please take this opportunity to share your expertise at the 1994 AAM Annual Meeting (Museums: Response and Responsibility). The meeting is scheduled for April 24 - 28, 1994 in Seattle, Washington. The deadline for submitting program proposals is **June 21, 1993**. If you have ideas that you would like to share with your museum colleagues, please contact Christine A. Runte, Registrar, Museum of Flight, 9404 East Marginal Way South, Seattle, WA 98108, phone (206) 764-5700, fax (206) 764-5707.

THE TOP FIVE BREW: DISPOSAL OF HAZARDOUS CONSERVATION WASTE by Rebecca Snyder

Hazardous waste. Most of us have to deal with it in one form or another, as a part of our livelihood. Beyond its view as something my mother-in-law might serve for supper, it is loosely defined as any substance which is ignitable, corrosive, toxic and/or reactive. In the museum context these wastes could range from the questionable contents of containers left by predecessors, to the solvent-soaked swabs used to remove a tenacious tape residue or an old label. How do we contend with chemical disposal in these days of slowly dawning environmental consciousness?

For the sake of argument, let's say the average museum uses a *top five* list of chemicals - sort of a hit parade of favorites in the laboratory -- consisting of acetone, ethanol/methanol, mineral spirits, Stoddard's solvent, and ammonia. These fairly common solvents should not simply be disposed of down the drain or tossed into the local landfill. Neither place was designed

to accommodate wastes of this kind.

Some museums have the benefit of utilizing their larger institutions' facilities for disposal problems. For example, the Arizona State Museum's conservation lab is serviced by the University of Arizona's Department of Risk Management and Safety. What this means to the Museum is that, provided they follow the Department's rules and regulations, their waste chemicals are picked up and disposed of at no additional cost to the lab. The rules are fairly simple.

First, the waste chemicals must be stored in a suitable waste container, such as polyethylene buckets with tight fitting lids. Empty 2.5 L acid bottles or 4 L organics bottles with properly fitting caps are allowed, as well as other approved safety disposal cans. The types of chemicals in the waste containers must be clearly and indelibly marked on the exterior of the container. If not,

(continued on page 18)

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AVOIDING WASTE THROUGH CAREFUL EXHIBIT DESIGN

by Paul Johnson

Anyone who has been involved with a changing exhibit knows that they can be very demanding, not only on your time but on your space planning. Lots of fabrication materials can be used and thrown out during the transition of takedown and reinstallation.

I've always been very conscious of reusing materials and saving those I think could be used later. This, of course, can create a storage nightmare if you are not selective and in control of the things that are stored. Storage is one key factor in determining how much and how long you can save exhibit support materials.

When I plan an installation or design something that needs to be built, I always consider the length of time it will be in use or whether it can be used again in another application. This doesn't mean that it will always remain in the same configuration. While designing exhibit space I find opportunities to create voids behind temporary walls which can accommodate unused extra modular walls, plexi covers or empty crates that won't be needed for several months.

There are a number of different ways to reconfigure or divide a gallery space. Some museums hire contractors to install drywall partitions every time an exhibit changes. Using drywall usually means lots of dust. In addition, there is a lot of material thrown out after the walls are torn down. I like the freedom and simplicity of our plywood box wall system, that follows a 10 x 10' ceiling grid, allowing us to bolt the top of each wall into a track. The advantages of this system are ease of mobility, versatility, and strength (in the land of earthquakes!). Also, storage space is easily created within the gallery, carpenters don't need to build new walls, and painting can be done while the walls are in place. The down side is that the surface doesn't always match from wall to wall and requires spackling to look finished. However, there is no mess when they are separated, and since they are reusable, there is no waste.

When it is necessary to fabricate, try to economize by cutting standard-sized sheets of material to their optimum usage. When constructing walls, I encourage the exhibit crew to use drywall screws in sections assembled with plywood. I've seen too much

material thrown out because no one wants to pull nails and staples. Take the time to drill index holes with a template so they can be found again after they have been covered with spackle. This may be more time-consuming, but once the screws are found and taken out, the materials can be detached with little destruction and can be reused.

Behind-the-scenes storage, if accessible, can become an anonymous mess. Things get disorganized and out of hand. Similar-sized materials should go together so they aren't in disarray and hard to find. When putting things in storage, use common sense. Turn a large box over and use it for smaller ones.

Acrylic is the most expensive material per square foot used in exhibits. It comes in handy for wall case windows or as barriers for expensive wall hangings, but it will eventually be stored or cut down for another application. It makes sense to protect these materials by covering them after use. Adhesive-backed rolls can be purchased from major acrylic distributors, and then stacked flat and recut if necessary.

Before we opened our new galleries, I was asked to purchase pedestals and acrylic covers for our temporary installations. This is a quick way to install three-dimensional work, but considering how many sizes could be required and the storage space they could consume, I chose to design a pedestal system where the acrylic covers could be adjusted to different heights to accommodate various sized objects, a project that was well worth the effort.

By taking the time to organize at the outset and having a place for everything, we can save items that seem to be an inconvenience at the moment. For example, organizing hardware is valuable because the majority of fasteners can be reused.

Museum people are unique individuals. As we become more aware of our limited resources, the challenge of conservation should always remain a priority. We can all be innovative and imaginative when it comes to conserving and recycling exhibit materials.

Paul Johnson is Chief of Exhibit Design at The Bowers Museum of Cultural Art in Santa Ana, California.

REUSE THAT REFUSE!

by Marilyn Morrison

In honor of Earth Day, I thought it would be fitting to share information on the topic of recycling the materials used in the Registrar's Office and Museum Collections Storage. As the museum registrar for the Reagan Presidential Library, I have some first-hand tips to pass on about the recycling of certain materials used during daily tasks. How have I become so familiar with the reuse of refuse? As any registrar of a yearling institution can attest, a large part of the first year is spent wading knee-deep through packing materials while emptying crates and cataloguing items for storage.

On my first day at the Library, I recall entering the museum storage warehouse only to find a scene reminiscent of the final frames from *Raiders of the Lost Ark*. Over 400 unopened government crates, rank and file, just waiting to reveal their treasures. As I rolled up my sleeves, crowbar in hand and began the task of uncrating, the need for a recycling plan became clear. All the gifts given to the President and Mrs. Reagan from 1980 through 1989 were meticulously wrapped in miles of bubble wrap and polyethylene foam at the White House Gift Unit and crated with a ton of styrofoam peanuts. It was immediately apparent that I needed an environmentally acceptable way of dealing with all of these synthetic packing materials. Just what do you do with used bubble wrap by the mile?

Much of the bubble wrap was soiled and unstable and ripe for recycling. There are recycling companies out there who will handle bubble wrap and styrofoam, but you'll need to check around. The polyethylene foam wrap was clean and inert, so it was recycled as cushioning on saddle rack buildups and as a covering for the processing area tables and shelves. The Museum Shop at the Library was able to use the clean packing materials for shipping. Another idea was to contact local mailbox/shipping outfits who pack with these materials on a daily basis. The outfits I contacted were pleased to accept these donations.

Shipping crates are most often in short supply, yet in our case we had an overabundance of one-way crates. During the past year we have successfully removed and recycled 200 of them. A small number of the well reinforced crates were kept to be refitted with

conservators' choice materials and reused. Most crates were built from ply-score for one-way shipping purposes only and are not reliable for long-term shipping. Some of these crates were donated to local museums for storage purposes. The remaining crates were given to local schools for use in industrial woodworking shops, where they were received with much gratitude.

