

Registrar's Quarterly

Winter 2013



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Prepared for a Revolution

RCWR
REGISTRARS COMMITTEE
WESTERN REGION



BEST WISHES FOR 2013
FROM YOUR RC-WR BOARD

It's hard to believe a few short weeks ago we were enjoying the desert sun of Palm Springs at the Western Museums Association Annual Meeting and taking in the cultural offerings of the Coachella Valley.

It was great to assist Cabot's Pueblo Museum staff to re-house, re-roll, and store 17 of their 25 Southwest rugs during CSI: Registrars. It's amazing what a few extra pairs of hands, a giant conference table, and eight hours will do! Thanks to our fantastic volunteers who vacuumed, rolled, interleaved, twill-tied and stored these treasures from Cabot's collection. Huge thanks to Bob Henderson and Hollinger Metal Edge for their generous contribution of supplies for the day's work. In addition, Bob donated all the supplies on display at HME's table in the vendor hall to Cabot's at the close of the conference. THANK YOU for being such a great partner to and supporter of RC-WR!



CSI: Registrars cleaning and storing rugs from the Cabot's Pueblo Museum collection.

We are looking forward to a serious increase of collections-based sessions at next year's WMA, and thank you to all those members who proposed sessions.

Is there a special topic you're interested in? Write about it for our next newsletter. The deadline will be in March.

Be sure to renew your membership for 2013—it helps bring you stipends for conferences (AAM, WMA, MCN, SPNCH, MCN and more!), great workshops and programs, newsletters and information connecting you to peers around the region. We can't do it without your support, so thank you.

Here's wishing you and yours a great 2013!
Your RC-WR Officers,

Nicole Nathan, *Chair* | Marnie Leist, *Vice-Chair* |
Kathleen Daly, *Treasurer* | Heather Bouchey, *Secretary*

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Cover: Detail from *Remoulade*, 1954
By Jack Lenor Larsen
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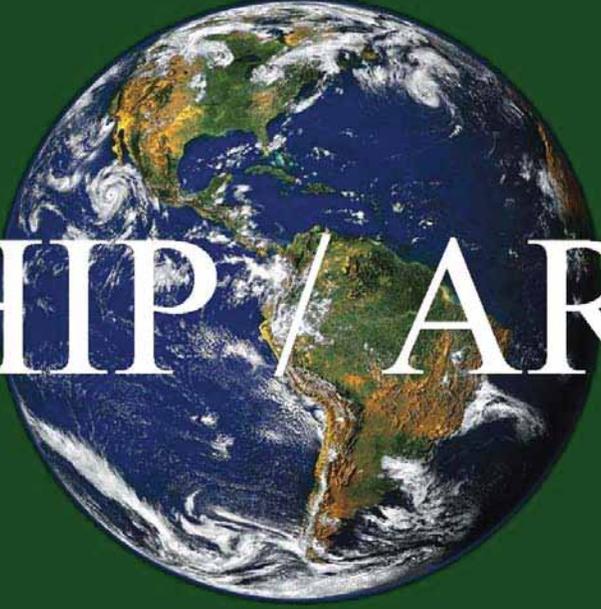
Since 1979, the RC-WR has cooperated with the RC-AAM in advocating for the profession of Registrars and Collections Managers across the states of Alaska, Arizona, California, Hawaii, Idaho, Nevada, Oregon, Utah and Washington, and promotes high standards and best practices in registration.

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I. Opening and Welcome—Nicole Nathan, Chair RC-WR

a. Call to Order at 12:45 P.M.

b. Have a look at the 2011 Business Meeting Minutes. Do we have any comments, corrections? Do we have a motion for approval? Approval motioned by Carolyn Rissanen and a second by Anne Mersmann.

II. Vice-Chair Report—Heather Bouchey for Marnie Leist

a. WMA Pre-Conference Workshop

Cockled, Frayed, and Friable: A Conservator's View to the Art of Condition Reporting. Cancelled for WMA, but being rescheduled for early December in southern California. Jacqueline Cabrera is heading up the effort to reschedule. If you haven't, let RC-WR know your decision on refund or going to the re-scheduled event. —Generously sponsored by Robertson Taylor Insurance Brokers.

b. WMA Pre-Conference CSI: Registrar

Cabot's Pueblo Museum, Desert Hot Springs, CA

Generously sponsored by Hollinger Metal Edge, Inc.

We had a great time at Cabot's and rehoused 17 of their 25 Southwestern rugs. Those that are left can be handled by the two staff members, Ginger Ridgeway and Peggy Pourtemour. Those who participated in CSI, will you please stand?

c. Stipend Recipients:

The following individuals received stipends in 2012:

Society for the Preservation of Natural History Collections registration stipend: Rachel Sargent, John F. Kennedy University, Berkeley, CA

European Registrars Conference travel stipend: Cory Gooch, Frye Art Museum, Seattle, WA

—Generously sponsored by Dietl International

WMA travel stipend: Megan Smith, LACMA, Los Angeles, CA; Joseph Govednik, Foss Waterway Seaport Maritime Museum, Tacoma, WA; Linda Waterfield, Independent registrar, CA.

—Generously sponsored by all of our sponsors (see below)

d. 2012 Corporate Sponsors

ARTECH • Artwork Fine Art Services • Cookes Crating • Dietl International • Huntington T. Block • Masterpiece International • Robertson Taylor Insurance Brokers • Ship/Art • Tru Vue, Inc.

III. Treasurer's Report—Nicole Nathan for Kathleen Daly

a. 2011–12 Financial Report

RC-WR provided six stipends this year: one WMA registration stipend, three WMA travel stipends, one European Registrars Conference travel stipend, and one SPNHC conference stipend. RC-WR hosted one state workshop so far in 2012, Environmental Management: Stewardship & Sustainability at the Portland Art Museum.

b. 2012–13 Proposed Budget

Stipends included in the upcoming budget are: three for the WMA annual meeting; and one each for the European Registrars Conference (ERC), the Society for the Preservation of Natural History Collections

Luncheon Minutes Continued...

(SPNHC), Museum Computer Network (MCN), American Association of Museums (AAM), and a session stipend and registration stipend for WMA. Projected revenue for 2013 is \$19,780; total expenses of \$18,373; and year-end balance of \$1,407. Current Wells Fargo Balance \$23,406.25.

c. Sponsorship Acknowledgements

Thanks to Art Work Fine Arts Services, Inc., Cooke's Crating, Inc., Dietl International, Masterpiece International, Ship Art International, and Tru Vue, Inc. for their corporate memberships. RC-WR hosted one WMA pre-conference workshop at Cabot's Pueblo Museum, which was sponsored by Hollinger Metal Edge. Thanks to Huntington T. Block Insurance Agency, Inc. for sponsoring this year's annual business meeting and luncheon.

