

CHAIR'S REPORT By Ted Greenberg, Chair



Spring is in the air, and summer is slowly upon us. It has been a busy number of months for many of us with exhibitions coming and going, new works being added to our collections and other daily routines. This past January, and later in April, I attended the Western Museums' Association (WMA) board meeting. One of the major items was the announcement of the new organization of the WMA board. The WMA board will still be elected by members, but the standing professional committees will no longer have automatic seats on the board. It was decided through some thoughtful planning that the WMA board would better serve its members through this process. In the past there have been some representatives who have not been able to commit to the responsibilities of serving on the board.

What does this mean for RC-WR? This means that we will have to change our by-laws, as it states that the Chair serves on the board of WMA, is provided travel funds to board meetings, and reports back to the RC-WR. I am hoping to find a select few to help with this revision.

At this same time, there has been some discussion on our tax status and incorporation. Betsi Meissner has been working with our former treasurer, Tim Campbell on some of the finer and legal points to see how it can be best resolved. The details will be forthcoming. With these changes occurring, discussions have also centered around a possible name change to the committee. If we have to reincorporate, we do have the by-law structure in place, so we would only have to change our name. Last year in Pasadena, many of us met to see what we might like and the consensus was to make it easy: REGISTRARS' COMMITTEE-WEST

(RCW for short). This could be exciting once everything is in place as we can design a new logo, new stationery and a whole new look!

Take some time to think about some of these issues and report back to the board or your state representative on the latter, as the WMA board issue is a done deal! We are open for communication and want to know your reactions. Contact information can be found in the back of this issue.

For those of you who were in Boston, I hope that you had a great time. There were many people (over 6,000) in attendance. Sessions and gatherings were informative and fun. For those of you who were not aware, a member from our own region was honored upon his retirement. Bill Allen, a longtime friend of Registrars and the insurance community gave a gracious speech at the Registrar's lunch thanking us and also pointing out how important we all are to our institutions. A new board was elected to the RC-AAM National Committee: Jeanne Benas, Registrar National Museum of American History Smithsonian Institution, Washington, D.C.; our own Holly Young, Associate Registrar, Pueblo Grande Museum, Phoenix, AZ; Karen O'Brien, Coordinator of Museum Collections, Museum of Anthropology, Ann Arbor, MI;

Continued

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Heather Kajic, Registrar, United States Holocaust Memorial Museum, Washington, D.C.

Now on the local front! Boise is not too far away. Plan to attend the WMA meeting, Frontiers Without Limits: High Desert Rendezvous from October 11-15, 2006. Our pre-conference session will be different in that it is based upon a working model from some of our other regions, the Helping Hands Brigade, which will enable us to share professional skills with a local institution in Boise. The host institution is the Idaho Military History Museum. Sign up and help with projects that could benefit this museum. Skills that could be useful to them are inventory, condition reporting, re-housing and numbering; but will be determined by the host museum.

Some sessions of interest at the conference will be:

- *Moving Without Limits: The Large and Unusual
- *Protecting Native Legacy (helping tribes safeguarding their cultural heritage)
- *The Pony Express: What You Need to Know to be a Good Courier
- *How Effective is It? NAGPRA 16 Years Later



- *Construction Barriers: Installing Your Permanent
- *Collection in a Construction Zone
- *Disaster Planning

Of course there are many others that you might enjoy and learn from!

I would also like to welcome our new Oregon state rep, Karen Christenson, Registrar for Exhibitions, Portland Art Museum. Our Southern California Rep, Tom Callas, has had to step down as his schedule has become increasingly time consuming, so stepping in will be Jacqueline Cabrera, Associate Registrar for the Getty Villa. Thanks to Tom, and welcome Karen and Jacqueline!



Visit the Registrars' Committee-Western Region on the web at:
www.rcwr.net
Print your membership renewal forms today!

Have you renewed your membership?

