



# REGISTRARS' QUARTERLY WINTER 1994 - 1995

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A PUBLICATION OF THE REGISTRARS' COMMITTEE - WESTERN REGION

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## COLLECTIONS STORAGE

Sooner or later, don't all museums run out of storage space or find that what they've got just isn't up to snuff? The solution may be found in reworking existing facilities, locating off-site storage, or even, when all else fails and you are so fortunate, a new building all together. Whether you are starting from scratch or looking for ways to upgrade what you currently have, the articles and bibliography in this issue are sure to prove helpful when undertaking a storage project at your museum.

As always with our offerings in the *Registrars' Quarterly*, you will find guidance from colleagues with valuable first hand experience. Authors share strategies for approaching and undertaking their projects. They discuss who was involved in planning and decision making. Practical information regarding materials and fabricating cabinetry is passed on. No doubt this issue of the *Registrars' Quarterly* will be revisited over time and become a well used reference. Many thanks to those who made contributions.

On another note, RC-WR has recently sponsored two workshops. Martha Fulton traveled to Kodiak, Alaska for a pre-conference workshop which addressed fundamental aspects of collections management. This was held in October 1994 in conjunction with Museums Alaska's annual state meeting. When Museums Alaska asked for RC-WR's participation, we saw this as an opportunity to make a valuable contribution. In this part of our region NAGPRA has instigated a number of communities to

organize and review their history and cultural legacies. Individuals with little or no previous experience in collections management are involved and eager to learn our professional standards of care. Over thirty-five people attended the workshop, many I'm hoping to see as new members! Martha's willingness to contribute her time and expertise to conduct this workshop was much appreciated by the committee and those who attended.

The second workshop, organized by RC-WR Northern California representative, Faith Bilyeu, was held December 7, 1994. *Security: Internal and External* was hosted by Debra Cooper at the Oakland Museum. This highly successful effort addressed issues of museum security. Risk management, security policies and procedures, collections in transition, protection of collection data bases and public access were discussed. Obviously, this topic struck a cord as over forty people attended! In fact, fourteen new members resulted. This points out what is already known, a primary benefit of membership in RC-WR is the opportunity to attend workshops. These workshops are significant efforts on the part of our state reps. However, it is rewarding to see such a high turn-out as this workshop had. Congratulations to all who contributed to this workshop. Please do contact your state rep with suggestions for workshops of interest to you and offer to help!

Have a Happy New Year and Good Luck with your storage projects!

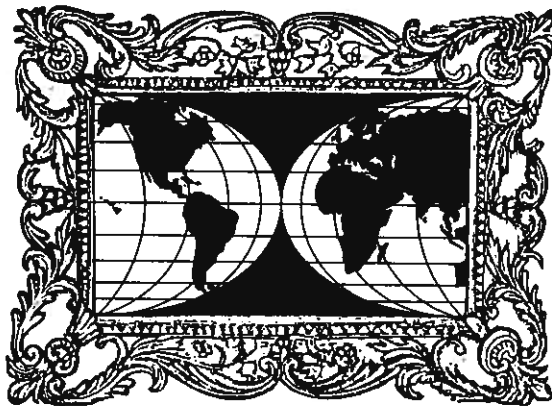
-Sarah J. Kennington, Chairperson

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**For more details, turn to page 25**



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## PLANNING A COLLECTIONS MOVE: THE EXPANSION AND RENOVATION OF THE PHOENIX ART MUSEUM by Heather Northway

When I joined the Phoenix Art Museum as registrar in June 1990, it became immediately apparent that I would be involved with a major move of more than 13,000 paintings, works on paper, decorative arts, Asian scrolls, costumes, and sculptures sometime within the next five years. Two years earlier, Phoenix voters overwhelmingly approved a \$20 million bond for an expansion and renovation that the museum desperately needed. When complete, the museum will more than double its current size. Construction on this project began in May 1994 and is expected to continue for the next two years.

Despite the fact that the actual change in storage locations would take place a full five years after my arrival, I could never have anticipated all the preliminary work that would need to be accomplished beforehand. I truly believe I could have used another year or so to iron out all the details! Although we have not actually gone through the final process of moving our collections, there are a number of steps that I would like to share which might be useful to any registrar who is currently in the process of *thinking* about a building expansion and collections move. Keeping in mind that every museum's situation is slightly different from the next, I believe the following general advice can still apply:

1) GET INVOLVED AS SOON AS POSSIBLE!: Your suggestions on storage, environmental needs and movement of art throughout the building will be essential information that should be shared with the architects, museum administration and building contractors. All this information will also assist the expansion team to understand your needs for the future as well as prove to be useful when it comes time for the actual move of your collections from one location to the next.

2) FAMILIARIZE YOURSELF WITH YOUR COLLECTIONS AND STORAGE SITUATIONS: Before you can even begin to advise others, you better know exactly what you have! I have spent many hours taking inventories, cleaning up records, adding/replacing numbers on objects, retrieving *neglected long term outgoing loans* as well as regular spot checks and gallery reviews. This included the inventory and automation of

a 4,000 object costume collection within four months time! (The curator who had complete control of this collection was retiring and taking 25 years of knowledge with her in her head!) Consider developing a system or strategy on how to handle those *mystery* objects in your collection. (You know the ones: numbers rubbed off long ago and you have no clue which one of 20 black shoes these might be; lender left their object at your institution 85 years ago and you have no idea who the heirs might be; unidentifiable *knickknacks* which may or may not be part of the collection, etc.) Just a reminder: don't forget those *problem* pieces, such as large, oversize outdoor sculpture. You just might be expected to know where to find a crane company or where to store this outrageously large object for the next few years!

3) ASK FOR HELP: Why re-invent the wheel? Ask other museums and registrars that have gone through building expansions and collections moves for ideas and suggestions. Determine solutions by asking them questions. Find out how they accomplished this seemingly impossible task without going crazy!. I found most people were extremely helpful and forthright, not only with their success stories, but also with the pitfalls they encountered and how to avoid them. In addition, you can find out all sorts of useful information on building expansions and collection moves at most regional and national museum conferences. Furthermore, it would probably be wise to hire an outside conservator and/or moving company who specialize in assisting museums with large moves. Conservator Shelley Reisman Paine and Larry Francell from Fine Arts Express have lots of experience in this area and were both highly recommended to us from several museums.

4) PLAN AHEAD: Once you have gathered all this useful information, consider other areas which might be affected. You will probably want to develop a budget for additional labor and supplies that you will undoubtedly need. This might include temporary racks and shelving, wrapping and packing supplies, additional carts, computer upgrades and temporary hires to assist with the packing. Remember that the temporary labor crew should be people familiar with handling museum

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# EARTHQUAKE DAMAGE PREVENTION NETTING SYSTEM

by Timothy Campbell

Modern museums recognize the need for risk management in terms of protecting the collection from potential damage. Museums and other businesses of the Pacific Rim face the particular problem of earthquakes, which can cause damage in a number of ways. One obvious danger to a museum is that artifacts in storage can be bounced or shaken from their shelves and shattered or smashed against the floor. Various experimental measures have been taken by other institutions over the years, with varying - but limited - success. During the time in which the Bowers Museum of Cultural Art was closed for expansion, a convenient and effective solution was found, thanks to the dedicated efforts of the curatorial staff and volunteers.

Prior experimentation began with the basic concept of a barrier for the face of the shelf. The requirements were: a) accessibility, b) visibility, c) effectiveness, and d) a safety factor, so that the barrier should not damage the object if an earthquake did occur. To meet these ends, experiments included wire barriers, elastic (or *bungee*) cord, metal, plastic, or wood shelf-facings (or half-facings), and finally netting. The first three methods have failed the tests of time, but a variation of the netting system does the trick.

In the event of an earthquake, vibrations occur and objects may move. A wire barrier stretched across the face of a shelf is likely to flex or even kink in such a way that objects may slip under the wire and fall; also, an object could bounce over a wire barrier. Flexible cord barriers obviously suffer from the same effect. A plastic, wood, or metal facing over the shelf opening may keep objects contained (if they cannot bounce over it), but the object may be damaged by bouncing against the barrier itself. A soft nylon netting over the opening of the shelf will provide a barrier that keeps objects on the shelf and will not harm an object which bounces against it.

