

SERA NEWS

Southeastern Registrars Association Newsletter

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Spring 2006

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Newsletter Deadlines

Summer 2006-July 31, 2006
Fall 2006-October 31, 2006

**Contact your SERA State
Representative with your
latest news!**

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2006 Dan Silosky Award

This memorial award honors long time SERA member Dan Silosky. He is remembered for his dedication to the profession, witty outlook on life and love of scholarship. A vital member of the group and one of the first male members, he served as corresponding secretary (1984-1988), was the West Virginia State Representative and chaired the 1992 Membership Survey.

This yearly award of \$250 is to be used for any type of registrarial/collections management based project. Some examples of use are funding a speaker for a regional workshop, supplementing a session at SEMC and/or supporting an ongoing or new project. To receive this award the recipient must show how it will aid their professional development and greatly benefit the SERA membership. In return, the recipient will write an article for the SERA newsletter describing the project and show how it benefited the group.

This award is open to all current individual SERA members. APPLICATION DEADLINE: SEPTEMBER 15, 2006.

For an application, visit www.seregistrars.org.

If you need additional information contact
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Associate Registrar
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**Message from the Chair:
Mary LaGue**

**SERA Officers
2004-2006**

I hope your summer is starting out well for you. I am back from the AAM conference in Boston, where I was pleased to see some of our membership (any opportunity to see you folks is a good one). You will find the fruits of our attendance in this newsletter issue, as several attendees have written session reviews. We hope you enjoy them, and that they are helpful to you. I went to the RC-AAM board meeting while at the conference, and learned the following highlights:

The George Washington University professional training program is in the testing stage, and progressing nicely

The RC-AAM membership is getting close to completion

Beth Merritt, liaison from AAM, reported that AAM is working with AAM's standing professional committees and professional interest groups as they work toward establishing standards and best practices for the museum field

I also attended the RC-AAM luncheon, where we honored Bill Allen for his years of friendship and service to us registrars. We also elected the new RC-AAM board: Jeanne Benas, Chair; Holly Young, Vice-Chair; Karen O'Brian, Treasurer; Heather Kajic, Secretary.

Terri Hudgins of the Cape Fear Museum in North Carolina was our scholarship winner to attend the AAM conference, so we offer her congratulations. Terri is also assisting Tricia Miller on the SERA nominating committee, so be nice to them should they contact you about running for office. Better still, run for office! It's mostly a pleasure, and I know whereof I speak...

The website is up and running at www.seregistrars.org so go look at it and use it. Susan Fishman-Armstrong is serving as our webmaster, and we are grateful to her for keeping us up-to-date and accurate. We are creating two new positions under the direction of the treasurer, and would welcome anyone who wishes to volunteer – just contact me. One position is to maintain the membership roster, and send membership materials out as needed; the other is to process publications sales (take care of the currently very small stock of books and ship them to purchasers, for which you would be reimbursed). These jobs in and of themselves should not be very time-consuming, so please consider taking one of them on.

We have a new South Carolina state representative, Sarah Wooton. She replaces E. L. Wimmitt. We welcome Sarah, and appreciate her help.

Don't forget about the three SEMC scholarships or the Dan Silosky Award. There's more information on the Silosky Award elsewhere in this issue, and on all our awards and scholarships on the website. That money's there to make your life easier, so please take the opportunity to apply.

My best wishes to you all, and have a great summer -- Mary

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AAM Session Review #1

Disaster Planning and Response -- Help Has Arrived! (April 30, 2006, at 9:00 a.m.) Review by: Mary LaGue

Chair and Presenter: David Dempsey (Associate Director for Museum Services, Smith College of Art, Northampton, Massachusetts): Mr. Dempsey discussed planning of disaster policies and procedures.

Mr. Dempsey provided a five-step outline for determining specific steps to follow, with different aspects to be addressed by various staff members: Planning, Prevention, Protection, Response, and Recovery. He has created a reference grid for his facility which indicates what specific responsibilities each of his museum's staff members have during each of the stages noted above.