Membership in the RC-WR spans from January through December. Please print page 18 of this newsletter and send it with your dues and optional donation, to the RC-WR Treasurer:

Betsi Meissner, Assistant Registrar
Center for Creative Photography
The University of Arizona
1030 North Olive
Tucson, AZ 85721-0103
520/621-7968, FAX 520/621-9444
meissner@ccp.library.arizona.edu

Many future committee communications will be made via e-mail, so it is particularly important at this time to provide an accurate e-mail address!

Thanks very much for your cooperation.

Workshop Announcement

Wednesday, October 11, 2006



In keeping with the theme of the Western Museums Association annual meeting, Frontier Without Limits, this year's pre-conference activity demonstrates the cooperative spirit of Registrars Without Borders. In other words, a Helping Hands Brigade!

The day will be spent assisting in the completion of simple tasks at a museum that needs just a few more experienced hands to get the job done.

Join your fellow registrars for camaraderie, for the good feeling of a job well done, for lunch. Look for details in the program of the WMA annual meeting!

WMA Annual Meeting
Frontier Without Limits: High Desert Rendezvous
October 11-15, 2006
Boise, Idaho

How to Go About Finding a Qualified Appraiser

Session Review, WMA Annual Meeting 2005

By Anne K. Mersmann

The session was moderated by Ted A. Greenberg, Head Registrar, LACMA. Presenters included Joseph Bothwell, Appraiser, Art Appraisal Service, Internal Revenue Service, Sara Conklin, Certified Residential Contents Appraiser, and Allison Whiting, Senior Vice President, Director of Museum Services, Christie's.

This session addressed the issues of how to find a qualified appraiser, how to obtain values for collection items, and how to answer a donor's questions about appraisers and appraisals. The speakers referred mainly to two types of appraisals: Insurance Appraisals, obtained by museums to establish an "insurance replacement value" for works in their collection (for insurance purposes or before loaning an item) and Charitable Donation Appraisals, used to establish the value of objects donated to museums, for the donor's tax purposes.

Sara Conklin, an independent professional appraiser, began the session by describing what to look for when hiring an appraiser and tips for registrars when dealing with appraisers and donors. She explained that, unlike real estate appraisers, personal property appraisers are not licensed. However, certain professional appraiser's organizations have education and experience requirements for their members.

The initials after an appraiser's name tell you about their training, qualifications, and expertise. "ISA AM" and "ISA CAPP" after an appraiser's name means that the appraiser is an Accredited or Certified Member of the International Society of Appraisers. "AM" or "ASA" after an appraiser's name means that the appraiser is an Accredited Member or a Senior Accredited Member of the American Society of Appraisers. Both the International Society of Appraisers and the American Society of Appraisers require that their members complete extensive courses in appraisal methodology before they are awarded these designations.

Sara advises that when asked for a referral to an appraiser, refer donors to three appraisers. Donors can also be referred to the International Society of Appraisers web site, www.isa-appraisers.org, and the American Society of Appraisers web site, www.appraisers.org to find an appraiser with the proper expertise. Donors should know that finding a reputable appraiser is important, because there are heavy fines on both the donor and the appraiser if the IRS deems that an object has been overvalued. The museum's role in a Charitable Donation Appraisal should be limited to recommending

three appraisers, attesting to the date of donation by signing the IRS 8283 form, and making the item available for examination by the appraiser, if the appraisal takes place after donation.

Sara does not recommend that museums have their entire collections appraised because the appraiser's fees for research and time would make this cost-prohibitive. One tip for keeping the costs down is to supply the appraiser with the catalogue information and image for an object. Part of an appraisal requires that appraisers catalogue an object just like a registrar and often an appraiser can work with the existing database file and documentation.

Allison Whiting, from Christie's auction house, spoke about appraisal services provided by Christie's Museum Services department. Because auction houses work with many types of objects, when you contact Christie's for an appraisal, the auction house makes certain that the appraisal is performed by an appraiser with the appropriate expertise.

Generally, Christie's appraisers charge \$1800 a day plus expenses, which may include travel and lodging costs. Because the appraisal of an entire collection may take many days and require on-site work, Allison, like Sara, does not recommend that institutions have their entire collections appraised at one time. However, for a one-time \$1500 fee, Christie's provides insurance appraisals for museums over the course of a year. These appraisals can be completed 6-8 weeks after they receive the photographs and information for an object.