At the Bowers Museum, we have found that the best method is to use a separate net for each shelf, so that artifacts on a certain shelf can be utilized without

making artifacts on any other shelf vulnerable. If you are installing new shelves - or can alter existing units - a standard shelf opening size should be determined. A standard size or set of sizes allows for more cost-effective production and labor. Most objects in the Bowers Museum's permanent collection of approximately 72,000 items, for example, can be accommodated on a 2 ft. x 4 ft. shelf with a 12 in. opening.

The net must be secured to the shelf, and yet be easy to open. At the Bowers Museum, this has been accomplished using 3/8 in. tapping screws at the bottom of the net, and a simple faster attached with the same 3/8 in. screws along the top (NOTE: You must pre-drill holes for screws in steel shelves). The nets must be about 2 in. larger than the opening in order to have room for these attachments. Stretching the net slightly takes up slack which might otherwise allow objects to slip out. To conserve materials, you can overlap nets in vertical columns.

Your local hardware store can supply you with the appropriate materials for installation. We purchase the netting and fasteners from a company called West Coast Netting (see below). The materials incorporated in their netting are nylon and a laminate made with a vinyl film on a 100% polyester base scrim. Please note that it is important to communicate clearly and specifically such details as where you want the fasteners to be placed, and the exact dimensions you require if you decide to use this system!

## West Coast Netting

Contact: Dan Kirkland

8978 Haven Ave.

P.O. Box 728

Rancho Cucamonga, CA 91730

919-987-4708

*Tim Campbell is collections manager at the Bowers Museum of Cultural Art in Santa Ana, California.*

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## **SUCCESSFUL STORAGE PLANNING? COLLABORATION IS THE KEY**

**by Melissa B. Faulkner and Shelley Reisman Paine**

Without a doubt, the key ingredient to successful storage planning is collaboration. But who are the key people who plan and implement new or upgraded storage? The answer is easy: the people who interact with the objects on a daily basis.

The **curator** brings to the team a level of understanding about the object, its relative importance, its history, and future exhibition plans. The **conservator's** role is to discuss the condition of the object, its storage requirements, current thoughts and trends in the conservation field regarding storage concepts and materials, and to review how the storage plans impact the institution's general conservation goals. The **registrar** carries the critical information that is needed to create and implement the storage plan (statistics, dimensions, mediums), and is able to convey how specific storage recommendations impact the greater collection. The registrar can serve as a conduit between curatorial and conservation personnel. The **director** may bring special knowledge to this process or may assist with budgets, grant-writing, or serving as a facilitator if the team encounters stumbling blocks. The collaborative process should bring out the best in each participant to create the best project possible.

A recent renovation/construction project at the Birmingham Museum of Art enabled us to renovate and expand our collection storage. Our \$20,000,000 project called for construction of a new sculpture garden, new wing, and complete renovation of our old building. Our square footage increased from 110,000 square feet to over 160,000 square feet (excluding the sculpture garden). In addition to complete replacement of the HVAC system, we were afforded the opportunity to renovate and expand our collection storage areas. Before renovation the reserve collections were crammed into only 2,500 square feet of storage--now they have over 8,000 square feet. Before renovation three-dimensional objects were stored on open, wooden shelves and today they reside in locked, powder-coated cabinets. As the collections were moved into the renovated and enlarged storage rooms, they were reorganized, inventoried and the new locations entered into our collections management database.

But wait a minute. Who decided where storage would be located? And what funds would be available for storage furniture? And the type of storage furniture that would be needed? Who set the timetable to put the plan in motion? The collaborative team.

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**DON'T LOSE YOUR RC-WR BENEFITS!**

**ARE YOU A RC-WR MEMBER IN GOOD STANDING?**

**Your RC-WR membership expired December 31, 1994.**

**Turn to page 27 to renew!**

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# STORAGE SOLUTIONS

by Tamsen Fuller

A storage solution should provide for multiple needs, protecting an object in static storage as well as during the kinds of movement which occur in and outside a museum. Multiple need driven housing acknowledges both that reduced handling for an artifact or specimen is a principal positive factor in its preservation and that, at the same time, museum staff and volunteer time is always at a premium.

The good sense in using archival materials for storage solutions is easily perceived, as these materials not only will not damage the enclosed object, but will also need to be replaced less often. However, storage solutions are rarely permanent, and the need for regular monitoring of their success may be emphasized here. A poor solution is worse than none.

## **Rules**

The only rule in creating storage solutions is always to work from the object, never to impose the solution on the specimen/artifact. We have all seen objects which do not quite fit the acid free box, which poke above the drawer top, or which have actually been altered in order to accommodate a given space.

## **Basic Principles**

Purpose of the solution: Other principles follow naturally in pursuit of the basic goal of providing physical and environmental safety for the object. The first necessity is to identify the problem. What is the specimen or object being protected from? What is the source of the most damage? In the case of natural history material, it may be necessary to identify the most important part of the specimen from a researcher's point of view, rather than your own.

The design of any transit or storage solution will depend on its intended use. Perhaps not only must the objects be safely moved, but afterwards they must remain safely, for an undetermined amount of time, in storage. Requirements for protection against vibration and direct shock are high because of the move, while high quality in the materials is demanded by the prospect of long term contact with the artifacts.

Perimeter protection: Physical protection for the object must be provided around its entire perimeter. The box cannot be too small; plastic bags should not be placed on easily crushed materials such as fur or feathers.

Perimeter protection also provides a way to reduce direct handling of the specimen, reducing risk of mechanical damage and contamination. Reduced, as well, is the handler's risk from any hazards associated with a specimen, such as previously applied pesticides.

Movement restriction: Perimeter protection will not be enough if the object is allowed to roll around inside an unpadded box. In transit or seismic disturbance, side to side and up and down movement must be restricted.

Support: Basic support is often provided by a rigid support - a box or sheet insert into a box. Some materials, such as a textile perhaps, may retain sufficient flexibility that a piece of thin foam may offer enough support. When an object is restrained by a tie, it must be able to withstand the pressure innately or with the help of a foam or other support below.

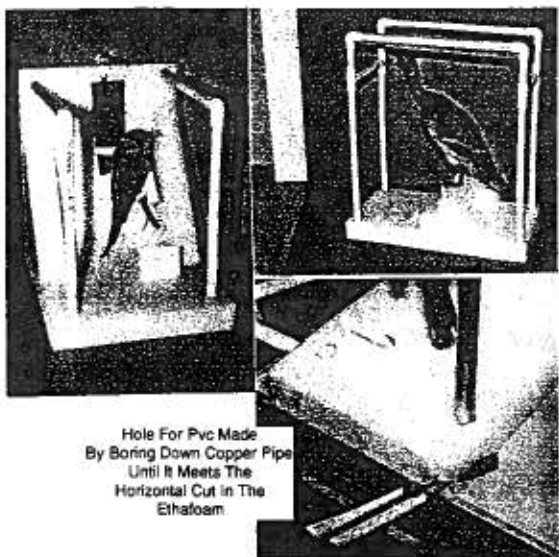
Quality of materials: Chemical factors to be considered include chemical breakdown, Ph, and offgassing of harmful volatiles. Physical factors include shock and vibration absorption, surface smoothness or abrasiveness, and factors affecting fabrication. In general, as good quality materials are used as can be afforded, and certain materials are not used at all.

Ease of fabrication: A solution should be easy to make for the *average* person. On the other hand, personnel should be able to recognize when a solution needed for an artifact is more complicated than he/she is able to produce. Such problems should be referred to a conservation professional.

Reversibility and accessibility: A solution should be easily reversible, allowing a researcher to retrieve, examine, and return the artifact without damage. Examples of this include the provision of handles for lifting out box inserts and of sufficiently long cotton tape ties that are easily tied and retied in a bow.

Cost: If a one inch thick piece of Ethafoam can be used instead of a two inch plank, costs will be reduced. Also, as long as they are suitable from an archival standpoint, or can be separated from direct contact with the artifact, available materials used will save costs.

