PUBLIC ART

The diversity of outdoor objects under the care of RC-WR members is impressive: farm implements, mining equipment, airplanes, trains, and bronze, aluminum, glass and lead sculptures, boats and totem poles, to name a few. Even with such a wide variety of materials, one fact remains the same, art stored in public places requires vigilance to protect it from the environment and the audience for whom it is displayed.

We have all become aware that the environment damages outdoor art. What can caretakers of these often valuable, immense and sometimes deteriorating objects do to protect them for future generations? There are some broad fundamentals that have application across a wide spectrum of institutions and objects.

• Hold training sessions with your maintenance staff.

  Avoid insurance claims by warning clean-up crews about the dangers of lawnmowers and improper cleaning materials. A janitor may see harsh cleaning solvents as the perfect solution for the removal of dust. However...

  Ask the staff to monitor irrigation systems, at your museum or institution, and at neighboring properties.

  Instruct the gardeners to watch overhanging bushes, trees, and vines that might drip sap onto the sculpture. This gooey substance can be difficult to remove and may cause permanent damage.

• Hold training sessions with your security staff.

  Explain the significance of potential damage, which can be caused by intentional vandalism or unintentionally by visitors climbing or leaning on objects. Note that in addition to physical damage, if a child falls, a large liability could result.

• Anticipate regional natural phenomena.

  For many in the West, this includes seismic mitigation.

• Avoid placing sensitive materials outside.

  Some materials will degrade faster than others. Wood’s finite life will be dramatically shortened when placed outside. Whether it is destroyed by biological attack, pests, such as termites or carpenter ants, calcium build-ups from sprinklers, wood rot from rain, cracking from extreme changes in temperature and humidity, or fading from ultraviolet light damage, there is no question that it would last much longer inside.

• Consult an objects conservator to conduct a survey.

  A conservator will identify fragile materials and recommend treatment to prevent deterioration. The survey will enable you to set priorities for conservation treatment of deteriorating objects, to monitor the condition of all the objects, and to create a plan for their on-going care.

• Set a regular preventative maintenance schedule.

  Depending on the medium and the surrounding environment, a conservator can recommend the frequency and care required for your outdoor art.

• Read what the experts have to say.


  I would like to thank the many authors in this issue. The quality of their articles, which cover a broad spectrum of subjects, is especially high. This month’s topic may not represent a large portion of every reader’s collections, however it is an important topic because of the vulnerability of the objects. After reading the articles in this issue, you will have gained valuable insight about the subject.

  -Lella F. Smith, Chairperson

SAVE THE DATE: OCTOBER 15-16, 1993

Please look for information coming soon regarding the RC-WR Annual Business Meeting and Workshop. The business meeting is scheduled for Friday evening at the Triton Museum, and the workshop is scheduled for Saturday at the de Saisset Museum at Santa Clara University.
RC-WR ASKS...HOW DOES YOUR INSTITUTION PREVENT DAMAGE TO OUTDOOR EXHIBITS?

"We are a fishing community. Occasionally, while dredging for bottom fish, fishermen will run into whalebone which is protected by federal law. Often they will be deposited outside the museum, and the larger bones which are too heavy to be walked away with can be left in place. The natural oils in the whalebone help to protect it from our not-too-extreme maritime climate." - Marian Johnson, Registrar, Kodiak Historical Society, Kodiak, Alaska.

"On the grounds at The High Desert Museum we have a reconstructed small sawmill from the early 1900s. The mill building has open sides and a high roof. This results in considerable exposure to the weather - drying sunshine, dusty wind, occasional rain and snow. The wooden structure and wood mill components are allowed to weather naturally. The metal millworks are checked routinely for signs of active rust, and preventive maintenance performed semi-annually. Pieces are cleaned with steel wool to remove any active corrosion and surface dirt, then painted with a tannic acid solution which forms a protective film of ferric tannate. The mill exhibit has been open three years and our monitoring indicates that this method provides effective care." - Debbie Verret, Collections Assistant, The High Desert Museum, Bend, Oregon.

"Outdoor objects have to be the curator's ultimate nightmare. Our worst is a gasoline-driven Western Electric mine hoist. Although never designed to sit outside, it has been exposed to the elements since who knows when, long before we obtained it. Consequently the paint is deteriorated and the exposed surfaces oxidized. It does get periodic lubrication and use by the local antique auto club, which probably keeps it from total ruin. It is unfortunate that we don't have an enclosed place to store or exhibit it." - Mick Woodcock, Registrar, Sharlot Hall Museum, Prescott, Arizona.

"Outdoor displays are maintained by the volunteer support group. The department establishes guidelines and instruction is provided by the projects curator. Maintenance may consist of just keeping the weeds removed from around the display area, or approving use of a recommended preservative treatment for wood or metal objects. Barriers are put into place to prevent vandalism and physical access to the object, and security devices are implemented to reduce possible loss by theft. Inventories of the exhibit areas are routine procedures for the collections staff." - Christina Hughes, Collections Curator, Placer County Department of Museums, Auburn, CA.

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ESTABLISHING A MAINTENANCE PLAN FOR PUBLIC ART COLLECTIONS
by Robert Schultz

Public art in America is evolving into a new and exciting phase that may generate a more interdependent relationship between public and art. Many public art programs are no longer content to merely embellish public spaces with art objects. Rather, the trend is to involve artists in the planning and design of public spaces, buildings and infrastructure projects. This approach helps focus on the special needs of the constituencies which those amenities are meant to serve, resulting in the completion of art projects that are more integrated into the fabric of our communities.

As public art continues its evolution, the term artwork is being continually redefined through the collaboration of the artists, arts administrators, design professionals and local communities involved in bringing projects to fruition. With the incredible variety of artworks being created in the public realm, arts agencies cannot overlook the vital necessity to plan, implement and administer a comprehensive collections management program to maintain this artistic heritage.

Understandably, much emphasis is placed on the front end of the process to assure that projects are funded, designed and installed. Indeed, the task of nurturing the vision, talent and ego of the many individuals involved in creating the project, while understanding and meeting community expectations, requires a monumental administrative effort. Equally important is our obligation to maintain the product of that vision, talent and ego. We must recognize that the expenditure of public funding for the planning and installation stages is but a fraction of the total, long-term costs incurred in the proper maintenance of the completed project. Unfortunately, too many public art programs have not been able to adequately address this crucial, ongoing concern. As a result, many times the maintenance component of the program is considered only within a crisis-management context.

The contemporary public art collections manager must be prepared to design both a response network and a sound proactive plan to deal with the requirements of maintaining and promoting a public collection that may include such nontraditional media as holograms, electronic video art, artist-designed educational tours, public transit centers, highway bridge overpasses, and diverse forms of environmental sculpture, in addition to the more familiar bronze statues, ceramic tile murals and commemorative paintings.

In some instances, public art projects require no specialized maintenance, as in the case of the Solid Waste Management Facility in Phoenix, Arizona. This building was design by artists Michael Singer and Linnea Glatt to help educate city residents on the process of garbage handling and recycling, but it is maintained by the Phoenix Public Works department in their normal course of operations. In other cases, the collections manager may be required to know details of the installation and operation of electronic objects or be able to replace vandalized elements of a streetscape design.

In short, the manager of a public art collection must be ready to adapt to a changing art environment, become familiar with nontraditional materials and processes and take an active part during project installation. Above all, he or she must take a leading role in the design, promotion and implementation of a long-term maintenance plan to assure that future generations are able to experience our public artworks and reflect on their meaning and significance. Without a formal, flexible maintenance plan the positive influence brought by public art programs to contemporary society will be of little or no value to future generations.