Recycling of used materials takes thought and planning, but whether you recycle mass quantities of synthetics or simply a box of white bond, it is time well spent. Listed below are some recyclers in the Los Angeles area who can help to get you started:

Materials are listed in descending order according to recyclability.

- plastic containers, cans, cardboard
- paper: white, colored, NCR, fax, copier, laser print, computer, newspaper (Remember, every ton of paper recycled saves 17 trees!)
- glass beverage containers
- bubble wrap, polyethylene foam wrap
- styrofoam peanuts, polystyrene
- wood products

Recyclers who will handle all above-mentioned materials:

G.I. Rubbish, Simi Valley, CA (805-529-587)

CA Public Recycling, Chatsworth, CA (818-709-4100)

CA Integrated Waste Management (1-800-553-2962)

Recyclers who will handle most materials:

Active Neighborhood Recycling Center

(Van Nuys 818-785-0600, Los Angeles 213-295-7774)

Recycle America

(Santa Monica and Los Angeles 310-551-7111)

Universal Recycling Center

(Canoga Park 818-999-0044)

Marilyn Morrison is Registrar at the Ronald Reagan Library in Simi Valley, California.

ONE MAN'S TRASH...

by Lisa Escovedo

You've heard the cliché, "One man's trash is another man's treasure." The Material for the Arts, a project of the city of Los Angeles Cultural Affairs Department in cooperation with the Integrated Solid Waste Management Office of the Board of Public Works, is an organization who takes this expression to heart. Its mission is to recycle surplus, depreciated and unwanted goods.

Established this past year as part of Los Angeles' recycling efforts, Material for the Arts collects reusable material from studios, corporations, museums and individuals (one man's trash) and makes these donations accessible to non-profit art and cultural groups (to become another man's treasure). This "give and take" philosophy benefits both the contributor and the receiver. The donor will receive a tax deduction based on their evaluation of the donated material. Those who receive gain useful and much needed materials at no cost.

A donation to the Material for the Arts could benefit an art community of diverse disciplines; this includes museums, dance groups, musical groups, theatrical companies, media organizations, and thousands of individual artists working throughout the Los Angeles area. A contribution could provide lumber and props for a theatrical company or furniture for a museum office. According to the article, "Old Film Studio Props Making Comeback Through Recycling," by R. Daniel Foster, *Los Angeles Times*, 2/24/93, "more than 700 theaters, schools, churches, filmmakers, photographers and other artists have shopped at this 5,000-square-foot warehouse during its first year." In an effort to collect and redistribute goods, Material for the Arts has provided approximately \$2 million in materials, and has diverted about 400 tons of goods from landfills.

Art and cultural groups must register with Material for the Arts before shopping at the warehouse. These shoppers will find everything from hardware to hand-me-downs since the possibilities for donations accepted by the organization are endless. Material for the Arts will accept any contribution as long as it contains no hazardous materials. Some examples are paint and brushes, office furniture, canvas and stretchers, air conditioners and heaters, frames and matte boards, carpeting and rugs, fabric, notions and trim, theatrical lighting, vinyl and plastics, lights and light fixtures, musical instruments, display cases, pianos and electronic keyboards, shelving and storage units, amplifiers, mixers and speakers, mirrors and glass, stereo equipment, lumber, film and slide projectors, power tools, video equipment and tapes, trucks, vans and cars, film and photography equipment, hardware, paper products, manufacturing overruns, photocopies, printing overruns, computers, word processors, typewriter, and telephones.

Los Angeles has responded to the current economic environment by creating a program that offers an opportunity for individuals, businesses and corporate communities to support and become actively involved with the arts. In tandem, Material for the Arts offers a creative means to join Los Angeles in its efforts to recycle.

To donate to the Material for the Arts or to register as a recipient, phone 213.485.1097. Material for the Arts will pick-up donations, by appointment, at no charge.

Lisa Escovedo is Associate Registrar at the Natural History Museum of Los Angeles County in Los Angeles, California.

REDUCE PAPER!

- Contact vendors who are sending you unwanted catalogs (as well as selling your name to other vendors) and ask them to remove your name from their lists.
- Write **Mail Preference Service**, Direct Marketing Association, 11 W. 42nd St., Box 3861, New York, NY 10163 to place your name on a computer tape that is checked in order to remove names from mailing lists. The results...up to 80% reduction in unsolicited mail!!!
- Buy computer paper, stationery, and other products **made** from recycled paper, and products **packaged** in recycled paper (solid chasing arrow symbol = *recycled*, outline of chasing arrow symbol = *recyclable*).

TAKING CHARGE OF "SOME DAY" STUFF

by Kevin Nielson

Early in October, 1988 we finished filling the third over-capacity dump truck of the week. It was mind boggling to think it took that much particle board and two-by-fours to exhibit 130 works of art. Out went the walls, out went the settings, out went the custom cases, and out went the neatly screened interpretive panels. A new exhibit was on its way and everything had to go. The patrons would expect nothing less, and so began another cycle.

Shortly thereafter, we began to realize that our discard practices were a little excessive. Designers got to work and designed display cases that could handle a variety of objects and could be integrated into any exhibit. Our standard frame and sheathing wall construction was assessed and the designers soon had a modular wall system in place that was reusable and configurable to any conceivable need.

Although most of these innovations would be in the gallery at any given time, storage space would be needed for the surplus. A walk-through of the storage area indicated that there was no room available, because it was already inundated with exhibit materials that we might need some day. "Some day" seldom comes, so we bit the bullet and began giving our "some day" stuff to childrens' museums, historical societies and even thrift stores. Surprisingly, no one misses it and we have been able to use the space for materials we really do use.

Another area we looked at was our surplus crate storage. Most of the crates were designed for specific artifacts and would never be used again. We found local homeless shelters that were very grateful to

have the firewood. We now have room to store the crates of items on loan to the museum and reuse the crates for return shipment. Several of the large shipping crates were put to use as bins for storing reusable shipping materials.

Silkscreened text panels have always been a high priority at our museum and remain so in the permanent galleries. In temporary galleries, screened labels and panels on board were discarded as the exhibit closed. To reduce waste we moved to computer-generated labels on paper, affixed to mounting board. We also reduced the amount of solvent-based paints, inks and adhesive and replaced them, where possible, with water-based products. The solvents we do use are filtered and reused until they are no longer usable. As a result we have reduced disposable toxic waste to one thirty-gallon drum per year, most of which is incinerated.

It wasn't easy letting go of that "some day" stuff, but it feels good knowing that it's being used, not stored. We've changed how we do things quite a bit in the last five years and keep looking for ways we could improve. We're still trying to figure out how to encourage designers to use the same configuration for multiple exhibits. One of the biggest improvements we've noticed is that today, when we close an exhibit, we don't call for the dump truck anymore.

Kevin Nielson is Registrar at the Museum of Church History and Art in Salt Lake City, Utah.

TOXIC TRASH TIPS

- Toxic trash is hazardous to you, to solid waste workers, and to the environment.
- Toxic trash cannot be collected with your regular trash.
- Toxic trash is prohibited in landfills.
- Safe alternatives to common toxic products are available.
- Alternatives will grow as demand from consumers grows.
- Toxic products should not be dumped in the trash, down the drain, or in the street. For information on how to dispose of toxic trash, contact your local Department of Public Works.
- Toxic products you buy today are tomorrow's toxic trash.

3RS OF SMART CRATING

by Scott Atthowe

Museum professionals create environments to preserve objects and ideas for future generations. This should inspire commitment to preserving the environment we live in, as well. Part of the preservation involves the use of toxin-free materials and the recycling of all materials.

