

CHAIR'S REPORT

Moving Collections

vol-un-teer - v. intr.

1. to perform or offer to perform a service of one's own free will.
2. to do charitable or helpful work without pay.

The American Heritage® Dictionary of the English Language.

To these definitions I would like to add a third from Webster's New World Dictionary:

3. bot. growing from seed that has fallen naturally to the ground, not planted by man.

We are a group of Museum professionals at different stages in our careers: some just starting on the student path, some in brand new jobs, some in the middle of our careers, and some who have reached the pinnacle. In this organization, however, we are all volunteers. All of the people whose names appear in this publication are volunteering to help out our profession because we see this group as an invaluable tool. The last definition above, while it speaks to my science background, also brings to mind the fertile ground we work in. We are always looking for a few good volunteers to fill our ranks; won't you consider helping us out?

I would like to welcome **Kristin Schmidt** as our New Reads Editor. Kristin is the Assistant Registrar at the Tucson Museum of Art, and her first review is of the *History of the Registrars Committee: 25 years*.

I have reluctantly accepted the resignation of our Newsletter Publisher, **Caroline Posynick**. Caroline has done an admirable job for two years and has maintained the professional look of our publication, as well as learning way more than she ever wanted to know about bulk mail! My thanks to you Caroline. As I write this I have a couple of leads to pursue, but would love to hear from any of you who might be able to help us out. No publisher = no Quarterly! Call **Sara Ding** or me if you would like to find out more of what the job entails.

And speaking of Sara, she is always looking for submissions for the Quarterly. Our next issue will be reports about the WMA conference in Tucson from our stipend winners (**Brian Eyler, Paulette Hennum, Holly Young, and Kathrine Young**), but the spring topic has yet to be decided, so if you have an idea that needs addressing, let her know.

This issue deals with Moving Collections, and I want to thank **Ted A. Greenberg** of LACMA; **Tracy Meehan**, Collection Manager and Registrar at the Adirondack Museum; and

Elizabeth Schorr, Contract Registrar in Germantown, Maryland, for their submissions. It seems that more and more institutions are in the midst of a move or planning for a move, so the topic is a timely one!

Look for the 2002-03 RCWR Directory in the mail soon; thanks to **Debby Freund, Joy Tahan, and Maren Jones** for their hard work!

Start looking on the AAM website in October and November for details about travel stipends to attend the AAM meetings in Portland next May. I am sure RC-WR will have a great showing at this west coast venue! Have a great autumn, and keep in touch! ♦

- Carolyn Rissanen, Chairperson

LATE ADDITION TO THE NEWSLETTER:

THANK YOU TO
GRACE MURAKAMI FOR
VOLUNTEERING TO BE THE NEXT
PUBLISHER OF THE QUARTERLY!

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2002 RC-WR CALENDAR

November 1

Articles, reports, and advertisements due for the Winter RC-WR Quarterly.

November 1

Session proposals due for WMA annual meeting in Reno, 2003.

November 25

Deadline for Crozier Fine Arts and Young Professionals scholarships to 2003. Annual Meeting in Portland, OR. Contact holly.young@phoenix.gov for application forms.

January 6, 2003

Deadline for Kay Paris award. Contact holly.young@phoenix.gov for an application.

January 10, 2003

Applications for the international registrar stipend due. Contact holly.young@phoenix.gov for application forms.

February 1, 2003

Articles, reports, and advertisements due for the Spring RC-WR Quarterly.

Advertise in a future issue of
Registrars' Quarterly
and reach close to
500 museum professionals.
For information on rates
and deadlines,
please contact
RC-WR Development Officer
Olivia Anastasiadis
(714) 993-5075

REGISTRARS' QUARTERLY

PUBLISHING INFORMATION

The Registrars' Committee – Western Region Quarterly is published four times a year by an all volunteer staff. It is published on a Mac using PageMaker Pro and printed at a professional print shop.

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Publisher: Caroline Posynick

Editor: Sara Ding

Assistant Editor: Vicki Gambill

Contact information is available on the back cover of the Quarterly.

CALL FOR RC-WR QUARTERLY ARTICLES

The topic for the Spring 2003 issue:
To Be Announced

The deadline for submitted articles is 2/1/03

If you are submitting an article, please inform the Editor Sara Ding of your intention at ding@nma.reno.nv.us

Please contact Assistant Editor
Vicki Gambill
with news about members, positions
available, awards, or regional activity.

Telephone (213) 763-3403

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vgambill@nhm.org

The deadline for Winter 2002/2003
Quarterly
submissions is November 1, 2002 for
mailout at the END of December.

WHERE ARE WE GOING TO PUT IT.....?

by Ted A. Greenberg

As I write this, the stock market is not doing to well, the economy is in a slump, and the aftermath of 9/11 is still having repercussions on our institution attendance and revenues. And yet, many museums, from The Fine Arts Museums of San Francisco to MOMA in New York, are faced with one of the most daunting tasks that we as registrars or collection managers face:

RELOCATING COLLECTIONS.

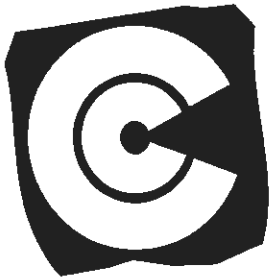
The Los Angeles County Museum of Art recently announced that a new museum would be constructed on the site of the present footprint to make a more cohesive visiting experience for the visitor to LACMA. This means four of the six buildings comprising the major exhibition, storage, and work areas will be demolished, leaving approximately 100,000 artworks without a permanent home for a few years. While plans are in the preliminary stages, efforts are being made to decide what to do with the collection during the years of construction.

I was asked to compile comparison material from other institutions under similar circumstances to ascertain how

they are approaching collection move management issues. I e-mailed the Registrar's Committee and Museum listserv and received 23 responses from small to large size museums in the process or in the planning stages of relocating their collections. From these responses, I was able to determine that there are approximately 2,083,935 objects moving or about to be moved. This number does not include a statement from Vicki Gambill of the Natur I History Museum of Los Angeles County, which includes 33,000,000 specimens. We are certainly in for an extremely busy time.