Robert Schultz is a professional arts administrator and former Registrar for the Phoenix Arts Commission in Phoenix, Arizona.
RESTORATION OF THE STATUE OF FREEDOM
(Reprinted with permission of the Director of the Architect of the Capitol)

Shortly after daybreak on Sunday, May 9, 1993, the Statue of Freedom was lifted from its pedestal atop the dome of the United States Capitol by a helicopter. It was immediately lowered onto a steel platform on the Capitol's east front plaza and bolted into place; the statue was airborne for less than five minutes. Erickson Air-Crane Co. removed the statue, using an S-64F Sikorsky Skycrane. Considerable skill and care were required during the process; the statue, which consists of five sections bolted together, stands 19 feet 6 inches tall and weighs approximately 15,000 pounds. The firm of Cagley and Associates, Inc., acted as structural engineering consultants for the project.

Work on the statue is being performed by Fine Objects Conservation, Inc., in an enclosure on the Capitol's east front plaza. It will include removal of corrosion, caulk, and interior paint; repair to the bronze; repatination; and application of protective coatings. A number of different options for cleaning and protecting the bronze were considered. The recommendation was that cleaning be effected by a non-abrasive method; tests conducted after the statue was removed from the dome, with advice from the Smithsonian Institution Conservation Analytical Laboratory and other experts from the Freer Gallery of Art and the Philadelphia Museum of Art, identified blasting with water at a pressure of 4000 pounds per square inch as the most effective and appropriate technique. Following the cleaning and repair work, the statue will be repatinated to a color close to the bronze green noted in early records. Protective coatings of acrylic lacquer and wax will then be applied to the bronze.

The statue's cast-iron pedestal will be cleaned, repaired, and recoated in place atop the dome by members of the Architect of the Capitol's workforce in consultation with an expert from the National Park Service.

Funds of $750,000 to carry out the restoration were provided by the United States Capitol Preservation Commission. This amount will cover the cost of the entire project, including the art conservation, pedestal restoration, structural engineering, scaffolding and rigging, and helicopter removal and replacement of the statue. The funds were privately raised by the Commission.

The statue and pedestal were thoroughly examined in 1959 during the extension of the east central front of the Capitol and the conservation of the dome. The bronze was judged to be in good condition, although some corrosion and rusting were noted. At that time, it was believed that the green corrosion layer was protective. In recent years, however, research has shown that exterior bronze should be cleaned of corrosion and protected from moisture with a coating to prevent continuous deterioration of the metal.

The need to restore the statue and its pedestal was identified during an inspection in 1988. At that time, a piece of bronze was found to be loose and cracks were discovered in the pedestal. Subsequently, a thorough conservation and engineering study of the conditions and treatment options for the statue was completed in 1991. The study was conducted by The Conservation Group, Washington University Technology Associates, Inc., and Cagley and Associates.

(continued on page 6)
THE 99-YEAR QUESTION: WHAT HAPPENS NEXT?
AN UPDATE ON FEDERAL ART PROJECT LOANS
by Harriet Fowler

At its height, the Federal Art Project, part of the Works Progress Administration (WPA), the largest relief program in United States history, produced 2,500 murals, 17,000 sculptures, 108,000 paintings, 200,000 prints from 11,000 designs, and more than 200,000 plates for the Index of American design. In 1943, when the Project closed down as the government focused its attention on war production, thousands of works from the Project were allocated, on indefinite loan, from the government to tax-supported museums, universities, and galleries throughout the country.

For sixty years, Project works have been an important part of many museums’ holdings and have often been the focus of special exhibitions and scholarly research. This is particularly true in recent decades, time and historical distance have contributed to a renewed national appreciation of depression-era art. Works that once appeared dated compared to abstract expressionism’s exuberance or minimalism’s cool hipness now charm and engage our attention. The best of New Deal art just gets better with each passing decade.

To any museum professional working during the 1960s or 1970s, the federal government’s long-term loans (in some cases, ninety-nine years) probably seemed like permanent arrangements. However, museum staff working in the 1990s have rightly raised the question: What’s going to happen at the end of the term to those thousands of artworks in institutions across the country? Are the works really loans, or should they be treated as permanent collection objects?

Fortunately, the General Services Administration (GSA) in Washington, D.C., is now formulating new loan contracts for those institutions holding Project works and can answer these and other questions. The works will not be recalled to Washington as long as the museums want to keep them and can offer proper storage and care. Part of that ongoing care will be conservation. Many institutions have already treated their most important Project works, and GSA expects an attentiveness to this area from all recipients of New Deal art.

The new GSA guidelines specify: “Works of art are to be preserved, protected, and secured in conformance with professional museum practices, guidelines, and standards; single pieces or categories of art determined to be significant for reasons such as, but not limited to, history, materials skills, interpretive values, and uniqueness should, on planned and periodic basis, be exhibited for the general public; upon request of the General Services Administration and in accordance with applicable guidelines, selected works of art be made available for exhibition by the federal government, or loaned to other institutions." The guidelines also state, "When these conditions cannot be met, after consultation with the appropriate GSA regional administrator and with approval of the commissioner, Public Building Services, loaned works of art may be recovered by the GSA."

According to the GSA, several museums have returned project works to the government, citing inadequate storage, nonconformance with revised mission statements, inability to exhibit, etc. The GSA mandates that Project works cannot be deaccessioned through any kind of sale or trade, they must be returned to the federal government.

Another issue raised by the new guidelines is that of loans. Some institutions, such as the University of Kentucky Art Museum, have already lent some of their most important Project works to special exhibitions without ever notifying Washington. In the future, the GSA offices will need to approve such loans. It would seem likely that such approval will be forthcoming, provided appropriate crating, shipping, HVAC requirements, and insurance needs can be fulfilled.

Institutions holding Project works of art will be receiving new contracts from the GSA in the near future. It’s gratifying to know that museums across the country may continue to exhibit, interpret and enjoy their special long-term loans from the U.S. government.

Dr. Harriet Fowler is Director of the University of Kentucky Art Museum in Lexington, Kentucky.
Extensive historical documentation concerning the statue was gathered by the Architect's staff as background for the study. During the study, the surface and structure of the statue and pedestal were thoroughly documented inside and out. Samples were taken of corrosion products, paint, and caulking. A core sample of the bronze showed that, because of faulty casting techniques, the metal is filled with pockets caused by vaporized alloys. This condition has led to a high degree of surface pitting and increased the need for a protective coating. Other problems that must be corrected are rusting original iron elements, faulty patches, and heavy layers of disfiguring caulk on the seams.

One of the most important questions addressed in the study was whether the statue should be removed from the dome. Careful consideration was given to comparing treatment effectiveness, time, and cost with the statue left in place, with removal by crane, and with removal by helicopter. It was determined that the statue needed to be detached from the cast-iron pedestal because some corrosion between the two metals was causing stress. In addition, repairs to the cracks in the cast-iron base would have been very difficult with the statue in place. The study concluded that the treatment would be best carried out and the treatment time and costs kept to the minimum with removal and replacement by a specially equipped helicopter.

The project is expected to take four to five months. After the statue has been restored and replaced, it will be inspected regularly for signs of corrosion or other damage, and the protective coatings will be reapplied periodically as necessary.

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From the mid-nineteenth century through the first decades of the twentieth, bronze was the most popular and desirable metal used for the sculptural components of public monuments in the United States. During recent years, bronze has undergone a resurgence in popularity as a material for monumental sculpture. Whether historic or new, bronze sculpture displayed in an outdoor setting requires special care to achieve the long-term survival that its creators and patrons hoped for.

While bronze is extremely durable, it is highly susceptible to corrosion in a chemically aggressive environment. On outdoor bronzes, corrosion processes can produce variegated green and black patinas and aesthetically disfiguring surface textures that are often quite different from those intended by the sculptor and client. While some corrosion products are relatively stable and actually provide a modicum of protection, others result in ongoing loss of metal surfaces.