Recycling is not easy and it does cost money, but it is a necessity. At some point in the future, all garbage will have to be sorted, whether by the individual or the pickup company. What is meant by sorting garbage? In an office, for example, it is very basic - sorting paper products, cardboard, glass, metal, plastic, toxins, and organic matter. Some of the toxins in offices include correcting fluid, copy machine toner, and toxin-coated papers. Many suppliers of toner will let you send the used toner back to them. You just pay the postage. All institutions should have can and glass recycling bins. No more cans or bottles in the trash!

Recycling other materials within institutions may be more difficult and takes some research into what is available in your area. We have found places to recycle all of the materials we use (wood, plastic, bubble pack, polyethylene sheeting, ethafoam, styrofoam, polyfoam, and cardboard). To find the recyclers in your area, ask your supplier. Inquire at your local recycling depot, if you have one. We had to be persistent, as this information wasn't readily available. In the Bay area, we have a great local information resource: the Ecology Center. Find out if you have a similar organization in your area that can give you a list of recyclers.

It takes time to recycle, but it should be a part of operating. The first step of recycling is reuse. There is nothing wrong with reusing packing materials that are clean. Foam can be reused in progressively smaller units, removing what might be dirty and bagging it to be recycled. Most foam producers will take back the scrap foam as long as it is sorted by color and type. Many foams are remanufactured into another type of foam. There is now a recycled ethafoam distributed by Foam Distributors Inc. (Hayward, CA) and Richter Co. (Pomona, CA) that is made from scrap ethafoam. Styrofoam can be recycled into other products, but companies that perform this process are few and far

between. There are types of styrofoam that are manufactured without CFCs, but it is still a material that should be avoided. It is not readily recyclable or biodegradable. Its particles never do break down.

Fomecor is one of the hardest materials to recycle because it is a paper and foam product. There are many instances when cardboard can be used instead of Fomecor, and cardboard is readily recyclable. At this point, it seems like reuse is the best hope for Fomecor. Some school districts will take scrap Fomecor for students to use as art materials. This at least delays the trip to the landfill and, who knows, some of those students may become famous and we will wind up protecting these reused materials as museum objects!

Wood, such as crates or display material, must be clean (i.e., foam and paper removed from crates); nails are okay. Some wood recyclers will not take painted wood, or it must be separated. It is also difficult to find recyclers of plastic sheeting and bubble pack, but they do exist and can be found. Tape, paper labels, etc. must be removed from the plastic.

We need to look closely at the type of materials we use. Many materials are used when less toxic or hazardous materials could be used instead. Since we also need to consider the way in which a material is made and what the ultimate effect of its manufacture will be on our environment, our decisions should take into consideration whether those materials have the capability of being reused or recycled, and if they are ultimately biodegradable.

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Fort Worth, TX 76106	Thousand Oaks, CA 91360
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Sealers.

Preservawood
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Tahoe City, CA 96145
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Sealers.

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Untreated and Undyed Fabrics --

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Other Products:

Medium Density Fibreboard --

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3/8" -1/4" ethafoam	ethafoam, 1.7 density.

Scott Atthowe is President of Atthowe Fine Art Services in Oakland, California. He has been a long-time leader in recycling crating material.

Pest Prevention Instead of Disaster Recovery?

Prevention of a pest infestation is an important part of a complete disaster preparedness plan. Because of increased concerns for the health and safety of staff, collections and the environment, emphasis has been placed on new, effective, safer and more environment friendly methods.

Integrated Pest Management in Museums, Libraries and Archival Facilities: A Step by Step Approach for the Design, Development, Implementation and Maintenance of an Integrated Pest Management Program, by James D. Harmon, Entomologist, Harmon Preservation Pest Management, \$40.00 plus \$5.50 shipping and handling.

•This manual walks the user through a complete IPM program. Included are current non-pesticide control measures, exclusion, surveys and pest identification with color plates, as well as sample forms for surveys, identification, record keeping and control measures.

Order from HARMON PRESERVATION PEST MANAGEMENT, P.O. Box 40262, Indianapolis, Indiana 46240.

PRESERVING THE PAST: ENVIRONMENTALLY FRIENDLY PEST CONTROL FOR THE FUTURE OF COLLECTIONS CARE

by Jim Harmon

Who can argue that preserving the artifacts of the past, and educating the peoples of the present, are the primary tasks of a museum facility? Unfortunately, the goal of preserving items for future study may be interrupted by minute organisms known as insects, which will destroy objects most readily and without our knowledge. Many times, while trying to control such a problem, we have inadvertently damaged the object or caused more damage than the insects had done. To find items that are destroyed by an insect infestation is a registrar's nightmare.

Over the last few years, there has been a considerable amount of work done in the area of pest control. Increased concern for the environment has led to reduction of the use of pesticides and the emergence of the concept of non-chemical controls. The newest ideas for pest control involve the use of Integrated Pest Management (IPM). IPM is a pro-active approach to controlling pests by managing our facilities such that pests will never enter or survive inside. The IPM strategy is to remove the need for routine chemical applications, using them only when absolutely necessary and preferably as a last resort. This reduces the reliance upon traditional chemical applications for prevention and control of pest infestation, and involves many steps, all working together to produce the desired results. Facets of a program may include inspection (collection and facility surveys), pest identification and monitoring, sealing of all possible pest entryways, sanitation upgrades and staff education. Another facet of an IPM program may include working with landscapers to reduce the ability of the surrounding exterior environment to support the buildup of a pest population, which may subsequently invade the structure.

How does IPM differ from a traditional pest control program? A traditional program relies solely on the routine application of a pesticide to control or prevent pests. Traditional pest control has usually involved the routine spraying of a pesticide within the facility, with areas to be sprayed left to the discretion of the technician. Pest eradication efforts have also been left to facilities personnel, with many types of fumigations conducted by curatorial staffs themselves. Pesticides used in the past include paradichlorobenzene (PDB), naphthalene (moth flakes), formaldehyde, chlorinated hydrocarbons (chlordane, heptachlor and

pentachlorophenol), and dichlorvos (DDVP, Vapona). Fumigants include methyl bromide and sulfuryl fluoride (Vikane), and many types of carbamate and organophosphate liquid insecticides have also been used. All of these materials have now been shown to produce an internal work environment that is hazardous for some staff members, and may also cause detrimental effects to the objects being treated. IPM uses many different approaches to achieve the same goal, but in a more environmentally friendly way. There are no routine applications of pesticides, thus the environment is not compromised. Pesticides may be used as a last resort, but they are viewed only as one control method out of many to choose from. Selection of the type of control method is dependent upon the object, the pest and the availability of other materials and methods. One of the newest techniques is the use of an oxygen-deficient environment to suffocate the insects without damaging the object. The materials used include Ageless oxygen scavenger and/or nitrogen gas. The materials are easy to use, significantly lower in cost and safer than traditional pesticides.

The main drawback to an IPM program is the amount of the time and cost it takes initially to set up. The purchase of the needed materials for monitoring (sticky traps), caulk and steel wool to seal up the structure, Ageless and plastic for treatments, and identification texts, may total \$1000.00. This amount will supply the needs of a program for at least one year of operation. Maintenance is nominal, with only monthly or bimonthly checks needed, and the only other cost is that of replacing destroyed or full sticky traps. Over the course of the first two years of operation, the total cost will be significantly less than that of a monthly service from a pest control company and a couple of fumigations of infested materials. Once implemented, an IPM program will pay for itself in savings from costly pesticide applications and the encouragement of a healthy environment. It is a small price to pay for the satisfaction in having a healthy and safe work environment and a pest-free collection!