There are many issues that need to be addressed when collections are relocated. Many of the ideas I am presenting are from colleagues who have been through this many times. Important points to remember include remaining calm, setting up planning meetings, talking with your staff members, being flexible since things do not always go as planned, setting time tables, and always remembering to communicate, *communicate*, **communicate**! Make sure everyone knows what is to occur and always have an alternative backup plan.

Where Are We Going continued on Page 4



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For preliminary meetings at LACMA, I prepared a short list of things to consider:

1. Where are the objects going?
 - a. Alternative exhibition venue for permanent collection
 - ◆ Continued museum presence at an alternative site within the community
 - ◆ Domestic or International traveling venues
 - ◆ Possible income to help defray costs
 - b. On-site storage
 - ◆ If doing partial renovations, closed galleries may be used for storage to keep high value objects or for use as temporary holding space
 - ◆ Transform existing on-site buildings as temporary storage areas during renovation or rebuilding
 - c. Off-site storage
 - ◆ Type of Facility: Established fine arts warehouse or museum rented/retrofitted space
 - ◆ Costs associated with warehousing including rental costs or fees associated with access to material
 - ◆ Facility need considerations should include:
 - o Climate Control
 - o Security
 - o Ease of access
 - o Loading docks
 - o Door, ceiling heights
 - o Location
 - ◆ Adequate work space needs for staff/curators to work on collections
 - ◆ Adequate storage space needs for additional acquired artwork while under construction
 - ◆ Staff access security considerations
 - ◆ Object placement in priority order, deep storage
 - ◆ Travel time to place/retrieve objects
 - ◆ High value versus low value
2. Packing of objects
 - a. Inventory
 - ◆ Marking of objects with numbers or barcodes
 - ◆ Identifying types of objects and quantity of each type
 - b. Packing needs
 - ◆ Containers, crates
 - ◆ Soft wrapping
 - ◆ Material needs
 - c. Photography
 - ◆ Of objects
 - ◆ Of the moving process

- d. Moving
 - ◆ Contract or in-house staff to do the packing at the museum
 - ◆ Fine arts shipper or in-house staff to do the moving of objects
 - ◆ Conservation concerns and issues
- e. Deinstallation from galleries
 - ◆ Schedule
 - ◆ Staging areas
- f. Accessions
 - ◆ Continue to collect, gifts, purchases, bequests
 - ◆ Allocate for continued storage needs while continuing to collect
- g. Deaccession
 - ◆ Designation of objects
 - ◆ Daccessioning process
 - ◆ Save on storage space needs
- h. Loan Policy
 - ◆ Place a moratorium on loans
 - ◆ Recall loans
- i. Costs
 - ◆ General packing supplies, moving quotations/bids
 - ◆ Extra staff
 - ◆ Budget restrictions

I hope that these suggestions can help and if there are others that people might want to share, please contact Sara, the editor of our quarterly. ♦

Ted Greenberg is the Head Registrar at the Los Angeles County Museum of Art

Please contact your
STATE REPRESENTATIVE
(listed on Page 19)
with news about
members,
positions available,
awards
or regional activity
no later than
NOVEMBER 1, 2002
for publication in the
Winter Quarterly
(available in early 2003)

COLLECTIONS ON THE MOVE

by Tracy Meehan

At the Adirondack Museum we have been moving collections since the early 1980s when we began the first of five phased renovations in our main storage room. During the next decade, we renovated the painting vault; created a second, smaller vault for oversized photographs and films; and made various improvements to the remaining fourteen storage areas to better utilize the spaces and to temper poor environments. In July 2001, we began the process of clearing those 14 areas and re-housing the objects in our new 28,000 square foot Collections Storage and Study Center (CSSC), the museum's first new, planned, climate-controlled and secure storage building for collections.

Throughout the years of renovations and new construction, we developed a process: research and plan, schedule and implement. Above all, we learned to be flexible: no matter how detailed the research and planning, the schedule, the budget – something – is sure to change. And, of course, we learned to document everything.

Research

Each collection move is unique. One plan will not fit all. But, many of the questions remain the same: What is the purpose of the move? What are the goals for the project? What kinds of objects are being moved? How far and by what methods will they be moved? What level of packing will be appropriate? Who will help? Will the objects require temporary off-site storage? What are the storage requirements for the specific objects? How much storage space will they require? What are the environmental requirements? What types of storage equipment and furniture are most appropriate for the artifacts? Who makes and sells the equipment? The answer to each of these and many other questions will have significant ramifications on the approach and the plan.

Planning the Space

Obviously, one of the first places to begin is with the collections. An inventory is essential. It is also helpful to document the current conditions and space requirements. You will likely determine that conditions are less than desired for any variety of reasons. Overcrowding is typical.

In planning the CSSC, one of our goals was to achieve space for 25 percent growth. In addition to determining square footage, we also documented the construction of existing storage furniture and spaces, the environmental controls and conditions, the level of security, fire alarms and suppression equipment. All of this was invaluable when the

time came to present our case to the Board of Trustees and to many funding agencies to build and equip the CSSC.

How will the new space be used? Our new facility was conceived as a large warehouse where objects would be re-housed in less crowded, more secure, and environmentally controlled conditions. Our initial goal was strictly physical preservation and access.

However, as planning evolved, intellectual preservation and access gained equal footing and added exciting new dimensions to the project. Curators and educators saw an opportunity for developing thematic programming within the building and public access issues became an additional factor planning our spaces. While the facility remains essentially storage, because of the re-cataloging and the physical organization of the objects, it is very much a study center – in the sense that the objects themselves and our knowledge of them are accessible for study.

The planned use and access to the collections played a role in the layout of our storage areas, the organization of the objects within the building, and the storage furniture requirements. The Adirondack Museum's mission includes a statement about how objects "shaped the nature of work, recreation, community, home life, and the creative imagination in the Adirondacks." This phrase helped us to organize the spaces in CSSC. Major groupings are Trades, Transportation, Homesteading and Community Life, Furniture, and Boats. Organization within each area is broken down further by the specific trade, type of furniture, homesteading activity, etc.

We also wanted a space to work on objects. We wanted to assure that no object carried insects, rodents, mold, mildew or any other contaminant into the new facility. We needed a space large enough to be able to clean and process more than one very large object at a time. A \$20,000 grant from a private foundation enabled us to furnish and equip the conservation lab this year allowing objects to enter the building through an air-lock receiving area and into the conservation lab.