In treating monuments and outdoor sculpture, conservators try to strike a balance among three factors: the need to stabilize and protect the surface exposed to the outdoor environment, the need to restore a semblance of the original aesthetic intent, and the need for maintainable treatments at costs that can be borne by monument owners.

Concerted efforts to clean outdoor bronze sculpture appears to have been relatively rare in the United States before the early 1970s. Owners who did clean bronze statuary during these years often used readily available commercial and industrial cleaning methods. Sandblasting was the most widespread of these cleaning methods and it usually had a devastating effect on bronze sculpture. The hardness and jagged shape of sand particles and the relatively high pressure often used by sandblasters not only removed virtually all corrosion products, but also much of the metal surface. As a rule, these cleanings were carried out not by conservators, but by general contractors or by cleaning companies who left the bare bronze surface to weather once again, or followed the sandblasting with an application of a clear lacquer coating or a paint system that often was neither properly formulated nor adequately applied and maintained.

Although the destructive sandblast cleaning of bronze continues to be used to this day, by the early 1970's art conservators trained in the care of museum objects were becoming increasingly interested in the conservation of outdoor works of art, and began to examine more closely the phenomena of bronze corrosion and to develop more gentle cleaning methods. Glass bead shot peening represented an advance over sandblasting and became a popular method of bronze cleaning by the mid-1970s. While it too was designed to remove all surface corrosion, the spherical glass beads used with lower blasting pressure removed less of the substratum than did sand applied with higher pressure. Following cleaning, a new chemical patina and a protective lacquer coating were applied.

However, by the late 1970s, conservators increasingly questioned the necessity of removing all corrosion products to insure the long-term preservation of bronze sculpture in an outdoor environment, and the bronze conservation field made a concerted shift toward less invasive cleaning methods. Throughout the 1980s, glass bead peening gave way to methods that ranged from a simple washing and waxing of the bronze surface, to the removal of grime and superficial corrosion products through low-pressure blasting with soft agricultural media, pulverized walnut shells being the most widely used, that leave intact the denser corrosion products and the metal below. Current research is exploring other cleaning systems that remove more of these denser corrosion products while leaving the metal below it unaltered.

During the late 1970s and early 1980s, the Smithsonian Institution, the City of Baltimore, Philadelphia's Fairmount Park Art Association and the National Park Service all began large-scale on-going bronze conservation and maintenance programs that utilized these less invasive treatments. Some employ low-pressure walnut shell blasting for the initial treatment, others use only washing and waxing. But all of these programs rely on a regimen of periodic inspection and maintenance to retain the benefits of the initial conservation treatment.

Once a bronze surface has been cleaned, some type of coating must be applied to prevent or limit future corrosion by minimizing contact between the metal and moisture and pollutants. The organic coatings most frequently used for maintaining outdoor (continued on page 12)
If you have information to share in our Winter issue, which
will focus on Customs, or our Spring issue, which will focus on
Numbering Museum Collections, 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.

Winter Deadline is November 1, 1993
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Winter deadline is November 1, 1993 - Contact Maren or Louis TODAY!
ARIZONA SOS! PROJECT
by Dawn-Starr Crowther

Save Outdoor Sculpture! (SOS!) is a multi-year joint project of the National Museum of American Art (NMAA), Smithsonian Institution, and the National Institute for the Conservation of Cultural Property (NIC). SOS! is a private/public initiative to locate and inventory publicly accessible outdoor sculpture, and to increase public awareness of the value of outdoor sculpture and the need for responsible long-range plans to care for the works. The project, coordinated on the local level by a variety of civic, scholarly and cultural organizations, is currently underway in 43 states, with the remaining states expected to join soon. The project includes a wide range of outdoor sculpture, from contemporary works to historic bronze sculptures, folk art, earth works and liturgical statuary.

The Arizona SOS! project, coordinated by the Arizona Commission on the Arts, together with co-sponsors Phoenix Arts Commission and Mesa Arts Center, City of Mesa, began in October 1992 and will conclude in March 1994. We are also coordinating our efforts with those of the Tucson/Pima Arts Council, who have received separate funding to survey the Tucson Metro area.

We have divided the state into four broad areas, which correspond roughly with geo-physical and meteorological features: South (area bordering Mexico); West (low desert areas along the Colorado River); North/East (high mountainous uplands and plateau areas) and Central (Phoenix Metro area). A major factor in planning the project involved considering Arizona’s intensely hot summers in the South, West and Central areas of the state, and cold snowy winters in the North/East section. We began our project in October 1992, focusing our efforts in the West, South, and Central regions, areas which enjoy mild, sunny winters, perfect sculpture surveying weather. During the summer months of 1993, we are focusing our efforts on the cool mountainous North/East area, and in the autumn of 1993 will refocus on completing the survey begun in the Phoenix Metro area.

We have used a variety of survey strategies throughout the state. In some rural areas we asked local contacts to develop an inventory of sculptures in that area, and then I met with those local contacts to do the surveys. In the Phoenix Metro area and other cities and towns throughout the state, we have identified local arts agencies, city departments, cultural and arts councils or other community groups which have acted as local coordinators, assisting with volunteer solicitation, providing training facilities and public relations. We have found that enlisting local coordinators and tailoring trainings for each community has worked well, providing volunteers with the opportunity to conduct a valuable service for their city or town. As of August 1993, we have held twelve volunteer trainings (several for more than one community), and anticipate that by the end of the Arizona SOS! project we will have conducted about 15-18 trainings. The training sessions prepare the volunteers to complete the eight-page form required for each piece of sculpture, and include an overview of the history of Arizona outdoor sculpture, sections on materials identification, how to conduct background research and how to conduct a basic condition assessment. The training session also includes a visit to several pieces of sculpture so that volunteers have in-the-field experience.

Kim Caldwell-Meeks, Registrar for the Scottsdale Cultural Council, was the coordinator for the training. She enlisted more than 30 participants ranging from volunteers to arts professionals. Among the professionals with whom the project worked was Robert Schultz, former registrar for the Phoenix Arts Commission, documenting the city’s municipal collection and extensive percent-for-art projects.

One area of special concern for Arizona SOS! was how to implement the survey in Native American communities and reservations, which make up more than 26 percent of state land, and represent 23 separate tribes. To this end, we have worked with members of the Tohono O’odham Tribe, and Gila River Indian Community, at the Arizona Commission on the Arts, and Atlal, a national Native American arts service organization, to develop our approach to these communities. We work with the appropriate Tribal authorities, usually cultural preservation committees, and

(continued on next page)
if permission is given to conduct the survey, we host a volunteer training for volunteers solicited from within the Native community.

We have encouraged our local coordinators to keep copies of all of the completed survey forms, as well as a photograph of each piece and to place these copies in a local repository such as the public library or historical society. The Arizona Commission on the Arts is also developing a state-wide, publicly accessible database. When the database is completed, registrars, art historians, artists and the general public will be able to conduct searches by topics such as material, location, artist, theme and date. The original survey forms and photographs will also be accessible for research use.

With nearly 80 percent of the state completed, we are finding many more pieces than we had anticipated. Our state has a wide selection of sculpture, reflecting the diversity of our unique Southwest cultural heritage. Our initial estimate of the number of pieces of outdoor sculpture in Arizona ranged from 300-400 pieces. We have already documented nearly 350 pieces, and we anticipate that by the time the survey is complete, we will add an additional 300-450 pieces to our total.

Pieces documented have included many overlooked or forgotten pieces of outdoor sculpture including:

In Ajo, a grave marker commemorating the life and work of Lewis Conde (d. 1931) was surveyed. The marker, constructed of blue-green chunks of copper ore and concrete, stands over five feet tall and is faced with an epitaph over 400 words long. The epitaph's words are formed of copper wire, with each letter individually formed and inserted into the face of the marker.