Why don't some disaster plans work? Contributing factors are: not having buy-in for the plan; lack of training; not keeping information such as a staff phone tree or supply sources up to date; and appointing an insufficient number of responders or key staff.

How can you make a plan that works? Don't feel you need to "reinvent the wheel" – gather samples of other museums' policies to use as a basis; plan together with other museums and institutions in your region – this strategy will help foster a sense of community among participants, develop a larger pool of experienced aid, and make grant funding for your efforts more likely.

Mr. Dempsey suggested several effective methods of training staff to successfully implement and test the policy – "War games" where staff are presented a specific artificial scenario to talk through, and hands-on simulations in which participants act out various emergencies. If you choose to try the latter technique, make the scenario as real as possible and use real equipment. Lessons he has learned from running simulations at his facility:

1. If you use a fire extinguisher for an exercise, try to get a "BC"-type, as the "A" extinguishing material is sticky
2. Build multiple sets of your disaster kit
3. Air-drying objects takes a lot of space, so being able to freeze-dry is very helpful. This type of work is exhausting, so make sure participants take rest breaks
4. Safety and debris can quickly become problems

5. The plan needs to appear in two forms – immediate response instructions (such as SEMC's fill-in flip chart) to be kept by every phone in your facility, and a full-blown response plan issued to key responders which identifies possible hazard types, relative likelihood of occurrence, and solutions for man-made, accidental, and natural incidents
6. Bring in a Fire Department contact for a walk-through – you can show them sensitive areas and objects, and they can advise on preventive/protective measures
7. Store emergency supplies and critical data away from vulnerable areas, and also off-site
8. When assessing a problem, document its status both visually and in written form
9. Sort your phone tree by staff positions' appropriateness for dealing with a given situation
10. Sort your object triage priorities – water-damaged objects come first, organic materials before inorganic, smoke-damaged and broken objects later
11. Identify your top salvage priorities, store them together if possible, and provide physical, tactile guides to these objects (as identifiers in power outages)
12. Move endangered objects to large open spaces, keeping them supported and separated

Second Presenter: Lori Foley (Director of Field Service, Northeast Document Conservation Center, Andover, Massachusetts): Ms. Foley did a walk-through of dPlan™, a free online, interactive disaster plan template. The program was created by the Northeast Document Conservation Center and the Massachusetts Board of Library Commissioners with funding provided by the Institute of Museum and Library Services and the National Center for Preservation and Training. Users set up an account so that they may fill in answers to a series of queries, such as who will take various roles in preparing the plan, what the relative danger a range of hazards present to your museum, where key equipment is located, your salvage priorities, what outside resources you can turn to, what emergency supplies you have (and where), how staff will be trained to use the plan, and who will update it. You can (and will need to) work on the plan over several sessions, and there is a log which quickly shows you what sections you have completed. After you have completed the entire plan, you can print it, and dPlan™ incorporates your specific material to generate a plan tailored to your specific situation.

Alabama**State Representative:****Pamela Bransford, Registrar****Montgomery Museum of Art****PO Box 230819****Montgomery, AL 36123****Phone: 334-244-5700****E-mail: pbransford@mmfa.org**

Alexis Gould, Assistant Registrar for Exhibitions at the **Birmingham Museum of Art**, is excited to announce that the Museum will be the second of three United States venues for the exhibition, *Pompeii: Tales from an Eruption*, organized by the Ministero per i Beni e le Attivita Culturali, Soprintendenza archeologica di Pompei. The exhibition debuted in the United States at the Field Museum in Chicago this past fall and has now traveled on to Japan and China before returning to open in Birmingham in the Fall of 2007.

The Registration Department is also preparing for AAM re-accreditation next year and is completely engrossed in the Self-Study. They are actively reviewing all museum policies and forms, as well as performing a museum-wide inventory, also allowing them to more fully update their new TMS database.