We wanted to be able to access the object records for research and for updating using notebook computers and workstations set up in each storage area, the lab, and offices for these purposes. We had the facility wired throughout for computer networking and an \$18,000 grant from another private foundation provided the funding for computers and software.

Collections on the Move continued on Page 6

e Equipment and Furniture

the objects themselves determine, to a large kind of storage furniture and equipment require – you need adjustable shelving, drawers, pallet racking screens, textile racks, specimen cabinets – as a very specialized storage system, such as d racks for watercraft, as we did?

employed a combination of all of the above. Each come mobile, or compacting units consisting of d adjustable shelving. We covered hundreds of of walls with art screens for hanging large flat or s such as signs or pike poles. We used adjustable ng and eliminated the bottom shelf or pallet of units; large, heavy objects are placed there, on easier access and movement.

reatest challenge was the cantilevered boat racks. r had a very clear idea of how to re-house the 150 orage. None of the standard manufacturers of ould provide the equipment. While investigating ig the units ourselves, we discovered an exhibit who was, much to our advantage, a “boat nut,” and l by the project. The cost was more than estimated tra racks for growth will have to be budgeted in the t the resulting storage display of this incredible is absolutely stunning.

dgeted, and have spent, a large amount of money ent for moving and handling objects within the Ve have hundreds of dollies. We have carts, rolling rs, platform scissors-lifts, and a modified Genie vas one area that was not subject to cost cutting . These tools are, in our minds, mandatory for both l for human safety.

ing the Move

where and how you are moving your collections nine how you plan the move. Certainly, if one is re-laviland china or moving a painting collection, the ents will be different than moving industrial or agri-quipment - or a fire truck and steam launch. Are you e objects across the room or across town over city ountry roads, or down a windy mountainside? Are ig the objects yourself? Or do you need to schedule nsport service, a heavy equipment operator – or e local body shop's slide-back? We have used all addition to our own staff using museum vehicles. Jr decision may not be by the book and meet the ggent museum standards, the reality is that practi-hile protecting the object – is often the rule.

In the initial planning for the project, we organized the move intellectually around object categories. For example, all logging tools, currently stored in four different places, would be moved, cleaned, re-cataloged, and re-housed as a group, during a specific period. However, as construction delays continued and our start date moved further and further into the future, we reached the point where we had to get the objects out of the unheated buildings. By the time construction was complete and we were able to begin the move, we had a deadline: the parking lot adjacent to our old warehouses was scheduled for resurfacing and that project included razing two of our storage buildings. Our focus shifted from our wonderful intellectually planned move to the physical requirement of emptying spaces, emphasizing that flexibility and adjusting to change are two aspects always near the forefront of any planned move.

Staffing the Move

Staffing needs, too, will depend on your goals for the project. During all the years of our renovations, until our current project, I did most of the packing, moving, re-housing, and record updates myself. The CSSC project, however, has vastly more ambitious goals – and therefore requires additional staff, for which we needed to find funding. We are not simply moving objects from one shelf to another. Each object going into CSSC is surface cleaned and stabilized, object ID numbers are re-applied as necessary. We are re-cataloging each object in Past Perfect and attaching new digital images to each record. We are providing object appropriate re-housing, including custom-designed mounts when necessary.

The project's chief object handler is our grant-funded object conservator. She supervises all packing and moving. She trains and oversees volunteers and project staff - including a conservation technician, a collections assistant, an assistant registrar, and interns. Each is an entry-level position and each has specific duties, but all are cross-trained in every aspect of the work. They are an efficient and effective team that is accomplishing amazing amounts of work and having a great time learning about the collection, conservation principles and techniques, and collections management. Three quarters of the project staff salaries and benefits are grant-funded.

Grants

Greater demands are placed on us as collections managers and registrars as our collections grow and our collections care awareness increases. Few institutions are able to

provide fully for all of the preservation needs of their collections. In an economic environment where institutional resources are strained, sources for project funding must shift. Fortunately, agencies and foundations exist, willing and anxious to help us care for our collections. But, every grant has become more competitive – only the best-planned-and-presented projects are funded. Since 1990, the Adirondack Museum has been awarded nearly \$700,000 in grants from federal, state, and private local foundations for collections care projects. The projects range from renovations and re-housing to environmental monitoring and improvements; conservation surveys and treatments, staffing, cataloging software and hardware. We attribute this success to well-conceived projects, realistic budgets, and a long-range plan based on recommendations of conservation surveys. Each project has built on the success of previous accomplishments.

Over the years, we learned to call on the staff of each agency for grant application advice and have become comfortable discussing projects with them. Some agencies, including the Institute for Museum and Library Services (IMLS) and the National Endowment for the Humanities (NEH), will provide copies of successful applications. The NEH will also review and comment on Preservation and Access Grants to help make an application more competitive. We analyzed funding preferences and adjusted our applications accordingly. We adopted the methodology of successful applications, and we followed the recommendations of the NEH review. For us, this approach has been immensely successful.

Other Help

One last bit of advice: Whether the project involves new construction or renovations, contract the services of a consulting conservator who specializes in construction. The staff conservator, if one is fortunate to have one, will not necessarily have the expertise for this task. However, for a miniscule portion of the project budget, a consulting conservator will work with staff, the building architect, and the engineer to assure the proper environment for artifacts – from mechanical and fire suppression systems, to lighting,

paints, adhesives, and other materials. S/he will save one hundreds of hours of research and will prevent mistakes thus saving thousands of dollars and countless headaches. S/he will also know the most appropriate type of storage furniture for the objects and the best places to get that furniture. A conservator's involvement in and endorsement of the project will strengthen funding requests - and in fact is often a requirement of conservation grants.

We developed an ongoing relationship with the survey leaders of our 1993 IMLS-funded General Conservation Survey. For a small fee, each year, they provide invaluable advice and guidance, as we need it. Their support of our long-range conservation plan and each successive collections care project has contributed to our success.