Work designed by the renowned architect Frank Lloyd Wright and sculptor Alfonso Ianelli, was discovered at the Arizona Biltmore resort. The simplified figures—known as the Biltmore Sprites—designed in 1914 and originally installed at Chicago's Midway Gardens, were discovered after World War II lying in pieces in a farmer's field in Wisconsin. The sculptures were shipped to Arizona and restored in 1982 and now grace the grounds of the famous Arizona resort.

A thirty-foot Kachina figure was discovered in the Tonto Hills area near Phoenix. The piece, touted as the world's largest Kachina figure, was originally built around 1962.

With the wealth of sculptural materials in Arizona, a major issue continues to be maintenance and restoration. To conclude the Arizona SOS! project and assist communities with these issues, the Arizona Commission on the Arts, Phoenix Arts Commission, City of Mesa and Scottsdale Cultural Council are sponsoring a two-day sculpture maintenance workshop, which will feature sessions by national as well as local speakers and cover issues including maintenance, record-keeping and documentation, environmental issues unique to the Southwest, the role of the artist in creating public sculpture, and information on why it is important to use professional conservators in developing maintenance and restoration plans. A foundry tour will be featured as well as a session on fund raising strategies for conservation treatments. The conference is aimed at those who are charged with the care and maintenance of sculpture collections throughout the state, including civic workers, museum personnel and registrars. The workshop will be held on March 9-10, 1994, as a pre-conference to the annual Southwest Arts Conference.

The Arizona SOS! project continues to help communities document an often overlooked and fragile cultural resource, and many communities are using their involvement with the project as a means to garner interest in the development or expansion of public art programs, preparation of National Register nominations for eligible works, establishing walking or driving tours which feature local sculpture, or establishing Adopt-a-Sculpture programs to preserve threatened sculptures. We have discovered that rather than taking information away from a community, we are enabling communities to discover much about themselves. This is what we believe is the best part of SOS!: that the citizens of our state are rediscovering the wealth of cultural resources in their own communities, how these resources reflect their history and cultural heritage and enhance the quality of life for all.

Dawn-Starr Crowther is Arizona SOS! Coordinator at the Arizona Commission on the Arts in Phoenix, Arizona. For more information about the SOS! project or the upcoming sculpture maintenance conference, please contact Ms. Crowther at (602) 229-8228.
BATTEN DOWN THE HATCHES!
by Kirsten Oftedahl

This naval phrase aptly describes what we at the Pima Air & Space Museum must do to protect our aircraft from unauthorized entry by visitors and wildlife, as well as protect our visitors from protruding, potentially hazardous objects on the aircraft. With over 185 aircraft, helicopters, drones and missiles on display, there is a dizzying array of doors, access panels, vents, control surfaces, handles, etc. which need to be secured and propeller blades, tubes and antennas from which to protect the visitors. This type of preparation is especially important for the majority of our aircraft which, out of necessity (they cover almost 65 acres!), are displayed outdoors and thus cannot be under constant supervision.

Before any aircraft is taken outside for display, it is thoroughly inspected and prepared. For conservation and security reasons, only those aircraft without fabric surfaces or open cockpits are displayed outdoors. There are many things that must be done for conservation reasons, but this article will focus only on security.

Especially crucial is a close inspection of military aircraft due to the nature of the onboard systems. The first thing done with this type of aircraft is a check of the canopy, ejection seat, oxygen and fire-extinguishing systems to make sure they have been rendered inert. You certainly would not want a Restoration Specialist working in a cockpit with armed egress systems! The appropriate military branch or one of its contractors is responsible for deactivating such systems and removing all armament and weapons systems before an aircraft is released to the museum, but it never hurts to double check.

The next step for all aircraft is that, except for one entrance door, all other doors, canopies, access panels, etc. are riveted or welded shut with tabs made of steel strapping. One door is secured by a hasp and padlock to provide access to authorized personnel. Other measures taken in order to prevent entry by overly curious visitors or animals are: all intakes and exhausts are secured with protective covers and, for those aircraft whose bomb bay or wheel wells are to stay open and where access to the interior of the aircraft is possible through these areas, a wire mesh net is installed.

After the aircraft is moved into its position in the yard, the next step is to attach tie-down restraints to surface attaching points and to a major structural element so that the aircraft does not shift or blow over. Then, all moveable control surfaces and landing gear are locked into a fixed position.

Next, the majority of the aircraft are roped off. The ropes are a visible barrier, but have been fashioned so they are not too obtrusive and will not ruin the viewing experience or photographic opportunities.

Special care and attention are paid to securing the aircraft and their components, while at the same time not compromising the integrity of the items by altering them too much by adding security devices or by taking off too many parts. Despite all these mechanical security precautions, nothing can completely replace vigilance by museum personnel who patrol the grounds. When there are so many items spread out over such a large space, supervision is necessary to stop the over-eager visitor who may try to pull, pry, unlock or otherwise manipulate doors, handles and hatches and who is sometimes armed with tools to do just that!

Kirsten Oftedahl is Collections Manager at the Pima Air and Space Museum in Tucson, Arizona.

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sculpture include waxes, which should be inspected and renewed at intervals of from six months to two years, lacquers, which require removal and reapplication at three- to five-year intervals, and combinations of lacquers and waxes. The useful lives of current organic coatings are clearly limited, but research aimed at increasing our knowledge of the relative performance and appropriateness of various coating materials is underway and will be the subject of an upcoming conference sponsored by the National Association of Corrosion Engineers and its Subcommittee on Conservation of Artistic and Historic Works.

In addition to ongoing research into improved cleaning methods and coatings systems, institutions like the National Park Service's Mid-Atlantic Regional Office [NPS-MARO], the American Institute for the Conservation of Historic and Artistic Works [AIC], and the National Institute for the Conservation of Cultural Property [NIC] have developed educational programs and publications aimed at helping owners of public sculpture to better plan for the care of these resources at risk.

NPS-MARO organized week-long national courses in Washington, DC and Gettysburg, PA [1991] and in Chicago, IL [1992] for collections managers in the preservation of outdoor monuments. With the help of local sponsoring organizations, the office is currently developing smaller-scale, regional courses designed to reach a wider audience. NIC is presently in the midst of conducting a nationwide volunteer-based survey of outdoor sculpture, Save Outdoor Sculpture! Known by its acronym, SOS!, the project's aim is to inventory the nation's collection of outdoor sculpture, determine its condition, and promote proper care. AIC has recently published Guide to the Maintenance of Outdoor Sculpture, a brief but comprehensive treatment of the issues involved in planning and implementing long-term outdoor sculpture maintenance programs.

The strong popular and professional interest in outreach programs like these suggests that support is growing for sculpture preservation. Research and development of better treatment and maintenance techniques, coupled with concerted efforts to educate collection owners and managers on the need for well-conceived maintenance programs, offers the best hope for the long-term survival of a vulnerable and irreplaceable body of artistic works.

Dennis R. Montagna is an Architectural Historian in the Mid-Atlantic Regional Office of the National Park Service, Philadelphia, Pennsylvania.

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REGISTRARS' QUARTERLY Fall 1993, page 12
MAINTENANCE PROGRAMS FOR OUTDOOR SCULPTURE
by Glenn Wharton

Works of art displayed outdoors are exposed to a harsh environment. Air pollution, abrasive dusts, and graffiti are a few of the natural and human factors which can accelerate their deterioration. Intensive programs of care must be developed to counter these aggressive agents. The intention of this short article is to review the essential elements of a maintenance program.