Christie's can also help with appraisals for indemnification applications. Based on tombstone information about an object, a photograph of the object and the value given by the lender, the specialists at Christie's will check the lender's value and respond with a verbal appraisal (which is as binding as a written one.)

Christie's can also provide an Auction Estimate, or the price range at which Christie's believes the item(s) would sell at auction, and this estimate is provided to the owner in the form of a "Sale Proposal."

Christie's will not perform appraisals for a third party; the owner of the work must request and pay for the appraisal. In that vein, they will not evaluate loans for a bor

Appraiser continued on Page 6

NEW PLACES/NEW FACES

The **Alutiiq Museum and Archaeological Repository** in Kodiak, Alaska hired a new Registrar, **Marnie Leist**, who will be helping their staff organize, document, and manage the museum's collection.

The **Ketchikan Museums** in Alaska hired a new, professionally-trained Registrar, **Erika Brown**.

The **Center for Creative Photography** promoted **Trinity Parker** from Associate Registrar from the Registrar for the **Richard Avedon Archive**, to Registrar.

Dustin Blodgett has left the **Museum of Northern Arizona** to pursue a new career. He had been the Collections Assistant since October 2004. **Susan Allison** was hired as MNA's new Collections Assistant. She earned her Masters degree from the University of Memphis and has a certificate in Museum Studies. Her past work experience includes the Museum of Fine Arts, Boston, the Schiele Museum of Natural History, and the University of Pennsylvania Museum of Archaeology and Anthropology.

The **Hawaii State Foundation on Culture and the Arts** welcomes new Collections Manager, **Stacey Uradomo-Barre**. Stacey will help to manage the State's art collections both for the **Hawaii State Art Museum** and the **Arts in Public Places** program. A 1967 Hawaii State law mandates that 1% of the construction cost of state buildings be set aside for works of art. This has resulted in the compilation of a magnificent range of over 5,000 pieces of art made available for public schools, government offices and the Hawaii State Art Museum. Congratulations to Stacey! The **Contemporary Museum** in Makiki welcomes new Registrar, **Cynthia Lowe**, and new Curator of Education, **Inger Tully**. Congratulations to them as well!

Tyson Griffin joined the curatorial department at the **Museum of Glass** in March as Curatorial Assistant. Tyson will take on the daunting task of supporting all facets of the department from budget to installation. The museum's search for a new Director is ongoing.

Daren Hecker has joined the **Frye Art Museum** staff as Controller, effective March 2, 2006. Hecker comes to the Frye from the Seattle Art Museum, where he served as Chief Financial Officer from July 2004 to November 2005, and Controller from October 2002 through June 2004. Prior to his tenure at SAM, Hecker worked as Manager of Treasury Operations at Airborne Express. He also worked as an auditor for Arthur Andersen & Co. He received a Bachelor of Science in Accounting and a Bachelor of Arts in psychology from Central Washington University and has completed graduate courses in humanities, philosophy, history, and culture.

Personnel changes at the **Burke Museum** include the return of **Michole Christopher** from maternity leave as part-time Registrar around the 27th of March. **Hollye Gunter Keister** will assume full-time Registrar duties for the Burke at that time. The museum welcomes new Director of Development, **Jennifer Dirking**, who began her post on March 13.

Congratulations to all!



Also, congratulations to the Western Region recipients of 2006 Conservation Project Support Grants from the Institute of Museum and Library Services!



Fine Arts Museums of San Francisco, San Francisco, CA—Survey of Collections

San Francisco Museum of Modern Art, San Francisco, CA—Training in Conservation

Tucson Museum of Art, Tucson, AZ—Provision of Optimum Environment

Collection Notes

By Susan Oshima

ALASKA 🇺🇸 (Angela Linn)

The **University of Alaska Museum of the North** in Fairbanks has almost completed a \$42 million renovation and expansion project, which has impacted all collection and exhibition spaces and personnel over the past four years.