Jim Harmon is a private pest management consultant to museums, libraries and archival facilities, based in Alhambra, California, and is the author of a new publication on Integrated Pest Management.

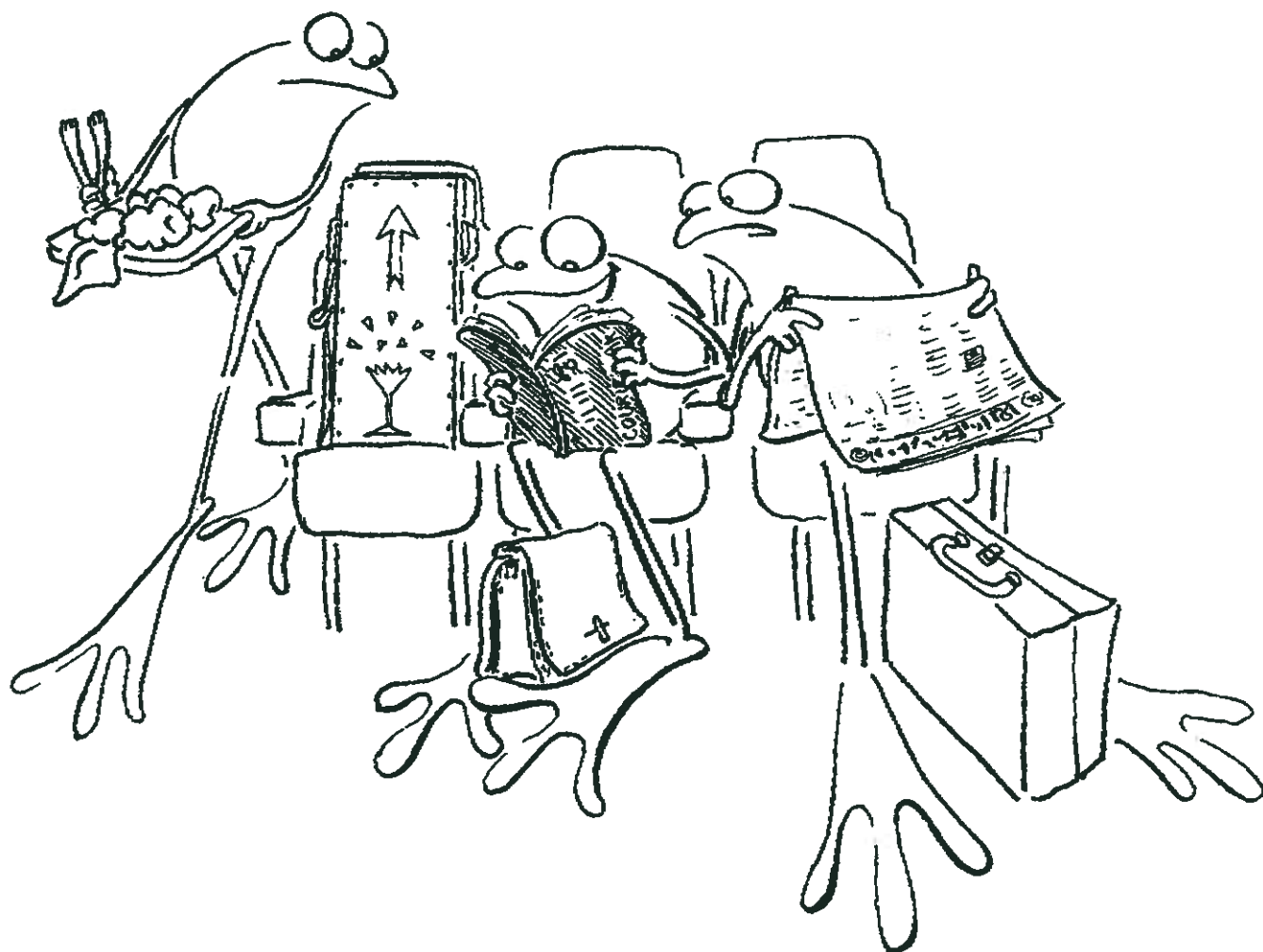
COURIERSPEAK
by Cordelia Rose

A Phrase Book for Couriers of Museum Objects

●A multilingual, pocket-sized reference to aid in communicating the proper transit procedures to handlers, security guards, airport personnel, customs brokers, and drivers while couriating museum objects. The phrases are provided in six languages (English, French, German, Japanese, Russian, and Spanish), as are specialized terms related to packing, equipment, condition reporting, materials, personnel, and places. Lighthearted cartoons by Anna Blomfield clarify and reinforce the information in the scripts.

●Also included is the complete *Code of Practice for Couriating Museum Objects* by the RC-AAM, which describes legal and ethical responsibilities of borrowers/lenders, and outlines the qualifications needed in a courier.

Courierspeak by Cordelia Rose (illustrated by Anna Blomfield), \$14.95 plus postage and handling (\$2.25 first book, \$1.00 each additional book). Order from Smithsonian Institution Press, Blue Ridge Summit, PA 17294-0900 (ISBN 195-4P).



Original illustrations are available for purchase from Anna Blomfield (510-654-6816).

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END PRODUCT

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Stop the presses! Here's the poop. Or, to phrase it in a more dignified manner, elephant and rhinoceros waste. It comes in pails, little gift bags, or big sacks, and it can be yours for use in your own garden.

Zoo Doo is the brainchild of Memphis native Pierce Ledbetter, who came up with the idea of composting, packaging, and selling zoo animal waste after graduating from Cornell University two years ago. Combining environmentalism with an entrepreneurial (or, as he would say, "entrematureial") spirit, Ledbetter approached the Memphis Zoo with a proposal: He would finance rental of composting equipment if the city paid him the same \$24,000 fee it spent for dumping animal refuse in a landfill.

Memphis was initially skeptical about manure marketing, but it didn't poo-poo the idea. Eventually the city decided that dumping waste with Ledbetter would save fuel, labor, and wear-and-tear on the trucks used to haul waste to the landfill. Ledbetter agreed to provide the zoo with all the compost it needed, and the *Zoo Doo* Compost Company was born. The Memphis Zoo sells the composted Doo and keeps 51 percent of the profits.

While rhinos and elephants are the main producers of *Zoo Doo*, many other animals do their part as well, creating a product Ledbetter has dubbed a *poo-pourri*. Mornings at the Memphis Zoo, workers shovel animal droppings into specially constructed compost piles, where moisture, oxygen, and temperature are maintained to promote an optimum level of microbiological activity. *Zoo Doo*ers add steamed bone meal, steamed leather meal, and natural potassium sulfate to create a fertilizer for use in anything from the smallest flower pot to the largest formal garden.

Ledbetter says that commercial and amateur gardeners alike appreciate the rich nutritive qualities of this *au naturel* fertilizer. Packaging boasts that *Zoo Doo* adds organic matter, trace elements, and beneficial bacteria to soil, and won't burn plants like powerful chemical fertilizers. Unlike livestock, zoo animals are not fed hormones or growth stimulants, resulting in a purer end product.

As an added bonus for gardeners, the odor of *Zoo Doo* (virtually imperceptible to the human nose) will ward off critters who fancy homegrown vegetables. "Maybe deer understand that rhinos are king of the garden," Ledbetter says.

Using *Zoo Doo* also passes the test of environmental correctness. Not only does the company recycle a product instead of dumping it in a landfill, but the Doo lacks the pollutants commercial fertilizers might introduce into the ground and watershed. And finally, there is the exotic appeal. "People think it's romantic and wild to fertilize their African violets with elephant poop," Ledbetter asserts.