The fundamental components of a maintenance program include documentation records, a condition survey and a long-range plan. Documentation records should contain basic catalog data including the artist, title, date of manufacture, material composition, dimensions and accession information. They should also include archival condition photographs, condition notes, records of protective coatings, and past treatment records. If available, the weight (sculpture and base if known), foundry, location, and date of installation should be added to the catalog entries. Information on fabrication and methods of installation can also be helpful in future maintenance decisions.

A maintenance program should always start with a condition survey by a professional conservator. The survey provides information on the current condition of each sculpture as well as existing coating materials and maintenance recommendations.

Armed with the condition survey and the aesthetic concerns of the curator and artist (if available), the administrator of the program must develop a long-range maintenance plan. This plan should include all aspects of collections care, including financial management, staff training, condition monitoring, cyclical maintenance schedules, future conservation treatments and public education.

A well conceived maintenance program requires not only careful planning, but the collaborative input of a number of individuals. The primary individuals are usually the conservator, the registrar, the curator, and if available, a maintenance technician. Other individuals may also play significant roles in designing and implementing the maintenance program, such as the artist, conservation scientist, architect, landscape architect, engineer and gardener.

Caring for outdoor sculpture can be expensive. It can involve large work crews, cranes, scaffolding, power tools, outside contractors, large quantities of materials and considerable insurance coverage. Expenses can be reduced by scheduling similar activities together to reduce costs of equipment rental, outside contractors and supplies.

Costs may be further reduced by training in-house maintenance technicians to perform routine duties such as condition monitoring, regular cleaning, and coating renewal as specified by the conservator. The technician should be trained by the conservator in maintenance techniques required for each sculpture in the collection. Generic training for maintenance of all bronzes or all stone sculptures has failed in the past, since each work of art has different maintenance requirements. For instance, it may be critical that the technician be capable of distinguishing between green corrosion, chemical patination and pigmented coatings on a bronze sculpture to avoid excessive cleaning. The condition, surface texture and coating needs for each sculpture in the collection may also determine very different maintenance methods for otherwise similar sculptures.

In addition to more intensive programs of care, the maintenance of outdoor sculpture often requires considerable research and discussion of ethical and aesthetic issues. The aggressive nature of the outdoor environment may force the administrator to consider options that include the removal of corrosion, recreation of original patination, or even reconstruction or relocation of a sculpture. These decisions may result in drastic changes in surface appearance and must be governed by a strong sense of ethics. They must be informed by the aesthetic concerns of the artist and art historian as well as the technical information provided by the conservator.

Glenn Wharton is an objects conservator in private practice in southern California. He has recently co-authored a book with Virginia Naudé titled Guide to the Maintenance of Outdoor Sculpture. The book may be purchased through the American Institute for Conservation (202)452-9545.
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BIBLIOGRAPHY & RESOURCES


(continued on next page)


"Outdoor Sculpture: Preserving the Hirshhorn Collection." (The video is available from: Office of Museum Programs, Smithsonian Institution, Arts & Industries Bldg., 2235 Stop 427, Washington, DC 20560, (202) 357-3101.)


"Preservation of Outdoor Monuments." (This is a short course co-sponsored by the National Institute for the Conservation of Cultural Property and the National Park Service. For information contact the NPS Mid-Atlantic Region: National Park Service, U.S. Customs House, Rm. 251, Second & Chestnut Streets, Philadelphia, PA 19106, (215) 597-5824.)


Sculpture (May/June 1992). (The entire issue focuses on public art. It is published by International Sculpture Center, 1050 Potomac Street, NW, Washington, DC 20007 (202) 965-6066.)

SOS! Save Outdoor Sculpture! National Institute for Conservation of Cultural Property, 3299 K Street, NW, Suite 403, Washington, DC 20007, 800-421-1381. (This is a project to document and increase public awareness of cultural heritage and catalog the nation's outdoor sculpture. The information packet includes a brochure, the "Outdoor Sculpture Source List," and the "Update" newsletter).

(continued on next page)
(Art in Public Places: Bibliography & Resources continued from previous page)


COLLECTIONS NOTES
by Kim Caldwell-Meeks

STATE REPRESENTATIVE REPORTS

ALASKA (Judith K. Hauck)

The Alaska State Museum Grant in Aid Program awarded $85,000 to museums throughout the state. Projects funded were varied and included collections management, computerization, conservation, interpretation and physical plant design and upgrades.

The Alaska State Museum will begin phase II of data entry into the Argus Collections Management program.

Crossroads Alaska is an exhibition of Siberian and Alaska Native art and culture scheduled to tour throughout Alaska through 1994. The exhibition focuses on the material and spiritual traditions, history, and relationships between those cultures as parts of a rich North Pacific cultural area. The exhibition is a project of the Smithsonian Institution and the Arctic Studies Center, in conjunction with the University of Alaska Museum, the Alaska State Museum, and the Anchorage Museum of History and Art. Artifacts were also selected from the Kodiak Area Native Association and five Siberian Museums. Workshops on conservation, installation, education and a special symposium featuring Alaska Native artists will be held in Fairbanks October 8-10, 1993.

ARIZONA (Gina Cavallo Collins)

Yes, it is a dry heat! But we are all keeping very busy in our climate-controlled environments. Exhibits continue to change and expansion plans continue to be formulated. Staff changes appear to be minimal.

Two Arizonans, Janet Hillson of the Phoenix Art Museum and Gina Cavallo Collins of the Heard Museum, finally made it to the last two Art in Transit workshops organized by the National Gallery of Art on the transportation of paintings. Excellent workshop!

One bit of bad news announced at the Museum Association of Arizona annual meeting in April was that the Yuma Art Center had burned down, a disaster that we all try to plan for but are terrified to think about. Most of the fire occurred in the attic spaces, but the majority of the damage to the collection is water and smoke related. The historical building housing the Center was completely destroyed. An ad hoc committee is looking at other facilities in Yuma, and has temporarily stored the collection elsewhere. The staff is currently working with a conservator to assess the damage.

Should you have any words of encouragement, would like to offer assistance or can donate money to help the Center get back on its feet, please contact the temporary offices at: Yuma Art Center, 377 Main Street, Suite 201, Yuma, AZ, 85366. Telephone: (602) 783-2314. Donation accounts have been established at: Southern Arizona Bank, acct. # 015210928, and First Interstate Bank, acct. # 004716995.

NORTHERN CALIFORNIA (M. Faith Bilyeu)

Planning is underway for the Registrars Committee - Western Region's Annual Business Meeting and Seminar. Scheduled for October 15-16, 1993, it will be located at the de Saisset Museum at Santa Clara University. Please mark your calendars! An informational letter will be sent, with full details, to all members the beginning of September, 1993. Anyone who is interested in helping with preparations can contact either Marla Misunas at the San Francisco Museum of Modern Art (415/252-4183) or M. Faith Bilyeu at the Haggin Museum (209/462-4116).

The Haggin Museum will be exhibiting works from the permanent collection of the Fine Arts Museums of San Francisco. Currently on display is A Sumpuous Past: 17th Century Dutch and Flemish Paintings and Prints. This will be the last California venue for the exhibit, which closes August 29, 1993. A Rodin exhibition opens in October, 1993.

Sacramento's Crocker Art Museum has selected Rosemarie Candelaria as the 1993 Art Service Group (ASG) intern. This position has been funded since 1987 by the ASG, and provides stipends for collection management internships. Rose will work with a portion of the recently acquired Hubert Arnold ceramic collection, which is comprised of approximately 1,500 objects. The goal of her project is to make the works more accessible for use by the Crocker staff and visiting
scholars.