IV. Secretary's Report—Heather Bouchey

As of October 8, 2012 there are 200 current members with 175 voting and 25 non-voting. The breakdown by state is:

12	ALASKA	1	INDIANA
3	ARIZONA	5	NEVADA
1	BRITISH COLUMBIA	1	NEW YORK
118	CALIFORNIA	14	OREGON
1	COLORADO	1	SOUTH CAROLINA
9	HAWAII	1	UTAH
3	IDAHO	30	WASHINGTON

V. Chair's Report – Nicole Nathan

a. Elected & Appointed Positions: written reports are part of the latest RC-WR Quarterly distributed to the membership in early October, which is available on our website, rcwr.org. As of yesterday, we have filled the State Rep position in Oregon. Yesterday an officers' meeting was held during which we talked to the three State Reps who are here about upcoming workshops and programs.

b. Registrar Quarterly: We have returned to a quarterly schedule and have contracted with a designer to design and produce the newsletter. We average 25 pages per issue and are always looking for interesting articles. The next deadline will be in December.

c. Annual Meeting: Propose a session for WMA's 2013 Annual Meeting in Salt Lake City, Utah—Wednesday, October 9, through Saturday, October 12, 2013. The deadline for submission is November 16TH. With the sessions that have transpired here at this year's meeting, and the lack of collections management sessions, we are relying on you, RC-WR members to submit session proposals. While you're eating your lunches today, we'd like you to brainstorm about possible sessions. Also with the changing and expanding role of registrars and collections professionals—no longer are we strictly registrars, but wear many hats—it seems appropriate that the evolving role of registrar be a topic of consideration.

d. 2012 Travel & Registration Stipends: Members were encouraged to apply for the many RC-WR stipends available in 2012. A registration stipend will be awarded for one successful annual meeting session proposal. Applicants shall contact the RC-WR chair to request a registration stipend, following notification of acceptance by the WMA Program Committee.

Luncheon Minutes Continued...

e. 2012 State Association annual meetings/conferences: The RC-WR will cover the cost of meeting registration for each appointed state representative to attend their respective annual meeting or conference. We discussed with our state reps yesterday, as well as partnering with state museum associations as well as heritage meetings/conferences to provide a vehicle for workshops and programs.

f. By laws changes: By a membership vote that passed last week, we have changed our bylaws to add level of membership: \$100 for corporate/institutional members. This provides five individual non-transferrable memberships along with the name of the company or institution listed on our sponsors' page.

VI. New Business—Nicole Nathan

We would like to thank those State Reps in attendance here today for giving their time and dedication to RC-WR by a small token of our appreciation.

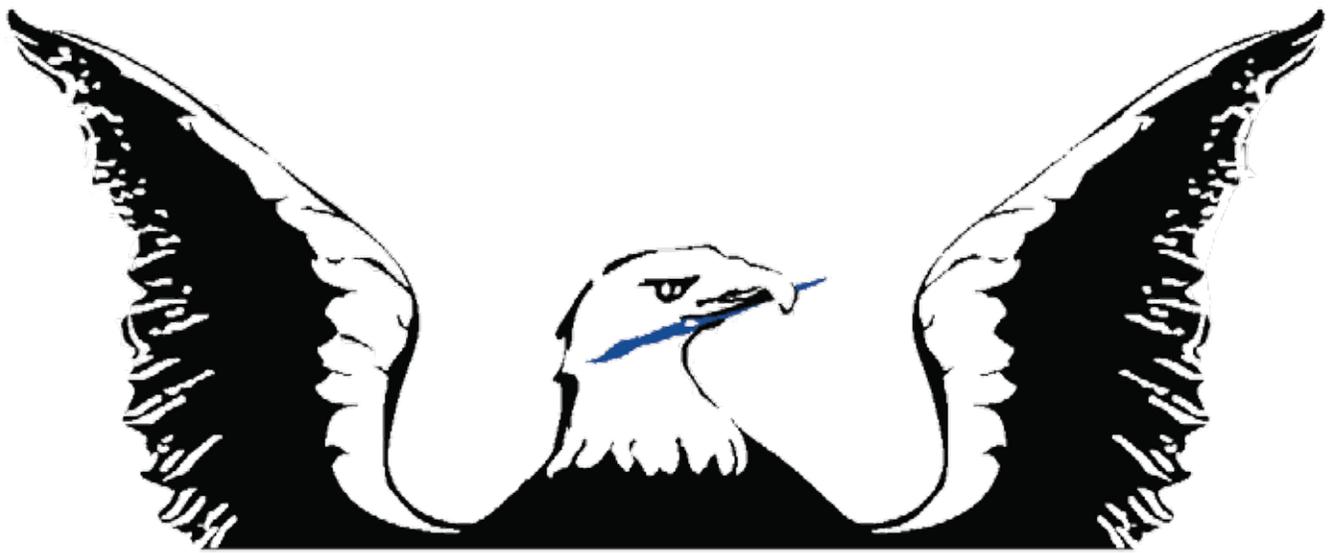
They are: Joseph Govednik, co-rep for WA state, Sarah Phillips from Idaho, and Clare Haggarty from Southern California. Please join us here in the front.

We also have a raffle for some fantastic prizes provided by our generous and longstanding supporter, US Art: two gift cards and the final prize being a registration for 2013 WMA in Salt Lake City.

Now enjoy your lunch and come up with some great ideas for next year's program and remember that proposals are due November 16!!

VII. Adjourned at 1:05 P.M. Motioned by Carolyn Rissanen with a second by Ted Greenberg. ■





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PROFILE

Location

Crystal Bridges Museum of American Art

Artist

Walton Ford

Title

The Island, 2009

Medium

Watercolor, Gouache, Pencil, and Ink on Paper

Glazing

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REGISTRARS

WHO WERE PREPARED FOR A

REVOLUTION!

*By Cory Gooch, Collections Manager/Registrar,
Frye Art Museum, Seattle, WA*

The European Registrars Conference held in Edinburgh, Scotland from November 4-6, 2012, was a wonderful opportunity to meet and share experiences with many registrars from Europe, the U.S. and a few other parts of the world. I was grateful to be able to attend the conference thanks to travel stipends generously offered by Dietl International (through RC-WR) and by Willis Fine Art, Jewelry & Specie (through the RC-AAM).

One of the regions where registrars have emerged during the last few years as real pioneers in their field is Egypt. In 2007 the Egyptian Museum, Cairo (EMC), established a Registration, Collections Management and Documentation Department (RCMDD), the first such department in the country. Doha Fathy, Deputy Head of Registrars, attended the ERC in Edinburgh and gave an exciting presentation, *After the Revolution*, about the enormous impact that her department has had on the museum. Their success in documenting the collection was a crucial factor in the recovery of objects that were looted during the revolution that swept Egypt in January 2011.

of visiting Egypt and meeting Doha and her colleagues in the RCMDD. Through the invitation of the American Research Center in Egypt, which had established and funded the Egyptian Museum Database and Registrar Training Projects through grants provided by the Andrew W. Mellon



Egyptian Museum registrars Mohammed Osman (standing); Yasmin El Shazly, Hanane Gaber, Dalia Galal and Doha Fathy (seated left to right) and visiting U.S. registrars Cory Gooch (kneeling in back) and Jacqueline Cabrera (far right), January 2009

Foundation and the United States Agency for International Development, a former colleague and I spent two days at the EMC to share our knowledge and experience as western registrars. Jacqueline Cabrera, Associate Registrar at the Getty Villa, and I gave an overview of registration responsibilities and ethics, collection databases, inventories and audits, emergency preparedness, packing/crating/shipping, hosting exhibitions and incoming loans, outgoing loans and courier training. We also assembled and donated a small library of registrar reference books as well as samples of packing materials.