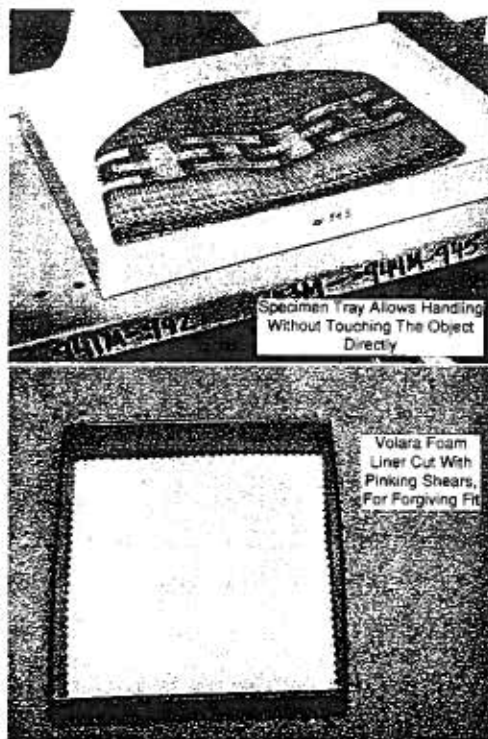
*Tamsen Fuller is a privately practicing conservator in Corvallis, Oregon and Lansdowne, Pennsylvania.*



Hole For Pvc Made  
By Boring Down Copper Pipe  
Until It Meets The  
Horizontal Cut in The  
Ethafom

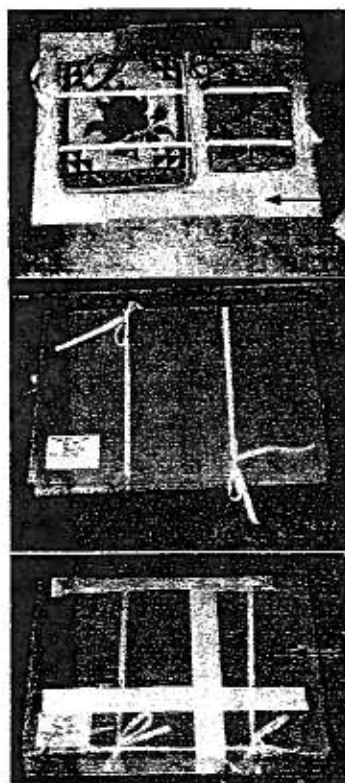
USING PVC PLUMBERS' PIPE AS  
FRAME FOR DUST COVER AND  
PERIMETER PROTECTION

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PADDED TRAYS

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Acid Free  
Cardboard  
Spacers

Wrapped In  
Polyethylene  
Sheeting

BEADED BAGS STACKED FOR TRANSIT AND STORAGE

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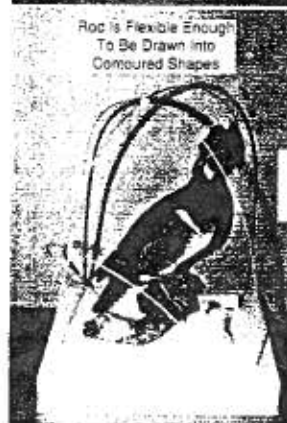
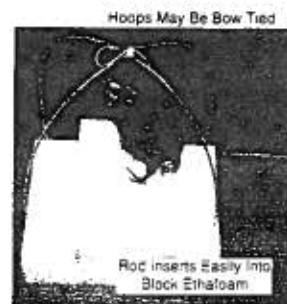
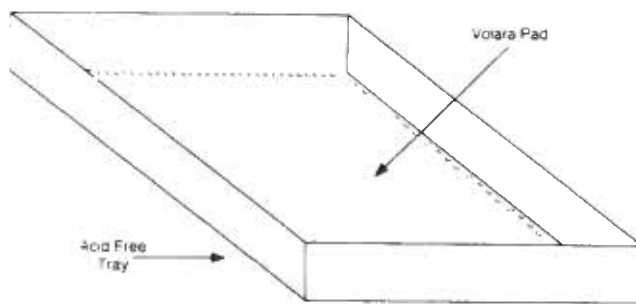


Vest Laid Flat  
With Internal Support  
And Back Support

The Vest Is Stood Up  
On Its Internal Support  
And The External Support  
Switched To The Front  
So That The Vest May Be  
Laid Flat With Support  
And Examined On The Back

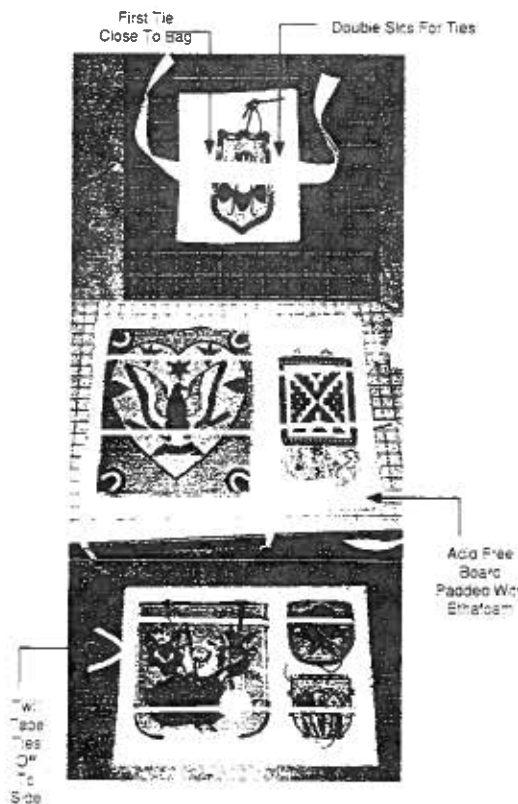
HANDLING SUPPORTS FOR VEST WITH  
FRAGILE SEWN ON DECORATION

© Tamsen Fuller 1994



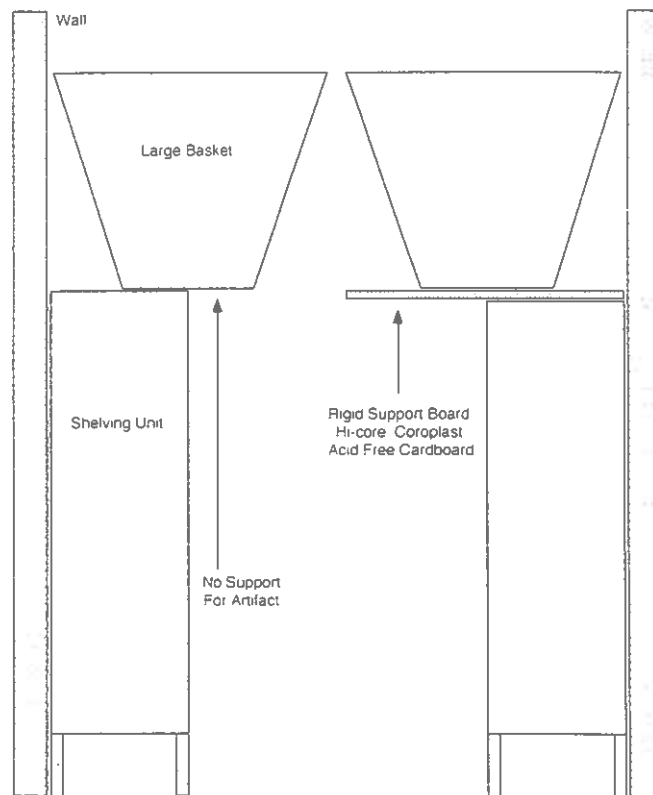
POLYPROPYLENE WELDING ROD  
USED AS PERIMETER PROTECTION  
AND AS DUST COVER FRAME

R. Tansler Fulmer 1994



BEADED BAGS PACKED FOR TRANSPORT AND STORAGE

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collections (such as past employees, interns, FAE, etc.) - not just a *household* goods moving company! If you are like most registrars, your *regular* duties will probably not come to a complete standstill so you will presumably require some additional help for all those extra location changes in the computer, inventory problems and packing assistance.

If your renovation includes updated vault areas, it would also be wise to call in several companies that specialize in museum storage units to review your current situation and collections. These companies will help advise on the design of your new vaults as well as provide estimates for any additional cabinets, racks and shelving which you might need. If you can get these estimates at least two years in advance, you will have time to apply to the NEA, NEH and/or IMS for grants to fund these very costly endeavors. Delta Design, Spacesaver and Crystallization were three companies that came highly recommended to us and proved to be very helpful with estimates and space design.

