

Registrar's Quarterly

Summer 2014



RCWR
REGISTRARS COMMITTEE
WESTERN REGION

3-6
Focus on
Visible Storage



COVER:

Behind the Scenes Night at the Burke Museum, Seattle, Washington. Photographs by Andrew Waits (See full article on page 4).

MESSAGE FROM THE CHAIR

Greetings RC-WR Members, Welcome to the summer issue of the Registrar's Quarterly. The theme of this issue is visible storage, the movement toward making the inner-most sanctums of museums accessible to the public. What do registrars and collections managers think about this? We've reached out to colleagues across the country. Lea Ellen Thornton reports from the Florida History Museum with the oldest visible storage in this newsletter. RC-WR Treasurer Hollye Keister writes about the Burke Museum storage (images on the cover), open for special tours including American Alliance of Museums (AAM) annual meeting attendees this past May. Carrie Levitt-Bussian describes the visible storage at the Natural History Museum of Utah. That museum inspired this theme—it was the first visible storage I encountered, during the Western Museum Association (WMA) annual meeting last October. Speaking of conferences, we have articles recapping highlights from AAM as well as the 7TH annual Registrar's Committee Reinforcement Crew. As always our newsletter concludes with updates on exhibits and noteworthy events from our State representatives. And just before you dive in, I would like to say that on behalf of the RC-WR Board, we are really looking forward to seeing you at the RC-WR annual business luncheon at the Flamingo Hotel on October 7, 2014 during the WMA annual meeting in Las Vegas, Nevada (more information about RC-WR events at the conference in this issue).

Enjoy!

Clare Haggarty, RC-WR Chair

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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.



Linked in



OPEN STORAGE

ENGAGES THE PUBLIC AT THE MUSEUM OF FLORIDA HISTORY

—Lea Ellen Thornton,
Museum Curator Supervisor,
Museum of Florida History

The Museum of Florida History has had an open storage exhibit since 1990. The current *Highlights Gallery* features more than 300 artifacts organized into broad categories such as sports and leisure, textiles, household artifacts, and Florida collectibles. Artifacts are exhibited in modified storage units and wall cases, while large artifacts such as furnishings and agricultural items are displayed in open areas behind railings. A single text panel gives the exhibit its context and engages the public by asking questions:

- What do these objects tell about the past and the people who used them?
- Do you have any similar objects in your home?
- What objects do you own that you would like to place in a museum some day?
- What might your objects reveal about our times to future viewers?

The open storage exhibit is popular with the public. Visitors enjoy seeing a glimpse of the range of artifacts in the Museum's collection beyond those interpreted in exhibits or on

loan. In the *Highlights Gallery*, staff often hear visitors comment that they have seen an item like that in their family's possession. Presenting artifacts as a collection and not as part of a historical exhibit makes the public aware of the broad range of what the state history museum collects and preserves.



In 2005, Museum staff was faced with the challenge of significantly reducing the footprint of the open storage exhibit. The new gallery looks considerably more like an exhibit and less like open storage. The exhibit has more aesthetic appeal and is easier for visitors to follow now that cases are grouped by category with banners floating above them.

From the collections management perspective, the biggest challenge has been keeping to a schedule to switch



Above: Remodeled storage units with subject banners | Left: Wall cases to highlight small collectibles

out the light sensitive artifacts and update a recent acquisitions case on a regular basis. A demanding exhibit schedule often makes working on this gallery a lower priority. Certainly among the benefits of the *Highlights Gallery* has been the ability to show the public amazing artifacts, including very large items, that otherwise may never be exhibited. ■

REVEALING COLLECTIONS THROUGH COLLABORATION

"If I'm doing something I know I can pull off,
that's not the thing I should be doing."

—Jennifer Egan, author

—Hollye Keister, RC-WR Treasurer

The Burke Museum of Natural History and Culture, located in Seattle at the University of Washington, houses more than 15 million natural history specimens and cultural artifacts. As the Washington State Museum, the Burke is dedicated to sharing collections and academic research with the public. Like most museums, the Burke displays only a small portion of the collections in its gallery space—less than one percent.

Pulling off engaging behind-the-scenes experiences for visitors—and revealing the research that goes on in restricted spaces—is challenging, to say the least.

Once a year, Burke Museum members are invited to Behind the Scenes Night, an opportunity to explore the inner workings of collections storage and lab spaces. Members interact with curators and collections staff, learn about current research, and see

objects rarely available to the public. Preparing for hundreds of members to enter restricted spaces in one evening requires a considerable effort by staff members from collections, facilities, visitor services, education, exhibits, development, membership, and administration—in fact, nearly all staff, volunteers and students are involved in some capacity.

Preparing collections storage spaces for hundreds of visitors and creating displays that highlight research activities requires weeks of planning and an all-hands-on-deck approach. For members that attend, it's a welcoming, magical night of discovery. For the collections staff, it's a herculean task.

The rest of the year, collections in storage are accessible to researchers and the general public by appointment, pre-arranged tours, and special events.

Our Vision: *The Burke Museum inspires people to value their connection with all life—and act accordingly.*

Inspired by the museum's new vision statement, Burke educators assumed the challenge of developing a smaller scale, experimental behind-the-scenes program. The objective was to shift focus from collections on exhibit to research collections, revealing "back-of-house" experiences to the visitor.

The Objective: *Visitors will be inspired by museum collections beyond their intrinsic, historical value, or financial value.*

Through a collaborative process with collections staff, the educators developed a program to bridge the public and research aspects of the museum. Burke Archaeology Collections Manager Laura Phillips, described their strategy as "allowing the collections staff to guide the process, and

allowing each department an incredible amount of flexibility to develop a mini-behind-the-scenes program that worked best for their area, but still allowing for an overall consistent program.” Visitors were invited into the collections, where staff told stories and shared expertise. To maximize impact, this included hosting visitors on weekends.

As you may imagine, collections staff had concerns about safety (of people and objects), security, accessibility, weekend staffing—you name it. The educators responded with these ground rules:

- Free with museum admission. Pre-registration required. Walk-ins allowed if space available.
- Weekends limited to 11 a.m.–1 p.m.
- Group maximum 15 people. Ages 6 years and older.
- Content and staffing determined by collections department.

All of the museum’s 11 academic departments were asked to participate. Each independently set departmental objectives, selected objects, and designated storytellers. Most conducted at least one weekday tour and multiple weekend tours. At least three staff interpreters (two collections staff, one educator) were present at each tour. Interpreters performed the dual tasks of storytelling and escorting visitors from the galleries into collections. Educators assisted with security/safety needs and conducted post-tour surveys with all attendees.

The flexibility of the program allowed variation in each department’s tours—from the number of objects selected to the amount of time spent prepping (3–12 hours). Each also handled staffing and costs differently; some utilized permanent staff, others used hourly employees and students. Educators were key to the smooth running of the program:

guiding visitors through the building, conducting surveys, and providing helpful feedback to the storytellers.

Survey results from the 32 tours helped us formulate future programs. We learned that about half the attendees were members, although most had never been to Behind the Scenes Night. Overall, collections staff enjoyed the experience; it provided an opportunity to share objects that might never be exhibited and to connect current research with world issues. The survey results also helped inform our current collections-focused, open-storage exhibit *Imagine That: Surprising Stories and Amazing Objects* at the Burke Museum. The exhibit invites visitors to see a new side of the Burke’s collections, to engage with researchers working in the gallery, and to use objects to answer questions. ■

NOT ONLY FOSSILS ARE ON DISPLAY THROUGH THE COLLECTIONS WINDOW

—Carolyn Levitt-Bussian,
*Paleontology Collections Manager,
Natural History Museum of Utah*

At the Natural History Museum of Utah, we have a window that allows the visitor a special view inside our Paleontology Collections space.

Collections can inspire us by bringing the secret lives of museums into view. A view of collections shows museum visitors a different view that they probably have never seen before. Many times what the general public thinks with regards to paleontology is that a paleontologist

digs up a bone in the field, like in *Jurassic Park*, and then those fossils magically get mounted as exhibits in museums. What happens to fossils during the time in between these two events is rarely seen by the public.

Being able to look into collections, to see all of the fossils being stored and to see people working allows the visitors an insight into the daily activities of the museum. Collections space is constantly changing, with specimens coming in via field collections, reposit, and donations while other specimens are going on loan to other museums or researchers, going on exhibit, or just going down to the preparation lab to be repaired.

A visible storage room, like the one at the NHMU, allows guests to see this ever-changing room and to witness some of what happens “behind the scenes.” Most collections spaces are only open for special events like “behind the scenes nights” or “members’ nights.” Allowing daily visitors a chance to view collections opens this access to everyone.