At that time, the RCMDD had been receiving training in documentation and registrarial



On a personal level, I was very glad to see Doha and to hear of the success of her department. In January 2009 I had the privilege

Front Entrance,
the Egyptian
Museum, Cairo

Registrars Who Were Prepared for a Revolution! Continued...

methods and were in the process of entering object informa-

tion into a Filemaker database. However access to the object storerooms was not allowed to anyone but the curators. The organizational structure of the museum, which had been established when it opened in 1902 with approximately 20,000 objects, gave the curators virtually total control over the objects in the care of their respective departments. Each curator viewed the storerooms as his/her territory and didn't understand the need for these new, mysterious beings called registrars to have access to "their" objects. In addition, the shipping and couriering of outgoing loans has traditionally been overseen by the Supreme Council of Antiquities (now known as the Ministry of Antiquities), rather than museum staff members. But the registrars were eager to learn about best practices in anticipation of one day taking on some, if not all, these tasks.

An additional hurdle they encountered was that the curators didn't fully buy into the idea of a centralized collections database and preferred the status quo. As Doha Fathy described in her presentation, "Our greatest challenge was to encourage and motivate the curators to cooperate with our new department which they felt was alien to them."

In 2009 the RCMDD migrated the Filemaker data to the KE Emu collections management system. They diligently added record after record, with the goal of documenting the more than 200,000 objects that are in the museum today. They now have over 163,000 catalogue records and over 102,000 multimedia records (including book facsimiles and object images) entered. They are still in the long process of cross-checking records, but their efforts thus far have paid off in more ways than one, since the documentation they were able to produce in the midst of a crisis is what eventually gained them the respect and cooperation of the museum's curators.



The Egyptian Museum during the events of the revolution, January 2011.

As everyone who watched the events that began to unfold on January 25, 2011 knows, the heart of the Egyptian revolution was in Tahrir Square in Cairo. The Egyptian Museum is one of the most important institutions in the country and is located on the northern edge of the square. Can you imagine how worried you would be about your museum, its staff and collections in these kinds of circumstances? On Friday, January 28, the worry became a reality when the public's anger with their government exploded and the museum was looted. Fortunately it occurred after-hours and no employees were hurt, but several of the old glass display cases were smashed and 54 objects were stolen. The Military Armed Forces then took over the museum to protect it. Inventory committees were formed, consisting of registrars, curators, conservators, and members of the Armed Forces. Each committee had one registrar on it.

Thanks to the detailed gallery inventory lists and gallery maps that the RCMDD produced—and had taken measures to protect off-site during the chaotic events—the committees had solid documentation to work with. By November 2012, over half of the objects had been recovered. The rest of the museum staff now realize the value of the database; training courses are conducted for young curators on how to use it.

As Doha Fathy states, "The Registration, Collections Management and Documentation Department, in five years, with hard work, discipline and the help of its most crucial tool, the database, was able to prove the importance of its role in the Museum and in the Ministry of Antiquities as a whole, by creating a clear and organized system of work that would be regarded as a model for all national museums in Egypt." ■



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Museum Collections & Strategic Planning

WESTERN MUSEUMS ASSOCIATION
ANNUAL MEETING, PALM SPRINGS, CA

By Joseph Govednik

In October, I had the opportunity to attend the WMA Annual Meeting in Palm Springs through the assistance of the RC-WR travel stipend. As the curator of the Foss Waterway Seaport's Maritime Museum, I found this stipend valuable and timely because our organization is undergoing major structural renovations. This construction project greatly reduced our budget for travel expenses to pursue professional development. Any museum undergoing construction is faced with many challenges during the interim period, along with opportunities to plan future layout, collections storage, exhibits, staffing, and programming for the future facilities. The WMA meetings fell during a particularly significant time in our transition—in addition to the physical changes underway on the building, we also had staffing and leadership changes within our organization. The session *Strategic Planning as a Tool for Museum Development* couldn't have come at a more opportune time.

Some of you may be wondering why a curator (or registrar or collections manager) would attend a session on strategic planning. I believe this is extremely important for those of us responsible for the safekeeping of collections to understand this process, and make our voices heard during the planning processes. Like any organization, the museum is bound by a physical building, a structure with limited space. We must make the case for adequate collections storage as part of this master planning process. A case in point occurred at the Foss Waterway Seaport. The Seaport has a maritime museum, but never identified as a collecting organization. Two years ago a major gift was made resulting in the entire collections of a private maritime museum acquired into our possession. At the same time, architects were redesigning space use for the museum construction

working under the model of a non-collecting organization. Upon reviewing the architects' plans the first question I posed was "This looks great, but.... where is the collections storage?" Insightful strategic planning would have seen this need, and reserved space for storage (or at least planned for the potential of collections storage). Being the ever squeaking wheel, I finally received the oil needed to create a collections space.

The session on Strategic Planning was moderated by Steven L. Olsen from the LDS Church History Department, and panelists included Sarah George (Natural History Museum of Utah), Kurt Graham (Church History Museum), and Gail Anderson (Gail Anderson and Associates), all of whom brought great wealth of experience to the discussion. The panel opened by presenting some key deficiencies to one of their museums, challenges that our own museum faces including outdated core exhibits, insufficient quality collections storage (a universal problem for us all), inadequate program space, and compromised exterior walls. It was inspiring to hear how other organizations with the same obstacles were able to achieve their goals through careful strategic planning. The panelists recommended not just setting a series of steps towards a goal, but rather presenting a series of questions to guide the process. Questions such as "WHY do we exist? WHAT do we do? HOW do we do it, and WITH what resources?" were recommended as starting points.

The importance of remaining relevant in the community was also stressed. Successful museums create exhibits that center on community and engage their audiences. To avoid losing touch with audiences, know their demographics and where their interests focus. This creates the inspiration for not only the exhibit content, but also how to market your museum.

Relevance to the community also involves looking at your museum and what it offers in comparison with other museums in your geographic market. To survive, a unique and sustainable competitive position is needed. A museum must offer something setting it

Museum Collections & Strategic Planning Continued...

apart from others, creating its own signature brand. It's not about always running the faster race, but running a different race. Connect with your audience through unique offerings and your museum will be set for success.

The panelists covered topics ranging from business plans and market analysis, to exhibits and collections facilities design during this session. Strategic planning is an all-encompassing process that requires careful processes including SWOT (strengths, weaknesses, opportunities, and threats) analysis, setting two- to five-year goals with measurable outcomes, understanding what business models are best, and incorporating all this into the organizational values of the museum. Collections storage is part of this equation, and it's up to us to play a valuable role in

this collaborative, and sometimes competitive, process.

The processes outlined in the Strategic Planning session clearly reaffirmed many of the practices and strategies I would like implemented at my organization, and brought new insight and perspective to areas not considered before. One recommendation I strongly endorse is to have museum board members attend sessions like this one because many board members come from backgrounds unrelated to the museum industry. This session is the ideal primer for educating board members about the processes necessary for successful museum strategic planning, particularly if the museum is a new organization or undergoing renovations. Although we are collections-oriented, we must respect that there are many slices to the pie while making certain that ours is not overlooked during this process. ■



WMA Annual Conference 2012 Palm Springs, California

(Top left, clockwise) View of Cabot's Pueblo Museum; BACC pre-conference workshop; dinner at the Palm Springs Air Museum; rug conservation at Cabot's Pueblo Museum





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REVIEW

WMA CONFERENCE SESSION

*By Megan Smith, Registration Administrator,
Permanent Collection, Los Angeles County Museum of Art*

As a new member of the Registrars Committee Western Region (RC-WR), I am overwhelmed with appreciation to have been awarded the Western Museums Association (WMA) Travel Stipend for the 2012 annual conference in Palm Springs. This year has been a string of firsts for me—I moved to Los Angeles from Houston to start in a new position at the Los Angeles County Museum of Art as the Registration Administrator, Permanent Collection. I am not only new to the West Coast but also relatively new to the field of museum registration. Attending my first WMA conference was an exceptional experience that certainly enriched my professional growth as a new registrar.