5) INVOLVE THE CURATORIAL STAFF: There are a number of areas in which your Curatorial staff can and should assist with the collection relocations:

A) CONSIDER A PHOTOGRAPHY AND OUTGOING LOAN MORATORIUM. Discuss appropriate beginning and ending dates with your Curatorial staff and have your Director issue a statement to the museum community advising them of the moratorium(s). Your life will be much easier if you

don't have to send out an object that is now packed away in *deep, dark, temporary storage* or remember to find a place for something that will be returning 18 months after your collections have been moved!

B) HAVE THE CURATORS REVIEW THEIR AREAS for objects that can be returned or deaccessioned. Why spend time on inventory, packing, storage locations, etc. for those little *treasures* that have no good reason for being there in the first place! The less you have in storage, the less you will have to move!

C) SET UP A TIMELINE of all the activity you anticipate will happen 9 - 12 months ahead of the move and distribute it to the Curatorial staff (and others, if necessary). This timeline should include not only the Registrar's big projects and duties during the time of the collections move, but also have deadlines for any tasks you expect the Curators to accomplish in order to make the transition run smoothly. This will help keep everyone on schedule and act as the *third party* that you can point to during stressful times. ("It's not me... it's that evil timeline we all agreed to adhere to eight months ago...!")

One final footnote: as with all our other enormous duties, remember to stay calm, think logically, use common sense and maintain your sense of humor! If you remember to *sweat the big stuff, let the little stuff roll off your back*, you'll be a lot less stressed and receive a lot more cooperation from those around you.

*Heather Northway is registrar at the Phoenix Art Museum in Phoenix, Arizona.*

## FUTURE TOPICS

The *Registrars' Quarterly* is a newsletter for you, RC-WR members! Please let us know what topics are important to you. Our next issue will cover **Insurance**, and after that, the choice is yours!

Please drop a note by mail, fax, or phone to editor **Deb Slaney** with suggestions for future newsletter topics.

Deb Slaney, Registrar, The Heard Museum, 22 East Monte Vista Road, Phoenix, AZ 85004-1480 (phone 602.251.0253, fax 602.252.9757)

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## REDESIGNING WINTERTHUR'S TEXTILE STORAGE AREAS

by Ann Jespersen

The Henry Francis du Pont Winterthur Museum, Library and Garden is home to a primarily American, Decorative Arts collection. A large nine story mansion, built in 1839, houses the collection. Over the years, numerous additions have been added, including the 1959-1960 wing where the textile storage areas are now located. Winterthur's textile collection contains nearly 13,000 pieces of various sizes and conditions.

My six month mission was to conduct an in-depth inventory and survey of the textile collection, create new storage area maps (the original plans for the building were long gone, thrown out by the retired architect who needed the file space), and explore various storage options and the possible equipment and shelving configurations feasible for the existing storage spaces. These options had to take into consideration the safety of the collection, the available storage space and the needs of Winterthur's staff and visitors.

The impetus for the project was two-fold. The current storage is outdated. The original storage areas were designed not only to safely house the objects, but to also make the collection immediately accessible to staff, scholars and to the many visitors who are still guided through the storage areas on special tours. Consequently, the textiles are exposed to too much light and dust; some of the display/storage techniques are even harmful. The second push behind the project was the imminent installation of a wet-pipe sprinkler system, necessary to bring Winterthur's older building up to current fire safety codes. The textiles have to be moved to allow for the sprinkler installation; the storage is to be updated at the same time.

Along with standard protection, the new storage plans had to allow for the protection of the collection from the possibility of a sprinkler head discharging - with or without the incentive of a fire. The textiles have to remain accessible not only to visitors but also to the Art Handling staff who carry out the seasonal changes of objects. These changes include huge curtains, bed covers, slip covers and rugs, all a part of Winterthur's revolving exhibitions.

In order to accurately plan for the new storage fixtures, a precise account of the size and scope of the

collection was needed. Thus began a three and a half month inventory. Work-sheets were created so that I could indicate how each textile should *ideally* be stored, (i.e. rolled, stored flat, boxed), as well as an alternative, although perhaps not perfect, conservationally sound storage method. With the help of Textile Conservators Linda Eaton and Joy Gardiner, I was able to determine what would be required to perfectly store the collection in an infinite amount of space, as well as how to store the collection in the existing storage areas.

Once the inventory was completed, I began to redesign the storage areas, determining the variety, type and amount of storage equipment needed. Because of the installation of the wet-pipe system, we wanted to enclose as much of the collection as possible, but since enclosed shelving is more costly, plans for boxes on open shelving were considered. Floor loading problems would not allow us to install compactor storage.

I soon discovered that the standard open shelving sizes (generally based on two, four, eight, and some ten foot depths and widths) will not efficiently hold many of the standard sized acid-free boxes. One box fits with a considerable amount of space on either side, but two boxes are slightly too big. Even though published dimensions may imply that certain boxes will fit onto or into shelving, do not believe it. When I questioned the manufacturers it was revealed that the quoted open shelving dimensions were for the exterior versus the smaller interior dimensions. Even less space becomes truly available when the vertical side beams, that tend to stick into the interior spaces, are taken into account. Box dimensions usually refer to the interior or possibly the exterior of the base of the box. The exterior lid dimensions are bigger, often just enough to make that perfect fit not so perfect.

Many firms have excellent cabinetry available with interchangeable interior components to accommodate rolled textiles, flat storage in drawers, and movable shelving for boxes. However, cabinetry comes in standard heights, depths and widths - very few of these will efficiently work for Winterthur. Discussions with cabinetry vendors uncovered, again, that the quoted

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dimensions commonly refer to exterior dimensions. Drawer and shelf dimensions gave me a better idea of the actual available storage space.

Because of the irregularities of Winterthur's storage areas, my options were to either contract for custom made boxes or custom made cabinetry - both expensive. The best solution was to have the heights and widths of some cabinets custom designed. For other areas it was necessary to choose standard systems and stack cabinetry where we could, especially in the taller storage areas. Because the depths and widths of shelving sections are already set, custom-made boxes would be the best solution. This decision means paying to have a die cut, but once this is done the die will always be available to create more boxes.

For the boxes we decided to use a relatively new material, "Coroplast". This is a non-reactive, water-resistant synthetic that provides the textiles with added protection should one of the sprinkler heads discharge. Like acid-free board, "Coroplast" can be cut and molded in flat sheets that are then folded into boxes. We considered the risk of fire and the potential damage caused by the "Coroplast" melting. The risk of an accidental discharge and the corresponding problem of the acid-free boxes soaking up water is greater than the risk of an actual fire. Using enclosed cabinets with rollers and drawer would, in most instances, make boxing the collection unnecessary.

One of the challenges to redesigning Winterthur's textile storage areas was how to store the collection safely while keeping it accessible to Art Handlers and visitors. The large window hangings were a particular challenge. Linda Eaton, Textile Conservator, and Deborah Kraak, Textile Curator, examined the collection and concluded that all of the hangings had been made specifically for, or remade for Winterthur, none were originally constructed objects. Most of the window and bed hangings are now stored hanging, from curtain hooks, on high copper pipe racks that can be winched up and down. Although this technique is an excellent means of storage in terms of visual access, the constant vertical pull on the fabric has caused damage to some of the older and/or more fragile pieces. I worked with the curator and educators (who are responsible for the in-storage tours) to determine which of the hangings and other textiles are still used. We

found that the number of objects needing prominent access are a much smaller number of objects than are currently hanging.

We decided that the lessor used hangings should be removed from the racks. The curtain hooks will be removed and the fabricated hangings will be taken apart. The original, historic fabric will be either rolled, stored flat or boxed along with the balance of the collection. The hangings that are still hung in rotating exhibitions will remain on the racks as it is impractical and even detrimental to continuously remove and insert the curtain hooks. To try and fold or roll the backed hangings without producing deleterious creases would be almost impossible; finding a table large enough to roll them on is another problem. The pipe racks will eventually be replaced by a non-corrosive metal, possibly anodized aluminum.

Hangings and other textiles that are a part of the guided tours but are no longer rotated into the exhibits, will be stored in a separate viewing area dedicated to the tours. We are hoping to store extremely fragile and oversized textiles, such as quilts and coverlets, in drawer units that are large enough that the textiles will not need to be folded. The "drawers" will actually be large movable synthetic mesh screens on supported frames. (These mesh units are already being used successfully at the Chicago Art Institute and the American Museum of Natural History in New York.)