The Collections Storage and Study Center is the embodiment of our vision for collections management and care at The Adirondack Museum. It represents the culmination of years of research, planning, scheduling, and implementation of many individual storage projects. We will continue using – and refining – this process in our next ten-year Collections Management and Care Plan with the goal of addressing all the artifacts remaining in storage and those on exhibit.

For a look at the CSSC project, click on the Collections and Research tab at the top of any page on the museum's web site <http://www.adkmuseum.org> and follow the tabs on the left side of the screen. This module describes – through words and images – our goals for the facility, the collections being re-housed, and how we are processing those objects. As an additional feature we have created a link to a virtual exhibit in Past Perfect Museum Software system that displays catalog records for a few objects now at CSSC. [note: As of August 5, 2002, the link is not yet live. It scheduled to go live during August, 2002.] ♦

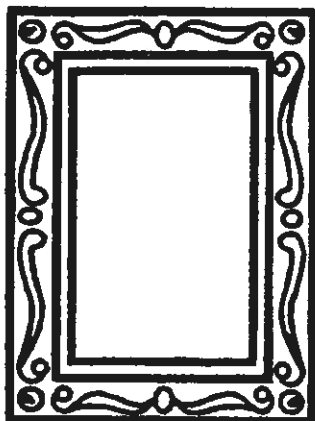
Tracy Meehan is the Collections Manager and Registrar at the Adirondack Museum, a regional museum of history and art located at Blue Mountain Lake, New York 1978.

Contact information: Tracy Meehan, Collection Manager and Registrar, The Adirondack Museum, P.O. Box 99, Routes 28N & 30, Blue Mountain Lake, NY 12912, tmeehan@adkmuseum.org voice (518) 352-7311 x106 fax (518) 352-7653

Do you know anyone who would like to become a new member of the Registrars' Committee, Western Region?

If so, please forward the application form available on Page 19 of this Quarterly.

If you need extra copies of the Quarterly, contact your RC-WR State Representative.



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UNDER THE COOL COVER OF NIGHT: MOVING COLLECTIONS UNDER THE HEAT OF A DEADLINE

by Elizabeth Schorr

Under the cool cover of night and less traffic, the police were supposed to quietly accompany each truck from the original site to the new museum. We wanted to be discreet and not draw attention to the fact we were moving millions of dollars worth of art. However, the police believed their mission was as a formal escort. I watched, mortified, as the first truck left our old site following a police car whose siren wailed and lights flashed.

We had started planning for the move three years before this night. This, of course, wasn't the first item in our move that didn't go as planned. So, as I had done several times already, I counted slowly to ten, and then called the driver of our truck on my cell phone. "You'll need to radio ahead," I told the driver, "and tell them it's you that's making all that noise."

It's Never Too Late To Plan

As registrars and collections managers we know the importance of planning projects. A museum move is no different. No matter when you arrive in the process, take the time to formulate a plan. Answer who, what, when, and where, as we already know the why.

- ◆ Who will pack and move the objects
- ◆ What will you be moving
- ◆ When will the move take place
- ◆ Where will objects be moved

Consider timetables, the size and make-up of the collection, your resources, issues of security, insurance, everything from a to z. Start with the big picture and narrow down from there. Be sure to create a plan with some element of flexibility since circumstances may change.

When I arrived at the El Paso Museum of Art (EPMA), construction was imminent and it was already decided that an outside contractor would help shepherd our move project. Bob Spangler had his own fine arts shipping firm in Houston, Texas and years of experience with the Museum of Fine Arts, Houston. Within a month we met as a large unit: the director, curator, preparator, facilities manager, registrar, and Bob. From this initial meeting, and many smaller ones over the next year, we gathered a team and a plan.

Briefly, our plan was to pre-pack everything in storage. All remaining objects on view would be soft-packed immediately after we closed doors at the old site. We would move in two teams, using two trucks. While one team loaded at the old site the other team would be unloading at the new site. Each truckload would be inventoried by box number, and

checked upon arrival at the new site. Our move team would consist of nine staff members and Bob.

Survey And Standardize

An easy starting point to planning, packing and moving your collection is to survey what you have and in what quantities. From this you can devise how best to pack objects, how to move them, and what unusual circumstances you may have to plan for. Can you standardize the packing process, the packing materials, the movement of packed objects, and so forth?

In our case, two-thirds of the collection consisted of two-dimensional framed and flat objects. We used a standard packing method of soft-wrapping framed objects and packing them in cardboard boxes. The cargo boxes were sturdy, came in a variety of sizes, and could be constructed into larger sizes when necessary. Flat objects were moved in their storage boxes or flat files. The final third of the collection, sculptural objects, were more intensive and required specific considerations for each piece. However, even here we standardized the process by using cargo boxes reinforced with plywood bottoms for heavy pieces, padded braces made from 1x1 wood, and strapping material screwed into the cardboard box.

The survey also revealed a number of "problem" objects. I resolved many old accession problems, several long-term loans were returned to lenders, a number of old books were transferred to the History Museum, and what we could not correct at the time we documented and moved. In this latter category were numerous historical objects from the EPMA's early days. Although slated for eventual transfer to the History Museum, time and politics blocked any immediate resolution.

Budget Big And Wise

A budget for your museum move will necessarily depend upon the size and resources of your institution. Regardless, start by thinking big. It may be painful to cut items later, but a well thought out plan can accept these changes. Remember to consider needs in packing, inventorying, moving, unpacking, installing, and living in the new structure.

The EPMA budget, while healthy, was not enormous. Bob supplied most of our cargo boxes for packing as part of his fee, although we did find a local company who would sell us used cargo boxes which are sometimes called speed

Collections Under the Heat continued on Page 10

packs, usually double or triple thick cardboard boxes. Other supplies we comparison shopped and/or asked for discounts. Be forewarned though that "deals" are not always panaceas. Our used cargo boxes had thousands of small plastic bits still loose in them that we had to clean out. We were subject to what was available, limiting our choice of dimensions and sizes.

Our move plan called for a rental truck for three weeks. We ordered straps to tie down the cargo, packing blankets to use in the truck and to pack oversized sculpture, and wood to build a ramp for egress from the old building. For packing there was lots of bubble wrap, glassine, tissue, tape, box labels, and film. This is not the time to trim the budget by buying cheap supplies either. We worked with one roll of sub-standard bubble wrap and a package of cheaper tape and will never make the same mistake again.