Tim Moon, Registrar at the **Anniston Museum of Natural History** recently completed work on a bird/egg/nest children's exhibit that opened on June 10. It features the museum's G. B. Regar egg collection. This exhibit shows mating behavior, how nests are built and the different types of eggs that birds lay. Tim helped install a replica of a Bald Eagles' nest that children can walk into to see how it is constructed and a replica of a bird egg to show how eggs develop.

Tim is also working on re-housing American Indian stone artifacts into a new Delta Design cabinet for easier access for the collections staff and behind the scenes collection tours and preparing for the installation of a full scale T-Rex dinosaur next year for the exhibit, *A Dinosaur Named Sue*.

Arkansas**State Representative:****Carolyn Reno, Collections Manager****Shiloh Museum of Ozark History****118 W. Johnson****Springdale, AR 72764****Phone: 479/750-8165****E-mail: creno@springdaleark.org**

Donna Blaney Park, Collections Manager, **Museum of Prehistory and History, Arkansas Tech University**, says the Museum collections department is very busy this spring. They are consolidating collections into one building on campus this season and are currently in the process of moving selected parts of the collection.

Michelle Simpson, Museum Registrar, **Historic Arkansas Museum**, says they are still in the process of moving the collection to the new storage facility. They recently moved the rolled textiles over and hope to begin unpacking small artifacts soon. Conservator **Andrew Zawacki** conducted a conservation workshop for the museums of the Department of Arkansas Heritage on April 24. Also, they are excited about the recent acquisition of a painting titled "The Chess Game" by **Edward Payson Washbourne**, best-known for his painting of the Arkansas Traveler. "The Chess Game" appears on the cover of *Arkansas Made Vol. II*, written by HAM Chief Curator **Swanee Bennett** and Director **Bill Worthen**.

Sue Trulock, **Pine Bluff/Jefferson County Museum**, says they have been dusting shelves and boxes. Being in an old building, dusting is a never ending job for them. They also are opening boxes to be sure acid free paper is properly used. They have worked for several months to improve their "documentary artifacts" category in Chenall's Nomenclature. They think the category is too broad, so they have given names to each--such as letters--post cards--photos--, etc. They find it much easier to locate an item in the archival collection, than simply by the accession number.

Sarah Price, Curator of Collections, **The Rogers Historical Museum** says the staff recently installed *Spring Cleaning* exhibit in the 1895 Hawkins House. The staff has also been preparing objects for exhibit on the St. Louis and San Francisco Railroad and its effect on the early development of Rogers. The Museum recently

acquired several new donations including an early surveyor's compass thought to have been used by one of the first surveyors in Benton County from 1836 to 1838. This compass will be shown in the upcoming exhibit *All Aboard: Rogers and the Golden Age of Rail*.

Carolyn Reno, Shiloh Museum of Ozark History says the collection staff and volunteers are inventorying and processing several large collections and rotating many artifacts in and out of exhibits. The staff is also researching and preparing artifacts for an upcoming exhibit on the International Order of Odd Fellows (IOOF). Several months in now, **Marie Demeroukas**, librarian and photo archivist, and her staff have made great strides in the photograph collection. Volunteer, **Ethna Billings** completed the cataloging of some 5000 photographs in the Ray Watson collection.

Florida

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Florida members, please send news and announcements to your state representative!

Georgia

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Misty Tilson reports that the **Augusta Museum of History's** curator, **Gordon Blaker**, recently resigned to take another position. The museum wishes him well. With his departure, Misty has temporarily taken on a few curatorial duties until a new curator can be hired. Misty also started an inventory of the permanent collection in February. The work is going slow and steady with the help of a few dedicated volunteers. This is the first full

inventory that has been done of the collection since the 1970s. The museum closed their quilt exhibition in early April. The new exhibit, *American the Beautiful: Women and the Flag*, a traveling exhibit, opened May 25.