Memphians aren't the only ones doing the *Zoo Doo* thing. Ledbetter's company offers its composting knowhow, use of the trademarked *Zoo Doo* name and logo, and advertising materials to zoos, and only cuts a profit from the sale of gift-packaged Doo or such licensed goods as T-shirts.

Products are graced with the official *Zoo Doo* logo: a rhinoceros gripping a red rose in its mouth. T-shirts are also emblazoned with the slogan *Just Doo It*. About a dozen zoos are currently working with Ledbetter's company -- some use their animals' waste to produce their own *Zoo Doo Classic Compost*. Within the next two years, Ledbetter hopes to help every zoo in the nation to start composting.

Ledbetter vows that the company's purpose is dead serious, but that doesn't stop the company from indulging in a seemingly endless series of puns and jokes that give new meaning to toilet humor.

"People can't resist the urge to purchase a pail of poo," states a sales package. "It's a zoo-per idea that's out of the jungle and onto the shelves."

Zoo Doo comes in a variety of sizes and packages, from a pint-sized container (don't put it in the freezer -- it's the spitting image of an ice cream container) to an eight-quart bag. Gift bags are also available in plain burlap, or printed with Christmas holly, a *jungle* pattern, or zebra stripe. Retail prices range from \$4.95 for a small pail to \$15.00 for a large pail, but zoos may purchase the Doo wholesale at lower rates. Just call the toll free number: (800) 1 LUV DOO. --S.C.



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SAVE THIS DATE

OCTOBER 15 - 16, 1993

RC-WR Annual Business Meeting and
Workshop *Getting the Job Done: Efficiently,
Effectively, and Assertively*

Friday and Saturday, October 15-16, 1993

de Saisset Museum
Santa Clara University
Santa Clara, CA 95053

Richard Lynch will facilitate the workshop on
time management, motivation, and
assertiveness training.

Faith Bilyeu, Registrar at the Haggin Museum in
Stockton and Marla Misunas, Assistant
Registrar at the San Francisco Museum of
Modern Art, are currently working on details in
conjunction with Anna Koster, Registrar at the
de Saisset Museum. Information will be
forwarded to members.

Hope to see you there!

PRIZES! PRIZES! PRIZES!

Members who cast their Bylaws Revision Ballots are eligible for prizes in a drawing to be held at the RC-WR Annual Business Meeting on October 15, 1993. Send in your ballots and you may be a lucky winner!

- \$100 Gift Certificate from Nordstrom's Department Store, compliments of Bryan Cooke, Cooke's Crating, Los Angeles
- 10% discount on next shipment from L.A. Packing and Crating, compliments of David Silverman, L.A. Packing and Crating, Los Angeles
- One bottle of Mai Tai mix in preparation for the WMC Annual Meeting in Honolulu in 1994, compliments of Thomas Ollendorf, Ollendorf Fine Arts, San Francisco
- Free admission for two to Disneyland, Anaheim, California, compliments of Lella Smith, Walt Disney Imagineering
- One year's free membership in RC-WR
- Autographed copy of Making the Mummies Dance by Thomas Hoving

In addition to the above, prizes yet to be determined have also been promised by the following vendor/business members of RC-WR:

- Scott Atthowe, Atthowe Fine Arts Services, Oakland, CA
- Ellsworth Lank, U.S. Art, Boston, MA
- Mary Louise Beecroft, Ship/Art International, South San Francisco, CA
- Mike Hascall, Artech, Seattle, WA
- Donna Mauro, Fine Arts Express, Los Angeles, CA
- Mary Ellen Conway, Masterpiece International, Los Angeles, CA

SPEEDY RESPONSE INCENTIVE

The first two Bylaws Revision Ballots received *in the mail* by Jody Ochoa will each be awarded a **\$100 stipend** to attend the Annual Business Meeting and workshop to be held October 15 and 16, 1993 in Santa Clara, California

Mail ballots to:

Jody Ochoa, Secretary, RC-WR
Idaho State Historical Society
610 No. Julia Davis Drive
Boise, ID 83702-7695



California Southern Route Schedule July - December 1993

Month	Depart	Texas	Oklahoma New Mexico	California	Denver New Mexico	Texas	Louisiana Alabama	Return/ Delivery
JUL	10	14-15	16-17	18-20	23-24	26-27	28-29	30-02 Aug
JUL	24	27-28	28-29	30-02 Aug	05-06	07-09	10-11	13-17
AUG	07	11-12	13-14	15-17	20-21	23-24	25-26	27-31
AUG	21	24-25	25-26	28-30	02 Sep-03	04-06	07-08	10-14
SEP	11	15-18	17-18	19-21	24-25	27-28	29-30	01 Oct-05
SEP	25	28-29	29-30	01 Oct-04	07-08	09-11	12-13	15-19
OCT	09	13-14	15-16	17-19	22-23	25-26	27-28	29-02 Nov
OCT	30	02 Nov-03	03-04	05-08	11-12	13-15	16-17	19-23
NOV	06	09-10	11-12	14-16	18-19	21-22	23-24	29-01 Dec
NOV	28	30-01 Dec	02-03	04-06	09-10	11-13	14-15	17-21
DEC	04	08-09	10-11	17-18	17-18	20-21	22-23	24-29



California Northern Route Schedule July - December 1993

Month	Depart	Detroit Chicago	Kansas City	Denver Santa Fe	California	Denver Santa Fe	Kansas City	Detroit Chicago	Return/ Delivery
JUL	17	20-21	23-24	25-26	28-30	01 Aug-02	04-05	06-07	09-11
AUG	14	17-18	20-21	22-23	26-27	29-30	01 Sep-02	03-04	07-08
SEP	18	21-22	24-25	26-27	29-01 Oct	03-04	06-07	08-09	11-13
OCT	16	19-20	22-23	24-25	27-29	31-01 Nov	03-04	05-06	08-10
NOV	06	09-10	12-13	14-15	17-18	20-21	22-23	23-24	29-01 Dec
DEC	05	07-08	10-11	12-13	15-16	18-19	20-21	22-23	24-29

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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

Fall Deadline is August, 1 1993 - Contact Maren or Louis TODAY!

The revision of Dudley-Wilkinson's Museum Registration Methods is underway. If you are interested in assisting the revision of this book, please forward a resume along with a letter stating areas of expertise to:

Rebecca Buck, Registrar
The University Museum
University of Pennsylvania
33rd and Spruce Streets
Philadelphia, PA 19104-6324

phone 215-898-7900
fax 215-898-0657

Jean Allman Gilmore, Registrar
Brandywine River Museum
P.O. Box 141
Chadds Ford, PA 19317

phone 215-388-7601
fax 215-388-1197

LEAD RECYCLING DIRECTORY (FREE!)

Lead, the most recycled of all industrial metals, is a valuable natural resource. It is used in lead batteries, electronics, medical x-ray shielding, and a number of other vital applications for which there is no viable substitute. By recycling your lead scrap, you are helping to save a natural resource that we rely upon every day.

The Lead Recycling Directory lists 29 forms of lead scrap, and the companies throughout the U.S. and Canada who recycle that form of scrap. Everything from lead batteries to firing range soils is included in the directory. By using the directory, you will help to increase the amount of lead that is recycled and extend the longevity of an important, useful metal.

Forms of scrap lead include lead batteries, sulfuric acid from batteries, lead baghouse filtrate, cable sheathing, lead paint removal debris, solder drosses and scrap, counter weights, plating or chemical solution/sludges, scrap ballast, firing range soils, Babbitt/"type" metals, lead pipe/fittings/coils, superfund-type soils, lead solder/paste, lead crystal/glass cullet, wheel weights, printed circuit boards, lead slag, lead sheeting/flashing/came, radiation shielding materials, lead-bearing ceramic scrap, lead anodes, lead casting scrap, lead pigments, spent lead ammunition from firing ranges, lead-bearing superfund cleanup materials/wastes.