One budget item we had not originally planned for was insurance coverage. Not until later in the planning and packing process did I remember that we might exceed our transit limit when we moved. Thankfully we were able to make arrangements to increase this coverage for three days and to find room for the cost in our budget. Ironically, even with increased coverage those first few truckloads only consisted of one or two paintings! Thankfully the majority of the collection did not pose similar difficulties.

Packing, Packing, Packing

Much like packing your home for a long-distance move, packing a museum collection for a move is time consuming and exhausting. Try to set aside time specifically to pack. It may be difficult to pre-pack while maintaining the day-to-day museum schedule, but designating periods of time will help. It is unrealistic to count on being able to pack everything in a few weeks before the move, besides weeks and weeks of non-stop packing will get monotonous (believe me). Also, expect objects to remain packed longer than you anticipated. Standardize and systematize activities whenever possible.

We set aside an entire week every three months just for packing. We started with the easiest storage area, painting storage, which consisted of bins holding all our framed works of art. We cleared a workspace and began pulling objects, taking off old wire and hanging hardware, checking condition, and then packing in glassine and bubble wrap. Each object was labeled with marker on the outside with its accession number and then placed in an appropriate sized cargo box. Glazed and non-glazed materials were separated. Cardboard spacers were placed between objects face to face. Boxes were numbered sequentially and labeled on at least two sides. An inventory list for each box was placed inside

the box and on the outside of the box. For security reasons we chose to only identify contents by their accession numbers. I kept these inventory lists by hand and in computer format since we had no computerized database. As we cleared sections of painting storage we dismantled the old bins and used those areas to store the packed boxes. Bob was there with the cargo boxes and his packing expertise to help us along. Perhaps the most important lesson learned during the entire process was to tab the ends of our tape wherever we sealed bubble or glassine. It may seem like a detail but unwrapping objects by pulling a tabbed piece of tape is safer for the artwork, not to mention the registrar. Believe me, when you are unwrapping hundreds of paintings you will curse the one without tabs.

We chose to move our flat files of unframed artwork in their cabinets by removing the drawers, taking the cabinets and moving them into the truck onto dollies, and then replacing the drawers. Then we secured the cabinets in place for transit. Fortunately in the new facility our gigantic loading dock and freight elevator enabled us to roll the flat files intact from the truck to their final location in storage.

When we moved to the sculpture and the historical objects, packing was slower and more specific to the needs of each object. Still we were able to systematize the process. For sculpture we took a simple identification photograph of each piece, or a group of pieces. Smaller, durable objects were soft wrapped and boxed as they were, padded out with bubble or tissue. Sturdy, heavy objects received specialized packaging. This is where Bob's expertise particularly came in handy. As a crate-maker and shipper, he knew how to brace each piece appropriately. Although we still used the cargo boxes, heavy objects had plywood bases attached to their boxes for additional support. He braced works in their box by using 1x1 wood pieces and felt padding. Several fragile porcelain sculptures were an equal challenge. These were left unwrapped and braced in their boxes. When it came to unwrapping we had to cut the box away from the object! For ease during the move, we varied the labeling of boxes to reflect their contents, for example paintings were in PTG numbered boxes, sculpture in SCU boxes, and so forth. We also labeled boxes that were exceedingly heavy or especially fragile.

For the historical objects, the process was again similar. We photographed them, soft wrapped them, and boxed them. We thought very carefully about how to pack this particular group since we knew they would not be immediately unpacked in the new facility. In addition, they posed a series of challenges just by their nature. Ceramics had to be

carefully padded out to protect against breakage. For a series of swords and daggers, we fashioned cardboard sleeves for the blades.

Inevitably, space for packed boxes became a concern and we usurped corners of the EPMA wherever we could. For security and pest management safety we routinely monitored these areas to check the environment and contents. All in all we had four scheduled packing weeks in one year that included Bob's help and supplies. During each of these weeks we set aside time to review and refine our move plan. The closer it got to the move we set aside shorter periods of time to pack the remaining objects.

Expect The Unexpected

Whether it is construction delays, weather, or staff turnover, there are a myriad of outside factors that may affect your move plan. Although it is difficult to plan for every contingency, it is possible to be flexible. A well thought out plan can adjust to changes.

The original plan for the EPMA placed our move dates in the wintertime, a relatively mild season in the southwest. Inevitable construction delays changed these dates to mid-summer, our hottest season and often our wettest. Down time became an issue as well. In an effort to minimize the amount of time between our old facility closing and the new facility opening, we condensed the entire move and installation process into eight weeks. We alleviated the weather issue by moving at night for several days, and the downtime issue with a lot of hard work.

The decision to move at night was two-fold. Nights would be cooler, better for both the objects and the workers. They would also have less traffic. For safety reasons, we contacted the police department and met with them to discuss our plans. With our proximity to the international border (the new building was about ten blocks from the bridge) and the value of what we were moving, we wanted an open line of

communication. As I mentioned before, it was agreed to have a police car stationed at each facility during the nights we moved and to have a car accompany each truck as it traveled the three miles between sites. The extra security alleviated concerns from our insurers.

Settling In

A good move plan should include the process of settling in to the new facility. Install new equipment and storage furniture prior to the move. Establish a schedule for unpacking. Create a new inventory of collections as they are unpacked and placed into new storage locations. Check the condition of objects.

At the EPMA, we had to wait several months before all of our new storage equipment was installed. We made do by arranging the boxes on plywood runners on the far side of our storage space, thus leaving room for the eventual installation of new painting racks. Additional flat files, shelving, and storage cabinets arrived shortly thereafter. Needless to say we had not expected things to remain packed for so long. Once we could unpack, we reversed our move plan. We set aside a week or three days a week, whatever we could fit in our schedules, to unpack objects, check their condition, and place them into their final storage place. Believe me it takes longer than you would imagine.

In the end I was very happy with our move experience. I felt we had planned well, adjusted when called upon, and kept sane despite the highly charged event. We moved about 6,000 objects with no "injuries." By far the best result of our project has been sharing our story with several different audiences. Whether it was celebrating at happy hour with our staff or speaking at an AAM conference, it was a necessary part of surviving the move. ♦

Elizabeth Schorr, Contract Registrar in Germantown, Maryland

THANK YOU!