The plans for Winterthur's re-designed textile storage areas are now in place and my mission has been fulfilled. Conservation, Curatorial, Registration and Education divisions were all involved in the evolution of the designs, and their continued support will be needed to convert the plans into reality. Changing an existing storage system takes time, sweat, people and money. It is also a very rewarding experience, knowing that, as one of my good friends and mentors always says, "They'll (the textiles) be so much happier!"

End Note: Since the plans for a new textile storage area were introduced, staff has begun to explore ideas for renovating all of our storage areas. Consequently, the immediate future of the textile storage areas has slightly changed as the designs have become part of a new, emerging museum-wide storage plan.

*Ann Jespersen is Collections Assistant, Textiles, at the Winterthur Museum in Winterthur, Delaware.*

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Principals • Carl Allen, Managing Director • Darcel Ramirez, President

(continued from page 5)

Let's take a general look at the steps involved in our storage project.

- \* Long-range conservation plan formulated.
- \* Collaborative team assigned. Recognizing the need for a conservator with experience in both collections care and storage design, the museum contracted with a conservator who had experience in both of these areas.
- \* Driven by the construction schedule, a series of meetings occurred with the full team, as well as smaller meetings with only the conservator and the registrar. Using information supplied by the curators, the conservator and the registrar were able to process the collection information, develop the floor layout, price the equipment, and further flesh out an integrated storage plan. Subsequent meetings were held to review these plans with the curators, and eventually the plan was endorsed by the entire team.
- \* The conservator and the registrar developed a budget for the storage furniture and worked with the museum director for funding solutions. The construction capital campaign contributed a significant amount of money to our project, but we were also encouraged to pursue outside funding from federal granting agencies.
- \* The registrar, working closely with the curator, submitted grants to numerous federal agencies with all but one being funded.

\* With the storage plan and its funding in place, the conservator and the registrar developed specification sheets to present to storage furniture vendors. We wanted assurances that all storage furniture materials would meet the highest archival standards, that the vendors could meet our delivery schedule, that the prices were firm, and that they could supply us with a reference list of satisfied museum customers.

In time, the storage furniture was ordered, manufactured, delivered, and installed. The storage rooms looked absolutely glorious. But one thing was missing: the art.

\* Working closely with the conservator, the team developed an *action plan* to move the collection from the temporary storage location into the new storage areas. The conservator also held several one-day workshops to instruct the staff of which storage materials to use and how to make good storage mounts to fully support the collection.

The unpacking and moving of the collection into the new storage areas proved to be an exciting time for our staff. The collection had been packed away for two years and it was good to *visit* with the objects again. It was also very satisfying to know that their new storage home was the best one possible.

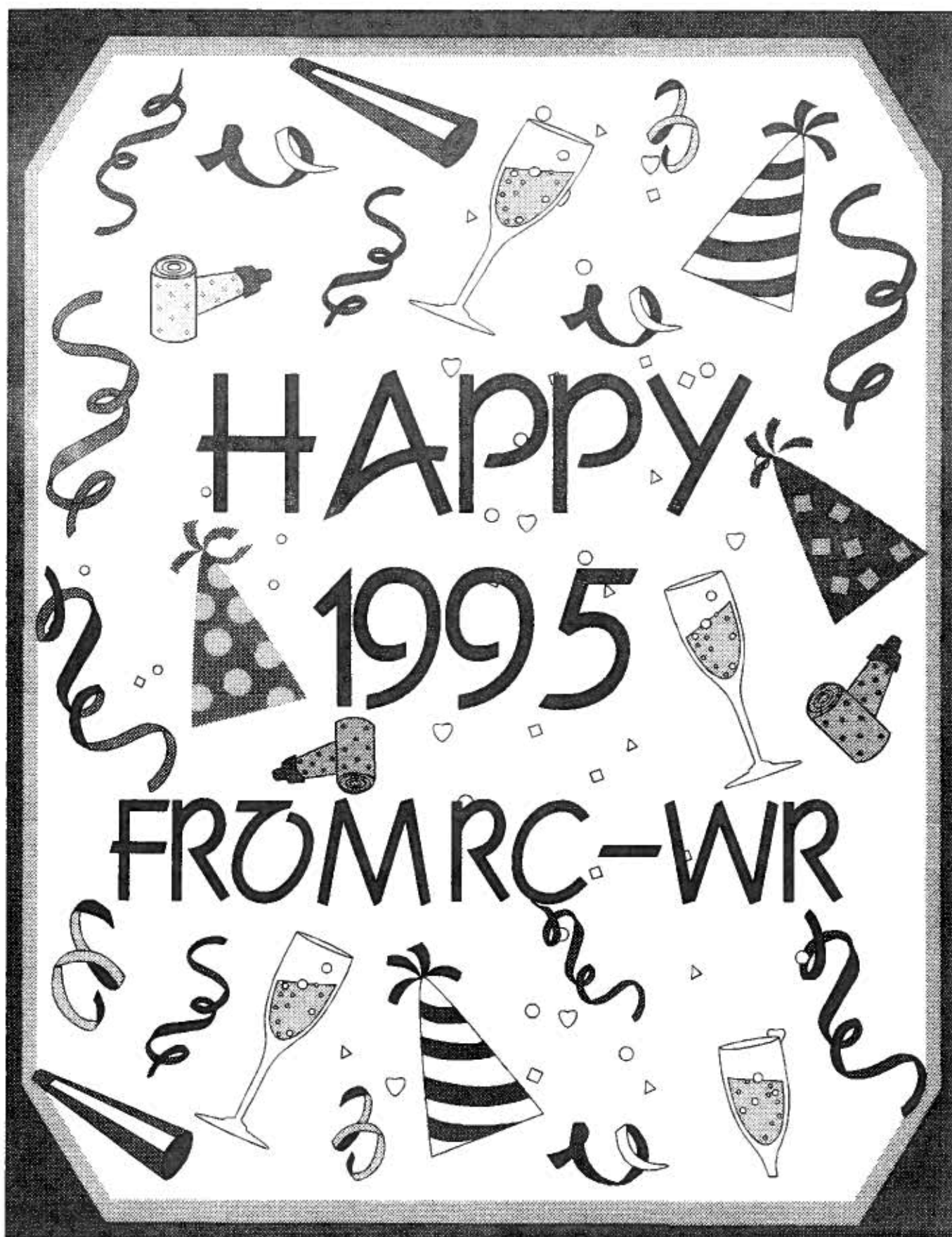
*Melissa B. Faulkner is registrar at the Birmingham Museum of Art in Birmingham, Alabama. Shelley Reisman Paine is an object conservator and museum consultant in Nashville, Tennessee.*

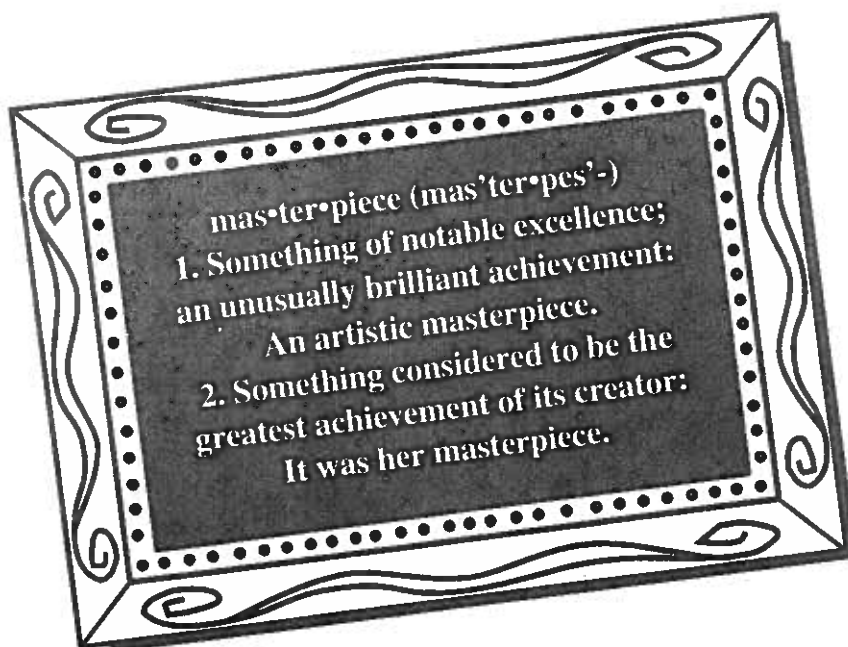
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For more information about advertising in this newsletter, please contact: Cynthia Eckholm, Assistant Registrar, Fowler Museum of Cultural History, U.C.L.A., 405 Hilgard Avenue, Los Angeles, CA 90024-1549, tel: 310.825.4563, fax: 310.206.7007.