The **Anchorage Museum of History and Art** is undergoing the planning stages of an expansion that will provide more space for collections and exhibition. AMHA also changed their organizational structure and has become privatized, no longer under the umbrella of the Municipality of Anchorage, which prompted staff shake-ups; including, the Curator of Education, Collections Manager, Exhibits Technician, and Human Resource Manager positions.

The **Pratt Museum** in Homer received a 2005 National Award for Museum & Library Service from IMLS.

The statewide organization, **Museums Alaska**, held their annual meeting in Kodiak, where an ad hoc committee was formed to help develop the organization's website into a better resource for museum professionals across the state. There is also an attempt being organized to develop a mentoring program in the state.

ARIZONA 🇺🇸 (Leesha Alston and Kari Kohlhoff)

Construction has commenced for the **Agnes and Emil Haury/Southwest Native Nations Ceramic Heritage Gallery** at the **Arizona State Museum**. Construction for this storage facility/interpretive gallery with a state-of-the-art conservation laboratory is slated for completion in early fall of 2006. Moving of the lab and pottery into the facility and installation of an orientation exhibit will then commence. The grand opening is expected in 2007.

A settlement agreement was reached in the lawsuit between the **Museum of Northern Arizona** and Steve Diamant, the Santa Fe art dealer who was sued for breach of fiduciary duty and fraud by the MNA. The claim against Steve Diamant arose out of the Museum's deaccession of 21 paintings and textiles in 2002. Following a shake-up in the Museum's management and the hiring of a new director, MNA brought suit against Diamant and his company in 2005. The settlement agreement provides that details of the settlement will not be disclosed. Both parties said the case was resolved to their mutual satisfaction. MNA Director Robert Breunig said after agreement was reached in December 2005, "Museums supported by the public must always be

ready to fight to protect their collections, if necessary. The current board and administration of MNA are committed to protecting their collections, now and in the future. In addition to their mission to educate the public about our history and culture, institutions such as ours must set an example of commitment, integrity, and responsibility for the larger community."

AZ Exhibition News

Turning Back: A Photographic Journal of Re-exploration, organized by **SFMOMA**, is on view at the **Center for Creative Photography** in Tucson through August 6, 2006. Inspired by the bicentennial of the Lewis and Clark expedition, photographer Robert Adams's most recent work presents a new look at the territory these explorers covered and the results of their effort. From August 18-October 1, 2006 CCP will feature the photographs of social documentary photographer Milton Rogovin, who has been likened to the great social documentary photographers of the 19th and 20th centuries, Lewis Hine and Jacob Riis. His work speaks of the humanity of working people, the poor and the forgotten ones.

The exhibition *Mexican Masks: Santos, Diablos y más* is open through spring of 2007 at the **Arizona State Museum**. Accompanying programs this spring include an April lecture/book signing entitled "Lucha Libre: Its Role in Mexican History and Popular Culture" with Xavier Garza, University of Texas at San Antonio. An earlier lecture was held on February 9 by mask scholar Janet Brody Esser entitled "The Mirrored Mask: Representations of the Other in Mexican Mask Drama".

Deborah Butterfield, a touring exhibition organized by the Yellowstone Art Museum in Billings, Montana, will be on view at the **Tucson Museum of Art** April 22-July 30. Butterfield transforms pieces of scrap metal and found wood into majestic life-size and small-scale horse sculptures that explore the essence and spirit of the horse. *Papel Picado* (February 4-June 30, 2006) is an exhibition of the age-old tradition of cut-paper, including figurative images used to announce or commemorate events and holidays.

Flight Over Phoenix: Aerial Survey Traces Hohokam Canals continues to be a cross-over hit at the **Pueblo Grande Museum** and will be on display through summer and into the fall. The exhibition tells the story of a historic survey flight over the Salt and Gila River val-

Collection Notes continued on Page 8

rowing institution. Christie's also will not perform appraisals on damaged property.