To everyone who has assisted me as Publisher for the past two years. I especially enjoyed "exploring" bulk mail with Carolyn Rissanen. And it was an incredible experience to learn how to use layout software.

I have enjoyed working with everyone, and wish all the best to our new publisher, Grace Murakami. May all your deadlines be met easily!

**Caroline Posynick, Publisher
RC-WR Registrars' Quarterly
Summer 2000 until Fall 2002**

BOOK REVIEW:

Kristen Schmidt, New Reads Editor

History of the Registrars' Committee: 25 Years, American Association of Museums, 2002, Rebecca Buck, Editor

Something of a revolution occurred 25 years ago. There was no bloodshed, no armed conflict. It was simply a workers' movement: not to secede, but to unite. This is the plot of the *History of the Registrars' Committee*.

It is unfathomable that the essential position of Registrar ever needed anyone to fight for its legitimacy and inclusion into the world of museum professionals. Having only known the museum world order as it exists today, this writer is aghast at the prospect. Have not registrars always been the voice of reason, the soul of practicality, the heart of the museum, the conscience of the collecting institution, and recognized as such? The answer, so shockingly revealed in this history, is no. It took visionaries to decide that they could and should be. It took great dedication of time, effort, and faith of so many people to bring the vision to fruition. To anyone having entered the profession in perhaps the Third Act, this book introduces the key players of the production.

The *History* is not a long book, 100 small pages broken up by timelines, changes in author, and photographs. Knowing registrars, however, the resulting paperwork belies the true exertion made to produce it. It is clear and concise, with a lack of flowery "curatorial" language, although the sections written by Cordelia Rose are real gems. [With what method would a registrar keep her postcard collection, other than by "subject index order?" (p. 87)] Other pioneering registrars, such as Rebecca Buck, Kay Paris, Ellen Myette, and many more, recount the effort, firstly, to form the Registrars' Committee itself, and then to gain its acceptance as a Standing Professional Committee of the American Association of

Museums. Many ambitious long-term goals followed: to set standards, establish resources, publish treatises, and participate in regional and national conferences, decidedly for the benefit of all in the profession, not exclusively for the members of the Committee.

The tone of the book resembles more a collective memoir than a history. The "Administration Snapshots" section is written by or about each successive Chair and their administration's accomplishments. The Dudley Wilkinson Award-winners also contribute either transcribed acceptance speeches or prepared statements about what the award means to them personally and professionally, which was indeed a truly moving section. However, even in the introductory overview of the history, the frequent use of the first person, and the reference to particular registrars by their first names, lends the book a fireside-chat quality, somewhat difficult to overcome at first in an ostensibly serious history. Once accepted, though, this informality allows one to imagine what those ad-hoc committee-birthing meetings may have been like.

All in all, like any history, this publication is for those interested in learning the whys and wherefores of its subject, and for those of the chosen many in the profession who wish to give credit where credit is due (that is part of the job too). The book justifies the pride—easily gained nowadays, thanks to the reg-olutionaries who came before—in belonging to the amazing group of people in this profession; it strengthens the conviction that they are exactly what they proclaim to be, right on the front cover: "RegiSTARs!"

CALL FOR RC-WR QUARTERLY ARTICLES

**Please consider providing an article for the Fall 2002
or the Winter 2003 issue.**

The topic for the next issues:

Winter 2002/2003: Stipend Winner articles

Spring 2003: TBA

As always, all topics of interest to Registrars are welcome.

**The deadline for submitted articles is November 1, 2002
or February 1, 2003, respectively.**

**If you are submitting an article, please inform
the Editor Sara Ding of your intention at
ding@nma.reno.nv.us.**

INSURANCE AND RISK MANAGEMENT COLUMN FINE ART INSURANCE - REPORTING FORM POLICIES

By Terri Cousins, CPCU, CIC

Vice President – Huntington T. Block Insurance, Inc

Many fine art insurance policies are written with fixed insurance limits at the beginning of the policy period. The insured must continuously carry an amount of insurance equal to the maximum value of the collection and temporary loans and may pay premiums for more insurance than is needed at other times. An alternative would be to carry lower limits of insurance and risk the chance of a loss exceeding the limit of insurance unless the values are monitored and the insurance limit is increased to meet the changing values of the collection and temporary loans.

Businesses with fluctuating values of merchandise, inventories, or gross business receipts have often chosen a "Reporting Form" property policy. An insured will periodically report these values to the insurance company (based on the reporting conditions of the policy) and pay a premium based on the values reported. Museums that rely on changing exhibits and temporary loans may be a candidate for a reporting form policy instead of a fixed limit policy.

A reporting form policy provides a provisional amount of insurance or a maximum limit of insurance. Multiple locations may have a blanket limit for all locations or a specific limit per location. A provisional premium is charged at the beginning of the policy period. There are many variations of the premium payment schedule. Some examples are:

- 1) Deposit premium of a fixed dollar amount or 10-25% of the estimated annual premium. Periodic billings follow based on reports submitted by the insured. The insured pays the premium throughout the policy term. The reporting schedule/timetable is specified in the policy.
- 2) Deposit premium of 75% of the estimated annual premium. An audit is completed at policy expiration based on the periodic reports submitted by the insured. A premium adjustment is made at that time based on the total values of the reports less the deposit premium paid. The insured may pay an additional premium in excess of the provisional amounts or receive a refund if the provisional limit exceeded the actual reported values.

Here is sample wording of a reporting form clause in a fine art policy:

"This policy is issued in consideration of an annual minimum and deposit premium of \$XXX due and payable upon attachment of this policy. Earned premiums as hereinafter provided shall be applied

against said minimum and deposit premium until such time as it shall have been fully earned, after which time earned premiums shall be payable monthly in accordance with the following:

The insured agrees to keep an accurate record of the property insured hereunder and on or before the 15th day following the last of the preceding month of each policy year to report values at risk during the preceding month and to pay a premium thereon at the monthly rate of \$XXX per \$100 per month. Failure on the part of the Insured to render such reports within the specified time shall render the policy null and void insofar as it concerns any amount in excess of the last report."