From my standpoint, though, I have to remember that I’m on display, too. It is easy to forget the window is there and that people might be watching. My colleagues and I have to be even



View from inside Collections, Natural History Museum of Utah.

more careful of not breaking things (which is inevitable in the life of a collections manager) or of adjusting our undergarments in front of an audience.

It is fun to see the look on the faces of visitors, especially children, when I am moving a large specimen on a forklift as they watch through the window. The sense of awe inspires me to do the best job I can, reminds me of how cool my job is, and reminds me not to drop the specimen I am trying to move!

The Natural History Museum of Utah is the federal repository for the state of Utah. We are responsible for holding these specimens in perpetuity for many

generations to see and study. People have a right to see their collections. In a world where there is less and less science funding, if people can be inspired about science by looking through a museum collection’s window, then I’m happy to give them a peek at the amazing natural history specimens I get to work with every day. ■



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SAVE THE DATE!

iPad 101: Tablet Technology for the Registrar



Friday, September 26, 2014

Learn how to streamline your work load with tablet technology in this workshop led by registrars using iPads for digital condition reporting and other uses. Two museum registrars will discuss how their museums are adapting this technology for exhibitions, loans, and collections care. Bring your tablet and experience hands-on tutorials of various applications for the iPad (and Android!).

Location: Los Angeles County Museum of Art

Date: Friday, September 26, 2014

Time: 9:00am – 9:50am Networking Breakfast; 10:00am – 3:00pm Workshop

Panelists: **Brent Mitchell**, Registrar, Modern Art Museum of Fort Worth

Meghan Grossman Hansen, Museum Registrar, Fashion Institute of Design and Merchandising

Registration Fees (includes workshop materials, continental breakfast, and box lunch):

RC-WR members: \$15

Non RC-WR attendees: \$30

Registration for the workshop begins Friday, August 8, at www.rcwr.org

Space is limited.

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Western Museums Association Annual Meeting



October 5 through 8, 2014 in Las Vegas, Nevada

Collection Sessions Highlights

Las Vegas museums play heavily in the city's continuing cultural renaissance. With Las Vegas residents looking to the future of what is possible and even imaginable, the city has always been a mecca for new, inspiring ideas. In this spirit of reimagining the possible, the Western Museums Association (WMA) invites you to join us as we Expect the Unexpected, the theme for the 2014 Annual Meeting. This year's program explores the role of museums in an always-changing urban landscape and encourages us to think beyond the ordinary.

Sessions are broken out into six interdisciplinary tracks: **Business, Leadership/Careerpath, Visitor Experience, Community Engagement, Collections, and Technology.** Much like many of the functions within your own organization, each session incorporates multiple perspectives from across museum disciplines.

Registrars and Collections Management professionals will find the following programming of particular interest:

Pre-Conference Workshops

- Surveying and Assessing Collection Needs
- CSI: Registrars at the Boulder City-Hoover Dam Museum
- Modern Museum Lighting: Energy and Controls Strategies

Luncheon

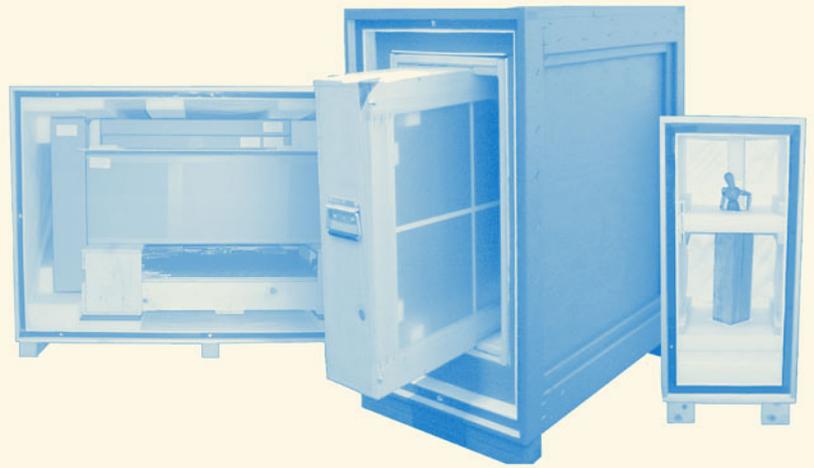
- Registrar's Committee Western Region Luncheon

Sessions

- What Did I Just Step On?!? Integrated Pest Management
- No Trivial Matter: Collection Management and Insurance Best Practices
- Cultivating Kitsch Collections
- University Museums Open for Research: A Collections Manager's Perspective
- Where to Begin? Choosing a Collections Management Database
- Introduction to Digital Asset Management Systems and the Balboa Park Commons
- Collections That Can Kill: Safe Handling, Display and Storage of Hazardous Materials and Weapons

View the full [Preliminary Program](#) online and [Register](#).
[More about the Western Museums Association.](#)

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REFLECTION

AMERICAN ALLIANCE OF MUSEUMS

ANNUAL MEETING—MAY 2014

IN WASHINGTON STATE



—*Eileen Houchin*
RC-WR Board Secretary

AAM is always a blur of excitement, new information, validation, and a pleasant collegial experience that I love every time. All around it was a wonderful experience at AAM this year, and I came away with many “ah-ha moments.”

The sessions I attended seemed to leave one impression on me, which says something considering the topics ranged from story telling to de-accessioning. What I noticed was a running theme of visitor-focused collecting, display, and interpretation, and how that focus influences your work. This theme plays out in the Registrar’s world by creating opportunities to make the collection accessible to the public. Personally,

I was drawn to the idea of using Instagram and Tumblr to put collections online, which creates access to rarely seen objects tucked away in storage while engaging museum visitors. With the use of social media to share our collections, we can draw on the idea that immersive experiences are designed to create provocation not instruction.

The session that particularly grabbed my attention was “In Synch:



A temporary structure was created for a print making demonstration in the gallery during the exhibit *All of Us or None*. Photograph by Oakland Museum of California

Collections Care and the Visitor Experience” led by staff from the Oakland Museum of California. The first idea that stood out was how Registrars should not be the person to say “No!” but be the person to



Posters during *All of Us or None* were displayed around the perimeter of the temporary structure.

Photograph by Oakland Museum of California.

say “How?” With this in mind, the presenters demonstrated different ways that we can make objects

accessible to visitors in a safe method in some nontraditional ways. For the Oakland presenters, this meant

lacquering sugar skulls to display in the galleries during the Days of the Dead, mounting speakers to a wall to avoid trip hazards near valuable artwork, arranging gallery guides to help visitors navigate the space, etc. Another way to accomplish this is to have the mindset of “what is good for the object is good for the visitor.” This is another reminder that if the museum does not have policies in place to accommodate this mindset, then this is the perfect opportunity to write policy. What it all comes down to is that there are ways to embrace change in a safe manner that provides a meaningful experience for our visitors.

What changes can you make? ■

• **Announcement** •

The Arizona Museums Collections Management listserv (Google Group) is a Museum Association of Arizona forum. Its goal is to assist communication among Arizona’s museum professionals who are devoted to collections management and collections care. If you would like to join, please contact Sharon Moore (semoore5514@gmail.com) and you will be sent an “invitation email.”

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Washington State Museums Receive 208 Hours of Volunteer Support From Registrars and Collections Managers at Two Special Events



7th Annual Reinforcement Crew Registrars Committee | American Alliance of Museums

—*Rebecca Engelhardt*

Four Puget Sound museums were the recipients of the 7th annual Reinforcement Crew award provided by the Registrars Committee of the American Alliance of Museums (RC-AAM). On May 17, museum registrars from around the nation joined staff at Historical Society of Federal Way, Issaquah History Museums, Northwest Railway Museum (Snoqualmie), and Rainier Valley Historical Society (Seattle) to support ongoing efforts to preserve and protect collections in our state.

The Registrars Committee established Reinforcement Crew in 2007 as a way for its members to give back to the museum community. Reinforcement Crew is a group of collections professionals who gather once a year just before the AAM Annual Meeting. Prior to the event, representatives of Reinforcement Crew committee work with participating museums to identify projects and secure donated archival supplies. On the day of the event, Reinforcement Crew volunteers give of their

time and expertise to assist with collections-based projects.

The 1st annual Reinforcement Crew Event occurred in 2008 in Denver, Colorado. Since 2008, Reinforcement Crew events have served 26 museums in Denver, Philadelphia, Los Angeles, Houston, Minneapolis, and Baltimore. Over 125 registrars have volunteered their time to this program. Each year, support for Reinforcement Crew is provided by Methods and Materials Inc., Terry Dowd Inc., and Transportation Consultants International Inc.