Joseph Bothwell, from the Internal Revenue Service, focused on "nuts and bolts" information about requirements for donor's appraisals, per the Code of Federal Regulations, so that we, as collection managers, can answer the following questions:

When do I need an appraisal?

If a gift is valued at under \$500, the IRS does not require any additional documentation be submitted with the tax return. If a gift is valued between \$500 and \$5000, the donor puts the value on the tax return and must explain how they arrived at that amount. If a gift is between \$5,000 and \$500,000, a "qualified appraisal" must be made by a "qualified appraiser" and an Appraisal Summary must be submitted with the donor's tax return. The donor should keep the original appraisal. If the value is over \$500,000, the appraisal and the appraisal summary must be sent with the donor's tax return.

What makes a qualified appraiser?

An appraiser must be someone who advertises himself as an appraiser and performs appraisals regularly, and they must be qualified to appraise the type of object. A person is not a qualified appraiser if there is any information that indicates that he might not be impartial; the donor of the object, a party to the donor's acquisition of the object (the dealer or advisor) an appraiser who works only for the donor, and the donee's staff are excluded from performing the appraisal.

Answering one question held by many in attendance, Joe said that museums can pay for an appraisal on behalf of a donor, but the cost of the appraisal must be deducted from the value of the gift.

What are the attributes of a qualified appraisal?

- Description of the object
- Description of the object's condition
- Date of donation
- Terms of the donation agreement (complete gift, etc.)
- Name and address of the appraiser and their qualifications
- Date of appraisal (Note: A qualified appraisal must not be made more than 60 days prior to date of donation.)
- Statement that appraisal was made for tax purposes
- Appraised at fair market value
- Description of method used to arrive at value
- Must site specific sales information for comparable objects

These requirements are described fully in the Code of Federal Regulations, Title 26, 1.170A-13.1, which can be accessed on-line through the gpo access website (www.access.gpo.gov).



TIPS FOR PREPARING FOR AN APPRAISAL

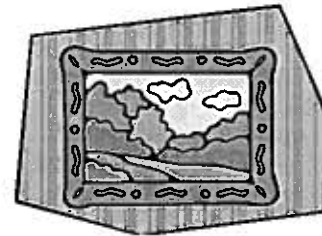
If possible, make artwork accessible so the appraiser can see the entire object (photographs and prints unframed, packing materials removed, non-original backing boards removed from paintings, sculptures pulled out from the wall, etc.)

It is very helpful to have the artwork measured, titled, and dated in advance of the appraiser beginning his or her work. This can save the appraiser a lot of time; and, therefore save the client money as the appraiser charges by the hour.

If you have any prior appraisals, supply a copy to the appraiser as it can be very helpful. If you have any prior sales receipts, these can also be very helpful.

A clean, well lighted area is always appreciated.

Terry Etherton, Accredited Member
American Society of Appraisers
Etherton Gallery, Tucson, Arizona
www.ethertongallery.com



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 PC using Microsoft Publisher.

The *Quarterly* is produced as a service for the members of the RC-WR, using the newsletter as a means to disseminate information to the RC-WR membership. All articles are produced with permission of the author/organization and are copyright of the Registrars' Committee—Western Region.

Book Review: Historic House Museums By Zita Cup-Choy



Historic House Museums by Sherry Butcher-Youngmans is an excellent overview for professionals, board members, volunteers and community members of what operating an Historic House Museum involves. Every chapter has a bibliography and suggestions of where to go for more information.

Chapter Two is a cautionary chapter that reminds readers of the many local, state and federal laws that affect museum operations. Of particular importance to a house museum are the laws that affect structures on the National Register of Historic Places. This chapter suggests that successful management depends on having a document that defines the organization and outlines who has the power to carry out the operations. Butcher-Youngmans then identifies some of the many issues that need to be addressed in the governing document. The chapter closes with a reminder that museums have legal responsibilities that cannot be overlooked.

Where to find help (Chapter Three) is a bibliography of professional organizations that can offer help and support.

