We are calling this the “Throw Back” issue.
At the suggestion of long time member and former officer, Ted Greenberg, we decided to mine the newsletter archives for theme ideas that are still relevant. We discovered many of the articles are still relevant. I do not know how many members dip into our newsletter archive on a regular basis, but it is a wealth of information. Not a lot has changed! Including our sponsors! So we chose our favorite articles from times gone by and added an explanation as to why we picked them. I hope you will enjoy reading them as much as we did.

Please remember to renew your membership if you have not already!

Clare Haggarty
Chair, RCWR

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.
From the Editors:
The Role of the Registrar

—Selected by Clare Haggarty, Chair

Perhaps this is an obvious choice for the person currently at the helm of the RCWR newsletters, but I went to the very first issue (May 1977) and selected the editors’ preface about why it is important to have a newsletter dedicated to our profession. The core role of the registrar has not significantly changed in almost 40 years. Not only that, the reason this newsletter was started was to keep on top of “rapid changes” in the field, which is precisely the function of the RCWR today.

“What do registrars do?” was the theme of the issue and I hope reading this excerpt will inspire you to read the rest of our inaugural newsletter.
For several years, the desire on the part of museum registrars to be considered a professional group has been growing. If we are to be considered specialists, we must strive to adopt standard levels of job competence; we must also develop regular channels of communication through which we can learn more about our areas of responsibility. Our decisions often involve the expenditure of substantial amounts of money, or affect the care and handling of valuable objects. It is essential that we have as much information as possible upon which we can base our decisions.

*Registrars’ Report* grows out of an educational need. At present, there are only two other publications which deal exclusively with registration functions. The most well-known, Dudley and Wilkinson’s *Museum Registration Methods*, has been re-edited twice over a period of nearly twenty years, and is a standard in the field. Registrars deal with numerous changing and developing businesses: records management, transportation, packing and insurance to name a few. A single publication does not have the capacity, flexibility, or regularity of publication to keep abreast of these rapid changes. We intend this newspaper to provide regular, current and in-depth information to aid those who perform registration functions.

Each issue of *Registrars’ Report* will focus on a different topic. Our approach will be to establish a basic level of understanding and then build upon it. In an upcoming issue, for example, the movement of heavy stone objects will be examined. We will begin with a description of the formation of stone, leading to an examination of its inherent strengths and weaknesses, and then discuss appropriate approaches to handling and equipment. Our policy will be to consult with specialists in the areas we examine. Topic selection will be based upon our readers’ expression of interest and need.

Our first issue deals with an old, but still pressing question: “What do registrars do?” In some situations, the registrar is exclusively a file clerk, in others an administrator, in others anything in between. We sought a perspective on museum registrars, what they do, how they view themselves and how others view them. By logical extension, upcoming issues will define what registrars may be doing in the future. Knowledge of these issues is essential to growing expertise in the field.

We hope you will find *Registrars’ Report* useful and stimulating.

Format and paper quality selections were based upon the intention that the newspaper will provide lasting information which you will want to keep in a notebook or file. We wish to maintain an open dialogue with our readers, covering topics relevant to your interests. In sharing *Registrars’ Report*, don’t forget that many issues will be valuable to a number of people in your museum experience, and that an intangible part of professionalism depends upon how others in related fields perceive your work.
I chose for my article an interview with Renee Montgomery, RC-WR Chairperson and Registrar at the Los Angeles County Museum of Art. This interview was published in the June 1988 Newsletter.

What struck me was that though I have never met Renee, and she was interviewed at the same time I was graduating High School, we both have things in common. I also like working with a wide variety of artifacts, and taking on short fast-paced projects. I also am a strong believer in the importance of professional organizations. That is why I agreed to serve on the Board for RC-WR.

We do have a few differences, however. Renee said if she was not a Registrar she would probably be an antique dealer. I am not sure what I would be, but I do remember once joking with my sister that if I did not get into an MA program for Museum studies, I was going to go learn how to be a tugboat Captain. Seventeen years after receiving my MA in Museology from the University of Washington, I am very happy to be a Collections Manager. Perhaps when I retire I will look into a school for tugboat Captains.
Q: HOW DID YOU BECOME INVOLVED IN MUSEUM REGISTRATION?
When I was a graduate student at UC Riverside studying art history, I contacted one of my undergraduate instructors, Pat Nauert, (then LACMA Registrar) about doing an internship in the Costumes and Textiles Dept. A few months into the internship I was hired to help with a general inventory, concentrating on the C&T Dept. I was engaged to be married at the time and sorting through silk lingerie offered particular appeal. Also, I foolishly believed the curator who said we could each select one object from the collection when we were finished with the inventory. It really kept me going. Despite my naiveté, I was later hired as an Asst. Registrar and in 1981 was promoted to Registrar.