The principle advantage of a reporting form policy is that you are not paying for more insurance than you need. It also has the advantage of paying for insurance as it is needed. Some policies may have reports required for incoming and outgoing shipments as well.

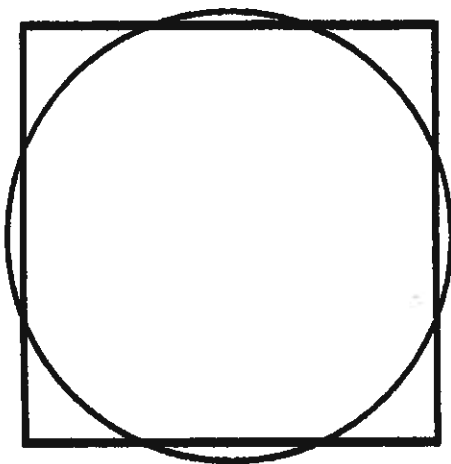
The disadvantage of a reporting form policy is the time, effort, and cost involved for the staff to complete and submit the periodic reports to the insurance company. Failure to submit a report on time can affect the limit of coverage available in the event of claim. For example, monthly reports were submitted during months 1, 2, and 3 of \$250,000. During month 4, a large exhibition valued at \$500,000 was installed, and the staff overlooked submitting the report for month 4 by the due date. At the beginning of month 6, a total loss occurs. Because of the insured's failure to submit the report for month 4 (the most recent required report), the limit of insurance available for the loss would only be \$250,000, the last report filed for month 3.

One thing that you must keep in mind is that a reporting form policy still has a maximum coverage limit. Even if you report values higher than the policy limit, the policy must still be endorsed for the additional coverage.

Both fixed limits and report form policies have advantages and disadvantages. Review your museum's operations and discuss your insurance coverage with your broker to tailor your fine art policy to your specific needs. ♦

If you have any questions or comments for the insurance column, please email: terri_cousins@asg.aon.com.

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COLLECTION NOTES

By Vicki Gambill

STATE REPORTS

We encourage RC-WR members in all states to contact representatives with news of personnel changes, exhibits, grants, and any other topics that would be of interest to the RC-WR membership.

Arizona (Elaine Hughes)

Tucson hosted the **Western Museums Association Annual Meeting** "Descansando Para La Jornada: Resting for the Journey," September 11-15, 2002. Prior to the conference, Susan Dolan, WMA Program Committee (and Tucson Museum of Art Registrar) wrote "The Museum community in Tucson is honored to be hosting the WMA Conference in Tucson. Many of the sessions are designed to give attendees a chance to pause and reflect on their careers. I believe that all will find that Tucson, with its beautiful sunsets, majestic mountains, and tranquil desert is an ideal place to rest for the journey."

The **Pueblo Grande Museum** hosted a Disaster Planning Workshop, sponsored by the **Central Arizona Museum Association**, on August 14. The Pueblo Grande Museum was awarded an object condition survey by the Field Service Office of the Balboa Art Conservation Center for its historic Maricopa pottery collection. Pueblo Grande Museum has begun work on the design of a new collections storage facility which is scheduled for groundbreaking in the fall of 2003.

The **Center for Creative Photography** received a grant from the University of Arizona Foundation to support the exhibition and travel of Ansel Adams Classic Images. In addition, the Center For Creative Photography's National Endowment for the Arts grant has been extended to March 2003 to complete the duplication of negatives from the Edward Weston Archive. A new collection guide, *Original Sources: Art and Archives at the Center for Creative Photography* has been printed with funds from the Henry Luce Foundation's American Collections Enhancement (ACE) Initiative.

The **Center For Creative Photography** organized a traveling exhibit of Richard Avedon's "In the American West" collection with venues in Wolfsburg, Germany; Granada, Barcelona, and Madrid, Spain. The **Phoenix Art Museum** will host the 37th Annual Cowboy Artists of America Sale & Exhibition from October 19 through November 17, 2002. The **Pueblo Grande Museum** installed a new exhibit that features Maricopa pottery and historic photographs of Ida Redbird creating ceramic vessels. The Pueblo Grande Museum hosted a re-design (Donate Your Brain to a Museum) event that centered on a hands-on exhibit area in which participants were asked to use and evaluate exhibit elements, and provide suggestions for improvement. **Museum of Northern Arizona** Hopi artists Michael Kabotie and Delbridge Honanie have completed a modern Hopi mural in the Museum's Kiva Gallery, which is recreating ancient stories of emergence and traditional life from the Hopi point of view.

These are some of the special exhibits that were not reported upon in the last issue of Registrar's Quarterly. The **Tucson Museum of Art** has "Contemporary Southwest Images VII, The Stonewall Foundation Series, Mayme Kratz: Therefore" and "Directions: Carol Flax Traces" which will run until December 1, 2002. "So Fine! Masterworks of Fine Art from the Heard Museum" will be on display at the **Heard Museum** from November 2, 2002 through March 9, 2003. The **Center For Creative Photography's** Lauren Greenfield's *Girl Culture* and Lee Friedlander: *The Little Screens* will run from October 5 - December 8, 2002. The **Arizona State Museum** will open "Connections Across Generations: The Avery Collection of American Indian Painting" on October 5, 2002.

Oregon (Ann Eichelberg)

Oregon Museums Association held its summer meeting on June 2-3 at John Day, Oregon. The topic was "Identifying and Applying Effective Interpretive Principle to Your Museum Visitor Services."

Exhibitions around the state include: **Benton County Historical Society**, Philomath: "Hidden Talent: Art by Oregon Museum Professionals," July 17-August 17; **Oregon Coast Aquarium**: "Enchanted Seas;" **Oregon Historical Society**: "Masters of Ceremony," OHS's first "virtual" exhibit, found only on the OHS website. The **Oregon Museum of Science and Industry**: "Microbes: Invisible Invaders, Amazing Allies," May 25-September 8. **Portland Art Museum**, "Splendors of Imperial Japan: Art of the Meiji Period from the Khalili Collection," June 1 - September 22. **Schneider Museum of Art**, Ashland: "Crater Lake Centennial Exhibition," June 28-October 5; **Springfield Museum**, Springfield: "ArchiTexture: Fabric Art by Tactile Expressions," August 13 - September 14; "A Collective Passion: Work of Women Printmakers," September 17-October 5.