The theme of the WMA 77TH Annual Meeting was “Restore and Rejuvenate: Our Cultural and Natural Resources,” and the sessions were truly exciting and relevant. In my position in the Registrar’s Office at LACMA, my responsibilities range from processing all types of gift acquisitions to working on various projects involving storage and cataloguing conundrums of the permanent collection. LACMA is preparing to move more than 15,000 artworks to an offsite location, and I learned a lot from a similar project discussed in the session “Sunnylands, the Evolution of a Landmark.” Michaelleen Gallagher, Director of Education and Environmental Programs for the Annenberg Retreat at Sunnylands, moderated the session with presenters Anne Rowe, Director of Collections and Exhibitions at Sunnylands; Wendell Eckholm, owner of Art Works San Diego; and T. Ashley McGrew, Consultant at Art and Object – Integrated Preservation Systems. The panelists discussed the transformation of the Sunnylands historic estate, a midcentury modern residence in Rancho Mirage, CA where the philanthropists Walter and Leonore Annenberg lived at least five months every year, into a seismically renovated retreat now

opened to the public.

Anne Rowe discussed how the Annenbergs extended their final gift of Sunnylands as a private retreat and left the house exactly how it should be preserved, so the collections staff regards everything as a collection object (even the Q-tips left in the medicine cabinet!). Anne has a fascinating job of balancing a unique property that is utilized by house guests, with the excellent collection care of a cultural heritage site. The transformation began with reconstruction of the grounds and the estate, including updating the heating, ventilation, and air conditioning (HVAC) system. Anne described the short span of two months in which Sunnylands accomplished the move of over 5,000 collection objects (plus offices with several objects) as the roof of the house was removed. The challenges she faced under such a tight deadline were emptying the 25,000-square-foot home of objects that had not been formally inventoried or catalogued, and whose condition was unknown. Anne mentioned that she did not want to reinvent the wheel so she called all of the museums in Southern California for art handler recommendations and then invited the art handling companies to Sunnylands to interview them. She hired Art Works San Diego.

Wendell Eckholm and his staff, including contract art handlers from Las Vegas, NV and Los Angeles, consisted of four to six men, on-site, weekly. He described the biggest challenge of his company as not having an inventory of the objects, so he developed a plan of photographing every object. The image was adhered to the outside of each box packed with the respective object, and a copy of the object image was kept in a binder along with a recorded location. Anne and Wendell decided the best option was to move the objects to climate-controlled trailers on site so that Anne could

WMA Conference Session Review Continued...

conveniently access the collection at any time. The art handlers protected the floors of the house with cardboard; set up three packing stations equipped with packing materials and tools; and placed HOBO (derived from “Honest OBserver by Onset” brand) data loggers to record the temperature and relative humidity in the trailers. Wendell created wooden templates of measurements for efficiently cutting foam so that the art handlers would not have to waste time re-measuring the box dimensions on the foam every time at the packing stations.

As the construction was happening concurrently with the object movement, skylights were converted to fake skylights for better light levels. The “Eve” sculpture by Rodin installed in the house could not be moved, so Wendell had plywood walls constructed around it. Ashley McGrew discussed other difficult objects to move, such as the large, intricate crystal chandeliers. Stabilizing the chandeliers was not physically possible, so Ashley carefully disassembled and packed every crystal piece. He also introduced materials for packing that have passed the Oddy test (an evaluation of potentially damaging museum storage materials). High-density polyethylene (HDPE), used to make milk jugs and laundry detergent bottles, worked well for packing the crystal. He also highly recommended stretch wrap made from linear low-density polyethylene (LLDPE), and polytetrafluoroethylene (PTFE) thread tape commonly known by its brand name, Teflon, for achieving “soft” quality of contact with the objects and excellent visibility of the object once packed.

Ashley used low-rise dollies to minimize the amount

of carrying while moving the objects to the trailers and then back to the house. Paintings were leaned on racks attached to the dolly temporarily stored in the trailer. Ashley considered using plexiglass vitrines for displaying three-dimensional objects in the renovated house but decided they would be too risky for removing every week. Instead, he employed other measures for seismic stability. The team drill small holes in the wall, inserted a ring shank nail, and then attached the object using a monofilament line. He explained that a twin-pointed needle would work just as well for inserting in the wall. Wendell added that mount brackets were used for stabilizing some of the objects.

I was so impressed with the careful planning and execution of the move of Sunnylands’ collection on such a tight schedule and with various challenges; I commend the presenters for a job well done! I learned a great deal from the session about efficient, less stressful and safer tactics for similar collection projects, like moving the objects nearby in climate controlled trailers on-site. It was also helpful for me to learn about specific materials and methods for packing, protecting and moving artworks. I shared several of the strategies discussed at the session with my colleagues at LACMA who are working on our collection move.

The sessions at WMA provided me valuable information and I am grateful to RC-WR for awarding me the travel stipend because of the opportunity to expand my knowledge and to meet other museum professionals. I left the conference inspired and with a stronger network of meaningful contacts. Many thanks for this rewarding experience! ■

How to Be

A BETTER REGISTRAR

by Linda Waterfield

I love being a registrar—ever striving to make collections accessible in real time and safe for posterity. I often wonder how we, as registrars, can be more responsive and incorporate trends and new ways of thinking without jeopardizing our professional code to serve and protect collections. I was in luck! The Western Museums Association 77TH Annual Meeting held in Palm Springs this October provided just what I was looking for: opportunities to learn new ways of being and doing while retaining important core values. In short, I gained some tools for being a better registrar. I also came away with more unanswered questions about how we as a community of registrars can take our craft to the next level.

For me, the best conference sessions appeared to have nothing to do with registration work. More often than not, I am delightfully surprised to find that these lectures actually have more relevance to my work in terms of soft skills and new trends. Two such sessions were “The Keys to Making a Great Presentation” and the keynote address “Audacious” by Nik Honeysett, Head of Administration at the J. Paul Getty Museum. In “The Keys to Making a Great Presentation,” four very different presenters gave tips and demonstrated interesting and dynamic presentation skills. Later, I noted that all the skills conveyed in this presentation converged in Nik Honeysett’s engaging keynote presentation. More on that soon, but first...

The Keys to Making a Great Presentation

Moderator Merritt Price, Head of Design at the Getty, introduced the session and reminded us that we all make presentations in our daily lives whenever we, either privately or publicly, interact with people. Presentations relay stories, instructions, findings, and they open dialogues. Merritt’s tips for success include: remembering that people like to laugh and have fun;

time is valuable so be punctual, keep delivery going at a pace, and end on time; review where you’ve been, where you are, and where you’re going; at the end, summarize next steps, then cement it by following through with a written confirmation, such as an email or report; and don’t be afraid to state the obvious as it can establish a common foundation to build upon.