Q: WHAT DO YOU LIKE THE MOST ABOUT YOUR JOB?
Working with a wide variety of art and the short-term fast-paced activities. Also, museum work has exposed me to situations I would have otherwise never encountered, e.g., riding in cockpits, boating with a famous artist’s mistress in Mexico and with Soviets in the China Sea.

Q: WHAT IS THE MOST CHALLENGING ASPECT OF YOUR JOB?
Lost shipments rank high on the list. Actually, being expected to react to every “crisis” as if it were your first, only or most important crisis.

Q: WHAT WOULD YOU BE DOING IF YOU WERE NOT A REGISTRAR?
Easy, if I had my druthers I would be some sort of entrepreneur/wheeler-dealer (an antique dealer or low-end property developer), a furniture maker, a professional landscaper, a city councilman’s assistant or a dog lady (like Doris Day.)

Q: WHAT PROFESSIONAL COMMITTEES DO YOU BELONG TO?
The usual: RC-WR, national RC, AAM, WMC. I am also very proud of my Tree People Citizen Forester status and am Chairperson of the Beautification Committee in my neighborhood—my current first love.

Q: WHEN DID YOU BECOME INVOLVED IN THE RC-WR?
In 1982 Ted Greenberg and Louis Goldich put pressure to bear. I have been indebted to them ever since.

Q: WHAT DO YOU ENJOY MOST ABOUT THE PROFESSIONAL COMMITTEES?
In my current capacity as RC-WR Chairperson, I enjoy the opportunity to freely create and implement new projects, services or goals. The feedback from people who have just discovered the RC-WR through its workshops and newsletter is also extremely rewarding. We receive a lot of compliments from the curators’, educators’ and development officers’ committees too.

Q: WOULD YOU ENCOURAGE OTHERS TO PARTICIPATE?
Definitely. I believe our members are more interested in meeting or reading about other registrars as personalities than they are in the latest legislative developments, meeting summaries, etc.

For instance, everyone reads the “Faces in New Places” section of the newsletter first. I think the newsletter should be as people-oriented as possible—should function as sort of an open party-line for registrars. To do so, we need more people to contribute though. Everyone (regardless of how long they’ve been in the field) has at least one snippet of information, a question or comment to include.
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—Selected by Hollye Keister, Treasurer

I admit it—I’m feeling the heat of a collections move deadline. As the construction equipment rolls into position, ready to build my institution’s new home, we’re preparing to pack and move millions of collections objects. This is no small undertaking, so advice from move-savvy colleagues has been invaluable.

Elizabeth Schorr’s fall 2002 article offers just that—still-practical advice from lessons learned, and tips for planning, moving and survival.
Under the cool cover of night and less traffic, the police were supposed to quietly accompany each truck from the original site to the new museum. We wanted to be discreet and not draw attention to the fact we were moving millions of dollars worth of art. However, the police believed their mission was as a formal escort. I watched, mortified, as the first truck left our old site following a police car whose siren wailed and lights flashed.

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

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

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

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

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

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

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

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

The EPMA budget, while healthy, was not enormous. Bob supplied most of our cargo boxes for packing as part of his fee, although we did find a local company who would sell us used cargo boxes which are sometimes called speed packs, usually double or triple thick cardboard boxes. Other supplies we comparison shopped and/or asked for discounts. Be forewarned though that “deals” are not always panaceas. Our used cargo boxes had thousands of small plastic bits still loose in them that we had to clean out. We were subject to what was available, limiting our choice of dimensions and sizes.