The **Georgia Museum of Art** reports that Deputy Director **Annelies Mondt** and Head Registrar **Tricia Miller** attended the AAM annual meeting. Tricia and fellow registrars **Christy Sinksen**, **Malissa Ryder**, and **Sarina Rousso** are working on a combination of borrowed exhibitions, ranging from Middle Eastern textiles to George Bellows' images of war (both opened in May), as well as reinstallations of our permanent collection to commemorate the 10-year anniversary of the museum's current building. Meanwhile, they are occupied by the steady influx of new accessions, loan and photography requests, and condition reporting while hoping the 20-year anniversary won't be here before they know it!

At the **Morris Museum of Art**, **Kelly Woolbright** and the rest of the curatorial team continue to work on changing exhibitions. The entire staff pitched in to help pull off another successful fundraising Gala in March. This year's Gala featured a special exhibition titled *What Dogs Dream: Paintings and Works on Paper by William Dunlap*. Just recently, the Museum opened *The Songs of Maybelle Stamper*, and will eventually travel it to other venues. Kelly is still assisting the curator with organizing other traveling exhibitions and also still trying to figure out the best way to inventory and store a recent major acquisition of 900 plus objects that is currently stored in several locations. Some additional storage space within the museum has been obtained but will need to be remodeled first.

At the **Columbus Museum**, **Aimee Brooks** and her assistant, **Mellda Alexander**, continue to work on several exhibitions including the upcoming *Ansel Adams: Celebration of Genius, Introductions: Angela West and Wedding Gowns of a Golden Age, 1885-1930*. The Columbus Museum's new exhibition, *Lines of Discovery: 225 Years of American Drawing*, started its traveling tour in June, beginning in Oklahoma and ending in Arkansas in 2007. Aimee and Mellda are also working on reorganizing the collections storage area and on inventory projects.

Kentucky

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Sue Ellen Grannis, curator at the **Kentucky Gateway Museum Center** in Maysville writes: Dr. Anne-Imelda M. Radice, director of the federal Institute of Museum and Library Services (IMLS) announced April 19 that the Museum Center is one of forty recipients of IMLS Conservation Project Support grants for 2006. The Center has completed a \$4 million capital campaign to construct an addition to its historic 1881 museum building that will triple the space available for its museum and historic library collections. The new building will provide additional exhibit space, educational classrooms, collections storage, and improved library space in an optimum environment; it will also meet ADA standards for access. The enlarged space will make it possible for the Center to accept two gifts in particular: a 100 year-old jukebox and a cherry Sheraton-style secretary made in our county in the early 1800's. However, the major gift coming to the Museum Center, which will have its own large exhibit gallery, is the Kaye Savage Browning Miniatures Collection of fine, 1/12th scale miniatures.

The IMLS grant will provide \$104,209 for staff training and to assist in purchasing and installing new storage equipment in which to properly re-house the Museum Center's objects and paper-based collections. The collections are used to interpret the social and cultural heritage of a seven-county area in one of the earliest settlement areas of the Ohio River Valley. The Center is operated by the Maysville and Mason County Library, Historical and Scientific Association which was chartered by Kentucky on March 1, 1878 and is thought to be the oldest historical organization in continuous operation in the state.

Sandy Staebell, registrar and collections curator at the **Kentucky Museum** in Bowling Green is working on *Nature's Bounty: Quilts and More* an exhibit of approximately 30 quilts and other textiles that opens on September 16.

Louisiana

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Goldie Lanaux, Maclyn Hickey, and Viola Berman report that the staff of **The Historic New Orleans Collection** have had their skills put to the test with the de-installation of their Battle of New Orleans exhibition, which was filled with tiny pieces of shot and exquisitely worked buttons, all borrowed from different lenders. "The carving and metalwork on the firearms and swords was beautiful," stated Hickey, "as was the embroidery and braid on the uniform coats—such time, effort and artistry employed on pieces made for war."