Carmen Spence, Online Presence Strategist, gave a helpful step-by-step tutorial of presentation components, emphasizing organization—something registrars are naturals at. Stage fright, well that’s another issue! Similar to planning an exhibition or any registration project for that matter, consider your desired outcome or message and work backwards. Once that is figured out, organize your thoughts into chronological order with an opening, body, and conclusion. Just like those papers we all wrote in school, a 30-minute presentation is broken down into three components:

1. OPENING | 5 minutes

Get your audience’s attention. Ask a thought-provoking question, share a relevant quote or story, or relate a generalization that the audience may or may not agree upon or know.

2. BODY | 20 minutes

Support the opening. Give proof, facts, figures, and stories to illustrate the point. Address rebuttals or contrary views.

3. CONCLUSION | 5 minutes

Tie the closing back to the opening. Summarize the points made in the body. Relate a relevant story that illustrates the point, and make a call to action.

Carmen further advised the use of vocal variety in presentations; that is, change the volume, pitch, and speed of your voice.

How to Be a Better Registrar Continued...

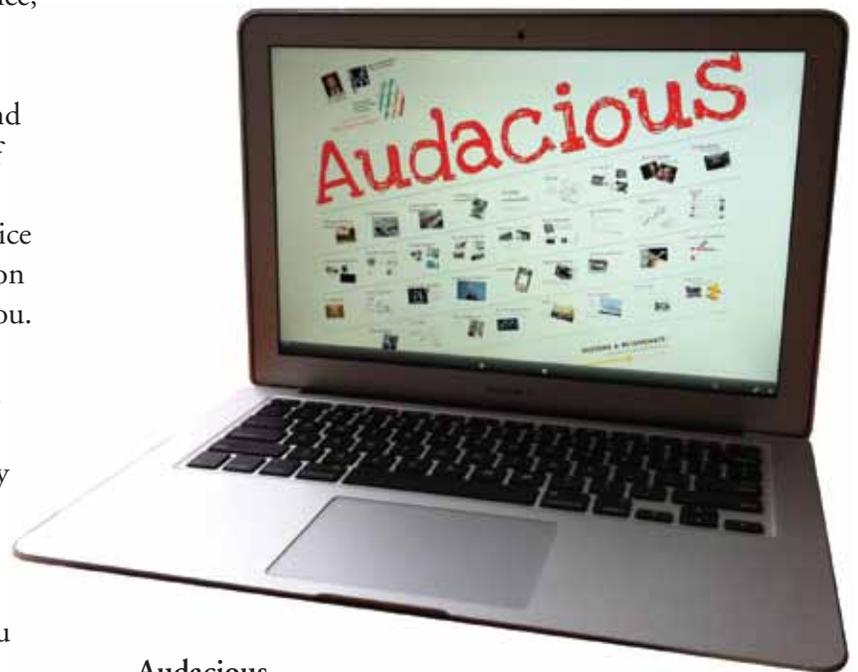
Use eye contact by dividing the room into balanced sections so that everyone is acknowledged, for the audience is having a one-on-one relationship to your words. Use natural body language and gestures. Don't grip the lectern.

Dominique Fructman, a Distinguished Toastmaster, spoke next. Her advice is to arrive early at your speaking venue to meet "friends" that become anchors in the audience and root for you during your speech. Practice, practice, practice: Know your materials and subject. Make a positive impression by dressing well, fixing your hair, and showing your passion about the subject. Open with a light self-deprecating comment or joke to underscore you are human. If you make a mistake, laugh it off and keep going. Keep it interactive—ask questions and have the audience raise hands in response or play a simple game. For instance, we were asked to turn to the person next to us and quickly sketch each other on a card provided. This was a great way to lighten the mood in the room and break the ice. Project confidence. Record a video of yourself and look for distracting body language or other bad habits. Keep a musical quality to your voice and pause frequently. In other words, don't drone on or talk too fast. Make sure your audience is with you.

Neil Stevenson, a Design Director at IDEO, talked about using visuals in presentations. Neil believes PowerPoint is misused by the reliance on text-heavy slides, clipart, and stock photography, making the presenter redundant. PowerPoint is a great communication tool, but it is important to use real photographs either taken from the Web or ones you have shot yourself. It's OK to use an image of a diagram written on a napkin; it actually may have more visual impact than a computer generated graph. Just make sure any graphics you use are simplified and not too complex. Another successful visual method is to use three images in a slow reveal to illustrate a point. Grouping three images together makes it seem like a trend, adding validity to your point.

As a part of his work at IDEO, Neil presents branding and user experience to business clients who know they

need help but don't want to be told they are wrong. In order to fix such a conflict, Neil juxtaposes his findings with humor to lead his clients to new ways of viewing themselves. For example, a hospital wanted to improve user experience. They had conducted many studies and focus groups but still couldn't get it right. IDEO took a new approach by becoming the user. Holding a video camera and documenting the user's experience, IDEO demonstrated that once admitted to the hospital, the patient was wheeled on a gurney into the hallway and left viewing florescent ceiling lights for a lengthy time. This simple video gave the hospital staff valuable information to improve services. In closing, Neil remarked that you and your audience are on a journey together. The audience is on your side; share with them, get feedback and—most importantly—get to the point! It is not necessary to prove your position with too many details.



Audacious

Like many attendees, I enjoyed Nik Honeysett's keynote about being audacious. In light of what I learned in "The Keys to Making a Great Presentation," Nik's keynote was spot-on. He used humor, simplified slides, and paused while speaking. Most of his visuals were images in the public domain lifted off the Web; several courtesy of whitetrashrepairs.com.

I had a moment of geeky-joy with his inclusion of a dedicated slide to Collections Management!

How to Be a Better Registrar Continued...

(Click the link to view Nik's keynote [Prezi slides](#).)

From Nik's keynote, I gathered that the strength of museums, beyond the physical attributes of building and collection, lay within sharing opportunities of storytelling, collaboration, narrative power, participation, interaction, online and mobile media. "Audacious around technology in defiance of convention," is how Nik framed it. To have meaning and relevance in the new world of digital noise and continual content, museums can join in with either constant participation or loud shouts. To keep up, the key is to let go of single authorship and invite people to become advocates and users, creating a virtual community of content curators.

Nik said things like "access is not about showing people our stuff, it's about giving people our stuff." I get it in a general sense, in the surrogate and digital context but not in the first source analog realm. Hmm, how do we do that? Can we do that? But libraries and many archives do that. Can museums? Don't university museums do it through research? I'm curious, though that's not exactly what he had in mind. Nik advocates playing it safe through Frictionless Content, that is, "content that can travel unimpeded in the social and data-driven frameworks that the majority of us are engaged with and obsessed

by." Fine, put it on the cloud. We'll need to collectively figure further modes of physical access out another day.

Nik engaged the audience and got us collectively thinking. Since the conference, I am in conversation with a group of registrars about registration-centric questions his presentation inspired: How exactly do we move collections management into the digital age? How can a physical card catalog system work on the internet and be relevant? How can we personally engage audiences with our collections in remote locations, regardless of the size of our institutions? I know there are brave institutions now charting the way on Flickr Commons, on their Web sites with user tagging, and through open-source collection-sharing software. This is a brilliant start.