Call the Lead Media Hotline 1-800-922-LEAD
(leave your name and address on recording for free directory)

(continued from page 4)

you have to foot the bill to get an analysis done of the foulness you've created, before they'll take it away. This tends to be time-consuming and very expensive.

Second (and an important one in terms of toxic fumes, explosions, fires, etc.), one must observe the rules of segregation. Organics (such as acetone, toluene, xylene, alcohols and phenols) should never be mixed with acids, nor bases, nor reactives (such as organic peroxides). They also request that the lab not mix solids and liquids, so swabs, blotting paper or used spill control materials ought to have a safety-approved container of their own.

Where does it go from there? The Department of Risk Management and Safety, in conjunction with the Chemical Waste Program Coordinator, sends 75% of its waste to EPA-approved facilities. In the case of our top five brew, the liquid wastes would be bulked with other, similar chemicals, and ultimately used as fuel for cement kilns here in the Southwest. The solids (our swabs or used chemical spill pillows, for example) are packaged and destined for EPA-approved landfills.

The remaining 25% of the chemical waste is either recycled (through filtering processes, for example) or becomes a part of the University's redistribution program. As the name indicates, the redistribution program warehouses excess or leftover chemicals from other labs (as long as they are meticulously labeled and containerized), and makes them available to others on the campus.

Other museum facilities aren't always this lucky. A brief discussion with three hazardous waste disposal

companies in the Phoenix area revealed some interesting facts. Using the top five brew as my hazardous waste problem, and estimating one to two gallons of waste maximum generated per month (plus the solids), disposal was simply not considered a problem. According to the law, a *small quantity generator* must produce more than 25 gallons of waste per month. One company suggested that a facility not producing anywhere near that amount could simply save up the stuff until it reached the 20- to 30-gallon stage, at which point his company could then set his disposal routine into action. Company number two flatly refused to deal with such small quantities. Company three suggested contacting the Fire Department, with the intent of including my top five brew in the local municipal hazardous waste dump. One could also arrange to have the waste disposed of through the city's local household hazardous waste collection program (phone number in Tucson 602-256-3310).

Obviously, there are no easy answers here. It is important to consider what we choose to use in our environment, and where it all ends up. Perhaps, in the future, the factors of safe use and disposal will override convenience and, hopefully, new (or possibly even ancient!) techniques and methods will result in a usable product and a better place to live.

Rebecca Snyder is a newly practicing objects conservator based in San Diego, California. Ms. Snyder recently completed her third-year internship (required for fulfillment of her conservation degree) with conservator Nancy Odegard at the Arizona State Museum in Tucson, Arizona.

If you have information to share in our Fall issue, which will focus on **Public Art**, or our Winter issue, which will focus on **Customs**, 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.

Fall Deadline is August 1, 1993
Winter Deadline is November 1, 1993

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(continued on next page)

(Recycling: Bibliography & Resources continued from previous page)

Private mailing service stores such as "Mail Boxes Etc." will accept styrofoam peanuts and bubble wrap for reuse in their packing businesses. For location nearest you call: 800-553-2962.

A Northern California company accepts shape-molded foam packaging by mail for recycling purposes. Send to: Free-Flow Packaging, 1093 Charter St., Redwood City, CA 94063.

For additional information on foam recycling call: Association of Foam Packaging Recyclers, 800-944-8448; Plastic Loose Fill Producers Council, 800-828-2214; Polystyrene Packaging Council, 202-822-6424.

For information on materials exchanges and ways to reuse or buy construction materials call: California Materials Exchange (CALMAX), Sacramento, 916-327-9366 (free, bi-monthly catalog listing materials available and materials wanted), and National Materials Exchange Network 800-858-6625 (for computer modem access to 27 exchange programs across the U.S. and Canada).

Atthowe Fine Art Services, 926 32nd St., Oakland, CA 94608, 510-654-6816, is a packing and shipping company concerned about recycling and reuse of materials.

TRASH FOR TOTS

The Los Angeles Children's Museum, a non-profit organization, depends on its supply of donated industrial remnants for use in all art projects and many other daily museum activities. Committed to using recycled materials since the museum opened in 1979, the museum is currently seeking new sources for materials from the Los Angeles area.

The museum has a need for non-toxic materials that are used as ingredients in the *Recycle Recipes* programs that involve creative activities for children. All donations are greatly appreciated and tax deductible. Pick-up is available. Complementary passes are offered to donors.

Contact the museum's Recycle Specialist Carmen Guerrero at 213-687-8801 with questions or to make a donation.

COLLECTIONS NOTES

by Kim Caldwell-Meeks

STATE REPRESENTATIVE REPORTS

ALASKA (Judith K. Hauck)

Gifts from the Great Land, a collection of Alaskan artifacts from the National Museum of Finland, opened April 2, 1993 and will be on exhibit through October 2, 1993. The exhibit was organized by the Natural History Museum of Los Angeles County. The exhibit is a registrar's dream come true. After the initial difficulties of arranging suitable transportation and fitting the large cases through the doors, the exhibit arrival and installation went as smooth as I've ever seen! Yes, it is true that the door tolerance for the cases was so tight that we had to remove the carpet pad to allow the cases to pass through the entrance doors!

One of the best things about the exhibit, however, was that it gave me the opportunity to spend time with Maren Jones. It was a pleasure to have a registrar to share thoughts and ideas about our area of work.

Museums Alaska, the statewide organization, will be holding the annual meeting/workshop in Fairbanks, Alaska, October 5-8, 1993. It will be followed by the Alaska Historical meeting, October 9-10, 1993. We will be conducting the WMC workshop, "Partnering with Diverse Populations." There will also be sessions concerning repatriation and a conservation symposium.

ARIZONA (Gina Cavallo Collins)

A session on pest management titled, "You and Me Against the Bugs," sponsored by the RC-WR, was held at the 1993 annual meeting of the Museum Association of Arizona on April 20, 1993. The speakers were great, the visual aids were stimulating, and we had numerous handouts! It was, by all accounts, a success. If anyone is interested in receiving a set of the handouts, please call me at (602) 251-0243; I have a few extras.

Other recent happenings include a symposium sponsored by the Central Arizona Museum Association on appraisals and risk management (nice to see you in Arizona, Bill Allen!), which was very informative. Additionally, the Heard Museum has recently

announced that a final building expansion will occur in the next couple of years. The Heard Museum joins a host of other Arizona museums that are expanding, including the Phoenix Art Museum and the Pueblo Grande Museum.

SOUTHERN CALIFORNIA (Sarah Kennington)

The RC-WR - Southern California chapter is planning to hold its next workshop and meeting in San Diego and Tijuana, Mexico. Organizing an exhibition with our Mexican neighbors and colleagues will be explored in the context of the exhibition, La Frontera/The Border: Art About The Mexico/United States Border Experience. This exhibition, developed collaboratively by the Museum of Contemporary Art, San Diego, and the Centro Cultural de la Raza in San Diego's Balboa Park, borrowed from international collections and will be shown in both the United States and Mexico. The first venue was split between the two organizing San Diego institutions this spring. Following the San Diego showing, the exhibition will be transported across the border for exhibiton at the Centro Cultural in Tijuana.

This exhibition is the largest show of border art ever assembled. It features the work of nearly forty artists in mediums ranging from painting to video. The range of complex personal and political issues raised by the border's presence results in art that is often no longer exclusively Mexican or American. It is a model of cultural exchange that will provide registrars with a unique opportunity to learn from its organizers the logistics that were required.