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

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

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

We set aside an entire week every three months just for packing. We started with the easiest storage area, painting storage, which consisted of bins holding all our framed works of art. We cleared a workspace and began pulling objects, taking off old wire and hanging hardware, checking condition, and then packing in glassine and bubble wrap. Each object was labeled with marker on the outside with its accession number and then placed in an appropriate sized cargo box. Glazed and non-glazed materials were separated. Cardboard spacers were placed between objects face to face. Boxes were numbered sequentially and labeled on at least two sides. An inventory list for each box was placed inside the box and on the outside of the box. For security reasons we chose to only identify contents by their accession numbers. I kept these inventory lists by hand and in computer format since we had no computerized database. As we cleared sections of painting storage we dismantled the old bins and used those areas to store the packed boxes. Bob was there with the cargo boxes and his packing expertise to help us along. Perhaps the most important lesson learned during the entire process was to tab the ends of our tape wherever we sealed bubble or glassine. It may seem like a detail but unwrapping objects by pulling a tabbed piece of tape is safer for the artwork, not to mention the registrar. Believe me, when you are unwrapping hundreds of paintings you will curse the one without tabs.
We chose to move our flat files of unframed artwork in their cabinets by removing the drawers, taking the cabinets and moving them into the truck onto dollies, and then replacing the drawers. Then we secured the cabinets in place for transit. Fortunately in the new facility our gigantic loading dock and freight elevator enabled us to roll the flat files intact from the truck to their final location in storage.

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

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

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

Expect The Unexpected
Whether it is construction delays, weather, or staff turnover, there are a myriad of outside factors that may affect your move plan. Although it is difficult to plan for every contingency, it is possible to be flexible.

At the EPMA, the decision to move at night was two-fold. Nights would be cooler, better for both the objects and the workers. They would also have less traffic. For safety reasons, we contacted the police department and met with them to discuss our plans. With our proximity to the international border (the new building was about ten blocks from the bridge) and the value of what we were moving, we wanted an open line of communication. As I mentioned before, it was agreed to have a police car stationed at each facility during the nights we moved and to have a car accompany each truck as it traveled the three miles between sites. The extra security alleviated concerns from our insurers.

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

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

In the end I was very happy with our move experience. I felt we had planned well, adjusted when called upon, and kept sane despite the highly charged event. We moved about 6,000 objects with no “injuries.” By far the best result of our project has been sharing our story with several different audiences. Whether it was celebrating at happy hour with our staff or speaking at an AAM conference, it was a necessary part of surviving the move.
I really enjoyed reading through past newsletters and seeing what encouraging and helpful articles are right at our fingertips. We have such an excellent resource so readily accessible through the RC-WR! This article really stood out to me because I was encouraged. Sometimes the role of Registrar can be overwhelming. There never seems to be enough time to do everything that needs to be done between short term projects and permanent collection management, and it can be stressful. I am determined to adopt this Registrar’s attitude: keep calm, stay positive, and know that everything will work out, because it always does!
Unless you have chosen the path to enlightenment via Tibetan Buddhism, I don't expect too many to have the benefit of a mentor to guide us through life. Most of us instead, if we are lucky and pay attention, have encounters throughout our lives that have the ability to mold us and point us as we go through our day-to-day lives. I suppose parents are the primal example of mentors. Surely no one else has their ability to impact a life, for good or bad. But moving past the inherent mentoring of parents, we all constantly bump up against influences—good and bad—that give us pause and make us ponder the journey. But I digress.

I'm here to talk about mentoring in relation to the particular career most everyone reading this has chosen—being a Registrar.

I started my career in the field as an Art History major, a career not chosen for its access to big money, but for the pleasure given by art and all things associated with it. So how does an art history student support herself through school? In my case, work study. And where is the logical place to look for a position…the university art museum. I was fortunate enough to have a friend who worked at the Archer M. Huntington Art Museum, now known as the Jack S. Blanton Art Museum, The University of Texas at Austin.

My friend, always my advocate, wrangled me a position in the registrar's office. Who knew there was such a place? It was, for me, a perfect match. I got to use my overly developed organizational skills plus be surrounded by art. Bliss. The registrar who trained me, Sue Ellen Jeffers, was the best. She had patience, knowledge, and the ability, as most of us develop with time, to negotiate the most complicated situations with a pragmatic and positive attitude. She always made things work out and never lost her cool. I listened and learned.