**Spring deadline is February 1, 1995**





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### RC-WR CASSETTE LENDING LIBRARY

- "Evaluating Registration Services: How to Get What You Need from Packers, Shippers, Craters & Storage Facilities." (1988 AAM Annual Meeting)
- "Designing & Moving into a New Storage Facility: A Case Study." (1988 Texas Association of Museums Annual Meeting)
- "Facilities Planning: Understanding & Controlling the Construction Process." (1986 AAM Annual Meeting)
- "Moving--the Positive Approach." (1989 AAM Annual Meeting)
- "Museum Offsite Storage: Three Case Studies." (1988 AAM Annual Meeting)
- "Museum Storage." (1987 AAM Meeting--two cassette set)
- "Nooks & Crannies: Collections Storage in Historic Structures." (1988 AASLH Annual Meeting)
- "The Rigors of Rigging: Moving Large Objects & Live Specimens." (1992 AAM Annual Meeting)
- "Views on Compact Storage Systems: Two Museums' Solutions to Storage Shortage." (1988 AAM Annual Meeting)

## **CALLING ALL AUTHORS!**

If you have information to share in our Spring issue,  
which will focus on **Insurance**,  
or a suggested topic for our Summer issue,  
please call editor *Deb Staney* (602-251-0253).

Contact *Kim Caldwell-Meeks* (602-994-2621) with news  
about members, positions available, awards, or regional activity.

**Spring Deadline is February 1, 1995**  
**Summer Deadline is May 1, 1995**

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## COLLECTIONS NOTES

### by Kim Caldwell Meeks

***\*\*Ed. note: the following is a partial listing of the annual reports submitted by officers and representatives for the 1994 Registrars' Committee - Western Region Annual Meeting, held September 23, 1994, in Honolulu, Hawaii. The minutes from the meeting, reports on the Western Museums Association Annual Meeting, and the Treasurer's report with details on last year's budget as well as the proposed budget for 1994-1995 will appear in the Spring, 1995 Registrars' Quarterly. -KCM***

#### 1993-1994 ANNUAL REPORTS FOR THE REGISTRARS' COMMITTEE - WESTERN REGION

### OFFICER REPORTS

#### VICE CHAIRPERSON (Melissa Rosengard)

Most of my contact with AAM this year has been with the Government Affairs Office. Legislation they have been involved with and that I have been monitoring includes:

**Telecommunications legislation:** This year AAM successfully lobbied to include museums in the current legislation for industry support of non-profits in setting up the information superhighway. This means that museums will be included, along with schools and libraries, in programs to provide funding for setting up a technology access infrastructure for these organizations. This Senate Bill S1822 will be before the full Senate in mid-September.

**Non-profit postal rate:** New postal regulations went into effect this year and may restrict RC-WR's ability to include certain types of advertising in the newsletter. Next January, 1995, the Post Office will have guidelines available on what are deemed "substantially related" items in terms of advertising content that will allow us to continue sending our newsletter at favorable non-profit rates. Future efforts at underwriting the newsletter will have to include consideration of the types of businesses that are receiving advertising space in exchange for their financial support. Outside our current circle of vendors and supporters there may be problems - for instance, advertising by a hotel or an oil company would threaten our favorable mailing rates by being unrelated to our mission of providing information to our members. These same restrictions will also affect us in our individual institutions.

An application for tax exempt 501(c)(3) status

for RC-WR is in draft form and officers will be shortly proofing the document to be sent to the IRS. A survey of the other regions showed that no other Registrars committees are tax exempt. The rationale for RC-WR seeking a "determination letter" from the IRS is the following: Organizations which operate within the guidelines of a non-profit and receive less than \$5,000 in annual income are automatically considered tax-exempt. Once the organization receives more than \$5,000 in annual income, a determination letter is required from the IRS to enable the organization to continue operating with non-profit status. RC-WR is well over \$5,000 in annual income and therefore we must now seek this determination letter. Luckily, we are not required to file annual tax returns until our annual income rises to \$25,000.

I have located all the required attachments for this application - by-laws, financial records - but I am unable to find any original organizing document. This would be in the form of "Articles of Association," a document which would have authorized the creation of the association with the signatures of two or more members. If this is not found, we will have to create this document, so I have requested examples of association articles from the State of California.

#### MEMBERSHIP (Teresa M. Ridgeway)

During the last year membership grew by over twenty-four new members. As the next year begins, the task of contacting new members in all of the regions remains large. I would like to ask for the help of each of the state representatives in finding contacts within their own region to whom we can send our standard form letter and brochure. With your help we can

greatly increase our outreach and succeed in recruiting more members.

There are 384 total RC-WR members, with the break-down by state as follows:

Alaska	7
Arizona	32
Hawai'i	10
Idaho	10
Nevada	4
Northern California	86
Oregon	33
Southern California	122
Utah	4
Washington	38
Out of region	38

#### **TREASURER (Gina Cavallo Collins)**

Below you will find a listing of vendors who purchased advertising space in the Registrars' Quarterly:

\*Cooke Crating, Incorporated

\*Masterpiece International Shipping

Near North Insurance

(\*Indicates placement of multiple ads this year)

The following RC-WR members received stipends to attend various workshop or the annual meeting this year: Susan Dolan, Tucson Museum of Art; Martha Fulton, Museum of History and Industry; Deb Slaney, The Heard Museum; Mary Suter, Idaho Museum of Natural History; Holly Young, Pueblo Grande Museum.

In addition, RC-WR gave stipends to three speakers brought in for RC-WR member organized sessions at the 1994 AAM annual meeting in Seattle.

Finally, the following RC-WR members made generous donations with their 1994 renewals. Thank you all for your support!!

Scott Attowe, Attowe Fine Art Services  
 R.J. Baillie, Untitled Fine Arts Services  
 Margaret B. Bartholomew, NORCAM, Museum of Anthropology  
 M. Faith Bilyeu, The Haggin Museum  
 Alice M. Bryant, Bowers Museum  
 John Caswell, Lannan Foundation  
 Andrea Clark, Norton Simon Museum of Art  
 Mary Ellen Conway, Masterpiece International Shipping  
 Bryan Cooke, Cooke's Crating  
 Linda L. Cooper, California Department of Parks and Recreation  
 Robert David, Robert J. David Insurance Brokers  
 Ann Dewart, Attowe Fine Art Services  
 Terence Dowd, Terry Dowd, Inc.  
 Ann Eichelberg, Portland Art Museum  
 David B. Epstein, Masterpiece International Shipping

Jeremy Fong, San Francisco Museum of Modern Art  
 Martha Frankel, Oshkosh Public Museum  
 Eddie Fumasi, Frederick R. Weisman Art Foundation  
 Cory Gooch, J. Paul Getty Museum  
 Ted A. Greenberg, The Fine Arts Museums of San Francisco  
 Barbara Hairston, J.F.K. University student  
 Gary D. Hamill, Hammill Designs  
 Mike Hascall, Artech  
 Judith Hauck, Alaska State Museum  
 Elaine Hughes, Denver Museum of Natural History  
 Jim Isenson, L.A. Packing and Crating, Inc.  
 Mary Johnson, Museum of Contemporary Art, San Diego  
 Stephen P. Keane, War in the Pacific National Historic Park  
 Pamela Koe, San Francisco International Airport  
 Susan Melton Lockhart, Wight Art Gallery/Grunwald Center, UCLA  
 Betty J. Long, Maryhill Museum of Art  
 Elodia Mascarenas, Arizona Historical Society  
 Jody Hawley Ochoa, Idaho State Historical Society  
 Roy Patemna, Wingate and Johnson, Ltd.  
 John Petersen, Timken Museum of Art  
 Thomas M. Rogers, Filoli  
 Cordelia Rose, Cooper-Hewitt Museum  
 John C. Rumming, California Department of Parks and Recreation  
 Lella F. Smith, Walt Disney Imagineering  
 Alzora E. Snyder, William H. Volck Memorial Museum  
 Phil Stoiber, Seattle Art Museum  
 Leni Velasquez, Long Beach Museum of Art