The pressures for our institutions to remain vital and relevant are great. I believe that the registrar's role is to advocate access and sharing, and is as important as preserving collections. We can still honor the registrar's code of ethics and professional standards while moving forward. Sharing ideas with colleagues. Sharing the responsibility of content with the public. Together through new digital tools and great presentation skills, registrars can share and participate, thereby becoming better registrars. ■

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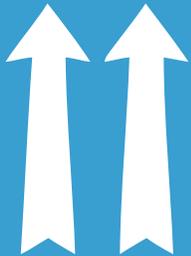
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WASHINGTON

By Cory Gooch and Joseph Govednik

Inspired by the good works of programs like CSI hosted by the RC-WR, Washington State registrars and collections specialists started a new tradition, **Registrars to the Rescue**, in conjunction with the Washington Museum Association Annual Meeting. A day of volunteerism was awarded to Karshner Museum of Puyallup, WA. This unique museum, under the umbrella of the Puyallup Public School District, requested help with condition reports for baskets and other ethnographic items from their Native American collections. Eleven professionals, with sponsorship by Art Work Fine Art Services of Seattle, lent their expertise to provide assessments that will support

Karshner Museum staff members in upgrading their HVAC system. Thanks to all parties involved, the day was a huge success and even got coverage in the local press highlighting the important work provided by collections care specialists in this community. The committee is gearing up to repeat the program at the next Washington Museum Association Annual Meeting in Ellensburg on June 12, 2013.



Eleven of our volunteer Registrars to the Rescue, June 2012

The **Museum of Glass** celebrated its 10TH Anniversary in 2012. To date the MOG has hosted over 300 visiting artists from around the world in its Hot Shop. This year also marked the 50TH Anniversary of the Studio Glass movement. In recognition of this seminal event, exhibitions have highlighted the works of

masters of the movement such as Dale Chihuly and Lino Tagliapietra. MOG has also embarked on a partnership with the University of Washington, Tacoma, where interns have participated in the building and interpretation of two upcoming exhibitions. The team of seven dedicated interns completed over 1500 hours of service to MOG, including the cataloging of an overwhelming number of digital images that document 10 years of the Visiting Artist Residency program. This will help to enable MOG to make a snapshot of its role in the Studio Glass movement available to researchers.



Glass front of the Foss Waterway Seaport, November 2012

The **Foss Waterway Seaport** completed an important phase of construction in November. The deteriorating brick north wall of the Balfour Dock Building, the home of the Seaport, was replaced with an impressive 55-foot glass structure completing the seismic retrofit of the building. This transformation greatly enhances the 112-year-old building as home to compelling marine-science education programs, maritime exhibits, and events. During construction, the Seaport's education programs operated on an appointment basis while the heritage boat shop maintained normal operating hours. Spring of 2013 will find the Seaport opening to the public with new exhibits. Continued renovations on the west wall are scheduled for fall of 2013.

WASHINGTON *continued...*

The **Museum of History and Industry** opened its new museum at the Armory in Seattle's South Lake Union Park on December 29, 2012. MOHAI staff workers are also very busy moving their entire back-of-house operations to their new Resource Center in the Georgetown neighborhood of Seattle. 2012 has been a big year for MOHAI!

The **Seattle Art Museum** welcomed Kimerly Rorschach as the museum's new Illsley Ball Nordstrom Director following an international search. Since 2004, Kimerly has served as the Mary Duke Biddle Trent and James H. Semans Director of the Nasher Museum of Art at Duke University. This fall, SAM hosted *Elles: Women Artists from the Centre Pompidou, Paris*, a landmark exhibition of more than 130 works of art made by 75 women artists from 1907 to 2007. In conjunction with the *Elles: Pompidou* exhibition, SAM also mounted *Elles: SAM—Singular Works by Seminal Women Artists*, a special exhibition of works by some 30 women artists in the first complete reconsideration of the Modern and Contemporary Art Galleries at SAM since the opening of the downtown museum in 2007.

From February 14 to May 19, 2013, SAM will host *Rembrandt, Van Dyck, Gainsborough: The Treasures of Kenwood House, London*. This traveling exhibition features approximately 50 masterpieces and provides a rare opportunity to see Rembrandt's late *Self-Portrait* (1662), which has never before left Europe. The exhibition from Kenwood House will be complemented by the exhibition *European Masters: Treasures of Seattle*. Featuring about 30 works from local collections, the show traces the burgeoning enthusiasm for Old Master paintings in Seattle over the past 20 years.

From October 13, 2012 to January 20, 2013, the **Frye Art Museum** presents *Mw [Moment Magnitude]*, a cross-platform project of visual art, performances, readings, concerts, dance, rehearsals, and specially designed arts-engagement programs. *Mw [Moment Magnitude]* takes its name from the moment

magnitude scale used by seismologists to measure the size of all modern, large earthquakes in terms of the energy released. This groundbreaking exhibition poses the question: What is the magnitude of this moment? The concluding event in the Frye's 60TH Anniversary celebration, *Mw [Moment Magnitude]* features numerous leading Seattle artists. In February 2013, the Frye hosts *Nicolai Fechin*.

Annabelle Larner, former exhibitions registrar at the Frye Art Museum and the Yerba Buena Center for the Arts, has started an archiving business, Larner Archiving and Preservation. Annabelle specializes in organizing, protecting, archiving, and digitizing collections of photographs, artwork, documents, and heirlooms for families and museums so that they can be preserved and shared for generations to come. Check it out at www.larnerarchiving.com, where you can find her contact information. ■



OREGON

By Mike Guarino

Brigadier General James B. Thayer Oregon Military Museum (OMM) A one year HVAC install is now complete. The completion of the project marked a large milestone for the facility, as it meant collections storage spaces could be set up, and the next task could begin—unpacking more than 14,000 artifacts. Even though the Museum's reopen date has not been determined, OMM was able to participate in several community outreach events.

On November 9, OMM, in cooperation with the Historic Outreach Foundation, presented an educational living history exhibit at the Veterans Day Open House held at the new Camp Withycombe Armed Forces Reserve Center. Volunteers and staff manned several tables, each representing a different era found in the Museum's catalog, dressed in period clothing. The hands-on displays allowed visitors to gain an appreciation for the evolution of military technology throughout Oregon's history.



(Left) OMM reenactors demonstrate and answer questions about the displays on World War II and (below) the Vietnam War.

Courtesy of Brigadier General James B. Thayer Oregon Military Museum



OREGON continued...

The following day, OMM reenactors and veterans participated in the annual Albany Veterans Day Parade. Over a dozen volunteers guided the half dozen Korean War and Vietnam Era vehicles through the streets of Albany, to the delight of over 20,000 spectators.

Douglas F. Cooley Memorial Art Gallery, Reed College from February 5 to April 20, 2013, the Douglas F. Cooley Memorial Art Gallery will be showcasing over 140 original works in *Civil War Era Drawings from the Becker Collection, Boston College*. The Becker Collection contains over 600 hitherto un-exhibited and undocumented drawings by American artist Joseph Becker (1841–1910) and his colleagues—nineteenth-century artists who worked as artist-reporters for *Frank Leslie's Illustrated Newspaper* during the Civil War.

The collection is curated by Judith Bookbinder & Sheila Gallagher, Co-directors, The Becker Collection, Boston College. The Cooley Gallery is open Tuesdays through Sundays from noon to 5 P.M. Admission is free.