With little time to rest, they began installation of The Collection's latest exhibition *Common Routes: St. Domingue – Louisiana*, which was on display March 14 – June 30, 2006. The exhibition is one of the largest staged by The Collection - 10 galleries upstairs and 2 downstairs. In addition to The Collection's material, there are pieces from more than three dozen institutions and private collections from Europe, Puerto Rico and the United States, with items dating from the late 1400's to the mid 1800's. "My favorite items in the exhibit are paintings by Jacob Lawrence of the life of Toussaint L'Ouverture and the revolution in St. Domingue," says Hickey. "They are simple, powerful paintings, with the terror of the revolution and of slavery practically tangible in them."

Berman is particularly interested in the material involving Louis Moreau Gottschalk who lived from 1829-1869. Gottschalk was a renowned composer and piano virtuoso during the 19th century whose mother was from Haiti. The exhibition included documents depicting Gottschalk's life, and his music was kept playing on one of the galleries for the listening pleasure of visitors. "I should know because I am one of the registrars who assisted with the installation of the sound system for the exhibition—the music is delightful!" states Berman.

Although the installation was a challenge, the staff is clearly happy with the results. Lanaux reports, "We

Louisiana continued

worked long and hard, and as I am sure many of you have experienced, everything finally came together the night before the opening day - the last gallery was vacuumed at 10:00 p.m." Hickey adds, "It was all so interesting, and again, an organizational challenge, but our team persevered and all went well. The show is really cool." Berman adds, "It is so refreshing for me to get away from my daily data processing as library registrar to assist in such a great exhibition. I am truly excited to be part of such an excellent undertaking as this!"

Information and highlights from the exhibition can be found on The Collection's website, www.hnoc.org, "You won't see the blood, sweat and tears on the website," says Lanaux, "but it is definitely worth visiting."

One of the newest members of **The Historic New Orleans Collection's** staff is **Annastasia Griffin**. Although her title is Manuscripts Cataloger, she is currently working in the Registration Department. Having moved to New Orleans from California in July, Griffin is struck by the difference between hurricane disaster preparedness and earthquake preparedness. According to Griffin, the seasonal aspect of potential disaster highlights the need to remain vigilant. Griffin says, "In California, it is easier to let a disaster plan sort of slip into the background, but here in the Gulf region, that simply isn't possible." In Griffin's view, national coverage of the disastrous aftermaths of Katrina and Rita have re-awakened institutions all over the country. "I'm certain my colleagues back in California have pulled out their disaster plans, dusted them off, and are updating them."

The **Masur Museum of Art** recently hosted its annual Art Programs from Public and Private Schools, including the artwork of local students, elementary through high-school level, during the month of May. The Talented Art Programs from the Monroe City and Ouachita Parish schools were on display May 7 – 17, and art programs from private schools were shown May 21 – 31. The museum just opened its first ever Member's Exhibition running June 10 – August 27. The purpose of this juried exhibition is to provide a venue for artists in Northeast Louisiana to exhibit their work, and to encourage excellence in art from the region.

Mississippi

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Elizabeth Joyner, Museum Curator at the **Vicksburg National Military Park**, reports that she attended the one day training/workshop session, *Conservation: Do it Yourself Vs. the Pros*. This very informative session included hands-on training and was held at the Historic Natchez Foundation. On April 5, Elizabeth attended the Solinet Disaster Series: Disaster Preparedness workshop which also included hands-on training.

All original Civil War carriages from the U.S.S. Cairo were removed and placed in storage. One original carriage is now on exhibit within a newly constructed exhibit case within the U.S.S. Cairo Museum. Elizabeth traveled to New Orleans on April 21 to a textile conservator and picked up newly conserved textiles. Two of these items will be returned to exhibit status.

Shelley Ritter, Executive Director of the **Delta Blues Museum** reports that April was very busy for the DBM. She started off the month with the Crossroads Bikes, Blues, & Barbecue festival before they headed full-steam into the Juke Joint Festival. The Juke Joint Festival is a grand celebration of Clarksdale and the Delta's heritage of blues culture and music. The rich tradition of music and arts borne out of the struggle of African-Americans in the South was represented powerfully by talented photographers exhibiting their works at the museum in April. Panny Flautt Mafield and Birney Imes III, both white, capture the lives of their black counterparts in the Delta with imagination and affection. Shelley also reports that the DBM has been awarded a special travel grant from the Museum Loan Network.