#### **NEWSLETTER (Deb Slaney)**

Well, here we are at the end of another successful year! Our newsletter, Registrars' Quarterly, continues to reach an ever-widening circle of professional registrars and other colleagues who enjoy and look forward to the RC-WR's thematic newsletter approach. This year's issues focused on the topics of **International Customs** (Winter 1993-94), **Methods of Labeling Objects** (Spring 1994), **Volunteer Management** (Summer 1994), and **Database Management** (Fall 1994). Authors were sought from a mix of sources including museum professionals, customs brokers, independent conservators, professional volunteers, and computer gurus! Our labeling issue was listed as recommended reading for conservators in the *Western Association of Art Conservators Newsletter* (May 1994), and both *Museums Alaska* and the *Northern California Association of Museums* requested copies of the issue for workshops on collections care and labeling. Author came out of the woodwork for the volunteer management issue, in which a record-setting ten articles were featured! We plan to kick-off Winter 1994-95 with an issue on **Storage Upgrades**. The Spring 1995 issue will examine insurance issues, and we're eager to hear

YOUR suggestions for future newsletter topics!

As in past years, your newsletter team is composed of a dedicated group of brainstormers, headhunters, writers, proofers, researchers, and glitch-fixers. Many thanks are due to Sarah Kennington and Melissa Rosengard for their assistance with networking and for bringing perspective to the newsletter, to Kim Caldwell-Meeks and Sally Legakis for compiling regional news and up-to-date publication lists, and to Maren Jones for turning that big stack of discs into a classy package. And especially, a grateful thank you to everyone who gave of their time and talent to submit feature articles and news from the region.

#### **FORMS CLEARINGHOUSE (Wendy Franklin)**

The RC-WR Forms Clearinghouse has several hundred examples of museum forms representing all aspects of documentation, from acquisitions to deaccessions. RC-WR members may request copies of examples of specific types of forms. The most frequent requests continue to come in for loan agreements, deeds of gift, and facilities reports.

In addition to the individual forms collected from museums around the world, the Forms Clearinghouse also owns the 1990 edition of the Museum Forms Book. The publisher has given the RC-WR Forms Clearinghouse permission to distribute copies of pages in the book to RC-WR members.

To request forms, please call or send a fax message to Wendy W. Franklin, Museum Curator II, California Department of Parks and Recreation, Park Services Division, Interpretation Section, P.O. Box 942896, Sacramento, CA 94296-0001, tel: (916) 653-7985 fax: (916) 657-4747.

#### **CASSETTE LIBRARIAN (Louis Goldich)**

Since October, 1993, twenty one tapes/tape sets have been lent to interested RC-WR members. Most recently, we have added the following tapes from the 1994 AAM Annual Meeting in Seattle, Washington:

- Creative Giving: Alternatives to Outright Donations of Artworks and Artifacts
- Copyright Protection for Visual Materials
- Arsenic and Old Lace: Exploring the Hidden Dangers in Your Museum
- UNIDROIT Convention on the Return of Stolen and Illegally Exported Cultural Property
- Beyond Repatriation: Emerging Policies for Culturally

#### **Sensitive Collections**

- New Insights into Old Problems: Art in Transit Panel Discussion
- Creating a Long-Range Conservation Plan - Your Passport to Conservation
- Museums and the Internet
- The Global Village at Our Fingertips: Making Use of the Internet
- Across Town and Around the World: Couriering Museum Objects
- Loans Between Museums: Your Agreement or Mine?
- Hands-On, Hands-Off: Responsible Use of Museum Collections

In addition, RC-WR members are encouraged to recommend the purchase of tapes from other museum conferences to add to the Library.

Requests for tapes and/or a complete list of available audio and video cassettes should be sent to: Louis Goldich, Registrar, San Diego Museum of Art, P.O. Box 2107, San Diego, CA 92112-2107, Fax: (619) 232-5200.

As a reminder, tapes may be borrowed for a period of two weeks by members in good standing. Return postage is the responsibility of the borrower. There is no other fee for borrowing the tapes.

## **STATE REPRESENTATIVES**

#### **ALASKA (Vacant)**

RC-WR is sponsoring a pre-conference workshop in conjunction with the annual Museums Alaska meeting. It will be held in Kodiak on October 31 and will address essential responsibilities and ethical concerns of registrars and collections managers.

#### **ARIZONA (Susan Dolan)**

RC-WR sponsored one workshop in Arizona this year. A session titled, *Rack and Roll is Here to Stay: Three Solutions for the Storage of Rolled Textile Collections* was held during the 1994 Museum Association of Arizona Annual Meeting in March 1994.

The Scottsdale Center for the Arts hosted a pre-conference workshop titled, *The Care and Maintenance of Outdoor Sculpture* which preceded the 1994 Southwest Arts Conference.

I am currently planning a workshop titled, *Disaster: Preparing for the Big Oh No!* A date has not been set yet.

### **NORTHERN CALIFORNIA (M. Faith Bilyeu)**

The Northern California region has been busy since the 1993 annual RC-WR business meeting and workshop on time management held in San Jose. The workshop was very successful and people seemed to glean great ideas on managing time more effectively.

This past May 1994, Marilyn O'Keefe, Sharon Steckline, and Ted Greenberg organized a "debriefing" session at the deYoung Museum to share information and handouts from the Seattle 1994 AAM annual meeting.

This past year has been full of changes, some tumultuous, others exciting, and institutions throughout the state have faced trying tasks and emergencies. These events support the need for well-planned emergency response strategies and prepared staff. However, some emergencies are not so well defined. Currently, I am making arrangements for a fall/winter workshop on internal and external issues of security. Speakers will discuss events that have threatened the security of their institution's collections. The workshop will also address the topic of data sharing and protecting sensitive material while serving as an educational asset to meet the demands of telecommunication and digital technology.

Looking forward, a topic which seems to be of great interest is copyright law, its standards, and its practices. I am seeking contacts, information, advice, host institutions and resources on this topic. Please contact me at: The Haggin Museum, 1201 N. Pershing, Stockton, California 95203-1404. My telephone number is (209) 462-4116.

I am please to note that RC-WR member Susan Haas was recently named Registrar at the Society of California Pioneers in San Francisco.

### **HAWAII (Sanna Saks Deutsch)**

In response to the November deadline for summary reports required under the NAGPRA legislation, the Hawai'i Museum Association organized a workshop in mid-October, 1993. The comprehensive introductory morning session was led by Timothy McKeown, head of the program for the national implementation of NAGPRA at the Archeological Association of the National Park Service. In the afternoon, a panel consisting of Toni Han (Cultural Resource Specialist, Bishop Museum,) Ed Halealoha

Ayau and Puna Lerma (Hui Malama I Na Kapuna) and Linda Delaney (Office of Hawai'i Affairs) focused on the local applications of NAGPRA, particularly with regard to Native Hawai'i collections.

Carol Hasegawa, Registrar for the Mayor's Office of Culture and Arts, organized a wrap-up Public Sculpture Forum for the Hawai'i Save Outdoor Sculpture! (SOS!) program at the end of January, 1994. Mainland and local conservators and volunteers who participated in the project summarized their survey findings about the location and condition of publicly accessible sculpture on all islands. Panel discussions and Oahu site-visits centered on the specific effects of a marine/tropical environment upon traditionally used media, and appropriate strategies for maintenance to even the odds for survival.

The Pacific Regional Conservation Center changed its name to Conservation Services, in conformity with its new focus on meeting the conservation needs of the Bishop Museum itself, while training collection care specialists from Hawai'i and Pacific communities. Laura Gorman was appointed Chairperson and Senior Objects Conservator of Conservation Services; Laura was formerly Senior Conservator and Section Head of Collections Management at the Milwaukee Public Museum.

Julie Eldridge, Assistant to the Registrar at the Honolulu Academy of Arts, moved from Hawai'i and is currently working on a special project in the Ancient Near Eastern Art Department of New York's Metropolitan Museum of Art. Additionally, Ann Hayashi, Historical Gallery Coordinator of the Japanese Cultural Center of Hawai'i, was a recipient of the 1994 Kay Paris Memorial Award.