Rose has just completed her B.A. with honors in Art History at U.C. Davis. She has three years experience as a gallery assistant at the Richard L. Nelson Gallery and Fine Arts Collection. Last summer, Rose served as an intern in the Registrar's Department at the Nelson-Atkins Museum of Art in Kansas City.

To all Northern California RC-WR members: do you have an interesting exhibit at your institution, or has there been a change of staff? Please let me know about your projects, internships, and personnel announcements. Remember, the newsletter is for all of us and your contribution would be appreciated. I would love to hear from more of you! Check the back page for my address and phone number.

IDAHO (Mary Suter)

Phyllis Oppenheim, Herrett Museum, is working on a new exhibit that will showcase the breadth of the Herrett Collections. She has also started a project to fix discrepancies in the Herrett's old numbering system, which includes renumbering inappropriately or incorrectly numbered objects.

The Boise Art Museum has been awarded an IMS Museum Assessment Program II (MAP II) grant. The survey will be conducted in August.

In June 1993, Boise Art Museum registrar Jen Ray attended a two-week course at the Campbell Center for Historic Preservation in Mount Carroll, Illinois. Jen found the program to be as exciting as the mid-western lightning storms, power outages and tornado warnings! Section I of the Collections Care Core Curriculum focused on materials and collections. It provided an understanding of the nature of materials, the causes and effects of deterioration and guidelines for proper storage and exhibition. The course covered inorganic and organic materials, paintings, paper and photographic materials. Jen highly recommends the program. Those interested in the Campbell Center programs can call (815) 224-1173.

NEVADA (Janet Petersen)

At the annual Nevada Museum Association meeting held July 29-31, 1993 in Reno, Nevada, a registrar's workshop was held titled, Dealing with Resources - Cheap or Free. Panelists were: Janet Petersen, Northeastern Nevada Museum in Elko, Nevada; Gloria Harjes, Nevada State Museum in Carson City, Nevada; and Diane Miller, Churchill County Museum in Fallon, Nevada. Discussions were held on how to keep a semblance of order and work within a small budget.

Time and money saving tips include:

• For clothing storage, use volunteer help and donated materials to construct padded hangers and garment bags. Additionally, consider using prison crew labor to design and construct closets; the price of labor is negotiable and the quality is excellent!

• Use copy paper boxes as storage boxes. These are readily available and most businesses are willing to save them for museum use. Paint the boxes with a water-based white latex paint to seal them from the harmful effects of brown cardboard. With limited funds available for purchasing acid-free boxes, museums can then reserve the less fragile items for the self-made boxes.

• Keep lighting at a minimum, with lights turned on only when necessary. This will save energy as well as reduce object fading.

If the museum has a small or nonexistent volunteer group, other outside volunteer resources can be called upon. As an example, Eagle Scout candidates are always looking for projects, and museums frequently qualify as worthwhile. High school groups like the Future Farmers of America are required to perform community pride service. Prison honor camps are an excellent source of "volunteer" labor. The museum in Elko uses the honor camps for everything from snow removal, to cabinet construction, to warehouse rearrangement.

It was agreed that with a little ingenuity and creativity, most projects can be achieved on a small budget.

OREGON (Loretta Harrison)

A one-day conservation workshop featuring storage solutions will be held on Monday, October 25, 1993 at Benton County Historical Museum in Philomath, Oregon. Conservator Tamsen Fuller will discuss appropriate rehousing materials and techniques for artifacts in storage.

This will be a hands-on workshop. Participants will work with materials and equipment to fabricate solutions for individual objects. It is a great opportunity to seek advice for dealing with those difficult artifacts in
the collection.

Tamsen is an objects conservator and has worked with collections throughout the world. We are fortunate that she is now based in Corvallis, Oregon.

For more information regarding this workshop, please contact Loretta Harrison at (503) 265-7509.

In other news, congratulations to Oregon’s own Sheila A. Timony! She is this year’s recipient of the Kay Paris Memorial Award. Sheila is the collections assistant at the High Desert Museum in Bend, Oregon.

OFFICER REPORTS

CHAIRPERSON (Lella F. Smith)

I am thrilled with the quality of the candidates comprising the current roster of nominees in the Registrars Committee - Western Region. Connie Zamora devoted many hours to finding willing and capable candidates. The entire committee joins me in thanking her.

This issue signals the end of my term as Chairperson. Holding the position has provided me a valuable opportunity to meet and work with a great many members on Committee projects. I will miss that opportunity but look forward to our continued friendship.

I would especially like to thank Kathy Clewell and Jody Ochoa who have been actively involved in Committee activities for many years. Both have been a tremendous source of information, good humor and support. The newsletter staff, Deb, Kim, and Maren, have proved to be an endless resource for innovative ideas and have been inspirational in their boundless energy.

There are not enough words to express appreciation to all of the state representatives and other appointed positions who have organized workshops and given so freely of their time. Thank you for your contribution to RC-WR. We have all benefitted from your dedication and expertise.

I look forward to seeing all of you in Santa Clara in October, 1993.

SECRETARY (Jody Hawley Ochoa)

The By-Law Changes Have Been Approved!

We received 191 ballots out of the 285 sent to the voting membership of the RC-WR. According to the by-laws, 60% (171 votes) of the voting membership must approve any changes to the by-laws. This was accomplished and the changes have been approved. Thank you to all of the membership taking part in the process and responding so quickly. The results of the 191 votes are as follows:

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*all respondents did not vote on every issue

APPOINTED POSITIONS

CASSETTE LIBRARIAN (Louis Goldich)

Several new cassettes and two new VHS tapes have recently been added to the cassette lending library. The tapes may be borrowed for a period of two weeks by members in good standing. Return postage is the responsibility of the borrower. Requests for tapes and/or a complete list of available audio and video cassettes should be sent to: Louis Goldich, Registrar, San Diego Museum of Art, P.O. Box 2107, San Diego, CA 92112. Telephone: (619) 232-7931, ext. 230; telefax: (619) 232-9367. In addition, should you desire a tape that is not currently available through the library, please let us know and we will order it.

The new tapes are:

From the 1992 Annual Meeting of the Western Museums Conference (Riverside, CA)

- How to Get There from Here (and Back)
- Volunteers, We Need You!
- Abandoned Loan Property
- Arsenic, Dead Bugs, and Museum Staff: Taking Care of Our Health
From the 1993 Annual Meeting of the American Association of Museums (Fort Worth, TX)

Commercial Language or Cultural Exchange
When Off Site Storage is a Must
So You Want to Deaccession?
Good Neighbors: Sharing Loans with Mexico
Photographic Rights, Reproduction and Pricing
Preparing for the Unexpected--Are You Ready?
Loan Agreement Forms in the Real World
What If It Doesn’t Fit in a Square Box?

Independent Productions: VHS Cassettes

In conjunction with the 1992 WMC RC-WR pre-conference workshop, Steven Keller, CPP Consultant with Steve Keller & Associates in Deltona, Florida, has generously donated two VHS format video cassettes, What Every Security Manager Must Know About the Americans with Disabilities Act, and Cost Reduction Strategies for Corporate Security.

DEVELOPMENT OFFICER (Louis Goldich)

Since the October, 1992 Western Museums Conference Annual Meeting in Riverside, California, 43 generous individuals, institutions and vendors have contributed $940.00 to the Registrars Committee - Western Region. Our sincere thanks go to all of you for helping us to continue the programs that reach so many of our members.

FORMS CLEARINGHOUSE COORDINATOR
(Wendy W. Franklin)

The RC-WR Forms Clearinghouse is adding a new category of forms: Formats for Repatriation Reporting. The Clearinghouse has already had requests for examples of notification letters, summaries, and inventories that are prepared in response to the Native American Graves Protection and Repatriation Act of 1990. If your museum has already prepared letters, summaries or inventories, please consider sending an example to the Forms Clearinghouse. It is not necessary to include the actual information about your holdings in the example; it is the format and general language that would be useful to others. Thank you to RC-WR member Leslie Freund for suggesting this new category!