Collections (Chapter Four) covers collection management in a way that makes sense to non-professionals and volunteers. This is not a discussion on how to care for objects but what collections management is and the importance of a collections management policy. The responsibility of the registrar when an object is accepted is covered in detail. "It is the collection - the objects exhibited and stored - that is the very essence of the historic house museum." This is a reminder to registrars and curators of the importance of the history of individual objects.

The next four chapters (Five to Eight) deal with different elements of collections management in a historic house museum. Like her earlier chapters, these four chapters are not a how-to, they are discussions of the concerns that collections managers/curators need to address in their daily routines.

Preservation begins at the front door. That statement sums up the discussion in *Historic Housekeeping* (Chapter Seven) and *Architectural Preservation* (Chapter Eight). Historic housekeeping may sound like a how-to for Victorian housewives, but it is a reminder that the structure and the objects in it are part of the collection. So, who does the cleaning? When? How? Eager but untrained staff can do irreparable damage. The final and most daunting element of collections

management in a historic house museum is preservation of the building, which is as important as preserving the collection. After all, the structure itself is part of the collection.

The chapter headed *Museum Security* is another outline for developing a procedures manual. The author reminds us that security is anything that affects the safety of the museum, the collection, the staff and the visitors. Butcher-Youngmans repeats her statement from Chapter Two that the rules must apply to everyone with no exceptions. Security means that everyone on the staff (paid and unpaid) needs to be knowledgeable about hours of operation, location of exits and restrooms, where the shop is, when demonstrations start (what room it is in) and all the other concerns that visitors may have during their stay. Prevention is the optimum way to keep damage from occurring but a response plan will mitigate damage. Alarms are great but someone must be present to take action. Do you know who to call if the plumbing starts to leak? What if it is the roof? Do you have procedures for access by repairmen and contractors? Again, the author does not give us answers, she gives us questions we must ask ourselves and our organization.

Interpretation begins with your mission statement. As with Chapter Two, the reader is offered a great deal of information. This information provides a template for individual institutions to explore how they are going to accomplish the goals of interpretation set out in their mission statements. The chapter concludes by stating that interpretation is not just the "tour" but the whole of the property, but includes the individuals the visitor encounters once there.

Ms. Butcher-Youngmans states that 65% of historic properties are run solely by volunteers. Her book concludes with a chapter focusing on recruiting and managing volunteers. As with the other chapters, the reader is offered suggestions on where to go for help.

This book offers a very clear, straightforward explanation of what a historic house museum is and what it takes to operate one. For those of us who work in a historic house museum, it confirms we are on the right track, highlights areas in need of improvement and gives direction for resolving those challenges. For an interested visitor, new board members or a museum professional working in a historic house museum for the first time I highly recommended this text.



leys—a flight which produced over 600 aerial photographs of ancient Hohokam Canals and ruin sites. The Pueblo Grande Museum also has an off-site temporary exhibit at the **Phoenix College Library** about the environment, people, prehistory, and history of central Arizona.

The **Heard Museum** will open its second community location, Heard Museum West, in the city of Surprise on June 24. The new location features a classroom for children's hands-on activities, tours, adult programs, and continuing education. On location is a museum shop selling authentic artwork purchased directly from Native artists, as well as outdoor spaces for gatherings, festivals, demonstrations, outdoor sculpture, and native plantings. Heard Museum West's first long-term exhibition will be *Our Stories: Native American Art and Culture in Arizona*. With more than 300 objects on display, *Our Stories* will focus on the great cultural diversity of Native Americans in Arizona. The exhibit will examine how Native peoples have been tied to the land from ancestral times to today. *Our Stories* will share Native American reflections on their homeland, families, communities, and art.

Constructing New Berlin will be on view at the **Phoenix Art Museum** April 9–September 2006. Since the fall of the Berlin Wall in 1989, Berlin has been recognized increasingly as a thriving global center for contemporary art. Artists of diverse nationalities have flocked to the new capital of re-unified Germany, lured by generous grant programs, abundant and inexpensive studio spaces, and an expansive gallery scene. PAM is organizing the first major survey of contemporary art made in Europe's emerging art capital and will include approximately 18 Berlin-based artists working in painting, sculpture, photography, film, installation, video-installation, and performance art.