I moved from there on to another museum position at Laguna Gloria Art Museum, Austin, Texas, again working under a cool-as-a-cucumber registrar, Susan Kemner-Reed. As her direct assistant I learned a different set of skills working in a non-profit and how to manage an exhibition schedule that changed every six weeks with only one-week installations. **All** exhibition materials were borrowed and **all** materials had to arrive for installation on the same day, and to a museum (once a private residence) without the benefit of a loading dock. Talk about your trial-by-fire—that 6½ year experience prepared me for anything. But again, in the midst of the ongoing stress, the registrar I worked with was a pro and never let anything get her down. She would always say everything would work out. She was always right. We were a great team. Sometimes I miss the drama of being on the frontline.

Currently, I'm on the top of the world working at a world-class institution, the Harry Ransom Center, The University of Texas at Austin. I have been a one-woman registration department for 17 years. I really get to use all the practical, on-the-job apprenticeship experience learned during my early forays in registration. Now, every day, I get to learn from my peer registrars. I regard it as mentoring by association.

I have the pleasure of working with some of the most organized, most knowledgeable, most dedicated, and most conscientious people on the planet. I feel I am mentored every single day of my working life. I am a lucky girl. I only hope that I have the opportunity and pleasure to one day train my replacement in order to pass on the knowledge that was passed on to me. May the cycle continue…
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Are you a current undergraduate or graduate student focusing on Collections Management or Registration Issues as part of your studies and would like to share your work? *We’d love to hear from you!*

Please send a brief (2-3 sentence) synopses of your work, whether it’s a paper you’ve published or presented or a project you’ve worked on for a class, and a link to your work (if applicable) to Jennifer Ortiz, RCWR Museum Studies Liaison, at jenniferortiz@utah.gov and it will be published in the upcoming issue of the RCWR newsletter.

**Student Updates**

Marjorie Schwarzer, Director of the Museum Studies program at the University of San Francisco, shared her students’ 2015 Capstone projects. The projects range from project-management solutions to ongoing issues in museums, and address topics such as archiving photographs in an artist’s collection, developing a collections management policy for a small, tribal museum, and conducting an access audit for an aquarium. To see the full list of Capstone projects, please visit http://repository.usfca.edu/mams/.

**Upcoming Professional Development Opportunities**

- **Western Museums Association Annual Conference**, September 25-28, Phoenix, Arizona (www.westmuse.org)
There is a relationship between textiles and computers that dates back further than the typical non-textile expert would imagine. The Jacquard Loom, invented in 1801, was perhaps the first computer ever built. Jacquard created a programmable loom, which replaced the need to rethread and reset the mechanism each time a pattern went out of style. The loom acted as hardware while the punch cards for the patterns to be woven acted as software. The same way that binary code uses zeros and ones for processing infinitely complex information, so does the warp and weft of a loom. This becomes the launching point for a fascinating read on the duality of two worlds generally thought of as separate: the computer (cold, hard and “male”) versus textiles (warm, soft and “female”) which dates back to the argument of Pens and Needles (essentially the academic versus the domestic).

Sikarskie uses four case studies to cover as many aspects of digitization: Preservation, Access, Curation and Interpretation. The author makes an excellent case for why textiles and textile collections benefit from digitization. Primarily (spoiler alert) because textiles deteriorate from gravity as well as air and light (which intensifies the oxidation process). The damage is rapid and almost irreversible. In addition, regular wear and tear of the functional item creates contact with oils, dirt and pests, virtually unknown to the framed drawing on a wall.

Digital collections are most valuable when they provide an additional type of access beyond the museum exhibit. Examples include reaching a wider audience than those to whom the exhibit is logistically obtainable or extending longevity by allowing patrons to do preliminary research online rather than removing items from storage. Facilitating basic research, including image and metadata searches on digital surrogates, allows the objects to stay in storage until such time as they are needed.

The book is not a reference guide, but rather a survey to understand best current practices, so it reads more like a New Yorker article than a textbook on collections care. That said, there is some excellent technical advice on what to think about when putting your textile collection (emphasis on quilts) into a database. Because Sikarskie has a strong history with Quilt Index, QI users will find her advice particularly useful. I was somewhat disappointed by the use of black and white photos, particularly when discussing pattern and color. Her writing is so descriptive, the photos pale in comparison. Interestingly, Sikarskie ends the book with a discussion of Wikipedia’s refusal to create an entry for Kate Middleton’s royal wedding dress, returning to the question about textiles as a dismissible subject. Which leads one to wonder how far we’ve really come.
The Museum of Northern Arizona hired Anthony “Tony” Thibodeau as its new Anthropology Collections Manager. He started full-time work May 16. He has 20 years of collections management experience and was the Archaeology Collections Manager at the School of American Research and Museum of Indian Arts and Culture.