Marilynn Jones, Branch Director, **Manship House Museum**, reports that the Mississippi Museums Association received funding from the Mississippi Humanities Council to fund a series of workshops to aid in disaster recovery after Katrina. The first of the workshops, *Where Do We Go From Here?: Preservation, Conservation, Restoration*, was held in Jackson on April 3, and was very successful. The next workshop, *Where Do We*

Mississippi continued

Go From Here?: Writing Successful Grants for Katrina Recovery, was held at the **Lauren Rogers Museum of Art in Laurel** on May 22. **Dr. Mac Sudduth**, Director of **Fernbank Science Center** was the workshop leader.

Jean Schott, Curator of Collections at the **Man-ship House Museum**, has been very busy with special programs for school groups that have involved use of reproduction objects. She is also working with the Museum's newly acquired Past Perfect software.

North Carolina

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The Registration Department of **The Mint Museums** recently completed an AAM re-accreditation site visit on June 19th and 20th. In addition, **Martha Mayberry, Katherine Stocker, Eric Speer** and **Kristen Watts** are preparing for a comprehensive physical inventory of the permanent collection of 30,000+ objects. The Registration Department is devoting the month of July to the physical inventory followed by several months of reconciliation.

South Carolina

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The Florence Museum of Art Science and History in Florence is looking forward to a new expansion of the collection storage facility. A grant from the Drs. Bruce

and Lee Foundation has made it possible to almost double the size the current storage capacity. The Museum received three major collections in the past three years, creative storage techniques, notwithstanding, were in dire need of space! Also included in the expansion is a "pottery patio" equipped with wheels and a kiln for pottery classes.

The **South Carolina Confederate Relic Room & Museum** in Columbia is busy with several collections projects. **Sarah Wooton** is managing the Write from the Front program archive. This program seeks e-mail, images, etc. from South Carolina service men and women currently overseas. The Museum plans to travel a Write from the Front promotional panel exhibit and develop an interactive website for this program. **J. R. Fennell** (Graduate Assistant) is cataloging WWII holdings. He is also creating a WWII collections public information notebook. The SCCRRM also welcomes **Jai Cassidy** on board as the new Public Information Specialist.

Zinnia Willits, Collections Manager, reports that **Todd Smith** joined the Gibbes Museum of Art as Director at the beginning of March. Smith was formerly the Director of the **Knoxville Museum of Art**. Zinnia has been working on logistics for upcoming exhibitions including a show called *Edward Hopper in Charleston* which opened in May 2006 and will bring together all the known watercolors Hopper painted in Charleston during a 1929 visit. In other news Zinnia will be out on maternity leave from July to October 2006 to stay home with baby #2.

Tennessee

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Kip Peterson, Collections Manager for the **Memphis Brooks Museum of Art** reports that the exhibitions department is preparing for a busy summer of exciting shows - *Memphis in May Celebrates Costa Rica*, *Annie Leibovitz: American Music*, *Music in Memphis Through the Lens of Ernest Withers*, and the blockbuster traveling exhibition organized by **Memphis Brooks Museum**

of Art, opening at the V & A, *Beyond the Makers' Mark: Paul de Lamerie Silver in the Cahn Collection*. Thank goodness both new parents have returned to work and the two new exhibition babies are doing well!

The Dixon Gallery and Gardens in Memphis recently installed two exhibitions, *Memphis in May: Poster Art Retrospective, 1980 - 2006* that included twenty-seven original works of art used for the poster design for this annual celebration of the art and culture of a different country and *Memphis Magazine at Thirty: Thirty Years of Covers* that included a selection of thirty magazine covers. Both of these exhibitions ran from April 30 through June 4th. Memphis in May, Memphis Magazine, and The Dixon Gallery and Gardens are all celebrating their thirtieth anniversaries this year. In addition, The Dixon Gallery is busy installing *The Artful Teapot: 20th Century Expressions from the Kamm Collection* that will run May 14 through September 24. This exhibition includes over 200 contemporary teapots and is a traveling exhibition organized and circulated by Exhibitions International in New York.