This year, Registrars Committee worked with representatives from Washington Museum Association to select four sites in the Seattle area. Twenty-five volunteer registrars and collections specialists were deployed to four community historical societies and railway centers. Staff members at these four museums are indebted to Registrars Committee and the volunteers for the work they accomplished.

If you are interested in participating in future Reinforcement Crew

events, contact Libby Krecek of the Douglas County Historical Society at registrar@douglascohistory.org or Nicole Paterson of the James E. Lewis Museum of Art at Nicole.paterson@morgan.edu.



Roger Machin helps to identify woodworking tools with Dorothy Burt at Historical Society of Federal Way

The Historical Society of Federal Way was founded in anticipation of the 1989 Washington state centennial in the hopes of heightening awareness of the history of the area south of Seattle. Since its founding, the Historical Society has developed an extensive archive of historical information and has

accumulated thousands of images of life in Federal Way over the past 100 years.
www.federalwayhistory.org/

Collection Chairman for the Historical Society, Marie Sciacqua recounts the experience:

In September 2013, the Historical Society of Federal Way (HSFW) was nominated to participate in Reinforcement Crew. A facility inspection was made and our project was approved. On May 17, 2014, a crew of three volunteers came to work on the agreed project: cataloging a collection of wood-working tools. Robert Machin, who builds displays for museums, had knowledge of wood-working tools that was extremely helpful. Dorothy Burt, HSFWS Board member, worked with Claire Wilbert and Roger on identifying the wood-working tools and inputting information into our collections database, Past Perfect. They made a great team.

Dick Caster, HSFWS Board member, and I worked with Erin on how to improve our collection policy. We found out that we have mixed collection processes with the policy. Dick and I will re-write the policy and begin writing collection processes. Lou Olmstead of HSFWS helped with hospitality. It was a fun project and a lot was accomplished.

I will stay in touch with Reinforcement Crew volunteers; I learned so much from them in such a short time. I am in the process of submitting a grant to 4Culture of King County to hire a Museology intern to continue inputting data into our

PastPerfect database.

Thank you to:

- Roger Machin,
Methods and Materials, Chicago
- Erin Quinn Valcho,
Lacey Museum, WA
- Claire Wilbert,
independent contractor, Seattle



Mark Ryan helps with preparing objects for photography at Issaquah History Museums.

Issaquah History Museums' mission is to discover, preserve, and share the history of Issaquah and surrounding vicinity. Located between Cascade Mountains and Puget Sound, Issaquah is home to logging and mining history and a historic train depot. www.issaquahhistory.org

Museum Director Erica S. Maniez summarizes the work of her staff alongside volunteers Julie Hunter, Linda Fenstermaker, and Jerry Smith:

Roughly eight people worked at our site on May 17. They formed two photography stations, where more than 450 artifacts were photographed during the course of the day. Museum staff members are almost finished attaching images to catalog records, after which they will be uploaded to our digital collections. While we have posted more than 2,500 photographs on our web site, these will be among the first objects included.

Without the opportunity to host Reinforcement Crew, we would have begun adding objects to our catalog eventually, but it would have taken us months to photograph 450 artifacts. We will continue to grow our online collections, but really appreciate the jump start on objects that Reinforcement Crew gave us.

Thank you to:

- Tracey Berg-Fulton,
consultant, Ambridge, PA
- Betsy Bruemmer,
Museum of History & Industry, Seattle
- Sebastian E. Encina,
*Kelsey Museum of Archaeology,
University of Michigan*
- Ester C. Fajzi,
Bellevue Arts Museum, WA
- Jess Gettler,
Artech, Seattle
- Nives Mestrovic,
Frye Art Museum, Seattle
- Katie Phelps,
Museum of Glass, Tacoma
- Mark Ryan,
Plains Art Museum, Fargo, ND



Mell Scalzi, Jessica Wilks, Jeri Miller, Elizabeth Mauro, and Ariane Westin-McCaw ready to move the packed boxes to storage—yes, ON THE TRAIN!

Northwest Railway Museum, Snoqualmie, was founded in 1957 and is the largest and most comprehensive railway museum in Washington State. With artifacts, locomotives, and antique railway cars, the museum offers scenic train excursions along a five-mile stretch of historic railway in the foothills of the Cascade Mountains. www.trainmuseum.org/

Cristy Lake of Northwest Railway Museum shares how she and fellow staff members Peggy Barchi, Dennis Snook, George Houle, and Richard Anderson worked tirelessly with volunteers for the full day:

During a seven-hour work party, more than 120 boxes were filled with books and a detailed inventory of each box was generated and

recorded. These boxes were moved to a temporary storage location in preparation for the construction of our new Library and Archives building next spring. Volunteers packed up about half of our library and archival materials, leaving a manageable workload for staff who will prepare the rest of the collection for the move; 70 more boxes have been packed and moved since May.

This project helps facilitate a quicker move to the new library where materials will be stored in a temperature- and humidity-controlled vault to help assure long-term preservation, instead of the less-than-ideal conditions in our nearly 125-year-old depot. Having the new box inventory will allow us to determine the storage location in the new vault for each item so that the rehousing process will be streamlined. It is now home for our non-collection based supplies, which were previously stored in staff work spaces.

Thank you to:

- *Rebecca Engelhardt, Museum of Glass, Tacoma*
- *Elizabeth Mauro, Art Installation, Seattle*
- *Jeri Miller, Artech, Seattle*
- *Mell Scalzi, Museum of Arts and Design, New York*
- *Ariane Westin-McCaw, Nordic Heritage Museum, Seattle*
- *Jessica Wilks, Tacoma Art Museum*



Angela Neller, Meredith Miller, and Cory Gooch helping at Rainier Valley Historical Society

Rainier Valley Historical Society, Seattle, seeks to document the story of the Rainier Valley and the inhabitants of the diverse communities that grew up around the streetcar stations. Those communities included African Americans and Latinos, as well as immigrants from Southeast Asia, East Africa, and elsewhere who followed in the footsteps of the Italians, Germans and Irish. www.rainiervalleyhistory.org/

Executive Director Virginia H. Wright recounts how she and Chair of the Collections Committee/Board Member Karen O'Brien benefitted from this program:

Working with the team was a great experience, and the opportunity to work with professionals from other institutions afforded us valuable outside perspective. I personally enjoyed working with each of the people who came to volunteer—getting to know them, and discussing how their jobs and collections are similar and different from ours.

We were able to fully process a collection of materials related to transportation advocacy donated

recently by local architect Seth Jackson. This included putting all the materials into proper housing and recording accession and catalog numbers. We now have a well-organized collection with which we can continue to work. Our plans include adding more detailed descriptions as well as scanning some of the materials for use in presentations, on our website, and in displays for the public. With this foundation, we can use a similar process for future projects, and we can use the cataloging and assessment of this collection for displays and other presentations at the museum. We also learned from some of the volunteers about some archiving and preservation techniques with which we were not as familiar.

Thank you to:

- Lisa Duncan,
Art Conservator, LLC, Seattle
- Leslie Freund,
Phoebe A. Hearst Museum of Anthropology, Berkeley
- Cory Gooch,
Frye Art Museum, Seattle
- Libby Krecek,
Douglas County Historical Society, Omaha,
- Rina Luzius,
Microsoft Art Collections, Renton, WA
- Meredith Miller,
Artech, Seattle
- Angela Neller,
Wanapum Heritage Center, WA
- Erin Whitney,
Microsoft Art Collections, Renton, WA

Registrars to the Rescue, Washington Museum Association Annual Meeting Comes to Port Townsend

Inspired by programs such as Reinforcement Crew and White Glove Gang (Mid-Atlantic Museum Association), Washington State registrars have established our own program, Registrars to the Rescue (R2R). Jefferson County Historical Society (JCHS) was the recipient of this year's award provided by Washington Museum Association (WaMA) and sponsored by Art Works Fine Art Services, Seattle/Portland. On June 18, museum registrars from around the state donated their time to help with the rehousing of a Victorian ornithological collection donated to JCHS by one of the county's founding pioneer families.

If you are interested in participating in future Registrar to the Rescue events, contact Rebecca Engelhardt (Museum of Glass) rengelhardt@museumofglass.org



Lissa Kramer examining taxidermy mount from collection at Jefferson County Historical Society

Located in the County Seat of Port Townsend, **Jefferson County Historical Society (JCHS)** is the heart of the Historic District known for many Victorian buildings and maritime activities. Exhibits and collections illustrate the lively history of communities born more than 150 years ago in waterfront forests. <http://www.jchsmuseum.org/>

Collection Manager/Exhibition Designer Becky Schurmann wanted to take the opportunity to thank everyone who participated in this important project:

A large number of JCHS collections were packed in somewhat of a hurry using limited funds for what was hoped would be temporary storage at Fort Worden while the old City Hall underwent massive structural reinforcement and renovation. (JCHS returned to the renovated City Hall in November 2006). When we were able to raise funds, we built our new Collection Building where we are finally able to store all artifacts and archival materials in one place. Since moving collections into the building, I have begun the long term process of unpacking, photographing, and moving objects into permanent storage. With volunteer assistance, I have been working on the most vulnerable collections first.