Execution of Frank McIlhenney: Deserted to the Enemy, August 8, 1864
by Edward F. Mullen (fl. 1859–1872)

Graphite on heavy gauge wove paper
Courtesy of the Becker Collection, Boston College

Lane County Historical Society Heather Kliever, Registrar for Lane County Historical Society, was the recipient of an Oregon Heritage Scholarship grant. This provided her the opportunity to attend the American Association for State and Local History (AASLH) annual conference held in October in Salt Lake City. The focus of the conference was to share best practices on instilling a love of American history through collaboration and creativity. Heather shares her experience and insights through the Oregon Heritage Exchange at oregonheritage.wordpress.com/2012/11/27/heritage-harvest-in-salt-lake-city/.

A new exhibition, *Lane County: A Sense of Place*, has opened at the Lane County Historical Museum. The exhibit explores the history of Lane County by telling the stories of local musicians, inventors, artists and locales. It runs through October 6, 2013.

In cooperation with the Museums of Springfield/ Eugene (MUSE), the Lane County Historical Society is participating in an educational museum-based scavenger hunt, MUSE Clues. The project is under development with an Opportunity Grant awarded by the Lane County Cultural Coalition in June.

Pittock Mansion The Pittock Mansion was featured in the October issue of *Condé Nast Traveler* magazine. The

OREGON *continued...*

article about this home west of Portland is available online at: cntraveler.com/shoppingstyle/2012/10/portland-oregon-style-restaurants-hotels-coffee-shops-vintage-stores. The Pittock Mansion will open *From Stereoscopes to Televisions: The Evolution of Home Entertainment* on February 1, 2013.

Starting in February and continuing through June, the Pittock Mansion will host a monthly Behind-the-Scenes tour day. The guided tours into areas not usually accessible to the public will include underground hallways leading to the original furnace room, the Mansion's vault, electrical panels, and the elevator maintenance room. The tour also will examine the early 20TH-century innovations incorporated when the home was built in 1914 by the forward-looking industrialist and *Oregonian* publisher Henry Pittock and his wife Georgiana.

The tour will wind up the servants' stairs to the Mansion's third floor, which is rarely open to visitors. Third-floor rooms include Henry Pittock's private den, storage rooms, and the servants' bedrooms and bathroom. Visitors will also get to see the third-floor terrace and peek into the home's cavernous attic. The 45-minute tours will be offered in addition to the Mansion's regularly scheduled tours. Visitors are encouraged to take both. The Behind-the-Scenes Tours cost \$19 per person, which covers admission and includes the regular public tour.

Portland Art Museum Running through January 6, 2013, *The Body Beautiful In Ancient Greece* features more than 120 priceless objects from the British Museum's famed collection of Greek and Roman art. Iconic marble and bronze sculptures, vessels, funerary objects, and jewelry are among the treasures that explore the human form, some dating back to the second millennium BC. The Portland Art Museum is the first venue in the United States to present this exhibition.

London's British Museum is one of the oldest and most celebrated museums in the world with a collection of more than seven million objects

exploring human history and culture from its beginnings to the present.

Organized by the British Museum and curated by Ian Jenkins and Victoria Turner, this Exhibition has been made possible by the collaboration of the British Museum and Portland Art Museum.

Regional Arts & Cultural Council (RACC) *The All the Art That Fits* annual exhibit is currently on display in the lobby of the Portland Building at 1120 SW 5TH Avenue. This exhibition is free and open to the public. The salon-style display features all types of creative work from City and County employees and is hung wall-to-wall and floor-to-ceiling. It runs through January 8, 2013.

Artists have begun creating two new large-scale public artworks in Portland, funded through the 2% for art ordinance as part of the Eastside Portland Streetcar expansion. Artist Jorge Pardo is creating a sculptural shelter at Broadway and Weidler, and Lead Pencil Studio is creating a pair of sculptures on Grand Avenue near the on-ramps for the Hawthorne and Morrison Bridges.

An eccentrically-shaped art shelter, created by Pardo, will feature a "rain on the outside, sunshine on the inside" experience for waiting streetcar passengers. Fabricated of steel, wood and fiberglass, the new shelter measures 35 feet long by 18 feet wide by 16 feet tall. The multi-faceted structure will include over 300 individual panels in shades of gray on the exterior, with warm hues of orange and red on the inside. Ultimately, it will shelter passengers north of the Rose Quarter in a highly visible and fantastically colorful way. Los Angeles based Pardo was the recipient of a 2010 MacArthur Foundation Fellowship; this is his first municipal project in the United States.

Inversion: Plus Minus is a set of towering site-specific sculptures created by artists/architects Annie Han and Daniel Mihalyo of Lead Pencil Studio. Using weathered steel angle iron, the artists are presenting "ghosts" of former

OREGON *continued...*

buildings at two similar sites along SE Grand Avenue. One site, at Hawthorne Boulevard, will feature a matrix of metal that almost appears as a solid building. The second, at Belmont Street, will render an enclosure around the perimeter of a “building,” emphasizing the negative space of the subject. In the artists’ words, “The sculptures reference the outer shells of ordinary industrial buildings found in the Central Eastside Industrial Area like those that once existed on the project sites.”

The second portion of the installation will be done in summer of 2013 at the corner of SE Grand and Morrison. The installation of the Jorge Pardo Art Shelter is expected in winter 2013.

Umatilla County Historical Society In honor of the 100TH anniversary of women winning the right to vote, a special exhibit *Votes for Women! The Oregon Story* was displayed in partnership with The Oregon Women’s History Consortium. The November event, moderated by Umatilla County Historical Society President Keith May, highlighted what women went through to get the vote and the impact this new voting bloc had upon local and national politics. Presenters included Susan Doyle, Harriet Isom and Reenactress Debbie Dimitri. ■

ALASKA

by Marnie Leist

In February 2013, the **Alutiiq Museum** Executive Director and five Kodiak skin sewers will fly to Helsinki, Finland to explore Alutiiq sewing. Why travel half way around the world to study this Alaska Native art? In the 1840s, Finish seafarer Arvid Adolf Etholén collected an impressive array of traditional items from the Native societies of the Alaska Gulf Coast. His collections are now part of the **National Museum of Finland**, and contain an extensive, well-preserved set of Alutiiq clothing. Following the research trip, the sewers will share their knowledge in workshops in Alutiiq village schools, helping students to develop sections of a caribou skin parka. The pieces

will be assembled, at weekly gatherings of a sewing circle in Kodiak, into a garment for the museum’s collection. The entire process will be videotaped to create a DVD about Alutiiq skin-sewing practices and the cultural value of historic collections. Funds for the New Sewer’s club will be provided by Koniag, Inc., and a grant from the Institute for Museum and Library Services.