David Christiana: Portraits of Petrichor
The exhibition features 30 works of art completed by former Museum of Northern Arizona artist-in-residence David Christiana from 2013–2015. During his residency, Christiana set out to capture fragments and details of this unique landscape. Representing the artist’s intensive exploration of Sunset Crater Volcano National Monument and its surrounding area, the exhibition creates an intimate portrait of this volcanic wonderland through drawings as well as watercolor and oil paintings. (See Christiana’s painting on the cover of this newsletter.)

Images on Stone: Petroglyphs of Wupatki National Monument
Opened March 26
A rich accumulation of petroglyphs within Wupatki National Monument has intrigued the public and scholars over the past century. Explore recent archaeological interpretations of when and by whom the images were made, new information about the unique geological setting of the sites, native perspectives on the images, and the process of archaeological documentation in this exhibition.

Images on Stone: Petroglyphs of Wupatki National Monument at the Museum of Northern Arizona

Spring and summer frequently marks a slowdown at the Center for Creative Photography at the University of Arizona, but not so this year! We have added 3 new staff members: Emily Weirich, Associate Archivist/Librarian; Alexis Peregoy, Associate Archivist; and Becky Drudge, Licensing Specialist. Lots of great new energy here at the Center! And newly appointed Chief Curator, Dr. Rebecca Senf (who also is the Norton Family Curator of Photography at the Phoenix Art Museum) has planned an active year ahead. Our 40th Anniversary exhibition, The Lives of Pictures, ended May 14 with overwhelming response. The Gallery will remain open with Recent Acquisitions and From the Vault on display from June 4 through August 6. Later in August, two exhibitions open that focus on still life and self-published photo books. During this time, loans from the Center appear in England for Strange and Familiar: Britain as Revealed by International Photographers at the Barbican, and at Tate Modern for a monographic exhibition on Georgia O’Keeffe. New acquisitions continue to come in, so our registrars are moving at light speed! As the school year comes to an end, we heartily thank our students and interns for another successful semester in the registration department.

Scottsdale Museum of Contemporary Art will open an exhibition on June 4 entitled Public Trust: It’s About What We Do. We will transform one of our galleries into a behind-the-scenes workspace where we will invite the public to watch (and ask questions) while we rehouse objects, photograph works and add digital images to our database, work with conservators to assess and treat objects and perform some general housekeeping for the collection. A registrar’s roundtable will be held on July 7, during which local registrars will discuss similarities in positions across different types of museums and cultural institutions. The exhibition will continue through September 18, 2016.
NEVADA

Across the desert south of Las Vegas, Nevada, rises a large, colorful anomaly. Seven colossal stone forms defy gravity with their teetering formations. The shapes, reminiscent of naturally-occurring hoodoos, seem poised between monumentality and collapse. The mammoth contemporary cairns created by internationally-renowned Swiss artist Ugo Rondinone evoke the art of meditative rock balancing, and mark his place in the history of Land Art.

Seven Magic Mountains is a large-scale, site-specific public artwork by Rondinone that has been nearly five years in the making. The installation, comprising seven individual towering sculptures, is situated on the far southern end of Las Vegas Boulevard along Interstate 15, approximately a half hour from downtown Las Vegas. Positioned within the Ivanpah Valley and surrounded by mountains, the piece will be on view for two years beginning May 11, 2016.

Mediating between geological formations and abstract compositions, Rondinone’s Seven Magic Mountains consists of locally-sourced limestone boulders stacked vertically in groups ranging from three to six. Each stone boasts a different fluorescent color; each individual totem stands between twenty-five and thirty feet high.

The artwork extends Rondinone’s long-running interest in natural phenomena and their reformulation in art. The titles and forms of his paintings and sculptures have frequently evoked primordial phenomena such as air, moons, the sun, and the cosmos. Referring concurrently to the natural world, romanticism, and existentialism, Seven Magic Mountains encapsulates a sort of mental trinity that has underpinned the artist’s work for more than two decades. In a new iteration of themes and materials, Seven Magic Mountains creates a sense of romantic minimalism.