R2R volunteers spent a day unpacking, condition reporting, mounting (where necessary), and rehousing a very sensitive collection of taxidermy birds that came from one of Port Townsend's first families and are at least 130 years old. R2R's work

allowed us to cross this collection off the “to-do” list. Most important to us was the detailed condition reporting that was done for all 28 birds. It also was rewarding to work with other museum professionals and exchange ideas and information about the work we do.

We will continue unpacking our collections. I think that we will add a paper condition report for objects in the future.

Thank you to:

- Anna Berg,
Maryhill Museum of Art,
Goldendale, WA
- Loran Berg,
Maryhill Museum of Art,
Goldendale, WA
- Chris Cadenhead,
MOHAI/Pacific Science Center,
Seattle
- Scotty Enderle,
Art Work Fine Art Services

- Rebecca Engelhardt,
Museum of Glass, Tacoma, WA
- Joseph Govednik,
Foss Waterway Seaport, Tacoma, WA
- Lissa Kramer,
Issaquah History Museums
- Angela Neller,
Wanapum Heritage Center,
Beverly, WA
- Laura Reutter,
Jefferson County Historical Society
Board of Trustees ■

Concerns for Museum Staff During a Temporary Closure

—Jennifer Hadley,
Conservator for the
Church History Museum

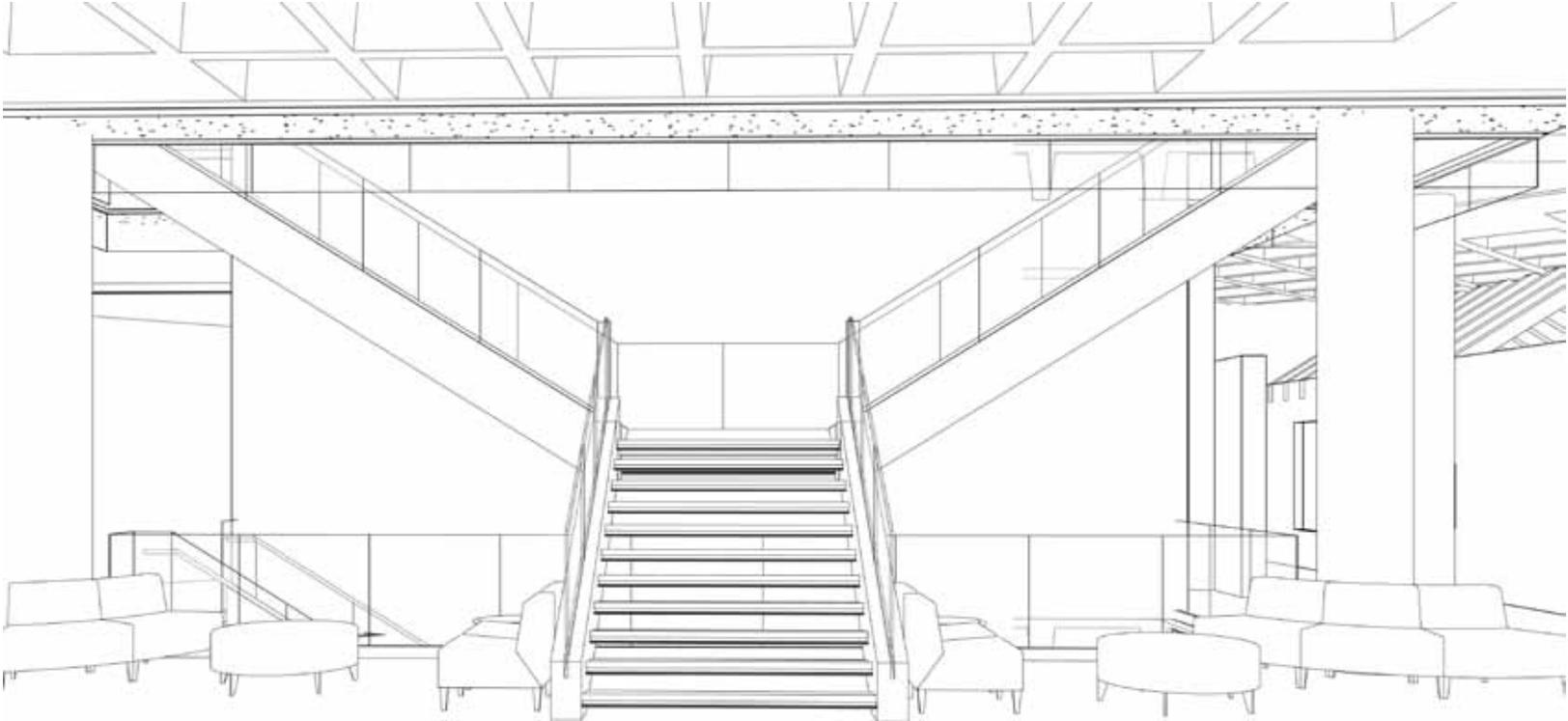
On the main floor of our museum is an exhibit about the history of The Church of Jesus Christ of Latter-Day Saints entitled *A Covenant Restored*. The exhibit has been in place since the museum opened 30 years ago. The decision has been made to replace this exhibit with a new exhibit. Our exhibits staff has been working tirelessly to develop the new exhibit, *The Heavens are Opened*. In consequence, the museum will be closing its doors for a year beginning the first week of October 2014. From a collection care standpoint, there is much to be done to prepare for and carry out this project. Our Collection Care staff (collection management and conservation teams) has been working hard to ensure that the move and renovations are organized and accomplished in a safe and timely manner. This sneak peek into the process hopefully will answer the frequently asked question: “What are you going to do when the museum closes for a whole year?!”



Collections after receiving vibration mounts.

Deinstallation of A Covenant Restored

Much advanced planning has been happening in order to safely deinstall *A Covenant Restored*. A safe, environmentally stable facility had to be located and prepared to temporarily house artifacts being removed from the gallery. Our existing storage locations are not large enough to hold the additional 900 items currently on display. Estimates of space needed, shelving types, housing types, and moving equipment all have to be coordinated, ordered, and installed with the help of our



Redesigned Lobby

Facilities Management team. In addition to providing storage, a plan for the safe removal of artifacts, exhibit furniture and building facades must be coordinated with museum and other Church History Department staff, Facilities Management, the construction company, and the moving company. The move will begin as soon as the museum closes, which means that the three rotating galleries on the second floor have to be deinstalled previous to the closure. These galleries will become staging areas for the larger deinstallation on the main floor. Once closed, we will also bar-code all artifacts from the exhibit, and properly prepare and house them for storage with organized teams of volunteers from our department, and move them to the aforementioned facility.

Building Renovations

Happily, one of the renovations taking place while the museum is closed is installing a “building envelope.” Due to the age of our

building, and the level of technology available when it was built, we constantly battle temperature and humidity problems. It is a struggle to keep our galleries and storage areas consistent, and many staffers can tell you of the joy of sitting next to iced-over windows in the winter that flood your desk when the sun finally comes out. The building envelope, which will allow us to better control the humidity and temperature, will be constructed around the first floor gallery before we install the new exhibit. Plans to retro-fit the rest of the building with such an envelope are forthcoming.

Other renovations that will take place while we’re closed include removing the escalators and replacing them with a grand staircase, enlarging the museum gift shop, and installing equipment for *The Heavens are Opened* media displays. Most of this construction will take place above our current storage facilities, which makes it necessary

to ensure that the artifacts already in storage are housed in a way that will protect them from construction vibrations. This goes hand in hand with earthquake resistant housings so there are also very beneficial long-term results, but it is a time consuming project. All of our pottery, ceramics, and dinnerware are stored directly under the gallery and must have custom mounts made before construction begins.

In addition, the new equipment and ventilation system will require the drilling of several holes into the concrete ceiling of storage. This means that we must move two or three sections of artifacts to our temporary storage facility. The rest of storage, as well as one permanent Gallery on the second floor, must be screened off and protected from construction dust that will be prevalent during this process. This will be accomplished with a lot of plastic sheeting and tape, as well as removal



Temporary wall covering Joseph Smith mural by Dan Weggeland.

of fragile artifacts and regular monitoring of those artifacts that will remain in place.