We will hear from the registration and curatorial staffs of the three institutions involved: the Museum of Contemporary Art, San Diego, the Centro Cultural de la Raza, San Diego, and the Centro Cultural in Tijuana. Their experiences in collaborating with colleagues across the border, negotiating with international lenders, arranging shipping with Mexican forwarders with the cooperation of border artists in both countries, and working with the customs brokers and agents will be some of the topics addressed in an open question and answer format.

In addition to hearing from our San Diego and Tijuana associates, we will explore the newly opened Museum of Contemporary Art, board a trolley car from the museum for a ride to the Mexican border and Tijuana, view the exhibition, and lunch at the Centro Cultural's restaurant before returning again to San Diego.

This event will be held in mid to late July, 1993. To receive further information about the workshop, please contact Sarah Kennington at (310) 825-4563.

IDAHO (Mary Suter)

Jody Hawley Ochoa has lived through the opening of yet another major exhibit, Sitting Tall: Saddles and Saddlemaking in Idaho. The exhibit opened May 1, 1993 and will be at the Idaho State Historical Museum until May of next year.

Dorothy Dahlgren, at the Museum of North Idaho, has also opened a new exhibit, Through the Eye of the Camera, which opened April 1, 1993 and will run through the summer. In addition, the Museum of North Idaho completed a MAP II survey this past fall, and Dorothy is excited that she'll be able to use the survey results to improve operations at the museum.

Mary Suter, Idaho Museum of Natural History, attended a workshop sponsored by the Institute of Museum Services (IMS) for 1993 IMS GOS field reviewers. The workshop was held in Washington, D.C. March 18-19, 1993. The purpose of the workshop was to strengthen the skills of field reviewers in determining the legitimate expectations of a museum given its funding and governing structure, how to evaluate financial statements, and how to write useful comments. This was the first two-day workshop held by IMS, and it was an expanded version of the one-day workshops that IMS has held at the AAM and regional annual meetings. Another RC-WR member, Paulette Hennum, Registrar, Crocker Art Museum, Sacramento also attended.

Lora Feucht, Nez Perce County Historical Society, personifies the diversity of the role of the registrar in a small museum - she's responsible for much more than object registration. This spring she will also be researching photographs in the collection that will be reproduced on notecards.

OREGON (Loretta Harrison)

Disaster planning is the topic for the Oregon

Museums Association meeting to be held Monday, June 7, 1993 in Baker City, Oregon. There is no fee for the half-day workshop, and non-members are also encouraged to attend. A short business meeting will take place either before or after the meeting. For more information contact Bill Lewis, OMA president, at (503) 929-6230.

A day long workshop on conservation is in the planning stages. It will focus on re-housing techniques for artifacts in storage and will be presented by objects conservator, Tamsen Fuller of Corvallis, Oregon. The workshop has been tentatively scheduled for this fall, and a nominal fee will be required. Look for further information in the Fall 1993 issue of the *Registrars' Quarterly*.

OFFICER REPORTS

TREASURER (Kathleen Clewell)

A second mailing of renewal notices went out April 15, 1993 to all members who had not yet paid their dues for 1993. Responses are arriving daily! Please send your dues as soon as possible in order to be included in and receive a copy of the 1993 RC-WR Membership Directory, to be published this fall.

Our old Membership Application/Brochures are still being given out in the region. If you have any of the old beige folded-in-thirds brochures, please throw them away, as they still indicate our old dues structure. We will be using a new brightly colored folded-in-half brochure from now on. All state representatives will soon receive a quantity of them. If any other members would like to have some of the new Membership Application/Brochures, please let me know how many you need! I can be reached at (619) 325-7186.

Below is a listing of the total numbers for 1993 paid members, by state, as of April 30, 1993:

ALASKA	5
ARIZONA	26
NORTHERN CALIFORNIA	72
SOUTHERN CALIFORNIA	117
HAWAII	11
IDAHO	9
NEVADA	3
OREGON	23
UTAH	4
WASHINGTON	31
OUT OF REGION	31
TOTAL PAID MEMBERS	332

APPOINTED POSITIONS

MEMBERSHIP OFFICER (Teresa Ridgeway)

Welcome to our newest members of the RC-WR. Be sure to look for RC-WR workshops and activities in your area. Remember, we need volunteers to help with all of our programs, so let's get out there and get involved!

New RC-WR members from 1/30/93 through 4/21/93:

CALIFORNIA

Mark Ellen Daly, Palo Alto Cultural Center, Palo Alto
Jim Demersman, Hi Desert Nature Museum, Yucca Valley
Jack Frost, Shasta Courthouse Museum, Shasta
Susan Haas, City of Fairfield, Fairfield
Ruth Loewenhardt, South Pasadena
Grace Murakami, Japanese American National Museum, Los Angeles
Reesey Shaw, California Center for the Arts Gallery, Escondido
Jennifer Small, JFK University, San Francisco

WASHINGTON

Linda Noble, National Security Centres, Bellevue

OUT OF REGION

Martha Frankel, Oshkosh Public Museum, Oshkosh, Wisconsin

WORKSHOPS

The Western Museums Conference has made available a brochure listing four professional development workshops that will occur throughout the western region (plus one workshop that will *only* be held in Hawaii), in lieu of an annual meeting this year. The pilot program will provide workshops in each of the nine regional states, making the WMC programs more accessible and cost-effective to a larger base of constituents. Specialists from different disciplines have been selected to lead the workshops, which cover a variety of topics and should appeal to all levels of museum professionals. The workshop topics are:

Communication: Getting the Message Out - Learn simple methods for doing front end evaluation to get to know your audience, along with rules of thumb for developing and producing labels drawn from evaluations. Information presented will address reaching diverse new audiences and responding to the Americans with Disabilities Act using alternatives to the written word. Ideas for presenting content in non-traditional ways to non-traditional audiences will be discussed.

Fundamentals of Exhibit Evaluation - This workshop will introduce the purposes, approaches, and methods of

conducting evaluation studies of museum exhibitions. The workshop will also propose successful means of communicating the results of an evaluation, and forming recommendations for changing exhibitions.

Partnering with our Diverse Community - Frequently, museums collaborate with the diverse cultural groups in their communities when planning and presenting public programs and exhibition. This workshop will address means by which museums can open themselves up to community groups and work with them to develop programs that respond to the communities' needs and input. The course the museum may take in initiating these relationships and opening the lines of communication will be examined through role playing, census data, case studies, and possible action plans.

Partners in Learning: Museums and Schools Collaborating - Creating and maintaining viable and mutually beneficial partnerships between museums and schools will be the focus of this workshop. Special attention will be given to defining program goals that link directly and substantively with school curricula, museum collections, and education philosophy. School and community representatives will join museum staffs in examining their own programs as case studies.

Museum Accountability and Collection Management - This workshop deals with the fundamentals of museum registration methods. PLEASE NOTE: this workshop will be offered in Hawaii only, and is co-sponsored by the Hawaii Museums Association and the RC-WR.