Andy Warhol's Dream America: Screenprints from the Collection of the Jordan Schnitzer Family Foundation is currently on view at the **Scottsdale Museum of Contemporary Art**. The exhibition was organized by the Yellowstone Art Museum, Billings, Montana and the **Jordan Schnitzer Museum of Art**, University of Oregon, Eugene. As Warhol said, "In the future everyone will be world-famous for fifteen minutes." Warhol's own

SOUTHERN CALIFORNIA (Tom Callas)

fame has extended over four decades, and his art yields new meaning for each generation. Warhol's collaborative working methods, his integration of high and low art, his infamous eccentric lifestyle, and his unabashed belief in glamour predicted much about today's world.

So CA Exhibition News

The **Natural History Museum of Los Angeles County** is presenting *Sonic Scenery: Music for Collections* February 3–May 3, 2006, which provides visitors with an opportunity to find new meaning and relevance in the museum's collections. The museum invited a spectrum of innovative musicians and composers to create music inspired by the collections. Visitors experience a different perspective as they wear an audio player and headphones, and explore the museum to new sounds by The Sun Ra Arkestra, Ozomatli, David J, Autolux, Matmos, Stephen Hartke, Nobody, Languis, Nels Cline, and Jon Hassell. The exhibition is introduced by Esa-Pekka Salonen, Music Director of the Los Angeles Philharmonic Orchestra. Each composition was commissioned expressly for one of the galleries on the museum's Level 1. *The Mysterious Bog People* is on view at NHM from March 26 – September 10, 2006. *Bog People* tells the story of the people who lived near the bogs of Northwestern Europe from the Mesolithic Period (about 12,000 years ago) to the end of the 16th century. It examines the ways in which they lived and died, and the beliefs they may have held. The artifacts on display include weapons, tools, household items, coins, jewelry, clothing, instruments, ceremonial objects, and most remarkably, human remains. The exhibit also includes an interactive area entitled "Bog Science Investigation (BSI)" that allows young visitors to investigate hypothetical bog body cases using forensic techniques. *Bog People* was organized by a consortium of four museums in Europe and Canada: the Drents Museum, Assen, The Netherlands; the Niedersächsisches Landesmuseum, Hannover, Germany; the Canadian Museum of Civilization, Gatineau-Ottawa; and the Canada and the Glenbow Museum, Calgary, Alberta. NHM is the only west coast venue for this international touring exhibit.



WHAT IS GOING ON AROUND HERE?

Please contact:

Assistant Editor Susan Oshima

with news about members, positions available, awards or regional activity.

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The deadline for Summer 2006 Quarterly submissions is July 15, 2006.



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To entertain ourselves during the hot summer months—for none of us really have anything else to do!—here is a museum-themed puzzle for your enjoyment!

Cryptogram

Each word in the series is encoded using a simple substitution formula. For example, if you discover F represents E in one word, it will do the same in each word. *Answers below.*

Museum Workers

Example: Grant Writer

QDLNRWL

JDNLE

EWQOYR

NLQMZSZHR

EZLOQRWL

QWYHOLSNRWL

JDZEO

LOJZHRLNL

MZHRWLZNY

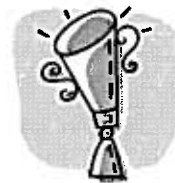
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- geR ,edi uG , rotavresn C , rotar D , tsivilcA , tneod , draG , rotarG
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CALL FOR SUBMISSIONS

As the American Association of Museums celebrates its 100th anniversary, we would like to take this opportunity to recognize registrars and other professionals who have made a contribution to the museum community.

Do you have a professional mentor? Is it a teacher, a professor, your first boss, a colleague? What would you like us to know about them?



Take a moment to record any anecdote, story, tribute, or testimony of any length about the person who made the greatest impact on your career. Send it to the Newsletter Editor, Trinity Parker, for inclusion in newsletter issues throughout the year.

**DEADLINE FOR SUBMISSIONS:
July 15, 2006**

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