On June 21, 2002 the **Oregon Cultural Summit**, sponsored by the Oregon Cultural Trust, was held in Portland. The one-day event launched the new funding program for cultural activities.

Nevada (Margery Hall Marshall)

Margery Hall Marshall, Nevada state representative, attended the AAM conference in Dallas in June and participated in celebrating the 25th anniversary of RC-AAM. The people in RC-AAM are an amazing group and are always ready to help and support other registrars from around the country and the world.

The **Nevada Museum Association** held its annual conference in the historic mining town of Tonopah, August 28-30, 2002. This conference was hosted by the **Tonopah Historic Mining Park** and the **Central Nevada Museum and Historical Society**. A pre-conference workshop, **Caring for Ethnographic Collections**, was presented by Sue Ann Monteleone, Registrar, Nevada State Museum in Carson

Collection Notes continued on Page 16

City. The conference included a tour of the historic ghost town of Belmont, located on the road to Round Mountain. For information on this conference, please contact Summer Kay at the **National Automobile Museum-The Harrah Collection**, 775-333-9300 or email her at skay@automuseum.org.

The **Artown Festival** in Reno came to a close on July 31. This is the 7th year in which the festival has run throughout the entire month of July. The festival presented more than 150 events which included dance, theater and visual arts. Many of these were free of charge. This year some of the presenters included the hip-hop dance group Rennie Harris Puremovement, the San Francisco Ballet along with mime Marcel Marceau, and a special visual art exhibit, Counting Sheep, life-sized sheep (big horn rams) sculptures created by local artists. More than 130,000 people attended the various Artown events.

Washington (Nancy Jackson)

The **Seattle Art Museum** is one of eight sites selected to exhibit the Landsdowne painting of George Washington by Gilbert Stuart. Dates for viewing are March 21-July 30, 2003. The exhibit is organized by the National Portrait Gallery/Smithsonian Institution. The **Frye Art Museum** is celebrating its 50th anniversary. The Frye graphic design department recently won two print competitions, the Premier Print Award and the International Gallery of Superb Printing Award.

The Ben B. Cheney Foundation has awarded a \$50,000 grant to the **Maryhill Museum of Art**. The funds will be used to finish renovation of the museum.

The recent opening of the **Museum of Glass** in Tacoma, WA continues the renovation and growth of the downtown area. Construction is underway for the new facility of the **Tacoma Art Museum**, scheduled to open in 2003. An \$8 million project will convert the 1905 Albers Mill into a space for offices, retail and housing. A construction date for the \$100 million **Harold E LeMay Museum** has not been announced. This facility will house LeMay's private collection of 3,800 vehicles in a 475,000 sq. foot building with a 10 story Tower of Horsepower and attached museum building.

NEW PLACES/NEW FACES

Kathy Clewell has moved back to Palm Springs and is now the Registrar of the **Agua Caliente Cultural Museum**.

Carol Leone, formerly of the Museum of Northern Arizona, is the new director of the **Warm Springs Museum**.

Glenn Mason is the COO at the **Oregon Historical Society** through the end of the year.

Shery Hayes-Zorn, Registrar at the **Nevada Historical Society** in Reno, will be taking over as the **Nevada state representative** to RC-WR. Margery Hall Marshall will continue to serve the RC-WR in other capacities.

Kelly Green Becker is the new registrar at the **Churchill County Museum and Archives**.

Collection Notes continued on Page 17

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Gwenn Gallenstein was hired under the Student Career Employment Program (SCEP) as the **Flagstaff Area National Monuments' (NPS) Curator**. She will begin full-time work after she completes her PhD in American Studies.

At the **Phoenix Art Museum**, **Rebecca Smith** (Associate Registrar) is filling in for **Heather Northway** (Registrar) who is out on maternity leave.

Laurie Rufe, former Executive Director for Roswell Museum and Art Center is the new Executive Director for the **Tucson Museum of Art**.

George Gumerman, Director of the **Arizona State Museum**, announced that he will retire in October 2002. The Museum of Northern Arizona will begin a director search this fall.

The **Tucson Museum of Art's (TMA)** candidate, **Paloma Parra**, a recent graduate of Hampshire College, was selected to participate in the 2002 Smithsonian Affiliations Intern Partnership program, with an assignment at the National Museum of the American Indian. She will return to Tucson to complete her internship working with TMA's collection in January.

IN MEMORIAM

John Meyer, C.A.S.E., San Francisco, 1943-2002.

POSITION AVAILABLE

Registrar

The Richard Nixon Library & Birthplace has an opening for a full-time registrar. Open until filled. Related degree in museum studies, American history with B.A. or M.A. degree and two year's experience in registration field highly desired. Responsible for all related aspects of collections management, creates, organizes, and maintains legal documents, forms, files, associated with the following: acquisitions, accessioning, cataloging, loans, packing/unpacking, shipping, inventory, insurance and storage, pursuant to the care, custody, and control of museum objects at the Library. Coordinates all aspects of borrowing and lending objects, which includes responsibility for the handling and/or packing of objects, negotiating insurance coverage, making shipping arrangements, and arranging for security. Coordinates transfers of objects from one department to another. Object handling and installation experience helpful; some lifting required. Will supervise curatorial interns and/or part-time assistants. Salary in the high 20s with full medical, vision, and dental benefits. Knowledge of PastPerfect Museum Software required; knowledge of CorelParadox 5 or 8 required. Knowledge of Corel WordPerfect 6.1 or Microsoft Word helpful. Overall work is performed under the supervision of the Curator. Send resume, cover letter and three references to Olivia S. Anastasiadis, Curator, The Richard Nixon Library & Birthplace, 18001 Yorba Linda, CA 92886. Resumes are also welcomed via e-mail: olivia@nixonlibrary.org. ♦

Please contact Assistant Editor Vicki Gambill with news about members, positions available, awards, or regional activity. Tel 213-763-3403, Fax 213-746-3638; vgambill@nhm.org. The deadline for Winter 2002/2003 Quarterly is Nov. 1, 2002.

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