Please note the new address and phone numbers for Wendy Franklin, the Forms Clearinghouse Coordinator, on the back page of this newsletter. As always, if you need examples of any type of museum form, please contact her.

MEMBERSHIP OFFICER (Teresa Ridgeway)

Welcome new members. We look forward to seeing you at our future workshops and meetings. Please feel free to volunteer your help to your state representatives. Again, welcome!

New RC-WR members 4/21/93 - 7/12/93:

ARIZONA
Barbara Macnider, Buckeye Valley Hist. & Arch. Museum, Buckeye

CALIFORNIA
Michael Rounds, Victor Valley Museum, Apple Valley
Maricarmen Ruiz-Torres, Museum of History and Art, Ontario
Louise Thurber, California Center for the Arts, Escondido
Lynn Underwood, San Diego Museum of Contemporary Art
Laela Weisbaum, Archives of American Art, Smithsonian, San Marino

IDAHO
Sharon S. Holmer, Idaho Museum of Natural History, Pocatello

NEW MEXICO
Teresa H. Ebb, Roswell Museum and Art Center, Roswell

TEXAS
Brenda L. Haas, Panhandle-Plains Historical Museum, Canyon

NOMINATING COMMITTEE CHAIR
(Connie Zamora)

The Nominations Committee is pleased to present the following statements provided by candidates for the 1993 election of new officers for the Registrars Committee - Western Region 1993-95 term.

Each nominee is a highly motivated professional with a great deal of experience in the field and with the RC-WR. While we were unable to achieve competition for all the offices, we would encourage each RC-WR voting member to complete their ballot and return it to the Nominations Committee Chair as soon as possible. The deadline for receiving ballots is October 10, 1993. Voting members should have already received their ballots by mail.

The election results will be announced at the Annual Business Meeting in Santa Clara, California, October 15-16, 1993.
Chairperson - Sarah Kennington

The RC-WR has been a significant part of my professional identity and growth. I have benefited from the workshops, meetings and newsletter. However, the greatest reward has often come from the opportunity to meet my colleagues. The Committee has provided incalculable professional and personal enrichment.

I have been a registrar for 12 years at the UCLA Fowler Museum of Cultural History and a member of the RC-WR for most of them. For the past two years, I have had the pleasure to serve as the RC-WR Southern California representative and have organized five workshops. The RC-WR plays an increasingly important part in my ability to be stimulated by my work and to perform up to professional standards. It has allowed me a window into the greater museum community that I find essential. RC-WR membership provides the opportunity to evaluate and hone our capabilities. The skills acquired help us to master the increasingly demanding challenges and responsibilities of the registration field.

Networking with RC-WR members is not only justified for professional development reasons but also for personal mental health. Who else understands empathetically what we're going through on a day-to-day basis in our jobs as collections and information trackers, risk-managers and museum ethics police. Face it, this can be therapy! I believe the RC-WR is something to contribute to and maintain. As the chairperson, I will make every effort to build on the strengths of this fine organization.

Vice Chairperson - Melissa A. Rosengard

I would like to offer my candidacy for the newly created office of Vice Chairperson. The RC-WR needs the administrative continuity and support of this position to improve organizational effectiveness and help alleviate the burden on the Committee Chair. I believe I have the depth of experience to fulfill this role.

Having worked in both curatorial and administrative positions, my perspective on museum collections encompasses a broad philosophy. The core of a museum is its collection, and the primary guardian of the collection is the registrar. I would emphasize that the RC-WR continue to serve as not only a professional affiliation group, but also as a strong advocacy voice within the museum field at a time when museum collections are under immediate threat from so many sources, including those who are charged with protecting the collection - directors, accountants, and trustees. It is important that we learn and develop from each other, and the RC-WR must continue to pursue policy guidance to the AAM general membership on issues that affect stewardship responsibilities.

I am currently the director of the Pardee Home Museum in Oakland, a museum with an annual budget of about $100,000 and a collection of about 60,000 artifacts housed in a two-story 12-room historical home. Prior to that I was the collection coordinator at the John J. Glessner House Museum in Chicago. In a previous life, right after graduating from college with an economics degree, I worked as a Treasury officer for 5 years in the trading room of a large U.K. bank based in Chicago. I can bring to the RC-WR Board a wide variety of expertise including extensive financial knowledge, experience in public relations, membership development and strategic planning, fundraising, and museum collection practices, as well as general museum practices, ethics, and management. If the RC-WR can benefit from my unique background, then I would be delighted to serve in this position.

Vice Chairperson - Betty Long

I have been involved with the RC-WR since 1982. I stepped in as Hawaii state representative in 1984, and have also served as chair of the Collections Committee for the Hawaii Museums Association, 1984-86. At that time I was coordinator of a week long workshop on Collections Management with the Institute of Museum Services.

From 1985-87 I served on the Board of the Hawaii Museums Association and as the state delegate to the Washington Museum Association. Although a move from Hawaii to Eastern Washington has made some differences in the level of my professional involvement, I still belong to both the Oregon and Washington Museums Associations and attend their meetings whenever possible. With fourteen years of museum experience in three institutions, I am increasingly interested in all aspects of museum operations.

Helping others grow in the profession and maintaining a strong informational network has always been my goal. In the position of vice chair I would be
to learn how to expand that goal to a larger group maintain the strength of an organization (RC-WR) has meant a great deal to me.

\textbf{Secretary - Janet Ness}

It may have been coincidence, but I like to think as fate. A "temporary" job in a museum library in 1970s led me from library science into museology, then into registration. At the first RC-WR meeting ended (San Diego in 1988) I was impressed by the professionalism and friendliness of the members, and encouraged to find there were so many other trans out there who knew all the things I had yet to. I have since become aware that many themes and acts which originated with the western regional p have been adopted on the national level, a sure of the effectiveness of our members.

As a state co-representative for two years, I to organize and present workshops in Hawaii on control in museums, registration forms, and disaster In any situation when I have needed motion, the RC-WR and its members have been able with their resources. Perhaps I now have an rtunity to support the organization by serving as tary. I have a special interest in encouraging the professional profile of museum registrars and in the lishment of common standards and practices. stration in natural history museums is particularly se and undervalued. As computerization of vations advances, transaction management must be foremost systems planning.

On these and other issues, the RC-WR has a potential for leadership, and I would be honored part of it. Thank you for considering my dacy for secretary for the coming term.

\textbf{Treasurer - Paulette Hennemann}

I would welcome the opportunity to serve as the R secretary for the next term.

I have been a member of the RC-WR for over s, and based on personal experience, am a great er in the benefits it provides to members. Having as the Northern California representative for four I have a good understanding of the challenge inenting the interests of members from museums of nt disciplines, sizes and resources. I consider the duties of the secretary position a natural extension of my job responsibilities in terms of accurately recording information and maintaining permanent correspondence files.

I have been the registrar at the Crocker Art Museum, a mid-sized regional museum in Sacramento, for the past eight years. Previously, I held the positions of registrar and assistant to the registrar at the San Diego Historical Society and the San Diego Museum of Art. I believe my experiences would complement those of the other candidates.

\textbf{Treasurer - Gina Cavallho Collins}

I have been a member of the Registrar's Committee - Western Region and RC-AAM for the three years that I have been the associate registrar at the Heard Museum in Phoenix, Arizona. Prior to working at the Heard, I worked at the Phoenix Art Museum for over two years in the Slide Library. I have held the position of Arizona state representative to the RC-WR since February, 1992. Being affiliated on both the national and regional level has provided me, as a "rookie" in the registration field, with numerous benefits including networking with local and regional registrars, and attendance and participation in workshops and sessions that have greatly increased my knowledge base.