The Alaska State Archives made available 500 Exxon Valdez slides from the Office of the Governor on Alaska’s Digital Archives at <http://vilda.alaska.edu/>. All slides are in public domain. The archival work was in conjunction with the Exxon Valdez Litigation Records Grant Project; an index to all 2,000 governor’s Exxon slides is on the State Archives webpage, http://archives.alaska.gov/for_researchers/for_researchers.html/#exxon ■

SOUTHERN CALIFORNIA

by Clare Haggarty

Free Workshops: *Creating and Funding Preservation Projects to Enhance Collections Care*
Held in Riverside, Long Beach, San Luis Obispo and Tulare from January to March, 2013

For those of you trying to figure out how to prioritize and find funding for collection preservation projects this will be a valuable workshop. There are not too many workshops out there that address one of the most important elements to collections preservation: funding. This is a one-day workshop that promises that by the end you will have outlined a preservation project proposal, identified funding sources, and tested out ideas with other workshop participants. Pre-registration required. For more information visit <http://calmuseums.org/index.cfm?fuseaction=page.viewpage&pageid=489>

New Venue for Pomona College Museum of Art
Pomona College Museum of Art is moving to a bigger venue with upgraded collections storage space. Following on the success and attention grab of the collaborative project, *Pacific Standard Time: Art in L.A. 1945–1980*, the Pomona

S. CALIFORNIA *continued...*

College Museum of Art has been designated as the new tenant of an empty 24,000-square-foot science library. The collection storage and access space will be tripled. Now in the planning stage, this new venue is projected to open in three to four years.

Speaking of collections access, the Pomona College Museum of Art's newly opened Native American Collection Study Center is beginning a pilot project this spring, hoping to encourage use of the collection by local 4–6 Grade elementary schools. The success of the center has provided both increased access to our 5,000-piece collection and improved protection and care of the collection.

New acquisition and upcoming exhibition at the Hammer Museum The Hammer Museum has recently acquired *Three Weeks in May*, a 1977 work by Suzanne Lacy and Leslie Labowitz. Intended to raise awareness about rape, the artists mapped rape cases throughout Southern California over a three-week period in May 1977. The artwork is a map marked where the incidents occurred with a uniform stamp of the word “RAPE” in red capital letters. Most recently the work was exhibited in “Under the Big Black Sun” at the Museum of Contemporary Art in Los Angeles as part of *Pacific Standard Time: Art in L.A. 1945–1980*.

Also at the Hammer, upcoming in February 2013, is a retrospective exhibition of artist and musician Llyn Foulkes. The Hammer calls him “one of the most influential yet under recognized artists of his generation.” This will be a showcase of a diverse body of work, some of which has not been seen for decades. For more information visit http://hammer.ucla.edu/exhibitions/detail/exhibition_id/221

New public art at the Port of Los Angeles

Carl Cheng's *Ghost Fish 107* debuted in early December at the LA Waterfront in San Pedro. The monumental 40-foot sculpture hangs by its tail like a freshly caught fish. Its galvanized steel frame is transparent; inside it the artist placed tools and other debris that he cast from items collected from families



Conservator Donna Williams stabilizes cracks in the leg of the Helmsman statue in Burton

Chace Park, Marina del Rey, CA. Photo by Clare Haggarty, courtesy of the Los Angeles County Arts Commission.

in San Pedro. At once the fish commemorates the history of fishing and canning in this area while commenting on the growing distance between humans and nature. The eye of the fish is a live feedback television monitor and the sculpture is lighted at night using solar power. *Ghost Fish 107*, commissioned by the Port of Los Angeles, is located on the LA Waterfront, Southern Pacific Slip, Berth 73, Sampson Way Street, San Pedro.

LACMA Year in Review The past twelve months have been truly memorable for the museum. Communities in Southern California witnessed history with the transportation of a 340-ton megalith—the boulder in Michael Heizer's *Levitated Mass*—across 22 cities and four counties. More than 6,000 visitors came to LACMA on the opening day of *Levitated Mass*.

The museum presented more than 36 shows this year; exhibition highlights include *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States*; *Ken Price Sculpture: A Retrospective*; *Stanley Kubrick*; *Bodies and Shadows: Caravaggio and His Legacy*; and many more. This fall's second annual Art + Film Gala honored Ed Ruscha and Stanley Kubrick and raised over \$3.5 million for the museum. The museum has received a huge public response throughout the year, and this is largely due to your continued support for which we are so grateful. As we transition into the exciting program of exhibitions and events LACMA has to offer in 2013, we look forward to continuing our collaboration with you. To preview the year ahead, LACMA's Advance Exhibition Schedule is available for download at www.lacma.org/sites/default/files/advance-exhibition-schedule.pdf ■

NEVADA

by Brian Eyster

Two exhibitions currently on view at the **Nevada Museum of Art** have been extremely well received by Nevadans and visitors alike.

The first, *The Way We Live: American Indian Art of the Great Basin and the Sierra Nevada*, surveys contemporary art made by American Indians in the Great Basin and Sierra Nevada region. The 400,000-square-mile region known as the Great Basin is the largest watershed in North America that does not drain to an ocean.

In January 2011, the Nevada Museum of Art, in association with the Pyramid Lake Museum/Visitors Center in Nixon, Nevada, issued a call for artists to submit works addressing issues relating to concepts of the changing environment. The purpose of the project is to encourage the creation of new artworks in a range of media.

Artists were asked to consider the following themes:

- ecology, ecosystems, and natural environments;
- animals, animal life and the environment;
- land use, the built environment, conflict, and politics;
- spiritual worldviews and the environment;
- changing relationships to the environment.

The exhibition features contemporary artworks by Dugan Aguilar, Ben Aleck, Melvin J. Brown, Farrell Cunningham, Black Eagle, Billy Hawk Enos, Donna Featherstone, Micqaela Jones-Crouch, Jean LaMarr, Frank LaPena, Judith Lowry, Jack Malotte, Melissa Melero, Ramon Murillo, Clayton B. Sampson, Paul Stone, Ray Valdez and Alan Wallace.

The second exhibition, *The Light Circus: Art of Nevada Neon Signs*, celebrates a bygone era with an exhilarating presentation of vintage neon signs that once graced some of Nevada's most iconic restaurants, casinos, hotels, and business establishments. From flashing incandescent bulbs to candy-colored neon tubes, the nostalgic pieces featured in *The Light Circus* have not been seen publicly since they illuminated

street-side locales decades ago.

The iconic M-shaped cowboy chaps from the long-demolished Mapes Hotel Casino have been re-electrified and will hang alongside the flickering bulbs of Reno's Harold's Club and Nevada Club signs, as well as those of the Sahara, a longtime casino icon of the Las Vegas Strip. Other forgotten favorites that have been refurbished for the exhibition include signs from Parker's Western Wear, the Holiday Hotel, and El Cholo, one of Nevada's oldest Mexican restaurants located in Las Vegas. A last-minute addition to the exhibition includes the sign that hung for many years above Reno's legendary Deux Gros Nez coffee shop, which closed in 2006.

For well over a decade, Reno collector Will Durham has worked to build this collection of vintage neon signs. For the past year, Durham and the Nevada Museum of Art spent countless hours restoring the light fixtures, controls, and electrical components of each piece, along with their painted and porcelain surfaces. For Durham, who acquired his first sign in 1996, collecting the pieces has been a labor of love. In many cases, he has gone to great lengths to save signs that would have otherwise been discarded. In some cases, salvaging the signs took years of persistence, but Durham recognized that saving them was crucial to preserving Nevada's history—and that sharing them with the public was even more important. ■



NORTHERN CALIFORNIA

by Joy Tahan and Maren Jones

We are planning a "Registrar's Round-Table" this February or March, date to be determined, to allow for us to discuss issues with our colleagues. We will ask for some issues as a starting off point, but hope this will flow into a conversation about current issues and allow for a forum for registrars to problem-solve with their colleagues. ■