Below is the scheduled list of workshops and their locations:

- Saturday, July 10, San Francisco, California: *Partnering with our Diverse Community*
- Thursday, July 29, Reno, Nevada: *Communication: Getting the Message Out*
- Monday, August 9, Philomath, Oregon: *Partners in Learning: Museum and Schools Collaborating*
- Wednesday, September 15, Price, Utah: *Partnering with our Diverse Community*
- Saturday, September 18, Seattle, Washington: *Fundamentals of Exhibit Evaluation, and Communication: Getting the Message Out*
- Friday, October 1, Tempe, Arizona: *Partnering with our Diverse Community*

•Thursday, October 7, Fairbanks, Alaska: *Partnering with our Diverse Community*

•Monday and Tuesday, October 18 and 19, Honolulu, Hawaii: all five workshops will be offered concurrently

•Thursday, November 4, Boise, Idaho: *Partners in Learning: Museums and Schools Collaborating*

Fees for the workshops range from \$30-85, depending upon the workshop, location, and membership status. A discount is being offered to "teams" from the same institutions. Additionally, a multicultural scholarship is available to each of the nine member states of the WMC to assist people of color who are working or studying in the museum field with attending a workshop. The scholarship will cover costs of registration fees and/or the travel expenses and per diem. Early application submittal is encouraged.

For further information about the workshops or the scholarships, or to receive a registration application, please call the Western Museums Conference at (213) 749-0119 or write: 700 State Drive, Room 130, Los Angeles, CA 90049.

POSITIONS AVAILABLE

Registrar. The Museum of Our National Heritage, Lexington, Massachusetts, is looking for a registrar who will be responsible for all aspects of collections management in an active history museum located in a modern building, including the following: keeping accurate records for a permanent collection of approximately 10,000 fine and decorative art objects, using Wordperfect 5.1; supervising collections storage areas and preservation concerns, their cleaning, organization and upkeep, as well as upgrading these areas based on recommendations of a recent CAP assessment; coordinating all aspects of incoming/outgoing loans, condition reporting, packing and transportation for an average of 12 exhibits and 1,500 objects annually; overseeing the conservation needs of collections, monitoring the conservation budget and applying for conservation grants; supervising and scheduling the work of the preparator; working with the designer and curators to insure safe display and exhibition of objects (security; climate-controlled environment, light levels, etc.) and assisting with actual exhibit installation; as a member of the Collections Committee, participating in the acquisition and

deaccessioning processes; maintaining monthly insurance records on the museum collection and loans--both temporary and extended; selecting and implementing a new computerized collections management software. The position requires a minimum of two years experience in collections management and a B.A. in a relevant field. The salary is competitive with excellent fringe benefits. Please send a letter, resume and three references to: Thomas W. Leavitt, Director, Museum of Our National Heritage, P.O. Box 519, Lexington, MA 02173. Telephone: (617) 861-6559.

Registrar. California Center for the Arts Gallery, Escondido, California. The registrar is responsible for all aspects of loan activities for temporary and traveling exhibitions, including coordinating shipping, packing, installation and insurance; reporting the condition of works; and establishing and maintaining a catalogue database for slides. The requirements: a B.A. in art history or museum studies plus 3-4 years previous registrar experience; an M.A. or equivalent is preferred. The candidate should have a knowledge of museum registration methods, temporary loan record systems, packing methods, fine arts shipping, insurance, and general conservation methods. The registrar will use Macintosh with MS Word, Excel, and File. The start date: November, 1993. There is a competitive salary based on experience and abilities, plus benefits. Please send a letter and resume to: Reesey Shaw, Director of Galleries, 247 South Kalmia, Escondido, CA 92025.

ELECTION NEWS

The election for selecting new officers of the Registrars Committee - Western Region will be occurring this fall. Not only are all three positions up for election (Chairperson, Secretary, Treasurer,) a new position of Vice Chairperson is being added.

Each officer is elected to a two-year term. The term begins at the close of the annual business meeting where election has been announced. Only voting members of the RC-WR who are also members of the RC-AAM and WMC, and are not members of the nominating committee are eligible for office. Each officer is required to attend the annual board meetings of the WMC and the RC-WR, as well as the AAM and the RC-AAM. Some financial assistance is available.

Responsibilities of each position:

CHAIRPERSON - The regional Chairperson serves on the Executive board of the RC-AAM and the Board of Directors of the WMC, presides at all meetings of the RC-WR, and prepares written agenda for all meetings as well as annual reports for consideration and approval at the annual business meeting. The Chairperson is responsible for appointing the Newsletter Editor and Publisher, Development Officer, and Program Chairperson, and, in consultation with the other officers, the State Representatives and other program chairpersons as needed.

VICE CHAIRPERSON - The regional Vice Chairperson is responsible for assisting the Chairperson with duties, and substituting in the event that he/she cannot attend a meeting. The Vice Chairperson is being groomed for the Chair position, and is expected to run for the office after the term expires.

SECRETARY - The Secretary records the minutes of all regional meetings and provides them to the Newsletter Editor for inclusion in the *Registrars' Quarterly*. The Secretary also keeps a permanent file for the important correspondence and records of the RC-WR, maintains the results of the Member Survey including the Expertise List, and validates results in the election of officers.

TREASURER - The Treasurer maintains the accounts of the RC-WR, is responsible for all receipts and disbursements of RC-WR monies, prepares a financial statement for presentation at the annual business meeting, and assists the regional Chairperson in the preparation of the annual budget. The Treasurer also maintains the membership list and makes the list available for mailings, invoices members for annual dues, and notifies members of dues in arrears.

We'd like to see some of you run for a position, but we need to hear from you before July 15, 1993. Connie Zamora, Nominating Committee Chair, is accepting nominations for each office. Please call or write if you're interested in running for an office, or have a name you would like to submit. She can be reached at: Rancho Los Alamitos, 6400 Bixby Hill Road, Long Beach, CA 90805. Her telephone number is: (310) 431-3541.

IN OTHER NEWS...

The Cheney Cowles Museum has just received confirmation from the M.J. Murdock Charitable Trust, located in Vancouver, Washington, of the Trustees' approval of a \$55,500 grant request. The grant will be used for the purchase, installation, and implementation of state-of-the-art collection management and development computer software, and a "mainframe-size" hardware system. These systems will not only bring the Museum's internal collection information and management procedures into the next century but will also offer researchers the potential to access collection information from a number of museums throughout the nation, while physically located at the Cheney Cowles Museum.

The Trust's grant program philosophy focuses on projects and programs aimed at solutions to or the prevention of important problems, either through research or the application of existing knowledge and capabilities. They are also interested in addressing critical priorities of regional or national, rather than local, significance.

The Registrars Committee-American Association of Museums (RC-AAM) presented for the first time an Award of Appreciation to Carl Allen and Huntington T. "Bucky" Block, considered to be the two leading principals in the fine art insurance industry. The awards were presented May 18, 1993 by Martha Fulton, RC-AAM Chair, at the annual business meeting and luncheon held in Fort Worth, Texas as a part of the AAM annual meeting. The RC-AAM wanted to honor Mr. Allen and Mr. Block for their dedicated support of the Registrars Committee over the years, and for their commitment to assisting registrars across the country with the complexity of their roles. The award is particularly unique to the RC-AAM in that there previously has not been a mechanism available to honor for-profit or commercial vendors.

Mr. Carl Allen, who recently celebrated his 80th birthday, has retired from Allen Insurance Associates, a firm he founded more than twenty years ago. He will instead be busy pursuing independent projects from his home office. Mr. Block is still active with Huntington T. Block Insurance Agency, Inc., which recently became a subsidiary of Rollins Burdick Hunter.

1993

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(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 _____ (Professionals who reside in the Western Region such as registrars, corporate registrars, collection managers, conservators, curators, administrators, students, volunteers, retirees, etc.)
Non-Voting _____ (Professionals residing outside the Western Region or who are associated with for-profit organizations providing goods/services for cultural institutions)

Name _____

Position _____

Institution _____

Street Address _____

City, State, Zip _____

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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

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