During my year as Arizona state representative, I organized a workshop on conservation concerns for storage titled "Some Storage Do's and Don'ts," and a session for the Museum Association of Arizona annual meeting on pest management titled "You and Me Against the Bugs." Both the workshop and the MAA session were RC-WR sponsored activities and both were favored with many positive reviews. I have also tried to keep the Phoenix-area registrars connected through periodic lunches.

I am seeking the office of treasurer for the RCWR, as I am very interested in serving the Committee in a broader and more active role. I am interested in connecting with members from all over the region. I have a knowledge of the computer system used for the management of the RC-WR funds and, thus, the transition would be quite comfortable. As most registrars do, I enjoy organizing and overseeing thorough records. As the daughter of a banker, I have grown up around the concepts behind the management and disbursement of funds. Most of all, I would be an
enthusiastic and supportive RC-WR officer.

Thank you for your consideration and support and I hope to be getting to know more of you soon!

AWARDS

The Registrars Committee - American Association of Museums Awards Task Force is now accepting applications for three 1994 awards: nominations for the both Dudley-Wilkinson Award of Distinction and the Kay Paris Memorial Award, and the Crozier Fine Arts Travel Stipend. Each award and its qualifications is described below. To receive a nomination form or application, please direct inquiries to Ann E. Erbacher, Chair, RC-AAM Awards Task Force, The Nelson-Atkins Museum of Art, 4525 Oak Street, Kansas City, MO 64111-1873, TEL: (816) 751-1207; FAX: (816) 561-7154. Faxed application materials are acceptable, but also mail originals.

DEADLINE: All nominations and applications must be received by November 1, 1993.

1994 DUDLEY-WILKINSON AWARD OF DISTINCTION:

• A commitment to the highest standards of the registration profession.
• Contributions to excellence in the field of museum registration.
• Professional ideas or achievements which have been the basis for new directions or innovations in the field.
• Inspiration to one’s peers.

WHO IS ELIGIBLE FOR NOMINATION? Anyone who meets the above criteria, be they a registrar, conservator, curator, director, lawyer, trustee . . .

WHO MAY NOMINATE? Voting members of the Registrars Committee - American Association of Museums (RC-AAM). Nominations from non-members of RC-AAM must be supported by a written letter of nomination from a voting member of RC-AAM.

1994 CROZIER FINE ARTS TRAVEL STIPEND

The Registrars Committee - American Association of Museums (RC-AAM) is sponsoring a travel stipend made possible through the generosity of Crozier Fine Arts, a New York-based company specializing in crating, transportation, freight forwarding and storage. This stipend will assist six registrars in attending the American Association of Museums (AAM) Annual Meeting in Seattle, Washington, April 24-28, 1994. An effort will be made to award stipends to one person from each of the six United States regions. Stipends will not automatically be awarded, however, if there are no qualified applicants in a given region.

The AAM Annual Meeting offers an opportunity to attend sessions and panel discussions sponsored by the RC-AAM and other Standing Professional Committees, presenting relevant and timely topics affecting registrarial procedures, techniques and approaches; to attend the annual RC-AAM Annual Business Meeting luncheon and other activities; and, in general, to meet and network with other professionals in the field or related support services.

Applicants for this stipend must be current voting members of the RC-AAM who reside in the United States. Eligible to apply are registrars, associate and assistant registrars, collections managers, and museum staff members whose work is registrarial in nature. Each recipient will receive approximately $500-700 towards the cost of roundtrip airfare, the AAM Meeting registration fee and hotel accommodations. In return, each of the award recipients will be required to provide a report on one or two of the AAM sessions for the RC-AAM Newsletter.

Selection of the stipend recipients will be made by RC-AAM Awards Task Force on the basis of applicants’ demonstrated merit and financial need. Demonstrated merit includes, but is not limited to, such activities as participating in professional museum organizations at state, regional, or national level; presenting sessions at meetings of professional organizations; and publishing articles in professional journals.

In addition to the application, the applicant must provide a cover letter, a resume, and two letters of recommendation (including one from your immediate supervisor).

1994 KAY PARIS MEMORIAL AWARD

The Registrars Committee - American Association of Museums (RC-AAM) is sponsoring an award for entry-level or new museum registrars or collections managers. Named in honor of the late Kay Paris, 1990 recipient of the RC-AAM Dudley-Wilkinson
Award of Distinction, the Kay Paris Memorial Award was made possible through the generous donations to the RC-AAM by Kay's family, friends, and colleagues in her memory. The award has been given annually to six museum professionals since 1991 and will continue every year until the fund is exhausted. An effort will be made to award stipends to one person from each of the six United States regions. Stipends will not automatically be awarded, however, if there are no qualified applicants in a given region.

Each award recipient will receive a packet consisting of key registrarial resources. These resources include one-year memberships to the RC-AAM and the recipient's regional registrars committee, and the following major registrarial publications, published by the AAM: Museum Registration Methods by Dorothy H. Dudley, Irma Bezdol Wildinson, et al (often known as the registrar's Bible, it serves as a basic and informative reference manual for all museum professionals); Registrars on Record, Mary Cass, Editor (a compilation by 13 professionals on what museum registrars do and why); and A Legal Primer on Managing Museum Collections by Marie C. Malaro (which examines, from a layperson's point of view, legal issues museum professionals are likely to deal with in their work).

To qualify for the award, an applicant must be an entry-level or new registrarial professional in a non-profit United States institution, employed full-time for a minimum of one, and a maximum of three, years. Selection of the six award recipients by the RC-AAM Awards Task Force will be based on applicants' present abilities, potential for development, and commitment to the profession.

To apply for the stipend, the applicant should submit in addition to the application a cover letter, resume, and two letters of recommendation (including one from your immediate supervisor).

OLD FACES NEW PLACES...

The Phoenix Art Museum recently lost their registrar's assistant, Jennifer Sime, to the Lisa Sette Gallery in Scottsdale.

Krista Elrick has left the Arizona Commission on the Arts as their visual arts director to become director of the Visual Arts Program at the Western States Arts Federation.

The San Jose Museum of art is proud to announce that former interim registrar, Stephanie Parkhurst, has been named as registrar. Congratulations, Stephanie!

IN OTHER NEWS...

MUSEUM REGISTRATION METHODS REVISION

The RC-AAM committee to revise the registrar's Bible, Museum Registration Methods, has completed an outline of the book's restructured format. They are looking for assistance with the different sections, and seek your input. If you wish to be a section head or the author of a single subject, send them a note expressing your interest and include a resume.

Section heads will coordinate one of the following topics: information management, object management, permanent collections, loans, exhibitions, other functions, and ethical/legal issues. Writers are needed for all subjects included under these headings in the outline.

To meet the projected schedule, the committee needs to identify section heads immediately; they hope to have a meeting with the resulting group by the end of September, 1993. The section heads will participate in author selection, which must be completed by November, 1993. Deadlines for the manuscripts and initial edits will occur in 1994. It is hoped that the book will be completed for distribution at the AAM Annual Meeting in Philadelphia in 1995.

To receive an outline and get involved, please contact as soon as possible:

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University Art Museum
33rd & Spruce Streets
Philadelphia, PA 19104-6324
Ph: (215) 898-7900
Fax: (215) 898-0657

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Fax: (215) 388-1197
JOINT 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 ..........................
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.

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ORegon
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Museum of Church History and Art
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Cheney Cowles Museum
2316 First Avenue
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REGISTRARS' COMMITTEE - WESTERN REGION
Natural History Museum of Los Angeles County
900 Exposition Boulevard
Los Angeles, California 90007

Return Requested
Address Correction Requested