Installation of New Exhibits

During the museum closure, after we house, barcode, and put everything

mounts all meet national standards of preservation. In addition to *The Heavens are Opened*, the museum will also be showcasing the *10th International Art Competition* exhibit when it reopens. Artwork for this

away, we must prepare for the upcoming exhibits. The collection care team has been working with the exhibits team to ensure that artifacts going into the new exhibit are stable, and will be presented in a preservation friendly way. We are working with designers and exhibit preparators to ensure that lighting, rotations, and

exhibit will be on loan to the museum, shipped from artists around the world. After the 250 entries are juried into the show, the Collection Management team will need to process the loan paperwork, receive and track the artwork, and arrange for each piece to be photographed. The Conservation team will prepare each piece for safe exhibition at the same time. This may also include minor conservation from shipping accidents, and any necessary exhibit mounts. (Many of our artists live in rural countries with little disposable income. Fine art shippers are usually not an option for these artists).

Many have asked us what we will do while the museum is closed. They wonder how we could continue to have work when patrons are absent. I hope this short overview helps to give some insight into the vast amount of work that needs to be completed in this short time frame. ■





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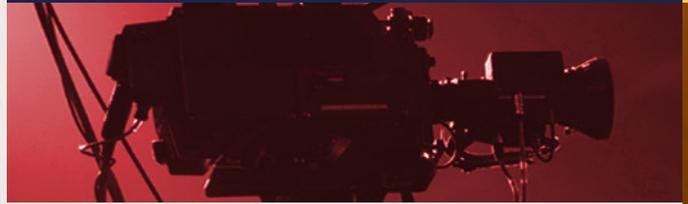
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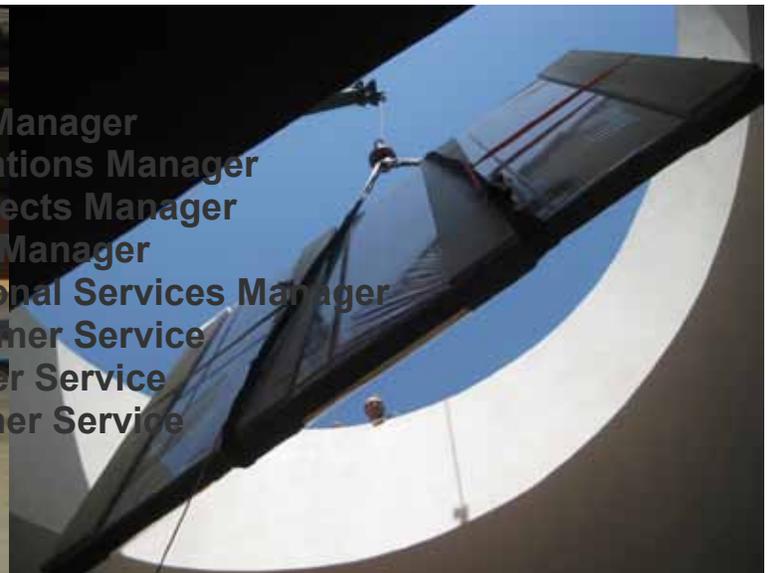
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ARIZONA

Joint RCWR and MAA Preservation Workshop

Nestled among the pines just three miles north of downtown Flagstaff, the Museum of Northern Arizona hosted a workshop for professionals in collection stewardship. In conjunction with the 2014 Museum Association of Arizona (MAA) Annual Conference, the title of the May workshop was “What’s in Your Archives?” The workshop focused on long-term preservation of photographic and audiovisual materials, an ongoing concern among colleagues as technologies continue to advance rapidly.

Kim R. du Boise, Senior Conservator at PhotoArts Imaging Professionals, LLC led a series of informative PowerPoint presentations coupled with engaging discussions and hands-on activities featuring authentic photographic holdings. Du Boise brilliantly explained that the first step to determining long-term preservation strategies for one’s photographic collection is to understand its mechanisms: “what it is” and “how it works.” Therefore a majority of the workshop was dedicated to historical progression and overview, e.g. learning the various types of film bases (who knew there were so many?!).

Following a delectable lunch provided by Main Street Catering, MNA Collections Manager Elaine Hughes gave a tour of the new Easton Collection Center. LEED (Leadership in Energy & Environmental Design)

certified, culturally sustainable, and collaboratively built, this building sets a new standard for collection storage. Following the tour, MNA Archives Associate Andreane Balconi shared some of the Museum’s unique photographic holdings—always a treat!

Aside from all of the events, (one of which was creating your own film base identifier for acetate/nitrate), my favorite part of any workshop is meeting new colleagues. I had wonderfully engaging conversations with colleagues from Arizona, whom I probably wouldn’t have met if I hadn’t attended this workshop. Unfortunately, I was unable to attend the Conference, but I believe the title “Mutual Engagement: Museums and Community” speaks for itself. It was an honor to be able to attend this gem of a workshop, and I look forward to participating in more like it in the future. Let’s continue to learn with each other and work together to preserve and protect our collections for future generations!

Thanks to all who helped make the workshop a success.

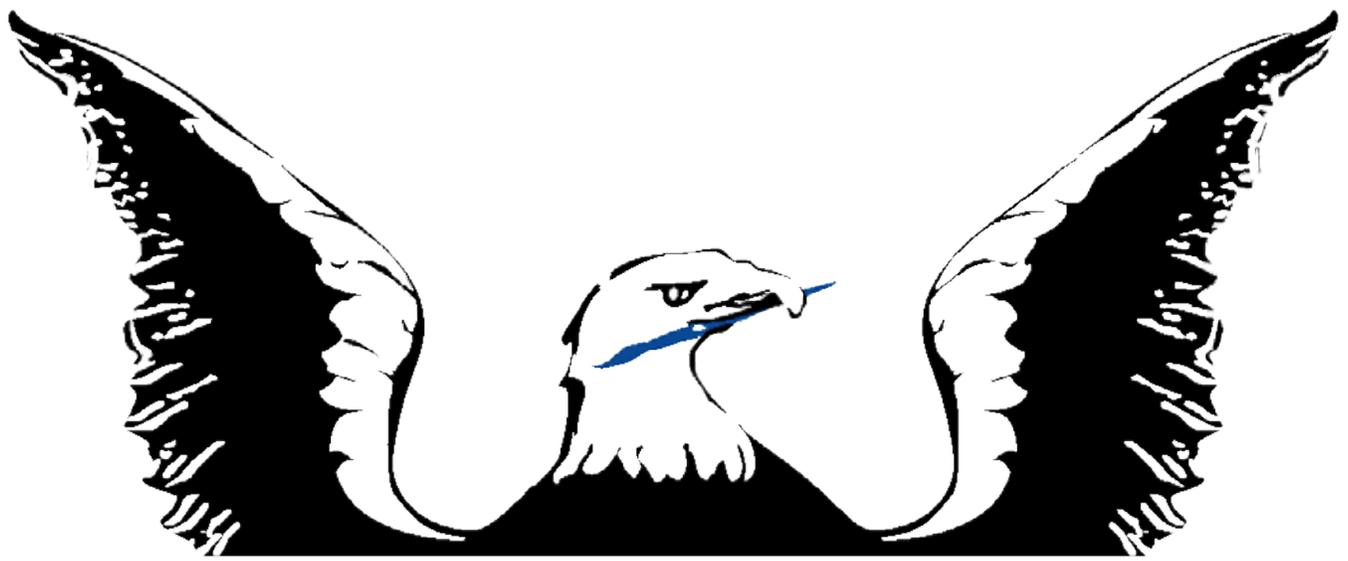
Center for Creative Photography, Tucson *Performance: Contemporary Photography from the Douglas Nielsen Collection* opens at the Center for Creative Photography on August 9 and runs through January 4, 2015. Mr. Nielsen is a local collector and Dance Professor at the University of Arizona. The exhibition includes works by Diane Arbus, Jo Ann Callicott, Nan Goldin, Duane Michals, Cindy Sherman, and many others.

The Center for Creative Photography (CCP) registrars and collection

manager are trying to use the slower pace of the desert summer to organize the vault and storage spaces, check supplies, and try to clear desks (rather unsuccessfully). It seems there really is no longer any “down” time! Currently there are numerous loans and traveling exhibitions with works from the collection out and about, including Garry Winogrand at the Metropolitan Museum of Art in New York until September 21, Wynn Bullock at the High Museum of Art in Atlanta through January 18, 2015, and *Robert Heinecken: Object Matter* at both Museum of Modern Art in New York and the Hammer Museum in Los Angeles.

Our new curator, Joshua Chuang, is adjusting to Arizona after his time at Yale, and has now become an integral addition to the staff. We welcome his fresh ideas for upcoming exhibitions and acquisitions.