“Seven Magic Mountains elicits continuities and solidarities between human and nature, artificial and natural, then and now,” states Rondinone.

Located a short distance from Nevada’s legendary Jean Dry Lake where Jean Tinguely and Michael Heizer created significant sculptures, Seven Magic Mountains is one of the largest land-based art installations in the United States completed in over 40 years. The work pays homage to the history of Land Art while also offering a contemporary critique of the simulacra in nearby Las Vegas.

Seven Magic Mountains is produced by Art Production Fund, New York and Nevada Museum of Art, Reno. Located approximately 10 miles south of the intersection of Las Vegas Boulevard and St. Rose Parkway in Henderson, Nevada, the two-year installation will be on view beginning May 11, 2016.

Visit the Seven Magic Mountains website and download the press release for more information.

UTAH

Nora Eccles Harrison Museum of Art, Utah State University

A Matter of Taste: Art, Kitsch, and Culture, on view through May 7, explores the complex relationship between art, kitsch, and culture. While a gift shop may seem the more likely place to find kitsch in a museum, A Matter of Taste turns this expectation upside down. Showcasing a wide range of kitsch, kitsch-like, or kitsch-inspired objects dating from the 20th and 21st centuries, this exhibition reveals the permeable and porous boundaries between fine art, kitsch, and popular culture.

Organized by students from the USU Honors Think Tank course, the exhibition Growing West: Exploring Art and Agriculture visually recounts the historical narrative that drove American and European immigrants to settle the American West as homesteaders and farmers. The exhibition includes a range of artworks from NEHMA’s collection and incorporates both historical and current perspectives on themes such as food production, gender roles, labor issues, irrigation systems, and the mechanization of
farming practices. Growing West is on view through May 7.

On May 7, 2016, the Nora Eccles Harrison Museum of Art will close to the public for approximately 18 months for a large construction project. The project will provide additional space in the museum for exhibitions and educational activities as well as a new entrance. This construction of a museum addition is expected to be complete in January of 2018.

The Utah Division of Arts and Museums (UDAM) held two collections care workshops recently. The first, a workshop focusing on basic object cleaning, was held in partnership with the Utah Museum of Fine Arts on January 25 in Salt Lake City. Among other things, participants were instructed on the basics of cleaning objects themselves, gallery maintenance, and knowing when to call in an expert. In partnership with Utah State Parks, the UDAM also hosted a workshop in Fillmore, UT, focusing on essentials of caring for collections on exhibition.

**WAshington**

Although the Cascadia Art Museum in Edmonds, Washington, is less than a year old, the people behind the scenes at the institution have been active in the regional art community for several decades. Consulting Curator David F. Martin has written nine publications on regional art history and is internationally recognized as the leading scholar on early Northwest art. With the mission of reintroducing the public to significant historic regional artists, CAM will present two upcoming landmark exhibitions for this spring/summer:

*Against The Moon: The Art of John Matsudaïra*, May 13–August 23, 2016 features works from the 1940s through the 1970s, including paintings, prints and watercolors depicting the figurative and later abstract styles of the artist. Born Takehisa Matsudaïra in Seattle, he was educated in Kanazawa, Japan and returned to Seattle in 1935. During World War II, while he and his family were detained in the Minidoka Internment Camp, John enlisted in the US Army and served in the legendary 442nd Infantry Regiment, the most decorated military unit for its size in US history. After suffering life-threatening injuries during the war, Matsudaïra returned to Seattle and enrolled in the Burnley School of Art. He quickly developed an important regional reputation and became one of the leading local artists of the period.

*Northwest Photography at Mid-Century*, May 13–August 23, 2016. Washington State has been the home for many artistic photographers who achieved national and international recognition during their lifetimes. *Northwest Photography at Mid-Century* will reintroduce the public to the works of several artists who worked during the period of 1940-1970. Some of the photographers include twin sisters Dorothy Smith (1905-1982) and Charlotte Smith (1905-1999); Yoshio Noma (1914-2005); Chao-Chen Yang (1909-1969), a local pioneer in color photography; Marjorie Duryee (1913-1992); and the street photography of Seattle Police officer Austin W. Seth (1915-2006).