### **IDAHO (Mary Suter)**

This year's Idaho Association of Museums annual conference, held May 6-7, 1994, dealt almost exclusively with registration concerns. Phyllis Oppenheim, Herret Museum, gave a hands-on, afternoon workshop on the "whys and wherefores of forms" (especially deeds of gifts and loan forms), numberings systems, and how to label objects.

The next day, in an all-day session, Gloria Scovill and Blanche Miles from the Church Museum of History and Art in Salt Lake City presented a workshop on how to handle, store and display objects economically, yet in



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a way that will not damage the objects. One of the most useful aspects of both presentations was the range of materials and objects types covered, from newspapers to pianos. This broad scope is important since most of the people in the audience were from small historical museums with very limited staffing and funding.

#### **NEVADA (RC-WR for Janet Peterson)**

The Nevada membership stands at four. Given the great distances between institutions, organizing workshop and formal programs is difficult. RC-WR members continue to network on an informal basis and to rely on the Registrars' Quarterly for information.

#### **OREGON (Loretta Harrison)**

Oregon registrars held a workshop last October at Benton County Museum in Philomath, Oregon. Objects Conservator Tamsen Fuller of Corvallis presented a conservation workshop entitled *Storage Solutions*. She focused on using appropriate methods for storing or exhibiting delicate artifacts. About forty people attended the session.

In February, 1994, the Oregon Historical Society sponsored a Museum Law Seminar which highlighted the legal aspects of museum administration. It was conducted by Professor Leonard Du Boff who is a pioneer in the field of museum and art law. The program focused on copyright law, indemnification of officers and directors on non-profit organizations and membership relations.

The September 1994 meeting of the Oregon Museums Association will feature a session on collections management. It will be held at the Museum of Natural History in Eugene.

Oregon registrars now number thirty-three. We are planning on holding a workshop in 1995. If you have suggestions for topics, presenters or locations, please contact me at (503) 265-7509.

#### **SOUTHERN CALIFORNIA (Sandra Rushing)**

The RC-WR co-sponsored a session, *Current Trends in Museum Operations: An Update on Emergency Planning* in conjunction with the California Association of Museums (CAM) meeting held in San Diego, July 8, 1994. The session was moderated by Sarah Kennington, Registrar at the UCLA Fowler Museum of Cultural History. The panelists were: Wilbur C. Faulk, Director

of Security at the J. Paul Getty Trust, and John Griswold, Conservator with Wharton Griswold Associates, Inc. The speakers addressed current approaches to protecting cultural facilities and collections. Wilbur Faulk spoke of emergency planning measures instituted at the Getty Museum due to the recent Malibu brush fires and earthquakes. John Griswold provided an overview of seismic mitigation measures including specific examples of successful installation and storage designs from museums which were affected by the Loma Prieta, Whittier and Northridge earthquakes. RC-WR members attended other sessions at the CAM conference of interest to registrars such as, *Current Trends in Museums Operations: Museum Insurance*, which included as a panelist RC-WR member Bill Allen, President of Allen Insurance.

The Southern California chapter of RC-WR is currently planning a workshop to be held in late fall, 1994 in the Los Angeles area. It will focus on issues related to copyright laws and suggestions for enforcing them as they relate to museum collections.

#### **WASHINGTON (Laura Thayer)**

The Washington membership held a workshop in August, 1993 titled, *The Fine Art of Insurance* with special guest Bill Allen of Allen Insurance Associates, Los Angeles. The workshop was held at the Washington State Historical Society in Tacoma and members were treated to presentations on the new Historical Society building by museum staff. Twenty-six individuals attended the workshop.

In April RC-WR members of Washington State were active in the presentation of the American Association of Museums annual meeting held in Seattle.

### **IN OTHER NEWS...**

#### **PLAN NOW TO ATTEND THE 1995 AAM ANNUAL MEETING IN PHILADELPHIA MAY 21 - 25, 1995!!!**

Look for preliminary information on the meeting and hotel accommodations in the mail (hotel registration forms have already been mailed.) Registration fees paid by March 3, 1995 are \$210; afterwards, fee increases to \$270. Student registration is \$85 by March 3rd and \$110 afterwards.

See you in Philadelphia!

## STANDARD FACILITY REPORT REVISION

The Registrars' Committee - American Association of Museums (RC-AAM), in conjunction with the AAM's Technical Information Service (TIS), is working on a second edition of the Standard Facility Report. This report was created in 1989 to expedite the exchange of information critical to lenders and insurers by providing a standard format for describing an institution's physical specifications and staff practices. Over the last five years, museums of all types and sizes have used the report, and the Registrars Committee seeks to benefit from this experience. It is soliciting suggestions for revisions to the report and seeks comments on both the content and design. For example:

- \*To what extent do the report's questions solicit all the necessary information?
- \*What questions should be added or deleted?
- \*What questions should be rewritten so that they obtain accurate information?
- \*What changes should be made to the report's design to facilitate its use?
- \*What changes should be made to the report's format (e.g. tables, matrices, etc.) to increase the clarity of the information?

Suggestions on any aspect of the report are encouraged. In order to facilitate the return of comments, both written points and a marked-up copy of the report itself are welcomed. In addition, the computerization of this second edition is also being explored. Therefore, please include with your comments the type of computer platform used at your museum (either IBM/IBM compatible or Macintosh) as well as the museum's word-processing program (e.g., WordPerfect, Microsoft Word, etc.)

The deadline for receiving comments is February 28, 1995. They should be sent to: Sara Dubberly, Technical Information Service Coordinator, American Association of Museums, 1225 Eye Street, N.W., Washington, D.C. 20005. Telephone: (202) 289-9121. The responses will be compiled and then presented to the Registrars Committee at the 1995 AAM Annual Meeting in Philadelphia.

## POSITIONS AVAILABLE

**NEA Registration Intern, Los Angeles County Museum of Art:** Temporary paid position available immediately. Part-time for one year or full-time for 7 1/2 months (TBD). Pays \$9.46/hour. Hands-on exposure to all aspects of a registrar's department with emphasis on collections management. Purpose of grant is to prepare a beginning professional for a registrar's position. Exposure to incoming, outgoing and exhibition loans, accessioning, deaccessioning and collections management processes and concepts in a very active registrar's department.

**Requirements:** B.A. in art history or related field, strong organization skills, attention to detail, good follow-through, and an ability to work independently and function in a complete work environment. Applicant should have computer skills and type at least 40 words per minute. Mail or fax resume with references and statement of career goals to LACMA, Personnel office, 5905 Wilshire Blvd., Los Angeles, CA 90036. Fax: (213) 934-7380.

\*\*\*\*\*

**Art Museum Registrar.** Experienced registrar to manage all aspects of exhibitions and collections management. Assist in growing acquisitions program and research database. B.A. in Art History or related field, good computer and organizational skills required. Send resume and 3 references to: Reese Shaw, Director, California Center for the Arts Escondido (CCAIE) Museum, 340 N. Escondido, CA 92025.

\*\*\*\*\*

**Art Museum Curatorial Assistant.** Curatorial research on artists and exhibitions; communication with artists, galleries and lenders; supervise volunteers; upkeep database. B.A. in Art History required. Museum experience preferred. Mac-literate. Send resume, writing sample and salary history to: Reese Shaw, Director, California Center for the Arts Escondido (CCAIE) Museum, 340 N. Escondido, CA 92025.

## 1995 RC-WR OFFICERS

### CHAIRPERSON

Sarah J. Kennington, Registrar  
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## APPOINTED POSITIONS

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FAX 619/232-9367

### DEVELOPMENT OFFICER

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### FORMS CLEARING HOUSE COORDINATOR

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Ca. Dept. of Parks & Recreation  
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## JOIN THE REGISTRARS' COMMITTEE - WESTERN REGION

Benefits include the RC-WR quarterly newsletter, membership roster, stipends for workshops & conferences, news on Western Museums Association 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, 1995.*

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 Gina Cavallo Collins, The Heard Museum, 22 E. Monte Vista Rd., Phoenix, AZ 85004-1480.

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1995

**STATE REPRESENTATIVES**

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Cheney Cowles Museum  
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Spokane, WA 99204  
509/456-3931

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**REGISTRARS' COMMITTEE - WESTERN REGION**

Natural History Museum of Los Angeles County  
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Los Angeles, California 90007

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