Virginia

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Virginia members, please send news and announcements to your state representative!

West Virginia

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West Virginia members, please send news and announcements to your state representative!

COLLECTION RECOVERY WORKSHOPS for GULF STATES ONLY

A free workshop series focusing on the recovery of water damaged objects from cultural institutions in Mississippi is being offered to professionals in the gulf coastal states. Each workshop will be conducted by a team of conservators and conservation graduate students from the Winterthur Museum and Winterthur/University of Delaware Program in Art Conservation who have been working with institutions on the Gulf coast since Hurricane Katrina. The Mississippi Department of Archives and History is also assisting with the planning of these workshops.

These workshops will be held on the Jefferson Davis campus of Mississippi Gulf Coast Community College in Gulfport, Mississippi. The workshops will begin and end at 9:00 a.m. and end at 4:00 p.m.

Pre-registration is required.

Workshops schedule is as follows

- ___ May 18 – Textiles and Costumes
- ___ June 21 – Photographs
- ___ July 13 – Books, Manuscripts, Art-on-Paper
- ___ September 21 – Paintings and Painted Surfaces
- ___ October 12 – Objects (Glass, Metal, Ceramic, Leather)
- ___ November 16 – Furniture and Wooden Objects

To obtain a registration form, contact the Mississippi Department of Archives and History at 601-576-6850 or e-mail eturner1@jam.rr.com.

AAM Session Review #2**Valuing Collections: The Why's and How's
Reviewed by: Terri Hudgins**

Museums typically use appraisals for insurance purposes, when borrowing, lending, or planning for risk management, for purposes of acquisition or disposition, or when a donor wishes to make a tax-deductible gift to an institution. Quite often, museum staff can provide sufficient estimates for their objects. Estimated value relies on knowledge of specific markets such as Ebay, flea markets, or antique stores. It uses the concept of comparables (comparing similar objects) and is most employed by museums, since they are not likely selling the collection. Replacement value is estimated for insurance purposes, and rough estimates can be sufficient. Actual, or fair market value, requires a documented transaction between a willing buyer and a willing seller. It can be estimated using auction, estate, and other sale documentation.

Certified appraisers are experts in specific markets and are efficient in researching comparables. They are also neutral and can help your institution avoid issues of conflict of interest when dealing with the IRS. Professional organizations for appraisers maintain their own certification programs, ethical guidelines, and standards and training programs. These organizations include:

1. American Society of Appraisers (ASA):
www.appraisers.org
2. International Society of Appraisers (ISA):
www.isa-appraisers.org
3. Appraisers Association of America (AAA):
www.appraisersassoc.org

Before selecting an appraiser it is important to check their credentials. You can go to a group's website and use the member directory. Keep in mind that ethical appraisers charge by the hour or the job contract. To reduce appraisal costs you can provide an appraiser with your own catalog records and images. Images should include all sides of the object, marks, signatures, and details. Also, tell the appraiser as much as you can about a specific local market, the significant history of the piece, relevant local personages, etc. Finally, seek the advice and expertise of people who really know the specific area you are researching.

AAM Session Review #3**Shipping Since 9/11: Has the World Changed?
Reviewed by Terri Hudgins**

Representatives from international shipping agencies and museums discussed new regulations that have been put in place since 9/11. Some of the differences to be aware of include:

Changes in air transport: increased airport security and travel time, less flights w/ containerization capability, smaller aircraft and crate size and cargo limitations, "hand-carries" have decreased, because security has to open crates which increases the risk of damage to objects.

Trucking has become more efficient, though the following can prevent deliveries from being on time: vehicle check points and increased border and truck inspections.

Changes in ocean freight: port security conducts more random examination, cargo can sit for 1-2 weeks and you are charged for storage, if there are 4 or 5 containers on 1 bill of lading, one problem holds up everything.