Scottsdale Museum of Contemporary Art, Scottsdale has three exhibitions currently on view: *Linear Thinking: Selections from the Permanent Collection*, *Bill Owens: Suburbia*, and *Olafur Eliasson: Beauty*. *Beauty* is a conceptual artwork on loan from the Museum of Contemporary Art in Los Angeles (which means that we borrowed the instructions!). It has presented a challenge (in a good way) with water in the museum. Careful monitoring by assistant preparators and security staff has led to a successful exhibition. It is on view through August 17. We also have a new Instagram account: follow behind-the-scenes action at SMOCA at @_smoca (note the underscore). ■



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NEVADA

Nevada Museum of Art For three days the periphery becomes the center during the 2014 Art + Environment Conference at the Nevada Museum of Art. Since 2008, the Conference has gathered together the premiere makers of “art that walks in the world.” We reverse the field as beauty becomes risk, the contemporary becomes conservative, and memories tell the future. In October 2014 help us shape a dialogue that creates new knowledge on a global scale.

Three subject threads will inform the presentations and thematic exhibitions of this year’s Conference. Animals will define humans in the groundbreaking *Late Harvest* exhibition, raising questions about posthumanism. The Earth’s systems and human relationships to them are made visible in presentations related to geoaesthetics. Multidisciplinary, interventionist, and social practice are terms artists use to describe how they create fieldwork projects that often encompass posthumanism and geoaesthetics themes, but also incorporate ideas about social justice and sustainability. In addition to *Late Harvest*, Maya Lin’s *What is Missing?* and Lita Albuquerque’s *Stellar Axis* (among others) will be on exhibit during the conference.

Maya Lin is inevitably cast as an architectonic artist, but over the past decade she has engaged the vocabulary of a cartographer, making artworks that help viewers to visualize complex natural and cultural systems operating in the world. On view until January 4, 2015, this

exhibition unites sculptural objects alongside what Lin considers to be her final memorial project, *What is Missing?* An interactive mapping website, *What is Missing?* relies upon triaxial dimensions of space, as well as those of time—past, present, and future—to engage us with species and habitats that have disappeared or may soon vanish. Utilizing memory and projection, objective numbers and subjective narrative, *What is Missing?* asks us to reconsider our relationship to nature at a time when it is critical to do so.

On view from August 30, 2014 to January 4, 2015, Lita Albuquerque’s *Stellar Axis* installation is the first large-scale artwork created in Antarctica. This milestone of contemporary land art, widely acknowledged to be a stunning and ecologically sensitive intervention on the continent, has received international acclaim. Originally funded by the National Science Foundation, Albuquerque’s *Stellar Axis* was installed on the Ross Ice Shelf on December 22, 2006—concurrent with the summer solstice in the Southern Hemisphere. This exhibition features original objects and archive materials from the 2006 project. In conjunction with the exhibition, Skira Rizzoli Publishing of New York will release *Lita Albuquerque: Stellar Axis*, the first major book on the artist.

On view from September 27, 2014 to January 18, 2015, *Late Harvest* juxtaposes contemporary art made with taxidermy with historically significant wildlife paintings, resulting in intriguing parallels and startling aesthetic contrasts. The exhibition seeks to simultane-

ously confirm—through historically significant wildlife paintings—and subvert—through contemporary art and photography—viewers’ preconceptions of the place of animals in culture. Artists include David Brooks, Berlinde de Bruyckere, Petah Coyne, Ray Ching, Kate Clark, Wim Delvoye, Mark Dion, Elmgreen & Dragset, Carlee Fernandez, IDIOTS (Afke Golsteijn and Floris Bakker), Damien Hirst, Polly Morgan, Snæbjörnsdóttir & Wilson, Amy Stein, Yinka Shonibare MBE, Brigitte Zieger, and others. An illustrated catalogue will accompany the exhibition. ■

OREGON

Columbia River Maritime Museum, Astoria A new exhibit opened May 24 featuring cannons recovered from the *USS Shark*. They were part of the 1846 wreck of the ship that ran aground on the Columbia Bar in route to Hawaii after touring the Northwest. An Oregon family found the cannons in 2008; they required six years of restoration work before going on display.

Beginning in October and continuing on the first Thursday of each month, *Science on Tap* resumes. These informal science talks are held at Fort George Brewery’s Lovell Building in Astoria. The venue opens at 6 p.m. and the program begins at 7 p.m. Food and beverages are available for purchase. Seating is limited.

Douglas F. Cooley Memorial Art Gallery, Reed College, Portland

From September 2 to October 19, 2014, the Douglas F. Cooley Memorial Art Gallery will host *Stacy* by performance and installation artist Wynne Greenwood. The Cooley Gallery commissioned the project, which is curated by Greenwood, Stephanie Snyder, and John and Anne Hauberg.

Greenwood is a queer feminist artist who works with video, performance, music and object-making to practice culture-healing. Her work has been included in performances and exhibitions at independent and institutional spaces internationally. From 1999–2006, Greenwood performed the multimedia art-band *Tracy + the Plastics*. Upon ending the project, Greenwood shifted her focus to installation and object-based work, exhibiting with Susanne Vielmetter Projects, Los Angeles; Lawrimore Project, Seattle; and Soloway Gallery, Brooklyn.

Portland Art Museum Through September 21, 2014, Paris will come to the Park Blocks with this international exhibition celebrating the Tuileries Garden. *The Art of the Louvre's Tuileries Garden* explores the art, design, and evolution of Paris' most famous garden. It also celebrates garden designer André Le Nôtre (1613–1700), best known for his grand perspectives and symmetry at the chateaux gardens of Versailles.

Tuileries Garden will present more than 100 sculptures, paintings, photographs, and drawings by some of the most acclaimed European and American artists from the 17th

to the 20th centuries, including works by Pissarro, Édouard Manet, Henri Cartier-Bresson, and others who have taken inspiration from the iconic Parisian landmark. Visitors will also see monumental sculpture by Coysevox and Bosio from the garden for the first time in the United States.

The Tuileries Garden, which stretches from the Louvre to the Place de la Concorde in central Paris, was originally created in 1564 in the Italian style and became the city's first public park in 1667. Created at the behest of Queen Catherine de' Medici, the garden was designed to enhance the Tuileries Palace, which was destroyed by fire in the 1871 uprising known as the Paris Commune.

Originally, the garden was reserved exclusively for royalty, but starting in the late 17th century, it became increasingly accessible to the public. Art has played a critical role in the history of the Tuileries Garden. Its beauty has inspired generations of artists, and it has also functioned as an outdoor museum, with works from the classical to the contemporary dotting its vast grounds.

Later this year, the Portland Art Museum will host, *This Is War!*, a collection of graphic art from the Great War. Opening August 30 and running till December 14, 2014, the exhibit marks the centenary of the commencement of World War I, the conflict that engulfed Europe and altered the course of 20th-century life, politics, and history.

The Great War also had a profound impact on all forms of artistic

expression. At first anticipated and even welcomed by young visual artists as a cataclysm that would renew European society, the war, together with the bitter realities of warfare, soon enveloped the continent. Artists including Otto Dix, Kerr Eby, George Grosz, and Erich Heckel fought in the conflict and recorded their experiences concurrently or years later, seeking to warn future generations of the horrors of war. Others, such as Käthe Kollwitz, focused their artistic talents on those left behind: innocent children, bereft widows, and grieving parents. Artists who were past conscription age were enlisted to create powerful graphics urging their fellow civilians to support the war efforts. While the German art of the war period is perhaps best known and best represented in this exhibition of woodcuts, etchings, posters, and drawings, important contributions from American, Belgian, English, French, and Swiss artists add to the diversity of visual expression and experience.

Pittock Mansion, Portland As part of the Pittock Mansion's 100th birthday, the photographic exhibit *The Evolution of Pittock Mansion* runs through November 16, 2014. Built for a family, damaged by a storm, saved by supporters, and restored by skilled craftspeople, Pittock Mansion has persevered through dramatic changes during its first 100 years. See how the mansion, gate lodge, and garage have been modified and preserved since 1914. From the changes made while the Pittocks lived on the estate, to the work done in 1965 to repair Columbus Day storm damage and to

OREGON CONTINUED...

transform the house into a museum, to the recent terrace restoration, you'll be amazed how it has evolved.

For more information and reservations, call 503.823.3623. ■

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SOUTHERN CALIFORNIA

The Los Angeles County Museum of Art (LACMA) is pleased to announce Nancy Russell has been promoted to Associate Director, Registration and Collection Information. Nancy has done an outstanding job building and leading the Registration and Collection Information department through the past seven years. This was accomplished during a period of significant increase in program activity, with exhibitions greatly expanding in scale and the art acquisition program doubling in number and complexity. She also took over the management of Collection Information, and subsequently this team launched the collection management system, TMS, with the mobilization of TMS data to Collections Online, as well as the management of Digital Assets. The Registration and Collection Information department supervised the inventory, packing and transit of 17,000 artworks, and the planning, development and management of LACMA's Offsite Art Storage.