The Frye Art Museum in Seattle is pleased to present Young Blood, the first large-scale exhibition to explore the dynamic artistic equilibrium between brothers Noah Davis and Kahlil Joseph, two influential contemporary artists. Both Davis and Joseph grew up in Seattle; in recent years, they lived and worked in Los Angeles, where they built careers as artists of international influence and importance. Celebrating the life and legacy of painter, curator, and visionary artist Noah Davis (1983–2015), Young Blood places
Davis’ work in the context of an ongoing visual dialogue with his elder brother, artist and filmmaker Kahlil Joseph. The largest and widest selection of work by Davis and Joseph ever shown in a museum, **Young Blood** highlights the notion of a narrative continuum built through varied mediums of contemporary storytelling—including painting, sculpture, film, and installation—that creates an immersive sensory experience. The exhibition explores concepts that Davis brought to the forefront of discussions about access, class, and the creation of independent art spaces, such as The Underground Museum in Los Angeles, which he founded with his wife Karon Davis in 2012. Organized by the Frye Art Museum and curated by Seattle-based artist Maikoiyo Alley-Barnes, **Young Blood** continues Davis’ exploration of the ways in which spaces such as The Underground Museum interact, intersect, and exchange value with traditional arts institutions. **Young Blood** is a celebration of black culture, spirituality, and creative legacy.

The Seattle Art Museum has lots of exciting activity at all three sites this summer. In early April, Seattle-based artist Victoria Haven unveiled a dramatic wall drawing entitled **Blue Sun** at the Olympic Sculpture Park. **Blue Sun** is inspired by a recent video project where the artist filmed the radical transformation of South Lake Union from her studio window over a 10-month period. **Mood Indigo: Textiles From Around the World** will be on view at the Asian Art Museum April 9–October 9. The exhibition honors the unique ability of the color blue to create many moods in cloth. Drawn primarily from SAM’s global textile collection, the exhibition illuminates the historic scope of this vibrant pigment. Featured in the exhibition are a set of 17th century Belgian tapestries which recently underwent extensive conservation in Belgium. And finally **Graphic Masters: Dürer, Goya, Rembrandt, Picasso, Matisse, R. Crumb** will be on view at SAM’s downtown location June 9–August 28. **Graphic Masters** features groundbreaking and timeless artists who worked in the medium of printmaking over its 600-year history and includes approximately 400 works. Albrecht Dürer, Francisco Goya, and Pablo Picasso were among the artists who considered printmaking a primary form of expression and experimentation.

The Puget Sound Navy Museum in Bremerton, Washington, is excited to announce the opening of a new exhibit. **When Baseball Went to War** explores the history of U.S. Navy baseball from its earliest years through World War II.

Baseball was among the earliest team sports played at the U.S. Naval Academy, getting its start around the 1860s. By the late 1800s, there were many ship-based teams and leagues. During World War I, baseball truly became integrated into Navy training. The exhibit features a World War I-era Navy aviator’s baseball uniform. By the 1930s, sailors had brought the game to dozens of countries, including Japan, China, Nicaragua, the Philippines, Haiti, Cuba, and Brazil. America’s involvement in World War II resulted in an unprecedented explosion in Navy baseball, making wartime and baseball forever linked. During World War II, more than 500 major-league players traded their baseball uniforms for military uniforms. The stories of Navy baseball players including Yogi Berra, Bob Feller, and Ted Williams are highlighted in the exhibit. Navy baseball flourished in both the
European and Pacific theaters, as well as Navy bases throughout the United States.

If you’re anything like me, when you visit a museum, you’re just as likely to take pictures of artifact mounts as you are of the exhibit itself! For this exhibit, we were especially excited to put some new mount-making ideas to the test. This felt pennant, from the World War II-era Naval Training Station in Idaho, was quite fragile. Because of the material, it could not be stitched to a backing fabric without incurring further damage. A colleague at the Naval Undersea Museum in Keyport, Washington, suggested using small rare earth magnets to hold the pennant in place. The magnets were then covered with a small sticker in the same color as the pennant. They blend in quite well! We were very pleased with the way this mount turned out.

*When Baseball Went to War* opened on March 4, 2016 and will remain on view for two years.