There are more courier requirements because of security: couriers can't have freight in site at all times, tarmac access can be restricted, for flights exceeding 7-8 hours, more pilots means less courier space, it can take at least 2 weeks to get a courier on a 747 freighter because of background checks, etc.

"Known Shipper" EU regulation: known regulated agents must go through training, all people in the area of air freight must be listed, and checked. One must get approval and a registration number to become a regulated agent.

Changes to insurance: increased insurance costs, terrorism coverage no longer readily available.

Bug stamp for crates: stamps necessary for non-hardwood crates traveling to the EU, should indicate country of origin, state, and company or carpentry shop, plywood and other "engineered lumber" doesn't require a stamp, don't paint the crate.

AAM Session Review #4

Choosing Off-Site Storage: Best Practices for the Future Reviewed by Laura Overbey

Rebecca Buck, Chief Registrar, The Newark Museum, Newark, NJ

Buck opened the session by addressing the need for more storage space in museums. Most museums have more objects than space and more special events are taking over the precious space that is needed for storage. Many museums are currently using off-site storage (fine art warehouses) for both short and long term storage. Prompted by recent fires and floods that have occurred in off-site storage, a dialogue began amongst registrars and insurance professionals about the lack of standards and guidelines for off-site storage. While museums use facility reports for loans, there is a growing need for off-site storage guidelines or a list of best practices. This session will be first step to establish these guidelines.

Gregory Smith, President G.J. Smith and Associates, Irvington, NY

Smith began by giving a word of caution to the audience about fine art warehouses. While some may be listed as fine art warehouses, many are not what they claim to be. Always check out the warehouse and the staff before storing the museums objects there.

Smith listed the perils of off-site storage:

Fire: All off-site storage should have firewalls in order to prevent the spread of fire. A fire recently occurred in a fine art warehouse that had firewalls and the objects only suffered smoke and water damage.

Water: For long-term storage, sprinkler damage is a concern because the sprinkler(s) may go off undetected. In order to prevent water damage (should this occur), all objects in off-site storage must be properly stored and covered.

Physical Damage: This can occur when the employees of the warehouse improperly handle the objects.

Mold: Mold can become a threat when the area is not routinely checked out.

Theft: This usually occurs by those that work in the

warehouse and unfortunately, museums do not find out until months later. Storage areas need to be restricted.

Charlotte Dean, Fine Art Underwriter at Lloyd's with Catlin (substituting for Dorit Straus of Chubb Group of Insurance Companies, New York, NY).

Dean listed those things that keep underwriters "up at night": fires at unknown locations, accumulations of values, unexpected losses from floods and earthquakes and unanticipated losses from any cause. Dean stated that insurance companies would provide a free survey of the off-site storage if the values of the objects are significant or if the objects will be in long-term storage. When insurance companies survey the off-site storage, they look for the following: construction (does it have firewalls?), adjacent exposures, age of the building, neighborhood, natural catastrophe perils, public protections (police), private protection, and warehouse management.

Simon Hornby, Senior Vice President, Global Risk Partners, Miami, FL

Hornby began by stating the need for off-site storage guidelines: exposed values at off-site storage locations are massive, third party providers have a limited liability to the exposure, not all providers have the same standards, and the need to assess and quantify against criteria.

Hornby stated that there are four types of exposures in off-site storage: natural, technological, accidental and criminal. He then listed the risks involved with off-site storage: people, building, equipment, technology and management.

Hornby stated while some museums have a checklist for selecting off-site storage, most do not. He suggested that when examining off-site storage to create a checklist and rank the potential risk at each site.

Hornby stated that the objectives for the guidelines are development of nationally and internationally recognized guidelines, the adoption of "best practices" by all parties, training and development of skills and guidelines and recognition.

Hornby closed by stating that the next step is to develop guidelines with AAM and produce educational and other supporting materials. If you have suggestions or concerns, please contact a board member of the Registrars Committee.

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