In addition to continuing to lead this area of LACMA, Nancy will be working on plans for the removal of the 100,000 artworks for the upcoming construction of the Zumthor

building, and management of the collection at Offsite Storage during the construction phase. She will continue to contribute to the planning process for the return and handling of artwork in the new building.

Nancy relies heavily on the five senior members of the department, including several who have recently been promoted: Robyn Sanford, Head of Collection Information and Digital Assets; Angela Chen, Senior Associate Registrar for Permanent Collection; Emily Saccenti, Senior Associate Registrar for Exhibitions and Loans; Erika Franek, Senior Associate Registrar for Exhibitions and Loans; and Suzan Sengoz, Senior Associate Registrar for Special Projects.

Congratulations to Nancy and her staff on their great efforts!

Fashion Institute of Design and Merchandising Museum

Please Turn to Page 33 for FIDM Photographs

Currently on view at the FIDM Museum & Galleries, Los Angeles: *Designing Hollywood: Sketches from the Christian Esquevin Collection* is now open at the FIDM Museum! Through November 1, 2014, see selected sketches and costumes from Hollywood's "Golden Age." Sketches featured in the exhibition were loaned to the FIDM Museum by collector Christian Esquevin. *Designing Hollywood: Sketches from the Christian Esquevin Collection* reveals the brilliance of the greatest costume designers of the 20th century through more than 100 original sketches and rare studio wardrobe material. Five themes are explored throughout the exhibition: Studios,

Genres, Designers, Wardrobe, and Stars. Costumes from the FIDM Museum collection highlight Hollywood's mid-century Golden Age and showcase the talents of these behind-the-scenes magicians whose on-screen magic continues to inspire film and fashion professionals today. On display 10 a.m.–5 p.m., Tuesdays through Saturdays, through November 1, 2014.

Bound to Impress: Corsets from the Helen Larson Historic Fashion Collection

Collection highlights corset styles from the 1760s to the 1820s.

Whether conically shaped with rigid backs and flattened breasts or rounded hourglasses with sloped shoulders and cinched waistlines, corsets contorted the female figure into the reigning ideal. Garment silhouettes followed the dictates of these concealed undergarments for centuries. This exhibition covers sixty years—from the Ancien Régime, through the French Revolution, during the age of Napoléon, to the era of British Romanticism. On display 10 a.m.–5 p.m., Tuesdays through Saturdays, through November 1, 2014.

Artfully Adorned: Jewelry from the Christie Romero Collection

explores two centuries of jewelry history. Designs, motifs, and materials place each artifact within the context of the times in which they were made. Presented in the Annette Green Fragrance Archive, this intimate exhibition features approximately 50 pieces of historic jewelry from the Christie Romero Collection.

Christie Romero (1946–2009) was a gemologist, collector,

SOUTHERN CALIFORNIA CONTINUED...

historian, curator, consultant, and appraiser. She wrote the best-selling *Warman's Jewelry*, a reference guide to 18th-, 19th-, and 20th-century jewelry, and served as an expert appraiser on the *Antiques Roadshow* television program. A portion of her collection is now part of the Permanent Collection of the FIDM Museum, which celebrates her legacy with this exhibition. *Artfully Adorned* is on display 10 a.m.–5 p.m., Mondays through Saturdays. Visitors must have a current photo ID to enter the Annette Green Fragrance Archive, where *Artfully Adorned* is exhibited.

8th Annual Outstanding Art of Television Costume Design celebrates the art and artistry of Primetime Emmy® Nominated Costume Designers and Costume Supervisors. Including costumes from a variety of television genres, the exhibition is organized by guest curator Mary Rose, costume designer and member of the Board of Governors of the Academy of Television Arts & Sciences, Costume Design & Supervision Peer Group. On view through September 20, 2014.

Currently on view at the FIDM Museum & Galleries, Orange County:

International Inspiration: The Donald and Joan Damask Collection contains highlights of an outstanding design collection donated to the FIDM Museum in the summer of 2013. Newport Beach, California residents Donald and Joan Damask have devoted their lives to creating and collecting outstanding design. Their professional lives have focused on luxury marketing and fashion; their

collecting vision serves as inspiration for this work and resonates with their shared personal aesthetic. Included in their gift are over 75 pieces of vintage clothing and world dress; seminal photographs by high-fashion photographers Willy Maywald (1907–1985) and Horst P. Horst (1906–1999); over 80 photographs, sketches, and books by artist-aesthete Cecil Beaton (1904–1980), and theatrical designs by Erté (1892–1990).

This exhibit runs through November 1, 2014, at the Orange County location, Irvine, California. It is viewable but is open by appointment only, 10 a.m.–5 p.m., Mondays through Fridays. Contact Jim Nemmert at 949.851.6200.

Follow the FIDM Museum & Galleries:

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The Huntington Library, Art Collections, and Botanical Gardens

The Huntington recently opened five new exhibit rooms (previously used for storage) in the Virginia Steele Scott Galleries of American Art. The renovation provides space to display nearly 100 more works of 20th century art from the institution's growing collection and from public and private lenders. New installations will focus on works representing the Ashcan school, social realism, the Depression era, modernism, geometric abstraction, and pop art. Recent acquisitions and loans to be on display include works by Sargent Claude Johnson, Reginald Marsh, Charles White, Georgia



Summer Fantasy, 1924 by George Bellows



Lattice and Awning, 1941 by Arthur Dove



Francoise Holding a Little Dog, ca. 1906 by Mary Cassatt

Arthur Dove, Tony Smith, Ed Ruscha, Frank Stella, Louise Nevelson, William Manker,

SOUTHERN CALIFORNIA CONTINUED...

Hudson Roysher, and Frederick Hammersley. There will be a gallery of Edward Weston photographs as well as loans from the Rauschenberg Foundation. In addition, there will be an exhibition of highlights from the Huntington's American drawings and watercolors collection.

The expansion is particularly timely, as it coincides with the Scott Gallery's 30th anniversary year. The additional gallery space—5,400 square feet—was converted from an area previously used for storage in the Lois and Robert F. Erburu Gallery. To commemorate the anniversary and new galleries, the Huntington is publishing its first book spotlighting the American art collections. *American Made: Highlights from the Huntington Art Collections* celebrates a collection that has grown from 50 paintings to more than 12,000 objects.

For more info about this and upcoming installations, please visit www.Huntington.org.

Richard Nixon Presidential Library and Museum, Yorba Linda

Involuntary Memories, showcasing the work of artist Deborah Aschheim, is on exhibit through September 28, 2014. Aschheim's installation is about people's memories of events that took place during the Nixon Presidency and the summer of 1974. Aschheim was artist-in-residence for seven months at the former Marine Corps Air Station, El Toro (now the Orange County Great Park). President Nixon, family, guests, and staff would travel to



President Nixon being briefed by National Security Advisor Henry Kissinger on the progress of the Vietnam peace negotiations held in Paris, France, November 25, 1972. The briefing took place at the Presidential Suite of the Waldorf Astoria Hotel in New York.

Pen and ink drawing by Deborah Aschheim after a photograph from the Nixon White House Photo Collection.

El Toro by Presidential helicopter during visits to the Nixon home, La Casa Pacifica, in San Clemente.

Nixon's connection to El Toro and Orange County inspired Aschheim to interview park visitors about their own memories tied to events in the Nixon era. Aschheim made large-scale pen and ink drawings based on images from the Nixon era to inspire "involuntary memories" (the term, from cognitive psychology, refers to spontaneously triggered memories of autobiographical experiences) and to encourage people to tell her their personal stories. Text from these interviews is incorporated into the installation alongside the original drawings.

"Richard Nixon's close ties to Southern California continue to reverber-

ate in the memories of many local residents," states acting Director of the Richard Nixon Presidential Library and Museum Susan Donius. "These ties make *Involuntary Memories* timely, informative, and an interesting way in which to view the life and career of the 37th President."

Deborah Aschheim makes large-scale immersive installations, sculptures, and drawings based on invisible worlds of memory and information. For the past ten years, she has been trying to understand and visualize memory, a subject that has led her to work with musicians and neuroscientists.

For more information, visit www.nixonlibrary.gov

SOUTHERN CALIFORNIA CONTINUED...

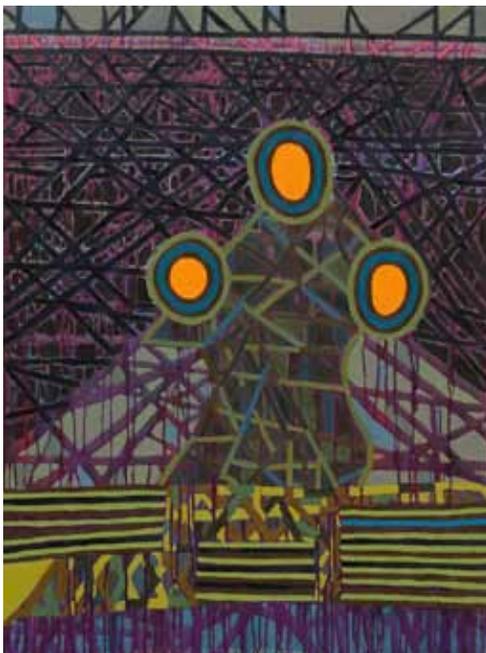
Santa Barbara Museum of Art

Left Coast: Recent Acquisitions of Contemporary Art presents an overview of the Santa Barbara Museum's collecting habits in contemporary art over the past five years, focusing most heavily on artists living and working in Southern California. Featuring a variety of media, including painting, photography, works on paper, and sculpture, many of the pieces in the exhibition are on view for the first time.

The exhibition comprises over 30 works from artists ranging from regional to international renown—from critically acclaimed artists Jack Goldstein, Kim Jones, Mike Kelley, and Lari Pittman, to established artists Amy Adler, Carlee Fernandez, Lyle Ashton Harris, and Steve Roden, to emerging artists Elad Lassry, Sommer Roman, April Street, and Robert Wechsler, among many others.

Living in the Timeless: Drawings by Beatrice Wood is on view through August 31, 2014. Although known widely for her lusterware pottery, Beatrice Wood (1893–1998) first garnered attention through the medium of drawing as a member of the provocative New York Dada community in the 1910s. This exhibition examines the lesser known, yet foundational, role of drawing in the artist's work, which she continued to develop over the next eight decades. The intimacy of drawing allowed Wood to explore personal and often socially taboo subject matter in abstract and figurative styles. Providing an intimate glimpse into the artist's life and legacy, *Living in the Timeless* also celebrates the recent gift of 166

works on paper by Wood from the collection of Francis M. Naumann and Marie T. Keller to the Santa Barbara Museum of Art, which also represents one of the largest collections of works on paper of this pivotal artist. ■



which is still visible, Steve Roden



Mr. President, Llyn Foulkes

WASHINGTON

The Museum of Glass (MOG), Tacoma, celebrates its 12th birthday this summer. In May, museum employees were honored to host their colleagues at the AAM Annual Conference as one of the hosts of the Tacoma Museums Evening Event. Thanks to all who joined them! June begins again the Visiting Artist Summer Series, and MOG continues with an exhibition schedule highlighting the diversity of glass as a medium. Special thanks to the Figg Art Museum of Davenport, Iowa, and Lowe Art Museum of Coral Gables, Florida, for hosting shows from the Museum of Glass traveling exhibition program this year. Recently MOG welcomed new staff members Billy Fong as Director of Development and Bonnie Wright as Curator of Education.

The Seattle Art Museum was pleased to unveil the first new monumental sculpture in the Olympic Sculpture Park since the park's opening in 2007. *Echo* (2011), a dramatic 46-foot-tall, 13,118-pound towering sculpture by Spanish artist Jaume Plensa, was installed this spring on the shoreline of the park. Plensa is one of the world's foremost sculptors working in the public space, with over 30 projects spanning the globe in such cities as Chicago, Dubai, London, Liverpool, Tokyo, Toronto, and New York. *Echo* was originally commissioned by the Madison Park Association in New York and installed at Madison Square Park in 2011 to great acclaim. It is made from resin, steel and marble dust.



Echo 2011,
Jaume Plensa
Polyester resin, marble dust,
steel framework
Seattle Art Museum,
Barney A. Ebsworth Collection
© Jaume Plensa
Frye Art Museum

WASHINGTON CONTINUED...

Echo takes its name from Greek mythology but is modeled after a young girl known to the artist. Rising from the center of the sculpture park with her eyes closed, and luminous in both day and night, it is the artist's hope that viewers will see the sculpture as a mirror into their own thoughts and soul.

The Frye Art Museum in Seattle has two new summer exhibitions, open until mid-September. One showcases the works of artists Maikoïyo Alley-Barnes, Nicholas Galanin, and Nep Sidhu, offering a visual cogitation exploring continuum, identity, ritual, and adornment, signaling that natural, cultural, and human

resources have been appropriated, exploited, suppressed, depleted, or eradicated. Each artist works with the ancient and sacred in unison with the new and revised, bound by the belief that a people without myth and a society that fails to look upon itself honestly are destined to the same fate. The artists practice these philosophies through cross-disciplinary approaches to storytelling and employ time-honored and new techniques to create work that ranges from fine art, music, and performance, to film, graphic design, jewelry, and apparel. Their work often takes the form of searing social commentary and is impetus for constructive dialogue and deeper understanding. The title of the exhibition, *Your Feast Has Ended*, reflects the artists' search for constructive dialogue and a deeper understanding of these difficult and powerful issues. The Frye Art Museum is proud to be part of this dialogue around issues of deep concern to the communities it serves.

The Frye is also pleased to present *The Unicorn Incorporated*, the first museum exhibition to celebrate the work and career of Seattle artist Curtis R. Barnes. For over five decades, Barnes has worked as an artist, illustrator, muralist, and community advocate. In his sculpture, painting, and drawing, he employs imagery derived from his vast experience, mystical erudition, and heritage. Throughout the 1960s, '70s, and '80s, he produced searing social commentary in pen and ink, drawings that are as prescient and powerful today as they were then.

Burke Museum Over the past 129 years the Burke Museum in Seattle has amassed millions of things—more than 15 million of them! Like most museums, the Burke displays only a tiny portion of its collections in galleries. Meanwhile, behind the scenes, rows and rows of shelves hold an astounding variety of objects related to natural history and human culture—baskets and beetles, hummingbirds and hammerhead sharks, masks and mammoths. *Imagine That* reveals the surprising stories, complex questions, and awe-inspiring answers hidden inside objects. See a new side of the Burke, and uncover some of the most fascinating, intriguing, and rare objects in its collection at *Imagine That*, open now through October 26, 2014.



These intricately carved sticks are called "courting sticks." Eligible bachelors of the Chuuk culture of the Federated States of Micronesia carved unique patterns into their courting sticks to make it easy for women to recognize them by touch. At night, a young man would go to the sleeping hut of a woman and poke the stick through the wall to wake her. By feeling the carving, the woman could tell who was inviting her to sneak out of the family hut.

Photograph by
Richard Brown Photography



This cup is carved from the tusk socket of a walrus skull. The little handle is actually the front part of the cheekbone. Most likely made by an Alaskan Native carver around 1900, it was probably sold or traded to someone who brought it down the coast to Seattle. At some point it got lost or thrown away and became buried. In the mid-1950s, some children found it while digging in the backyard of their Seattle home.

Photograph by
Richard Brown Photography

WASHINGTON CONTINUED...

Cory Gooch was recently promoted to Interim Head of Collections at the Frye Art Museum in Seattle.

Susan Slepka-Squires is moving from Seattle back to Texas to assume the post of Chief Registrar at the Menil Collection in Houston, after working six years as Chief Registrar at Vulcan, Inc.

At Vulcan, **Karen Christenson** has been promoted to Chief Registrar, and Jodi Myers (a long-time registrar from the Guggenheim) is the new Senior Registrar.

The Seattle museum community congratulates Susan and Karen, and welcomes Jodi to our region! ■

PHOTOGRAPHS FROM
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FASHION INSTITUTE OF DESIGN AND MERCHANDISING MUSEUM



From *Designing Hollywood*:
Sketches from the Christian
Esquevin Collection exhibition,
sketch for the movie
Raintree County (MGM, 1957).
Designer Walter Plunkett for
Elizabeth Taylor.
Loan courtesy of Christian Esquevin
Photograph by Brian Sanderson



From *Artfully Adorned*:
Jewelry from the Christie
Romero Collection exhibition,
Duette Dress Clips,
Coro Duette, 1940.
Rhodium-plated white metal,
enamel & rhinestone.
Christie Romero Collection,
Gift of Jimmie Romero



From *International Inspiration*:
The Donald and Joan Damask Collection
exhibition, jacket sleeve.
Designer: Mariano Fortuny,
Venice, Italy, c. 1920
Silk velvet & metallic paint
Gift of Joan Beer and Donald Damask